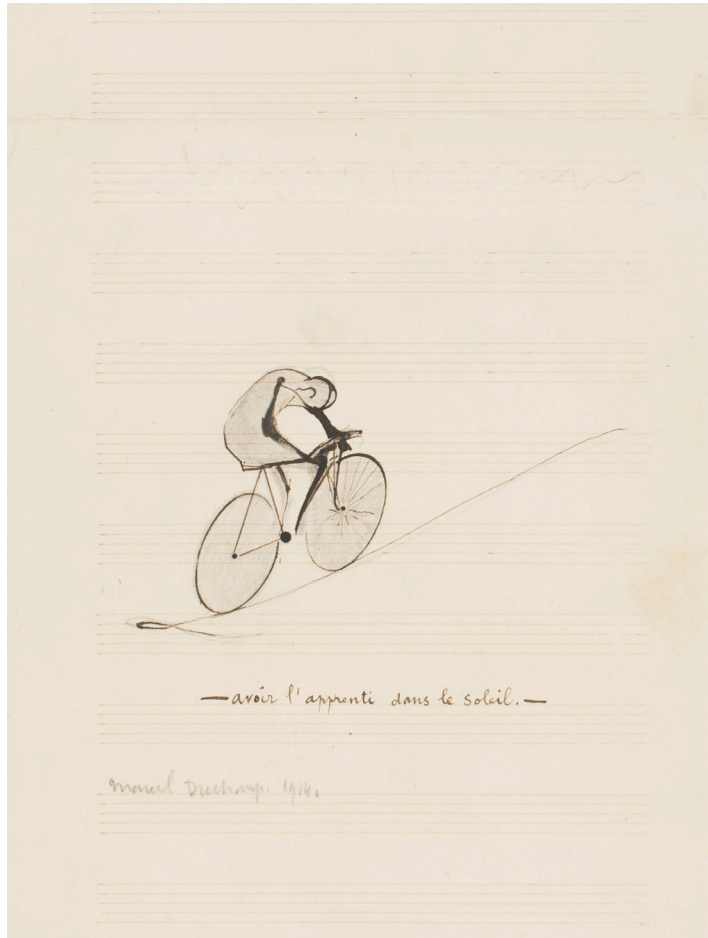


Museum as Score

Eighth Annual Anne d'Harnoncourt Symposium





Museum as Score

What if a museum collection were treated like a musical or choreographic score—existing both as a historical document and as the material for an interpretive performance that could be played at any moment?

Please join us for this thought experiment at the eighth annual Anne d'Harnoncourt Symposium: Museum as Score. We'll discuss how the perception of the museum as a static archive is upended in today's cultural context in which durational, event-based, and experimental artworks, exhibitions, projects, and programs are on the rise.

Beginning with the assessment of the historical role of the museum as a product of the Enlightenment, this symposium will consider the museum not as a timeless repository of objects, but as an open invitation to be activated through a variety of time-based activities and experiences. The symposium will emphasize the discussion of recent exhibitions and works by contemporary artists that have a durational or ephemeral nature as well as the intersection between museological institutions and contemporary dance.



Saturday, September 10, 2016

Drexel University Community Workshop of *Levée des conflits* led by Boris Charmatz

10:00 a.m. | East Terrace, Philadelphia Museum of Art

A two-hour interactive dance workshop for all abilities, ages eighteen and up, led by choreographer **Boris Charmatz**. Pre-registration is recommended but not required. To learn more visit drexel.edu/charmatz.

This workshop is part of Dancing Dialogues, a residency of lectures and workshops featuring professional company performances of Charmatz's *Levée des conflits* (2010) for twenty-four dancers co-presented by Drexel University's Westphal College of Media Arts & Design and FringeArts with the generous support of The Pew Center for Arts & Heritage.

Roundtable

12:30–2:00 p.m. | Dorrance Galleries, Philadelphia Museum of Art

Welcome by **Timothy Rub**, The George D. Widener Director and Chief Executive Officer

Introduction by **Carlos Basualdo**, The Keith L. and Katherine Sachs Senior Curator of Contemporary Art.

