

A person wearing a dark, possibly black, hooded jacket is shown from the chest up, looking down at a smartphone held in their right hand. The person's face is mostly obscured by the hood and the phone. The background is a solid, vibrant pink color. Overlaid on the image is the title 'CONTEMPORARY PERFORMANCE ALMANAC 2017' in large, white, outlined, sans-serif capital letters, arranged in seven horizontal rows.

CONTEMPORARY  
PERFORMANCE  
ALMANAC  
2017

By Contemporary Performance  
Edited by Caden Manson and Jemma Nelson

# Contemporary Performance Almanac 2017

Contemporary Performance Almanac 2017

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## **Note From The Editors:**

Welcome to the third annual edition of the Contemporary Performance Almanac. We're thrilled that the community of Contemporary Performance—both the online network and the larger performance world—has responded with such enthusiasm to this ongoing project. From the overwhelming response to the first annual edition, we've been spurred on by the positive feedback from the contributors and readers of the book. It's exciting to see artists returning with new work and to see new contributors to the collection.

We've made improvements in the process of putting together this book based on feedback from contributors and readers, and will continue to work towards optimizing the project.

Our motivation for the creation of this project remains the same: So often presenters do not have access to artists and works that haven't traveled outside their city or country of origin, and artists do not have access to survey the work of peers that might be working in sympathetic modalities. Contemporary Performance sees a need to give artists, presenters, and others in the field an opportunity to start new working relationships. We hope that this Almanac—as an extension of the Network—can meet that need, and to aid discovery, spark curiosity, and facilitate exchange.

We're continually excited to see the breadth of disciplines practiced by the participants and the global scope of the contributions. Inside the pages of this Almanac are the artworks described by the artists in their own words: eloquent, challenging, provocative and urgent. Enjoy.

-Caden Manson and Jemma Nelson

Participate in the next  
Contemporary Performance Almanac 2018  
by submitting your work online at  
<https://contemporaryperformance.com/almanac18>



## About Contemporary Performance Network:

The Contemporary Performance Network is a social network and community organizing platform providing artists, presenters, scholars and festivals a space to meet, share work, and collaborate. The term contemporary performance is used to describe hybrid performance works and artists that travel between the fields of experimental theatre & dance, video art, visual art, music composition and performance art without adhering to one specific field's practice. The Network was founded in 2010 and has grown to 7400 artists, presenters, curators, foundations, scholars and publishers from 85 countries world wide.

As artists, we began to tour internationally with Big Art Group in 2001. Some of our most meaningful experiences have been the personal encounters that we've made with audiences and with other artists through the years, and we wanted to take that experience of the festival "artist's tent"— a meeting place to have informal conversation, exchange ideas, and compare notes — and recreate it for a global network, in order to bring more people under its canopy and ignite more discussion. We've been thrilled with the response.

The Network continues to grow, evolve and adapt. As we are experimentalists ourselves, we are always looking for new ways to leverage technology, discover fresh communication strategies and play with form. In the process, we are continually learning and encountering surprises of our own as the Network changes. We couldn't have done it without the support of family, friends and colleagues who provided encouragement and patience through the process, and to them we say thank you. And we thank above all the community of the Contemporary Performance Network for their participation and spirit, whose creativity daily inspires us and to whom this book is dedicated.

Join the network at [www.contemporaryperformance.org](http://www.contemporaryperformance.org)





# Table of Contents

3 Pony Show / Keila Cordova (Philadelphia, PA, USA)	3
A Host of People (Detroit, IL, USA)	5
Adham Hafez Company/ HaRaKa Platform (Cairo, Egypt)	7
Alanna Ho (Vancouver, Canada)	9
Alejandro Chellet (Mexico City, Mexico)	11
Alex Berry (Seattle, WA, USA)	13
Alice Gosti (Seattle, WA, USA)	15
Alt-shift (Montreal, Canada)	17
Amanda Acorn (Toronto, Canada)	19
Amazonas Network (Santiago, Chile)	21
Anaze Izquierdo (Lima, Perú)	23
Andrea Abbatangelo (London, UK)	25
Andrea Peña and Artists (Montreal, Canada)	27
Andreas Gubbe (Berlin, Germany)	29
Andressa Furletti (New York, NY, USA)	31
Anghela Dance Co. (Jerusalem, Israel)	33
anna.laclaque (Braunschweig, Germany)	35
Antonio Irre - Auló teatro (Padova, Italy)	37
Antonio Leto (Totobutoh) (Palermo, Italy)	39
Aganche Lynx/Lynx Performance (Malmö, Sverige)	41
Asa Horvitz (New York, NY, USA)	43
Audrey Rochette (Montreal, Canada)	45
Aurora Lagattuta (San Diego, CA, USA)	47
Avy K Productions (San Francisco, CA, USA)	49
Bad New Days (Toronto, Canada)	51
Bahareh Khoshooee (Tampa, FL, USA)	53
bambule.babys (Regensburg, Germany)	55
Blank Productions (Brighton, UK)	57
Brave New Worlds (London / Vilnius, United Kingdom / Lithuania)	59
Brendamaris Rodriguez (Lajas, Puerto Rico)	61
buecking&kroeger (Berlin, Germany)	63
Carole Hanks (Phoenix, AZ, USA)	65
Caterina Genta (Spoleto, Italy)	67
Ceyda Caba (Cey') (Istanbul, Turkey)	69
Christina Mitropoulou (Athens, Greece)	71
Cia Runesson (Stockholm, Sweden)	73
Compagnie Médiane (Strasbourg, France)	75
Companhia João Garcia Miguel (Lisbon, Portugal)	77
Company of Rogues (Sydney, Australia)	79
Cristina Lilienfeld (Bucharest, Romania)	81
Cuerpo Escrito (Santiago, Chile)	83
Dahlia Nayar (Los Angeles, CA, USA)	85
DarahRouge (Bandung, Indonesia)	87
Dark Circles Contemporary Dance (Seoul, South Korea)	89
Darkroom Contemporary Dance Theatre (Cape Town, South Africa)	91

David Jude Greene (Chicago, IL, USA)	93
David Perales Albert (Chicago, IL, USA)	95
Dazié Rustin Grego-Sykes (Oakland, CA, USA)	97
Deborah Slater Dance Theater (San Francisco, CA, USA)	99
Diana Coelho (Lisbon, Portugal)	101
Dimitra Stavrou (Athens, Greece)	103
Dorothy Melander-Dayton (Detroit, MI, USA)	105
Dua Space Dance Theatre (Kuala Lumpur, Malaysia)	107
DUO2X4 (Rio de Janeiro, Brazil)	109
Duplicity (Bristol, United Kingdom)	111
Eca Eps (Lagos, Nigeria)	113
Elizabeth Leister (Los Angeles, CA, USA)	115
Erika Katrina Barbosa & Allison Wyper (Los Angeles, CA, USA)	117
ERIKA MAYORAL (Mexico City, México)	119
Eugen Gyemant (Bucharest, Romania)	121
Evangelia Basdekis (Athens, Greece)	123
Evgenia Emets (London, UK)	125
Seth Eisen/Eye Zen Presents (San Francisco, CA, US)	127
Fariborz Karimi (Tehran, Iran)	129
Filippos Tsitsopoulos (London, United Kingdom)	131
Fisher Ensemble (Seattle, WA, USA)	133
FRANES (Madrid, Spain)	135
Gabrielle Revlock (New York, NY, USA)	137
Gintare Minelgaite/GoraParasit (Kaunas, Lithuania)	139
Gosia Gajdemska (Berlin, Germany)	141
Gracefool Collective (Leeds, United Kingdom)	143
Greencard Wedding (New York, NY, USA)	145
GREYZONE (Brooklyn, NY, USA)	147
Group .BR (New York, NY, USA)	149
gruppo nanou (Ravenna, Italy)	151
Hassan Christopher & Megan Weaver (Austin, TX, USA)	153
Heartefact (Belgrade, Serbia)	155
Heather Litteer (New York City, NY, USA)	157
Hector Canonge (New York City, NY, USA)	159
House Pencil Green (Pensacola, FL, USA)	161
Ida Ho (Helsinki, Finland)	163
INGA.A & NAOMI.B (Berlin, Germany)	165
Isabela Cavallin (Curitiba, Brasil)	167
Izabela Maciejewska (Łódź, Poland)	169
JamBelArts (Leeds, United Kingdom)	171
Jana Astanov (New York, NY, USA)	173
Janice Perry (Vermont, USA)	175
Jasmine Orpilla aka NinjaMamaLickum (Los Angeles, CA, USA)	177
Jeanne d'Arc Casas' Dance/Theatre (San Juan, Puerto Rico)	179
Jennifer McMillan (Lancaster, United Kingdom)	181

Jess Curtis and Claire Cunningham (San Francisco, CA, USA)	183
Jessica Fairfax Hirst (Los Angeles, CA, USA)	185
Jessica Rajko (Tempe, AZ, United States)	187
Joe Castle Baker (Brooklyn, NY, USA)	189
Johanna Nuutinen (Helsinki, Finland)	191
John Jahnke/ Hotel Savant (New York City, NY, USA)	193
John Moletress (Los Angeles, CA, United States)	195
John Sinner + fancyplayground (Los Angeles, CA, USA)	197
Josephine Turalba (Manila, Philippines)	199
Joyce Lu (Los Angeles, CA, USA)	201
Juerg Luedi (Bern, Switzerland)	203
Julia Maria Koch (Berlin, Germany)	205
Julian Scordato (Venice, Italy)	207
Junk Music™with The Junkman™ (Williamsburg, NY, USA)	209
K&C Kekäläinen & Company (Helsinki, Finland)	211
ka·nei·see   collective (San Francisco, CA, USA)	213
Katrín Gunnarsdóttir (Reykjavík, Iceland)	215
Kjerstin Lysne (Brussels, Belgium)	217
Komorebi (Mexico City, Mexico)	219
KORREA (America, USA)	221
Kseij Dance (Genova, Italia)	223
Laura Colombar (Venice, Italy)	225
Laura Corcuera (Braojos [Madrid], Spain)	227
LehmusWorks (Helsinki, Finland)	229
LEIBNIZ (London, UK)	231
Linda Birkedal/Molitrux Scenekunst (Stavanger, Norway)	233
Lisa Levy (Brooklyn, NY, USA)	235
M:ST Performative Art Festival (Calgary, Canada)	237
Mapped Productions (London, UK)	239
mariA (San Francisco, CA, USA)	241
Maria Naidu /The Association of Arms & Legs (Malmö, Sweden)	243
Mariah MacCarthy (New York, NY, USA)	245
Marina Burdinskaya (Milan, Italy)	247
Marina Guzzo (Santos, Brazil)	249
Mark Rautenbach (Cape Town, South Africa)	251
Masako Ono (Bhubaneswar, Odisha, India)	253
MATLAKAS (London, UK)	255
Meinhof-Germain (Berlin, Germany)	257
Melina Peña (Barcelona, Spain)	259
Melissa Koziembrocki (Toronto, Canada)	261
Melissa R. Randel-Leap in the Dark Productions (Los Angeles, CA, USA)	263
Meridian (Nanaimo, Canada)	265
Michael Fenlason and Strada Company (Tucson, AZ, USA)	267
Michaela Meschke (Paris, France)	269
Minshin Yano (Osaka, Japan)	271

Nicole Murmann (Leeds, UK)	273
Nitzan Lederman (Tel Aviv, Israel)	275
o (o, o)	277
O2 The Dance Company (Calgary, Canada)	279
Olaniyi Rasheed Akindiya (AKIRASH) (Pflugerville, TX, USA)	281
OLGA & ELENA BUDAEVA (Moscow, Russia)	283
Olga Kozmanidze (Moscow, Russia)	285
OLICORNO (Montreal, Canada)	287
Onur Karaoglu (Istanbul, Turkey)	289
P7:1SMA (Singapore, Singapore)	291
Pablo Alvez Artinprocess (Brussels, Belgium)	293
Pavel Zuštiak / PALISSIMO Company (New York, NY, USA)	295
Penny Arcade Performance (New York, NY, USA)	297
pulp.noir (Zurich, Switzerland)	299
Rainer Pagel (Belfast, UK Northern Ireland)	301
Real/Time Interventions (Pittsburgh, PA, USA)	303
Camilla Hellberg / Relevant Intuition Company (Stockholm, Sweden)	305
ROTES VELO (St. Gallen, Switzerland)	307
sabine oosterlynck (Ghent, Belgium)	309
Sandra Kramerova (New York, NY, USA)	311
Sandro Masai (Aalborg, Denmark)	313
Senza Confini Di Pelle (Torino, Italy)	315
Sergio R. Mora (Miami, FL, U.S.A.)	317
Shawna Willow (Toronto, Canada)	319
Soti Rpd (Singapore, Singapore)	321
Soulela (Jerusalem, Israel/Palestine)	323
Svoradov Theatre (Thessaloniki, Greece)	325
Sylvia Toy St. Louis/Sylviatoyindustries (San Francisco, CA, USA)	327
Symone Strobel (Rio De Janeiro, Brazil)	329
Tamara Kelly (St Louis, MO, USA)	331
Tana Maneva (Stockholm, Sverige)	333
Teater Fusentast (Trondheim, Norway)	335
teatromosca (Lisbon, Portugal)	337
The Living Room (New York, NY, USA)	339
The Queen of Luxuria (Chicago, IL, USA)	341
Theertha Performance Platform (Colombo, Sri Lanka)	343
Thodoris Trampas (Athens, Greece)	345
Thomas Bell (Detroit, MI, USA)	347
Tiarma Dame Ruth Sirait (Bandung, Indonesia)	349
Tiffany Trenda (New York, NY, USA)	351
Trixi Allina (Bogotá, Colombia)	353
Urbitantes (Rio de Janeiro, Brazil)	355
Vanessa Nowitzky, Singdancer (Ashland, OR, USA)	357
Vernita N'Cognita (New York, NY, USA)	359
Vikram Iyengar / RANAN (Calcutta, India)	361

Virginia Alizioti (Chania, Greece)	363
Visual Respiration (Bangalore, India)	365
William Skaleski (Milwaukee, WI, USA)	367
Yuko Kaseki and Sherwood Chen (Berlin, Germany)	369
Yuko Kominami (Luxembourg, Luxembourg)	371
Zullo/RawMovement (NYC, NY, USA)	373
Elizabeth Reid, Violist (Montpelier, VT, USA)	375







# Artists and Companies



### 3 Pony Show / Keila Cordova (Philadelphia, PA, USA)

Keila Cordova grew up writing stories and watching her mother dance in Panama before migrating to California, where she was both a gymnast and a cheerleader. She soon began creating movement work on her own and went on to UC, Berkeley. Ms. Cordova is a choreographer, performer and writer whose work has been performed at Philadelphia Fringe Festivals, in NYC at Judson Church, Harlem Stage, Dixon Place, Boogie Down Dance/BAAD!, D.U.M.B.O. Festival, HERE Arts Center as well as newMoves (Pittsburgh, PA), Grounds for Sculpture (NJ) and festivals in San Diego, Chicago and Toronto. She's received artistic support with Funds for New Work awards from Harlem Stage, Greenwall Foundation; artist residency awards from Constance B. Saltonstall Foundation, Millay Colony, Norcroft, and an Audre Lorde Fellowship. She holds an MFA in Creative Writing (New School) and has taught movement workshops in Philadelphia, New York and Atlanta.

It is an important time to be an artist. The will of the artist for truth-telling, bringing an "outsider" perspective on the human condition is an urgent task; no small feat. I get to define the boundaries of my artist and I permit myself to fall in love with movement and words and to tell stories. I am influenced by rhythm, the rhythm in the spaces between words, the poetry of the body and the mutability of the human narrative. How do we get along? How do people connect? We can't be afraid of honesty, of what is in our hearts. Simple. Clear. Flow.

***Disciplines:** Performance, Dance, Theatre, Choreography, Storytelling, Improvisation*

#### Linear Default

I created Linear Default to investigate external catalysts in dance performance, curious about the relationship of a performer to an audience: is it possible for them to get to know each other - a la speed-dating and pop culture – and create a safe space to explore greater topics?

Linear Default is a 55-minute performance with a rope, an audience, and a stage full of dancers. What is the connection? The work explores what brings people together, the disconnects between people, the paths that make sense and the non-sequiturs: chords of harmony and frequencies of disruption.


Performers wear harnesses attached to ropes that are tethered downstage in the audience's space. As a result, the performers are closer, and this increases eye contact between performer and audience, the first step in changing the relationship between watcher and the watched.

**Production History:** Conwell Dance Theatre, Philadelphia, PA

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 @3ponyshow

 <https://www.facebook.com/3ponyshow>



## A Host of People (Detroit, IL, USA)

A Host of People is the collaboration between Sherrine Azab and Jake Hooker and, thankfully, a host of people. The company makes original theatrical, imaginative experiences for their audiences that are at once intimate and epic, contemplative and participatory, artful and entertaining. Azab, Hooker and A Host of People have worked everywhere from a disused hair salon in Berlin to a storefront window in Times Square to traditional performance spaces like the Bushwick Starr and the Chocolate Factory (New York), Ida Nowhere (Berlin), the Play House and The Jam Handy (Detroit) to their own home and many spots in-between.

Whatever the performance space, A Host of People creates art around this question: How can we host more people into theatrical works that are complex and multifarious; work that is poetic, visual, non-conformist, and is looking to free the viewer's imagination, curiosity and spirit? We locate our work around the idea that "alternative" and "experimental" art-making is not the elitist practice it is so often made out to be, but an inherently populist one – striving to offer work that gives the viewer agency in their interpretation, as we work to entertain. We invite our audience into our art as we would guests into our home, whether it is in a house, on the street, in a gallery or in a theater.

***Disciplines:** Theater, Interdisciplinary, Multi-Media*

## Re-Release Party (The Golden Record)

Re-Release Party is rooted in a project in 1977 led by Carl Sagan and a dynamic team of scientists and artists who created the Golden Record, a phonograph record which attempts to communicate the story of life on earth for extraterrestrials and future humans. The record, filled with messages from world leaders, greetings in many languages, pictures and sounds from earth, and a sampling of our music, was launched aboard the Voyager space probes on their interstellar reconnaissance mission which continues to this day.

In an evening that travels through time and space, A Host of People evokes the original team's story, while creating a new one – asking the audience to imagine what it is to communicate our vast, yet puny, existence to aliens and to ourselves. Through artifacts from the original record, video transmissions, imagistic journeys, poetry and interviews, strange dances and original music, each performance will re-release a new Golden Record for that specific night, in that particular place, with the humans in that room. At several points, the show arrives in the present moment on our earth, in this unique and uncertain time in the United States so that, before their departure, the performer/ travelers enter an intimate back-stage space and are interviewed about human-kind and where we are going. Two audience member/volunteers are also selected for this experience, which is transmitted back for the entire audience. As with all A Host of People shows, a party will unfold, celebrating both life here and the possible lives out there in this vast and awesome universe.


**Production History:** NAACL Theatre, The Jam Handy

**Video:** <https://vimeo.com/album/4305974>

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**Website:** <http://www.ahostofpeople.org>

 @ahostofpeople

 <https://www.facebook.com/AHostOfPeople/>



# Adham Hafez Company/ HaRaKa Platform (Cairo, Egypt)

The Adham Hafez Company works in the fields of choreography, performance, multimedia and sound since 2003. Based in Cairo, the company reflects on non-linear art history narratives, environmental crisis, Arab politics, and ritual in relation to the quotidian. The company's productions have been presented within the Middle East and Europe, and have received multiple awards including First Prize for Choreography (Cairo Opera House- 2004). With works presented, installed and shared at venues including Damascus Opera House (Syria), Hebbel Am Ufer (Germany), MoMA PS1 (USA), Cairo Opera House (Egypt), and other, the company's repertoire continues to challenge expectations on "Arab art", as it offers new readings of contemporary subjects. Working closely within the company's research initiative HaRaKa, the company's artists are diverse and well-versed in discursive practices.

***Disciplines:** Dance, Performance, Multimedia, Music, Research, Theatre*

## 2065BC

Set as a futuristic conference, with aesthetics that reside between political summits, multimedia-operas and protests, "2065 BC" is a displaced and revisited re-enactment of the infamous 'Berlin Conference', which took place in 1884 under the leadership of Bismarck. Taking place in the future year of 2065, the world is coming to an end, decades after a third world war. There is only one solution: to redistribute political powers in the world to save what remains. A conference of Arab-African scientists, politicians and diplomats gather in Berlin to announce the new world order, giving birth to a series of new colonies. The 'Berlin Conference', seen as the moment of the scramble for Africa and the fortification of colonialism, is staged 130 years later. The artists working on this production wonder about its impact on the current state of affairs, and wonder if we are living a postcolonial reality, para-colonial, or another. The aesthetic question is also raised: what should art look like at times of historical ruptures, and which canon of aesthetics does it wish to align itself with? Are we still bound by a Eurocentric vision of the world, at the End of Times?

**Production History:** Commissioned for the 130th Anniversary of the Berlin Conference, commissioned by HAU (Berlin), produced by Adham Hafez Company and the HaRaKa Platform, with the additional support of Constanza Macras | DorkyPark Company (Berlin) Premiere date: March 2015

**Contact:** haraka.project@gmail.com





## Alanna Ho (Vancouver, Canada)

Alanna Ho is an interdisciplinary performer and sound artist integrating new media and community engagement with play. Her current research is playspaces, toy hacking, protesting through play, generative memory, humiliation and simple circuits.

Founder of the Rainbow Forecast Project, a non-profit art and community initiative. The project aims to share children's stories, and generate contemporary art discussions by constructing their own creative ideas into large-scale public installation works. As a freelance educator, she is passionate about engaging a welcoming creative space for children to immerse into with an experimental approach.  
Garment/Technical Design: Elisa Medina

***Disciplines:** Performance Art, Experimental Sound, Community Engagement, Play Research, Installation, Political*

### PLAY PATTERN NO. 1: RED

'The self is only a threshold, a door, a becoming between two multiplicities.' (Deleuze)

PLAY PATTERN NO. 1: RED has been created as one in a series of 14 Deep Play Patterns intended as vigils for the 14 million girls who will be forced into child-bride marriages. I present us with two becoming; a sort of un-performance that allows free movement, sound, video memory, appropriated music and self-involved thought to merge with gestures invoking play, memory & protest.

Deep Play is a temporal dislocation, often felt as a profound and absorbed becoming; allowing us a way to be someone, something and somewhere else. We see it in children as they become what they play and time fades away. In adults it is associated with a sanctuary of the mind, favouring exuberance, license and abandon.

These gestures range from meditative explorations of childhood objects and the sort of simple movements used in children's dance, to her own more complex gestures suggestive of criticism & a punishment of the human vessel. There are physical references to the Red String of Fate; that unbreakable promise of a true romantic connection found in Japanese and Chinese legend; a physical tying together of two bodies or souls into a single soul (the soulmate). At the same time this red string might suggest an umbilical cord that nurtures or a string that binds.

Alanna Ho - Artistic Director/Creator + Performer  
Luce Kay Rubino Tang - Creator + Performer  
Elisa Medina - Garment Design

Warm thank you's to Luce Kay Rubino Tang, Sarah Joyce, Gordon Duggan, Elisa Medina, the Rubino family, Matthew Ariaratnam, Heather and Johnny, Appleseed Children's Playhouse, and little baby goof.

**Production History:** The New Westminster New Media Gallery

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## Alejandro Chellet (Mexico City, Mexico)

Alejandro is a multidisciplinary artist and a social practitioner on cultural and permacultural networks. He interacts around the world with individuals and collectives in alternative communities like squats, ecologists, artists hubs, activists, gallerists, cultural entrepreneurs and shamans. His work is about the misplaced core principles of coexistence; the loss of connection with Nature cycles; the political and environmental context of urban societies. Working with: the audience, public space, architecture and performance, he focuses on raising awareness about how our bodies belong to Gaia, a broader organism, a planetary ecosystem providing everyone with a body made of water, earth, living minerals and powered by sunlight.

Has shown in cities like New York, London, Sao Paulo and, Mexico City. In 2015 he produced a urban intervention exhibited at Museo Universitario del Chopo funded by ADIDAS BORDER grant in Mexico City. In 2016: he participated in Olivar Foundation residency in Catalunya, curated by Pilar Parcerisas, funded by Sabadell Bank and the Private Museum of Singapore. he also produced a urban intervention for Mikser Festival as resident of G12 Hub program in Belgrade, Serbia; curated by Marta Jovanovic, and performed in NYC for: LiVEART.US, curated by Hector Canonge for the Queens Museum; The Food Show at Local Project; Animamus Art Salon at Chinatown Soup Gallery and Pulsar Space. He also performed at the Art Life Institute in Kingston, NY, USA and exhibited at Casa Del Lago in Mexico City curated by Tania Ragasol & Felipe Zúñiga.

***Disciplines:** Performance, Urban-Intervention, Site-specific, Public-art, Ecology, Permaculture*

### Buried By Broccoli

I invite everyone to rethink our role in the food production, consumption and waste on this planet. Roughly one-third of food produced for human consumption is lost or wasted globally, which amounts to about 1.3 billion tons per year. This inevitably also means that huge amounts of the resources used in food production are used in vain, and that the greenhouse gas emissions caused by production of food that gets lost or wasted are also missions in vain.\*

This project developed in New York City from a series of performances hosted by Grace Exhibition Space in which I used dumpster dived food found in industrial waste containers filled with plenty edible vegetables worth hundreds of USD. I performed this piece at the Art Life Institute in Kingston, NY, where I asked the audience to bury me under a pile of salvaged broccoli that I had brought from the dumpsters of Sun King Produce, a Brooklyn based food supply company that has an average revenue of 50 million dollars a year. Forming a poetic image of an almost static green organism showing signs of life with the slightly organic movement of my breathing. This image traveled to Casa Del Lago, UNAM in Mexico City where it formed part of a collective exhibition about the processes involved in food production and consumption. The picture was also accompanied with photographic documentation of dumpsters filled with food outside the huge warehouses in Bushwick, Brooklyn. (\* <http://www.fao.org/docrep/014/mb060e/mb060e00.htm>)

**Production History:** The Art Life Institute, Kingston, New York, USA / Casa Del Lago, Juan Jose Arreola, UNAM, Mexico City, Mexico.

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## Alex Berry (Seattle, WA, USA)

Alex Berry is a writer and conceptual artist currently living in Seattle. She has a B.A. in journalism from the University of Georgia and focused on performance art in her graduate studio practice at The Savannah College of Art and Design. Berry has published in *Emergency Index*, *Infusion Magazine*, *Examiner.com*, *Atlanta INtown Paper*, and in *Quilt Stories*—a collaborative project with the NAMES Project Foundation and AIDS Memorial Quilt. She has had a reading at the Museum of Design Atlanta (MODA) and has shown her work at galleries around Atlanta including Whitespace Gallery, Sycamore Place Gallery, Cherrylion Studios, and Mason Murer Fine Art. She's shown in Berlin, London, and Brooklyn and done projects and performances in India, Morocco, and Liberia, West Africa.

My interdisciplinary work explores the cramped spaces of social identity through writing/conceptual art, performance art, body art, video and social intervention. Currently, I am focused on investigative art practices and collective re-identity as a means to actively encourage alternative education.

**Disciplines:** *Performance Art, Body Art, Conceptual Art, Video, Social Intervention, Writing*

### One-drop (threading piece)

One-drop (threading piece) is a 5 hour durational in-studio performance examining the re-ownership of the historical “one-drop rule” of multi-racial black identity and the transference of power/magic. One drop of my blood was added to a mixture of coconut oil and warm water and distributed to each strand of hair before threading.

Each individual lock represents a body, perhaps a generation of bodies, in which something (here: blood, representative of biological lineage) is undoubtedly passed along. The social imaginary further connects the metaphor, assuming the idea that my own mixed race “blood” is what defines my race in the first place. This misconception generates a direct tie between biology and race, as though race were not a construction of power utilized (by those in power) to perpetuate chronic hierarchy.

By using a mixture of my blood and distributing it to each strand of hair (DNA), I present a re-ownership of a systemic flaw. A transference of something so inherently mine—mistrusted, labeled, drugged by a social construction that is not my own, and through the healing authority of my own hands, give it new life and new meaning through a chosen ritual.

**Production History:** Whitespace Gallery, Cherrylion Studios, Mason Murer Fine Art, ACA Sculpture Gallery, Raghurajpur International Art and Craft Exchange (RIACE) Festival, Brooklyn International Performance Art Festival, Pop Up Kino International Video Art Festival

**Video:** <https://vimeo.com/189454845>

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**Website:** <http://www.amberry03.wix.com/portfolio>

 <https://www.facebook.com/alexandriamberry>



## Alice Gosti (Seattle, USA)

Alice Gosti is an Italian-American choreographer, hybrid performance artist, curator and architect of experiences, working between Seattle and Europe. Gosti's work has been recognized with numerous awards, commissions and residencies including the 2016 NEFA's NDP Production and Touring Grant, the 2013 Vilcek Creative Promise in Dance Award, and the 2012 danceWEB scholarship. Gosti's work has been commissioned and presented nationally and internationally in theaters, universities, museums, and outdoor spaces. Dance Magazine has described her work as "unruly yet rigorous, feminine yet rebellious, task-like yet mischievous."

Gosti has worked as a performer and collaborator with artists Sara Shelton Mann, Keith Hennessy, Carolyn Carlson, amongst others.

Ineffability of art, the cultivation of caring, and autonomy are the fulcra of her work. Belonging to a legacy of process-focused experimental art that constantly finds its inspiration in current and historic social realities. While her background is in dance and choreography, Gosti uses all media to create a cohesive environment in which the viewer is invited to both experience and perform. She uses performance and the body to bring to the surface questions and ideas that are relevant to the contemporary human condition—questions that allow viewers to empathize, transforming their perceptions by experiencing the world through a prospective that may not be at the forefront of their daily experience. Gosti is constantly questioning autonomy and decision making performed by both the viewers and the artists she collaborates with.

**Disciplines:** *Dance, Theatre, Installation, Durational Performance, Experimental Art, Political Immersive Spectacles*

### Material Deviance in Contemporary American Culture

Material Deviance In Contemporary American Culture (MDICAC) is an immersive installation, dance performance, and communal ritual. It grapples with the complexity of living in an object-based society where we define our identity through the objects we own. The performance interweaves the stories and physical histories of: immigrants and refugees who carry their homes on their shoulders; hoarders who compulsively accumulate anything and everything; and America's growing homeless population. MDICAC includes dance, theatre, installation, and the creation of an e-zine. MDICAC has two parts:

Part 1 - an immersive installation and durational community ritual where all visitors to the installation are required to donate personal objects. These objects will become the project's mobile set. Each person will be invited to share their relationship to the object they are contributing. These recorded stories will be archived and used to create scores for the performance.

Part 2 - a performance happens in the same venue (seating configurations can be flexible from proscenium to the-round). The audience is a witness to the stories unfolding. The final dance performance will take place inside the environment created through Part 1, which will leave behind an immersive installation on stage. Like in a video game, the piles of objects will move, creating new combinations of rooms and corridors.

**Production History:** On the Boards (Seattle) - 2018

**Video:** <https://vimeo.com/gostia>

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**Website:** <http://gostia.com>

 @alicegosti

 <https://www.facebook.com/alicegosti/>





## Alt-shift (Montreal, Canada)

Alt-Shift is a creative laboratory founded in 2013 by Anne-Flore choreographers and Liliane de Rochambeau Moussa. Exploring the complementarity of their respective artistic visions, co-creators interested in the effects of physical memory and the environment on our posture, the way we move and approach the world. Inspired by the adaptive potential of the body and alterities thereunder, they decide to invest the public space and to live that evolutionary quality of their choreography. They offer a choreographic work in situ and immersive, open to the unpredictability, artistic collaborations and exploration of multiple venues.

Alt-Shift dance collective has steadily performed Entrelacs in Montreal and the surroundings for the past two years, including FAST and Quartiers Danse Festival in 2015, Festival des Arts de Montréal-Nord, TaDa Festival in Wakefield and different opportunities in some of the city's neighborhoods in 2016. Entrelacs also travelled to Saint-Malo (France) as part of La Maison du Québec 2016 program. In relation to this choreographic work, the collective has also given numerous community engaged workshops. Alt-Shift is now collaborating with the digital media art collective Popcore for an interdisciplinary project, the Laboratoire Popmolle.

**Disciplines:** *Dance, In Situ, Performance, Laboratory,*

### Entrelacs

On a playground of variable geometry, Entrelacs weaves its performative space with an evolutionary fine canvas. Elastic lines interlace the natural architecture and the urban furniture around the site. This soft web influences the dancers trajectory and envelopes some volunteer observers in their journey. Reflecting this moving architecture, a violinist began a dialogue with dancing bodies.

Alt-Shift dance collective, in collaboration with Des Arts Dehors/Arts Outside program from Made in BC - Dance on tour and Jouer Dehors program from La danse sur les routes du Québec, is proposing their choreographic piece "Entrelacs" around artworks in public spaces. Through dance, they truly weave with architecture and the design of the artwork, allowing the citizens and curious bystanders to rediscover their usual neighborhood in a singular and poetic way. By proposing to embed their performance in the city's public art landscape, Alt-shift wishes to promote and stimulate artistic innovation and therefore, arouse awareness of Cities as an international public art destinations.

The visual aspect of the proposal gains interest in a landscape of trees and urban furniture (bench, garbage can, floor lamp, column, fence, etc.) for more installation possibilities of the elastics. Can be presented either indoor or outdoor.

