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# English Summary

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Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej [bazhum.muzhp.pl](http://bazhum.muzhp.pl), gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

**Elżbieta WYSOCKA**

# **REENACTMENT: I.E. A NON-CONSERVATIVE CONSERVATION OF THE PERFORMANCE ART**

Conservation of the performance art sounds like an oxymoron. How can we conserve works whose very basis for existence is ephemeral, unique and an unrepeatable dialogue with the spectators? The generally accepted method of their preservation is obviously the documentation which witnesses the occurrence of the act of art. What is there, however, to be done if the documentation seems insufficient or inadequate in the process of passing on the piece of work to the next generations? One of the ways to revive an ephemeral act of art is reenactment.

Reenactment as a method of conservation of the performance art is part of a broader strategy for preservation of transient art and other genres generally referred to as 'time-based art'. Many contemporary pieces employ performative elements and are often based on interaction. Before they used to be (apart from 'live art') e.g. kinetic art, installation and presently computer and video installations, net art. None of them is conservable in the traditional meaning of the word, which pushes the conservators to look for new ways: re-interpretation, re-creation, migration or emulation.

This article is an attempt to outline and evaluate the effectiveness of such activities based on a case of reenactment of the performance *My Problem is a Problem of a Woman* by Ewa Partum from 1974. Thirty-one years after the performance took place the conservator, repeated the act with the help of new make-up artists, as a conservator's experiment. The reenactment strategy used in this piece was meant to enable experiencing it anew. The conservator's workshop has always had the task to preserve and maintain a piece of art but in the context of a piece of performative art the task seems unusual. The traditional conservation strategy – re-construction takes on a new, extreme form – of acting out the artist's role in order to reproduce the work. The conservator of performing art will be using the tools that come from a performing artist's toolkit and moving around within a framework of – not so much in the matter of the piece – but rather in the sphere of the ideas, its verbalized and hidden meanings.