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## The network of performance art festivals as an independent art institution – a historical survey

Performance art emerged out of the rebellion against art institutions understood in a colloquial meaning of the word – i.e. museums, collectors and commercial galleries. Performance artists of the 70s tried to work “outside of the system” – hence the extreme cases such as performances for no or very limited audience by Chris Burden (*Transfixed*, 1974), Vito Acconci (*Photo Piece/BLINK*, 1969), or private action by Linda Montano and Tehching Hsieh (*One Year Performance*, 1983–84). In America, it was a time when official art places were contested (I avoid the word: ‘institution’ deliberately) – the protests organized by the Art Workers’ Coalition and women organizations against the closed circuit of white, male, heterosexual art of selected artists. The fact that performance art does not need sophisticated infrastructure fosters its existence in an alternative circuit. That circuit is predominantly also independent financially because festivals, meetings and shows have happened in many places of the world almost without any budget. From the very beginning artists have founded independent institutions (such as Franklin Furnace gallery set up in New York in 1976 – today it exists as an archive deposited in the Pratt Institute) or art magazines (such as the *Avalanche* in New York). In USA performance artists organized themselves around some concrete art spaces.

The festival formula – that is an event happening independently of a space, was first used in the context of performance art by Fluxus artists who were travelling around Europe – including Poland. In Poznań, in the Akumulatory 2 Gallery founded by Jarosław Kozłowski, Fluxfest was organized in 1977. As Łukasz Guzek wrote: “It is an important event because Fluxus artists were those who broke through the isolation of Polish artists. It was because of their openness towards counterculture and the non-mainstream art; global thinking and functioning; intermedia character of the artworks, including the vital role of the mail art exchange and live art forms. All of that caused each contact with Fluxus provided the patters of radical artistic approach.” Fluxus artists were also in contact with performance artists in Czechoslovakia. Here the first Fluxus festival was organized in Prague in 1966. Its host – Milan Knížak was then arrested (Guzek, 2012, p. 22) and shaved off during the interrogation (Morganová, 2014, p. 22–23). Jindřich Chalupecký also invited

Dick Higgins and Alison Knowles to that Festival, and Knížak invited Ben Vautier, Jeff Berner and Serge Oldenburg (p. 66). Performance art in the Czech is strongly connected with land art and hippie movement, that's why, similarly to England (which is shown in the film by Stuart Brisley and Ian Robertson *Being and Doing*), it was shown more often in the countryside than in the cities. To this day the Malamut festival in Ostrava has been organized, which was set up in 1994 by Jiří Surůvka, Petr Lysáček and Stanislav Cigoš. Other festivals have been: A. K. T. – that has been organized since 1997 by the performance artist František Kowolowski in Brno and Permanentní performance in Cheb (1997), Akční Praha Festival in 1998, connected with experimental music and theatre, Serpens festival in the Palmovka synagogue in Prague (1996–1997) and Pražský parní válec in 2000 – organized as part of the European Capital of Culture (s. 221–223). In Slovakia, in the years 1991–1992 there was the Festival intermediálnej tvorby FIT. In 1991 there was also Fluxfest and in the years 1995–2002 a curator and performance artist Jozef Cseres and performance artist Michal Murin organized Sound Off festival in various towns in Slovakia: Bratislava, Šamorín, Nové Zámky and Nitra. Like Pavel Ondračka has written in his text on the art in the 80s, the period between 1978–1983 was “‘the era of half-opened doors’ whilst the years 1984–1987 already constituted a period of stagnation, of the sub-superficial recuperation of forces and the defining of positions.” (Hushegyi, 2001, p. 458). In 1987 the Studio erté was founded in Nové Zámky by Hungarian artists József Juhász, Ilona Németh, Ottó Mészáros and Attila Simon and it was active until 2007 (*Transart Communication*, 2008: 9). Here the social reality of the totalitarian system in the Central Europe was paired with the experience of living in “the minority ghetto” as Gábor Hushegyi called it in a book about the history of the group (p. 47)<sup>1</sup>. In the beginning Studio erté organized the International Festival of Alternative Art, since 1992 under the name Transart Communication Festival. Every year (except for 1994) the festival took place in Nové Zámky, but also in Bratislava, Prague and Karlsbad (1992), Budapest (in co-operation with Perfórium foundation – the organizer of the festival under the same name and curated by the performance artist István Kovács) – 1995, 1997–99, 2002 and later also in Šamorín in the south of Slovakia in the At Home Gallery set up in an old synagogue (p. 32). In 2000 also in Nové Zámky, József Juhász and Jozef Cseres established the Kassák Centre for Intermedia Creativity, whose activity overlapped with Studio erté and which co-organized Transart Communication Festival. As Jozef Cseres has written it was about: “setting up a co-operation between artists, who remain in opposition towards the contemporary art world, ruled by corrupted fashionable curators – technocrats and the «art» ordered by them” (Cseres, 2012, p. 52).