**Production History:** 2015 : Festival Quartiers Danses (5 performances) // 2016 : Ta Da festival / Parc Marguerite-Bourgeoys (Sud-Ouest district Montreal) / Samedis urbains (Sallaberry-de-Valleyfield) / La Maison du Québec à St-Malo (France) / Place Jacques-Cartier (Montreal) / Parc Médéric-Martin (Montreal) / Festival des Arts de Montréal-Nord (Montreal)

**Video:** <https://vimeo.com/anneflore/entrelacs-extraits>

**Contact:** [anne-flore.dr@hotmail.fr](mailto:anne-flore.dr@hotmail.fr)

**Website:** <http://anneflore danse.com/>

 @AnneFloreDanse

 <https://www.facebook.com/anneflore danse/>



## Amanda Acorn (Toronto, Canada)

Amanda Acorn is an award winning choreographer based in Toronto. As a dancer she collaborated as a company artist with Dancemakers from 2011-2015. Independent engagements include projects with Dana Michel, Brendan Fernandes, Helen Husak, Lady Janitor, Benjamin Kamino, Isabel Lewis, Lemi Ponifasio and Andrea Spaziani. Her own works are intimate sensorial encounters for the theatre and unconventional spaces, constructing responsive environments using a choreographic frame. Minimally abstract, her choreographies captivate with raw poetry and unwavering rigor. Using the performative event as a place to question ways of seeing, the work offers space to consider our habitual and conditioned assumptions. Her first group work *multiform(s)* was awarded the Canadian Stage Award for direction at SummerWorks Performance Festival (2015) and was recently presented at Festival TransAmériques in Montréal (2016). Her most recent work, a site responsive, immersive performance for 6 dancers and a live DJ, *Leisure Palace* premiered as part of the In/Future Festival at the abandoned amusement park, Ontario Place along Toronto's waterfront. She is the emerging artist in residence at Dancemakers (2016 - 2018).

**Disciplines:** *Dance, Performance, Installation, Site Specific*

### **multiform(s)**

Explosive device or sensory turmoil, *multiform(s)* dips into indomitable life force, the inexhaustible energy of movements repeated ad infinitum. Bodies act as both mechanism and magician; perpetually pulsing, thrashing and undulating energy objects, compelling us toward continued, exhaustive watching. A veritable immersion for the spectator, overlooking and surrounding an arena, *multiform(s)* hypnotizes. The Toronto artist Amanda Acorn captivates with her raw poetry and her magnetic, extraordinary universe, confirming her status as a rising figure on the contemporary dance scene.

What do we see — a single heart beating, a giant mechanism, an oceanic dream? A vibrant, moving tableau inspired by the vivid pigments of Mark Rothko's paintings, the performance transports the audience to an altered state as it entrances and casts a spell. Beyond time, beyond reality, Acorn manages by means of a subtle, complex dialogue of bodies to create a moment of rare beauty. A journey of the senses, the pure pleasure of abstraction.

**Production History:** SummerWorks Performance Festival, Festival TransAmériques, Workers Arts Heritage Centre

**Video:** <https://vimeo.com/138773595>, <https://vimeo.com/171028953>

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 <https://www.facebook.com/akacorn/>



## Amazonas Network (Santiago, Chile)

AMAZONAS NETWORK is an office for cultural exchange and creates projects that incentive international exchange on the field of theater for young audiences and dance. It is a management/ touring agent platform to selected companies in Brazil, Chile, Germany, Holland and Denmark.

Since 2011 Santiago, Chile is the headquarters of the company. AMAZONAS NETWORK works together with several festivals in Brazil and Chile. The companies we represent have been selected to IPAY 2016 Showcase and 2017 Showcase and Spotlight.

TEATRO DE OCASION/ Chile - One Morning I Left \*IPAY Showcase 2016

LA NEGRA MARIA TEATRO/ Chile - Tiny Stories from the Universe \*IPAY Spotlight 2017  
Ninos que fueran Grandes

CIA ARANWA/ Chile - In a Bathing Suit

- Floresta

- Melodias en el Aire

GRUPO SOBREVENTO/ Brazil - The Magic Curtain

CIRCO MINIMO/ Brazil - Sinbad, the Sailor \* IPAY Showcase 2017

CIA DO ABRACAO/ Brasil - Beauty and the Beast

- O Flautista de Hamelin

CIA MORORO/Brazil - Mororo and the Cow

LE PLAT DU JOUR/Brazil - Little Red Riding Hood

Plan d-/Holland - Friends in Winter

- Friends in the Library

- Sea Heroes

\*Mme Bach/ Denmark - Wind

- World Images

\* North American market

*Disciplines:* TYA, Theater, Dance, Circus, Puppetry, Clowns

### Sinbad, the Sailor/CIRCO MINIMO

In "Sinbad the Sailor", two clowns travel, telling the audience about the seven journeys of Sinbad (as in the Arabian Nights). This is done entirely with bamboos, mobile structures that turn into ships, giants, birds etc., creating animated images to support an open communication full of humor with the audience. Each treasure Sinbad collects represents the knowledge he acquires from traveling, a wealth generated from his curiosity and courage. At the end of the story, he settles down to tell his memories, sharing his experiences and his fortune.

"Sinbad" opened in 2015 in Sao Paulo, Brazil, and is the fourth show of the company for young audiences .

It has been awarded best youth show of the year (twice), best director of the year (twice), best actor and best light design.

Selected for the IPAY SHOWCASE 2017 official selection.

CIRCO MINIMO

Circo Mínimo is a Brazilian company that searches for unusual physical and visual solutions to create shows that use circus skills connected to theatrical narratives. In our 27 years of existence, we developed powerful shows that always look to develop the circus/theatre language, in terms of creating metaphors for human relationships and questions that are strong to society.

"One of the most talented representatives of Brazilian physical theatre" - O Estado de São Paulo

**Production History:** SESC Sao Paulo, ITAU CULTURAL Sao Paulo, IPAY Showcase 2017

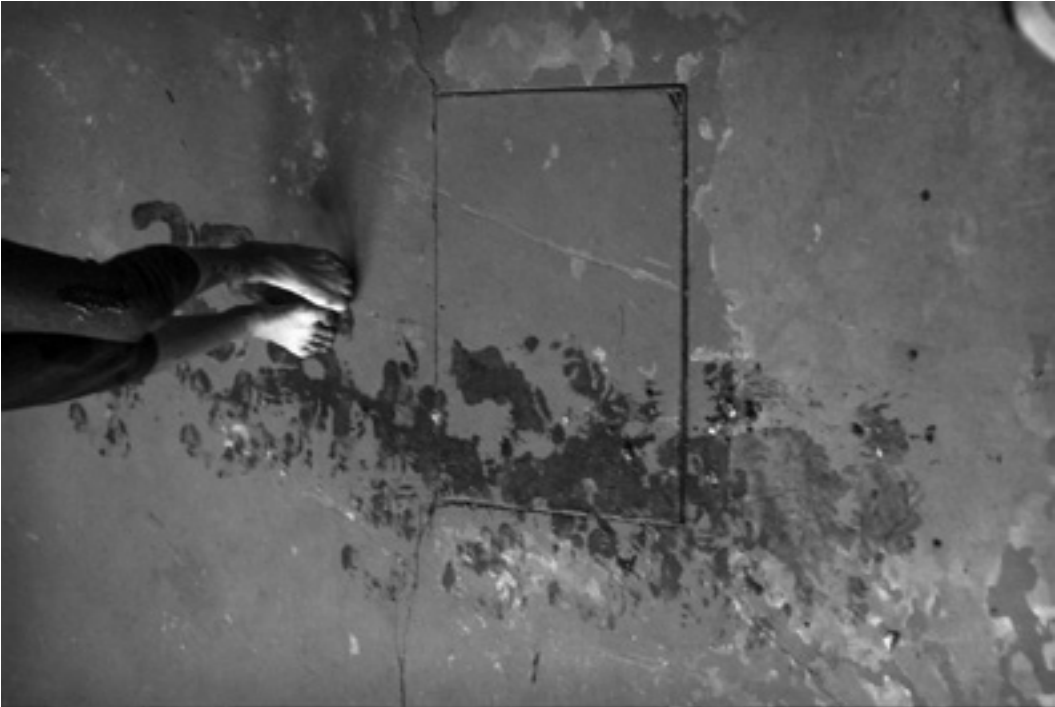
**Video:** <https://www.youtube.com/watch?v=DEeQV0KA8OQ>

**Contact:** [bebedesoares@hotmail.com](mailto:bebedesoares@hotmail.com)

**Website:** <https://www.amazonasnetwork.com>

 @bebedesoares

 <https://www.facebook.com/amazonasnetwork/>



## Anaze Izquierdo (Lima, Perú)

Anaze Izquierdo (Ana Carolina Izquierdo) is a peruvian genderqueer visual and performance artist-activist and organizer who was born and raised in Lima, Peru. Anaze is the founder of Encuentro: Espacio abierto a libre performance, an international performance art festival in Lima, Peru, as well as the founder of Dinámicas de Intercambio, which presents open debates and lectures about performance art and semantics. Anaze is also one of the members of RASTRO, a platform for activism in public spaces that defends political memory in Peru. Anaze completed an artist-activist fellowship at the Hemispheric Institute for Performance and Politics at NYU, during which she investigated technique, somatics, improvisation and composition. She also performed research into other areas with the MELT Movement Research program, also in New York City. She is now completed fellowship in political theatre at Theatre of the Oppressed, now she designing and developing an programs for different workshops in Lima, Perú. As an artist is excited to remain close as possible to non-conforming dynamics in society as personal practices, political activism, social justice, queerness and topics related with identity & gender, also work with memorable experiences and analysis and critique towards morality and ethics within their environment with the hope that it will inspire or excite the next wave of performance, here and around the world.

**Disciplines:** *Performance Art, Activism, Political Art, Visual Art, Artivism,*

### La Marinera

#### LA MARINERA


"La marinera" is durational performance art piece in which the artist invites the public to dress, undress, put make up and clap at the artist so she can keep dancing a typical dance from Perú called "Marinera Norteña". In this particular dance, women perform different movements that demands lots of physical resistance, specially in her feet while she still tries to look graceful. While the performer is dancing barefeet she starts to talk to the public about her memories when she grew up in a conservative family. The piece stops when the last person in the audience stops clapping, even if the artist sweats, gets tired or even get her feet on blood.

**Production History:** Arterial Performance Lab, eXcéntrico -Encuentro 10º Hemispheric Institute of Performance & Politics

**Video:** [https://www.youtube.com/watch?v=\\_NUdxUmW5Cs](https://www.youtube.com/watch?v=_NUdxUmW5Cs)

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**Website:** <http://cargocollective.com/anazeizquierdo>

 <https://www.facebook.com/Rastro-272767019724213/?fref=ts>





## Andrea Abbatangelo (London, UK)

Born in Italy on 1981. I live and work in London. I work with body language, sculpture, installation and video. In my earlier series of work, such as *Land* (2004) and *What About You* (2007), I explored the relationships and conflicts between Tradition and Modernity, North and South of the world, and violence in Late Capitalism. In 2007 I participated in the festival 'Love is Contemporary', which I approached with the performance, coming in touch with some artists from the Independent Performance Group, directed by Marina Abramovic. In the last five years I've worked on the theme of representation, and self-representation; one of the themes was "how people imagine themselves and how they project their public image"; from this research depart some of my main projects such as *Current Mood* (2012); *The Feel of Think* (2010 - 2013) and *RDLDN - Project RadioLondon* (2015-16). My works been presented in public and private spaces and festivals such as: Documenta 13; Manifesta 11; Fundacao Kalouste Gulbenkian; Today Art Museum; Tate Liverpool; MASP; Museo Pecci etc.

*Disciplines: Performance, Sculpture, Video, Installation*

### Forms & Object from a Post Kingdom


In this series of Performance for Camera I translated into visual writing what we are experiencing for months both here in England than anywhere else: the nostalgia of Colonialism and the reaffirmation of nationalist groups and neo-Nazis.

The metaphor of the Crown and of the end of the kingdom is my complaint towards who represents the control over territory and natural resources. Now the bubble is exploding and everyone feels justified in expressing the worst of themselves.

**Production History:** Forms & Object, Palazzo Lucarini, Trevi, curated by Franko B

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 @mynameismancuso



## Andrea Peña and Artists (Montreal, Canada)

The Montreal-based, Andrea Pena & Artists was developed in 2014 with the aim to create works that would bring forth to audiences shifting universes, both familiar yet inquisitive of our social humanness. With a multidisciplinary background in the arts and multicultural background Peña creates; alternate, encompassing experiences for the viewer, that remind us of a place within. Andrea Pena & Artists is composed of artists whom were past dancers working with Canada's top contemporary companies, as well as independent-freelance dancers. The aim of Peña was to create work that was enriching for the intellectual journey of the dancer, where the dancers' opinions and intuitions are valued as much as the creator's, guiding to work that cannot be easily categorized as pure contemporary. Although spear headed by Peña, in direction and conceptualization, the company breaks beyond pre-established relationships between dancer\_creator\_audience\_mind\_reception, to create environments that breach humanity, culture and transgress day to day. The works created by Peña and Artists, are aimed to create alternate universes, work that envelops the audience into the reality of society through the experience of a world known/unknown. Festival Director writes of the work, "Peña holds a surprising and unpredictable artistic signature that reveals a new female discourse of contemporary. A language and a universe of astounding intelligence. The shaping of an unusually unique atmosphere. The truth of this choreographer and the world that follows breathes a beautiful large breath of human consciousness

***Disciplines:** Contemporary, Dance, Theater, Cultural*

### Zero Uno Uno Zero

An immersive universe enveloping the audience and dancers amongst the rawness and complexity of humanity and its subconscious workings. A sequel to Kairos, Zero Uno Uno Zero touches on the magic and wonders of our humanity, exploring "the individual" and "societies" guttural underbelly. The space that connects the rawness and celebration, joys and absurdities of people and their connections. A visual realization, through rich costuming, intricate gestural choreography and individual characters of a world that is ours. "The dancers of Andrea Peña's, Zero Uno Uno Zero let them selves immersed in a mystical song reminiscent of the cult film Koyaanisqatsi, directed by Godfrey Reggio." - Martin Gignac, Metro Newspaper. "The movement is collective and rarely individual. In short, it shook me. The bodies' movement alternating with agitations, slow motions, perfectly mastered, a fusion of bodies within move- ment itself." - Jérôme Lafitte

**Production History:** Studio Hydro Quebec - Montreal 2017. Place Emilie Gamelin - Montreal. Masion de La Culture Mile X - Montreal 2016. National Theater Dominican Republic 2017.

**Video:** <https://vimeo.com/208139934>

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**Website:** <http://www.andreapena.net>

 <https://www.facebook.com/andreapenadanse>



## Andreas Gubbe (Berlin, Germany)

Andreas Gubbe, born in 1966, works and lives in Berlin. After studying at FU in Berlin, his places of activity were in different countries of Europe and Asia. He was processing sculptures in the context of land art and developed performative installations, which he is recently focussed on. Reading, writing and sculpturing are other disciplines he is dealing with. His latest exhibitions were at Toscana-Halle (ECC Berlin-Weißensee) in 2016. Inspired by performing artists he worked with in dramatic readings he developed his own performative installation with an interactive audience. His major aim is to see how far people dare to advance themselves under an artistic point of view and to record this photographically.

**Disciplines:** *Sculpturing, Performative Installation, Photography, Reading, Writing*

### metamorphoseous images

The viewer changes to a player, by pressing the body, the face, the hands into a lucent wall of latex according to her or his own sensibility.

Space and personality are changing while playing with the variable possible ways to strain the thin latex skin. The artist records this moment photographically while communicating with and advising the player. Experience shows that people get more and more confident and daring the longer they try to express themselves. The result is printed out immediately after this on a foto-printer and is handed out to the viewer/player.

Behind this artistic concept is the idea of working with a performative installation, in which incidence and opus become a synthesis.

The construction is produced by an aluminum-framed two by two meter transparent latex membrane, additional lighting equipment and photo-printer.

**Production History:** OPIUM exhibition, Toscana-Halle/ECC, Berlin 2016

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## Andressa Furletti (New York, NYC, USA)

I use different types of media to express my ideas such as film, theatre, performance art, photography and visual arts. As an artist, I'm interested in things our eyes can't see; patterns, feelings, hidden messages, micro and macro universes. I look for a way of making them visible by using symbols and metaphors instead of telling a realistic story.

Because of my strong background in Theatre and Film my work has a dramatic element to it and often includes multimedia and because of my Biology degree my creative process usually starts from a biological point of view, from instinct and animal behaviors to molecular biology. I also draw inspiration from Eastern concepts, mythology and psychology.

My work usually responds to contemporary social issues. I try to go to the core aspects of those issues and present them as a form of discussion. I like to offer the facts so the audience can formulate their questions and think about the answers. I don't want to fill the gaps, I want the audience to fill them with whatever resonates with them.

**Disciplines:** *Performance, Theater, Visual Arts, Installation*

### Yes All Women / #Takeaselfieonme

Yes All Women

#YesAllWomen is a Twitter hashtag and social media campaign in which users share examples or stories of misogyny and violence against women. (...) YesAllWomen reflected a grassroots campaign in which women shared their personal stories about harassment and discrimination. (Wikipedia)  
Yes All Women was born inspired by my own and others violence stories about how we feel when facing sexual abuse. The project started with a photo series in collaboration with Montserrat Vargas and in 2016 became a street durational performance.

Photo credit: Montserrat Vargas

#TakeaSelfieOnMe

#TakeASelfieOnMe is a durational performance inspired by the social phenomenon of 'selfies', the urge to photograph, share and to be in the image. The reflective costume is made in a way that it doesn't matter the angle you take a picture of it, you'll be reflected somewhere transforming the picture, consciously or not, into a 'selfie'. The movement is slow, subtle and nearly continuous, gives the audience different reflections of themselves and of the environment.

Photo credit: Bernardo Sgarbi

**Production History:** Street Performance

**Video:** <https://vimeo.com/148426167>

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**Website:** <http://www.andressafurletti.com>

 @tchuca

 <https://www.facebook.com/andressafurletti>





## Anghela Dance Co. (Jerusalem, Israel)

Miriam Engel, Born 1983, Jerusalem. CEO, Artistic Director of Angela Dance Company, Jerusalem, Israel. Amutet Merhav Mahol (Dance space Jerusalem NGO) Choreographer, dancer and a senior ballet & Contemporary Dance master. Founded the Angela Dance Company and performing arts school in 2012 along with her partner, dancer and Ballet master, Sergey Shamota (Belarus). Between her works: Aubergine 2016; Saba 2015; Yomuledet 2014; No Hands 2013; De-Parts 2012; Perfumed, Bitter and Blind, KUMILECHI 2011; Choreographed and performed in various venues in Israel and Abroad. – US, Chicago, San Francisco, Belarus, Bulgaria, Holland, Germany, Ireland, Poland. Winner of America – Israel Cultural Foundation award for professional dancers. Worked as a leading dancer and rehearsal director in Kolben Dance Co. Jerusalem, Tami Dance Co. Israel, Croi Glaan, Ireland, Journalist - Dance Reviewer for “Assimon” Art and Culture Magazine. Graduated at the Academy of Music and Dance, Jerusalem and the Kibbutz company professional training program, Israel.

Miriam Engel creates works that are characterized by a personal, colorful and unique language and design, based on both contemporary techniques and theatrical methods. As an Israeli woman, Engel's work is touching delicately, though without prejudice, urgent questions of identity, individuality and legacy in uncompromising manners. On stage, Engel creates a fantastic abstract world of physical and emotional depth. The urge and motivations of Engel's creations are driven from autobiographical experiences reaching out common grounds.

**Disciplines:** *Contemporary Dance, Dance Theater, Performance, Live And Experimental Music*

### Aubergine - Love, Madness, Blood and Tears

Marilyn Monroe, Frida Kahlo, Dana International, Simone de Beauvoir, Barbie, Golda Meir.. Numerous female characters that have either influenced social change or have been a complete fashion disaster, meet on one stage for a fierce dance performance that unearths female stereotypes from the 20th century to the present. With no holds barred, they're Presenting burning questions around beauty, age, sex, power and control, begging the questions: what has changed in the way women perceive themselves? Have there even been changes? And, where do we go from here?

Aubergine deals with issues of gender and identity and presents unexpected encounters between exceptional female characters, inspired by influential women that have encouraged progress and change throughout the 20th century. Each character has a fascinating life story that is familiar to us, but mysterious and undiscovered at the same time. Aubergine offers the rest of the story, the intimate history that brought these women into the public eye as symbols of their own flesh and blood, as stereotypes that define us to this day. Plunge into their world of circumstances and consequences that made their stories become the motif of Western society.

A concrete aspect in Aubergine depict a Traveling Circus (Freak Show), presenting a collection of disabilities, encouraging the audience to be enthralled by the bizarre as they witness deformities and belittle their own abnormalities for a moment. Choosing the Traveling Circus as an inspiration parallels the physical imperfections of the body to the deep imperfections of the soul

**Production History:** The Jerusalem Theater, Suzanne Dellal Dance Center, Tel Aviv Dance festival, Mazia theater, Start-Art festival Jerusalem

**Video:** [https://www.youtube.com/watch?v=d3\\_QuwGEY88](https://www.youtube.com/watch?v=d3_QuwGEY88)

**Contact:** [merhav.mahol@gmail.com](mailto:merhav.mahol@gmail.com)

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 <https://www.facebook.com/angeladanceco/>



## anna.laclaque (Braunschweig, Germany)

The opera singer, pianist, and performance artist anna.laclaque works in her performances with live electronics to alienate and multiply her voice and, with the help of video projections, generates multimedia-based room installations. Her artworks have the goal to initiate cross-border artistic experiments and to define new and unanticipated expression forms.

With a particular affinity to contemporary music the opera singer anna.laclaque alias Annette Stricker performed in multiple leading opera houses, world premieres (Sciarino Macbeth, Mitterer Massacre) and international festivals (Paris, New York, Bregenz). She was influenced by intensive collaborations with the stage directors Achim Freyer, Trisha Brown, and Reinhild Hoffmann, with the music directors Sivain Cambreling, Kasushi Ono, Beat Furrer, and Peter Rundel, as well as by projects with the Ensemble Modern and Klangforum Wien. Since 2013 she is member of the Trio Konkret-zu-Abstrakt concentrated on live-electro-acoustic music. In the context of her more recent development into experimental performance arts she works together with the photographer and live-electronics musician Michel Lavignon and received an award by the Braunschweigische Stiftung for the project "aria direction z" in 2015.

**Disciplines:** *Voice, Video, Performance*

### aria direction z -- video and sound installation -- 2016

anna.laclaque is educated as pianist and opera singer and performed leading characters in various world premieres of New Music and worked with leading directors like Achim Freyer and Reinhild Hoffmann. Now she is working as performance artist with a focus on video and sound installations. She is guided by the leitmotiv of the position of the individual in the real world and its associated tension between self-determination and isolation.

The video has the topic of an individual in a real urban environment. anna.laclaque performed improvised arias from all floors of high buildings. The resulting image and sound material was further decomposed into fragments of 250 ms and resorted to allow experience of the height in every second of the movie. In episodes, the individual becomes located in a virtual and disintegrated real world and is disrupted himself. However, in the resorted fragments a new order emerges and the individual proves its persistence through these transformations.

The material is not easy to digest and the reactions to it are rather diverse and range from scareness over stress to fascination. It depends on whether the perception is concentrated on the decomposition of the self, which is experienced in sound and picture, or on its reconstruction and emergence in a state of independence and associated with a state of free will.

**Production History:** 23.06-26.06.2016 Braunschweig, Villa von Amsberg, Stipendiatenausstellung Braunschweigische Stiftung/ 28.08.-09.10.2016 Concordia, Enschede, Hotel Europa, Video Expositie

**Video:** <https://vimeo.com/laclaque>

**Contact:** <mailto:laclaque@gmail.com>

**Website:** <http://www.laclaque.org>

 <https://www.facebook.com/laclaque.performance/>



## Antonio Irre - Auló teatro (Padova, Italy)

Inspiration, expiration.

Introjecting, metabolizing, expelling.

I face different ways to knowledge, and give back using an olistic approach that allows me to explore the changing faces of being. Using different techniques, I try to make them mine through a continuous work, to be able to walk in precarious balance on the wire of the abyss of my obsessions. I am part of the independent theatre group Auló teatro.

Antonio Irre. Born in Salento (South Italy) in 1980, after one month I move to Veneto (North of Italy), where I still live. I am a Creative with specific education in the fields of Third Theatre and in Interactive Media, and I always had a strong interest in Art&Science as ways to knowledge.

After a Master Degree in Pharmaceutical Chemistry (2006), I decided to follow up with a Master in Bioethics (2007) and a Master in Cognitive Science and Interactive Media at Universitat Pompeu Fabra, Barcelona, that allowed me to have a broader view on design and modeling of interaction.

I am currently training and working as an actor in Auló Teatro for 6 years, I am an organizer for the N.G.O. MetaArte associazione Arte&Cultura and I work in the cosmetic field as Head of the technical and marketing dept. My aim is to develop performance and installations between art, science and imagination.

**Disciplines:** *Theatre, Interaction*

### The Infinite Meadow

The Infinite Meadow is freely inspired by Palomar, by Italo Calvino, and The Metamorphosis of Plants, by Goethe. The show, that works best in open spaces, is an evocative walk to discover the complex relationship between microworld and macroworld. Keywords are identity, complexity, plants, cells, Art&Science. Where do the meadow end? Its endless reality becomes a metaphor for our own life as individuals, made up by single cells that, through a harsh fight for survival, keep inside their secret of life.

This itinerant performance was presented for the first time on July 2016 inside the contemporary art project La Vera Natura, conducted by curator Silvia Petronici, a project about site and audience specific artworks.

The performance can be conducted in Italian or in English Language. The lenght can vary from a short 10 min version to the full 30 min version.

**Production History:** La Vera Natura Arte Pubblica e Veget/Azioni, Marostica (VI) 2016

**Contact:** [info@auloteatro.it](mailto:info@auloteatro.it)

**Website:** <http://www.auloteatro.it>

 <https://www.facebook.com/Auloteatro>



## Antonio Leto (Totobutoh) (Palermo, Italy)

I was born in Palermo were in 2006 I took my European Diploma from Butoh International Academy of Palermo founded by Sayoko Onishi at the presence of Yoshito Ohno, and a PhD after discussing a thesis about ancient greek theater acoustic. I took part to many of Sayoko Onishi's productions as a dancer, composer and assistant director. My interest in relationship between audience emotion and performer body have found in butoh a perfect instrument of research and self-consciousness, and after having studied with many butoh and theater masters I started to develop my personal technique inspired by my teacher Sayoko Onishi's New Butoh style but also other disciplines like Decroux technique. Since 2013 I'm an official member of the Unesco International Dance Council , I'm involved in campaigns for cruelty free and ethical art promotion for instance through the Incontemporanea Arte Attiva association cofounded in 2015. Now I teach butoh in Palermo and I'm working to next Totobutoh productions.

**Disciplines:** *Butoh, Theater, Dance, Singing, Composition*

### Simulacra

Simulacra is a physical solo performance, based on butoh technique, exploring the sense of representation of reality in relation with political power of virtuality, freely inspired by writings of Jean Baudrillard. The eternal research of the thin and invisible wires linking virtuality and reality in a simmetrical scheme, a travel on the border between will and action, man and machine, puppet and puppeteer, knowing that a more powerful manipulator might have already cut and hidden them far beyond the veils of sense.

I perform Simulacra to explore the relation between body conflicts and political control through a ritual of connection with our human deeper nature that recover body as the original metaphor, an empty medium activated by memory devices without any textual reference that audience will experience as a sequence of resonating suggestions in a precise non explicit context.

**Production History:** Sonar Atelier, Fiumefreddo(CT) - Giornata dell'AMACI, Eremo di Noto Antica Noto(SR), Fortezza Firmafede di Sarzana - Festival dei soli butoh, L'Arsenale di Casteldaccia, M.o.b. Palermo, Villa Lampedusa a Palermo, Incontemporanea Arte Attiva 2015, Palazzo Pantelleria - Pagan Pride 2016

**Video:** <http://www.youtube.com/antonioleto> ; <http://vimeo.com/69247960>

**Contact:** [totobutoh@gmail.com](mailto:totobutoh@gmail.com)

**Website:** <http://www.antonioleto.com>

 @totobutoh

 <https://www.facebook.com/totobutoh>





## Aganche Lynx/Lynx Performance (Malmö, Sverige)

Aganche Lynx is a free-art performance band that tones out with a blend of expressionistic harmonies and humorous melancholia. The songs are interweaved with musical references from world-music, jazz, pop and classical music. The band combines vocals, piano, bass and percussions. The artist and composer Agnes Kofoed Christianson is a performance-artist who lives and works in Malmö, Sweden. Aganche Lynx's performances are influenced by Agnes' experience in theater and dance. Apart from composing, she also writes spoken-word poems. Agnes is singing in English, Swedish, Arabic and Portuguese. The band members are jazz musicians who play in varying constellations.

"The garlistic foundance - A melancholian varieté" is a visual concert and dance performance that combines the compositions and lyrics of Agnes Kofoed Christianson and a dramatic and moving meeting between two actors. The piece is rooted in jazz and oriental tones in tune with spoken-words and modern choreographies.

This production is a collaboration between Aganche Lynx and an actor who holds other artistic alignments to embrace expressivity. The concert-performance was expanded to include a wider textual and visual narrative.

**Disciplines:** *Music, Dance, Theatre, Spoken-Word*

### Steam Justice


"Steam Justice" is a visual concert and dance performance, a collaboration of the performanceband Aganche Lynx. The performance combines expressionistic art-composings and lyrics of Agnes Kofoed Christianson with modern choreography in a dramatic and moving meeting between two actors. Absurdism meets gravity when they explore the difficulties and strength of human nature.

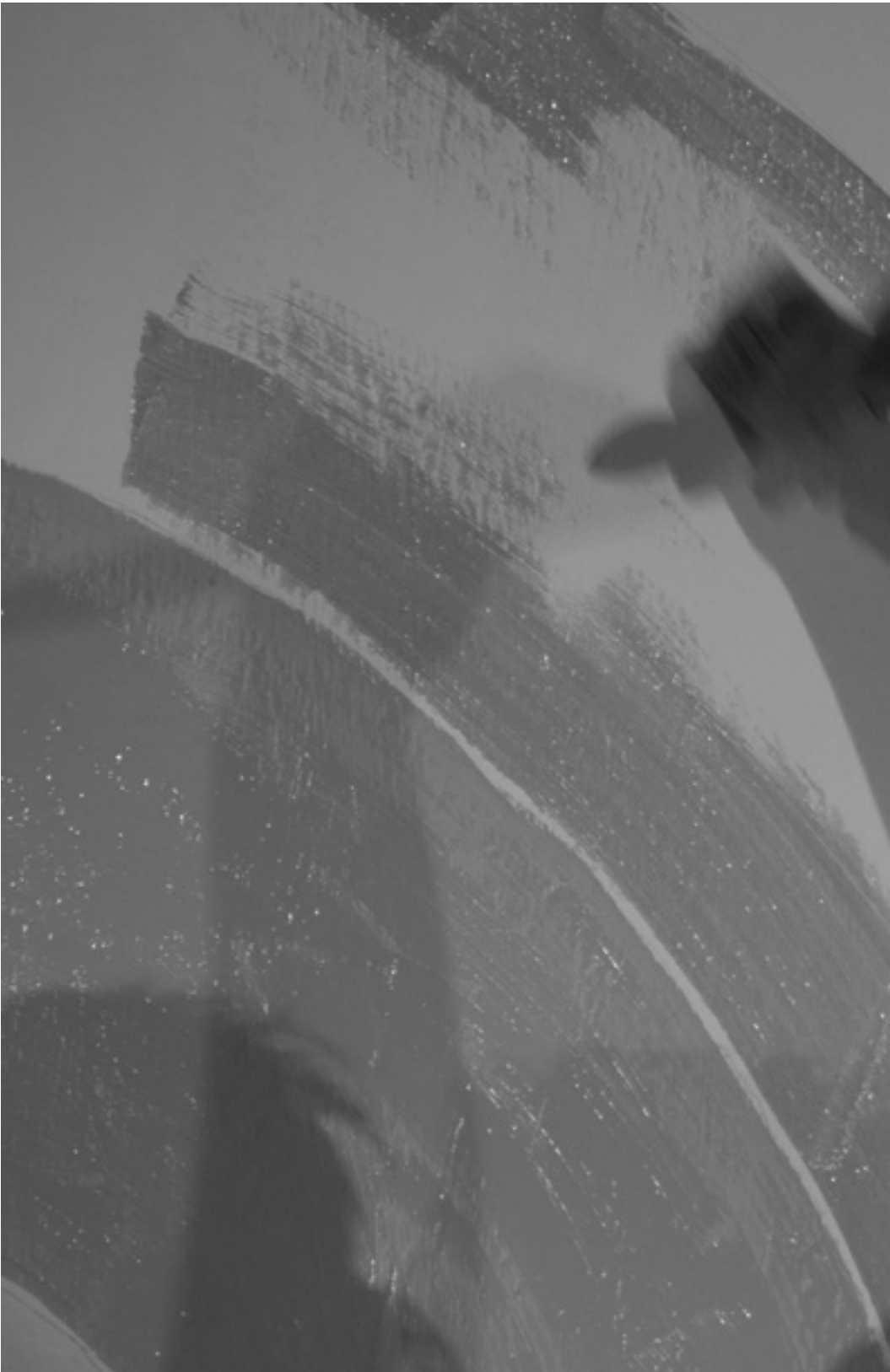
**Production History:** Stenkrossen (World cultural festival, Night of Culture), Helsingborgs stadsteater, Arena 305, Folkets bar

**Video:** <https://www.youtube.com/watch?v=ciQPPDrOZ4Q>

**Contact:** [agneskofoed@gmail.com](mailto:agneskofoed@gmail.com)

**Website:** <https://www.facebook.com/Aganche-Lynx-550584131762864>

 <https://www.facebook.com/Aganche-Lynx-550584131762864>



## Asa Horvitz (New York, NY, USA)

Asa Horvitz (b. 1988, Inverness, CA) is a director, composer, and musician. His work has been seen or heard at venues including The New Museum, New Amsterdam Records, Death by Audio (NYC), CounterPULSE (SF), Living Arts Museum (Tulsa), High Mayhem (Santa Fe), Teatr Polski (Wrocław), National Theater Institute of Poland, Théâtre de la Ville/Paris Festival D'Automne, Théâtre Vidy-Lausanne, deSingel/Antwerp, Adelaide Festival, in 10 other countries and 21 US states. From 2014-2016 he collaborated with Scott Gibbons of Societas Raffaello Sanzio on music for the performance *Go Down, Moses*, directed by Romeo Castellucci. From 2012-2013 he was the artistic director of the *Koans and Performance Project*, which included nine artists from three countries and culminated in a series of performances and installations in the San Francisco Bay Area. Recent projects include *THEBAN PLAYS* (PRELUDE Festival NYC 2015, The Brick residency 2016), and *VALES*, an interactive website of songs and films in memory of Dominic Ziegler (1988-2012) released by Shatter Your Leaves Records in 2015. Asa has received Fulbright, Rudolf Steiner Social Finance, and CEC Arts Link Awards.

