

# EXTENSION

---

# SERIES 12

---

Curated by Andrés Galeano

Performances 01 Dec. 2011, 19:30

Documentation 02-04 Dec. 2011

Lecture 04 Dec. 2011 18:30

LOSE AUS VASE by johnicon alias:

Johannes L. Schröder

Extension Series 12 aims to open a high-contrast dialogue and reflection between the subtle performance work of Stefanie Trojan, usually based on interaction with the audience and playing with the situation, and the exhibition of part of the performances photo archive of johnicon alias: Johannes L. Schröder.

Johnicon will present a selection of photos of performances by Paul McCarthy, Tatum Orimoto, Chris Burden, Guillermo Gómez-Peña, Nezaket Ekici, John Bock and many others that he took in the last three decades, and will address the question of documenting and archiving performances, performing his personal "archive" through some re-doings and performance-lectures.

As a counterpoint, Stefanie Trojan's performance will embody essential features of the medium, like site-specificity, ephemerality, immateriality and unmediated co-presence. Thanks to her minimal and sharp infiltration in the social situation and her body-to-body actions, Trojan's work will radically confront a performance experienced in flesh with the experience of its mediated documentation shown by johnicon alias Johannes L. Schröder.

## **Dr. Johannes L. Schröder**

is based in Hamburg. His freelance research has backgrounds in art-history and visual arts and focuses on Futurism and Performance Art. He is currently concerned with the recycling of his archive into objects, performances and installations like "Relic-Lounge". A prototype of it was realized during the [www.performancefestival.de](http://www.performancefestival.de) at Salzgau and lead to "Architexture" (PerformanceResearch, Vol. 11, No. 3). Schröder is also member of the board of Einstellungsraum ([www.einstellungsraum.de](http://www.einstellungsraum.de)) and co-editor of the „journal oriental“ ([www.amokkoma.eu](http://www.amokkoma.eu)). Ever since johnicon alias Johannes Lothar Schröder began doing research on performance art around 1979 he has also photographed them. A couple of the

pictures made it into magazines, books and catalogues and some also on covers of High Performance, Los Angeles #29,1985; AMOKKOMA, Kiel; Kunstforum intl., Köln; Kataloge: 80 Langton Street, San Francisco 1985; Blende und Traumzeit, Kiel 1992, McCarthy: Brain Box Dream Box, Eindhoven 2004. His photography was also exhibited in artshows at Schwäbisch-Hall (Städtische Galerie) in Hamburg (Galerie Jans) and this year in Utrecht (CBKU).

## **Stefanie Trojan**

graduated 2003 with the diploma as a Masterstudent of Asta Gröting at the Academy of Fine Arts in Munich. Since 2000 she did various performances in- and outdoors for example at the Kunstmuseum Stuttgart, Museum Folkwang, Essen, Arp Museum, Bahnhof Rolandseck, Remagen, Gerhard Marcks Haus, Bremen, Hof van Busleyden, Mechelen (BE), Kunsthalle Basel (CH), De Appel Amsterdam (NL), Marta Herford, PS1, New York (USA), Kunsthalle Bielefeld, Lothringer 13, städtische Kunsthalle München and at the Kunstbau/Lenbachhaus München. She received awards and grants like a residency at the Cité of Paris, or the DAAD for New York and the Franklin Furnace Fund for Performance with a Artist in Residency at the Parsons School of Design, New York, or the Debutantenpreis of the State Ministry of Bavaria and other residencies in Lemgo and Halle.

"I am not producing images. I work with the experience.

In times where everything is shiny, fast and losing itself I try to focus on the spaces between humanity.

My observations are leading into site specific performances.

Some parts of the performances seem to be familiar, quiet normal but there are those small displacements that make us inert and perplex.

We would like to react correct. But what is right and what is wrong. Mainly when we are acting in our daily routines and codes sometimes their meaning is external to us or we do not know it any more.

When are we free enough to be different? I try to extend the idea of performance while passing the action over to the observer. His or her reaction completes my work."

[www.stefanietrojan.de](http://www.stefanietrojan.de)