A discussion on the relationship between durational and time-based art in the museum context. Roundtable includes choreographer **Boris Charmatz**; **Ana Janevski**, Associate Curator, Department of Media and Performance Art, The Museum of Modern Art; **Eiko Otake**, performing artist; and **Marie Bardet**, philosopher. This talk will be moderated by **Erica Battle**, The John Alchin and Hal Marryatt Associate Curator of Contemporary Art, Philadelphia Museum of Art.

Case Studies

2:00–4:00 p.m. | Dorrance Galleries, Philadelphia Museum of Art

These talks will be moderated by **Christine Poggi**, Professor of History of Art at the University of Pennsylvania, and **Miriam Giguere**, Department Head of Performing Arts at Drexel University.

Case Study 1: Fionn Meade "From Event to Refraction"

Case Study 2: Claire Bishop "Black Box, White Cube, Fifty Shades of Grey?"

Case Study 3: Sara Raza "Transnationalism: In Retrospect the Shiraz Persepolis Festival of Arts (1967-1977)"

Sunday, September 11, 2016

Case Studies

10:00 a.m.–12:00 p.m. | Rainey Auditorium, Penn Museum | Free

Welcome by Karen Redrobe, the Elliot and Roslyn Jaffe Endowed Professor in Film Studies, Department Chair at the University of Pennsylvania.

These talks will be moderated by Christine Poggi, Professor of History of Art at the University of Pennsylvania, and Miriam Giguere, Department Head of Performing Arts at Drexel University.

Case Study 1: Jeanne van Heeswijk "Performing the Not-Yet"

Case Study 2: Molly Nesbit "Walk A Round Time"

Case Study 3: Janet Kraynak "Philippe Parreno has left the building"

Performance of *DUO2015* by William Forsythe

12:00 and 4:00 p.m. | Dorrance Galleries, Philadelphia Museum of Art

Choreographer William Forsythe imagines a duet as timepiece. Using the sound of breath as musical score, two dancers re-create the movement of hands on a clock. Through a dazzling pattern of tumbling, twirling, and weaving, their bodies register and reveal the passage of time in space through movement. *DUO2015* is a reinterpretation of Forsythe's *Duo* (1996). It originally premiered in 2015 at the New York City Center. This is the institutional premiere of *DUO2015*.

Choreography, stage, costume, and light design by William Forsythe

Performance by Riley Watts and Brigel Gjoka

Approximately 17 minutes

Keynote Conversation

2:00 p.m. | Rainey Auditorium, Penn Museum | Free

Featuring choreographers Boris Charmatz and William Forsythe, moderated by Carlos Basualdo, The Keith L. and Katherine Sachs Senior Curator of Contemporary Art, Philadelphia Museum of Art



Bardet, Marie

Philosopher and Associate Researcher, University of Paris 8 Saint-Denis



Marie Bardet holds a PhD in philosophy from Paris 8 and in Social Sciences from the University of Buenos Aires. Her research intertwines the practice of philosophy and the practice of dance; she is particularly interested in improvisation (Instantaneous Composition) and somatic practices (Feldenkrais). The intersection of both fields informs her writing and publishing in international journals and books *Pensar con mover*, *Cactus* (2012) *Penser et mouvoir*, Harmattan (2011), her performance

conferences, "Des-articulando: conferencia en movimiento," (2012), "Les restes des gestes," (2010), and her artistic projects. She continues to develop her research and her explorations into the modes of transmission of the potentiality of movement and thought through the project *Extensiones del pe(n)sar* in the Espacio Eclético in Buenos Aires. She is a founding member of the Soma&po (research laboratory Paris 8); Ningun Derecho Reservado (Buenos Aires) and of the PhD commission at UNA. A translator of philosophy and art, she also collaborates with the series *Pequeña Biblioteca Sensible* as Collection Manager at Editorial Cactus.