My work seeks to explore—by confronting materials from the past (foundation myths, forgotten histories)—the role of ideology, imagination, and fantasy in contemporary life. I aim to create performances that are complete, autonomous, living worlds which break open the possibility of re-imagining the past, present, and future.

**Disciplines:** *Performance, Contemporary Music, Installation, Film, Video, Visual Art*

### Theban Plays

Theban Plays is a contemporary performance in three parts based on Sophocles' Oedipus cycle. First, a live webcast by Oed, who wants to tell the internet about your dreams, and has a fascination with mass shooters. Then, *Colonus* – a watery universe of color and sound, and the echoes of Jocasta's forgotten desires. Finally, *Antigone*, a young woman who has dropped out of society and created her own world out of Super 8mm films.

"Midway through Asa Horvitz's Theban Plays, the show's cast paints a large, blank canvas that until now has functioned as a screen for projections. Their painting is a recreation of "Svanen" by Hilma af Klint, an immense vista of abstract color and shape. The cast works in total silence, with painstaking specificity, as a low sound design pulses in the background.... As the painting progresses, discomfort gives way to intrigue, and you marvel at the performers' offhand synchronization. There are flashes of beauty... Hamid's muscular dance in a mound of dirt... McKelway's rambling daydream of a simple life... [Theban Plays] requires your full attention, as you wrench out your own private moments of joy... a world both hermetic and cracked open... [Theban Plays] is interested in how shared signs and symbols organize our lives, even without us realizing how or why... the myths are alive, bigger than us, and liable to slip into our daily lives unexpectedly. In Horvitz's work, where the true essence of the play is revealed incidentally, Jung's combustible worldview is on full display." – Eric Marlin, New York Theater Review

**Production History:** PRELUDE Festival/Martin E. Segal Theatre Center, CUNY Graduate Center, New York; The Brick Theater, Brooklyn, NY

**Video:** <https://vimeo.com/193744951>

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**Website:** <http://www.asahorvitz.com>

 <https://www.facebook.com/thebanplays>



## Audrey Rochette (Montreal, Canada)

Audrey Rochette leads a career as a choreographer and dancer in Montreal (Canada). Her practice attempt a decompartmentalization of the living arts, though her practice is sorely influenced by her background in dance. Through her work, she explores as a witness how the individual and the social interact, sometimes integrating the concepts of utopia/dystopia as a form of editorial commentary. CAKE is the most engaged piece until this day, taking a satirical look on the artistic paradygm she is into.

**Disciplines:** *Dance, Theater*

### CAKE

How do we create a successful CAKE in the contemporary artistic paradigm? A cake as a metaphor for artistic creation, CAKE is an essay on the discursive relationship of politics and art set on a contemporary satire background; A funny and flamboyant criticism inspired by the media success of cooking shows. Voluntarily edible, the work parodies the mechanics of our artistic paradigm to discuss the impacts of the market on the content of the work. It also expose the phenomenon of reproduction of the stereotypes generated by the patriarchal influence within the arts. The tilt towards sensationalism is omnipresent, marketing of baked provocation, with the exaggerated cult of originality, decorated with a sweet and creamy icing.

CAKE exhibits an outstretched physicality, an expressive playfulness and a fragmented narrative filled with symbolic references and subtle allusions to the history of art. A dance/theater piece that is flippant, yet playful, entertaining but perspicuous.

The piece is adaptable in two formats (3 or 5 performers) and two lenghts (30 or 60 minutes).

**Production History:** La Chapelle, Scènes Contemporaines (Montreal) Dance Matters (Toronto) Zone Homa Festival (Montreal) Tangente (Montreal) Mainline Theater (Montreal)

**Video:** <https://vimeo.com/165209842>

**Contact:** [rochette.audrey@yahoo.ca](mailto:rochette.audrey@yahoo.ca)

**Website:** <http://rochetteaudrey.wixsite.com/cake>

 <https://www.facebook.com/audreyrochetteartiste>



## Aurora Lagattuta (San Diego, CA, USA)

Aurora Lagattuta has choreographed and performed across U.S.A., Europe and Asia. Her work has been described as being, “bizarre and beautiful” as well as “transformational” and “otherworldly” by the Huffington Post. She has been awarded residencies at Bali Purnati in Bali, Indonesia; La Caldera, Palacio de Festivales and Forn de La Calc in Spain. She holds a B.A. in Theatre from Fordham University at Lincoln Center, NYC, and she has danced for various companies in NYC, Portland, Germany and Spain. Her solo, *Inside the Whale*, toured throughout Europe, Chicago, Los Angeles and at the United Solo Festival on Broadway in NYC, where she was awarded, Best Multi-Media Solo Award and the United Solo Award. She currently is a M.F.A. candidate in Dance at University of California, San Diego.

Lagattuta creates performances that foster personal and communal transformation. In her work, the body is a storyteller, healer and seer. She aspires to create performance that serves as an intersection of art and inner growth, albeit abstract, beautiful and playful. It is act of compassionate exchange. From body, which is of the earth and universe, her work unfolds with visual and aural textures, trance-like and repetitive dream states, shape shifting characters and otherworldly environments. Ecology, healing practices, myths and magical realism, inspire her subject matter. The poetry of Lagattuta’s work stems from a process of becoming rather than escaping her body, community and the planet as a spiritual and artistic necessity, ultimately asking how to love again and again.

***Disciplines:*** *Dance, Theatre, Performance Art, Interdisciplinary, Video, Poetry*

### hOlie luna

hOlie luna is an intimate, interactive, dance theatre performance installation that examines the truth of plural identities, inner-connectivity and personal power. Immersive in its form, hOlie luna will engage the audience through the use of communal activities, dance, physical theatre, original poetry and live music. Driven and inspired by the reflective, shifting and cratered surfaces of moons, the piece examines longing and loss, be it spiritual, emotional or physical. This original work asks how we find wholeness within the broken holes and complex layers of ourselves in an effort to uncover the invisible forces that move through us and connect us to our own inner wisdom, love and strength. hOlie luna seeks to reexamine what power and wholeness can be found in our human “holie-ness.” hOlie luna is an audience participatory experience that consists of two parts: immersive installations and dance performance. Whimsical and spiritual in tone, three dancing “moons” and three live musicians navigate the space, each experiencing some form of inadequacy. The audience participatory installations ask the theatergoers to play games that explore their relationships to what “fills” them, to their inner authority and to their relationships with others. This fanciful work aspires to question notions around wholeness as an inward or outward journey within the context of a live, communal performance. hOlie luna is searching for a personal power that is not selfish or dictatorial, but rather a wellspring of resource that is yours, mine and ours.

**Production History:** The Mingei Museum, Sparks Gallery

**Video:** <https://vimeo.com/191391970>

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**Website:** <https://auroralag.com>

 <https://www.facebook.com/auroralag>





# Avy K Productions (San Francisco, CA, USA)

Founded by Erika Tsimbrovsky (choreographer), Vadim Puyandaev (visual artist), and Laura Maguire (philosopher), Avy K Productions San Francisco based company brings together local and international artists to create improvised multi-media performances. Avy K's signature audio-visual-kinetic approach combines contemporary dance, live painting, installation, video, and music. Using innovative techniques, the performers improvise within a set structure, responding to one another, the audience, and their own creative impulses in the moment. As a result, no two performances are the same.

Avy K's work has strong visual elements—sets and costumes take on a life of their own, breathing and dancing with the performers as the space evolves—and aesthetic principles from painting composition are used in developing movement codes.

Themes Avy K explores in its work are the presence of ancient archetypes in our urban reality, the flow of information from past centuries into our technological and mass media world, and the intersection between the rational and the intuitive within ourselves and nature.

Avy K has been awarded funding from the Stanford Arts Initiative, CA\$H grant, the Lighting Artists in Dance Award, the Zellerbach Family Foundation, the Guzik Foundation, and Lincoln University. Avy K was awarded the Commons Curatorial Residency at SOMArts Main Gallery for *The Book*, ongoing series installation/performance, and the Paul Drescher Ensemble Residency for *Minotaur*, an installation/performance, as well as the CHIME residency for *Ir-Rational*, a multimedia theater performance.

**Disciplines:** *Dance, Visual Art, Performance Art, Theater, Music, Improvisation*

## The Book

*The Book* is ongoing series of structured, multimedia improvisation installation/performances investigating the inner world of the artist and the artist's relationship with a society of a rational and technological age. Each performance is a random page from *The Book* – each “page” is a structure incorporating dance, live painting, live music, and/or sound design. Each performance invites a new guest artist to enter the created structured improvisation in order to destroy it and give it new life. In *The Book*, we allow our personal stories to enter the performance space and leave behind an intimate message using any art media, creating a collective public diary. It is a kaleidoscope of sketches, snippets of thoughts, debris of feelings, shadows of memories, echoes of sounds that we once heard. This world pulses with unshaped ideas and unformed beauty, and this world is compelling.

**Production History:** SOMArts Cultural Center Main Gallery S.F. CA ; Yerba Buena Center for the Art S.F. CA

**Video:** <https://vimeo.com/avykproductions>

**Contact:** [erika@avyk.org](mailto:erika@avyk.org)

**Website:** <http://www.avyk.org>



@AvyKProductions



<https://www.facebook.com/Avy-K-Productions-Guest-Artists-160402647361065/>



# Bad New Days (Toronto, Canada)

Begun by adam paolozza in 2008, bad new days is a contemporary, poetic theatre of gesture.

Our name comes from brecht via walter benjamin: "let's not talk about the good old days, but the bad new ones."

We are committed to a theatre that challenges the predominant myths and narratives that drive our existence and are causing so many of the contemporary problems facing humanity. To approach the Future we begin with the Present, the Bad New Days. Our work starts with a deep, critical looking at life, history and civilization. It is concerned with the language of theatre and the nature of representation.

Our work is inherently and consciously 'theatrical'. We open up a formal and ethical dialogue with the theatrical traditions of the past (especially Populist and Avant Garde traditions) in order to rediscover/redem their relevance/usefulness to a present that is constantly in a state of anxiety about the future.

We oppose Progress as the dominant myth of our times.

We are shamelessly old-fashioned and sentimental, invoking the theatre of emotions Kantor spoke about in his 'fairground booth theatre'.

We are dedicated to a theatre of image, music and rhythm as much as a theatre of the word. We explore the power of comedy as a social action that creates a political caesura in thinking and opens up a space for new imaginaries.

**Disciplines:** *Theatre, Mime, Music, Performance, Dance*

## Italian Mime Suicide//Three Red Days

Italian Mime Suicide//Three Red Days (IMS//3RD) is a double-bill from Bad New Days developing our vision of a contemporary poetic theatre of gesture.

IMS: A mime jumps off a building in Rome claiming no one appreciates his art.

3RD: After an absurd interrogation, Russian composer Shostakovich spends three anxious days in his cramped Moscow apartment awaiting imminent arrest.

Based on two laconic anecdotes from the life and death of two very different artists, Italian Mime Suicide//Three Red Days is an experiment in storytelling using music, gesture, and image to express that which exists outside of the spoken word. It is conceived as a double bill where two poetic pieces resonate against each other in a lyrical, philosophical meditation on the relationship between art and politics, the comic and the tragic and between profundity and laughter.

IMS//3RD deliberately walks a fine line between the profound and the cliché, between the beautiful and the kitsch, in order to open up a critique on the state of Mime (and by extension all theatre of 'representation') in the 21st century. It asks how can Mime represent the unrepresentable? The pieces are separated by an intermission. Three Red Days is set to Shostakovich's 8th String quartet. Italian Mime Suicide features a live 3 piece band.


The show also features a unique Pay What You Want ticketing scheme. The audience watches the show and pays after based on what they can afford and how they valued the art. It is part of our initiative to open a dialogue with our audience around criticism and the commodification of art

**Production History:** The Theatre Centre

**Video:** <https://vimeo.com/185329405>

**Contact:** [badnewdaysperformance@gmail.com](mailto:badnewdaysperformance@gmail.com)

**Website:** <http://www.badnewdays.com>

 @badnewdays

 <https://www.facebook.com/Bad-New-Days-725086537532272>



## Bahareh Khoshoee (Tampa, FL, USA)

Searching for my identity, a necessarily fluid process, is laden with meaning –as a female, Iranian video artist and performer, I engage the deceptively simple question: “Who am I?” Because of the nature of my subject matter, I am unable to show my work in my home country. There is always a cultural/religious transgression in my pieces (due to my use of footage of unveiled women -mostly myself, personal home movies, religious television shows, etc.). This creates a dislocation in my work on a foundational level.

My videos are a combination of found footage and original material. I use my body as a tool, my performance as a process. All the characters are me, and I am all the characters. Dressing/undressing, putting makeup on/wiping it off, dancing, gazing at the camera, using the veil sometimes as a fashion tool, sometimes as an inner organ or an embryo, these are the examples of what I do in front of camera to express different emotion, thoughts, personas. With the help of repetition and glitch and layering different materials on top of each other both physically and visually I occupy and accentuate instability and transience.

***Disciplines:** Video, Performance, Installation, Sculpture*

### Bahareh Khoshoee

Holeygram is more of an investigation: How people react to a dancer? How do they react to a female dancer? Nebraska street where I performed at, is known for its “catcall” culture; from whistling to stopping the car, the patriarchal dominancy is apparent. As a female thinker, artist and performer, I question the notion of harassment, what makes it an action to turn into harassment or ultimately rape. I danced for an hour in the street, and for each time I sensed a sensual/sexual comment or action, I stabbed on a red canvas. The performance was projected on a U-haul and people were watching it from a block away.

**Production History:** Mermaid

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**Website:** <http://www.bahareh-khoshoee.com/work/#/holeygram/>



# bambule.babys (Regensburg, Germany)

bambule.babys is a Bavarian-German performance group founded in 2013.

We see ourselves as environments makers. Exploring the myths, codes and phenomena that define our identity, we create immersive environments through theatre, installation and film. We zoom in to focus on the individual experience and how it mirrors and reflects on the group experience. In extreme close ups we reveal the unconscious of our society. We believe that art is a utopian act of personal and social-political catharsis.

“Our social environments are always artificial. Our true identities are repressed and our own bodies are alien to us in our culture of bingeing consumerism, paternalistic order and control. Because I never came to accept the society’s definition of the reality we live in, I’ve always looked for other ideas. So I became a philosopher and feminist. And then as an artist I began to create different realities, interweaving our cultural myths with cyclical structures of narration and a surrealistic aesthetic. I immerse the audience in hyper-naturalistic environments decorated with the ‘mythic-religious’ symbols of pop culture, TVs, Barbie dolls, popcorn, underwear, pop songs and candy colors.”  
(Anna Valeska Pohl, writer-director, bambule.babys).

***Disciplines:** Theatre, Immersive, Performance, Video, Site-Specific*

## Baby Paradise

Power? Sex? Control?

Meet Baby, the prostitute! She invites you to experience her bizarre underworld of desire and oppression.


A specialist in interacting with Barbie dolls, she uses them in unexpected ways, as dildos, cigarettes, women’s razors, a phone, a toothbrush, a microphone. She can be whatever you like: your puppet or your puppeteer. Her only desire is to please you, the customer. “What do you want?” In bambule.babys’ immersive performance installation nothing is safe or pretty. In the multi-layered tradition of Greek tragedy the audience will be confronted with a conundrum. The audience is forced to experience how their obsession with controlling desire deforms the true nature of their identity, leaving them face to face with their nakedness.

Join bambule.babys on a bizarre trip into desire and oppression!

**Video:** <https://www.youtube.com/watch?v=VZ6h02WEavk>

**Contact:** [info@bambule-babys.de](mailto:info@bambule-babys.de)

**Website:** <http://www.bambule-babys.de/>

 @bambulebabys

 <https://www.facebook.com/bambule.babys/>





## Blank Productions (Brighton, UK)

Blank Productions is an artist-led interdisciplinary production company founded by writer, theatremaker and award-winning director, Mark C. Hewitt, in partnership with two visual artists and one dance educationalist. The organisation exists to develop explorative works with artistic collaboration at their core, the company bringing together expert teams for the delivery of each new project. Previous funded work includes a town centre photography/text installation, a musical response to an architectural structure and a subterranean site specific live literature production with live music for string sextet ('scrublands', Brighton Fringe Festival, 2012). In 2013, MCH was supported by the Artist International Development Fund to visit Oslo to set up a new collaboration with Norwegian sampling percussionist and composer, Thomas Strønen, leading to support from the Norwegian Composers' Fund and the commissioning of music for a new theatre production, 'Civilization (and its discontents)', that is now in development. Blank Productions aims to make work that is experimental in its approach yet emotionally resonant.

***Disciplines:** Theatre, Writing, Music, Choreography, Video, Design*

### Civilization (and its discontents)

'Civilization (and its discontents)' is an obsessive work that originally began with the chance observation of a woman sitting in a red leather wingbacked armchair, partly obscured by its bulk so that only her legs and arms could be seen, gesticulating as she talked. It had a surreal, hypnotic quality and eventually was transfigured into an idea for a work for theatre that would involve two figures talking intimately in red leather wingbacked armchairs. Over a number of years, other ideas accreted around this central image; including the title, taken from the English translation of a 1930 essay by Sigmund Freud about 'culture' and human aggressiveness. The music for the piece, by Norwegian sampling percussionist Thomas Strønen was commissioned in 2013 and features material played and recorded with his band, Food, and other material composed for a 7 piece drum ensemble, most of it created in advance of the text, which was pretty much the last thing to come. The play is an atmospheric work of approximately two hours set in a notional private members' club at a time of external trouble. It is an existential, surrealistically noirish and voyeuristic work that is both intimate and epic, contemporary and 'other'. It includes a theatre chorus and two grotesque men of violence. It is made and performed by an international cast. What it is about: that is something for audiences to decide. What we are looking for is a theatre venue or festival who will work with us over an extended period to put on this extraordinary piece of work for the first time.

**Contact:** [mark@mchblank.co.uk](mailto:mark@mchblank.co.uk)

**Website:** <http://www.mchblank.co.uk/>



# Brave New Worlds (London / Vilnius, United Kingdom / Lithuania)

Brave New Worlds is a performance collective based in the South-East of England and Lithuania. It was founded by award-winning theatre maker and performer Valentina Ceschi (Dancing Brick), visual artist and Linbury Prize finalist Guoda Jaruseviciute and pioneering British scenographer Kate Lane. The company create design-led performance, where the narrative, movement and moments on stage are instigated by an aesthetic concept or visual theme. The resulting performances sit on the border between live art, theatre and dance. Valentina Ceschi, Guoda Jaruseviciute and Kate Lane work as director/ designers using the aesthetics as a form of visual dramaturgy. They collaborate with sound artists, lighting designers, choreographers and writers who help sculpt the work with their own mediums. It is through these collaborations that the company strives to create emotive, visually provocative performances with strong production values. Each 'brave new world' is not only a performance but a sensory space-experience underpinned by an exploration of a visual concept. The creators choose rich visual concepts as sources over 'written text' in order to tap into the collective visual consciousness of contemporary audiences.

The company's work and its unique practice has been developed through Barbican Creative Learning and much of their work is the result of the Barbican's Open Lab programme. The company's first show UTOPIA was part of the "UK Official Selection" at the Prague Quadrennial for Performance Design and Space 2015.

**Disciplines:** *Theatre, Dance, Live Art, Design, Live Sculpture, Costume*

## TRINITY

A faceless nun feels her way across the stage. She stops to listen to the echo of her own footsteps. In the distance someone sings a hymn, their voice is trembling. A parade of dreamlike figures appears, summoning grotesque visions; a strange history of disfigured bodies, anguished births and sublime transformations ensues, and finally consumes itself until all that is left... is dust. TRINITY explores the aesthetics of gender and the idea of sacredness in our visual culture, challenging the objectification and iconification of the female form, from the Venus of Willendorf to the Virgin Mary. The performance questions the ethics and politics involved in the representation, mutation and transformation of the body in our collective visual consciousness, and explores the idea of "the other" from Renaissance art through to folklore and popular culture. The performance is a collaboration with sound artist Demetrio Castellucci (Dewey Dell), weaving together a highly visceral visual landscape with an immersive sound experience.


TRINITY was developed through Barbican's Open Lab programme and premiered at Arts Printing House Vilnius, Lithuania.


**Production History:** Arts Printing House, Vilnius, Theatre Arts Exchange, Edinburgh Festival 2016

**Video:** <https://vimeo.com/183110905>

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**Website:** <http://www.bravenewworlds.co>

 @Brave\_NewWorlds

 <https://www.facebook.com/Bravenewworlds/>



# Brendamaris Rodriguez (Lajas, Puerto Rico)

Brendamaris Rodriguez is a Puerto Rican artist living, studying and working in Puerto Rico. She is currently studying her master's degree in fine arts with a concentration in painting and drawing at The Pontifical Catholic University of Puerto Rico in the region of Ponce, P.R.. In 2015 she was the first Puerto Rican artist to participate in the Performance Art Studies (P.A.S.) created by the performance artist and educator Johannes Deimling, entitled PAS # 39 Creaking Wooden Fish in Venice Italy, for the framework of the learning program of Venice International Performance art week, Contemporary studio in collaboration with live arts cultures.

Brendamaris is a multidisciplinary artist who works with mediums such as painting, performance, installation, sculpture and photography. In her work invites the viewer to reflect on the disconnect between the human being and nature, as well as the separation with his spiritual, physical and emotional side aspects that today are marking a possible self-destruction of ourselves. Her body of work always presents itself within a simple and beautiful image in a poetic and metaphorical language. Makes use of various elements such as fire, earth and water as well as the integration of painting, installation and sculpture within her performance as part of the dialogue to reconnect the individual with his physical, emotional and spiritual environment but sore all to its reconnection with mother earth.

**Disciplines:** *Performances, Painting, Installation, Photography, Sculpture*

## “Destruction and Hope”

“Destruction and Hope”, was part of the final presentation of the artist for the Performance Arts Studies (P.A.S.) directed by Johannes Deimling and captured under the photographic artistic lens of Monika Sobczak in Venice, Italy in 2015. Brendamaris Rodríguez performs in this presentation a social critique on the control and the Power of man over resources and nature to the point of its extinction and our self-destruction, leaving open to the public to regain consciousness about the importance of our mother earth for our existence and survival.

**Production History:** C32 Forte Marghera, Venice, Italy 2015

**Video:** <https://vimeo.com/129651867>

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 <https://www.facebook.com/BRPerformancesArts>



## buecking&kroeger (Berlin, Germany)

buecking&kroeger is the union of the two dancer/choreographers Florian Buecking and Raisa Kroeger. In 2014, after ten years of bustling activity both in- and outside the Berlin dance scene, they founded buecking&kroeger in order to transfer their extensive combined experience into collectively choreographed pieces. As a creatively working union they engage with dance in the broadest sense, as well as with architecture, performance and social plastic. So far they have developed three short pieces, one feature-length production and a concert evening. Their work is characterised by a clear focus on the body and the physical states that accompany movement. They often develop their work in collaboration with artists from other fields such as fine art or music.

In 2014 they premiered their first short piece “the wall // exercise on borders” in Berlin. This was followed by the production “sujets trouvés” which was presented at several festivals. 2016 buecking&kroeger presented their full-length production “Narragonien” at the theatre Dock11 in Berlin. Currently they are working on their new project “Pornography of Emotions”.

***Disciplines:** Dance, Performance, Theater*

### Narragonien

In the novel “The Ship of Fools” by Sebastian Brant (1494) Narragonien serves as the name for a fictitious country the crew of the fool’s ship are setting out for.

Within the structure of designation - hope - journey, the artistic questioning and discussion of Narragonien starts at the point where the hardships of a journey drive people into physical and mental states that make it impossible for them to go beyond the present moment.

buecking&kroeger have devoted themselves to diverse qualities and states of movement, which in the end had to be transformed into a dramaturgical stringency. This presents a journey of two persons in chronological order:

Part 1 - Waiting for the day of departure, queuing at a pier, having hope/faith and culture in the luggage, turning to the unknown

Part 2 - Boredom/temporality on deck, nameless misfortune leading the familiar to be turned upside down, the wedging of two bodies as the only constant within the chaos, the attempt to overcome the misfortune through work

Part 3 - Exhaustion, timelessness, epic duration, surrealism as a place of escape

Although the piece Narragonien seems to bring up the most up-to-date issue of escape in a seemingly artistic way, it is not the intent of this work to provide a current commentary on world affairs. Nevertheless, the piece cannot be seen as being separated from this. Due to the very artificial aesthetics of the movements, stage design, costume and composition, it can also be perceived detached from current political images, devoting itself to the core of human, and in particular, physical pain and struggle.

**Production History:** Dock 11 (Berlin, Germany), In Between Festival (Wroclav, Poland)

**Video:** <https://vimeo.com/182448613>

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## Carole Hanks (Phoenix, AZ, USA)

Born and raised in the Territory of Hawaii, leaving at age 17 for college education, I ended up traveling, studying, and working as a life plan. I have lived and worked in Honolulu, Chicago, New York, Seattle, Ontario Canada and currently Phoenix Arizona. My background degrees are in art history and studio art. Much of my work has been connected to the idea of movement. Sequences and series of drawing, painting and photography are parts of larger narratives on ideas. This has been so, ever since childhood when I had my first camera. In adulthood, teaching at a design school, I began to push my photography into abstract blurs of motion. Somewhat later I began collaborations, initially with poets, using my drawings as statements, as language, as parts of conversations on particular subjects. This lent itself to readings and installations. Since 2010 I have been working in collaborative partnership with visual artist and musician, Peter Linde. His short art videos have been shown in Tucson and Phoenix. His music CDs, often in conjunction with other musicians, are improvisational. Carole Hanks and Peter Linde work in video and large-scale painting. We are always happy to work with others.

**Disciplines:** *Visual Art, Text, Animation, Improvisational, Music, Collaboration*

### Declensioners

Declensioners, currently in post-production phase, is a video on a theme: Hard vs. Soft, machine vs. human, and programmed activity vs. abstract thought, are all revealed as Speed vs. Slow. With machine-made Xs flying through stages of manufacturing and human-made Xs playing counterpoint as speech and thought, the idea of motion becomes both actual and implied. The repetition of computer generated manufacturing sequences vs. the organic life-drawn figures, loops the idea back to Hard vs. Soft. The contrast considers the point: without one there is not the other. The audience is left to continue the discussion as it relates to world conditions and contemporary thought.

**Production History:** presented to test audiences at two Art Club gatherings, Phoenix, AZ

**Video:** link to earlier video "Schpillkus" is located on website: [studio200e.com](http://studio200e.com)

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## Caterina Genta (Spoleto, Italy)

I am a performer artist with a strong professional training in dance. Graduated in Germany, at the Folkwangshule, working with the dancers and teachers of the Wuppertaler Tanztheater of Pina Bausch. Working with the Butoh dancer Tetsuro Fukuhara and knowing other Butoh dancers made me deepen the research of an authentic and expressive movement. I like to use voice as actress and singer. Since 2006 I was producing several solo performances, short movies, music and visual projects in cooperation with composer and videomaker Marco Schiavoni. Recently directed a dance production for Balletto di Sardegna and joined the exposition Reaction Roma in Macro Testaccio, as a living performer. In Rome I'm also leading an experimental italian rock band. As dancer theater and visual performer I like to perform in unusual places and I'm looking for a defenseless body exhibition: beauty, eros, love and cruelty. I love to be a piece of living art.

***Disciplines:** Performance, Dance, Visual, Theater, Music*

### Amapola

dance performance by Caterina Genta  
music by Marco Schiavoni

The performance can be represented in unconventional spaces.  
It can be an art installation as an urban dance performance.

It may be accompanied by live music.

A red flower, a rose, a poppy, an animal, a woman. The Red of our wild nature and the silence to hear and see things with new eyes.


**Production History:** Palazzo Collicola Arti Visive Museum Spoleto Contemporanea exposition  
february 2016 Live Art Roma march 2016

**Video:** <https://vimeo.com/161272093>

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## Ceyda Caba (Cey') (Istanbul, Turkey)

Cey began classical ballet at the age of six. Twelve years later she began to work on improvising and modern dance. In 2000 she graduated from the Izmir Dokuz Eylul Art Faculty, Fashion and Accessory Design department. From 1994 to 2000 she was also the lead dancer and choreographer of the faculty dance group MDT. She performed until 2009 and was the guest dancer for International Dance Festivals in Ankara for several times. As a student she also started painting.

One turning point in her life was to be the art director of a documentary named “The Lost Songs of Anatolia”. Art direction provided her the opportunity to combine different disciplines. She was also the designer of the Turkey & Super League Trophies for the Football Federation of Turkey. Her passion for visual and performance arts, brought her to London in 2008 where she studied Art Direction, Costume Design, and Music at Central Saint Martins Collage of Art and Design. Between 2009-2015 she worked on several commercial and promotional film projects with Ares Film, Iz tv, Language of Forms and Air Collective as an art director and curator.

She is also involved in the music scene as a composer, lyrics author and singer of the band named ‘Romantic Dolls’. She continues embarking on self-initiated projects and collaborations.

***Disciplines:** Artist, Art Director, Dancer, Musician, Curator, Photography*

### To Remember

“This project gave me the opportunity to combine all the disciplines that I’ve been working in for years” Remembering or “recordar” is a function of the brain, but “recorder” is something so personal, something which comes from the deepest corner of your soul that keeps on experiencing the circle of life, which is so distractive and burns with capitalism on the outside.

Water is the vessel because it’s just a moment which keeps you breathless through the way to be formless, shapeless... And it’s just an irony about life that “We don’t drown by falling into water; we drown by staying there” – Edwin Luis Cole-

This is a reflection of state of awareness at the moment of creating. If our minds are free, then this energy will be revealed and transmitted to those who can view the result. After all, the artist’s physical body is no longer present. The audience is surrounded by video mapping, and digital prints with special lighting. Purpose designed jars filled with liquid have images in them. Music is heard in the background to complete the experience.

Curator, performance, music & vocals by Cey’  
Director: Cey’  
Video editing by: Mark Waltman & Ozgur Can Alkan  
Art Director: Tom De Graeve

**Production History:** In progress, pre-production for the exhibition which will take place in 2017, in Brussels at T&T with Air Collective

**Video:** <https://vimeo.com/190265019>

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\* a.katsarou

## Christina Mitropoulou (Athens, Greece)

Theater. Financial crisis. World current affairs. Present time. Mise-en-scène. Paris attacks. Trump elected. Theater performance. Syria. Coup. Snowden. Theater.

Being an artist in my point of view means being aware. It means reading, feeling, sensing the vibe and being present. I am interested in exploring the present; in coming face to face with the current issues at stake and posing the right questions in front of an audience.

I studied theater at Yale University. After having worked as a writer, director and performer in the US and in Singapore I moved back to my home country, Greece. When the financial crisis started, I was faced with the dilemma of relocating or not. I deliberately chose to stay and today I can say I am glad I did because Athens is currently a place of social and artistic effervescence. The Greek art and theater scene is more alive than ever. Despite the austerity measures and lack of funding - or maybe because of it - theater in Greece is vibrant. Writers, actors, dancers, musicians are all active, collaborating and constantly crafting new, exciting, interesting work.

I am proud to be part of the new generation of artists in Greece and I am seeking collaborations with artists from different cultures and different mediums. Let's observe, describe and create the present together.

**Disciplines:** *Creator, Artist, Writer, Performer*

### The Ballad of Reading Gaol

In 2014, the Greek rock band KollektivA released a concept album titled "The Ballad of Reading Gaol" inspired by the homonymous poem by Oscar Wilde. The theatrical performance of "The Ballad of Reading Gaol" is an interpretation of an album, stemming from a unique collaboration between KollektivA and some of the most up-and-coming artists in the theater and dance scene – Christina Mitropoulou who penned the play and Tassos Bekiaris, who choreographed and directed it. The main theme of the play is the antithesis between confinement and freedom - a topic which greatly concerned Oscar Wilde who himself was imprisoned in 1897 when he wrote the poem. The play works with this antithesis not only in the realm of penitentiary but also in various kinds of individual as well as collective forms of confinement. Contemporary world perceived as a prison cell. The innate quest for freedom. "The Ballad of Reading Gaol" is the interpretation of an album where actors, musicians and dancers meet onstage in order to tell a story about liberation in a time of restrictions. Music, drama and dance intertwine in order to present a groundbreaking mise-en-scène that is not solely a theatrical play but rather a comprehensive experience.


**Production History:** Michael Cacoyannis Foundation, Athens, Greece

**Video:** <https://www.youtube.com/watch?v=hAzSSaCDjuI>

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## Cia Runesson (Stockholm, Sweden)

Cecilia Runesson is an actress and performance artist working in the intersection of performance, theatre and science. Born in Gothenburg 1966, she trained classical theatre in London and physical theatre in Århus, Denmark. She holds a MFA in Contemporary Performative Arts from Gothenburg University. She is a member and co-founder of performance collective Force Majeure whose work has been seen in Scandinavia and beyond. This is the third version on a work she started with concerning the link between theatre and physics - the first one being showed at Park Lane Night Club in Gothenburg and the second at 3:Floor Stage for Dance and Art during 2016. She is based in Stockholm and sometimes works as a visual art curator.

***Disciplines:** Theatre, Performance, Sound*

### 14 Billion Years of Theatrical Physics

There is a storm coming. Be there! The night club is in your head. It's about gravity, predictions, scale and expansion. A lecture performance dealing with mankind's unstoppable curiosity and our equally unstoppable destructiveness.

A text and sound based performance re-enacting a conversation I had with a greek mathematician in Athens 2015, about "three breakthroughs in human thinking", starting with Pythagoras student, going through the differential equations that allowed us to predict into the future, to the so called big bang theory and the ability to predict into the past and the amazing strength of the human mind that it can go back and verify things that happened at such a faraway scale from our own – 14 billion years ago.

Up til now, I have shown the performance in three different versions: all of them flexible - involving improvisation and new collaborations.

