

# A Performance Affair

Vanderborght  
Building, Brussels

During  
Brussels  
Gallery Weekend

# The Second Edition: *re:production*

# Catalogue

5-8 September  
2019

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## PLATFORM 0

THURSDAY 05 → 12:00-00:00

FRIDAY 06 → 00:00-12:00

**David Rickard** presented by *Cøpperfield*

Proposal: *Exhaust*

\* Special Project

During 24-hours, David Rickard meticulously collects all of his exhaled air into a series of large silver foil balloons, materialising the invisibility of the air and the volume each person requires every day.

During the course of the performance the silver foil balloons gradually accumulate into a large, sculptural mass, forming an ephemeral installation that occupies the space and dwarfs the increasingly fatigued body of the artist. *Exhaust* compels us through performance and installation to recognize our own impact upon, and interrelationship with, the environment that surrounds us.

The performance can be reactivated by an institution or collector by contacting Cøpperfield London and David Rickard. The work can be performed by another single person, based on instructions provided by the artist. The work can be presented and respond to a variety of spaces.

The “keeper” receives one day of exhaled air within aluminium foil balloons, film and photographic documentation.

There is live recording of the performance in the form of still photographs (hourly) and film documentation

## PLATFORM 1

FRIDAY 06 → 15:30-16:15

SATURDAY 07 → 15:45-16:30

**Lúa Coderch** presented by *àngels barcelona*

Proposal: *We Can Still Be Friends*

*We can still be friends* consists of a single performer reciting, like in a rehearsal, a long list of sentences used commonly to break up a relationship, acting as a collection of clichés. This work is part of *ECO the Girl with No Door on Her Mouth*, a long duration project that explores voice and speech and their failures.

The performance can be reactivated by anyone following these simple guidelines: each sentence must be recited and even repeated until the performer (but not necessarily the audience) feels that the words sound sincere enough. The general tone is that of a rehearsal, even slightly humorous, but not so much. Improvisation is allowed if the performer feels that another phrasing is more appropriate or fitting. Any rhythm or intonation is correct if it suits the performer, provided that it corresponds more or less to a usual kind of speech. The duration of the performance depends on how long it takes for the performer to reach the last sentence on the list. The collection of sentences can be modified over time: new sentences can be added, some expressions or sentences can be changed or dismissed according to the context in terms of space or time. Only one sentence should be kept and should remain as the last one on the list: *We can still be friends*. It is also possible to translate the sentences. The performer can move around freely and use any gestures according to the general tone. There are no space or stage requirements, and amplification or lightning can be used if necessary according to the context. There is no dress code.

The only indispensable prop is the list of sentences, namely, the script, which is provided under the form of a DinA3 sized hairy portfolio. A music stand, or even a plinth or a table, can be used to hold the hairy portfolio. Other objects from the *ECO the Girl with No Door on Her Mouth* project such as *AH 4/3 (mama Henningsen)* hairy lamps, *The Courage of Shutting Up* tie&dye cushions or *Sore Throat* plant prints, can be installed in the space, but are not strictly part of the performance piece.

The “keeper” will receive the hairy portfolio with the script and contract with the performance protocol, along with an audio recording of the work, provided both as a transparent vinyl (12’, 33 RPM) and as a digital file. This audio recording can be used and installed as documentation of the performance piece.

Contact person: Gabriela Moragas - [gabriela@angelsbarcelona.com](mailto:gabriela@angelsbarcelona.com)

<http://luacoderch.com>

<http://www.angelsbarcelona.com>

## PLATFORM 2

THURSDAY 05 → 18:15-18:30

FRIDAY 06 → 12:30-12:45 + 14:15-14:30 + 16:45-17:00

SATURDAY 07 → 11:15-11:30 + 14:30-14:45 + 17:45-18:00

SUNDAY 08 → 18:00-18:15

**Meta Drcar** presented by *UN-SPACED*

Proposal: *Frame Series, Work No. 3*

*Frame Series, Work No. 3* will consist of static sculptures and one performer. The artwork will come with a Certificate of Authenticity, instructions and choreographic notations for the performer. The performance can be reactivated by the institution/collector who acquires it.

For the first reactivation of the artwork, the artist will be present in order to install the work and to train the performer. A professional contemporary dancer will need to be provided by institution/collector. Alternatively, the artist can hire a dancer at additional costs. The artist will have one studio session with the performer, in order to convey the movement instructions.

For further reactivations of the performance, the artist can make herself available upon request and at additional charges (e.g. traveling expenses for the artist). A video documentation may be provided to the "keeper" - strictly for the use to train the performer and not for public display - should the artists not be available. A professional dancer will be able to obtain an understanding of the movement through the video documentation of the performance and by reading the choreographic score written by the artist.

The performance can be adapted to different spaces, but the possibilities should be discussed with the artist.

Contact person: Hugues Albes-Nicoux

<http://www.metadrcar.com>

<https://www.un-spaced.com>

## PLATFORM 3

THURSDAY 05 → 17:00-21:00

FRIDAY 06 → 11:00-19:00

SATURDAY 07 → 11:00-19:00

SUNDAY 08 → 11:00-19:00

**Ariane Loze** presented by *Galerie Michel Rein*

Proposal: *The Banquet*

The Banquet: performance for 12 guests

Ariane Loze's iconic piece *The Banquet* inspired by female characters arguing about a mix of banal and elevated topics, will be screened at the fair. Meanwhile, the text of this piece will be put on sale in the form of a box with 12 dialogues sheets that the purchaser can reenact with guests she/he invites to create her/his own banquet, each guest reenacting one of the 12 characters of the Banquet.

Edition of 12 of the French-speaking version, 12 German-speaking version, 12 English-speaking version and 12 Dutch-speaking version. Each edition includes: the text from the video divided per character, and the protocol on how to create the banquet and the conditions for reenacting the video.

*Le Banquet*

*Poses, attitudes, emotions come into play. Everything noisily mixes.*

*Cacophony. The festivities begin. The banquet. Not Plato's. No, no. No, really.*

*Actually, Ariane's. Ariane from elsewhere. Each in her role, each with her personality.*

*Each has its possibilities, its limits. I'm just anybody. Maybe anything.*

*The subject of a moving, noisy thought. They all follow a thread. The one from their narrative.*

*At least, they try. To each her own.*

*And if all roads lead to Rome, then...*

by Clement Gagliano

Ariane Loze, Belgium 1988. Lives and works in Brussels, Belgium. Since 2008 Ariane Loze researches the coming to life of a story out of seemingly unrelated images with her camera. In these series of videos she takes on all the parts: she is at the same time the actress, the camerawoman and the director. Through the editing of the images she develops a relation between two (or more) characters and the architecture. The videos of Ariane Loze put the spectator in the active role of creating his/her own story out of the basic principles of film editing: shot and counter-shot, the presumed continuity of movement, and the psychological suggestion of a narrative. The filming of these videos has been made public as a ongoing performance.

Contact person: Patrick Vanbellinghen

<http://michelrein.com>

<http://www.arianeloze.com>

## PLATFORM 4

SUNDAY 08 → 11:00-19:00 (LIVE STREAM)

**Antti Laitinen** presented by *La Patinoire Royale - Galerie Valérie Bach*  
in collaboration with *Espace Européen pour la Sculpture*  
Proposal: *Nail Trunk*

The artwork *Nail Trunk* consists of a tree trunk, fallen in the park of Brussels, which was then hammered and became an armor with galvanized steel nails. The artist began this work of continuous art in June and continued during the summer until the end of September. The visitors were invited to actively participate in pounding sessions every Sunday.

There is a selection of photographs and videos referring to his performances in Finnish nature. The artist operated displacements of nature elements. In *Lake shift*, he oved a lake with two seals – a performance during which he carried more than 16,000 liters of water for five days.

In *Lake Deconstruction*, he saw the surface of the lake in blocks of ice, which he then used to create a monolith. The exhibited photos are the result of his performances revealing new forms referring sometimes to the Suprematism of Malevich and the romanticism of Friedrich.

A documentary film about Antti Laitinen produced by a young film maker Nico Forero explains the artist's necessity to create art performances in his native country - Finland.

It's a continuous performance that can be reactivated. The performance can be reactivated by the institution or collector who acquires it. Gestures, movements, background and nature sounds are the live elements. The artist requires a public.

The public is a part of the performance and participates actively in the hammering sessions with the artist.