Coming back to USA – here the festival formula appeared relatively late, because only in 1988. One has to remember, that since the mid-80s in America the common view was that performance art is a closed chapter. Radical performance artists started to create theatre shows (Marina Abramović), concerts (Laurie Anderson), films (Yvonne Rainer) and installations (Carolee Schneemann, Chris Burden) or gave up art altogether. Not sooner than when American artists started

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<sup>1</sup> In this case it is a Hungarian minority in Slovakia.

to be invited to festivals in Europe and Asia, they noticed, that this kind of art is still alive, open towards the experiment and still one may have something to say in it. In 1988 Thomas Mulready initiated the Cleveland Performance Art Festival – it was the first American six-day festival devoted wholly to performance art in which 30 artists participated. Initially it was a low-budget event based on local artists. For the following festival the organizers were able to invite artists such as Karen Finley, Paul Zaloom (from New York) and Zygmunt Piotrowski from Poland (Mulready, 1994, p. 202). The festival was organized until 1998. In 1988 the First New York International Festival of the Arts was organized in P. S. 122 in the East Village (the performance art program was a part of a larger art festival) (p. 202–2003). Festivals and meetings were also organized by the Mobius group from Boston, which emerged in 1977 as an experimental theatre group. In 1984 it turned into a performance art group and it entered an international circuit mainly based on an exchange – among others with the Castle of Imagination festival in 2003, curated by Władysław Kaźmierczak (*Juliett 484* project in Boston and Providence)<sup>2</sup>. A larger scale festival was organized by Mobius group in November 2006. Around 20 artists mainly from North America performed then at the abandoned police station. They were all invited by a performance artist who now lives in Chile – Jamie McMurry. In the beginning of 21<sup>st</sup> century there was a couple editions of Currency festival organized by a performance artist Dan McKereghan in the chashama gallery. Unfortunately, the emergence of the Performa Biennial in 2005 drew the attention away from all smaller events in New York, although in 2005, 2006 and 2012 “Keshet” International Performance Art Meetings were organized in the Fusion Arts Museum in Lower East Side (curators: Peter Grzybowski and Małgorzata Kaźmierczak).

The tradition of performance art festivals, symposia and meetings has been more developed in the neighboring Canada, especially the francophone part<sup>3</sup>. Towards the end of 70s, there was a few performance art events which were important from the point of view of the progress of the genre. It was influenced by three events in Montreal: 03 23 03 (1977), Festival de Performances au MBAM (1978) and Hors Jeux in the Musée d'art contemporain in Montreal (1979). Those events defined performance art as an intimate art practice, created in a closed space – whether institutional or private. During the Hors Jeux poetry, music and visual arts were presented under the common name of action art. In October 1979, La Chambre Blanche organized “L'objet fugitive” – an event devoted to the dematerialization of art – in the program there was an exhibition, debates and performances. It was those events which included performance artists from Quebec into an international circuit. In 1980 there was a Symposium international de sculpture environnementale de Chicoutimi during which performance art was shown in public places. In 1978 around the magazine entitled “Intervention” there emerged an Editions

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<sup>2</sup> Jed Speare was the curator from American side.