The performance is approximately 40 minutes and consists of three parts: a sound, a text and a tune. The performance likes to act in the realms beyond the concepts of good and bad. The performance is a re-enactment of a conversation with Alexis Bakopolous, the Greek mathematician, on a Sunday afternoon in Athens, Greece.

The performance is perfect to travel with, since it's only me – no set or props! I find collaborators on site; visual or audial, which is also part of the idea of expansion.

**Production History:** Park Lane Night Club, 3rd floor Stage for Dance and Art, Chalmers University of Technology

**Video:** <https://vimeo.com/159960869>

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# Compagnie Médiane (Strasbourg, France)

Established in 1984, the theatre company Médiane has the peculiarity to produce object manipulated performances. Searching for a balance, the company finds its way between theatre, music, visual and digital art.

**Disciplines:** *Theater, Manipulation, Objects, Music, Storytelling, Projections*

## Horizons

« Horizons »

Musical and visual trip in the danish isles

A little way off the Danish coast lies a quite extraordinary island made out of a few dunes and wild grasses resting on the gray of the North Sea. Its inhabitants live there as if suspended in time, caught between the waves of yesteryear that once washed up riches onto the beaches, and the waves of tourists that unfurl there in the summer.

One inhabitant, Hans Peter Stubbe Teglbjærg, clutches a microphone as he walks up and down the island's beaches in all weathers : he's a musician.

With the help of his electro-acoustic compositions, and thanks to the visual world of the painter Pierre Gattoni, it's his island's music that the piece "Horizons" brings alive in a journey through some distinctly northern soundscapes, enlivened with stories that are "almost" absolutely true...

Création team

Hans Peter Stubbe Teglbjærg: musical composition

Catherine Sombsthay: concept and performer

Pierre Gattoni: scenographic design

Matthieu Epp: collaborative playwriting

Benoit Fincker: light design and performer

Paul Clouvel: music and sound advisor

Alice Godfroy/Régine Westenhoeffer: advisors

Gertrud Exner: french-danish traduction

Bart Kootstra : graphisme

**Production History:** Luberon Jazz Apt (F) Festival international de la Marionnette Neuchâtel (CH) Vadehavsfestival 2016 (DK) AprilFestival Copenhagen (DK) ZeughausKultur (CH) Festival Giboulées Centre Dramatique National TJP Strasbourg (F) Horsens Teaterfestival (DK)

**Video:** <https://vimeo.com/187649151>

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# Companhia João Garcia Miguel (Lisbon, Portugal)

João Garcia Miguel Company (Cia. JGM) is an artistic company instituted in 2003. Its founder, João Garcia Miguel, started his professional artistic activity in the '80s, integrating an interdisciplinary path. He also founded and integrated a multiplicity of cultural organizations (e.g., Canibalismo Cósmico and Galeria ZDB) that, at their time, intended to present an alternative to the institutional state of the arts.

Cia JGM arises in order to support the promotion of contemporary artistic creations of its founder, as well as of other associated artists. Despite the interdisciplinary nature of its artistic creations, these emerge mostly from subjects such as theatre, performance and visual arts. Research and education are the two concepts that guide and outline the company's activities as a whole.

The company was initially established in Almada, in partnership with the OLHO theatre group. Between 2004 and 2013, the Company relocated to Intendente area (Lisbon), and later, in 2013, moved to Torres Vedras, instituting the Espaço Coisa. Since March 2016, Cia JGM is located at 'Teatro Ibérico', an old convent's church, in Lisbon.

Cia JGM's utopic mission is to assist others as a transformation agent. It seeks to change the inner world of each one of its interlocutors, providing experiences and perceptions that enable the expansion of common realities.

Recognition: 2014: SPA (Portuguese Authors Society) Award for best show of the year, with the production 'YERMA', 2008: FAD Sebastião Gasch Award with the production 'Burgher King Lear'.

**Disciplines:** *Performance, Theatre, Painting, Music, Installations, Video*

## We Killed the Mangy Dog


Luís Bernardo Honwana's stories endorse a collective being that clearly shows us that the fall of Babel's Tower was not about the existence of too many people with too many different languages, but rather because fear invaded frozen closed hearts that stopped beating when faced with the heights before them. Together we can go higher and higher, until we reach the skies. Being together is harder than being alone. This is, perhaps, what we must learn now. This work lies in between training and creation. A training of the being that is aware of his own metaphors and stories and wants to share them. Creation as a process of common learning. The mechanics of the project are simple and based on the combined work of African and Portuguese actors, musicians and visual artists. Using Honwana's book of short stories *We Killed the Mangy Dog*, we had a period of time for training with all these professionals. From these short stories we created a show in Angola, which followed the Portuguese creation that was presented in Guimarães, Lisbon and Torres Vedras. These two objects will go on as brothers: connected but also autonomous. In Angola we organized five workshops and rehearsals, in Luanda, Benguela province, South and North Kwanza and Huambo. The Portuguese play was first presented in Portugal, however, upon arriving in Angola, it was reworked, in order to incorporate local elements.

**Production History:** Centro Cultural Vila Flor (Guimarães); Teatro Ibérico (Lisbon); Cine-Teatro de Torres Vedras

**Video:** [https://www.youtube.com/watch?v=Ygcuz\\_Fg36A](https://www.youtube.com/watch?v=Ygcuz_Fg36A)

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 [https://www.facebook.com/Companhiajgm/?hc\\_ref=NEWSFEED&fref=nf](https://www.facebook.com/Companhiajgm/?hc_ref=NEWSFEED&fref=nf)



## Company of Rogues (Sydney, Australia)

Company of Rogues is an emerging theatre company based in Sydney, Australia, led by Director/Dramaturge and Teaching Artist, Goldele Rayment. Heavily influenced by modern psychological theories our work aims to externalize the invisible, internal emotional landscape of the individual, to give audiences a visceral and poetic experience of the human condition. Each narrative driven production we produce, both devised and scripted, pushes the bounds of reality and the physical form, often exploring topical issues such as mental illness and the politics of the body. Our collaborative theatre making processes draw strongly from the physical ensemble work of Anne Bogart's viewpoints and Grotowski's work on physical actions. Additionally, many artists working with Company of Rogues have extensive experience as applied theatre practitioners with marginalised community groups. This work influences our desire to build connections and empathy with our audiences for "the outsider" and the "other".

***Disciplines:** Theatre, Contemporary Theatre*

### Morgan Stern

Morgan Stern is a one-man monologue written by award winning playwright Gina Schien and performed by Graeme Rhodes. Informed by the lived experience of her own brother's life, Schien's poetic story is told by a mysterious figure from the English Georgian era, known only as The Gent. Dead for 221 years, he is part ghost, part protector and has been assigned to the other side of the planet to minister to Morgan, a young Sydneysider suffering from schizophrenia. Shifting rapidly between centuries and across hemispheres, the piece is staged simply, using the powerful story telling skills of the performer, an empty office chair representing Morgan and a large, framed, two-way mirror. Erie sounds waft in and out as The Gent's heartbreaking memories of his own daughter, whom he committed to the infamous insane asylum Bethlem, slowly return. With these memories a growing realisation and determination emerges, he must make amends and try to save Morgan from the same fate as his daughter.

Praise for MORGAN STERN:

"Goldele Rayment brings it to life strongly and Rhodes gives a exceptional performance"

- Sydney Morning Herald

Morgan Stern is a troubling, beautiful, uplifting ninety minutes that will leave you breathless... It's the sort of theatre I live for"

- Lisa Thatcher


"Gina Schien's imaginative writing offers extraordinary insight into the human condition...Graeme Rhodes delivers an astonishing performance"

- Suzy Goes See

**Production History:** Blood Moon Theatre 2016

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 @companyofrogues

 <https://www.facebook.com/companyofrogues/>





## Cristina Lilienfeld (Bucharest, Romania)

Cristina Lilienfeld studied choreography and psychology and constantly searches for the space where these two disciplines meet. She recently worked and continues to work with various choreographers and performers, as well as with visual artists and musicians, as she is part of different interdisciplinary art groups. Her performances, "Lay(ers)", "They're not All Heroes", "Valiant Deeds" (performance for children) as well as many performances in which she dances are still present on the stages of Bucharest and elsewhere locally and internationally. In 2016 she traveled with Dance Roads program, touring in five European countries with her performance, Lay(ers). In both her art and the workshops she coordinates, Cristina looks to bring out the authentic in every situation.

Cristina's works often have autobiographical roots and she uses physical and emotional exposure. She manipulates the concept of contact either with the audience or with a stage partner, exploring at the same time with physical sensations and sensorial awareness. She became a member of PETEC Association in 2015, an association which produces various types of performances from contemporary dance, to theater and shadow theater, from video dance to theater for children and improvisation shows. A main objective for PETEC is to support the dialogue between diverse artists and institutions, to create connections between different arts, to make space for communication and experiments and education programmes.

**Disciplines:** *Contemporary Dance, Performance Art, Theater*

### There Not All Heroes / Nu toti sunt eroi

"They're Not All Heroes" started from an acute need to express a part of our personal past, both as individuals and as a part of a nation with a troubled history. We began by using the biographies of our grandfathers and by trying to embody their past experiences in our present bodies. What came out of this process had very diverse shapes and styles, so we started building a Kaleidoscope type performance, where different means of expression serve the same purpose: looking at the past in a nuanced way and integrating its legacy.

Beyond telling the stories of our grandfathers with their commonplace or heroic aspects, stories about fight and survival, "They're Not All Heroes" is about a process of past integration, a process that takes place before the audience. We work with the idea of replenishment at a personal level, which in turn challenges the audience to question its own „roots”, its own stability and emotional nurturing and makes it highly experiential for those who experience it." Cristina Lilienfeld and Smaranda Gabudeanu


„In this moment, when everybody talks so much about generation gaps, these two artists are concerned about their grandfathers' history, one Jew and the other one iron-guardist (far-right interwar period movement), with all their suffering in hard historical circumstances, which the nieces have tried to understand and express. Even though their success is just a drop in an ocean of hate and intolerance, it is still a success. So it is possible, no matter how hard it is." Liana Tugearu dance critique

**Production History:** Temps D'Images Festival in Cluj-Napoca, Romania; National Dance Center in Bucharest, Romania - during 2015 and 2016; Infinite Dance Festival, Oradea, Romania; Round Table, National University of Music, Bucharest, Romania;

**Video:** <https://www.youtube.com/watch?v=7IAnOOpGH-Y>

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## Cuerpo Escrito (Santiago, Chile)

Francisca Silva-Zautzik; is from Santiago, Chile. She is the choreographer/Director of Cuerpo Escrito Dance Company. She received her BFA in Dance from the University of Illinois Urbana-Champaign and upon graduation received The Wanda Nettl Award for the year's best choreography. She spend time in New York continuing her dance and choreographic investigation. Later she returned to Chile where she formed "CUERPO ESCRITO" Dance/Theater company whose focus is exploring and physicalizing emotions, using the body to communicate emotions, internal states and explore the different relationships that human beings experience.

For the last ten years she has been teaching full time at the DUOC UC Theater Department where she teaches Dance, Movement and Yoga and is also coordinator of all international exchange projects. She has been developing works with Cuerpo Escrito and collaborations between Duoc Acting School and the University of Illinois U-C Dance Department. She also teaches Yoga and Aerial Yoga.

I make work because I want to communicate, dialogue and connect with an audience. I want to share, discuss and reflect about the human condition including all aspects concerning relationships and social issues.

I believe there is a fine and subtle line that brings together Dance and Theater and I am interested in exploring that space. I mainly use a physical vocabulary but my approach combines theatrical elements in the creation and development of work. I am interested in reaching and relating with other beings.

***Disciplines:** Dance, Theater, Performance*

### Mi Hermana

My inspiration for this work comes from my own story. I am the eldest of four siblings. My brothers and sister have been and are fundamental beings in my life, have marked me deeply. We grew very united, we learned from the other, we always accompany each other. Moments, conversations, and each of the experiences we share have built a deep and indissoluble relationship between us. In this work I looked at the relationship that is built between two sisters.

This work reflects on the deep bond of sisterhood and talks about the essence of the relationship between two people who share and support each other during a lifetime. Passion, collaboration and differences are part of this piece. Two women remember and reflect, look back and see the path they have traveled together. Remembering their childhood, youth adventures, falls and achievements, showing the strength of a union, a story written together. Differences and dreams of these two women are presented in a of Dance Theatre piece. Exploring and using their bodies, two interpreters bring to life the story of two sisters and the indissoluble bond that unites them for ever.

I want audience to reflect on their own stories, on the relationship they have build with their siblings. I want them to see themselves and recognize moments of their lives while while watching the work. I want people to understand how importan and profound human relationships are and how much they determine who we are.

**Production History:** Ruth Page Dance Center. Chicago, IL (July 2009)- Duoc UC Theater. Santiago Chile (January 2010) Matucana 100. Santiago Chile (October 2016) Teatro Duoc UC (November 2016)

**Video:** <https://vimeo.com/190655083>

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# Dahlia Nayar (Los Angeles, CA, USA)

Dahlia Nayar's multimedia work investigates the performance of the quiet and seeks unlikely sources of virtuosity. Her most recent work, 2125 Stanley Street, has been supported by a Vermont Performance Lab residency, a Bates Dance Festival New England Emerging Choreographer Residency, a National Dance Project Special Grant and a National Dance Project Touring Award for 2016-17. Stanley Street has been adapted for galleries, grange halls, a Buddhist church and other alternative spaces throughout the United States. Previously, Dahlia's work has been selected and performed at venues including the Venice Biennale/Danza Venezia Showcase for Emerging Choreographers, Dance Place in Washington DC, the Next Stage Dance Residency at the Kelly Strayhorn Theater in Pittsburgh, the Center for Performance Research in Brooklyn, NY. In addition, her site specific projects have been performed at the National Botanical Gardens, the Kennedy Center and the Complejo Cultural, in Puebla, Mexico. She was a National Dance Project Regional Dance Lab artist in 2007. From 2008-2010, she received the Jacob Javits Fellowship during which time she received her MFA in Dance/Choreography from Hollins University. She has been a guest artist at several universities including: Salem State College, College of the Holy Cross, Long Island University in Brooklyn, Marymount Manhattan College, Duke University, Smith College and others.

**Disciplines:** *Dance, Multimedia*

## 2125 Stanley Street

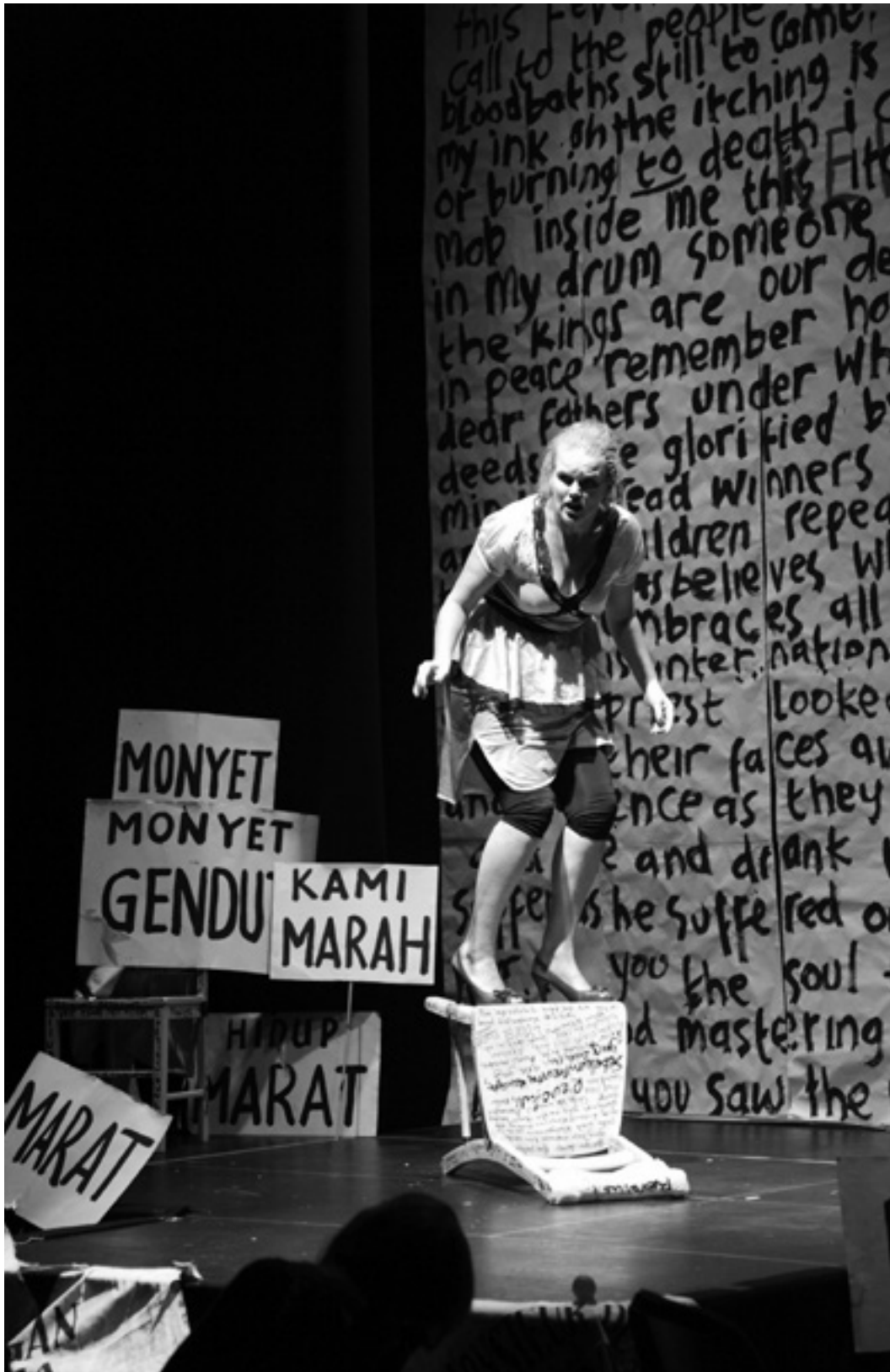
2125 Stanley Street is a performance installation exploring notions of home. Working with collaborators Margaret Paek and Loren Kiyoshi Dempster, the project examines "home" as an archaeological site where minimal artifacts offer points of departure for the re-imagination and reconstruction a domestic space. We excavate the everyday and the mundane in search of a poetic consciousness. Household objects transform into potential sources of revelation and reflection. Basic tasks are infused with virtuosity and nostalgia. Fragmented lullabies and nursery rhymes create an evocative soundscape. Ultimately, the installation aims to invite the audience into a home that unfolds through movement and sound, a home that exists in the present moment through intimate exchange, a home that is both familiar and yet cannot exactly be located.

**Production History:** Vermont Performance Lab, Dianich Gallery (VT), Topaz Gallery (NYC), Dance Hall (Maine), The Chapel (Seattle), Nichiren Hokke Buddhist Church (San Francisco), Performance Works, NW (Portland), Hammer Museum (L.A.), Links Hall (Chicago),

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# DarahRouge (Bandung, Indonesia)

DarahRouge is a collective started in 2011 driven by our meeting during the production of Marat/Sade 2010. Motivated by a desire to explore trans-cultural theater and to create new work that reflects the complexities and hopes of each of its artist DarahRouge began. Our work ranges from theater in all its forms, performance art, installation, live installations and exhibitions. We also curate and organise exhibitions. This diversity of work and the name DarahRouge means BloodRed – Darah is symbolic of blood sweat and passion that runs through our veins and drives our commitment to theater whilst Rouge is symbolic of the make up and masks we wear in order to show our concentrated versions of reality.

DarahRouge is committed to gender equality and democracy in the creative process and actively encourage and support women to take on roles that are normally the domain in the Indonesian theater. The founding members are Sugiyanti Ariani, Kerensa Dewantoro, Irfan Hendrian, Moh Syafari Firdaus and S.E.Dewantoro and in several productions have worked with a range of artists in the wider community. DarahRouge seeks unusual spaces and relationships in its work and are willing to collaborate with other artists and programs in the future. Past and present projects include Menjahit Marat Sade; The Wawancara Ecin Project; You and Me Artaud – Our situations of the Flesh; Explore 1; on going collaboration with Centre For Australasian Theater (CfAT); Rina's Chair and Nietzsche's Dream; This is War; String Theory Art Exhibition.

***Disciplines:** Theater, Live Installations, Performance Art, Dance, Exhibitions*

## Sewing Marat Sade

Sewing Marat Sade is a spicy, post-modern performance blending autobiography, theater styles and social criticism with excerpts from Peter Weiss's Marat Sade to debate the idea of revolution - in society, in one's self and in theater. Kerensa Dewantoro, an Australian theater maker based in Indonesia, finds herself in the asylum of her memories - with cultural clashes and struggles during previous productions of Marat Sade in 2005 and 2010. She questions her relationship to the text, and at times aligns herself with Marat whilst at others with de Sade. She questions her own place on the Indonesian stage. By the end, the audience is dancing, screaming and singing for revolution. "Staged thick with vagaries - displayed in wonderful dialogue." - Seputar Event, Jakarta. "Such a great inner journey - where worlds meet humbly (and not so humbly) in philosophy, culture, history. Wonderful!" - Peter Cleary, CfAT. "Impossible to pick the best moments." "Very liberating." Drawing on a range of range of theatrical styles (physical theater, cabaret, clown, theater of cruelty, realism, street theater) to tell her story, the audience is very much a part of it on stage with her - her actors, her confidants, her audience in an imaginary stadium of thousands and her inmates - proving how easy it is to 'rabble rouse a crowd' and the next day they will ask 'Who is Marat? - Who is Kerensa?'. This is poor theater at its best, using all the ammunition of the stage. It can be performed in English, Indonesian or bilingually.

**Production History:** Centre of Contemporary Art, Cairns (Australia) and in Indonesia-Bentara Budaya (Jakarta) Bengkel Teater Rendra (Depok), UNPAD (Jatinangor), UIN (Cibiru), Institute Francais (Bandung), London School Of Public Relations (Jakarta), The villages of Cikijing and Dago Bengkulu.

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# Dark Circles Contemporary Dance (Seoul, South Korea)

Dark Circles Contemporary Dance is a professional dance organization founded by two young professional choreographers in 2010. They compose contemporary dance pieces based on Classical Ballet movements. They are spotlighted by their earnest dance-making process and are noted for their focus in rhythmical & dynamic vocabulary of classical ballet-movement woven into creative choreography. DCCD is one of the few dance companies that operates on a regular basis while there are mainly one-time-project-based dance companies in the field of dance. DCCD has presented a number of pieces and steadily revealed their independent productions once founded through joining in various domestic and international art festivals.

Their main productions include:

<Weird Dream>, < Dance with Kung-jjak >, and <Concerto of Body> etc.

Hyunsang Jo - Artistic Director

He studied modern dance at 'Kaywon School of the Arts & Design' and 'Sangmyung University' in Seoul, South Korea. He has presented his works that show his philosophy of dance on stages such as 'Seoul Dance Festival' and 'Ballet Festival Korea'. Additionally, he has taken part in 'Stockholm Fringe Festival'(Sweden), 'M1 CONTACT Contemporary Dance Festival'(Singapore), and 'Wave Rising Series'(USA) with the aim of reaching a wider range of audience via dance. Also, he has danced and choreographed based on this mindset. Currently, he is working with young artists to create imaginative and experimental dance performances for 'Dark Circles Contemporary Dance'

***Disciplines:** Dance, Contemporary, Ballet, Performance*

## Weird Dream

Is it possible that our dreams are a form of reality? These days, so many weird things happen in reality. We live only for money and honor. That makes our realities can be harsh. Dreams can be an escape from reality. In our dreams, we can be anything or anyone. This piece describes images of our dreams. Images from the piece is ordinary, but extraordinary occasionally.

**Production History:** Arko Arts Theater Small Hall, Seoul, South Korea / Goodman Arts Centre Black Box, Singapore / Dreaming Factory Theater, Seoul, South Korea

**Video:** <https://youtu.be/7vkopUEMSfI?list=PL2D5KKxMFX6Q-7y2W0Ap5J1fAZQj67dWu>

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 <https://www.facebook.com/dccd2010>



# Darkroom Contemporary Dance Theatre (Cape Town, South Africa)

Louise Coetzer is a choreographer working within the genres of site-specific performance creation, choreography for the stage, installation-based performance and dance film. Her works are experiential, experimental and innovative, and often have interdisciplinary collaboration at their core. Coetzer approaches dance making as a medium for narrative and connection - that of the bodies within space, but also with the aim of connecting dance as art form to the world outside the studio or theatre, and to other art forms. This act of connecting the dance making process to that of another artistic language has inspired, and often demanded, constant new approaches to the work. Coetzer is Founder and Artistic Director of Darkroom Contemporary Dance Theatre. Formed in 2010 as a vehicle to reimagine dance as art form within the current contemporary society, through contemporary performance and film projects with innovation and interdisciplinary collaboration at their core, the company produces works that delight, excite, engage and inspire. Darkroom Contemporary is recognised for delivering innovative, unexpected works of the highest artistic standard, simultaneously creating unique audience experiences and new ways of appreciating dance. The company regularly stages works in unexpected performance areas, transforming ordinary spaces into intriguing, multi-faceted arenas. Projects produced for Darkroom Contemporary provide platforms and creates opportunities for skills development and exchange among all artists and collaborators involved.

**Disciplines:** *Contemporary Dance, Dance Theatre, Interdisciplinary Performance, Experimental Sound Art, Computer Music*

## In C


Darkroom Contemporary's In C recreates Terry Riley's landmark composition through sound and motion. Iconic of early minimalist music, Riley's In C has endless possibilities to be reimaged as the orchestra plays its way through 53 musical patterns. Its intertwining rhythms and constantly evolving polyrhythms are simultaneously exhilarating and evanescent, its outcome individual to each performance. Bringing this seminal work firmly into the 21st century, music duo Without Eyes adapts and performs In C for two laptops, employing electronic sound to replace traditional orchestral instruments. Working with this concept of 53 separate phrases, Louise Coetzer's choreography for a cast of five dancers is an exploration of the music's structural and somewhat mathematical approach. The movement design takes its cue from the composition's 53 phrases as they pass through, catch up and occasionally find a meeting point, focusing on these fleeting moments of connect and disconnect. Even though In C appears fixed, the response and interplay between the musical structure and dancers shapes its outcome, making each performance unique. Darkroom Contemporary's In C finds relevance to contemporary culture in its revival of the old to become the very new. Portraying this 50-year old composition through computer-generated sound combined with contemporary movement vocabulary results in a unique interdisciplinary performance and truly multi-layered experience for the viewer. In C is adaptable to both typical theatre and non-traditional performance areas.

**Production History:** Commissioned for the 2016 Baxter Dance Festival - Baxter Theatre Center - Cape Town, South Africa

**Video:** <https://vimeo.com/145361289>

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# DAVIDJUDE



## David Jude Greene (Chicago, IL, USA)

My artwork is an extraction of my daily life abstracted, doctored and reformed for an alternate universe of relativism. As a prevaricator my lines of reality are blurred for both the artist and my viewers. I am a wonderfully horrible liar and one hell of a non-linear storyteller. The art I make is a moment of life distilled into image, both still or moving, live or recorded, color or black and white.

My choices of themes constantly deal with the many manifestations of relationship. My association to space and place, internalized situation, interpersonal, sexual and social relationships all build my body of work. My work is a reflection of these interpersonal situations.

Popular culture is constantly referenced and recreated in my process.

The creation of this work is grounded in research, critically viewed and the outcome of presentation is determined. The work may take the form of a simple line drawing or an evening of performance work. In many cases there is still image and moving images. The bodies of work contain a story line or multiple story lines.

**Disciplines:** *Performance, Movement, Installation, Video, Studio*


### ROMANCE IN THE 22nd CENTURY

“ROMANCE IN THE 22nd CENTURY” was made for the LEX-IC-A/Salonathon show at Beauty Bar in Chicago Illinois. This live action performance deals with the use of new digital interactions to find sex, romance, companionship and love. The mystical use of mathematical algorithms, voice responsive computing interaction and high technological dating applications are actively performed and failed in front of a live audience. The body of work displays the lack human interaction, the oddities of quick sexual encounters and how computing can not compete with the human heart and mind.

**Production History:** LEX-IC-A Salonathon Beauty Bar, Chicago IL

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## David Perales Albert (Chicago, IL, USA)

David Perales Albert is a conceptual artist currently living and working in Chicago, Illinois. During his undergraduate degree, David became interested in video, performance, installation, and sound. While previously placing heavy emphasis on gender roles and identity politics, their work has shifted toward explorations of the domestic space, bodily residue, and cognitive recognition.

**Disciplines:** *Performance, Sculpture, Video, Intermedia*

### Congruent Lines

-Congruent Lines operates within the constriction of three actions repeated three times. For this iteration, I completed three actions of giving. Within these actions, I give locks of my hair, flakes of skin, and finger nail clippings in small sealed vials. Each “gift” or relic signifies an act of shedding; an insignia of our momentary and fleeting connection. During these actions of giving, black charcoal spread on my hands rubs off on the chosen participant, expanding upon physical connection. While giving these pieces of self, I match our vital signs. I match my breathing with the chosen participant, take their pulse, and attempt to match our heartbeats.

**Production History:** Defibrillator Gallery (Chicago), Bunker Projects (Pittsburgh), ARC Gallery (Chicago)

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# Dazié Rustin Grego-Sykes (Oakland, CA, USA)

Dazié Rustin Grego-Sykes is a poet, performance artist and activist. Dazié's performance work and style was developed in the streets of Oakland, California and in The Experimental Performance Institute at New College San Francisco where he received his BA in Queer Performance and Activism. He has developed and produced several Solo Plays including 3, Where Is Adam and I AM A MAN. Currently Dazié is studying to receive his MFA in Creative Inquiry at The California Institute of Integral Studies.

My work is created through improvisational movement, Spoken Word and an intuition that comes from the African oral tradition. My process begins with the resistance created by my privilege and its intersection with racism. For me, art filters, magnifies and heals. Interacting with "Performance" as "Art" allows me to create and manipulate perception in order to suggest and indicate alternative belief systems that are sustainable and empowering. This is motivated by feelings and emotions stemming from fear but most specifically shame. I am not attracted to "creation" as a minority but as a human being who rejects the idea that I should be ashamed for existing. I create imagery and narratives to replace the negative forms of rhetoric that continually shape the world I live in. The creation of art allows me to exist in a world that is different than the one I commonly experience as a result of Racism, Sexism and Homophobia.

***Disciplines:** Poet, Artist, Actor, Dancer, Director, Activist*

## Nigga-Roo

Nigga-Roo is a multidisciplinary Performance based inquiry into Black identity. This Solo work bravely explores and dissects Blackness as an original and necessary social construct. Because Blackness is rooted in Slavery and saturated in Caricature this work fearlessly and intentionally uses Black Face, Spoken Word, Movement and Monologue to disarm and disrupt the world view of what Blackness is. Nigga-Roo is a critique of The Collective Consciousness of Black Folk. It is through this consciousness that the word Nigga has been introduced into "pop" culture serving as a term of empowerment for Black people and a tool of both discrimination and appropriation for Whites. Nigga-Roo is a humorous, "dark" "In Your Face" commentary on racism and its impact on the Black individual in a Nigga-centric culture.

**Production History:** The Marsh San Francisco, SOMArts

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# Deborah Slater Dance Theater ( San Francisco, CA, USA)

A multi-media dance company, DEBORAH SLATER DANCE THEATER does visually gorgeous, acrobatic, talking dance. DSDT is dedicated to the creation of works that explore social issues using humor, original movement, text and/or music.

DSDT structures stories, folklore, history and contemporary culture into concentric circles that have points of connection between them. How can we hold two different points of view on a subject at the same time? To what extent does the act of perceiving reflect or distort reality?

Our approach is based on the belief that art and everyday life are not separate events but that Art is the human attempt to create meaning and to introduce formal shapes and paths through the chaos of the life experience.

DSDT's focus has been on bringing experimental art forms and educational outreach into the community since 1989. The work formalizes informal gestures - It is in the physicalization of psychological states, in the deliberate time turn of a head, the repeated motion of an arm reaching out and drawing back, the clenching of the ribs, the restraint of a stylized step – depicting first one character and then the next. By acknowledging the power of 'body language', Slater, working as director in close collaboration with her performers, highlights and underscores dramatic themes, establishing the dreamlike environment of the piece and preparing the audience for an other than traditional reality. The inter-weaving of movement and language is seamless. The specifics of each performer create a whole ensemble language.

***Disciplines:** Dance, Theater, Music, Tech, Devised Theater, Poetry*

## Deborah Slater

Families now have taken a dramatic departure from the concept only a few decades ago, when we assumed family was mom, dad and two kids. These new arrangements are not only socially and politically challenging but can create unforeseen tensions among the members of the extended families.

Quantum physics is 'time being', the attempt to explain the quirks of atomic and sub-atomic particles: Entanglements - two particles coordinate properties over time and space; the measurement problem - the act of observation alters what is being observed. We are all unreliable narrators of our own stories.

"Drawing on the writings of poets, scientists, playwrights, painters, architects and historians, [Slater's] dance-making throws spotlights on issues raised from many perspectives. So it's often possible to sit through a work being challenged intellectually by rather complex ideas and at the same time watching choreography that might pull your attention to physically concrete ways of understanding.

..."Time" is an attempt by siblings to reconnect through different memories of what was and what might have been. What pulls them together is a passion, a kind of love that is, perhaps, closer to the Greek agape than the more contemporary understanding of the term. It's an all permeating need to connect that is intrinsic to what it means of be human. It embraces our contemporary sense of individuality but subjects it to something bigger." Rita Felciano, Dance View Times

Time's Arrow continues our interest in love over time, quantum physics, and what 'family' looks like today.


**Production History:** Noh Theater, San Francisco; Studio 210, San Francisco

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## Diana Coelho (Lisbon, Portugal)

I see the body as a mutant biographical reservoir [biography (from ancient Greek: βιογραφία, from βίος - bíos, life and γράφειν – gráphein, writing), in which life, in human experience, affects, in the sense that it brings about consequences. That process produces answers and the need to return reflections through the body and the voice in space.