## **About the Lecture & redoinings:**

**"Lose aus Vase" by johnicon alias:**

**Johannes L. Schröder**

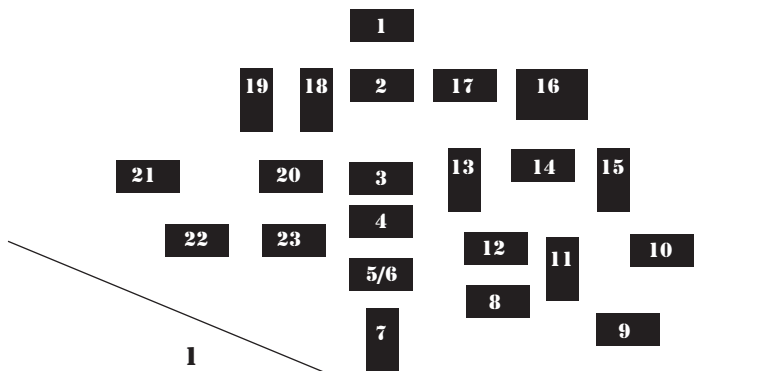
**4.12. 18:30 - Entrance free**

Hardly does an art depend more on photography and video than performance art. You can even say that performance art became what we know about it today by lens-based media. This creates a symbiosis, which however is divergent from other symbiotic art forms like opera and theatre. They are linked to architecture, as the same word indicates the building, where you go to attend theatrical performances. Performance art has no specific place or architecture and rarely is there a repertoire; it is seen just by a small number of visitors in various spaces. That is why a general reception of the transitory and ephemeral activities is based almost exclusively on photography and time-based media, which make it possible to realize the phenomenology and historicity of performances. Pictures become indicators of performances. Reduced to a single print or a significant sequence of images an instantaneous realisation of a span of time of a performance is possible, which time-based-media is not able to offer, as its presentation requires time without the intensity of the life performance. This exhibition of photographs realizes aspects of time in a space and allows comparing them. This makes an overview over more than three decades relevant, not only in terms of photographic history, but it also gives insight in the heterogeneous conditions of the making of a performance and its spaces. As johnicon principally prefers a wide angle view, a majority of prints spotlight elements of the aesthetics of performance art with its variations of spaces with changing conditions of daylight or artificial light or of the weather during the seasons. Also spectators are able to compare relations between artists, partners and audiences manifesting the specific fashion, body-language, manners and the changing use of media of the times of the performances



GRIMMUSEUM [info@grimmuseum.com](mailto:info@grimmuseum.com)

Wednesday-Sunday 14-19 h.  
Fichte Strasse 2, 10967 Berlin  
[www.grimmuseum.com](http://www.grimmuseum.com)



**1**  
**CHRIS BURDEN**

Setting up exhibiton, 11. 1992,  
Galerie Miller & Nordenhake,  
Cologne

**2**

Re-installation of Chris Burden,  
Bed Piece, 1972

**3**

**SHE SHE POP**

Rules

Die Veraenderung, 19. 6. 2003,  
Kunstverein HH

**4**

**TATSUMI ORIMOTO**

Finger Dolls + Dirty Dolls,  
10. 6. 2011,  
DNA Galerie Berlin

**5**

**TATSUMI ORIMOTO**

Improvisation, 11. 2000  
Brighton Photoweek

**6**

**ANDRÉS GALEANO**

Ni pio, 19. 6. 2009,  
PI Festival, Szczecin (PL)

**7**

**BURMEISTER & FEIGL**

Reenactment Andy Warhol's Kiss,  
17.12.2010,  
Einstellungsraum, Hamburg

**8**

**PAUL MCCARTHY**

Inside Out Olive Oil, 18.11.1983,  
80 Langton Street, San Francisco.

**9**

**JOHN CAGE**

Themes and Variations  
Kölnischer Kunstverein

**10**

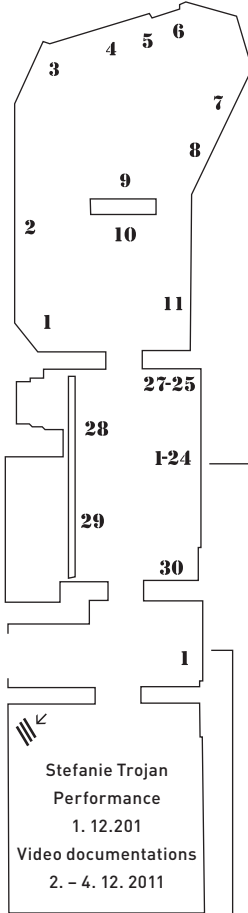
**LORENA WOLFFER**

Miss México, 7. 11. 1999  
Oviedo

**11**

**KIM JONES**

Mudman, 24.3.1985  
Halle de la Villette, Paris



1.-4. Ingolf Keiner & Stefan Berchtold:  
Sixfish, Oviedo, Café Español, 5.11.1999  
• 5. -14. Carlos Coronas: Confluencias,  
Trascorrales, Oviedo, 5.11.1999 • 15.-17.  
Elene Kowjlina: La Torre de Babel, Café  
Español, 6.11.1999 • 18.-19. Carlos Garai-  
coa: „Cualquier sitio puede ser un buen  
sitio para vivir“, Junto a la ruina des Cor-  
tijo de Doña Urraca, Oviedo, 6.11.1999 •  
20.-22. Mikael Varela, Extraño, Plaza de  
la Constituion, Oviedo, 7.11.1999 • 23.-25.  
Lorena Wolffer: Miss Mexico, Trascorra-