Basualdo, Carlos

The Keith L. and Katherine Sachs Senior Curator of Contemporary Art, Philadelphia Museum of Art

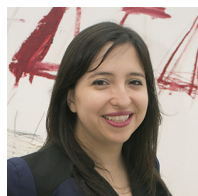


Carlos Basualdo is the Keith L. and Katherine Sachs Senior Curator of Contemporary Art at the Philadelphia Museum of Art. Among the exhibitions that he has organized at the Museum are: *Bruce Nauman: Topological Gardens*, which represented the United States at the 2007 Venice Biennale; a survey exhibition of Michelangelo Pistoletto, *Michelangelo Pistoletto: From One to Many, 1956-1974* in 2010, which was a collaboration between the Philadelphia Museum of Art and MAXXI; *Dancing Around the*

Bride: Cage, Cunningham, Johns, Rauschenberg and Duchamp (with Erica F. Battle); and *Embracing the Contemporary: The Keith L. and Katherine Sachs Collection*.

Battle, Erica

The John Alchin and Hal Maryatt Associate Curator of Contemporary Art, Philadelphia Museum of Art



Erica F. Battle is the John Alchin and Hal Maryatt Associate Curator of Contemporary Art at the Philadelphia Museum of Art, where she has worked on special exhibitions and collection projects since 2006. She is co-organizing *Bruce Nauman: Contrapposto Studies, I through VII* which will premiere in September 2016, and she was recently the organizing curator of the Philadelphia presentation of *International Pop*, a major special exhibition originating from the Walker Art Center,

Minneapolis. Additional past projects include: *Allora & Calzadilla: Intervals*, a collaboration between the PMA and the Fabric Workshop and Museum in 2015 and *Dancing around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp* in 2012. Battle is an alumna of the Center for Curatorial Studies at Bard College and the University of Pennsylvania.

Bishop, Claire

Professor, PhD Program in Art History, CUNY Graduate Center



Bishop is a Professor in the PhD Program in Art History at the Graduate Center, City University of New York. Her books include *Installation Art: A Critical History* (2005) and *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012), for which she won the 2013 Frank Jewett Mather award, and *Radical Museology, or, What's Contemporary in Museums of Contemporary Art?* (2013). She is a regular contributor to *Artforum*, and her essays and books have been translated into eighteen languages. Her

current research concerns the impact of digital technology on contemporary art and performance since 1989.

Charmatz, Boris

Dancer and Choreographer



Dancer and choreographer Boris Charmatz presented from *Aatt enen tionon* (1996) to *manger* (2014) a series of highly memorable pieces. While maintaining an extensive touring schedule, he also participates in improvisational events on a regular basis with Saul Williams, Archie Shepp, Médéric Collignon and continues to work as a performer with Anne Teresa De Keersmaeker and Tino Sehgal. Associate artist of the 2011 Festival d'Avignon, Charmatz presented *enfant*, a piece for 26 children and 9 dancers

in the Cour d'Honneur of the Pope's Palace. In 2013, he was invited to MoMA, New York where he conceived *Musée de la danse: Three Collective Gestures*, a three week dance program in the Marron Atrium and all over the museum. In 2015, Boris Charmatz was invited to Tate Modern, London, for *If Tate Modern was Musée de la danse?* an intensive two day performance program throughout the galleries and the Turbine Hall. The same year he presented *20 Dancers* for the XX Century at the Palais Garnier, Opéra national de Paris.

Forsythe, William

Choreographer and dancer



Forsythe has been active in the field of choreography for over 45 years. His work is acknowledged for reorienting the practice of ballet from its identification with classical repertoire to a dynamic 21st century art form. Forsythe's deep interest in the fundamental principles of organization has led him to produce a wide range of projects including Installations, Films, and Web based knowledge creation. As an educator, Forsythe is regularly invited to lecture and give workshops at universities and cultural institutions. In

2002, Forsythe was chosen as one of the founding Dance Mentor for The Rolex Mentor and Protégé Arts Initiative. Forsythe is an Honorary Fellow at the Laban Centre for Movement and Dance in London and holds an Honorary Doctorate from The Juilliard School in New York. Forsythe is a current Professor of Dance and Artistic Advisor for the Choreographic Institute at the University of Southern California Gloria Kaufman School of Dance.