I consider the art of performance as an act of giving form, a way of fulfilling ideas and concepts – images that seize a body in order to be seen, so that they find there their existence/materialisation. I like the idea of the artist as a social seismograph, whom an almost divine distance allows to, like the clouds, due to atmospheric phenomena, outburst in a storm, or in diluted, nearly imperceptible shapes. Aesthetic pictures of conceptual, moral and philosophical subjects in a place of excess towards dematerialization and the minimal, in which the path to invisibility has already proved to be visible.

***Disciplines:** Performing Arts, Photography, Video, Installation, Visual Arts*

### White Project

white project is about subtract instead of adding. it comes from the sense that everything has already been done and widely presented in the past. More than the creation of new subjects, there's a need for cleanliness and enlarging space. the primacy of white on white. a collaboration between a performance artist (diana coelho) and a photographer (anzhelika ishkova).

**Production History:** Belém Cultural Centre, Lisbon (Curated By CPS, Silkscreen Portuguese Centre); Mostra16, Oporto Portugal (Curated By Patrícia Pires De Lima)

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## Dimitra Stavrou (Athens, Greece)

Studies in social psychology in France (university of Rouen) and in Greece (Panteion University) and specialization in dramatherapy method. Anthropology studies and ethnographic research into the Balkans with the University of Ioannina. I have been trained in body theatre, Bhutto, Circus and pantomime, primitive expression, theatre of oppressed, Terzopoulos method etc. Tai-chi practitioner since 2010. My main working and research experience concerns the use of different mediations for creating change in therapy, training, education and social attitudes. I have worked in Panteion University of Athens, into the Research Institute for Mental Health (university of Athens), in prisons (Greece and Northern Ireland), in organizations in Greece for drug-addiction, schools, with artists, refugees, and my clients, individuals and groups in Greece and in France (honor member of the French Association of Dramatherapists). Activist, Performer and artistic director of the cooperativa-performance group "Liminals" since 2013.

Performance into the public space is my main interest during these last years. I am trying to create performances through workshops been based into the spontaneity and the creativity of the group. My aim is to work into a transitional space, into the liminal zone where change is a strong opportunity.

I believe that drama can be a mediation for create change, as dramatherapy does in individual or small groupal size. There is so much pain during these last years in Greece with the economic desaster. I see the performance as a healing social mediation.

***Disciplines:** Eros Versus Power, Metamorphosis*

### If we all fall in real love the state will collapse

An anarchist message on a wall of the city is the stimulation for this workshop-performance (into different points of the city of Athens) who invites us to search on the relationship of Eros and of the State. This message arrived as inspiration four years ago into a dramatherapy workshop on dreams, where we have used different mediums. The message came in a photo from a participant, Ilektra Mitsoura, who has also worked with me for this performance, with the texts as also Marilena Kareta with the movement. Athena Dimitrakopoulou were our Soprano!


The State as status-quo, is outside there (but also inside ourselves), keeping us into immobility and stagnation for being preserved. Power instrumentalize people and steals their faces. But Eros, as the myth of Eros and Psyche indicates us, for being real must have a Face, if not it's only self-relevant, narcissistic and only into the fantasy.

Eros doesn't recognize age, religion, gender. He is not quite and peaceful as Love is, because he is not complete until the union with the desirable other. He is like a strike (coup de foudre in French), he cannot be comfortable inside institutions, he is searching for the wild joy and not for the beauty and the order. There is danger and not security. For all these reasons Eros is revolutionary and anarchist, as he transforms through his creative impulse and generates new forms through the synousia. The audience wellcomed the performance and many times has been interracted, but the authorities were worry because of the places we have chosen and the bachic atmosphere of some scenes.

**Production History:** Out of the Old and the new Parliament, Ministry of finances, Ermou Street and the metropolitan church of Athens.

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 <https://www.facebook.com/Liminals-167730286764837/?fref=ts>





## Dorothy Melander-Dayton (Detroit, MI, USA)

I am originally from Santa Fe, New Mexico. I obtained her Bachelors degree in Visual Studies from the University of Pennsylvania in 2011 and my Masters degree from Central Saint Martins University of the Arts, London, in Performance Design and Practice in 2014. I have worked internationally in Germany, Mexico, Italy, Greece, India, and the United Kingdom as a creative director of Mapped Productions and as a freelance designer and independent artist. My extensive travel and experiences living and working abroad has greatly influenced my approach to making work. In addition to allowing me to work in a wide array of settings and environments, travel and living abroad has facilitated many fruitful cross-cultural collaborations. I have been based in Detroit since 2015.

I came to theatre and performance from a love of costumes, which continue to be a key part of my work. My passion grew to encompass the creation of entire worlds and stories for audience to experience and explore, and now I create immersive, site-responsive performances. I am also interested in introducing long-form, episodic narrative into my performance work.

***Disciplines:*** Theatre, Costume, Set, Installation, Dramaturgy, Immersive

### Institute of Anti-Entropic Anomaly (AEA)

The Institute of Anti-Entropic Anomaly (AEA) is a site-responsive, immersive, participatory performance piece that examines the impossibility of historical truth. AEA responded to the narratives about the city of Detroit and was staged in the basement of Light Box, a building that served as a bank and a succession of churches before its current incarnation as an arts' venue. As a transplant making work in Detroit, I was motivated to examine my role and impact as a maker of performance in a city that is fighting for the right to define itself on its own terms.

The performance's central conceptual conceit is of an archaeological excavation of a tomb discovered in the basement of the venue. The audience was invited to explore the dig site, where they uncovered artifacts from both a real and imagined past. The origin of the tomb is unclear: perhaps ancient, or more intriguing, a remnant of the far future in a nonlinear universe, a relic of a time yet to come. The experience for the audience is one of exploration and introspection. Through a series of guided interactions, such as excavating pyramids made of Jell-O in search of their individual truths, filling out medical history-style questionnaires that probe preconceptions and biases about place and history, or witnessing a ritual in which a body is either examined, embalmed or resurrected. Ultimately, the audience are active participants in telling the story of the performance, the site, and the wider context of Detroit.

**Production History:** Light Box, Detroit MI

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# Dua Space Dance Theatre (Kuala Lumpur, Malaysia)

Dua Space Dance Theatre is a contemporary dance company co-founded by Anthony Meh and Aman Yap, both graduated from Hong Kong Academy for Performing Arts and pursued their career as professional dancer in Taiwan Cloud Gate Dance Theatre and Hong Kong City Contemporary Dance Company respectively, then Nai-Ni Chen Dance Company and GGD Dance Company in New York. They returned to Malaysia and established Dua Space Dance Theater in 1998. 'Dua' means 'two' in Malay language and 'Dua Space' brings the meaning of sharing and interaction.

The company adopts techniques of contemporary and Chinese dance, adding on elements from other dance genres to enrich its own unique dance language, producing creations that combined traditional and modern elements, infusing them with Malaysian artistic flavors from its multi-cultural, multi-racial, multi-ethnic and multi-religion background.

The major creative direction of the company emphasizes on the topics of humanity and living environment, interpreting these core concerns from various perspectives and approaches in order to invoke awareness among the audience regarding the issues, especially the roles and responsibilities of human being in creating a better living environment which coexists with the nature and reflecting ourselves to achieve a higher state of humanity and civilization.

*Disciplines: Performance Art, Dance, Theatre*

## Black & White @ VARIATION

Such complexities do our human nature weave that cloud the natural purity of our hearts  
Let such brightness of heart and mind shine forth  
To transform anew by repentance and forgiveness  
The gentle fruit of sincere prayer and mindfulness

This contemporary dance work invokes deep reflection on the issue of 'returning to innocence', while conveying a moving message about the erosion of ethical values and the reckless damages we did to the environment. As grim realities of constantly occurring calamities haunt us, this work seeks to deliver another message; In the face of all these disasters, how then can we think of the future? Disasters are becoming increasingly more prevalent around the world and the darker nature of humanity is becoming more apparent in these turbulent times. The increasing potency of these occurrences triggers Anthony and Aman to send a silent appeal against the reckless damages our darker nature has inflicted on Mother Nature, and urges us to strive for higher ideals of morality and ethics. Black is our present state; white is the return to purity. However, they might represent other meanings. Variation is very versatile, is it toward the better side or worse, it all depends on the audience to interpret.

**Production History:** Full length version performed at Kuala Lumpur Performing Arts Centre (Premiered at April 2010, restaged at August 2010 and November 2016) Excerpt version performed at Dance Xchange – Philippines International Dance Festival (April 2011), Spring Board, Beijing Dance Festival (July 2012), India Alva's Virasat National Cultural Festival (January 2013), Kuala Lumpur Tari' 13 International Dance Festival (July 2013), Pangkor Island Festival (September 2013), Performance Tour at Taipei Armed Forces Cultural Centre, Changhua Performance Hall and Yuanlin Performance Hall (April 2014), Taiwan Taoyuan Arts Centre (May 2015), Malaysia Blossom Arts Festival (June 2016)

**Video:** <https://www.youtube.com/watch?v=XohlEApuB3w>

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## DUO2x4 (Wilson Oliveira Filho and Márcia Bessa) (Rio de Janeiro, Brazil)

DUO2x4 was created by Wilson Oliveira Filho and Márcia Bessa to be a multi-media-collective. Mixing audiovisual, performances and other media activities, the DUO develops artworks in Rio de Janeiro since 2012. In their city Wilson and Marcia made several works in collective festivals always trying to work with other artists in its productions. Since the first presentation followed by VJ Track in Expo(r) Godard, “Contr(actions) of cinema”, the first videoclip directed by Wilson Oliveira and produced by the DUO for the heavy metal band Dreadnox ( song: Dreancatcher), the group is trying to understand new media by returning to old media. This led us to DUO 2x4 main work in progress intitled “iBroke”. A performance and an installation presented in a 1.0 version Rio de Janeiro (RJ) and extended in Friburgo (RJ) also in 2016. Márcia and Wilson are both Ph.D in Social Memory (UNIRIO) with a doctoral stage (University of Chicago). They are also researchers at UFRJ (Universidade Federal do Rio de Janeiro). Wilson teaches History of cinema and media at UNESA (UNiversidade Estácio de Sá since 2005). Marcia has worked in several movies as producer and editor. Trying to join theory and practice DUO2x4 is working on two new projects: “Antropofagif” (a movie made only with gifs) and an homage performance to 100 years of Dadaism.

***Disciplines:** Media, Technology, Old gadgets, Memory, Archaeology, Objects*

### iBroke vs 1.0

The work iBroke vs 1.0 was conceived after 5 years of taking photos or taking care of electric or electronic gadgets found on the streets of Rio de Janeiro, Chicago and Porto. Wilson is still taking photos and making videos with this “lost” gears found. The main reason we decided to take off this photos from the smartphones ( all photos were made with cellphones) and make an artwork with it was the paradox of using digital images of old analogic equipments. The work is an hybrid of performance and multimedia installation with one Retroprojection, one single channel video, photograph in a tv carcass enlightened by led and part of the broke equipment the DUO is collecting, during the performance the audience can bring their own electronic trash and become part of the experience. In the opening night of the Collective Expo : Galeria Transparente ( curator Frederico Dalton) the artists put more equipments in the experiment turning the installation into a performance to caught audience attention on what they are doing with their old electric/electronic devices. The paradox between old media projected with old equipments and photos took with digital media creates a shock in the audience. A version was performed with a new digital equipment, a led monitor showing glitched images. It was a step ahead to put now broke images in this multidimensional world of gadget layers. and memories.

**Production History:** Galeria Transparente : Showroom - Centro Cultural da Justiça Federal; Galeria Transparente: Tempo virtual/Tempo real

**Video:** [https://youtu.be/\\_TWnEYDhJMQ](https://youtu.be/_TWnEYDhJMQ)

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# Duplicity (Bristol, United Kingdom)

Duplicity is an interactive performance art company where audience participation is central. Using archetypal characters and recognizable costumes the work is accessible to a wide range of audiences. Emphasis is placed on comedy, satire, absurdity and strong visual imagery. The actors encourage thoughtful exploration rather than an emotional response. Appearing in festivals, street events, pubs and art galleries they have brought their unique style of confrontation performances which challenge the audience to question different perceptions of how they see their world.

Duplicity was formed by Martine Shackerley-Bennett who has written and staged all their work. She has also written and directed over fifty plays for Bristol Experimental Theatre and Motley, a Commedia dell'arte company. Her other work includes published books of short stories and Nonsense poetry. To date she has written four novels, a biography, numerous poems, a Rock Opera, a Hipopera, a wide variety of songs and a collection of 'abstract-into-words' paintings. All of Martine's work is about challenging individuals to explore perceptions of how they see their reality - stimulating thought rather than encouraging emotional involvement, pushing people to question their understanding of the issues being presented. Much of her work is confrontational, challenging the acceptance world that inhibits visions of alternatives.

**Disciplines:** *Street Performance, Comedy, Confrontation, Satire, Absurdity, Physical Theatre*

## Duplicity


Dancers where actors dressed in tuxedo and ball gown dance through the festival, followed by a maid holding a chair. Occasionally they stop at an audience member, making a positive remark on a piece of their clothing before moving on. Helicopters involves two actors in role as plain-clothed police officers landing by 'helicopter' and then proceed to take individuals from the crowd, interrogating them followed by a strip search. Bill Stickers is a piece where participants are encouraged to help an actor paste posters on a wall, despite a notice clearly stating that Bill Stickers will be prosecuted. Isolation has four actors on four movable white toilets with flush and loo roll. Each toilet is placed apart in the street with actors sitting upon the seat. Each actor adopts a different character with their own peculiar habits. Box head, a visual image that shows a directionless person. Fuck You is a piece illustrating how certain segments of society, especially those on isolated estates, find it difficult to communicate and why anti-social behaviour offers an alternative. Mother explores how some women distance themselves from their children. Two Cronos are full sized papier mache creations who, in not very complimentary terms, talk about the people who visit a collection of art. Great Goldini explores our perception of reality. Nursery Rhymes explores the sexual connotation within the verses creating a different way of seeing well known pieces. Hand in Judgement confronts people to look at how they can shape their own lives.

**Production History:** Glastonbury, Edinburgh Festival , Oxford Fringe, Ashton Court Festival, Roehampton Festival , Liverpool Fringe, Welsh Festivals, Chippenham Festival, Noz Stock, Ashley Wood Festival, Brighton, Salisbury Festival, Reading Festival

**Video:** Youtube Bristol Experimental Theatre Martine Shackerley-Bennett

**Contact:** dramaex@hotmail.co.uk

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 <https://www.facebook.com/martine-shackerley-bennett>





## Eca Eps (Lagos, Nigeria)

Imposition and the tension it produces is a recurrent concern at the centre of Eca's robust yet playful narratives. Evident through materials such as soil and water, Eca employs performative strategies to intervene on the shifting contest around borders, rights and freedoms. Eca's sculptural installations are often characterised by the malleable materiality of veils, chuppahs and restraints that signify absence and hope, evoking the unspoken resilience of female hegemony.

Taking momentum from matters arising within the local, Eca looks outward to draw on the commonality of human relations across territorial boundaries. Drawing on the influence of multiple artistic traditions, Eca moves beyond tactile forms to employ the use of text and speech as intervention in works such as *Boko* to interrogate penal codes enshrined in religious law, often sealed off from scrutiny.

Since much of Eca's process sets out to question and reconsider inherited ideas, her approach remains multi-disciplinary, revisiting the familiar with renewed vigour. Eca was born in Nigeria in 1986 into a long line of evangelicals, whose service in the missionary dates back to the 19th century in the former British colony.

**Disciplines:** *Performance, Intervention, Installation, Film*

### Work This Earth

A performative intervention that uses soil collected from Nigeria to lend an eye to global conflict, borders, exclusion, territorial struggles and individual rights, in which Eca marches on Nigerian soil. By scavenging soil from her native Nigeria and repurposing it in a setting outside the country's borders, the artist contributes to wider social movements, discourses and tools that have contributed to collapsing the distance between people in the world. In using soil as a symbolic material, the artist re-establishes the Nigerian territory elsewhere, and creates a proposition that allows for new opportunities and possibilities, including the right to protest and dissent. Through the performative process, the soil becomes a platform to speak not only to a localised crisis but wider global concerns.

**Production History:** Peckham Space Gallery, London, UK (2015). Global Village Biennale, Copenhagen, Denmark (2016). Global Village Biennale, Landshut, Germany (2016). Global Videos (Live) Amsterdam, Netherlands (2016).

**Video:** [www.vimeo.com/ecaeps](http://www.vimeo.com/ecaeps)

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 @EcaEps

 <https://www.facebook.com/EcaEps>



# Elizabeth Leister (Los Angeles, CA, USA)

I engage a practice that includes video, performance and drawing. Time and memory are key themes that are woven together often through the physical gesture of drawing as a performative act. The physicality of drawing and its manifestation into movement is compelling for me as a process and end result. I collaborate with choreographers to highlight the connection I see between drawing and dancing.

I am fascinated with the pedestrian movements that any body can create and how those gestures can create a drawing. Using mark-making to record motion within space/time is an ongoing investigation. Repeating lines are built up on the page, looping and layering a set of gestures that leave a trace of the body. Motion stops but the drawing remains and becomes a visual metaphor for memory.

The ways that the brain creates, stores, processes and recalls memory are concepts that are filtered into my projects usually through the retelling of personal experiences of place through my travels. This is evident in my works “Strange Loop” and “the invisible lake called telepathy” where personal memories, landscape, and the passing of time are examined.

Leister has performed at Beyond Baroque, Perform Chinatown, and LACE in LA. She has exhibited at the Philadelphia Museum of Art, The Drawing Center, Art in General, Apex Art and P.S. 122 in New York, Counterpath in Denver and Highways Performance Space & Gallery in Santa Monica in addition to various artist run spaces. Leister was awarded a COLA Fellowship grant from the Dept. of Cultural Affairs in LA in 2015.

**Disciplines:** *Performance, Drawing, Dance, Video*

## the invisible lake called telepathy

“the invisible lake called telepathy”, a performed drawing with Samantha Mohr, 10:50, 2015

Through a live video feed, I trace the gestures of dancer, Samantha Mohr, in real-time with charcoal directly onto the gallery/museum wall. The final drawing, a tangled web of marks and lines, becomes the lasting record, a visual memory of our combined movements. Each time the project is performed the drawing has a unique energy, a fresh line quality, a specific mapping of both the dancer’s body and my own. We generate a single drawing, as record, through a collaborative process based on our individual movements.


”Here as in her other works, the disparity between corporeal presence - and its pale evidence in visual artifacts – becomes a metaphor for the ineffable ephemerality of experience and memory.” Susan Rosenberg

**Production History:** Barnsdall Municipal Art Gallery (with Samantha Mohr), Los Angeles, CA, May & June, 2015, Denison Museum (with Sandra Mathern Smith), Denison University, Granville, Ohio, March 2016

**Video:** <https://vimeo.com/131373274>

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# Erika Katrina Barbosa & Allison Wyper (Los Angeles, CA, USA)

Erika Katrina Barbosa is an interdisciplinary social practice artist. She works through fieldwork methods appropriated from the social sciences, with an emphasis on participation rather than observation. She is interested in art's capacity to disrupt everyday performances of power that impose Othering identity constructs onto individuals. She has performed and exhibited internationally, in Los Angeles, San Francisco, Chicago, Manchester, and Milan.

Allison Wyper is a Los Angeles-based transdisciplinary artist working primarily in performance and site-specific participatory encounters. Her work activates the performance space as a site of critical action. Her projects invite collaboration, exchange, and intimacy between performer and spectator. At various moments playful, ironic, and unsettling, participatory works such as "Witness" (a performance for one person at a time) and "Your Photo-Op with Abby Ghraib" (in which she poses with audiences for torture-themed tourist photos) invite viewers to insert themselves into the event, and then make moral decisions about how to act. Her site-responsive projects "In the Current" (a collaboration with Barbosa) and "Sibling Rivers" reference the complex social histories embedded in the relatively forgotten wild spaces of the Los Angeles River. Her work has been presented in theaters, festivals, galleries, universities, museums and on streets across Southern California, the San Francisco Bay Area, Boston, Chicago, and internationally, in Berlin, Calgary, Montreal, Perth and Melbourne.

**Disciplines:** *Performance Art, New Media, Participatory Art, Activism*

## this is what I call the light of god

It's title a direct quote from a police officer describing his weapon, "this is what I call the light of god" is a participatory performance ritual for an age of police violence. Found sound of real U.S. officers, NRA members, and gun enthusiasts are embedded in the wombs of the performers: Our Ladies of Peace, vessels of the patriarchy, police brutality madonnas for the 21st century. Viewers are invited to rub the artists' touch-responsive "pregnant" bellies, triggering vibrations and audio recordings of NRA leaders, clergy, and police officers who praise their weapons with religious zeal from within the womb. This collaboration combines performance artist Allison Wyper's work with vulnerability and participation, with media artist Erika Katrina Barbosa's interrogation of police violence through the objects officers carry.

**Production History:** South Weddington Park. Current LA Public Art Biennial. Los Angeles. Fort Mason Center for Arts and Culture. POW!POW!POW!POW! Action Art Festival. San Francisco. StartUp Art Fair. San Francisco.

**Video:** <https://vimeo.com/191601458>

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# ERIKA MAYORAL (Mexico City, México)

My intention is to communicate the experience of unconditional love creating a connection with the others, establishing closed relations of renovation and healing. Making the ephemeral moment to be permanent and making a ritual space through the corporal experience.

***Disciplines:** Performance, Videoperformance, Videoart, Bodyart*

## HEALING THE RIVER

The performance consisted on take a walk by a river's side that is at Desierto de los Leones' ecological reserve. Through my pace I picked up the garbage that I found and deposited it on a purple cloth. For this purification I create an energetic connection with the four elements (water, fire, air and earth). Along the way I stopped five times and I got my feet into the water. At the same time I chant mantras to the river and forest calling for the elements to heal the space. So the cleanliness was not only physical but energetic too. The climax occurred when I completely got into a waterfall where the river purification was performed with all: my being, the garbage, the entire space and the four elements. The connection with this space and the people who accompanied me recording this performance was extremely intimate and moving.

Biosfera Experimental | Action Art  
River of Desierto de los Leones Ex Abbey  
Mexico City, June 30th 2014

Performance documentation on video:  
Esmeralda Pérez & Salvador Santana

Oficial Photographer:  
Oliver Santana (Co-Autor)

**Production History:** Orbital - Gira de actividades cuya fuerza centrífuga es el performance art

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# Eugen Gyemant (Bucharest, Romania)

In the last 6 years I have directed adaptations of Woody Allen, Ilf and Petrov's "Golden Calf", Shakespeare's "Julius Caesar" and "12th Night" and Wedekind's „Spring Awakening". My latest projects are "The Pillowman", by Martin McDonagh, "Doubt", by John Patrick Shanley, "Oleanna", by David Mamet and "How I learned to drive", by Paula Vogel.

I search for a way to redeem fallen, apparently monstrous identities and bring out the possibility that otherness can be loved. I try to find the emotional connection that may enable us to identify with what we usually perceive as strange or unforgivable and to challenge our sense of self-righteousness. My performances are rooted in realism and I strive to bring forth what is cast away, to examine truthfully fragments of the world around and inside us. The stage designs I use are generally manufactured from reused waste because I think the history of objects can be as fascinating as the history of people. I believe no form of tragedy is possible without humour and that laughter is only our most immediate response to grief and violence.

***Disciplines:** Theatre, Design, Acting, Directing, Performance, Light*

## The Pillowman

In a fictional totalitarian state, a writer is interrogated regarding his horror stories and the resemblance between them and a series of crimes that are happening around town. For two hours, the audience becomes witness to the inquiry conducted by two eccentric detectives in a (very) dark comedy that combines Hitchcock suspense, Tarantino humor and the dark and magical world of Tim Burton. The play is built on continuous twists, like a fantasy horror story that keeps going deeper and deeper. These theatrical twists keep the text balanced between parody and a naïve sort of tragedy that is assimilated in the same way that children take their own imaginings for truth. „The Pillowman" is a dark comedy about imagination, which, sometimes, the sicker it can get, the more creative it is.

**Production History:** Beyond Black River Theatre - Sankt Petersburg (ArtOkraina Festival); Sibiu International Theatre Festival

**Video:** <https://www.youtube.com/watch?v=TnXUhCsaF4M&t=1s>

**Contact:** [gyemanteugen@gmail.com](mailto:gyemanteugen@gmail.com)

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 @GyemantE

 <https://www.facebook.com/EugenGyemant13/>



# Evangelia Basdekis (Athens, Greece)

Evangelia Basdekis studied MFA at Lincoln University and BFA at De Montfort University. She was funded by Artsadmin and participated in mentoring scheme with Franko B. Solo shows in AD Gallery Athens, Toynbee studio London, VN Gallery Croatia, Ladden Gallery Munich, Site Gallery Sheffield. Her work was presented in Performance week Venice, Arnolfini Gallery, Tanzquartier-Museum Quartier Wien, Plateaux Festival Frankfurt, 1st & 2nd Biennale of Thessaloniki, Ujazdowski Castle Warsaw, Museum of Contemporary Art Thessaloniki, BIOS, Museum of Contemporary Art Crete, also in: Turkey, Japan, U.S.A., Sweden, Israel, Serbia, Italy, Portugal, Russia, Estonia, Argentina, Montenegro, Czech Republic, etc. She is a founding member of the 'Group cARTel'.

Is it possible for a work of art to upset the establishment?

My work based on those questions that are raised by the position of the artist in contemporary society, artist part in it and the power of work of art regarding the audience.

Artist as a voice of conscience, social commentator and truth teller, chooses radical forms of art as medium of expression, of satire and of merciless criticism of an orderly society

I do make art as I try to threaten good taste, political order and reason itself'

**Disciplines:** *Performance Art*

## 'The Silence of the Monkeys'


In her work 'Silence of the Monkeys', Evangelia Basdekis decentered the role of the artist in the work of art, by seeding her hair with wild plant life which was allowed to grow in its own time at its own speed, depending for its existence on the artist's own perspiration and warmth, as well as natural light. The artist could not socialize normally, could not do the normal things people do, and was for a while therefore at the service of the plants she was hosting on her own body. The finale of the work saw the artist displaying her seeded hair at her gallery (AD Gallery) in Athens, after which the hair was cut off and the growing plants and grasses were carefully removed and replanted so that they could keep on living. In this way the work foregrounded nature over the role of the artist in an artwork whose completeness lies in its sense of growth initiated by a human being giving rise to further independent growth.

Robert Douglas Dickinson

**Production History:** AD Gallery Athens, GR - June 2015

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 [https://www.facebook.com/EVANGELIA\\_BASDEKIS](https://www.facebook.com/EVANGELIA_BASDEKIS)



## Evgenia Emets (London, UK)

Evgenia Emets is a poet and artist. Sound, word, poetry, drawing are the primary elements of her current work. Through installations and performances Evgenia creates experiences, which invite the audience to question the boundaries of perception. Her visual artworks are most often created in a contemplative manner, to invite self-reflection. Evgenia's sonic explorations are focused on working with voice as the primary tool. It is always accessible, always available to us. She takes inspiration from both traditional voice techniques, contemporary performance and builds a body of work to reclaim voice as means of communicating through language and beyond it, through more abstracted sound.

Evgenia was born in 1979 in Poltava (Ukraine, USSR) and is based in London. She graduated with an MA in Fine Art at Central Saint Martins College of Art, London in 2008. Since 2000 she has exhibited in Russia, UK and Europe and published her first artist book in 2016 'Do we have a common language'. She is Artistic Director and founder of the Analema Group, which emerged in 2010 as a collaborative collective with a focus on specific project KIMA, which builds relationships between sonic and visual realms through immersive experiences. During 2010-2016 Analema Group has performed at the Kinetica Art Fair, Union Chapel, Roundhouse in London, L'Abri Fondation in Geneva and participated in numerous show and presented at conferences. Current Team includes Oliver Gingrich, Alain Renaud, Katerina Loschinina, Dario Villanueva and Sean Soraghan.

**Disciplines:** *Performance, Installation, Poetry, Book, Drawing, Vocal*

### The Wave

Performance 'The Wave' is a sonic and poetry piece, which has been inspired by the history of the space itself. Having been built as a WWI bunker, with its thick concrete walls designed to preserve life, it leaves an impression of the atmosphere of darkness, separation from the world, and at the same time of a womb-like safety. 'The Wave' piece is about the emergence of language through sound, reflected in the poem, a visual graphic score and the performance itself. The piece emerged out of the experience of the space itself. It starts as a legible flow of narrative, turning into an invocation and exploding in a free-flowing stream of vocalised sounds. Entering L'Abri space I feel I am entering a Egyptian tomb, in which life can be transformed... through sound. Certain themes within the poem could not be avoided, they came through, as the space intended: war and peace as mental conditions, human and planetary time, language and its history. With Analema Group we have completed our one year residency, which started with visiting the space of L'Abri, researching its history and immersing ourselves into its walls, rooms and corridors, and was finalised during three day installation. Our setup included an immersive sound design, interactive sound and visual elements, which allowed the audience to actively participate in bringing the space alive through sound and vision. By walking through the space audience experienced sound through listening, vocalising, physical interaction with instruments and visual interpretation of sonic phenomena.

**Production History:** L'Abri Fondation, Geneva

**Video:** <https://www.youtube.com/watch?v=DP6OyHp-nTM>

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## Seth Eisen/Eye Zen Presents (San Francisco, CA, USA)

San Francisco-based artist Seth Eisen stages performance pieces, street spectacles, installations, and collaborative projects. He performed with Butoh companies Harupin–Ha and Ink Boat (1994-1999). From 2000 to 2010, he created work and toured with Keith Hennessy and Circo Zero in the U.S. and Europe. Eisen's solo performances and installation projects have been featured at arts spaces throughout the U.S. In 2007, he founded Eye Zen Presents, a transdisciplinary theater company that promotes the legacies of queer ancestors linking queer history and aesthetics to contemporary queer culture. Eye Zen's work unearths and elevates lost histories of LGBTQ ancestors recapturing stories and traditions to create a lasting body of evidence of forgotten legacies engaging queer histories as a living, breathing dialogue with archives. Assembling an unlikely team of multidisciplinary talents, we devise creative interpretations of historically-informed performances blending puppetry, physical theater, video, visual art, music and dance. Absurdist elements of camp, high drag and low-tech visuals are married with rigorous research revealing visually arresting and subversive histories. *Rainbow Logic* (2016) is the fourth in a series of works chronicling LGBTQ history. *Blackbird* (2010) explored the lives of seven 20th-century queer performers. *Buffet Flats* (2011) was a pop-up speakeasy and dinner theater series honoring the history of the Pansy Craze and Buffet Flats phenomena of the 1920s & 30s. *Homo File* (2014) shed light on the English professor, tattoo artist and queer rebel Samuel Steward.

**Disciplines:** *Performance, Puppetry, Dance, Circus, Video, Music*

### Rainbow Logic: Arm in Arm with Remy Charlip

Conceived and directed by Seth Eisen, *Rainbow Logic: Arm in Arm with Remy Charlip*, celebrates the life and legacy of dancer, choreographer, children's book author and illustrator (1929-2012). An often overlooked genius, Remy Charlip created important works alongside Merce Cunningham, John Cage, Robert Rauschenberg, Lou Harrison, M.C Richards and Ray Johnson during their most experimental phases. Charlip's writing, choreography and children's books inspire and animate a powerful night of performance-- a contemplation on the search for family through the reconciliation of self. *Rainbow Logic* draws inspiration from first-person interviews with Charlip's friends, family and collaborators, fusing dance, live-drawing, toy theater and bunraku puppetry merge with video projection, original text and music. *Rainbow Logic* is just as much a celebration of an exceptional life as it is a meditation on the art of living. Best remembered for his contributions to the fields of dance and children's literature, Charlip was a founding member of Merce Cunningham Dance Company, and later of the Obie-winning Paper Bag Players. He designed costumes and choreographed for companies and soloists including most famously a collection of "Air Mail Dances," each one a series of figure drawings in various poses he created for dancers around the world. Charlip also wrote and illustrated 38 books for children, for which the Library of Congress named him a "national treasure." *San Francisco Chronicle* says, "...in "Rainbow Logic," we feel emotionally connected to Charlip, whether we knew him or not."

**Production History:** CounterPulse, San Francisco, CA

**Video:** <https://vimeo.com/193795658>

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## Fariborz Karimi (Tehran, Iran)

I incorporate my personal interests and concerns within the process of decision making to pursue an idea, whether it is an idea for a short film, a script, an experimental performance, or a traditional-written play. Through the course of my Bachelor studies, ranging from Fantastic and Experimental to Hyper Realistic, I have directed a diverse range of well-known styles and genres in Theatre both in terms of script writing and the performance itself. I do not limit myself to any specific styles of performance. The idea behind the piece always instructs the process and outcome. I believe the performance evolves and improves itself organically through the process of rehearsing.

What drew my attention to the script of “I Can’t Imagine Tomorrow” was its commentary on the ways people interact with each other, and the amount of miscommunication and misunderstanding that is inherent in each interaction. “I Can’t Imagine Tomorrow” is an attempt to remind the audience how they interact everyday, and how easily they ignore the feeling of oppression that is resulted by misunderstanding or being misunderstood. The audience is welcome to relate, to feel and to look at themselves from the outside. Although the narrative is considered contemporary, the catharsis that the viewer experiences is the result of a deep-rooted need: the need of being a part of society, being noticed and valued.

*Disciplines:* Bohemi, Theater

### I can't imagine tomorrow

The method with which we perform this script has changed drastically since the first time we performed it. At first, the static relationship between the two characters led us to a static form performance. A white table in the center of the stage, formed the actions and movements in the space. This version was played few years ago within a university setting. However, when we decided to re-perform the same play, a new idea occurred to me. Although the relationship between the main characters is static, the everlasting effort they both put to keep the relationship static, is indeed dynamic. With the help of my background in dramaturgy, I reformed and reshaped many actions, movements, and *Mise-en-scène*. They worked all-together in service of the new idea and eventually became more solid, united and intertwined through the rehearsal sessions.

The dynamic and somewhat dreamy atmosphere was the key idea, as I chose to use white see-through silk curtains hung from the ceiling, and put small fans behind them in order for them to have a Brownian motion. Likewise, I asked the actor and actress to eliminate any extra actions or small acts. They were supposed to act the same way the curtains move in the wind: calmly dynamic, moving towards each other and recede again; a never-ending action.