<sup>3</sup> In the anglophone Canada performance art festivals showed up quite late – they are e.g. curated from 1997 to 2014 by performance artists: Paul Couillard, Terri-Lee W. Calder, Johanna Householder, Louise Liliefeldt and Shannon Cochrane 7a\*11d festival, or LIVE Biennale of Performance Art Society that has been organized in Vancouver since 1999, curated by a performance artist and a critic Randy Gledhill.

Intervention group – which organized an international festival every two years. In 1983, in six cities of Quebec there were two festivals: Art et écologie and 76 heures Marathon d'écriture. The following ones – organized since 1984 Festivals d'In(ter)vention were festivals in the spirit of Fluxus events. In Montreal there was also an interdisciplinary festival Ultimatum 1 and 2 (1985, 1987) (Richard 2001: 324). The First Biennale of Actual Art in Québec, "De la performance à la manœuvre", took place in 1990 (p. 322). During the Interzone festival in 1992, the public space was used.

In 1984, Inter/Le Lieu collective emerged, which organized a festival in Québec and created an important performance art center in the world. The group has published "Inter Art Actuel" magazine, runs the Le Lieu art center and organized events such as international festivals: Rencontre internationale d'art performance de Québec in 1994 and Rencontre internationale d'art performance et multimedia de Québec in 1996 (p. 320). Inter/Le Lieu in 1994 also founded so called Territoires nomades – a nomadic state which issued its own passports. The action perfectly reflects the ideas around which performance art festivals are organized. Most importantly they create a rhizomatic network, which acts like the art institution – as understood by Artur Danto and George Dicki. The institution defines what is and what is not performance art – and this way creates its theoretical base, but also evaluates it. Artists move from one festival to another, "collecting stamps" – points in CV, because this type of art requires direct presence, which is also a certain limit as the impossibility to travel (for economical, health or political reasons) causes exclusion. Also festivals migrate – like for example Festival Polyphonix (founded in 1979 by Christian Descamps, François Dufrêne and Jean-Jacques Lebel), which took place in Paris, Québec, San Francisco, Budapest and Napoli (Pécoil, 2003).

When an artist from a country which had not been represented before appears at a festival, it means that soon a performance art festival will show up in that country. This was the way in which Victor Petrov, after having performed during the Castle of Imagination in 1998, a year later – in 1999 organized the first Navinki festival in Minsk (Belarus) and he has organized it ever since. Each first festival causes the following ones to emerge, which can be exemplified by two waves of festivals in Poland. First one – started by I AM festival (International Artists' Meeting, March, 28<sup>th</sup>–April, 6<sup>th</sup>) at the Galeria Remont, curated by Henryk Gajewski, after which there was Performance and Body in the Labirynt Gallery (October 1978, curator: Andrzej Mroczek), Manifestacje/Performance in the Galeria Sztuki Najnowszej run in Kraków by Wojciech and Krystyna Sztaba at 5 Kanonicza St. (May, 4<sup>th</sup>–8<sup>th</sup> 1981, curator: Władysław Kaźmierczak) and many others. There was also a performance art program at the 9<sup>th</sup> Krakow Meetings (November–December 1981, curators: Andrzej Kostołowski and Maria Pinińska-Bereś). The second wave happened after the period of the martial law and the fall of the Iron Curtain was started by Jan Świdziński who organized the Real Time Story Telling festival in 1991 at the PGS in Sopot in which 80 artists from 30 countries participated (the festival had its second edition in 1993 in Lublin). The contacts between Polish and foreign artists that were set then, resulted in the festivals curated by performance artists such as: the Castle of Imagination (1993–1999 in Bytów, 2000–2006 in various towns in Poland –