Giguere, Miriam

Department Head for Performing Arts, Drexel University

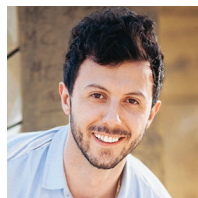


Miriam Giguere holds a BA in psychology and an MS in Education from the University of Pennsylvania and a PhD in dance from Temple University. Giguere is the Department Head for Performing Arts at Drexel University, where she directed the dance program from 1992–2015. Her research interests involve cognition and social interactions during the creative process in dance and the development of context driven dance curriculum. Her research has been published in *Arts Education Policy Review*,

Journal of Dance Education, *Selected Dance Research*, *Arts & Learning Journal*, *Research in Dance Education* and *International Journal of Education and the Arts*. Her textbook, *Beginning Modern Dance*, (2013) was published by Human Kinetics. She is currently the associate editor of the journal *Dance Education in Practice* and author of the column *Dance Trends*. She has presented at numerous conferences of the National Dance Education Organization, Congress on Research in Dance and Dance and the Child International, among others. Dr. Giguere is the 2009 recipient of the American Educational Research Association (AERA) Arts and Learning Special Interest Group national dissertation award, was the keynote speaker for Dance Education Conference 2010 in Singapore, and serves on the board of the National Dance Education Organization.

Gjoka, Brigel

Dancer and Choreographer



Albanian-born Brigel Gjoka trained at the Tirana Ballet School between 1997- 2004. Following advanced studies at Rosella Hightower in Cannes, France, he joined the Cannes Jeune Ballet. In 2006 he became a member of the L'Opéra national du Rhin, where he performed a number of roles and worked with leading international choreographers. In 2009 he joined the Staatstheater Mainz for one season, before moving to the Nederlands Dans Theater. In 2011 he became member of The Forsythe Company,

participating in the creation of new works in addition to performing a wide range of William Forsythe's repertory until the closure of the company. In 2015 he performed in Sylvie Guillem's farewell world tour, *Life in Progress*, traveling and performing *DUO2015* by William Forsythe around the world. He has choreographed works for Maggio Danza, Theater Vorpommern, NAPA Academy of Performing Arts Karachi, and the Kwang Tung Dance Company. Since 2015 he has been the artistic curator of the Albanian Institute New York and an acting correspondent for the institute in Berlin, Germany.

Janevski, Ana

Associate Curator, Department of Media and Performance,
The Museum of Modern Art



Ana Janevski is Associate Curator in the Department of Media and Performance Art at the Museum of Modern Art. Recently projects and exhibitions include *Trajal Harrell: In one step are a thousand animals* (2013-2016), *Scenes for a New Heritage: Contemporary Art from the Collection* (2015), *Projects 101: Rabih Mroué* (2015), and *Yvonne Rainer: The Concept of Dust, or How do you look when there's nothing left to move?* (2015), and *Musee de la danse: Three Collective Gestures* (2013). She is the editor of

a MoMA Dance Series book on Boris Charmatz. Prior to MoMA, Janevski was Curator at the Museum of Modern Art in Warsaw, Poland, where she curated the large-scale exhibition on Yugoslav experimental film and art from the 1960s and 1970s, *As Soon As I Open My Eyes I See a Film* (2008).

Kraynak, Janet

Faculty, and Director of MA in Modern and Contemporary Art:
Critical and Curatorial Studies, Columbia University



Kraynak writes and teaches about the history and theory of postwar and contemporary art, with an interest in the interdisciplinary turn in the production and reception of art and its relationship to larger socio-political developments: in particular, to moments of crisis and upheaval from the 1960s cultural revolution to the advent of globalization. In her writings, Kraynak has theorized the emergence of performance in the visual arts in relation to experimental sound, dance, film, and

language, and how these performance modes express the nature of technological society. These themes are addressed in her book, *Nauman Reiterated* (University of Minnesota Press, 2014), which offers a critical examination of the early work of artist Bruce Nauman. She is also the author of the Survey in *Monica Bonvicini* (Phaidon Press, 2014), and the editor of *Please Pay Attention Please: Bruce Nauman's Words: Writings and Interviews* (MIT Press, 2003), and her many essays have appeared in *Art Journal*, *Grey Room*, *Artforum*, *Frieze*, and *The Journal of Visual Culture* among other publications. She is currently working on a new book, tentatively titled *Contemporary Art and The Digitization of Everyday Life*, which examines the fate of politics and dissent with the rise of a digital episteme.

