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CAN PERFORMANCE BE CONSERVED?

WHAT DOES IT MEAN TO CONSERVE PERFORMANCE?

Over the recent months, we—the research project members SNSF Performance: Conservation, Materiality, Knowledge—have conducted a series of brief interviews, in which we pose two fundamental questions to a variety of experts who work with, in, and on performance and conservation:

- 1) Can performance be conserved? If so, how? If not, why not?
- 2) What does it mean to conserve performance?



Diana Taylor, Professor of Performance Studies and Spanish at New York University's Tisch School of the Arts and the founding director of the Hemispheric Institute of Performance and Politics



Philip Auslander, Professor in the School of Literature, Media, and Communication, Georgia Institute of Technology, Atlanta, Georgia; author of several seminal publications on the topics of liveness, mediatization and documentation in performance and on popular music



Kay Turner, artist and scholar working across disciplines including performance, writing, music, exhibition curation, and public and academic folklore; former director of the [Brooklyn Arts Council's Folk Arts Program](#)



Judit Bodor, Baxter Fellow in Curatorial Practice (Teaching & Research) at Duncan of Jordanstone School of Art & Design, University of Dundee

Dive into the range of responses from conservators, art historians, historians of science, folklorists, curators, performance studies scholars, artists, and other leading voices by following this link to our website: [Two Questions](#) or this link to our YouTube channel: [Videos](#).

Two Questions released in September 2022 include the interviews with **Philip Auslander, Judit Bodor, Sven Dupre, Rebecca Gordon, Hannah Higgins, Kate Lewis, Pip Laurenson, Helia Marcal, Rachel Rivenc, Jill Sterrett, Sarah Cameron Sunde, Diana Taylor, Kay Turner, Glenn Wharton**

The interviews have been conducted by Hanna Hölling, Jules Pelta Feldman and Emilie Magnin.

The research project [Performance: Conservation, Materiality, Knowledge](#) is situated at [Bern University of the Arts](#) and has been supported by the [Swiss National Science Foundation](#).