The "keeper" (institution, collector) receives a nail trunk, an armor with galvanized steel nails, and a certificate.

Contact person: Martina Schachner

<https://anttilaitinen.com>  
[www.prvbgallery.com](http://www.prvbgallery.com)

## PLATFORM 5

SATURDAY 07 → 14:00-15:00 + 17:00-18:00

SUNDAY 08 → 14:00-14:45

**Warren Neidich** presented by *Barbara Seiler*

Proposal: *Scoring the Tweet(s)*

Performers: Warren Neidich, Marcello Giannandrea, Xin Wenbo, Satch Hoyt, Guy de Bievre, Irene Kurka, Federico Braghetti, Mariana Carvalho, Vincent Royer, Lucia Mense.

*Scoring the Tweet(s)*, 2018 is one of series of performances beginning with NSA:USA, Sound as Prophecy, at the Emily Harvey Foundation, NYC, 2014 and Manifesta 10, 2015, that uses graphic scores as a resource with which to comment upon the broader political context.

It was recently performed at the Zuecca Project Space, Venice, Italy as part of his exhibition Rumor to Delusion, during the Venice Biennial, 2019. The work uses the aleatory literary device of cut and paste, first devised in the 1920's by the Dadaist artist Tristan Tzara in his work To Make a Dadaist Poem and recently popularized by William Burroughs and Brian Gyson in their now famous collaboration The Third Mind published in 1978. One hundred and ninety-four tweets of Donald Trump that mention Fake News underwent a series of transformations, including being cut up and reassembled, across media to form graphic scores. A graphic score represents an avant-garde form of musical composition using graphic elements instead of musical notations to provoke new techniques by a musician playing it or to evoke new forms of interpretation. Graphic scores were popularized by the likes of John Cage, Morton Feldman and Earle Brown. The graphic scores of *Scoring the Tweet(s)*, 2018 were created by first downloading the tweets posted by Donald Trump from the Internet. They were then printed on paper, cut up into fragments and randomly assembled on music composition paper into poems to be later joined by a variety of related images, also downloaded from the Internet. In *Scoring the Tweet(s)* the scores are additionally cut up into long strips and hung between three sets of microphone stands. Eight musicians, well versed in improvisational techniques, are instructed and choreographed to visit each score at designated times and to perform them. Neidich differs from his predecessors in the way these scores become political instruments of dissensus not only within the confined limits of musical and art production but also the world at large.

The score itself is a piece of sculpture and can be purchased. The proper musicians can be assembled in order to perform the score at scheduled times. There are videos available from other renditions for sale that can act as guides for others to carry out the performance. The score is performed and choreographed on sight in a free and improvisational way. There is no set rules or regulations and the work is based on unannounced contingencies that make themselves known as the performance unveils itself. A variety of performers use both musical instruments and voice to perform the work. The "keeper" of the performance receives the graphic score and a video plus other paraphernalia as well as a certificate.

Before the performance the audience is asked to view the score and ask questions about the words and images that composes it. They can then maintain the image of the score in their minds eye during the performance and therefore experience it in a direct way. Afterwards they are invited again to ask questions.

Contact persons: Warren Neidich, Gabriele Stellbaum, Ilaria Mannoni, Elena Bajo.

<https://www.warrenneidich.com>

<http://www.barbaraseiler.ch>



## PLATFORM 6

THURSDAY 05 → 17:00-21:00

FRIDAY 06 → 11:00-19:00

SATURDAY 07 → 11:00-19:00

SUNDAY 08 → 11:00-19:00

**Claudia Comte** presented by *Gladstone Gallery*  
Proposal: *La Danse Macabre*

\* Special Project

8min., Full HD  
Ed. 5 + 2 AP, Ex. 1/5

Made of 18 tree trunks all 600 cm tall and 50cm wide, *HAHAHA*, is an outdoor sculpture commissioned by the Bex & Arts triennale in Bex (CH) in 2014.

The work was the first in the artists series of palindrome trunk sentences.

In 2015, Comte activated the large-scale sculpture with a performance, and later video work, that records *HAHAHA* being set alight while two pianists play a rendition of *La Danse Macabre*. As the flames intensify, a daredevil motocross rider jumps through the burning letters speeding between the pianos and moving in and out of frame.

<https://www.claudiacomte.ch>  
<https://gladstonegallery.com>

## PLATFORM 7

FRIDAY 06 → 13:15-13:35 + 16:00-16:20 + 17:45-18:05

**Diogo Pimentão** presented by:

*Galería RocíoSantaCruz, Irène Laub Gallery and untilthen*

Proposals: *Fraction (action); Inter/ Section; Trajectory*

Drawing as an extension, a starting point. Performance as a conveyor.

- *Fraction (action)*, 2019.

A paper cube (50x50x50cm) is displayed on the floor, inside the cube there are bits and pieces of graphite. A drawing is activated inside that paper cube by the movements of a body holding it with two hands and shaking it in space. The noise from the impacts of the graphite on the paper become audible, a relation between what is visible and what is sensed is created and, improvised by the performer. After exhaustion the cube is slowly unfolded and installed flat on the closest wall. The drawing drawing is revealed to the audience and to the performer.

- *Inter/ Section*, 2019.

A sheet of paper between 5 and 7m per 2m is rolled and installed standing on the floor, forming column shape of 2m. This column is then transformed in that space, manipulated by the performer: from inside and outside, opened to it's maximum length, changing shape, being walked on... And folded into a vertical shape, with the help of a graphite stick, leaning against a wall.

- *Trajectory*, 2019.

A large paper airplane is folded, with the help of a graphite stick. It is then thrown into the air, horizontally, diagonally, vertically, flying throughout the designated performance space. After some throws into the air and consequent fall on the floor the performer chooses a moment to unfold the paper airplane and displays it on the closest wall.

Diogo Pimentão was born in 1973 in Lisbon, Portugal. He is particularly interested in drawing as a genre that he puts in action and whose status he enriches by raising its sensitive experience. He experiments more than he draws, using iconic materials like graphite dust and paper. The artist thus allows the drawing techniques to go beyond its traditional confines and expand in multiple shapes. The realizing process at the heart of his creation abolishes the boundary between drawing, sculpture and performance. The artist seizes the given space, expanding the works as they also sometimes become a sound experience.

<https://untilthen.fr/artistes/diogo-pimentao/oeuvres>

<https://rociosantacruz.com>

<https://irenelaubgallery.com>

## PLATFORM 8

THURSDAY 05 → 16:00-18:00

FRIDAY 06 → 11:00-13:00 + 17:00-19:00

SATURDAY 07 → 11:00-13:00 + 15:00-17:00

**Ofri Cnaani** presented by *MLF | Marie-Laure Fleisch*

Proposal: *Accidental Triggers*

Pleasure is rarely free of consequence. In this durational performance, artist Ofri Cnaani invites visitors, one by one, to sit in for a live A.S.M.R. test that will predict their 'algorithmic fate': a map of products, words, news clippings, and social connections in their potential future. Cnaani sits on one side of a very large table, with her guest on the other far side. On the table, a constellation of objects and materials are arranged in a tight order. These objects are organised meticulously, as if they were following a familiar institutional spatial economy of display or a well-ordered knowledge, yet supporting no other ideology than the artist's own taxonomy.

During the performance *Accidental Triggers*, Cnaani uses a small electronic visualizer, two microphones, and a set of changing objects to conduct a one-on-one A.S.M.R. experience. The live images and sounds produced during the interactions with the chosen objects are projected on the wall, inviting a larger audience to connect with pleasure, as well as developing new feelings and ideas which are activated only by looking. A.S.M.R. (Autonomous Sensory Meridian Response) is a semi research-based field and a Youtube mega-phenomenon which is mainly controlled by young women who touch objects professionally, aiming to trigger the desired brain tingles. In the emerging field of study, it does not seem very likely that the pace and scope of research will ever catch up to the cycle of new content: The artist's interpretation of each singular object puts to work phenomenological methodologies and consider the theoretical work done by femme-writers on 'Object Oriented Feminism (OOF)' to bring objects back to their sensual use. Cnaani invites us to think of algorithmic fate as it is brushed up against the crossed wires of automatic product-placement. It is a moment of prying - both highly subjective yet use for profiling.

The score itself is a piece of sculpture and can be purchased. The artist is happy to assemble the proper musicians in order to perform the score at scheduled times if necessary. Also, there are a number of videos available from other renditions also for sale that can act as guides for others to carry out the performance.