les, 7.11.1999 • 26.-29. Guillermo Gómez-Peña, Roberto Sifuentes, Juan Ibarra: El Mextermintor Project, Trascorrales, 9.11.1999 • 30.-32. Kjartan Slettemark: El arte va, Plaza de la Catedral, 7.11.1999 • 33.-34. Chévere: hero.es, Auditorio y Palacio de Congresos Principe Felipe, Oviedo, 4.11.1999 • 35. Barthélemy Toguo: El trabajador y J. S. Bach de África, Plaza de Riego, Oviedo, 8.11.1999 • 36. Minako Saitho & Norbert Attars: Talk, Auditorio y Palacio de Congresos Principe Felipe, Oviedo, 7.11.1999 • 37. Harry Schemm riding the Barrel of Beer, OFK, Offenbach, 21.9.2002 • 38. Audience at Performance-Festival Wildwechsel, Frankfurt, Juni 2005 • 39.-50. Magali Revest: Performance-Festival Wildwechsel, Frankfurt, Juni 2005 • 51.-62. Karen Finley & Harry Kipper: The Lady with the Suitcase full of Water, San Francisco Art Institute, San Francisco, 2.3.1984 • 63.-80. John Bock: Captain Sheriff schippert dröge, Gesellschaft für aktuelle Kunst, Bremen, 2.9.2000

**1**

Nezaket Ekici: Atropos  
DNA, Berlin 2. Dec. 2006

**2**

Gwendolyn Robin:  
Pyrrotechnische  
Performance,  
Performerstammtisch out-  
side Volksbühne Berlin, 2009

**3**

Magali Revest: Performance-  
Festival Wildwechsel, Frank-  
furt, June 2005

**4, 5, 6**

Black Market: Empedokles,  
Alte Reithalle, Kassel, 27. u.  
28. June 1987

**7**

Jack Smith: Dancing with  
the Penguin, Malersaal Dt.  
Schauspielhaus in Hamburg,  
June 1983

**8**

Black Market: Empedokles,  
Alte Reithalle, Kassel, 27. u.  
28. June 1987

**9**

Monika Prantel: Die Serien-  
taten, Performance-Festival  
Schubumkehr im EINSTEL-  
LUNGSRAUM Hamburg 30.  
Aug. 2008, Watch the arms of  
the spectators!

**10**

Around with the stick of  
André Cadere im VanAbbe-  
Museum in Eindhoven during  
the Festival "From Dusk Till  
Dawn" 19.-20. March 2010

**11**

Tatsumi Orimoto: Bread Men  
at the Museum, during the  
Opening of Loss of Control,  
mARTta Herford, 22.11.2008

**12**

Carlos Coronas: Confluen-  
cias, Trascorrales, Oviedo,  
5.11.1999

**13**

Stefan Berchtold und Ingolf  
Keiner, Sixfish, Café Espanol,  
Oviedo, 5.11.1999

**14**

Gwendolyn Robin: Pyrro-  
technische Performance,  
Performerstammtisch at  
the Roter Salon, Volksbühne  
Berlin, 2009

**15**

Andrés Galeano: 1+1+1+1,  
EINSTELLUNGSRAUM Ham-  
burg, 3.12.2010

**16**

Ulrike Rosenbach: Die Eulen-  
Spieglerin,  
Kunstverein Hamburg,  
15.6.1984

**17**

Buddha's Cafe: "Gesänge  
über die Brücken"  
Schwäbisch Hall, Oct. 1983

**18**

Yudai Hashimoto: Head on  
Head  
Rathausmarkt Hamburg  
2/2004

**19**

Yudai Hashimoto: Ironfight,  
Fischmarkt Hamburg 3/2004

**20**

Guillermo Gómez-Peña, Ro-  
berto Sifuentes, Juan Ibarra:  
El Mextermintor Project  
Trascorrales, Oviedo  
5.11.1999

**21**

Steward Sherman, Taller  
Latino (Artists Call)  
New York City, Jan. 1984

**22**

FLUXUS Wiesbaden  
1962 - 1982,  
Wiesbaden 1982

**23**

Re-doing of Allan Kaprow:  
18 Happenings in 6 Parts  
(1959); Org.: André Lepiecky,  
Installation: Christine Wahl,  
in: Studio Long Island City,  
New York 11/2008

**24**

Thomas Werner & Jochen  
Wüstenfeld install a sun-sail  
during Performance-Festival  
Kastanienallee Berlin 24.  
June 1996; both artists col-  
laborated until Wüstenfelds  
sudden death 1998.

**25**

Lucio Fontana, Concetto  
Spaziale, 1960

**26**

Jochen Gerz, Bilde mich  
nicht ab, 1978

**27**

Autobahn Osnabrück-Mün-  
ster, 1978

**28**

Tehching Hsieh & Linda  
Montano, Art/Life. One Year  
Performance 1983-1984, 111  
Hudson Street, New York, 13.  
Feb. 1984

**29**

Squat Theatre, Pig, Child and  
Fire, 2. - 13. 5. 1979, Wex-  
strasse, Hamburg

**30**

Nezaket Ekici, Hullabelly, 26.  
11. 2004, K-Studios, Koinzi-  
Dance, Festival: Auftauchen,  
Hamburg

Sound: Interviews of Johan-  
nes L. Schröder with:  
a) Martha Wilson, 17. 1. 1984,  
New York, 47 min.  
b) Carolee Schneemann, 20.  
1. 1984, New York, 47 min.  
c) Tom Marioni, 2. 3. 1984,  
San Francisco, 43 min.