curator: Władysław Kaźmierczak), Fort Sztuki in Kraków (1996–2005, curators: Artur Tajber and Łukasz Guzek), Interakcje Festival in Piotrków Trybunalski (since 1998 till today, curators: Jan Świdziński, Ryszard Piegza, Gordian Piec, Stanisław Gajda and other guest artists) and many other festivals. Between 2006 and 2011 at the CCA Ujazdowski Castle in Warsaw, there was European Performance Art Festival (EPAF) curated by a performance artist Waldemar Tatarczuk (first edition in 2004 took place in the Labirynt Gallery in Lublin, the festival was cancelled by Fabio Cavallucci). A festival in Toruń has been organized (“Koło czasu” [eng. *The Circle of Time*] – curator: Marian Stępak) since 2007 and since 2011 the Bipolar International Performers’ Meetings at the PGS Gallery in Sopot, curated by Arti Grabowski. Also since 2011 there is a huge festival Contexts organized in Sokołowsko.

What’s interesting, performance artists from behind an Iron Curtain before 1989 had, paradoxically, better contacts with the artists from the West than with each other, but in I AM three Hungarian artists participated. What’s more, as László Beke remembers – Tibor Hajas, who was according to the famous critic the most outstanding Hungarian performance artist, who died in 1980 at the age of 34, his first performance made at that festival – it was remembered because the artist hung upside down lost consciousness during the performance. Other Hungarian artist who participated in that festival were Miklós Erdély and Gergely Molnár – the founder of the first punk new wave group in Hungary (Beke, 2001, p. 228). In Hungary performance art was connected with counterculture. Performansz és Nehézzenei Fesztivál (the Festival of Performance Art and Heavy Metal Music) which took place at the end of the 80s and then resumed at the end of the 90s was based on the ideas spread by the Vajda Lajos Studio – a group of artists-amateurs founded in 1972 and Művészet Malom (The Art Mill) in Szentendre (Balázs, 2012, p. 36).

In Romania a sharp censorship did not allow performance art to until the fall of Nicolae Ceaușescu regime in 1989. Until then, performance art appeared sporadically in basements, woods and private apartments. One of the important Romanian performance artists, who has lived in Sfântu Gheorghe in Transylvania – Ütő Gusztáv – recalls that the outside control done by Securitate turned into even more dangerous self-censorship. Romanian artists after 1990 still could not be free: “The pseudo-courageous works, the vexation of the bourgeois, the unsecured making of an exhibition of oneself: these are all results of this process” (Ütő, 2001, p. 442). As a performance artist and organizer he says that artists let themselves go not sooner than after 1994 when they were able to enter international circuit. The artist also underlines the influence of Polish action art on the Romanian performers. The first performance art festival AnnArt at St. Ann’s lake in Transylvania took place in 1990 in which only local artists from Sfântu Gheorghe participated. The festival was organized by Imre Baász – an artist who did one of the few performances that took place in Romania before 1989 (*The Burial of the Suitcase*, 1979), and who died in an accident in 1991 at the age of 50. In 1991 the Baász Foundation was set up. AnnArt 2 happened in the atmosphere of a shock after the sudden death of the artist. The following one was organized by Etna group (St. Ann’s lake is at the crown of a volcano, hence the name of the group), coordinated by Gusztáv Ütő – in 1995 also the Etna Foundation was initiated. In 1992 the Romanian artists were accompanied

by performers from Austria, Hungary, Romania and Vojvodina (p. 444). The last edition of the festival took place in 1999. The Transylvania region is a meaningful one, as it is a place which connects and divides at the same time – here East and West meet Byzantine and Rome, Catholicism and Orthodox. The place of the festival – the volcano crater and St. Ann's lake was a place of a pagan cult. The beginning of the festival – which is St. Ann's day (July 26<sup>th</sup>) was not accidental. Today it is a place for Catholic cult and pilgrimages, which mixed during the festival with artists and the festival audience.