The score is performed and choreographed on sight in a free and improvisational way. There is no set rules or regulations and the work is based on unannounced contingencies that make themselves known as the performance unveils itself. A variety of performers use both musical instruments and voice to perform the work.

The "keeper" (institution, collector) receives a graphic score and a video plus other paraphernalia as well as a certificate.

Contact person: Petra Lafond

<https://www.ofricnaani.com>

<http://www.galleriamlf.com>

## PLATFORM 9

SATURDAY 07 → 13:15-14:15 + 17:15-18:15

**Lukas Hofmann** presented by *SVIT*

Proposal: *Skin Come Leather*

Performers: Lukas Hofmann, Daena Phan, Elena Veleckaite, Marat Zakirov.

Allergy, eczema, itches and scratches as our hyperactive immune systems throw a fit. Porous skin Allergy, eczema, itches and scratches as our hyperactive immune systems throw a fit. Porous skin bordering between a self and the world, its cells spreading and turning to dust.

In an allergic reaction, a self-deterrent, over-protective body chooses to consume itself. It sends out histamines in an effort to cope with itself and responds xenophobically to the environment around it. Skin is a permeable border and such failures of a hypersensitive immune system can be freely transposed onto wider societal issues. Skin has become an autobiographic theme for Hofmann, himself suffering from dry eczematous skin condition. The act examines allergy as a process of self-sabotage, dry peeled skin as a motor of restorative power.

The performance constitutes a loose allegory of biological xenophobia but also individual - but widespread - forms of anxiety. The theme of body cell replacement offers scope for exploring alternatives to such sentiments. The title of Hofmann's work, *Skin Come Leather*, finds source in the liminal occurrence when an animal creature undergoes a rather rudimentary process of having fat and hairs removed, being stored in salt, undergoing chrome treatment rendering its skin blue, then being re-colored and given its 'natural' look.

The work is a singular performance in two one-hour iterations, performed on the same day, first chapter of a multi-chapter series, starting in Brussels, moving to NYC and Berlin (where its next, unidentical episodes will be performed). It may be reactivated through (1) *the Water of Life and Water of Death* tinctures in perfumed vials, (2) pictorial documentation and (3) planar glass objects used during the performance.

Its live elements include text written live, tones produced live, work with breath, olfactory work with tinctures, different movements and gestures of less theatrical, more civil essence representing ideas of absence. Its performers are chosen by the artist depending on charisma.

Apart from momentarily emotional span, material results are the objects (*Waters*, glass) and pictorial documentation. A certificate may be issued upon request. The public are expected to observe performers, performers relate to the audience, members of the audience relate to other members, carrying out simple tasks concerning (lack of) breath, touch, the sense of smell. The performance requires space of at least 50m<sup>2</sup>, should have room lights as well as spot lights installed, otherwise flexible. Its props are glass objects, vials, balm, thread and needle. The glass objects and vials are for sale, the rest can be manufactured/rented. Technical material required are a fog machine, spot lights, large TVscreen + iPad (optional).

<http://www.lukashofmann.net>

<http://www.svitpraha.org>

## PLATFORM 9

SUNDAY 08 → 16:30-17:15

**Klára Kuchta** presented by *acb Gallery* and *violuk projects*

Proposal: *Échantillon de Grande Valeur*

The performance *Échantillon de Grande Valeur* was originally presented in 1979 at the Museum of Contemporary Art in Antwerp. Klára Kuchta's focus on hair as a symbolic vehicle marks the key period of her artistic development, started in 1975. In the performance, she cuts a sample of the participants' hair in the act of an intimate but indeed a violent form of communication.

For Kuchta, the emigration from the communist Hungary to Switzerland was a time of both repression and liberation. While she freed herself from the experiences of authoritarianism and censorship, her work and her life often manifested a vision of the female universe at odds with deeply rooted patriarchal values in the West.

Kuchta has formulated a decade long program; the Socio-Economic Manifesto (1974/75) and introduced art as an active practice in the social field. She conducted questionnaires on hairdo and utilised hair as a continuous material in objects, paintings, photo collages, performances and video. In the process hair appears to be intrinsically liminal - external and internal to the body, naturally given, infinitely malleable, intimate and communicative, personal yet tethered to social categories.

Beyond the embodied experience of hair, Kuchta proves it to be a demonstration of one's gender, race, social class and unique code of genetic information. She pinned down in the manifesto; "My intention is to draw a parallel on the social and economic aspects of human hair and the associated beauty industry, considering different approaches at various geographical locations [...] I am researching the possibility and the evidence of the communication role that an artist plays between the society and the economy."

Matter of fact, her combined critiques on consumerism and false representation of beauty are two sides of the same ideological coin feeding "the male gaze" while generating profit to the industry. In the *Échantillon de Grande Valeur*, she invites the audience for active participation by cutting a lock their hair. This act is an impactful and intimate form of communication. It is easy to overlook the gravity of this interaction; the aspects of violence in the context of the human body is found to be a recurring theme and more precisely in case attack the of human hair. This particularly reveals, during this performance, the ways in which Kuchta both experiences and expresses violence as a subversive counter-method. The locks become an acquisition of the artist's collection, spanning over time and space, capturing a particular pattern derived from samples taken from people closely connected to herself and to her manifestations through art.

The *Échantillon de Grande Valeur* is part of a vast series devoted to the theme of hair, started by Klára Kuchta in 1975. The performance has been performed by Kuchta in 1979 at the Museum of Contemporary Art in Antwerp, and 40 years later at the MAMCO in Geneva. The performance requires the active participation of the audience. Kuchta cuts hair locks with an enormous scissor and catalogues them into her collection. This action is repeated on as many participants as possible in one hour. The original music composed by the artist is played during the performance. The scenario is exclusively written and performed by the artist. The piece is exclusively written and performed by the artist. There is a protocol, related videos and a certificate.

Contact persons: Viola Lukács, Judit Kis

<http://www.ewva.ac.uk/kuchta-works.html> - <https://acbgaleria.hu> - <http://violuk.com/projects>

## PLATFORM 9

SUNDAY 08 → 14:30-14:45

**Anna Mancuso**

Proposal: *Breathe*

First, an air mattress is compressed in a block of plaster. Then, I slowly inflate it with a manual pump, until the plaster breaks. As soon as it starts to move, it generates an organic tension, and the matter seems to come alive. The performer's breath, added to the sound of the pump and the progressive acceleration, create a connection between the body and the sculpture. Nobody knows when it's going to break, how it's going to end, what's going to be the result. That's what's interesting: the tension of uncertainty.

For me, the process is more important than the result. The performance is a way to reveal an ephemeral and fundamental part of the sculpture: the moment of transformation. The action will generate a video archive, edited in eight signed copies, and eventually a material result (depending on the unpredictable outcome of the performance).

Contact person: Anna Mancuso

<https://www.annamancuso.com>

## PLATFORM 9

FRIDAY 06 → 14:00-14:15

### **Maeve Rendle**

Proposal: *Exactly the same*

Performers: Maeve Rendle, Holly Whiteman, Connor Gale, Joe Pass, Jake Ashton-Nelson, Cameron Waghorn, Christy Matthews, Samuel Black, Noe Sebert, Robin Lyons.

*Exactly the same* reflects on the impossible nature of any two people ever feeling the same way regardless of gender, race or age. It questions how one influences, and is influenced by others through voice and expression. A female is mime to eight male voices in a dimly lit empty space. The actress sits on a stool, in front of her, to her right and behind her stand three groups of men. She works tirelessly to turn face, and lip synch with each voice she hears saying, 'I feel exactly the same way' until the words lose all meaning. The disembodied voice creates a distance between what we see and what we hear, testing the involuntary judgements one makes when listening to a voice and studying a face to decipher meaning.

Whilst pointing to a perpetuation of stereotypes through adaptations and re-productions of significant literary, film and dramatic works, the piece considers the basic human desire to relate to a protagonist, to feel understood. As the phrase repeats, it finds multiple expressions, empathy turns into a way to placate, and then to assert that one view is valid and the other is not. An ongoing loop of control, resistance, alliance and oppression between performers occurs. The variety of pitch, tone, intensity, intonation and volume, much like a musical score directs the emotions. A rising crescendo of all voices brings the piece to a climax as the female turns to face members of the audience for the first time, lip synching until the voices fall silent. The performance is 15 minutes in duration.