The most interesting part of any play for me is the moment the viewers finally react to it. The intercultural aspect of our performance encouraged me to be willing to show the work around the globe.

**Production History:** Brakke grond-ITS festival Amsterdam-2015/ ITFoK festival- Sangeetha Nataka Academy-2016

**Video:** <https://vimeo.com/150934336>

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# Filippos Tsitsopoulos (London, United Kingdom)

Filippos Tsitsopoulos (1967) is a painter, installation, media and performance artist who explores the limits and the interfaces between performance and painting since the 1990s. His practice engages the spectator/participant to a “new” form of theatre that integrates performativity as a catalyst of our daily life. Theatrical conventions and props are applied to his visual practices such as masks made from living materials including animals or plants. He has worked as the external collaborator of the Educational Department of the Prado Museum in Madrid (2005 to 2012). He received his Doctorate studies in Fine Arts from the Complutense University of Madrid entitled “Irony in Art”(1990-1996) and he studied painting at the Fine Arts Department of the Aristotle University of Thessaloniki (1985-1990). The artist is currently producing his new film entitled “Kage where K for Kott” in London.

**Disciplines:** *Painting, Installation, Performance, Theatre, Video*

## Kage where K for Kott

Performance artist Filippos Tsitsopoulos designs series of live performances filmed in public spaces and art venues showing aspects of the everyday life of the character Mr Kott, inspired by the life and writings of the renowned theatre theorist Jan Kott. The artist employs fragments of Kott’s oeuvre in juxtaposition with his own personal childhood memories, having grown up with major theatre practitioners as the son of an actor, so as to reinvent Kott’s fictional life in London.

The artist envisions these interventions in spaces such as: the Serpentine Gallery, Frieze London, Tate Modern, Toynbee Studios, CGAC Santiago de Compostela, Colchester Centre /Antony Roberts performance Bus, Chelsea theatre, Southbank Queens walk, and the performative participation at the Jan Kott conference at the Rose theatre in Kingston London as a response to a recent article by Michael Billington that characterises Kott as the “largely forgotten Polish professor.” Billington wonders whether anyone still reads Kott and whether we acknowledge the impact he had on the British theatrical culture and his continuing relevance for theatre practitioners. Tsitsopoulos’ performative interventions in London, twice at the Tate Modern, are spread now all over the UK in Institutions attempting to reclaim Kott’s legacy in Britain so as to restore this recent invincibility and so as to reevaluate the largely forgotten Polish theatrical scholar as our contemporary.

**Production History:** The Serpentine Gallery, Frieze London, Tate Modern, Toynbee Studios Artsadmin, CGAC Santiago de Compostela, Colchester Centre /Antony Roberts performance Bus, Chelsea theatre, Southbank Queens walk, Fact Liverpool, RPH Gallery Madrid, The Rose Theatre Kingston, Eleftheria Tseliou Gallery Athens

**Video:** <https://www.youtube.com/watch?v=GuGF2fqSyR4>

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 <https://www.facebook.com/filippos.tsitsopoulos>



## Fisher Ensemble (Seattle, WA, USA)

As a composer and artistic director of the Garrett Fisher Ensemble, I create music-based blueprints that guide a collaborative process. Since 1994, I've created 13 full-length pieces inspired by such traditions as Noh Theatre and Greek Tragedy. By drawing on the power of these old forms, I bridge ancient and modern worlds of storytelling which are inspired by Eastern and Western music sensitivities. In creating, rehearsing and presenting these pieces, I encourage collaborators to tap into something archetypal in a way that's uniquely their own. The Wall Street Journal wrote, "Among American composers of his generation, Garrett stands out because of the way he's assimilated such diverse global influences...And he's successfully created a strong collaborative process for making multimedia productions that may be a sustainable model for independent 21st-century American composers."

I'm drawn to the formalism and mystery of ancient theatrical traditions, and fill them in with gorgeous visuals and sound and create sonic tapestries that are transformative, multivalent theatrical experiences. I want each piece to immerse listeners and viewers in a mythical and haunting world that is like no other. My work is a departure from theatrical trends which seek to distance or alienate the audience from what is happening on stage. Instead, I see my pieces as rites of passage which invite audiences to elicit a deeper level of awareness as they experience the performance.

***Disciplines:** Interdisciplinary Opera, Interdisciplinary Theatre, Multimedia*

### Monticello Wakes


MONTICELLO WAKES is an innovative, searing yet healing multimedia opera about Sally Hemings, her half-sister and owner Martha Jefferson, their man Thomas Jefferson, and the partial, ongoing triumph of a family (and a nation) over racism and hatred. Composer Garrett Fisher, librettist Tim Appelo and designer Tori Ellison convey the true saga of our first mixed-race White House through music, film, dance, historical artifacts, Hemings/Jefferson family stories, and Fisher's innovative style of history-based art, which The New York Times calls "a groundbreaking hybrid...a strong, unified and strikingly individual utterance of unambiguous beauty" and the Wall Street Journal calls "a distinctive, original, yet listener-friendly sound." It's a wildly operatic, scrupulously accurate tale, never more important than it is today, about a President who went bankrupt, left his white children destitute, yet thanks to Sally's courage freed his mixed-race children; two became self-made millionaires, and their great-grandson Frederick Roberts was California's first black legislator, a founder of UCLA and ally of Earl Warren. Monticello now invites Sally's offspring to reunions. The world premiere in Los Angeles featured a cast of dozens, including a gospel choir, Loyola Marymount University's chorus and the Fisher Ensemble, but it can accommodate smaller or larger casts, and features an educational component useful for schools, libraries, and cities. (Inglewood's Mayor proclaimed the first Sally Hemings Day in U.S. history in conjunction with the premiere, and installed a permanent bronze sculpture honoring Hemings at City Hall Library.

**Production History:** Loyola Marymount University, Los Angeles, CA

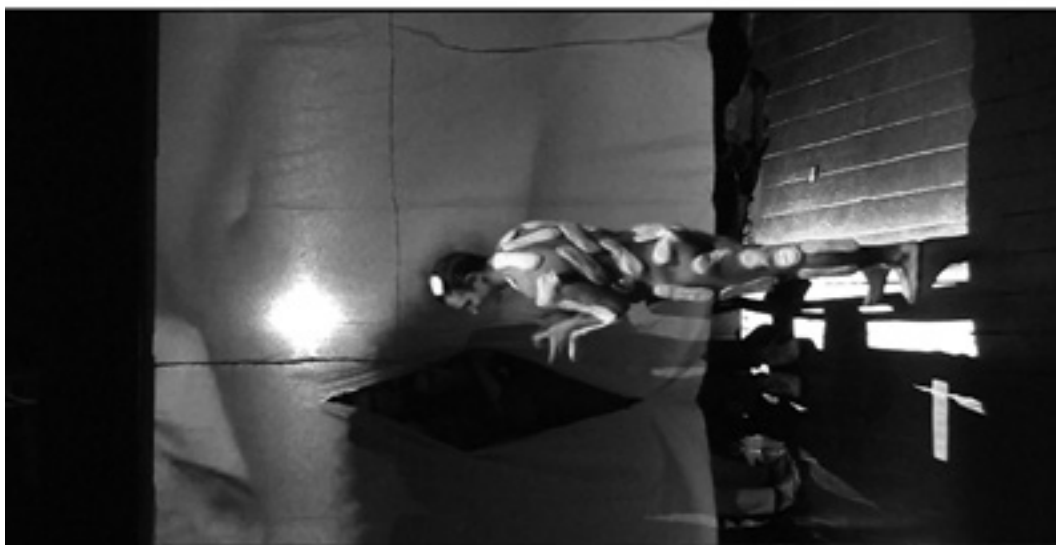
**Video:** <https://vimeo.com/album/3774110>

**Contact:** [fisher.ensemble@gmail.com](mailto:fisher.ensemble@gmail.com)

**Website:** <http://www.fisherensemble.org/>

 @thatgarrett

 <https://www.facebook.com/FisherEnsemble/>



## FRANES (Madrid, Spain)

Francisco Blanes (born in Argentina in 1973, lives in Spain since 1999) Studies Cinema and Advertising and holds three Master Degrees in Documentary Films, Performing Arts and Art Production and Research. Usually works in Site Specific and Intervention spaces, focusing his practice in “gender” and “language”, and giving a new lecture of “classic” masterpieces, using absurd and humor.

Starts participating in Festivals in 2007, when he stages the performance “Me siento Nor-Mal” at the Festival Espontani at Centro de Arte Santa Mónica in Barcelona, and participates in the collective Show IN- Formales with the performance “Rompecogliani” at La Poderosa and “Sonno Stanco ma non troppo” a site specific video performance helded in Areaodeon, Monza, Italy. In 2010 was commissioned a Site specific video performance, “Frayed”, at NauEstruch, where in 2012 becomes an artist-in-residence at the Performative Factory “L`Estruch” in Sabadell, Spain. In 2011 was commissioned a Site specific video performance at LP Ex-Festival organized by La Porta Dance Association, Barcelona, Spain. During late 2012 starts performing the “Venus Project”, which is shown at Matadero, Madrid and at Fundació Tapies in 2013, in the frame of the exhibition “Re- act feminism”. Then makes a new version at Antic Teatre during a “Strip tease” session commissioned by Liminal Gr. In 2014 presents the “Venus Project” at La Poderosa, Barcelona. Wins the prize “Primer Andar- Mostra de criadores emergentes” organized by the performative association “Quarta Pared”, Portugal. Also was performed at DT Theater in Madrid 2016.

**Disciplines:** *Performance, Drawing, Video, Photography, Instalation, Theater*

### Venus project

The Venus Project is a “Tableau Vivant” video installation performance that consists on re-staging famous paintings of naked women in Western Culture by the degenerate artist in which he imitates the positions of the paintings, guided by indications from the audience. The Venus project is a work in progress performance developed in the frame of the Master on Performing Arts and Visual Culture of arte-a.org and allways is performed in a different new version.

**Production History:** DT Theater, Madrid Spain, 2016, In-Presentables La Poderosa, Barcelona, Spain 2015, Quarta Pared 2014 Primer Andar- Mostra de criadores emergentes, Teatro das Beiras, Portugal, Fundació Tapies in 2013, in the frame of the exhibition “Re- act feminism”, Liminal Gr session “Strip tease” at Antic teatre, Barcelona, Spain, 2014

**Video:** <https://vimeo.com/121352913>

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**Website:** <https://franblanes.wordpress.com/>



@blanes\_iglesias



[https://www.facebook.com/francisco.blanes?hc\\_location=timeline](https://www.facebook.com/francisco.blanes?hc_location=timeline)





## Gabrielle Revlock (New York, NYC, USA)

I'm process-oriented and a primary focus is on shedding assumptions. My main approach is set myself against another force and explore the interaction. The force could be a person, situation, or an inanimate object like a hoop. (Halo, 2012; Unstructured Time, 2017) How we harmonize and oppose, how each thing unpredictably alters the quality and the perception of the other --sometimes that's the dance, and sometimes that leads to the dance. My expansive definition of "dance" means that I embrace the pedestrian and the virtuosic, and that I can inhabit a full tonal range, including especially undervalued registers such as not taking myself (or the form) so seriously sometimes. Performances may include text and audience participation. As *The Dance Apocalypse*, I create slapstick-feminist collaborations with Nicole Bindler. We are interested in the Q and A format as performance; critiquing spectacle and competition in contemporary dance; collaboration as a practice and lifestyle. My digital projects include a million-dollar kickstarter, *So You Think You Can't Understand Contemporary Dance?* a conversation with a 5-year-old, and a *Call for Funders*. Presenters include American Dance Festival, Abrons Arts Center, JACK, Center for Performance Research, Korzo, Yokohama Dance Collection, Gibney Dance Center, New York Live Arts, Seattle International Dance Festival, Joe's Pub at The Public Theater, Joyce SoHo, and The Annenberg Center for the Performing Arts. Funding sources include The Pew Center for Arts & Heritage, Independence Foundation, Pennsylvania Council on the Arts, and Puffin Foundation.

**Disciplines:** *Dance, Performance, Dance-Theater, Conceptual Art, Digital*

### Show No Show

Show No Show is an hour long duet created and performed by Gabrielle Revlock (USA) and Aleksandr Frolov (RU). The two met and began to develop the piece during a 3-week residency at Omi International Arts Center. In the work, two people get to know each other for the first time—two people who have few personal boundaries. They treat each other with a delightful immaturity, they role play to the most illogical extremes and their openness to each other is intoxicating but vulnerable, exposed. Funny and unpredictable, they move in the spaces between understanding and misunderstanding, play and power, tenderness and conflict; they open up fully to each other while moving to their own rhythms. The title, Show No Show, asks the audience to consider are they performing or is this real? Props fall apart, the music skips, and there is a palpable tension between the two performers. Emotionally and physically dynamic, this duet, a reflection of humanity, has brought audiences to both laughter and tears. PRESS: "Watching Show No Show at FringeArts is a pleasure." - *The Philadelphia Inquirer*; "It's a beautiful piece by two talented dancers." - *Global City*; "We are drawn into scenarios, many absurd, that nevertheless feel genuine." - *ThINKingDance*; "It's a smart, funny dance piece." - *Phindie*; "The dancers caught the viewers' attention from the first seconds." - *Uralady*; "I had the sense that I could write dozens of pages about the hour in the theater and still not cover it all." - *Solid Seam Consulting Blog*. Contact for full length video.

**Production History:** Creative Residencies: August 2014 - Dance Omi, December 2014 - PromoDance, March 2016 - American Dance Festival in cooperation with Culture Mill //// Performances: December 2014 - Na Grani Festival of Contemporary Dance, Yekaterinburg, Russia. March 2016 - FringeArts, Philadelphia, PA, USA. April 2016 - Omi International Arts Center, Ghent, NY, USA. August 2016 - Small Format Contemporary Dance Festival, Yekaterinburg, Russia.

**Video:** <https://vimeo.com/channels/revlock>

**Contact:** [info@gabriellerevlock.com](mailto:info@gabriellerevlock.com)

**Website:** <http://GabrielleRevlock.com>



@DanceApocalypse



<https://www.facebook.com/GRevlock>



## Gintare Minelgaite/GoraParasit (Kaunas, Lithuania)

Gintare Minelgaite is a performance & theatre artist, methodologist. Gintare was born in 1984 in Kaunas, Lithuania. In 2005, she completed a bachelor's in Acting at Lithuanian Theatre and Drama School, where she was a part of two theatre collectives: Keistuoliai and Arviras Ratas Laboratory. Since moving to London in 2006, she graduated with BA in Graphic Design, worked in companies such as Future Shorts and Secret Cinema as visual art director, and completed a master's degree in theatre directing. Whilst studying her Masters at Royal School of Speech and Drama, she began collaborating with the avant-garde theatre director Robert Wilson, Gintare is finished script and getting ready for her debut feature film - a collaboration with Dieter Meier. During year 2013 she directed & produced a number of successful stagings - '1001 nights in America' (Watermill Center, NYC; Berliner Festspiele), 'Bein Particular' (Nettle house, London); collaborations with Norwegian composer Steinar Yggseth - 'TUK TUK ANAMNESIS' (Kaunas Biennial), 'LOVE' (CAC, Vilnius; Siaullai Art Gallery, Siauliai; POST Gallery, Kaunas), 'SELF-FLES' (Siaullai Art Gallery, Siauliai; POST Gallery, Kaunas) and very recent Just Like In The Movies project part 1 'PSYCHO' (POST Gallery, Kaunas). Her conceptual interest lie in the synthesis of performance art, cinema and theatre; synthesis between neuroscience and art.

Gintare's next intellectual endeavor is a Phd that will focus on the synthesis between neuroscience and art.

***Disciplines:** Performance, Art, Theatre, Film, Neuroscience, Photography*

### Just Like In the Movies Part 1 'PSYCHO'

'Like in the movies' is an ongoing gintare's minelgaite's performative art project, which transports film into an unexpected aesthetic and perceptual domain. It is a project about film dedicated to people who like film: people, who have been affected by the relentless information flux of the contemporary neoliberal structures, thus, for one reason or another, know little about film, yet, are still attracted to great things and tend to re-appropriate classic and present approaches.

Act 1 'psycho' will be a two hour performance - staging compiled of many care fully chosen scenes from vast majority film noir form many decades classic film noir, 40s noirs, documentary-style noirs, prison noirs, menaced-women noirs, neo-noirs, tech-noirs & films that we believe are noirs. There were rarely happy or optimistic endings in noirs, very much like in modern world. Strictly speaking, film noir is not a genre, but rather the mood-style, point-of-view, or a tone of a film. The primary mood of classic film noir was a melancholy, alienation, bleakness, disillusionment, disenchantment, pessimism, ambi- guilty, moral corruption, evil, guilt, desperation and para- noia. As i believe, at this moment in time, we are deeply in this state of mood. Directing, Producing, Scenography, Video - Script, Costume, Methodology, Smell, Color Inner & Outer Organs - Gintare Minelgaite (lt)  
Performing Actors - Marijus Mažūnas, Ričardas Myka, Milda Alsienė (Lithuania)  
Composer - Steinar Yggseth (Norway)  
Lighting - Rui Monteiro (Portugal) And Gintare Minelgaite (Lithuania)  
Make Up - No Mess Make Up (Lithuania)

**Production History:** POST Gallery Kaunas

**Video:** <https://vimeo.com/196018576>

**Contact:** [tarpdury@gmail.com](mailto:tarpdury@gmail.com)

**Website:** <https://www.facebook.com/GoraParasit/>

 @goraparasit

 <https://www.facebook.com/GoraParasit/>



## Gosia Gajdemska (Berlin, Germany)

I'm a choreographer, dancer, performer and dance educator. Born and raised in Poland, living in Germany, based in Berlin. Author and director of dance and theater events, site-specific projects and socially/politically engaged art projects (with professional artists and immigrants, youth with behavioral difficulties, deaf and blind people). I graduated from choreography in Krakow/Poland (Art Alternative Studio), social pedagogy and culture animation at the University of Zielona Gora/Poland, instructor course "Improvisation movement and body symbolism" (Institut für Tanz und Bewegungsdynamik, Essen/Germany) and „Dynamic Body” Laban Movement Analysis Training (Trinity Laban Conservatoire of Music and Dance, London).

I have worked with many institutions and artists, among others with The Dramatic Theater in Warsaw, Center for Contemporary Art Ujazdowski Castle, The National Culture Center in Warsaw, Museum of Modern Art in Warsaw, Zygmunt Hübner Powszechny Theatre in Warsaw, Mazovia Cultural Institute and Cultural Education Center, The Grotowski Institute in Wrocław, Poste Restante Group in Stockholm, Plavo Pozoriste Theater in Belgrade, Tanzfabrik Berlin, Sophiensaele Berlin and K77 Studio in Berlin (since 2016 a board member and co-organizer of dance projects).

In my works I combine a variety of dance styles with somatic practices, performing arts and visual arts. I understand dance as a method of creation and communication, which give me possibility to analyze, commenting, re/define reality and to create alternatives to it. Ask, provoke dialogue, reflect on...

**Disciplines:** *Dance, Choreography, Physical theater, Performance, Movement, Installation*

### 12 minus 1

one ach! what a... how is it possible? question with a prize isn't it strange? perhaps the world is full of goods trains present inter twelve minus one  
\*based on poems by Kurt Schwitters

hundred years later... the world is full of goods trains...  
questions, doubts, conflicts...

coincidences, strategies, incorrect calculations, apparent precision, soft mistakes...  
in the world, in my mind, in my body...

This dance performance is inspired by DADA, its influence on contemporary art and by the reality in which we live.

Choreography/Dance: Gosia Gajdemska  
Music: Michał Talma-Sutt

**Production History:** Academia Theater in Warsaw // 11.09.2016 // created as a part of the project "291. Dynamics of Chaos"

**Video:** <https://vimeo.com/193754927>

**Contact:** [gosia.gajdemska@gmx.de](mailto:gosia.gajdemska@gmx.de)

**Website:** <http://www.gosiagajdemska.de>



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<https://www.facebook.com/GosiaGajdemska/>



# Gracefool Collective (Leeds, United Kingdom)

Gracefool Collective is a four woman strong company of dance makers. We make “post-intellectual-pseudo-spiritual- feminist-comedy-dance” for the modern day era. We make it collaboratively. We perform it collaboratively. And we write, design, devise, direct, manage, tweet, teach and play collaboratively. Gracefool came together out of a desire to make the work we wanted to see ourselves - clever, witty, genre-busting theatre that says something real. Our work is about serious stuff, without taking itself too seriously.

Since forming in May 2013 we have been twice shortlisted for the Vantage Art Prize, been commissioned by Northern School of Contemporary Dance, Yorkshire Dance and West Yorkshire Playhouse and regularly perform across the UK and Europe in venues such as The Place, Contact Theatre Manchester and Agitart Festival, Figueres. Gracefool were the 2014/15 beneficiaries of CATAPULT - a year long professional development programme delivered by NSCD, Spin Arts, and Yorkshire Dance awarded each year to the most exceptional emerging dance maker(s) in the North. We are the current CARP Artists for The Civic, Barnsley.

We believe in humour as a powerful tool to transform ideas and undermine social convention. We believe in the audience as a powerful tool to transform ideas and undermine social convention: our work challenges, provokes and entertains. With a unique blend of dance, comedy and theatre, Gracefool perform work in both traditional and non-traditional settings including; warehouses, office spaces, festivals, large-scale theatres and studio theatres.

*Disciplines: Dance, Theatre, Comedy, Physical Theatre*

## This really is too much

This really is too much started as a piece about performance of identity; through a process of almost two years of research and development, with mentoring support from Charlotte Vincent, Gillie Kleiman and Rod Dixon. The piece has become a work about our own identities as four women, observing and critiquing the ways we are forced to perform femininity in order to satisfy cultural standards of gender.

Part satire, part provocation, part rebellion, we wanted to demonstrate the absurdities and hypocrisies of such a rigid, binary gender system, and look at the power structures in place which reinforce this. The piece reveals four performers playing four characters; desperately attempting to fit into the narrow boxes provided for them - attempting political speeches, job interviews and talent contests, exposing life as one continuous performance. They fight themselves, each other and society's expectations. Their struggle is made clear in a compact hour of dance, theatre and music which both provokes and challenges, often leading to heated discussion and opinion sharing well beyond the end of the performance. Marked by the performers' constantly changing attire, we show how easily women are defined by roles society requires them to play.

”Kudos to Gracefool Collective, for proving sometimes it's not what you're saying, but how you're saying it that really counts... Entertaining first, then intelligent and meaningful on top. Gracefool Collective have set a standard in visual storytelling, whilst being unapologetic in what they say.” - Rob Ellis, A Younger Theatre

**Production History:** The Riley Theatre Leeds, The Place London, The Civic Barnsley, Contact Theatre Manchester, Blue Elephant Theatre London, Yorkshire Dance Leeds, Live Art Dining Leeds (as part of Leeds International Food Festival), Agitart Festival Figueres, Performing Britain East St Arts, Victoria Baths Manchester

**Video:** <https://vimeo.com/191343838> password: fool

**Contact:** [gracefoolcollective@gmail.com](mailto:gracefoolcollective@gmail.com)

**Website:** <http://www.gracefoolcollective.com/>



<https://twitter.com/gracefoolc>



[https://www.facebook.com/GracefoolCollective/?ref=aymt\\_homepage\\_panel](https://www.facebook.com/GracefoolCollective/?ref=aymt_homepage_panel)





## Greencard Wedding (New York, NY, USA)

JODY CHRISTOPHERSON is a performer/writer/media maker living in New York who creates theater inspired work that explores the intersections of technology and art. She makes entertaining, interactive work in hopes of directly engaging audiences to foster social change. Recent Works include: Greencard Wedding, (writer/performer) an indie rock musical with Skype film, Because You Are Good, a solo show, devised and performed by Ms. Christopherson, based on recorded interviews with Mabou Mines Associate Clove Galilee following the death of theater icon Ruth Maleczek, (2015 Innovative Theater Award Nomination), the interactive photography and sound installation published by iTunes, Necessary Exposure: The Female Playwright Project, (conceptual artist/photographer).

Additional acting credits include; performing Nannerl Mozart in the Drama Desk nominated solo show, The Other Mozart, Lincoln Center Film Society, Starring in Fine Artist William Leavitt's HABITAT at The Kitchen, The Public Theater, Classic Stage Company, Actors Theater of Louisville, Nebraska Repertory, Performance Space122, The Bushwick Starr, Ensemble Studio Theater, IRT, Working Theater.

Jody is also the creator of the New York Theatre Review, an indie theater blog featuring content by theater artists with a viewership of 1.5 million in 7 countries. She is a contributor to The Huffington Post, and has been a guest teaching artist at The Orchard Project and speaker at Mason Gross School of the Arts and Mensa. Member of Actors Equity Association and Dramatist Guild of America.

**Disciplines:** Theater, Film, Music

### Greencard Wedding

I created Greencard Wedding over Skype, when my band mate's visa expired and he had to leave America. It is the true story of our quest to get an artists visa and the way that I began to make film using Skype and use it during rock concerts.


Brooklyn 2012, where you can be whatever you want . . . until your visa runs out. GREENCARD WEDDING is a new play that is part rock concert, part international Skype Film. Musicians Joy Fine and Connel Byrne form the band - Greencard Wedding. When Connel's visa runs out the duo discovers they can't make music via Skype, but perhaps they can get an artist's visa or find a way to create their own. A true, bittersweet, rockin' love story of artistic triumph through technology and music. Performed by Irish/ American award-winning duo Jody Christopherson and Ryan McCurdy (Once, Broadway), who Time Out calls "talents to watch, not to mention a pleasure to hear."

**Production History:** The Brick Theater (New York) Dixon Place (New York), Miami Light Box (Florida), Carrie Morris Performing Art Center (Detroit MI) Always Lounge (New Orleans LA) Studios of Key West (Florida)

**Video:** <https://vimeo.com/153016858>

**Contact:** [greencardweddinglovesyou@gmail.com](mailto:greencardweddinglovesyou@gmail.com)

**Website:** <http://www.greencardwedding.com>

 @redheadjody

 <https://www.facebook.com/greencardwedding/>



## GREYZONE (Brooklyn, NY, USA)

Choreographer Lindy Fines cofounded GREYZONE with artist Justin Fines with the aim to further explore the intersection of dance, sound design, time-based media and the visual arts. Evening length works have been commissioned for Mike Perry's "Wandering Around Wondering" art space (Brooklyn, 2012) and FLICfest (Brooklyn, 2014). Their short film "Queens Duets" (2015) screened at the International Dance Film Screening (NYC, 2015), the Philadelphia Screendance Festival (PA, 2016), the Fine Arts Film Festival Santa Barbara (CA, 2016), and Salamanca Moves/Movies by Movers (AUS, 2016). GREYZONE were Liff Creative and Project Development residents at New Dance Alliance (NYC, 2015). Their most recent work "Drift" premiered at Abrons Arts Center as part of New Dance Alliance's 30th Anniversary Performance Mix Festival (NYC, 2016). The work included a costume collaboration with visual artist Maia Ruth Lee, a live original sound score by Justin Fines, and received funding from the Foundation for Contemporary Arts Emergency Grant. GREYZONE were residents at the Socrates Sculpture Park in Long Island City, Queens (August 2016) as part of Norte Maar's Dance at Socrates, culminating in a performance in the park. They have also performed at Movement Research at the Judson Church, The Flea, Dixon Place, and Brooklyn Arts Exchange amongst other venues.

**Disciplines:** *Contemporary Dance*

### Drift

'Drift' opens up the possibility for viewers to have an altered sense of time by use of slow steady pacing that builds to faster, sharper dynamics. Form is investigated as an uncovering, gradually revealed. The work suggests topography, and alternately figures standing against time, revealed and moved by natural forces. A neoformal movement language is utilized with symbols of mechanisms, clocks, monuments and hieroglyphics.

**Production History:** Abrons Arts Center, Socrates Sculpture Park

**Video:** <https://www.youtube.com/watch?v=aT0daUSYQeE>

**Contact:** [lindy@grey-zone.com](mailto:lindy@grey-zone.com)

**Website:** <http://www.grey-zone.com/>

 <https://www.facebook.com/greyzonenyc/>



## Group .BR (New York, NY, USA)

**Mission:** Group .BR's mission is to present Brazilian culture through the performing arts to the Brazilian community and multicultural, and physical theater enthusiasts. As the only Brazilian theater company in NYC, Group .BR is the voice of the yet unknown Brazilian dramaturgy in the city presenting their productions in both Portuguese and English.

**Bio:** Group .BR was born out of the love that its founders, Andressa Furletti, Thiago Felix and Debora Balardini, share for their Brazilian roots. The company started working in 2011 with a public reading of the play *Cerimônia do Adeus* by Mauro Basil. In 2012, .BR produced *A Serpente*, by Brazil's most known and controversial dramaturges, Nelson Rodrigues. With sold out performances and a nomination to the Brazilian Press Awards, it was clear that the work should continue.

In 2013, *Infinite While It Lasts*, .BR's first devised work based on the live and work of Brazilian poet and composer Vinicius de Moraes landed on the bohemian bar Nublu in East Village. A second run of the show happened in 2014 for four weeks. The show was nominated to the Innovative Theatre Awards for Outstanding Choreography/Movement and a Brazilian Press Awards nominee.

The company is fueled by the sense of responsibility and willingness to transcend what is already known of Brazilian culture in the world. With five years of existence, .BR grew considerably and its future looks very promising considering the success of the 2016 production *Inside The Wild Heart*, inspired on the life and works of Brazilian-Jewish writer Clarice Lispector.

**Disciplines:** *Theater*

### Inside the Wild Heart

*Inside the Wild Heart* is a fully immersive theatrical experience showcasing the work of Clarice Lispector, Brazil's most acclaimed female writer. The show transports audience directly inside Lispector's heart creating an experience that encourages audiences to engage with literature on a sensory level.

Conceived by Andressa Furletti and Debora Balardini and directed by Regina Miranda, the show integrates visual arts, film, music & performance art, which embodies the writer's deepest feelings, serving as an entry point to Clarice's incredible work, still mostly unknown in the US. Five actors and one dancer embody the writer's biggest themes such as identity, solitude, madness, violence and freedom accompanied by Mario Forte on the electronics and violin.


The audience is free to choose who to follow, where to go, how long to stay in each room and if they want to participate or not. Starting with the question "If you were yourself, what would you do?", *Inside the Wild Heart* opens the doors for the audience's curiosity and creativity and reminds us that "Getting lost is also a way".

**Production History:** Immersive Gallery

**Video:** <https://vimeo.com/194610384>

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 <https://www.facebook.com/group.br.com>



## gruppo nanou (Ravenna, Italy)

gruppo nanou created in Ravenna in July 2004 by Marco Valerio Amico, Rhuena Bracci and Roberto Rettura, as a meeting place of different research fields that characterize the work of each artist: the body, the sound and the image, that communicating one with the other find a common language that gives life to an organic work.

gruppo nanou focuses its research on the body, defined as: body/sound, body/object, body light, which are all involved on the same level of the body of the performer. In this way the performer becomes just a sign among the signs and the choreography is used as the common language of the various artistic specializations. There is a choreography of the image, the movement of which is given by a distinctive use of light. There is also a choreography of the sound, which accompanies, suggests and sometimes reveals the meaning itself of the body and of the subject.

**Disciplines:** *Contemporary Dance, Performing Arts, Visual Arts*

### Xebeche

For the first time Nonou deals with the choreographic octet structure.

Proceeding with a defined creative strategy, based on the formalization of the figure through its boundaries: internal space is like specific reference frame projecting geometrical lines as well as imaginaries. Anthropomorphic shape unescapably conflicting with the geometrical fence.

The structure is a continuous mutation that follows (otherwise) the character's transition and the transformation produced by him to the space.

The fence geometry takes on the rhetorical test of perfection, as it is functional to the triggering on the internal figure, disoriented in an impossible centre.


It is an endless long take unfolding until it becomes a knot and explodes.

**Production History:** Ravenna Festival, Festival Ammutinamenti, Da vicino nessuno è normale, Teatro Comunale di Vicenza

**Video:** <https://vimeo.com/170856223/49ecaa264c>

**Contact:** [info@grupponanou.it](mailto:info@grupponanou.it)

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 [@grupponanou](https://twitter.com/grupponanou)

 <https://www.facebook.com/grupponanou>





# Hassan Christopher & Megan Weaver (Austin, TX, USA)

Hassan Christopher is a director, choreographer, writer, visual artist and performer. Driven by curiosity and passion for finding connections between seemingly unrelated things, he creates experimental and cross-disciplinary movement driven works informed by contemporary/urban movement aesthetics. His current work investigates the relationship between movement, abstract personal narrative, technology and social ecology. Other recent projects include collaborating and performing in Kelly and Gerard's *Timelining* (2015) at the Guggenheim; and *ANIMIS Movement* (2013), a cross-disciplinary collaboration exploring the impact of globalization on indigenous cultures.

Megan Weaver is a director, deviser and playwright. Her aesthetic is shaped by ensemble practice, cross-disciplinary collaboration, social consciousness, and the intuitive discernment of her Quaker heritage. She is committed to the theater as a space for co-creation, and frequently experiments with ways of transforming and activating the audience-artist relationship. Recent projects include *The Belief Project* (2015), which explored American gun culture through a hybrid lens of Peter Pan's *Neverland* and Newtown, CT; and *The Seven Layers of Bastian Bachman* (2014), an immersive theatrical fugue set in the malfunctioning mindscape of a dying composer.

*Disciplines:* Dance, Theatre, New Media, Devising, Interactive, Storytelling

## Ghost Card

Culture shock. Loss of a parent. Gambling addiction. A psychedelic gnome. These and other tales come to life in *Ghost Card*, a site-responsive performance collage of crowdsourced true stories. Each performance features 28 true stories curated from a growing pool of nearly 200 so far. A gang of Hungry Ghosts "feeds" on these stories through movement, spoken text and an interactive game of cards. The Ghosts reveal each story in chance order through a dynamic flow of vignettes that overlap and counterpoint in combinations unique to each performance.

An immersive radio soundscape, accessible via smartphone, is broadcast live during the show, weaving the voices of the original story contributors with the music and textures of the Ghosts' world. The show's flexible, self-guided experience design allows audience members to stay for as long or as little time as they choose, and to opt in and out of the participatory elements at will.