In June 1993 Ileana Pintlie, an art historian from Timișoara organized Zona Europa de Est in that city. Most participants were Hungarian, which was to blur the today's borders and recall the former Austria-Hungary Empire. In addition to that, the festival took place in the Emperor's palace. Such performance artists-organizers as István Kovács or János Szirtes participated (p. 446). The same festival took place again in 1996 at the Csíky Gergely Theater and artists from Germany, Poland, Hungary, Bulgaria and Romania took part in it. Today the festival movement is present in all post-communist countries. In Lithuania performers Dziugas Katinas and Linas Liandzbergis have run the organization called Jutempus, which organized Dimensija festivals in 1997, 2006 and 2007. In Serbia – or more precisely in Novi Sad a performance artist Nenad Bogdanović has organized the International Multimedia Art Festival since 1998. In Slovenian Ljubljana festivals have been organized since 1995 by the City of Women (*Mesto žensk*).

In Western Europe festivals were organized the earliest in France and Italy. Jean-Jacques Lebel listed the Festival de la libre expression organized in Paris between 1964–1966 as the very first festival, followed by organized since 1967 in La Foux close to Saint Tropez to which both artists and activists were invited – happeners, members of Fluxus, painters, musicians and theatre people. It's here where such famous performances as the *Robot Opera* by Nam June Paik and Charlotte Moorman, *Spaghetti Sandwich* by Robert Filliou, *Meat Joy* by Carolee Schneemann, *Exit* by George Brecht, happenings by Erró, Daniel Pommereulle and Japanese artist Tetsumi Kudo and films by Andy Warhol, Man Ray, Genet, Michaux and jazz music by Johnny Griffin were presented. As Lebel underlines, it was “completely outside the standard economy” (Lebel, 2001, p.78). The artists did not produce artworks for sale. In the years 1979–1983 in Lyon, Orlan and Hubert Besacier organized the Symposium International d'Art Performance. In the years 1998–2003 a performance artist Sylvie Ferre returned to that tradition and organized a very well-known festival named Polysonneries. In the years 1997–2005, a poet and performance artist Julien Blaine organized the Ventrabren art contemporain festival in Ventabren. In the south of France, in the years 2005–2014 Swedish performers, brothers Jonas and Joakim Stampe organized the Infracracion festival in Sète. Since 2007 the Ornic'art collective has organized the Préavis de Désordre Urbain in Marseille, curated by the performance artist Christine Bouvier. It is one of the few festivals in which a curator imposes a subject – actions are supposed to take place outdoors and disrupt the public order.

In Italy, in August 1967, at the initiative of the artist Claudio Parmigiani and with the co-operation of a mayor with a love for the new, Mario Molinari created a very important page in art history. I involved *Parole sui muri* [The words written on the wall], a festival where over hundred artists from Italy and elsewhere literally occupied Fiumalbo – in the small county of Modena Apennin. They took over the place with installations, sculptures, huge poetry posters, slogans written on buildings, words written on trees, and by erecting new road signs [...]. The space was also filled with voices, sounds and poetic actions highlighted by flying airships” (Fontana, 2001, p. 366).

In Bologna, in 1978, there was *Prima Settimana Internazionale della Performance* (p. 372). Another *poesia sonora* performance artist Nicola Frangione has organized performance art events, including festivals, in Monza since 1973. In the years 2002–2013 it was a regularly organized Art Action Festival.