*Exactly the same* is a singular performance which can be shown in a domestic, commercial, Institutional or public setting. Upon purchasing the piece, the buyer can expect a certificate outlining criteria for reactivation. The female actress Holly Whiteman (contact provided), must be available for reactivation, the eight male performers (actors of any age) will be re-selected by the artist. The artist is present to rehearse the piece and to oversee the performance, position the performers (diagram provided), and arrange the sequence of monologue (score provided) timed to last 12-15 minutes.

The audience will be able to freely move around the piece in an empty space with dark walls and one small stool for the actress to sit on, she will be lit by a soft spot light. The three groups of male actors stand, one group facing her, one at a right angle to her and one behind her. They are stood on the edge of the spotlight so as to appear in the shadows.

As part of the sale of the performance, a performance for video will also be made for the buyer.

Contact person: Maeve Rendle

<http://maeverendle.com>



# APA • SALVATORE VIVIANO AKA LISA JÄGER

## PLATFORM 9

SUNDAY 09 → 13:30-13:45

**Salvatore Viviano** aka **Lisa Jäger**

Proposal: *Performance, Anyone?*

Year: 200 BC - 2019

« *Ne Travaillez Jamais* » (Guy Debord, 1953)

“*Never Work*” (Guy Debord, 1953)

*Performance, Anyone?* is a list of performances, gestures and accidents.

Previously performed, made and happened.

By others.

From 200 BC till today.

The list is printed on A4 paper sheets.

The audience, if it happens to have one to have one, is invited to pick one of the listed performances, and ask the artist to perform it.

The artist will then perform it.

Very fast.

And again, the audience, if it happens to have one to have one, is invited to pick one of the listed performances, and ask the artist to perform it.

The artist will then perform it.

Very fast.

One more time, the audience, if it happens to have one to have one, is invited to pick one of the listed performances, and ask the artist to perform it.

The artist will then perform it.

Very fast.

And again, the audience, if it happens to have one to have one, is invited to pick one of the listed performances, and ask the artist to perform it.

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The artist will then perform it.

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The artist will then perform it.

Very fast.

And again, the audience, if it happens to have one to have one, is invited to pick one of the listed performances, and ask the artist to perform it.

The artist will then perform it.

Very fast.

<http://www.salvatoreviviano.com>

[www.lisajaeger.com](http://www.lisajaeger.com)



## PLATFORM 10

FRIDAY 06 → 13:45-14:00

SATURDAY 07 → 12:00-12:15

SUNDAY 08 → 14:45-15:00

**Maria Pask** presented by *Ellen de Bruijne Projects*

Proposal: *I can't bend that far*

Performers: Maria Pask, Hanna Ijäs, Tina Jeranko, Saulė Noreikaitė

Material: Performance for 3 dancers with video and sound

Duration: 14 minutes

Soundtrack: Love is lifting me higher/ K. Da Cruz; Dance/ Binärpilot; Frequency/ Altern 8; Rollercoaster/ X-es

Edition: 5+2AP

In the performance *I can't bend that far*, participants of a dance group led by the artist Maria Pask, perform a choreography. Originally the dance group was a monthly event at the art academy in The Hague and participants learned dance movements that had been deconstructed from early 90's clubland music videos. The movements were cut together into a sequence of smaller steps and the performers used them as visual instructions to learn before the next meeting. (icantbendthatfar.com)

3 performers stand in a room in front of a video projection. The projected video shows a loop of 3 gifs of 3 different dance movements. Each gif lasts 30 seconds. Each of the performers have their own move. A soundtrack of electronic music from the 90's starts playing and one of the performers stands facing the video projection. They start to slowly go through their dance move which is one of the gifs being projected in front of them. The dancer gradually builds up the speed of the movement. The other 2 performers stand around and watch. After a couple of minutes, the dancer stops and the second performer takes their place in front of the projection. They start slowly going through their move and gradually build up speed. The second person stops and the third person takes their place. After a couple of minutes all three performers stand in front of the projection and repeat their own moves until they reach a point where they begin an interchange between each other's moves as well as introducing random improvisations. This goes on for a couple of minutes until all 3 performers synchronise with each other using just one of the moves. At different points they each return to their signature move and after a few minutes the music stops, ending the performance.

*I can't bend that far* is a singular performance of 14 min. It begins and ends at the same time as the video and the sound. It can be re-enacted by the institution or collector who buys the work and becomes the owner of the work. The artist can be asked to direct the work again, but is not acting in the performance herself. The performance is laid down in a score with drawings of the movements and additional explanations of the movements the 3 dancers have to execute. The dancers do not have to have a professional dance education, but they must have an affinity with dance, and like to practice dance-movements together with others, and are willing to synchronise the movements. The video with sound is part of the performance, and is handed over to the buyer. A digital exhibition copy on usb stick or flash card is also part of the purchase.

The purchase of the performance is accompanied by: certificate of authenticity, signed by the artist; a contract in which the edition right is laid down and protected; an execution and set-up manual for the performance.

Contact person: Maria Pask and Ellen de Bruijne Projects - Amsterdam

<https://www.edbprojects.com/artists/maria-pask>

## PLATFORM 11

SATURDAY 07 → 16:30-16:45

**János Szirtes** presented by *Kisterem*

Proposal: *Freestyle Swimming II*

Performers: János Szirtes, Ágnes Éva Molnár

*Freestyle Swimming II* is a performance devised for APA that incorporates and references János Szirtes's historic performances from the 1980s and is in reality an adaptation of his early work. The performance, carried out by two performers is centered around the act of washing, a recurring symbolic theme in the performative oeuvre of the artist, most prominently present in his 1984 performance *Freestyle Swimming*.

Performers:

János Szirtes (b. 1954, Budapest), a renowned contemporary Hungarian performance artist. He is mostly known for his action paintings, live and video performances, as well as for his decades long educational practice.

Ágnes Éva Molnár (b. 1980, Budapest) is a Hungarian artist creating in a wide range of media including photography, video and performance art.

Props and technical material are not provided by the artist and will have to be acquired by the “keeper”:

- stool: wooden, height approx. 50 cm
- washbasin, old fashioned lavabo: metallic with enamel paint, at least 50 cm in diameter
- washable black paint
- LCD TV, at least 45”, mounted on the wall
- lights

The performance can be reenacted according to the guidelines with the participation of János Szirtes and Ágnes Éva Molnár.

The work is acquired as a commissioned live performance, including the following:

- protocol
- video documentation of the performance
- photos of the performance
- digitalized video documentation of the three historic performances screened in the background
- certificate signed by the artist and the gallery

Contact: Kisterem

<http://szirtesjanos.com>

<https://www.kisterem.hu>

## PLATFORM 12

THURSDAY 05 → 17:00-21:00

FRIDAY 06 → 11:00-19:00

SATURDAY 07 → 11:00-19:00

SUNDAY 08 → 11:00-19:00

### **Marinella Senatore**

Proposals: *THE SCHOOL OF NARRATIVE DANCE - ECUADOR*;  
*PROTEST FORMS*

#### \* Special Project

- Title Work 1: *THE SCHOOL OF NARRATIVE DANCE - ECUADOR* is a performance part of a series within the framework of the school of narrative dance, an ongoing nomadic free of charge project, involved already over 5 million of people in 23 countries.
- Title Work 2: *PROTEST FORMS*. It's a singular performance, within the framework of protest songs and dance.

Both performances can be reactivated.

- In the first case, *THE SCHOOL OF NARRATIVE DANCE - ECUADOR*:

Prior to protocol, institutions and collectors will receive from the artist a storyboard (drawings) with a few indication about choreography), while location, time and duration can be customized. Participants are not requested to be dancers; actually the performance is conceived also for people without any experience in movement and sport. The buyer will receive, along the storyboard, a few stickers will help participants to follow the dance steps they can place on every kind of floor, interior or exterior, where they wish to activate the project. Music can be different from the one proposed in the video but it's necessary to play something related to the communities and place where the performance will be activated. Video is not intended as documentation rather as a cinematic story. It is also part of the display provided.

- In the second case, *PROTEST FORMS*:

A precise script with guidelines with indication about music and movements are provided in the text. The presence of the artist in any case is required, actually both performances are based on empowerment, emancipation and self training. The artist encourage to film the performances and or photograph them. A certificate is provided with protocol and further additional materials as above.