*Ghost Card* is designed to be adapted to indoor and outdoor public spaces such as parks, plazas, public art installations, galleries, museums and community centers. With each site, new stories are collected and woven into the existing structure, creating a living story tapestry that takes on the personality of each community it touches.

Audience feedback for the premiere of *Ghost Card* was overwhelmingly positive. "I felt surrounded by the warmth of a memory," recalled one audience member. "That feeling stayed with me for days after the performance." Another described the performance as "part StoryCorps and part *Walking Dead*."

**Production History:** Hudson River Park, New York, NY (August 2016), Socrates Sculpture Park, Queens, NY (September 2016)

**Video:** <https://vimeo.com/193830366>

**Contact:** [go@ghostcardshow.com](mailto:go@ghostcardshow.com)

**Website:** <http://www.ghostcardshow.com>

 <https://www.facebook.com/ghostcardshow>



# Heartefact (Belgrade, Serbia)

Heartefact creates, produces and supports contemporary and engaged cultural and artistic creativity, and thus creates the conditions for producing a new generation of progressive individuals, since its creation in 2009. It strengthens critical awareness and builds an open and free society in the region of the Western Balkans through creative, expert, and artistic exchange

Ever since its establishment Heartefact has been committed to creating a regional cultural space which is responsible towards the past and builds a secure future. It gives a special attention in its work to marginalized and discriminated social groups.

So far we have produced more than 50 art programmes in the theatrical and visual arts, published over twenty authors of contemporary drama, supported over 80 programmes through the foundation, and organised over 100 exchanges in the region.

The concept authors of the performance are Andrej Nosov and Srđan Peđić, the co-authors and performers are Janko Dimitrijević, Jelena Graovac, Nevena Negojević, and Marina Mićović.

**Disciplines:** *Performance, Theatre, Multimedia, Storytelling, Video, Photography*

## 48 hours of awakeness

The performance “48 hours of awakeness” was created out of need to be heard instead of being silent, out of need to support the voices of those in search home and peace, forced to stand and wait silently behind metal fences, walls and borders, hoping for a better future.

The first performance took place in Belgrade, in December of 2015., at a moment in which thousands of refugees came to the city. Thousands of people were waiting for someone to let them stay or move further. In that period, a group of artists decided to collect their stories, gathered in The Red Book. Today, The Red Book counts hundreds and hundreds of pages filled with refugees and migrants stories and confessions. Because of the importance of being heard, we decided to take responsibility for 48 hours of uninterrupted reading of personal stories, and we invited the audience to join us. The whole performance is recorded and live streamed.

This is a call for awakeness, for solidarity, a call against silence. This is theater. This is performance. This is visual art. This is practical. This is theory. This is contemporary. This is traditional. This is European. This is nothing compared to life. This is an attempt to be human.


The performance is accompanied with video works “Solidarity” (by Andrej Nosov) and Cello (by Srđan Peđić) and photographs of Marko Drobnjaković, from his cycle “On the road”.

**Production History:** G12 HUB (Belgrade, Serbia), Holzmarkt (Berlin, Germany) Cultural Center of the Republic of Serbia (Paris, France), Java gallery (Sarajevo, Bosnia and Herzegovina)

**Video:** <https://www.youtube.com/watch?v=bvjwMWzMg0I>

**Contact:** [info@heartefact.org](mailto:info@heartefact.org)

**Website:** <http://www.heartefact.org>

 [@heartefact\\_](https://twitter.com/heartefact_)

 <https://www.facebook.com/HeartefactFund/>



## Heather Litter (New York City, NY, USA)

Heather Litter is an actress and performance artist originally from Georgia but now calls NYC her home. She is a member of Big Art Group, touring internationally and in the states. Hebbel Theater, (Berlin, Germany), Festival d'Automne à Paris (Paris, France), Wiener Festwochen (Vienna, Austria), REDCAT (Los Angeles, CA), and Yerba Buena Arts Center (San Francisco, CA). Go to [bigartgroup.com](http://bigartgroup.com) for a full listing.

In New York she has performed at The Kitchen, La MaMa, Abrons Art Center, P.S. 122, Bruno Walter Theatre Lincoln Center, Joe's Pub, The Wild Project, HERE Arts Center, The New Museum, Guggenheim Museum and BAM Avery Fisher Hall. She produces a reading series W.O.(e).R.D. Women of experience read Downtown. She is also the recipient of the 2014 Fox Fellowship with The William and Eva Fox Foundation and TCG with La Mama ETC. As part of her Fellowship she wrote and performed her solo show Lemonade which premiered at La MaMa to sold out audiences this past April 2016.

Heather's work focuses on female empowerment, sexual empowerment and a lil southern gothic. Telling stories about the kaleidoscopic metamorphosis that all women go on through on this life's journey. The Relationships we have with each other. Where do we come from and how that affects our adult life. Our human reactions to actions and experience from our past. The memories that trigger and effect our future and forms us into the woman we are today. Always reinventing and always bold and inspiring for young woman.

*Disciplines: Theatre*

### LEMONADE

Heather came to the Big Apple to become an actress. She worked her way up the ladder, playing hookers, junkies, and strippers. You know, the parts that most actresses are afraid to play. Then came the role of a lifetime.

Heather Litter's gripping, funny, heartfelt solo show explores how women are treated both onscreen and off. Her adventures as an actress and NYC downtown darling are mixed with calls back home to her ill but steel magnolia of a mother, whose southern roots are so strong they can suffocate. Navigating the absurd misogyny of our media verse and the choices you make can follow you around for life.

Lemonade turns female exploitation on its head, and offers redemption to any woman who has even been typecast.


Heather Litter and La MaMa ETC are participants in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Foundation and administered by The Theatre Communications Group.


**Production History:** La MaMa ETC NYC 2016, Afterglow Festival, Provincetown MA 2016, Special Effects Festival NYC 2017

**Video:** <https://vimeo.com/189201187> (must contact artist for password)

**Contact:** [heatherlitter@gmail.com](mailto:heatherlitter@gmail.com)

**Website:** <http://www.heatherlitter.com>

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# Hector Canonge (New York City, NY, USA)

Hector Canonge is an interdisciplinary artist, curator, educator, and cultural entrepreneur based in New York City. His work incorporates the use of new media technologies, cinematic narratives, Live Action Art, and Social Practice to explore and treat issues related to constructions of identity, gender roles, and the politics of migration. Challenging the white box settings of a gallery or a museum, or intervening directly in public spaces, his performances mediate movement, endurance, and ritualistic processes. Some of his actions and carefully choreographed performances involve collaborating with other artists and interacting with audiences. He has exhibited and presented his Performances Art work in the United States, Latin America, Europe and Asia. Canonge founded and organizes ITINERANT, Annual Performance Art Festival in NYC, and the programs TALKaCTIVE and LiVEART.US hosted at the Queens Museum and the Bronx Museum of the Arts. He launched the independent projects: ARTERial Performance Lab (APLAB), initiative to foster collaboration among performance artists from the Americas; PERFORMEANDO, a program that focuses on featuring Hispanic performance artists living in the USA and Europe, and PERFORMAXIS, an international residency program in collaboration with galleries and art spaces in Latin America. He conducts the experiential residency program CONVIVIR from MODULO 715 his new living-experimental-studio lab in Queens, New York City.

***Disciplines:** PerformanceArt, LiveArt, NewMediaArt, SocialPractice, InterdisciplinaryArt, Performance-DanceTheater*

## TAUTOLOGY OF DREAMS AND NIGHTMARES

TAUTOLOGY OF DREAMS AND NIGHTMARES is a multimedia performance that integrates dance movement, visual poetics, and corporal resistance. The durational work is divided in three parts: "Gilt," an exploration of migrant assimilation, "Natural," an evocation to the discovery of Self, and "Cessation," a contemplation of solitude and the need for human connections. Executed over a period time, the ongoing actions of the performance explore the contradictions embedded in the subconscious process of creation. The performance oscillates between awareness and unfamiliarity where the artist treats notions of Self and Other, immediacy and distance -the here and there- and examines his own confinement and freedom.

"After living outside of the United States for three years, working and presenting work in Latin America and Europe, I returned to New York City in late 2015. The new beginning was a challenging process of re-instating myself in the life that I once had. This project is the result of many nights of uncertainty where hope and fear collided, joy and sadness mixed, and dreams and nightmares were opposing forces but a tautology of my existence."

TAUTOLOGY OF DREAMS AND NIGHTMARES was presented in the United States and in various countries in Latin America over a period of four months, April to August 2016.

**Production History:** Galerias de Antigua Academia de San Carlos, UNAM, Mexico City; Centro de la Cultura Plurinacional, Santa Cruz, Bolivia; Universidad ARCIS, Santiago, Chile; Universidad Nacional de Cordoba, Argentina; Cloying Parlour, New York City, United States.

**Video:** <https://vimeo.com/hectorcanonge> OR <https://www.youtube.com/hectorcanonge>

**Contact:** [hector@hectorcanonge.net](mailto:hector@hectorcanonge.net)

**Website:** <http://www.hectorcanonge.net>



@hectorcanonge



<https://www.facebook.com/hectorcanonge>





# House Pencil Green (Pensacola, FL, USA)

House Pencil Green is a design/art collective.

House Pencil Green creates projects equally influenced by vernacular performing traditions and the history of children's television. We are, each and every one of us: ritual, costuming, trash, drag, science fiction, motion graphics, comic books, architecture, and puppetry junkies.

House Pencil Green sits at the intersection of post-dramatic theatre and sculpture, on the corner of time-based media and installation, just a block north of video and performance art.

At House Pencil Green, pre-recorded and live-produced video elements interact with built and modified objects, environments, and live performance. Events further the evolution of the space (including the ethereal spaces of the close-circuit networks and live-streamed video) for the duration of the exhibition/performance.

With House Pencil Green, various and simultaneous harebrained investigations into the nature of the media, juxtaposed in the delineated space of performance, installation, and exhibition, seek to understand our contemporary sublime.

Through the development of interactions among objects, environments, and technologies, House Pencil Green simultaneously courts and resists a relationship with narrative inquiry.

In House Pencil Green, the cockamamie and the structural collaborate with the automatic and the schematic to form an absurd choreography of space, time, and action.

House Pencil Green is directed by Joseph Herring and Amy Ruddick.

**Disciplines:** *Ritual, Trash, Drag, Science-Fiction, Architecture, Puppetry*

## The Exploding Box

The Exploding Box: The Exploding Box uses illustration, acousmatic sound, motion graphics, puppetry, and sound poetry to explore the 'exploded view,' a Renaissance diagrammatic construction in which an object is represented as if there had been a small controlled explosion emanating from its middle, causing the object's parts to be separated from its nucleus. The Exploding Box twists conventional notions of duration into a commercial/advertising/designed experience. In The Exploding Box, Wolfgang von Goethe, Friedrich Nietzsche, Ferdinand de Saussure, and Jules Verne participate in a ritual game of chance in which the only things that are black and white are everything in the visual field. Replete with perpetual postponement, over-brimming with anticipation, chocked full of literal and metaphorical nuts, The Exploding Box is an acoustic horror vacui in which logics blur, and the lines between the poetic and the academic become as fuzzy as those between the phonetic and the semantic. It also smells good.

**Production History:** Miami Performance International Festival

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**Website:** <https://house-pencil-green.com/>

 <https://www.facebook.com/housepencilgreen>



## Ida Ho (Helsinki, Finland)

The group Ida Ho was founded in 2010. Ida Ho works in the peripheral areas of performing art and is a multi-artistic group. For Ida Ho it is characteristic to mix different genres and to use visual images. Ida Ho also takes scientific research and philosophy as part of its performances.

Ida Ho brings the marginal and non-existing elements visible and meaningful. Performances travel between performed fiction and intimacy. The atmosphere is often absurd / bizarre and the characters are grotesque. The themes vary from humorous light absurdity to death, political murder and the nature of decay.

Ida Ho has performed in unusual places, such as unused basement vaults or the backroom of an antique shop. Often these places demand the audience to share comparably small spaces with each other as well as with the performers. There is interplay between distance and intimacy in the performances of Ida Ho.

Ida Ho examines the (different) ways of being. The group avoids explaining and analyzing, as well as laws and rules. Ida Ho also believes in non-understanding, intuition, collective thinking and doing.

*Disciplines: Performance Art*

### Apinoiden kuningas / King of Apes - lecture on the human being

“All you need is egg. You don't need anything else except a drop of art, perhaps a small sound installation. 99 farts or an artist with his pants down spreading diarrhea fluid on the couch, stomping shit to carpet. Egg and art, it separates the home of a man from the home of an animal. The egg falls, the artist laughs, shit stinks. The egg will crack, the artist's skin flakes off, the parchment rustles on the floor. The yolk, the egg white and the eggshell.

The eggshell on your head is a cute chick hat or you can arrange it on your crotch as an Easter surprise. Ha ha ha multi-colored eggs, children in Africa, gender sensitivity, a picture without content - it is an eggshell. I put the egg into my ass, I hide it there inside of me, I incubate it, I make art.”

King of Apes is a performance about the human being. The material for the lecture was collected by a questionnaire survey: the topics in this survey were 1) human nature and behaviour, 2) man and environment, 3) the roles of man and 4) man and art. The performance presents the results of this human research and verifies the results by absurd empirical tests.

The lecture is not structured logically. It is built on irrational situations and moods. The performance questions scientific research and art. The performance laughs at the human inability to understand reality and himself. The performance builds irrational bonds between scientific research and reality.

**Production History:** Space for free Arts, Helsinki

**Video:** <https://www.youtube.com/channel/UC-Ap06rK6bOHfoVGBI9jROW>

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 <https://www.facebook.com/idaidahoho>



## INGA.A & NAOMI.B (Berlin, Germany)

Naomi Boyce and Inga Aleknavičiute are interdisciplinary theatre artists collaborating on live performances.

Their first work is *NO SYMPATHY FOR CRYING MAN*. Their second piece, *GOLDEN CALF*, premiered in Fredrikstad, Norway at the Norwegian Theatre Academy during the House and the Lights Festival. The work used the biblical tale of Aaron and the Golden Calf as a basis to consider the power of symbols and artistic intention.

In their work, they investigate the uncanny and the sublime, the place where holiness can also be something rotten, where pleasure can be negative. The works they create are image based, with original texts.

Currently they are working on *ADAM*, a new work for the theatre about migration and isolation.

Inga Aleknavičiute is an artist creating performances for the theatre, stage designs, drawings, sculptures and installations. Her works include “*BEASTS*” at the Norwegian Theatre Academy, “*Music for Many Ears*,” and “*The Abundant Song*,” at the Folkoperan in Stockholm, Sweden. She has created numerous installations including “*Silent transformation of working society*” at the Berger Museum and “*White Bears*” at the Watermill Center in New York.

Naomi Boyce is a director and dramaturg from New York City. From September 2015-July 2016 she was a Fulbright scholar. She dramaturged “*The Most Unsatisfied Town*,” at the English Theatre Berlin | International Performing Arts Center, /*VANITAS*/ at Dixon Place, and has assistant directed under Sharon Fogarty (*Mabou Mines*) and the Brooklyn-based company *Polybe + Seats*. Graduate of Barnard College, Columbia University.

***Disciplines:*** *Theatre, Performance*

### NO SYMPATHY FOR CRYING MAN

Inga Aleknavičiute, direction, sound, light / Naomi Boyce, dramaturgy / Robert M. Johanson, text, sound, performance / Per Magnus Barlaug, performance / Simonas Apšega performance

*NO SYMPATHY FOR CRYING MAN* is a performance about decay, the vacancy of daily routines and unavoidable entropy: the common inner rot of everyman.

Performed by two men and a young boy, *NO SYMPATHY FOR CRYING MAN* considers environmental climate change vis-à-vis inner climate change, that is, the fractured internal climate of the individual. As he decays, his links to fellow humans and to his ancestors is lost—he becomes detached and an ordinary loneliness prevails. Told through a series of distinct images—a man lectures the audience about mitochondria, while another man suffers beside him, a young boy plays alone with a remote controlled car, a giant scroll rolls across the floor revealing the words “*Man Falls Down*”—the performance traces the loss and remoteness of a man looking to connect to a space, to a fellow human, to an object or to himself.

*NO SYMPATHY FOR CRYING MAN* was first workshopped at Blå Grotte in Fredrikstad, Norway and was further developed and presented at the Lithuanian National Drama Theatre in August 2016. The duration is 50 minutes.

**Production History:** Lithuanian National Drama Theatre

**Video:** <https://vimeo.com/193723820>

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**Website:** <http://archive-itoh.tumblr.com/>



## Isabela Cavallin (Curitiba, Brasil)

Isabela Cavallin (born in 1977, Cianorte, Brazil) is a Brazilian visual artist and actress. Began his artistic work with the performing arts in 1995. She played in several theatrical spectacles; worked characters from great authors of literature. In 2012 she entered the School of Fine Arts and graduated in painting; finishing the course with works in video art, which works until today. She currently holds a master's degree in Communication and Languages with an emphasis on cinema, deepening research on video art and performance. She also paints, sculpts and works with photographic performance.

**Disciplines:** *Performance, Video Art, Painting, Drawing, Cinema, Theater*

### Aphasia

In this video performance Aphasia I position myself on camera, shooting the device and start the performance; it records a lonely and introspective process, aiming to Improvisation defined script. Even if the frame shows only the face, my physical presence, my body is the center and the speaker of the event, involving it. In this "improvisational verbal speech", which is the agent of my talk, I discuss on a series of intimate and political issues - emerging from a tense relationship with everyday. A previously prepared speech and developed according to certain information, images, videos, movies and other actions performáticas. I chose not to use verbal language because there is a text that would not be heard or read by subtitles - perhaps offensive, very intimate elements; and also to give freedom to the receiver to identify and absorb that is most familiar, most people; the viewer is necessarily a participant. The audio that overlaps the speech offers a discomfort and strangeness the viewer, proposing - perception / share - a particular reflection in each individual, he is a participator. Speech is only visibly present - is not allowed sonically, is unspoken. In this "self-portrait" redeem my memories, my experiences and end up deconstructing all the formality of these situations and recovered transporto to video a reinterpretation of conventional experiments; long and short term memories are inserted in this script, but are hidden in order to limit the immediate perception of the viewer.

**Production History:** Memorial de Curitiba, cidade de Curitiba, galeria em São Paulo

**Video:** <https://archive.org/details/AFASIAIsabelaCavallin>

**Contact:** [isacavallin@hotmail.com](mailto:isacavallin@hotmail.com)

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 <https://www.facebook.com/isa.demeterco>





## Izabela Maciejewska (Łódź, Poland)

Izabela Maciejewska Born on 25 July 1975. A graduate of Academy of Fine Arts in Lodz. She defended her diploma thesis in 2002 in the Multimedia Department and Photography Laboratory at the Visual Education Faculty. A graduate of the L. Schiller National Film, Television & Theatre School in Lodz (PWSFTviT), where she defended her diploma thesis in 2007 in the Creative Photography Laboratory at the Cinematography and Television Production Department.

The scope of her activities encompasses installations, video art, photography and sculpture. She combines various media in her works. The major theme of her formally diverse productions is metamorphosis – transformation of one form into another. In her work tackles the problem of loneliness, stigmatization and alienation of a human being - „ misfit”; sense of exclusion and the search for own identity. Izabela also touches the topic of universalism, the collective unconsciousness concept and the ritual nature of art.

Awards and distinctions:

1995 - 2nd place in the National Photography Competition for Art Schools – Young Art, Gdynia, Poland

2002 - nominated to an award for the film Sacrum , 3rd National and 2nd International Independent Film Festival Film of Tomorrow 2002, Warsaw, Poland

2014 - People's Choice Award, Passion for Freedom, 6th London Art Festival 2014.

2016 - Finalist of competition Open Call / Think Tank lab Triennale International Festival of Contemporary Drawing, Wrocław

2016 - Finalist of „CELESTE PRIZE 2016”, 8th International Contemporary Art Competition, London, UK

**Disciplines:** *Installation, Performance, Photography, Sculpture, Video Art, Painting*

### Night Will Fall

The performance, with the title taken from the British documentary *Night Will Fall* by Andre Singer, was conceived by the Polish visual artist – Iza Maciejewska. This performance art follows on the project that provided Izabela with the main award at Passion For Freedom Festival for work entitled “Ghetto XXI” in 2014. There she expressed her concern about contemporary human condition, the increase of intolerance, incomprehension for equality and fear of otherness. Concern about resurfacing nationalism and racism leading up to despising others. That very emotional work, deeply moved many viewers who had to face their own reflection upon the subject. Holocaust references naturally were the part of whole project but the core of it was to transcend past to future, just as rainbow stripes reminded about limiting man's freedom: regardless the time there are always different groups of people that are the target of discrimination: Jews, gypsies, non-heterosexuals.

In her *Night Will Fall* event, artist quits universality of her message for a determined activity –on behalf of the non-heteronormative victims she fights for their placement in Second World War history as it still remains troublesome and dissembled. During the last Equality Parade in Warsaw Iza appeared with a banner saying „We remember about non-heteronormative victims of Nazism” , provoking, a bit spoiling the party, but also inviting everyone to discussion. Challenging the memory about the past and tying it with present to straight things out. Because without our history lesson learnt, then the *Night Will Fall*. Again.

**Production History:** The Marek Edelman Dialogue Center in Łódź

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**Website:** <http://www.izabelamaciejewska.art.pl>



## JamBelArts (Leeds, United Kingdom)

JamBel enable the expression of overlooked stories using exciting and offbeat aesthetics and specifically developed live music.

We aim to make work that appeals instinctively to the widest possible audience, exploring our deepest human vulnerabilities and instincts, using our individual histories and shared pre-history to develop communication that traverses boundaries. We like to investigate the places where our concerns and problems intersect, to find how cultural significance can be emphasised or subverted in order to bring people together. We believe performance should be for everyone and never shy away from difficult issues.

JamBel consists of James Brigden and Arabella Murray-Nag. James trained at East 15 Acting School then ran his own theatre company for three years touring nationally and creating site-specific works. Bella studied Environmental Art and Sculpture at Glasgow School of Art and completed residencies in both Japan (Aso City sponsored by Kumamoto Prefectural Government) and San Francisco (California College of the Arts). Her sculpture became increasingly interactive and performative, with the live element intrinsically defining its nature. Together James and Bella began making performance and workshops, showing at The Edinburgh Fringe in 2015 and as the first artwork and free exhibit at Europe's largest travelling fair in Hull, before both doing an MA in Performance at Leeds Beckett, where their latest piece was born.

**Disciplines:** *Performance Art, Live Art, Theatre, Interactive Installation, Painting And Printing, Sound-scaping*

### Marsupial Sapien

Marsupial Sapien is a very unusual phenomenon; something we've never come across before. She is beautiful, powerful and more than a little bizarre.

Featuring a creature desperately trying to rebuild her identity as her body spirals out of control in a relentless drive to create new life, Marsupial Sapien is a piece about the origins of the body and how that expresses itself in our instincts. It addresses a discordant, unharmonious relationship with the body in a hypothetical, un-gendered way, set to a compelling live sound score.

What does it mean to create new life? Where does our body end and otherness begin?

Perhaps her paintings will help us understand. Produced in a frenzy one night as she begins to remember herself again, the emotional works are catalogued around the piece for the audience experts to give their insights quickly. She is much more active today...

Marsupial Sapien requires darkness for the full effect so would be an indoors or a night time outside exhibit. The performance is suitable for galleries, museums, trade shows, festivals, street festivals and live art spaces. Minimal lighting is required and the exhibit tours with its own p.a. system. Our own lighting can be provided. The performance works best in spaces that are at least 9m sq. The audience is invited to walk around the space. Several drawings are exhibited in the installation. The piece lasts thirty minutes, but can be performed several times throughout a day.

**Production History:** Live Art Bistro Leeds, House 14 Leeds Beckett University.

**Video:** link to come, video in development.

**Contact:** [arabellafrances@hotmail.co.uk](mailto:arabellafrances@hotmail.co.uk)

**Website:** <https://jambelarts.wordpress.com>

 @JamBelArts

 <https://www.facebook.com/marsupialsapien>



# Jana Astanov (New York City, NY, USA)

## BIO

Jana Astanov is a poet and multimedia artist, currently living in New York.

Born in Poland she studied visual anthropology in Poland, philosophy and linguistics in France, and arts in the UK. Her work includes poetry, performance, new media, installation and photography.

## ARTIST STATEMENT

Anthropology, philosophy and an early fascination with theatre, especially the ritualistic meditative kind are the roots of my artistic practice. The Shamanese, the go-between medium, revealing the will of the divine and connecting the tribe with its vital force, can be compared to the Platonic concept of the Poet / Artist who translates the meanings of cosmic consciousness for the rest of us.

***Disciplines:** Performance, Poetry, Installation, Sound Art*

## INSIDIE HER HEAD

Performed as part of NYC Poetry Festival in July 2016 on Governor's Island, this piece consisted of a sound installation, site specific sculpture and a performance.


The sound installation was featuring the head of Medusa metamorphosed into a tribal totem and fitted with a sound system so each person wearing it was instantly taken into She-Universe of female creativity. I made a sound collage mixing poetry of well known authors with the works of other female artists who answered my open call as well as poetry of my collective Red Temple.


I intended to create a performance in response to the site, once I was on the island I decided to stage the event by the local monument turning it into a sculpture celebrating female authors and artists. The piece was performed during two days of the poetry festival. On the first day "Inside Her Head" began as I wrapped the structure in wire and red transparent material then invited each person to write a name of a female writer or poetess and attach it to the instantly created monument. I was also circulating the totemic sound headpiece encouraging people to immerse themselves in the world of Medusa, an archetype of a strong female wanting to communicate emotions and experiences belonging to the realm of women. Through poetry, installation and sound I was seeking to express the need for feminine world to be acknowledged as an equal part of the human experience.

**Production History:** NYC Poetry Festival Governor's Island, PointB Gallery Williamsburg

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 @JanaAstanov

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## Janice Perry (Vermont, USA)

Janice Perry has toured and exhibited her work in the USA, UK, and Europe since 1981. She's created work for international radio, television, and in print, and received multiple fellowships for interdisciplinary performance from the Fulbright Commission/US Department of State, the Vermont Arts Council and the US National Endowment for the Arts, and others.

Perry creates solo theatre and video work, multi-media installations, collaborates professionally on interdisciplinary work, and fosters emerging and established artists worldwide.

Perry grounds cultural criticism in live performance and digital media to address world politics, high and low culture, gender, sexuality, climate change, and other issues as they present themselves on our global screens. Using traditional theater spaces and non-traditional sites in the US, UK, and Europe, digital media and the web, Perry's work is accessible to diverse audiences and non-native English speakers.

She encourages audiences to laugh while they think and think while they laugh, extrapolating from everyday occurrences, historical accounts, and contemporary world events and employing serious comedy to disempower social structures. .

**Disciplines:** *Performance, Theatre, Video, Installation, Site-specific*

### Naked at the Met

Naked at the Met is an epic tale of a fall from grace via gender, sexuality, an aging body, and a 30-foot cliff. Legendary performer Janice Perry has developed a multi-layered multi-media performance originating from an artist-in-residence response piece created for a colloquium at the Metropolitan Museum in NYC. She critiques tangled topics free-ranging from the Pope to pop spirituality, and perverts the course of social injustice by laying bare the naked truth on the insidious subversion of fairest sex. Beginning with the aftershocks of a life-changing 30-foot free-fall, and countering with a happy ending, Perry sheds more than inhibitions in this hour-long live art/video stage performance. Naked at the Met is living proof that creativity is the best revenge. Described by critics and audience members as “vulnerability, fierceness and wild humor,” “moving, challenging and - yes - hilarious,” and “Seriously funny.”

**Production History:** Making Sense Colloquium, Metropolitan Museum, NYC. Centre for Solo Performance, London, UK. Julius Maximilians University, Wuerzburg, Germany. Middlesex University, London, UK. Fleming Museum, University of Vermont, USA. Lagerhalle, Osnabrueck, Germany. Gallus Theatre, Frankfurt am Main, Germany. Flynn Center for the Arts, Burlington, VT, USA. University of South Wales, Cardiff, UK.

**Video:** <https://www.youtube.com/channel/UCqDgek-ZxWh-uqTzQ85ZziA>

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 <https://www.facebook.com/Janice-Perry-54493918116/>





# Jasmine Orpilla aka NinjaMamaLickum (Los Angeles, CA, USA)

Jasmine Orpilla aka NinjaMamaLickum is a ritual-based vocal medium and experimental composer whose classical background in opera and world theatre traditions meet her in the fetish occult underground, under the mask of political satire. Though she readily performs in multiple languages Jasmine identifies as a Filipina- American artist with decades of a daily practice that theatrically delves into the visceral power dynamics of spirituality, sexuality and secrecy. Jasmine's controversial multimedia performances in theatres, festivals and museums throughout the world cannot pin down any one of the voices she embodies, because they are connecting pieces of an evolving body of work. "As the last representative in my family line connecting to our rich but dying legacy of creative spiritual healers, it is my personal mission to share what is left of our voice and vision via the mastery of every artistic means possible that would further align me as a direct channel to my ancestors, whose voices can no longer speak, let alone sing. That said, my artistic practice is a lifelong daily ritual slowly contributing to and encompassing all that was and still is uniquely joyful in my legacy, a collective eulogy in the making."

Currently in the USA, Jasmine Orpilla can be seen on national television where she regularly offers creative intuitive advice via her unconventional mediumship practice .

***Disciplines:** Theatre, Ritual, Music, Virtual Reality, Film*

## America is in the Heart-Surgery: (How to Preserve a Dying Tradition Pt.2)

Jasmine Orpilla's psychic healing procedure is witnessed as a multimedia theatrical and virtual reality experience including live opera set to Carlos Bulosan, with original action film imagery, and satirical hypnosis, all embedded into the role playing personal narrative of a real Filipina-American nurse. It is inspired by the poetic work of Filipino writer Carlos Bulosan (iconic author of "America is in the Heart"), for whom self-sacrifice was a central theme in his journey as a pioneering Asian-American artist.

"In this ritual procedure, the Heart is taken literally in order to demonstrate, step by step, the necessity of performing a psychic auto-exorcism, as an attempt to reconcile my modern 1st generation American physical body with my own lost Filipino legacy."

Audience is encouraged afterwards to share the varying "results" of their procedure with Jasmine and each other.

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**Production History:** REDCAT, Consortium for Asian American Theater and Artists' National Asian American Theatre Conference/ Oregon Shakespeare Festival

**Contact:** NinjaMamaLickum@gmail.com

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# Jeanne d'Arc Casas' Dance/Theatre (San Juan, Puerto Rico)

Jeanne d'Arc Simone Casas-Panouze (1984) She holds a BA in Individualized Studies in Dance from the Humanities Department at the University of Puerto Rico, Río Piedras Campus, and is a certified Ashtanga Vinyasa Yoga Instructor. In 2011 she earned an MA in Choreography and Performance at University of New Mexico's Albuquerque Campus, where she also taught Flamenco and Modern dance. Recently, she worked as an artist in residence for the Performing Arts Center Luis A. Ferré in San Juan, Puerto Rico, where she choreographed and performed in "Hij@s de la Bernarda", an experimental flamenco and contemporary dance-theatre piece under the direction of Rosa Luisa Márquez.

As an interdisciplinary dancer I make work that investigates the connections- interaction body and space between flamenco and contemporary dance techniques. I make this work because i look into sharing with others imagined sequences of expression. To compress in a piece of work the distinct pieces that constitute my personal heritage. To explore the boundaries between theatre and dance. Also, I'm passionate about the exploration of connecting traditional flamenco music with layers of voice, and visceral movements in order to transcend its origins and also the limits of body in space.

***Disciplines:** Flamenco-Visceral, Contemporary Dance-Organic, Improvisation-Inspiration, Music-Honey, Theatre-Home, Multidisciplinary-Thread (Connections)*

## Hij@s de la Bernarda

I made this piece to celebrate García Lorca and our movement teacher Gilda Navarra but also to pay tribute to all the women in the world that have experienced oppression and sexism. Hij@s de la Bernarda (Bernarda's Children) is a fusion of flamenco, theatre and contemporary dance. It is a free version of Federico García Lorca's The House of Bernarda Alba. The experienced playwright and director Rosa Luisa Márquez conceived the structure and conducts the play from the stage itself. I play, at moments four of the main characters, I also sing and create incidental music by tapping. The production is inspired on Ocho mujeres (Eight Women) a mime piece directed by maestra Gilda Navarra's in the Seventies, her own version of García Lorca's work.


In 'Hij@s de la Bernarda' I act as general choreographer and interpreter of four of the main characters of the play leaving room for contemporary dance artists and choreographers: Beatriz Irizarry, Cristina Lugo, Marili Pizarro, Jaime Maldonado, (Kianí del Valle- original cast), María Alejandra Castillo and maestro Jesús 'Pito' Miranda to create their own solos and bring to life the intricate characters of the Alba household. All the music arrangements are original and composed for the play by the band: Rafael Martínez (piano, guitar, voice), María del Pilar Aponte (guitar, voice), Enrique 'Peru' Chávez (percussion, cajón flamenco) and base interpret original scores by García Lorca. Visual artist Juan Fernando Morales is responsible for a stylized architectural set and striking lighting design.


**Production History:** Sala Experimental Carlos Marichal at the Performing Arts Center in Santurce, Puerto Rico - February 26-28 2016. (6 shows) Theatre of the University of Puerto Rico, Río Piedras Campus. October 26. (2 shows)

**Video:** <https://vimeo.com/157729122>

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 <https://www.facebook.com/Hijas-de-La-Bernarda-1668249883424319/>



## Jennifer McMillan (Lancaster, United Kingdom)

My work highlights the importance and intimacies of the female body through performance, uncomfortable humour, participation and often food. Social situations and the different use of fabric, material and costume are becoming an increasingly important means of expressing my work. Using my own body in my work is also significant to achieve relationships with my audience in live settings where I can personalise my performance to challenge their level of ease.

I make work that enables me to overcome issues of gender that are often seen as uncomfortable stigmas and conventions surrounding gender. My practice has stemmed from provocative sculpture into a playful and experimental practice where performance and participatory elements play vital roles. I work to reclaim the female body along with my own by bringing my body into the public arena with discrepancy and humour. Questions of necessity and indulgence can be compared to both the human body, sex and the food we eat and this is why I find them stimulating to work with. In the context of my work, the use of costume often binds my ideas together into a graspable content.