Meade, Fionn

Artistic Director, Walker Art Center



Meade is Artistic Director at the Walker Art Center where he has curated *Less Than One* and *Andrea Büttner* and has served as the Walker's coordinating curator of the traveling exhibition *Radical Presence: Black Performance in Contemporary Art*. Fionn is currently curating *Question the Wall Itself*, which presents a range of works conceived as rooms and interior architecture and includes commissions by Tom Burr, Shahryar Nashat, Nina Beier, Uri Aran, and Marc Camille Chaimowicz; as well as *Merce*

Cunningham: Common Time, which pulls from the Walker's complete scenic and costume archive of the Merce Cunningham Dance Company to present a major survey of Merce Cunningham's dynamic artistic collaborations. Prior to the Walker, Meade curated *Coming to Reality* (2014) as well as *From the Sky* (2014) with Laure Prouvost at Danspace Project, New York. He previously has served as a curator at the Henry Art Gallery, Seattle, and SculptureCenter, New York, and recent catalog writing includes essays on Dieter Roth, Camille Henrot, Nina Canell and Laure Prouvost, Uri Aran and Elad Lassry. His writing also appears in *Artforum*, *Bidoun*, *Mousse*, *Modern Painters*, *Parkett*, and *SPIKE Quarterly*, among other publications.

Nesbit, Molly

Professor of Art, Vassar College



Nesbit is Professor of Art History in the Department of Art at Vassar College and a contributing editor of *Artforum*. Her books include *Atget's Seven Albums* (Yale University Press, 1992) and *Their Common Sense* (Black Dog, 2000). *The Pragmatism in the History of Art* (Periscope, 2013), is the first volume of *Pre-Occupations*, a series collecting her essays. The second volume, *Midnight: The Tempest Essays*, will be published this winter. Since 2002, together with Hans Ulrich Obrist and Rirkrit Tiravanija, she

has curated *Utopia Station*, an ongoing collective book, exhibition, seminar, website and street project, opening next at the Brooklyn Museum in April 2017.

Otake, Eiko

Choreographer and Dancer



Raised in Japan, and based in New York since 1976, Eiko Otake collaborated with Koma for 40 years in performing their choreography worldwide. Eiko & Koma also created three "living" gallery installations: *Breath* (1998) for the Whitney Museum, *Naked* (2010), for the Walker Art Center, and *The Caravan Project* (2013) for MoMA. Their multi-faceted *Retrospective Project* (2009–2012) consisted of new and restaged works, exhibitions, media works and a monograph of their works, *Eiko & Koma: Time is Not*

Even, Space is Not Empty published by the Walker Art Center. Eiko & Koma received Guggenheim Fellowships, the United States Artists Fellowship, MacArthur Fellowship, the Samuel H. Scripps American Dance Festival Award, and the Dance Magazine Award. Since 2014, Eiko has been working on her first solo project, *A Body in Places*. The photography exhibition *A Body in Fukushima*, a collaboration with photographer William Johnston, tours with the project.

Poggi, Christine

Professor of History of Art, University of Pennsylvania



Poggi is Professor of modern and contemporary art and criticism in the History of Art Department, with a secondary appointment in the Italian Section, Romance Languages. She is also a member of the Graduate Group in Comparative Literature and Literary Theory and is an affiliated member of the Program in Slavic Languages and Literatures. From 2011 to 2014, she served as the Faculty Director of the Gender, Sexuality, and Women's Studies Program and the Alice Paul Center for the Study of Gender,

Sexuality, and Women, and she continues to be affiliated with the program. Professor Poggi received her Master's degree from the University of Chicago, and her PhD from Yale University. She has been the recipient of fellowships from the Fulbright Commission, the Whitney Humanities Center at Yale University, the National Endowment for the Humanities, the American Association of University Women, the Dedalus Foundation, and the Metropolitan Museum of Art. In 2009, she received the Ira H. Abrams Memorial Award for Distinguished Teaching from the School of Arts and Sciences.