Contact person: Marinella Senatore

<https://marinella-senatore.com>

## PLATFORM 13

THURSDAY 05 → 16:00-17:30

**Lieven Segers** presented by *Base-Alpha Gallery*

Proposal: *Help*

The artistic practice of Lieven Segers is based on humour. Humour as in making jokes, but also as a way to deal with the darker side of life. In his performative sculpture both aspects are present.

The performance *Help* is a rather simple action of a manual inflation of a big white balloon (60cm). The letters "H", "E", "L", "P" are written on the balloon after the inflation. The balloon is placed above a big rotating fan. The balloon magically stays autonomously in the air above the fan and the word "help" can be read in a circular motion. The balloon is tragically stuck forever in the wind above the fan and keeps on screaming "help" until the fan stops.

The act of blowing the balloon is physically difficult because of the huge amount of air that needs to go into the balloon. It screams out that the artist needs help to fulfil the task of blowing the balloon. On the other hand, when it is installed, the balloon is undergoing a constant struggle to escape from the airflow of the fan. This can be seen as a metaphor for life, where it also sometimes is very difficult to escape from things no matter how hard you try. The flipside is that this can go on and on and on... On itself the installation has a very simple, easthetic and elegant basis and movement.

The HELP-theme also has specific status in his oeuvre. It is an element he can claim when it is not all clear how to fit in in a specific situation. To undeniably scream for help, he creates a source for a dialogue out of it.

When purchased, it comes with a lifetime engagement that the artist is willing to re-install the work once a year on a chosen moment. It can be intimate for the collector himself or for instance on a birthday-party or a dinner.

Edition of max 10

<https://www.basealphagallery.be/artists-of-the-gallery/lieven-segers>

## PLATFORM 14

FRIDAY 06 → 15:15-18:15

SATURDAY 07 → 11:30-14:30

SUNDAY 08 → 11:00-14:00

**Nazia Andaleeb Preema** presented by *Performance Art Bangladesh*

Proposal: *DIS-SENSUS*

Nazia Andaleeb Preema the dynamic path breaking and influential visual artist from Bangladesh whose artistic journey (last 24 years) of breaking and creating revolves around disrupting social status quo. She has been dealing with the issues of women's representation in a poetic manner where metaphorical context for a society like Bangladesh is conservative and politically confused. Her passion to take be limitless through her art process. She is celebrated as well as censored at times for the fearless performances, in the context of her own land.

Preema believes, It is to become 'whole' by continuous searching and finding experiences for new possibilities. And sharing knowledge and continuous learning is very important for an artist's personal and professional growth. Thus, since our social original context is conservative. She believes there is still a huge possibility to gain happiness and power through in-built leadership through understanding body and its elements. Her urgency is to celebrate every moment of being an artist. It is important for her to reinvent own body and continuously collaborate through research with space and time to activate inner universe.

The performance *DIS-SENSUS* which at APA artist will attempt 3 performances in three different days and time; which are linked but not dependent on each other. She will explore her subconscious through her conscious. Her performance is designed to liberate herself from her body parts. Driven through surreal an inner wild force. Her performance will be a dialogue touching the unknown pain deep inside to sourcing inner pleasure. It will be a journey to the mystic sensation. These will be solo performances by the artist herself, which will be a mix of movement, performance of sound and voice engagement with audience. Preema will engage the audience during the performance, but no specific preparation or information is needed to share beforehand with the audience. The consent and agreement would be there but no need of any preparation for the audience. The performance duration will be 1-2 hours – but the duration will be dependent on the space, the ambience and the context, along with audience responsiveness. Artist will bring all her materials/props needed for the performance which will require an open space within 40 sq meters. No specific time is needed for the performance to be created. It can be crated both indoor and outdoor.

The performance can be collected in multiple ways. One is in its live form, where the artist need to travel and perform live recreating the original performance. Collector/s can also purchase the documented version of the performance, which will be a mix of Video recording, materials and props used by the artists, also the video and photographs can be purchased, a certificate by artist's authentication of the performance, and a statement which artist will create post performance capturing that emotion – a reflection of the performance, the space and audience interaction both tacit and direct.

Contact person: Nazia Andaleeb Preema

<http://preema.net>

## PLATFORM 15

FRIDAY 06 → 11:00-19:00

SATURDAY 07 → 11:00-19:00

SUNDAY 08 → 11:00-19:00

**Dawn Nilo** presented by *Contemporary Monk* and *Balzer Projects*

Proposal: *A deal we can't refuse!*

In *A deal we can't refuse!*, the artist and her team of dealers from Contemporary Monk, negotiate, sell and perform art. Visitors are invited to enter into the absurd, creative and conceptual process of negotiating the terms and agreements of a purchase. Everything in Booth 15 is for sale: performances, videos, ideas, photographs, prints, sculptures, carpets, tables, chairs, pens, Greenland or anything else that we can negotiate – for the right price. Both a staging ground for an absurd self reflective play, and an honest gallery, Contemporary Monk offers serious fun.

At Contemporary Monk's Gallery, it's not the artist who determines the protocol for reproduction or the terms and conditions for purchase, but the performative process of negotiation. Collectors on any budget are encouraged to engage in the process of buying, selling, performing and exhibiting art. In this way, the act of collecting becomes an artwork in itself that can also be sold (everything can be sold under the right conditions and for the right price). In the beginning anything is possible, but once a deal is made, it defines the work and sets the conditions and protocol for the future.

For example, performances and related objects can be sold as unique works or limited edition multiples, with or without the possibility of reproduction, signatures or statements of authenticity. Certificates or other objects of documentation can be requested or created through the process and even the concept of a performance can be changed through negotiation and bespoke agreements. No idea is too absurd, no offer too low or too high. But everything must be negotiated and agreed upon. Offer us a deal we can't refuse!

During the fair *A deal we can't refuse!* is for sale along with other performances and objects by Dawn Nilo and the Contemporary Monk collection. Collectors may start with suggested prices and terms from the sales prospectus, or make their own offers. Purchases under 50€ must be paid in cash or by barter agreement. Those over 100,000€ can be made as tax-deductible charity donations.

Enter the playground of negotiations and review the sales prospectus at the Balzer Projects / Contemporary Monk Booth 15. There is no obligation to buy.

Inspired by the archetypes of the alchemist and the fool, Dawn Nilo explores the opposites of knowing and not knowing as intelligent absurd naiveté. She writes poems in words, performances and visual art that are an earnest and absurd play between the simpleton-jester-clown and the practitioner of The Great Work. She graduated from the Basel Art Academy in 2016 and was nominated for the Swiss performance Art Award in 2017.

Contact person: Dawn Nilo

<http://dawnnilo.com>

<http://balzerprojects.com>

## PLATFORM 16

THURSDAY 05 → 18:00-19:00

FRIDAY 06 → 14:30-15:30 + 18:00-19:00

SATURDAY 07 → 15:30-16:30 + 18:00-19:00

SUNDAY 08 → 13:45-14:45 + 17:45-18:45

**Stav Yeini** presented by *ZSenne art lab*

Proposal: *The Senders*

Performers: Stav Yeini, Ezra Fieremans, Mikko Hyvönen, Siet Phorae

In collaboration with: Nimrod Astarhan/ Sound sculptures; Christina Vantzou/ Sound advice; Plant O/ Sound composition; Ayin De Sela/ Scent advice, Alchemy; Andrew Hardwidge/ Fermentation; Siet Phorae/ Video; Ezra Fieremans, Mikko Hyvönen/ Performance guardians.

Protocols based on touch stimulate the inter-connective body in an environment of audible data from plants, scents of plants essence, microscopic imagery and alchemical processes. Related to 'education of the future' for a world and society where the sensuous and poetic mode of being is at the center of all (inter)action. The work extends the range of human senses and sensitivities by creating new brain paths for sensing and being, and by emphasizing empathy and profound listening to human and non-human forms of life. Performative live elements include: Sound Live soundscapes from plants - Plant + Midi Sprout/ biota sonification device that performs live conversion of bio rhythm of plants into audible sound, spontaneous overtones, singing (performers), sound sculptures/ bass-transducers that translate the live soundscapes into vibrations/ sound frequencies that can be felt on the bodies of the audience, video live projections of a microscope camera that detects invisible life forms on branches, leaves, stones and fruit shells, scent distribution of variety of alchemical elixirs from essential oils prepared for the sessions, taste activation.