The history of performance art festivals in Portugal is interesting and not widely known. The first two of them: *Perspectiva 74* and the *Primeiros encontros internacionais de arte em Portugal* were organized in 1974 by an art critic Egídio Álvaro. Thanks to the fact that international artists were invited, Portuguese artists started to be visible abroad, especially in France. Subsequent festivals are: *Primeiros encontros internacionais de arte em Portugal – Valadares* in Porto, *Viana do Castelo* in 1975, *Póvoa do Varzim* in 1976 and *Caldas da Rainha* in 1977. Also in 1977 Egídio Álvaro started to organize *Ciclos de arte moderna portuguesa* – in I.A.D.E., which was continued until 1982. The rule was that every artist performed inside of the I.A.D.E. and in public space and also lead a panel discussion about performances by other artists. A few performance artists participated in the *Alternativa zero* exhibition in 1977, whose organizer was Ernesto de Sousa (Aguiar, 2012, p. 432). Between 1981–1985 Egídio Álvaro organized four editions of *Alternativa – Festival internacional de arte viva* – three of them took place in Almada, fourth in Cascais (p. 434). In 1985 in Torres Vedras, performance artists Fernando Aguiar and Manoel Barbosa organized *Perform’arte – 1<sup>st</sup> National Gathering of Performances*. The festival was very complex – it included a video section as well an exhibition of documentation which showed twenty years of performance art in Portugal. There was also an exhibition of body art and a third one – devoted to a performance artist who died very young – José Conduto. In April 1987 there was a 1st *Festival internacional de poesia viva* – in a town museum in Figueira da Foz, organized by Aguiar and coordinated by E.M. de Melo e Castro and Rui Zink. Towards the end of 1987, there was another *Festival Internacional de performance – Alternativa 5* in Porto organized by Egídio Álvaro, António Olaio and Pedro Marquesa de Oliveira. The festival space included local bars, two discotheques and the French Institute in Porto (artists such as Adre Stitt, Massimo Zanasi and Claude Paul Gauthier performed). In 1988 – in a town called Amadora there was *II Encontro nacional de intervenção e performance* – which was a festival dedicated to performance art of the 80s, and it was repeated by Fernando Aguiara, Joaquim Lourenço, Eduardo Nascimento and Vitor Pi. The meetings were open towards international artists (the international part was entitled *O Corpo Como*

Suporte) – video art and video performance<sup>4</sup>. In the 90s there was not too many festivals in Portugal – in the years 1992–1994 during youth weeks sponsored by the city of Lisbon Fernando Aguiar organized *Acções urbanas* – a series of street performances (p. 436). For the three following years, the Olho group organized three editions of Festival X in the Espaço Ginjal. It was a typical for Portugal in the 90s interdisciplinary event which included dance, music, theatre, exhibitions and performances. In September 1996 there was 1<sup>st</sup> *Encontros de ficção científica e fantástico* in Cascais during which the Mandrágora group (established as a theatre group but also engaged in performance art and mail art) organized performance art section in which artists such as Seiji Shimoda, Enzo Minarelli, Xavier Sabater and Rosa Grau, Fernando Aguiar, Manoel Barbosa, Miguel Yeco and Mandrágora group – coordinated by Almeida e Sousa participated among others. Between 1996 and 1997 in the Zé dos Bois gallery there were two editions of Festival atlântico, during which artists such as Orlan, Annie Sprinkle and Stelarc showed their work. Together with the Festival X, these were two most important festivals in the 90s. Aguiar bet in the years 1997–1998 organized *Acções & Performances* during the youth weeks in the Teatro Cinearte in Lisbon (p. 438). Currently the festival movement in Portugal is less visible, but instead it is very active in neighboring Spain – among them it is worth to mention e.g. *Acción!MAD* in Madrid organized by performance artists Nieves Correa and Hilario Alvarez since 2003. Until now there has not been a festival in Greece, but since 2013 a performance artist Christina Georgiou has organized a festival in Cyprus (CIPAF).