Raza, Sara

Guggenheim UBS MAP Curator, Middle East and North Africa



Born in London in 1979, Raza earned a BA in English Literature and History of Art and an MA in Art History and Theory, both from Goldsmiths College, University of London. She also pursued studies towards her PhD at the Royal College of Art. Raza has curated exhibitions and projects for several international biennials and festivals, including the Tashkent Biennial: *Quotations from Daily Life*, Art Gallery of Uzbekistan (2011); *Rhizoma* (generation in waiting), *Collateral Event*, Venice Biennale (2013); and Baku Public

Art Festival: *A Drop of Sky*, Yarat Contemporary Art Space, Baku, Azerbaijan (2015). She also co-curated the Bishkek International: *In the Shadow of Fallen Heroes* at the Bishkek Historical Museum and Alto Square, Bishkek, Kyrgyzstan, in 2005.

Van Heeswijk, Jeanne

Artist

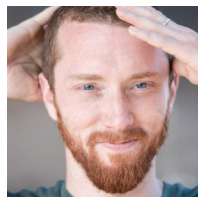


Jeanne van Heeswijk is a visual artist who facilitates the creation of dynamic and diversified public spaces in order to “radicalize the local.” Van Heeswijk embeds herself as an active citizen in communities, often working for years at a time. These long-scale projects, which have occurred in many different countries, transcend the traditional boundaries of art in duration, space and media and questions art’s autonomy by combining performative actions, meetings, discussions, seminars and other forms of

organizing and pedagogy. Inspired by a particular current event, cultural context or intractable social problem, she dynamically involves community members in the planning and realization of a given project. As an “urban curator,” van Heeswijk’s work often unravels invisible legislation, governmental codes and social institutions, in order to enable communities to take control over their own futures. Her work has also been featured in numerous books and publications worldwide, as well as internationally renowned biennials such as those of Liverpool, Busan, Taipei, Shanghai, and Venice. She was the 2014-2015 Keith Haring Fellowship in Art and Activism at Bard College and she has received the 2012 Curry Stone Prize for Social Design Pioneers, and in 2011, the Leonore Annenberg Prize for Art and Social Change.

Watts, Riley

Dancer and Choreographer



Riley Watts is a dancer, teacher, researcher based in Portland, Maine, USA. He studied dance at the Walnut Hill School for the Arts and earned a Bachelor of Fine Arts from The Juilliard School in NYC. As a performer, he danced with the Cedar Lake Contemporary Ballet, Bern Ballet, Netherlands Dance Theater 2, and with The Forsythe Company in Frankfurt, Germany from 2010-2015. In addition to performing, he regularly teaches Forsythe improvisation methodologies for dance professionals,

students, and non-dancers of all ranges of age and experience. From 2010–2014 he was an Associate Researcher with Motion Bank and contributed to collaborative research specializing in the Neuroscience of Dance in coordination with universities in the UK, Germany, and Australia, including coauthoring a paper entitled “Doing Duo—a case study of entrainment in William Forsythe’s choreography “Duo” for Frontiers in Human Neuroscience. He is a 2006 Princess Grace Award recipient and won the Leonide Massine-Positano prize for Contemporary Dancer of the Year, 2015.

All images courtesy of the speaker, except for:

Cover: Performance of *DUO2015* at Sadler’s Wells. Choreography, stage, costume, and light design by William Forsythe. Performers Brigel Gjoka and Riley Watts. Photograph © Bill Cooper.

Page 4: *Levée des conflits*. Photo Credit: Musée de la danse, © Caroline Ablain

Page 6: Performance of *DUO2015* at Sadler’s Wells. Choreography, stage, costume, and light design by William Forsythe. Performers Brigel Gjoka and Riley Watts. Photograph © Bill Cooper.

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Page 8: Boris Charmatz © Caroline Ablain; William Forsythe, photo by Dominik Mentzos.

Page 10: Brigel Gjoka, photo by Armand Habazaj; Riley Watts, photo by Ian Whalen.

The 2016 Anne d’Harnoncourt Symposium is organized by the Philadelphia Museum of Art and the History of Art Department of the University of Pennsylvania, in collaboration with the Westphal College Department of Performing Arts at Drexel University.

Museum as Score has been supported in part by The Pew Center for Arts & Heritage and the Center for American Art at the Philadelphia Museum of Art.

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