The audience is positioned horizontally in a shape of a flower, which can start from 4-6 people and raise in number of according to space capacity. Audience capacity is in accordance with the dimensions of the space (adaptable) There should be enough space for people to lie down comfortably, and have enough space around them for the performers to pass through. Due to its organic/ bio-sonic nature the work tends to blossom in (but not bound to) green areas such as green houses, gardens, forests, around swimming pools; however can also happen in indoor spaces, private or public.

The collector buys an enhanced presence. Sessions include audio therapy, alchemical aroma therapy, energetic, emotional and physical cleans, full body regeneration, renewal and increased well being resulted by the set up and the emotional and physical labor of the performers. The result of the sessions talk by themselves as they are written on people's faces after the sessions. There is a clear evidence of deep tranquility, joy, feeling of connectedness and enhanced presence.

Sessions can be reserved for private and public contexts upon reservation:

[stavyeini@gmail.com](mailto:stavyeini@gmail.com)



## PLATFORM 17

FRIDAY 06 → 17:45-18:45 (live stream)

**Jelili Atiku** presented by *BOZAR*  
Proposal: *E Don Tey Wey We Dey*

\* Special Project

Jelili Atiku is a Nigerian multimedia artist with political concerns for human rights and justice. His powerful performance *E Don Tey Wey We Dey* ('We have been existing for a long time' in Nigerian pidgin English) explores one of the painful legacies of colonialism today: the forcible removal of indigenous peoples from their traditional homelands and the relocation to the suburbs of non-Indigenous settlements.

*When I fought to protect my land and my home, I was called a savage.  
When I neither understood nor welcomed his way of life, I was called lazy.  
When I tried to rule my people, I was stripped of my authority.*  
Chief Dan George, July 1, 1967

One of the pains of colonisation is the forcible removal of indigenous peoples from their traditional homelands and the relocation to the suburbs of non-Indigenous settlements. An Australian government report stated in 1995 that "unresolved loss, trauma and grief associated with forcible removals are among the most serious problems facing Indigenous people today". This is the background for *E Don Tey Wey We Dey* by Jelili Atiku, a Nigerian multimedia artist with political concerns for human rights and justice. The performance explores the theme of collective healing and renewed energy, strength and enthusiasm, connection and recovery of indigenous peoples' memories of their legacies. An important reference point is the South African Group Areas Act, which influenced forced removals of the Black and Colored community between 1964 and 1970 in Stellenbosch.

The title *E Don Tey Wey We Dey* is in Nigerian pidgin English and literally means 'we have been existing for a long time'.

Contact person: Elena Akilo (BOZAR)



## PLATFORM 18

FRIDAY 06 → 16:15-16:45

SATURDAY 07 → 13:30-14:00

SUNDAY 08 → 17:15-17:45

**Juan Pablo Plazas** presented by *Galerie Mieke van Schaijk*

Proposal: *Will I am*

A document of authenticity would be provided in the form of a letter signed by the artist. This letter consist of a descriptive recount of the events (always depending on the circumstances under which the performance took place). In addition a remnant of the performance consisting of an embroidered textile piece will be provided to the buyer. The textile will embroidered with the name Will Holder.

This two elements will be the material of the performance to hold on to.

Edition: While the format and nature of the letter will remain in each case the same, the content of the descriptive text about the performance will always depend on the circumstances under which the performance took place. While the content of the embroidered textile will always be the name Will Holder, the way that it's made makes this textile a unique piece.

<https://juanpabloplazas.com>

<http://www.miekevanschaijk.nl>

## PLATFORM 19

THURSDAY 05 → 16:00-21:00

FRIDAY 06 → 11:00-19:00

**Tobias Sternberg** presented by *KRUPIC KERSTING // KUK*

Proposal: *The Temporary Solutions Design Agency*

A temporary agency offering creative solutions to any kind of problem presented by the interacting public. The problem is recorded on a form during a brief interview, free of charge but only available during the duration of the performance. The performing artist will then use his creative genius to sketch an artistic way out of any logistical, political, social, emotional or psychological bind, on a blank sheet of paper. This is then photographed and added to the archival blog ([www.artrepairshop.com](http://www.artrepairshop.com)), and also emailed to the originator of the problem. The resulting text-drawing is offered for sale.

No responsibility is assumed for the actual realisation of the solution. Only the design of the solution is offered. If, and how, it is acted upon is entirely up to the recipient of it. The performance is part of *The Temporary Art Repair Shop*, an ongoing project offering new ways of looking at what is perceived as broken or faulty. It is part of an open series and can be performed as many times as the artist chooses to, with every iteration yielding new results.

It can only be performed by the artist in person, and was previously performed during *Kultursymposium Weimar* hosted by Goethe Institute, resulting in *Problems 1 to 14*.

The live elements of the performance are as follows: Firstly, brief interviews with members of the audience. These interviews are done privately between the artist and the participator but not hidden from view.

Secondly, the creative live sketching of solutions to the problems presented. This sketching is performed by the artist as he waits for another petitioner to present a new problem and done fully visible to the audience.

The only physical elements of any interest are the filled out forms presenting the problems together with the sketched solutions. A collector can acquire the text-drawing as well as the form presenting the problem (minus the contact details of the person first requesting the solution, if he/she be someone else). Any sale will also be accompanied by a signed COA.

The performance requires a semi-public space not clearly separated from the passing public/ audience. It will work badly on a stage or apart from the audience. At the same time, a certain privacy needs to be possible. At best, this is achieved by setting up a table and two chairs a bit to the side of where many people pass, with previous problems and solutions clearly displayed for people to get an idea of what is happening. Only practical considerations dictates what kind of space can be used. The performance can be of different durations, but a minimum of 4 hours is recommended.

<http://www.tobiassternberg.com>

<http://www.kukgalerie.de>

## PLATFORM 20

FRIDAY 06 → 11:30-11:50 + 14:45-15:05 + 17:30-17:50

SATURDAY 07 → 11:45-12:05 + 14:45-15:05 + 17:30-17:50

### **Alexandra Davenport**

Proposal: *Circuit Training (exercises in self-doubt)*

Performers: Alexandra Davenport, Elizabeth Bradley

Layering movements and gestures from a variety of sources – including exercise drills and self-defence guides for women – *Circuit Training (exercises in self-doubt)* (2018) is a live performance work focusing on the fragmentation of the body. Exploring the body as both material and apparatus; the pair of performing bodies are simultaneously for and against one another, with each exercise oscillating between moments of intimacy and violence.

The live work consists of pre-choreographed steps. The piece is split into 5 exercises style segments. The 5 segments that make up the 20-minute duration are: #1 elbow joint, #2 knee lever, #3 hip bone, #4 jawline, #5 shoulder socket.

The artist is an integral part of the work, but the other performer is subject to change. The other performer must resemble the artist in build, height and hair colour. Both performers must complete the full sequence of 5 exercises to complete the performance. Performers will wear white boiler suits, provided as part of the work. Boiler suits must be worn for the duration of the performance and only removed when performers have exited the performance space. Both performers must enter and exit the space in “performance mode” and interaction is not to be made with the audience members. No public intervention is expected or required.

The performance cannot be ‘bought’ in a traditional edition format, however it is available on a commission basis. The terms/contract of the commission will be decided between the “Artist” and the “keeper”. A score and video documentation is available for this work, however these are for documentation and reference purposes only and the “keeper” will not obtain these automatically on commission of the performance. These elements are subject to the commission T&Cs. The commission model covers the running costs of the performance (performer fees, travel, accommodation) as well as 1:1 consultation from the artist on showing and programming the work. The terms of the commission will be agreed on an individual basis, and is dependent on location, performance terms, performer availability etc...

The performance is approximately 20 minutes long, and is determined by the set choreography. The performance can be repeated between 1-4 times (based on commission request), and a minimum of 40 minutes must be left between performances. Due to the live nature of the work, this timing is approximate only and may alter by a few minutes either side.

The “keeper” will not own the exclusive rights or copyright to replicate the work. These are held by “The Artist”, however performance exclusivity within a certain time frame can be agreed as part of the Commission T&Cs.