The institution of a performance art festival does not recognize a notion of a center and peripheries. For example not so much happens in Germany<sup>5</sup> or United Kingdom<sup>6</sup>. In the latter the only larger festival was curated by Nikki Millican – the National Review of Live Art in Glasgow (1986–2010), which ended up in a quite scandalous circumstances of the accusations of financial inaccuracies (Harvie, 2013, p. 76). More has been going on the Ireland – both the Republic and Northern. There were festivals such as: Performance, Installation, Video (in the Project Arts Centre in Dublin), the Irish Exhibition of Living Art (since 1979 in Dublin), Cork Art Now: Performance Art Now, Infusion in Cork, Live At Prospect in Dublin, FIX – in the Catalyst Arts in Belfast or Skin Up in Dublin (curator: Anne Seagrave) (Sverakova, 2001, p. 416). A few well-known festivals have been organized in Latin America. “During the seventies a large number of artists from Latin America joined the Mail-

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<sup>4</sup> International artists included: Julien Blaine, Monty Catsin, Guglielmo Achille Cavellini, Christo, Dick Higgins, Ray Johnson, Enzo Minarelli, Denis Oppenheim, Orlan, Clemente Padin, Shozo Shimamoto, Tim Ulrichs, Teresa Wennenberg. Portuguese artists were: Ana Hatherly, Albuquerque Mendes, Carlos Gordilho, Fernando Aguiar, António Nelos, António Dantas, Leonor Areal (176 artists from 24 countries altogether). Wolf Vostell then presented his most recent video *El Dasayuno de Leonardo da Vinci en Berlin*.

<sup>5</sup> A Californian performance artist Theodor di Ricco has organized SoToDo Performance Art Congress since 1997 in Berlin, Schloss Bröllin, Münster, Innsbruck, as well as Seol, Paris, Sacramento and Montreal.

<sup>6</sup> In London the most important institution which has taken care of live art is the Live Art Development Agency.



Art. Through it they came in contact with other latitudes and other expressive forms including actions, events, sound poetry, street art and performance” (Muñoz, 2001, p. 204). Today one of the larger festivals in the region is Perpopuerto in Valparaiso (Chile) which has been organized since 2002. Others include Limes festival in Uruguay and Argentina (2003), In Transit in Buenos Aires and Santiago (2004) and Excentra in Uruguay (2004, 2006, curator: Fernando Martinez).

In Asia, the earliest festivals took place in Japan and South Korea. In 1981 performance artist Seiji Shimoda organized 10 Minute Solo Improvisation Festival in Tokyo, in which 60 artists participated, including Akio Suzuki. The event was repeated in 1982 and 1984. In 1982 Shimoda also organized 1 Minute Original Poetry Reading Tape to which he invited 80 artists. The following events organized by Shimoda in Japan were: 1 Minute Original Song Tape and 21 Minute Chain Performing Arts Festival '85 – during which every artist had 21 minute performance on the stage, and every seven minutes the next artist would join in (Shimoda, 2001, p. 222). Since 1993 Seiji Shimoda has organized the NIPAF (Nippon International Performance Art Festival) – in Tokyo, Nagano and other Japanese cities. NIPAF became a model according to which subsequent festivals in Asia have been organized. In South Korea, performer San-jin Lee curated performance art program as part of the Art Festival in Pusan in 1995. In 1996 Kim Park organized a performance art program as part of the ecological Festival Nine Dragon Heads in Chong-ju. Since 2002 a performance artist Hong O-Bong has curated BIPAF (Bucheon International Performance Art Festival) in Bucheon. In Singapore a memorable festival was in 1994 when Joseph Ng shaved his pubic hair, standing facing the wall; away from the audience, but which live streaming camera from which the image was projected onto the wall. The action caused police intervention and the preventive censorship that followed – since then, every action had to be registered and organizers had to pay very high bails, which in practice meant that performance art disappeared from Singapore for nine years. Not sooner than in 2003 performance artists Kai Lam, Jason Lim and Lee Wen started to organize the Future of Imagination (since 2004 it is curated solely by Jason Lim). In the years 1999–2005, Juan-Mor'o Ocampo organized PIPAF in Manila (Philippines International Performance Art Festival), where since 2002 also Tupada Action & Media Art (TAMA) has been organized by a performance artist Ronaldo Ruiz. Between 2000–2002 Wang Mo-lin and then 2003–2005 Ahlien Z. H. curated TIPAF (Taiwan International Performance Art Festival), which later turned into TIPALive in Taiwan. In China artists started to be aware of the existence of the term 'performance art' in 1987 (Berghuis, 2006, p. 38). The first festival – 1<sup>st</sup> Open Art Platform Performance Art Festival in Beijing – took place in August 2000 and was organized by performance artists Chen Jin, Zhu Ming and Shu Yang (who is also an art critic). The festival was a result of a three-month exchange of Japanese and Chinese artists organized by Seiji Shimoda and Ma Liuming. During that event, an artist Liu Jin bathed naked in Coca-Cola, which caused a police intervention which luckily only ended up in a few-hour detention of the organizers by the police (p. 19). In 2003 Shu Yang organized the first edition of Dadao Live Art Festival in Beijing, by himself. In Thailand in 1997 Somporn Rodboon, a curator and academic at the Silpakorn University, organized the Performance Art Conference in Bangkok. She helped Thai artists