Contact Person: Alexandra Davenport

<https://alexdavenport.com>

## PLATFORM 21

THURSDAY 05 → 17:00-21:00

FRIDAY 06 → 11:00-19:00

SATURDAY 07 → 11:00-19:00

SUNDAY 08 → 11:00-19:00

**Christian Jankowski** presented by *Lisson Gallery*

Proposals: *Die Jagd (The Hunt)*; Traveling Artist

### \* Special Project

*Die Jagd (The Hunt)*, 1992

Single channel video

C-print on baryta paper

105 x 80 cm

To rebel against modern society, to return to nature: in pursuit of these primeval instincts, for one week, Jankowski lived off goods he hunted in the supermarket. Instead of stalking animals, he eyed and avoided the supermarket security cameras. Armed heroically with a bow and arrow, Jankowski shot down frozen chickens, butter, toilet paper, and various other 'essentials'. His game, if edible, was not just dead, it was processed on a mass scale. Thus the reaction of the woman working the checkout counter: she remained wholly unimpressed by the trophies of his 'bargain hunt', which she scanned with the arrows still sticking out of them. He has to pay like everyone else.

Jankowski's hunt was documented in a single channel video and photograph of his filled shopping trolley.

*Traveling Artist*, 2018

Single channel video, 15:47 min

Set of 4 photographs, Archival inkjet print on baryta paper, each 200 x 147 cm

Sculpture, various materials, ca. 150 x 150 x 200 cm

An artist goes where he finds an audience. That's why traveling is a constant companion in Jankowski's life. In Kyoto, Jankowski seized the opportunity and visited Aska, a Kinbaku mistress running her own erotic night club named 'Barbara Club Bizarre', frequented mainly by Japanese businessmen. Jankowski became interested in the Japanese bondage tradition, sensing a connection to the constraints of his life as a contemporary artist. He asked Aska to use her binding technique on him and his travel utensils. She accepted under the condition that Jankowski don a western business suit like her customers, but reflecting the women, who are often bound naked or seductively dressed, not wear trousers. Jankowski rose to the challenge and showed up to their "date" sporting a suit and slightly old fashioned white underpants provided by the mistress. Shortly after, he and his luggage were hanging upside down from the ceiling of Aska's establishment, rotating to soft, but festive piano music.

The performance was captured in a video, four photographs showing Jankowski from four different sides pointing to the four cardinal directions and a sculpture of his bound travel utensils.

<https://christianjankowski.com>

<https://www.lissongallery.com>

## PLATFORM 22

FRIDAY 06 → 13:00-13:15 + 16:00-16:15

SATURDAY 07 → 13:00-13:15 + 16:00-16:15

SUNDAY 08 → 13:00-13:15

**Evann Siebens** presented by *Wil Aballe Art Projects* | WAAP

Proposal: *Gesture by Number*

The performance can be purchased gesture by gesture, or as a grouping of gestures. The included photographic collage can be framed and presented separately from the performance. A purchased gesture includes the right to re-enact the performance (the artist has the right of first refusal to re-perform the work). A video document will accompany the certificate as instruction. The piece can be customised and the artist can architect a unique work for a collector.

The performance, when sold, is accompanied with: (1) custom, wood-etched box containing a USB drive with explanatory video documentation in Apple ProRes 422 HQ of the artist performing each gesture; (2) document that outlines the essence behind each gesture; (3) photographic collage that can be installed directly on the wall or adhered by the artist on archival matte board to be framed; (4) soundtrack; (5) right to enact the performance with the artist or performer; (6) any sketches, or research papers pertaining to the gestures or their choreography; (7) for an additional price, the collector may purchase the customised monitor to display the video. This monitor is seen as the frame only and not the artwork.

Should the artist not be available, the work can be performed by a dancer, but the dancer will have to be photographed in the poses within the collage, and the collage recreated in that performer's image as the backdrop to the performance. The performance (whether it be the artist or otherwise) should be paid a performance fee for their work in the re-enactment.

Each sold performance will be named after the collector or institution collecting it. The collector becomes the caretaker of the unique performance for future iterations.

The performance can be re-performed in the future, according to the artist's guidelines, and following the same steps. If it's performed in the future and the artist is not available, then another performer can perform the work. The performer, whether it is the artist or otherwise, should be paid a small flat fee of 500 euros each time and expenses related to the performance, such as travel expenses, should be borne by the collector. The performer should be the artist, where possible. When the artist is no longer to perform the piece, a new performer can take her place, but the performer would have to go through the steps to enact the performance, including taking photographs of themselves to serve as background, printing the photographs as vinyl to be applied, cutting the photographs and collaging them and re-enacting the choreographic and performative material.

Contact person: Wil Aballe

<http://evannsiebens.com>

<http://www.waapart.com>

## PLATFORM 23

FRIDAY 06 → 12:00-18:00

SATURDAY 07 → 12:00-18:00

SUNDAY 08 → 11:00-15:00

**Kelvin Atmadibrata** presented by *Sepersepuluh*

Proposal: *FORCING HYACINTH*

*Forcing Hyacinth* is a performance that is accompanied by a bricolage piece and translated into a series of drawings as sketches. The basic nature of the piece is that the performing body is to be regarded as a living sculpture present within a long duration without a clear beginning nor ending, hence no immediate audience is required. The work is a two-years project of Kelvin Atmadibrata that was first devised in 2018 and will conclude in 2020 as a personal archive of his educational transit in the United Kingdom. For two years, the piece will be toured and restaged by the artist and documented by the growing size of the accompanying bricolage. Beyond 2020, the work can and should be reactivated by delegates.

Through acquisition, the artist will share two sets of costumes and props and the entire library of photographs and videos that shall only be approached purely as documentations. These materials will provide a clear overview of how the performance should be presented hence shall be utilized and used as studies towards the construction of reactivations of the work. However, *Forcing Hyacinth* is a flexible piece that is open for curatorial decisions, especially in regards to site, duration and dimension hence complete replica or mimicry is not encouraged.

Due to hygiene considerations and curatorial flexibility, the artist encourages a new set of props to be used during reactivation of the work. This includes a groin protector jockstrap of any brand and size but white in color, white recycled milk plastic containers of any brand and size, clear drinking straws of any size and a clear flower vase of any acceptable size that is filled with blue or pervenche-hued plant toppers of any acceptable size and quantity. The bubble solution recipe for a 2l container is water, 250ml clear handsoap or dish washing liquid and 5ml glycerin for an acceptable effect of foam.

Acquisition of *Forcing Hyacinth* includes mainly the rights to restage the work which will be further agreed by both the artist and the acquirer who apart from the documentation materials mentioned, will also receive the bricolage, three drawings numbered 17, 18 and 19 out of 19 and a certificate of authenticity.

<https://kelvinatmadibrata.com>

<http://www.sepersepuluh.com>

APA • MIRA CALIX, ANDJEAS EJKSSON,  
OLAF NICOLAI, GLUKLYA PERSHINA,  
ASAD RAZA, SISLEJ XHAFA

## PLATFORM 24

THURSDAY 05 → 17:00-21:00

FRIDAY 06 → 11:00-19:00

SATURDAY 07 → 11:00-19:00

SUNDAY 08 → 11:00-19:00

**Mira Calix, Andjeas Ejiksson, Olaf Nicolai, Gluklya Pershina, Asad Raza, Sislej Xhafa** presented by *BOZAR*

Proposal: *Circus of Truth*

The sound and spatial installation “*Circus of Truth – Brussels - 2019*” is the conclusion of a performance evening which took place on May 29th 2019, at Centre for Fine Arts (BOZAR), Brussels. Conceived as an experiment in collaboration, *Circus of Truth* is a collective artwork by six international artists - Andjeas Ejiksson, Mira Calix, Olaf Nicolai, Gluklya Pershina, Asad Raza and Sislej Xhafa. Having strong individual practices and no prior affinities, the artists worked together during 18 months, challenging in the process both the value of individual freedom in art but also existing notions of collectivity. The result of this unique experience was a performative meditation on questions of truth, facts and information, all elements that determine the horizons of our shared life today.

The total duration of the performance was about 3 hours and consisted of 10 acts:

*Ballet of The Snowflake and the Unicorn; The Garden of Propaganda Flowers; The Rhetoric of Dust; Whirling Wind; Victor and Jeff - The Two Rabbits; The Band; The Bar (Ice Cream, Tears and Truth Serum); How to be a Clown? A Workshop; Three Clowns and The Most Beautiful Sweater in the World is a Shadow (For Taylor Mead).*

The installation (panels, works and sound) is the final form of the collective artwork which took shape through the performances. In the absence of documentation the sound and space sculpture is both a trace of the evening and an experience in itself. The only photographic or video documentation of the event are the eventual images taken by the public and disseminated on the internet.

*Circus of Truth – Brussels – 2019* was a coproduction between Centre for Fine Arts, Brussels (BOZAR) and Stand Up for Europe.