to enter the international circuit. In 1998 the performance artist Chumpon Apisuk started organizing the Asiatopia festival. The edition which took place in 1999 was entitled *Womanifesto* and it was solely devoted to women artists – 20 artists from Croatia, England, USA, Japan, South Korea, India, Pakistan, Vietnam, Indonesia, Singapore and Thailand took part in it (Apisuk, 2001, p. 474). Apisuk not only is a performance artist, but also a human rights activist, especially devoted to the rights of people sick of AIDS<sup>7</sup>. In 2000 in Jakarta, a performance artist Arahmaiani organized JIPAF (Jakarta International Performance Art Festival). In the years 2005–2008, together with another performer Iwan Wijono, they organized *Perfurbance* in Jakarta area. As the name suggests, the topic of that festival was urban activism and its relations with performance art. Performance artists also have curated KIPAF (Kolkata International Performance Art Festival) in Kolkata since 2013, which focuses on the artists from the region, similarly to the Biennale AFiRiPerFOMA, that has been organized since 2013 by a performance artist Jelili Atiku, whose first edition happened in Harare (Zimbabwe) and the second one (2015) in Lagos. Together with CIPAF (Cyprus International Performance Art Festival) and the Online Performance Art Festival (<http://www.onlineperformanceart.com>) these are probably the two youngest cyclical performance art events in the world.

When it appeared, the performance art festival formula was a novelty in the art world. The audience received an opportunity to participate actively in the event – to interact, discuss with artists and enter into personal relationships with them. As mentioned above, the condition to exist in the network is a physical presence. The history of the places visited becomes both an individual CV on every artist, and the history of the network. The condensed history of performance art festivals which was presented here is at the same time a history of personal relationships between artists, who are a kind of art institution *per se*.

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<sup>7</sup> See Berghuis, 2010.

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## Zarys historyczny funkcjonowania festiwalu performansu jako niezależnych przestrzeni sztuki

### Abstract

Artykuł jest przeglądem historycznym festiwalu sztuki performance, organizowanych od lat 60. do czasów współczesnych w wybranych krajach Europy, obu Ameryk i Azji. W tekście wymieniono ok. 120 festiwalu organizowanych jednorazowo i cyklicznie, nacisk położony jest jednak na początki tworzenia się sieci festiwalowej. Festiwale sztuki performance to w większości wydarzenia międzynarodowe i niemal w stu procentach organizowane przez artystów-performerów. Udział w festiwalach wymaga fizycznej obecności artysty, a zatem życiorys artystyczny każdego z uczestników jest jednocześnie historią jego podróży, a także tworzenia sieci i osobistych relacji pomiędzy artystami. Budują one rizomatyczną sieć, która określa, co jest sztuką performance, a co nią nie jest – tworząc jej podstawy teoretyczne, a także dokonuje procesu wartościowania, czyli działa tak jak instytucja sztuki w rozumieniu Artura Danto i George'a Dickiego.

**Słowa kluczowe:** sztuka performance, festiwal sztuki performance

**Key words:** performance art, festivals of performance art

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