Curator: Dessislava Dimova

Associate Curator: Alberta Sessa

Executive Production: Sarah Parolin (SPIN vzw)

<https://www.bozar.be>



## PLATFORM 25

THURSDAY 05 → 16:00-18:00 + 19:00-20:00

FRIDAY 06 → 11:45-15:00 + 17:15-18:15

SATURDAY 07 → 11:00-14:00 + 18:00-19:00

SUNDAY 08 → 11:00-14:00 + 16:45-18:00

### **Stella Geppert**

Proposal: *COMMUNICATION CAPTURES* (extracts and elements)

The body's sensory ability to "think its way into" space, as well as into other bodies, materials, substances and matter, is an important aspect of Stella Geppert's work, which is connected to essential sculptural and choreographic questions. *BREATHING*, for example, is an important sculptural material for modelling the space. *COAL* is part of the human metabolism; it is part of the chemistry of the human body. Carbon dioxide, coal, metal and oil (silicone) are materials of the industrial age. In *COMMUNICATION CAPTURES*, they are used in sensory dialogue studies and for the construction of a social space. Stella Geppert considers herself a kind of communications sculptor and understands sculpture as a "relational investigation" into verbal and nonverbal bodily communication. Her recent performance *COMMUNICATION CAPTURES* deals with a kind of ARCHEOLOGY OF BODILY PRESENCE. As an attempt to capture communicative presence, the performance initiates an affective space and forms the contingent fabric of social-communicative processes.

The scope of action is established by the sculpture *HIEROGLYPH CEILING*. As a walk-in space, the sculpture is a data collector for fleeting and incidental movements that are transferred from the involved actors via head antennae to the respective borders of the space as seismographic graphic traces. Analogue HEADSETS – pipes attached to the heads with a piece of charcoal at the end – act as tactile COMMUNICATION ORGANS. They draw paths into the air, connect visually with the constructivist-seeming sculpture and create a surrealistic overall picture of interpersonal relationships in space through somnambulistic scratch contact. *COMMUNICATION CAPTURES* also stands for a transformation of communicative activity into a sculptural form.

For Stella Geppert, drawings are an ABRASION OF TOUCHES and thus a sculptural form of embodied language. The resulting NOTATIONS are impressions and forms of expression of a spatial action and physically executed image. The ÉCRITURE CORPORELLE form a CO2 PRINT, an individual signature of practiced cultural and physical techniques. *COMMUNICATION CAPTURES* shows what is a fundamental part of human existence: surrounded by (technical) tools, we are never just an organic and natural body, but always in contact and exchange with materials, implements, other people, technologies and spaces which, as extensions of our own bodies, influence our movements, communication and actions.

The long durational performance, made for 4-5 performers, had its premiere in April 2019 at Dansehallerne c/o DEN FRIE in Copenhagen. In this particularly experimental format at APA, Stella Geppert will show excerpts, elements and scores from *COMMUNICATION CAPTURES* as a film and as a performance in dialogue with Susanne Ogan and the audience. For the very first time, she will provide comprehensive insight into the *DRAWING ARCHIVE* published by Distanz Verlag in the catalogue *SCORES AND SCULPTURES*.

[www.stella-geppert.de](http://www.stella-geppert.de)



## PLATFORM 26

THURSDAY 05 → 17:00-21:00

FRIDAY 06 → 11:00-19:00

SATURDAY 07 → 11:00-19:00

SUNDAY 08 → 11:00-19:00

### **Kendell Geers**

Proposal: *Ritual Resist*

#### \* Special Project

A man and a woman engaged in the martial art of vanity. Neither can see the other and both struggle against their own reflection in a square mirror. The square is the symbol of all things in balance, the 4 elements, the 4 directions and 4 corners of the Earth, the 4 evangelists, 4 seasons and 4 noble truths. The instructions are simple, to keep the mirror afloat, suspended in time and space by pressure alone. The sides may never be grasped, the top and bottom never supported, the mirror may never be caught, held or contained. It floats only by the force and pressure of the two blinded, visually eclipsed bodies, both in resistance but needing the other. Each person depends upon the force of the other as they slowly move, trying to maintain their individual centre of gravity on the other side of the mirror, in the domain of the other. If either makes a false step or slips, if either loses their balance then they shall both fall and the mirror shattered. Stasis is not an option. The palms of their open hands, arms, shoulders, breast, back, neck, head and every part of the upper body is used to support the mirror that should always be held in such a way that neither person ever sees the face of the other. As the hands and skin begin to sweat, so the mirror starts slipping and ever more force is required to maintain the double mirror of the slow Ritual Resist. As more pressure is demanded, the body tires and begins to groan and even more resistance and pressure is then needed to stop the mirror from falling and cracking. The visitor is, in the meanwhile transformed into voyeur, watching a naked couple, sweating in a slow combative struggle. The act of looking is interrupted as a slight shift in the mirror suddenly reflects the image of their own gaze and they are caught in the act of looking. The exhibitionist fantasy is dissected for the upper half of the female torso is visually joined with the sex and legs of the male beyond and vice versa. The androgynous child of the trickster Hermes and lover Aphrodite and the Hermaphrodite is borne. The mirror stares out on to all who dare gaze upon its secret domain, a reflection of vanity and of fear as age remembers the traces of lived experience, the physical expression of an inner emotional condition. The conventional beauty of youth evolves into the sophisticated unequivocal imprints of truthful time. The looking glass transports those who do not fear into dimensions beyond the 3 of conventional understanding, into the spaces of spirit and the chambers of imagination. The mirror flips over into a double reflection when time and space stop once Alice chases the rabbit through the wormhole of shamanic perception. The square of 4 balanced elements is infinitely multiplied within the implicit infinity of a double reflection, two mirrors back to back caught between the struggle of male and female forces, the duality of binary oppositional worlds caught in loop back, flesh and spirit at the precipice of the time space continuum. Neither one, nor another, both all ways, always, the struggle continues, a luta continua.

## APA BUREAU

Thursday 05 → 17:00-21:00

Friday 06 → 11:00-19:00

Saturday 07 → 11:00-19:00

Sunday 08 → 11:00-19:00

**Peter Liversidge** presented by *Ingleby Gallery*  
Proposal: *'I propose that we should walk together'*

\* Special Project

*'I propose that we should walk together'*

Is a simple proposal, an invitation to be together, a journey between two points, meters, miles or years.

Peter Liversidge's diverse body of work exists in almost every conceivable medium: drawing, performance, installation, photography, painting, sculpture, interventions, artist's books and multiples. His work is typified by an assured lightness of touch and a quiet poeticism.

Every artwork by Liversidge begins life as a hand type-written proposal. The limited edition print, Poster for A Performance Affair, presented at the second edition of A Performance Affair, is born from a poster made for Liversidge's solo show Working Title Pt.2 at Bonniers Konsthall, Stockholm. The poster originally invited the audience to be part of the work by taking away one of 1000 free takeaway posters, stacked in the gallery during the exhibition.

The text referring to the act of taking and as an encouragement to those taking the work to think beyond the gallery, and act within their city to consider others in a simple an act of being together by walking together.

*'I propose that we should walk together'*

A simple proposal, an invitation to be together, a journey between two points, meters, miles or years.

<http://www.peterliversidge.com>

<https://www.inglebygallery.com>

# APA • THANK YOU

## *re:production*

### APA • Selection committee:

Adam Budak, Ellen de Bruijne, Aaron Cezar, Frédéric de Goldschmidt, Iordanis Kerenidis & Piergiorgio Pepe, ORLAN, Chantal Pontbriand.

### APA • Advisory Board:

Lana Buntakidou, Nathalie Guiot, Emmanuel Lambion, Gregory Lang, Harlan Levey, Alexandra Warder.

Sybille du Roy de Blicquy (Brussels Gallery Weekend), Anne Vierstraeten & Nele Verhaeren (Art Brussels), Guy de Bellefroid (Visit Brussels), Marina Abramovic & Billy Zhao (Marina Abramovic Institute), Josée et Marc Gensollen, Pascale Krief, Joseph Kouli, Kendell Geers.

### APA • Team:

Jérémie Boyard, Chloé Goetz, Sarah Schug, Marine Decottignies, Emilien Baudelot, Christelle Bonnet.

### APA • Volunteers:

Tristan Gac, Luz De Amor, Marlies Hamal, Mathieu Docourt, Titouan Quittot.