Based in the North West of England I am preparing to develop my practice in a textile residency in Morocco, 2017. I hope to incorporate a more interesting role for fabric in my work as I discover social traditions of a new culture.

***Disciplines:** Artist, Performance, Sculpture, Participation*

### Under My Skirt

Under My Skirt faces the audience with a social situation that they are comfortable with; afternoon tea. However, the main event occurs underneath my skirt as I wear it while standing on top of a table. The skirt being suspended allows me to enter the tea party to serve tea and scones. Jam and cream is served off my legs. The contradiction of familiar tea with an unusual physical closeness to intimate body parts encourages unique and interesting conversation. It allows the audience to question their own personal relationships with subjects such as sex, necessity and indulgence whilst also exploring the limits of their participation. This is further enhanced by exploring the responses and feelings from the situation as it balances discomfort and ease.

During the performance my body is portrayed in two very different ways; from the outside a very elegant and traditional figure, from the inside a questionably provocative and messy figure. This idea of multiplying myself suggests how society can view the body as an expendable object. The contradiction compares to the way much modern art is viewed when compared to traditional art.

The importance of Under My Skirt as an environment is significant as it answers the question of why my body behaves in the way it does. It also works as an object of intrigue to people outside my skirt, however an object of discomfort to those under my skirt who could desire to leave and be intrigued by the atmosphere outside the skirt.

**Production History:** Lancaster University, Omnia XLIV RITE Festival Manchester

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**Website:** <https://mcmillanjennifer.wordpress.com/>

 @JennyMcMillan25

 <https://www.facebook.com/jenny.mcmillan.169>



## Jess Curtis and Claire Cunningham (San Francisco, CA, USA)

Jess Curtis is an award-winning choreographer and performance artist committed to an art-making practice informed by experimentation, critical discourse and social relevance at the intersections of fine art and popular culture. Curtis has created and performed multidisciplinary dance throughout the U.S., Europe with seminal group Contraband, the radical performance collective CORE and the experimental French circus Cahin-Caha, Cirque Batard. In 2000, Curtis founded his performance company, Jess Curtis/Gravity, based in Berlin and San Francisco. In 2011 he was presented the prestigious Alpert Award in the Arts for choreography. Curtis is active as a writer, advocate and community organizer in the fields of contemporary dance and performance.

Claire Cunningham is a performer and creator of multi-disciplinary performer based in Glasgow, Scotland. One of the UK's most acclaimed and internationally renowned disabled artists, Cunningham's work is often rooted in the study and use/misuse of her crutches and the exploration of the potential of her own specific physicality with a conscious rejection of traditional dance techniques (developed for non-disabled bodies) or the attempt to move with the pretense of a body or aesthetic other than her own. A self-identifying disabled artist, Cunningham's work combines multiple artforms and ranges from the intimate solo show ME (Mobile/Evolution) (2009) to the large ensemble work (2012) made for Candoco Dance Company. Her work Give Me a Reason to Live (2014) was inspired by the role of beggars/cripples by medieval painter Hieronymus Bosch.

**Disciplines:** *Performance, Dance, Live Art, Music, Video, Philosophy*

### The Way You Look (at me) Tonight

The Way You Look (At Me) Tonight is a social sculpture—a sensory journey for two performers and audience. Dancing, singing, telling stories and asking questions, leading UK disabled artist Claire Cunningham and international choreographer and performer Jess Curtis, combine performance, original live music, and video to wrestle (sometimes literally) with important questions about our habits and practices of perceiving each other and the world. In collaboration with noted author and philosopher of perception Dr. Alva Noë, video artist Yoann Trelu, composer Matthias Herrmann, and dramaturge Luke Pell, they perform an evening-length duet that excavates their own ways of seeing each other—as a man and a woman of different ages, bodies and backgrounds. In 2005 Curtis was the choreographer who first introduced Cunningham to movement, leading to her career as a choreographer in her own right. Now a decade later they return to work together to co-create The Way You Look (at me) Tonight. The work takes the form of a performance created for theatre spaces, yet experiments with an immersive seating configuration. The aesthetic of Curtis and Cunningham's work is strongly influenced by their shared desire to bring a combination of disciplines together—music, dance, video, circus, language, storytelling, humor—particularly in underscoring a serious point and puncturing sentiment, and a fascination with the act of performance itself—as a performer and audience.

**Production History:** Southbank Centre, Tramway, CounterPulse, Tanzfabrik, PADL West, Tigertail Productions, Dance Place

**Video:** <https://www.youtube.com/watch?v=CiRIqPU6arc&t=7s>

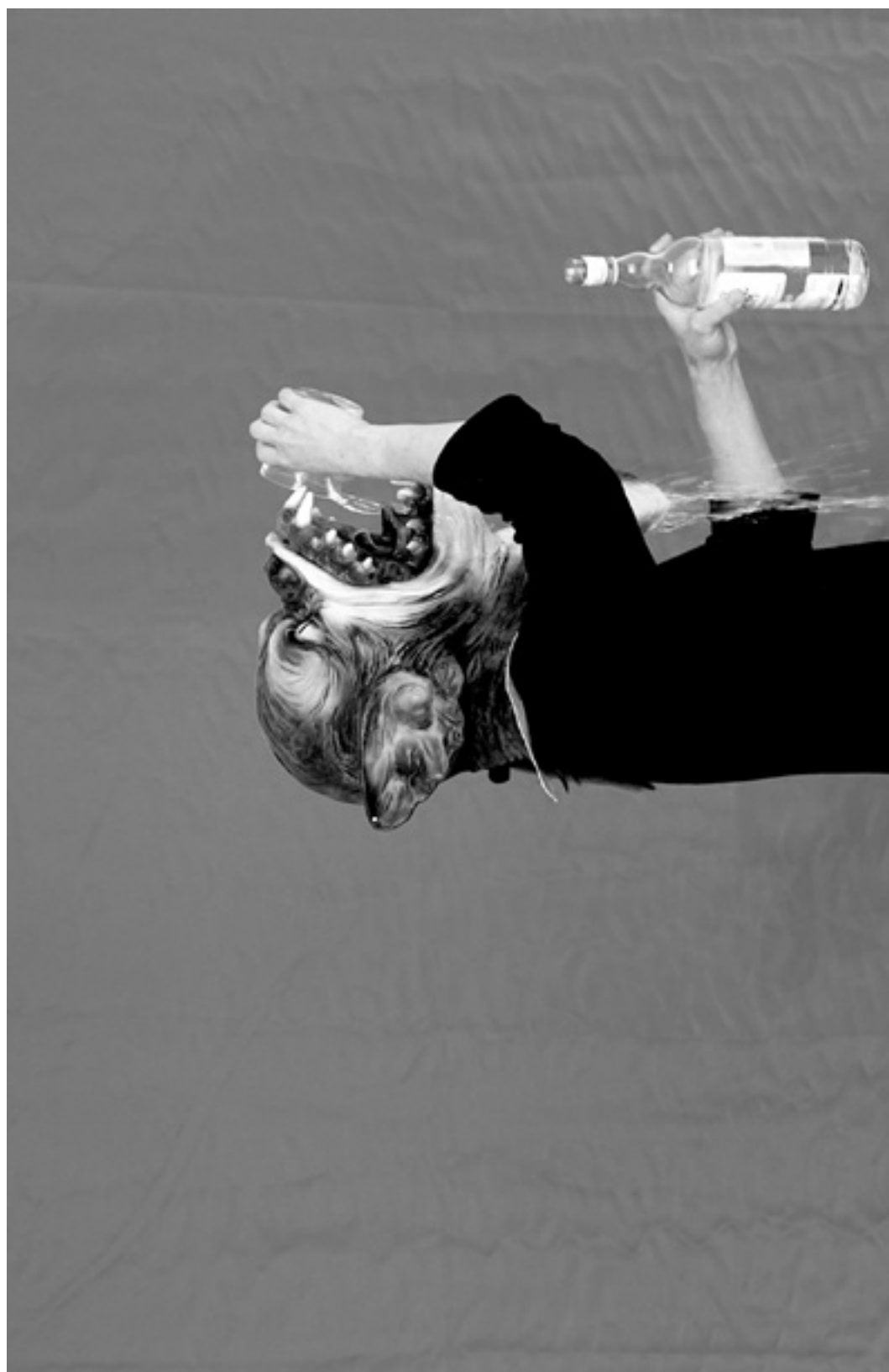
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 @jess\_grav

 <https://www.facebook.com/Jess.Curtis.Gravity>





## Jessica Fairfax Hirst (Los Angeles, CA, USA)

Jessica is a multi-disciplinary artist from the United States, although for the past ten years she was living abroad in Nicaragua, Spain and the Dominican Republic. She creates performances, dances, installations, videos, collages, sculptures and paintings. Her work often uses her own life and experiences as a point of departure to address universal themes, often about mental health, addiction, colonialism, and the environment. Jessica did not intend to be an artist; rather, art came and took her when she felt she could not go on living. Her career began in climate change policy in the Clinton-Gore Administration, and moved into clinical community counseling, and both of these fields inform her art practice. Jessica has performed in France, Spain, Portugal, Serbia, Germany, the United Kingdom, Zimbabwe, India, the Dominican Republic, Colombia, Brazil, Mexico, Costa Rica, Nicaragua, the United States and Chile. Jessica has had four solo exhibitions and numerous collective exhibitions. She has curated the Independence.DOM performance festival and the exhibition “Zimbabwe” of Eliu Almonte, both in the Dominican Republic. She has studied art at Metafora in Barcelona, performance with Valentin Torrens, and dance with Celeste Miller, Ed Tyler, and Rennie Harris. She is currently working on a Master of Fine Arts in Public Practice at Otis College of Art and Design in Los Angeles.

**Disciplines:** *Performance, Installation, Video, Collage, Sculpture, Painting*

### POUR


“My name is Jessica, and I am an alcoholic”. I was newly sober, and very uneasy about AA. Over the next couple of years I learned that everyone had a story at least as intense as mine. In early 2016 I was invited to give a performance in Belfast, Northern Ireland, which I knew had very high rates of alcoholism. I decided to combine stories from my home group with my embodied experience of addiction to create POUR. I recorded the stories of four members of my home group, covering the initial falling in love with alcohol, to the physical and mental addiction, to the very bottom, recovery, and relapse. I created a soundtrack that played as I donned a horrific mask, and did battle with many bottles of alcohol. The audience initially thinks it’s sort of funny, and then it gets deadly serious. After the performance several people approached me to tell their own stories, whether about themselves or about friends or family. For non-alcoholics the piece gives them insight into the battle that is addiction. I was also invited to perform in Germany, where I interviewed a man living in a shelter for alcoholics who can’t stay dry. That iteration of POUR followed Culle’s many years of the merry-go-round of serious alcoholism, sobriety, jobs, firings, losing contact with his family, regaining contact with the help of a government therapist, and finally settling into some acceptance of his condition. I am interested in creating site-generated versions of POUR in different places, to engage with the dynamics of addiction in specific communities.

**Production History:** PSSquared, Belfast, Kunstverein Grafschaft Bentheim, Neuenhaus

**Video:** <https://youtu.be/GG4ucBx9mR0>

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 <https://www.facebook.com/>



## Jessica Rajko (Tempe, AZ, United States)

Through my work, I imagine a world where the dexterity of the moving body is valued as much as the deftness of the mind. Working from an intersectional feminist lens, I critically consider how the body, movement, data, and technology exist across diverse communities.

As a dancer, I value my capacity to think in, about and through movement. This awareness drives my creative and scholarly work. Drawing from methodologies found in dance and somatic practices, I place the felt experience in the centre of my human-computer interaction (HCI) design practices. Passionate about how these practices work within a social justice framework, I consider how dance/tech methodologies can move toward social good, particularly within the Southwest. In this, my research exists in the liminal space between art, social justice, and science - although it always comes back to the moving body.

Inspired by do-it-together (DIT) culture, I prefer to work collaboratively with others and value the importance of sharing ideas. The outcomes of my work include dance performance and composition, wearable technology design, and interactive, participatory installations.

Deeply invested in my work as a dancer, I am passionate about building artwork, tools, pedagogies, and tangible resources that demonstrate the vast beauty, knowledge and intelligence of all moving bodies.

***Disciplines:** Dance, Somatic Practices, Immersive Performance, Interactive Digital Media, Human-Computer Interaction Design, Wearable Technology*

### Vibrant Lives: Me, My Quantified Self, and I

Built on knowledge from somatic practices, dance, human-computer interaction design (HCI), cyber security, and digital humanities, “Vibrant Lives” gives audiences a tangible, real-time sense of their own voluminous “data shed” (the data that we share and output as a part of everyday life). Globally, people produce 2.5 quintillion ( $10^{18}$ ) bytes of data per day. Despite this torrential output, many people are only dimly aware of the volume and content of their own data production. Governments and industries are sweeping up this information, all while arguing that such activity logging is benign, or even beneficial, surveillance. Nevertheless, it is clear that this is a highly valued (monetized) part of our lived experience. By blending vibrotactile (vibration, touch-based) interfaces for feeling one’s own data shed with immersive performance installations, “Vibrant Lives” bring attention to the boundaries erected by ideas of disembodied, abstracted, “immaterial” metadata, and embodied people. In all iterations of the work, audiences experience a unique assemblage of vibrotactile sculptures resonating with real-time data shed, movement composition, and music composition. “Vibrant Lives: Me, My Quantified Self, and I” is the culmination of over 2 years of “Vibrant Lives” research and presentation. In this iteration, audiences walk into an immersive, interactive installation filled with dancers, women crocheting, sound, and resonating sculptures. After 40 minutes, the event transforms into an evening-length dance performance with live music, haptics, and laser composition.

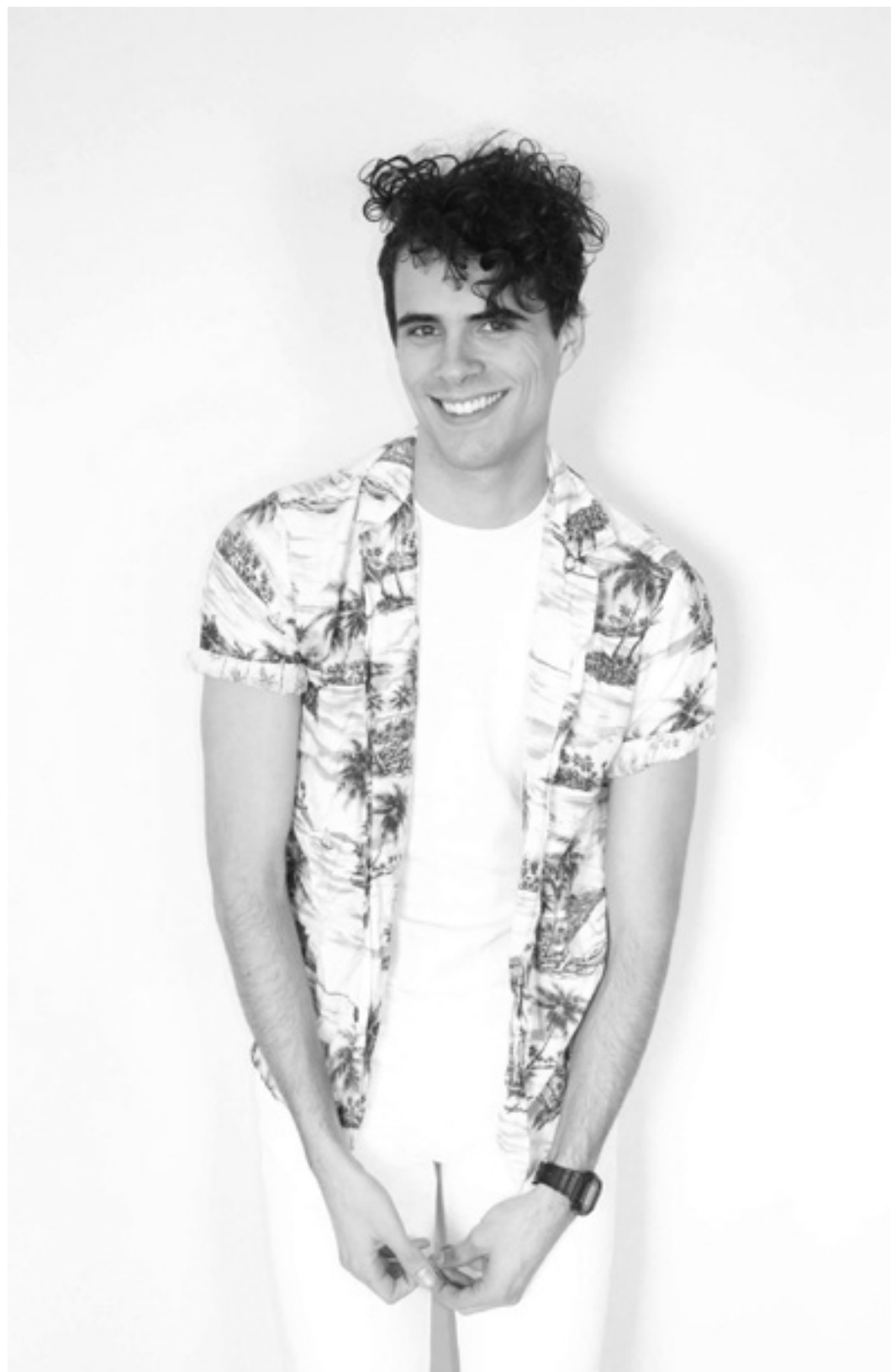
**Production History:** Digital Humanities Summer Institute & Electronic Literature Media Arts Festival, University of Victoria, Victoria, BC, Canada; 4Bid Gallery at OT301, Amsterdam, The Netherlands; Currents New Media Festival, Santa Fe, NM, USA; SPARK! Festival of Creativity, Mesa Arts Center, Mesa, AZ, USA; Fall Forward Dance Concert, Galvin Playhouse, Tempe, AZ, USA

**Video:** <https://vimeo.com/jessicarajko/MMQSI>

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**Website:** <http://www.jessicarajko.com>

 @JessicaRajko



## Joe Castle Baker (Brooklyn, NY USA)

Joe Castle Baker is a Brooklyn based comedian. He is very tall and gay, and has an enlarged heart because of both. He has performed comedy around the country including at the Brooklyn Comedy Festival, the New York Comedy festival, and most recently at the Vancouver International Improv Festival. He has been featured in the Village Voice's "This is Stand Up" series and in Time Out NY. He made his Sundance debut in 2016 in a horror film where he played a heterosexual idiot that gets killed. His work is at the intersection of alternative comedy and queer performance.


***Disciplines:** Comedy, Performance*

### Deep Metaphors About Life

DEEP METAPHORS ABOUT LIFE is exactly that. Join Joe and his funny friends as they make beautiful poetic sense of it all. January 2017 is one of the most famous months for depression and fear — why not transcend it?! DEEP METAPHORS ABOUT LIFE will take you on a "journey" using mostly dance and word, but also song and technology. Cheers!

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## Johanna Nuutinen (Helsinki, Finland)

Dancer-choreographer Johanna Nuutinen ( born 1983 ) graduated from the Finnish National Opera Ballet school in 2002. Since then she has been a member of the Finnish National Ballet and created a successful career with the company while dancing soloist parts in works by Tero Saarinen, Ohad Naharin, William Forsythe, Johan Inger, Jacobo Godani, Sylvie Guillem, John Neumeier, Jorma Uotinen among others, as well as created her own productions to the stage and on film. Since 2015 Johanna has been working as a freelance artist.

In 2013 Johanna created a short dance film “ME-The Story of a Performance” in collaboration with filmmakers Jopsu and Timo Ramu (MUSUTA Ltd.). So far the film has been presented at over 40 international dance and design film festivals including Dance on Camera festival in New York, Cinedans festival in Amsterdam, Art FIFA festival in Montreal and Loikka festival in Helsinki. Her solo production HATCHED is also becoming an international success having been premiered in Hong Kong and continued touring in Russia and Finland.

”Metamorphosis, identity, empathy and durational aspect of a performance are themes I find fascinating at the moment. My works are built on physical choreography and I often mix dance, film and photography in order to create multi-dimensional worlds. With my works I desire to offer a visceral journey which shakes your emotions, wakes up your kinaesthetic empathy and makes you question and see the subject at hand in a new light.”

( Citations captions from an interview from FINNISH DANCE IN FOCUS 2015-2016 magazine )

**Disciplines:** *Contemporary dance, Performance art, Choreography, Film*

### HATCHED

HATCHED offers a visceral journey through raw, multifaceted physicality and mesmerizing visuality. The 30-minute solo work had its premiere at iDance Festival in Hong Kong in 2014 and has since toured in Finland and Russia. The piece can be included as a part of a double or triple bill evening.

Eng. HATCH: to emerge from an egg, (of an egg) to produce a young animal, shade, to mark with close parallel lines, an opening in a door or floor

The work deals with anonymity, the structure of identity and the use of power through mediums of dance, visual projections and sound. Individuals and, consequently, larger groups of people, are easier to manage when they are offered fewer alternatives, the content and the the distribution of information are regulated, external information channels are closed and eventually the subjects are completely isolated. HATCHED makes visible what this type of approach causes in an individual and what happens to that person’s physicality in an environment where verbal communication is not possible.

**Production History:** iDance Festival (Hong Kong, China), OPEN LOOK Festival (St. Petersburg, Russia), OuDance Festival (Oulu, Finland), Full Moon Dance Festival (Pyhäjärvi, Finland)

**Video:** TRAILER: <http://johannanuutinen.com/what/hatched> OR <https://vimeo.com/113323785> // PERFORMANCE RECORDING: <https://vimeo.com/114494116>

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 <https://www.facebook.com/jonuutinen>



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## John Jahnke/Hotel Savant (New York City, NY, USA)

John Jahnke is a New York based artist, playwright and director and the Artistic Director of Hotel Savant. He has developed work at BAM Next Wave, The Watermill Center, The MacDowell Colony, The Park Avenue Armory, The Lower Manhattan Cultural Council, The Orchard Project, Abrons Art Center, Performance Space 122 and 3LD Art and Technology Center. Original works include *Alas, The Nymphs - Men Go Down Part 1* (BAM Next Wave 2015), *Black Recollections - Men Go Down Part 3* (Performance Space 122/3LD Art and Technology Center) and *The Archery Contest* (Performance Space 122. Henry Hewes Design Nomination: Set Design), among others. Other stage work includes Antonin Artaud's *The Cenci* (Ohio Theatre. Henry Hewes Design Awards Nominations: Notable Effects/Production Design) and the world premiere of Susan Sontag's *A Parsifal* (Performance Space 122). He has directed many short films, including *His Red Snow White Apple Lips* and *Sex and Death and Rebirth in July*, which have screened at festivals throughout the U.S., Canada and Europe. Published plays include *The Shady Maids of Haiti* and *Lola Montez* in Bavaria. He is a graduate of the Visual Arts department at California Institute of the Arts.

My work is decadent and inspired by the wanton application of artifice that human beings utilize to mask their true self: I believe that humanity dons a costume each morning to protect and hide individual struggles. I find that drama lies in this contradiction, and in the subtextual, unconscious and often cruel efforts we employ to retain privacy in regard to internal desires.

**Disciplines:** *Theatre, Video, Dance, Tableaux, Multidisciplinary, Installation*

### Alas, The Nymphs...

*Alas, The Nymphs...* is a provocative theater work by Hotel Savant Artistic Director John Jahnke, with an original score by Viennese Composer Fennesz. *Alas, The Nymphs...* is the first section of Jahnke's trilogy *Men Go Down*, which utilizes the construction of a Greek drama and the sensibility of a classic fairy tale to examine how the ramifications of antique guilt infest our modern conscience. Part three, *Black Recollections*, which premiered as part of Performance Space 122's 2011 COIL festival, was the first section to be staged. Following a Greek king who abandons his war torn country for the safety of a cliff-side cave, the *Men Go Down* trilogy travels fifteen hundred years through the extended lifespan of the tormented ruler, a man who simply will not make a decision about how to handle his human responsibilities, and until he does so, cannot die. *Alas, The Nymphs...* mirrors the ancient uprisings of women against men, as in the violent acts of defilement in *The Bacchae*, and the Orpheus myths, and inverts the topical issue of sexual violence during periods of war and civil unrest. It is a bacchic parade of fragmented poetry, psychosexual intrigue, and dance-theater-cum-art-installation. It is also a lurid meditation on eros and power, submerging contemporary consciousness in mythic guilts and desires. *Alas, The Nymphs...* exemplifies Jahnke's celebrated artistry, which *The New York Times* has called "particularly evocative," and the Hotel Savant's rich production style, which *The Village Voice* has likened to "a brilliant art installation, beautifully conceived and executed."

**Production History:** BAM Next Wave 2015/ BAM Fishman

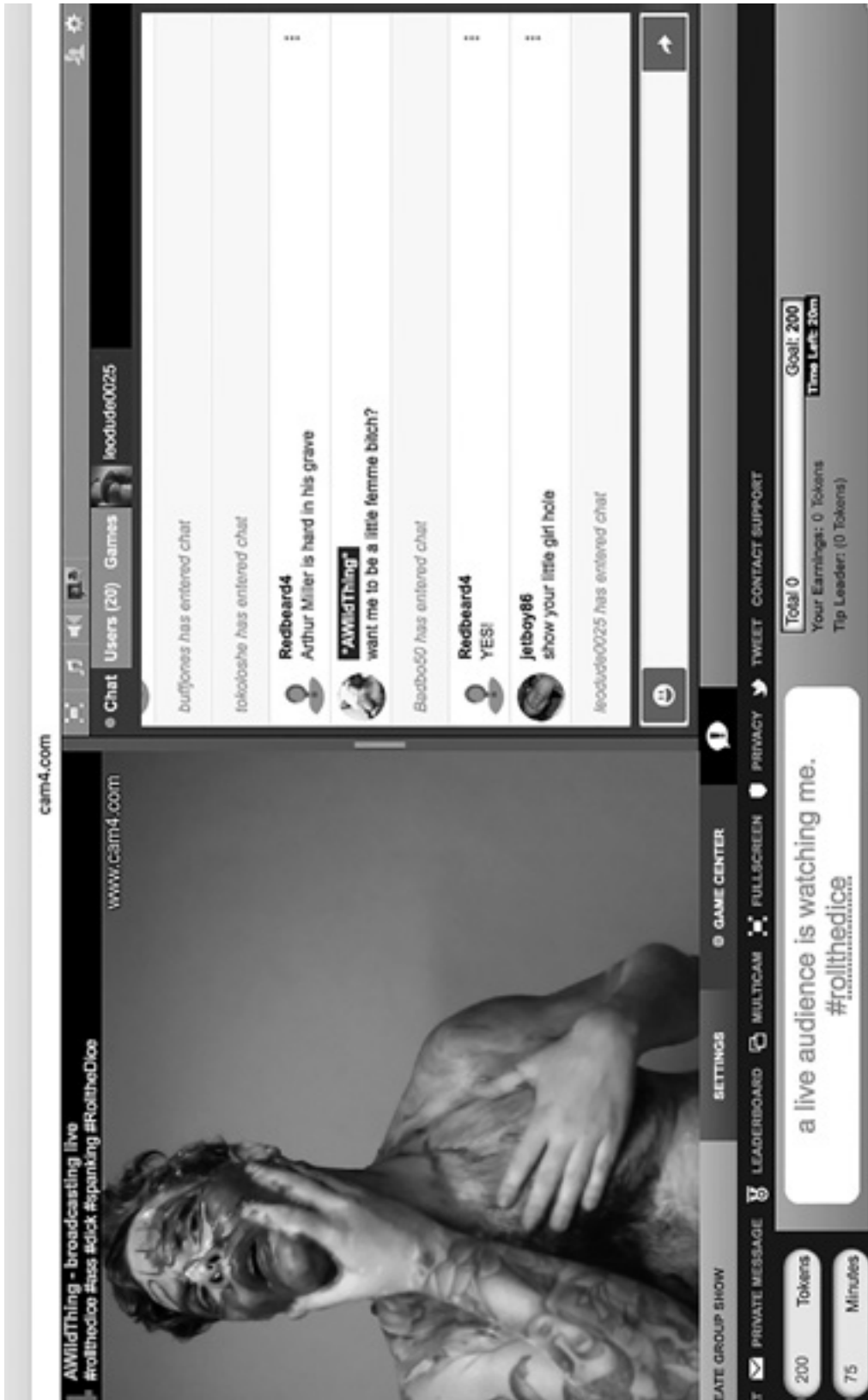
**Video:** <https://vimeo.com/user2997146>

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## John Moletress (Los Angeles, CA, United States)

Currently, my work is compelled by representations of gender, queer ephemera and the transactional body, often teetering between theatrics and unsimulated. Accessible and often, crude media, found objects, texts (spoken and staged) and repetitive actions are used to create sculptural juxtapositions in my performances. I'm interested in playing social states of excessiveness and stillness, exploring intimacy in queer and digital spaces and interrupting notions of home.

John Moletress is a multi-disciplined artist and Founding Director of force/collision. Their work has been seen within the US at The Kennedy Center, Abrons Art Center, La MaMa ETC, Highways Performance Space, Intersections Festival, Fusebox Festival, Arena Stage, New Dramatists, Woolly Mammoth Theatre Company, Studio Theatre, FUNDarte/Out In The Tropics, OUTsider Festival, George Washington University, EMP Collective, to name a few. Internationally, their work has been seen at King's College London, Homotopia/unity theatre (UK), Warehouse 9 (DK), The Gulbenkian (UK) and The House at Plymouth University (UK). Publications include Innovation in Five Acts: Strategies for Theatre and Performance (ed. Caridad Svich; Theatre Communications Group), Wendell. (Playwright; NoPassport Press), Jarman (all this maddening beauty) and Other Texts (Intellect Books UK) and Imaging Home: Practice, Performance, Place (Forthcoming, Intellect Books UK).

***Disciplines:** Performance, Durational, Media, Video, Interdisciplinary*


### TRIGGER WARNINGS AND VARIOUS ATTEMPTS

ou have permission. TRIGGER WARNINGS AND VARIOUS ATTEMPTS is a solo reading of Arthur Miller's The Crucible set inside an amateur sex cam chat room. The performance will occur simultaneously in mediated and physical space to both a live and hidden audience in an attempt to agitate the distance between. TRIGGER WARNINGS utilizes live-streaming video, object manipulation, text, pay-for-play and the body to explore sex work, cyber ethics and pack mentality. TRIGGER WARNINGS is to problematize the autonomy of the individual artist in a culture of social media and profitability.

**Production History:** Highways Performance Space

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 @moletressj



## John Sinner + fancyplayground (Los Angeles, USA)

fancyplayground is the new name of Theatre Revelation, the indie collective of experimental artists based in Los Angeles and founded by surrealist writer/director John Sinner (Sherwood Award winner for “Innovative, Adventurous New Artists”). Our new name - fancyplayground - conjures up the provocative, unorthodox mix of live performance & exhibition arts we’re using to present original subversive, bracing modern gothic fairy tales with wicked/dark humor (“a wild theatrical spree . . . a direct appeal to the unconscious” L.A. Times): live & on-screen performances with poetic/lyrical language, ultra-vivid costumes & movement, set amidst evocative visual & sonic installations - to intensify the characters’ emotions & heighten the senses/engagement of the audience/entrants as they experience live performance in an unexpected way – “upend[ing] the traditional ways of connecting sight & sound into sense” (L.A. Times) - as if the offspring that resulted from a late-nite cocktail of equal parts Buñuel, Almodóvar & Caryl Churchill, with a dash of Dario Argento and Nobuo Nakagawa. Written/directed by Sinner, an outlier gay feminist surrealist living w/multiple sclerosis who trained at London’s Guildhall, the O’Neill Center in CT and Dublin’s Trinity College & who started with the producing team for Reza Abdoh. Sinner + fancyplayground seek to tour new projects (each designed/tailored per theatre/museum/gallery/space) via invitation from producers, curators & festivals nationally and internationally.

**Disciplines:** *Theatre, Installation, Surrealism, Movement, Multi-media, Subversive*

### AN INVASION OF DECENCY!


Surreal & wickedly funny - a roller-coaster ride rejection of “family values” by Mama Z, her adult dependent kin and her sexual & religious suitors. Live actors/dancers + On-screen: John Fleck, Alan Mandell, Kristina Wong (et al) filmed by Adam Soch (Reza Abdoh’s video artist). Montages by Belgian surrealist Sammy Slabbinck. Installations by fancyplayground. Written/directed by Sinner. KCRW: “beautiful aesthetic...like a Grimm’s fairytale...if...inspired by Richard Foreman & costumed beautifully... If you are a devotee of the experimental...it’s worth the trip.” L.A. Times: “a wild theatrical spree...a direct appeal to the unconscious. Audience members are ushered...by a woman in a beekeeper suit ....[M]ontages...by...Slabbinck reveal a bowl of tomato soup in which... a tiny human [i]s...drowning...[I]mages evoke & subvert nostalgia for home while a ...drummer (scenic designer James Goodkind) layers in percussive underscoring. Our imaginations are...being primed for something unusual. Realism...banished...The production seeks to upend traditional ways of connecting sight & sound into sense...domestic discord is choreographed rather than plotted. Video[s] (Fleck... a twisted milkman...Mandell...with ghoulish femininity Great Grandma Cora) deepen the multimedia madness. Performance collages of this type have a long lineage. Foreman[,]Wooster Group, Peter Sellars, Robert Wilson[,] Abdoh demonstrate the profuse possibilities of this postmodern aesthetic. As a fusion of the theatrical languages, Decency! is a cause for optimism....fancyplayground is living up to its new name.”

**Production History:** a 1920’s vintage warehouse (HNYPT) in Downtown Los Angeles (Oct-Nov 2016)

**Video:** [www.TheatreRevelation.com](http://www.TheatreRevelation.com)

**Contact:** [TheatreRevelation@hotmail.com](mailto:TheatreRevelation@hotmail.com)

**Website:** <http://www.TheatreRevelation.com>

 <https://www.facebook.com/John-Sinner-fancyplayground-149246895092330/>



# Josephine Turalba (Manila, Philippines)

Josephine Turalba is an multidisciplinary artist, based in Manila and Boston, whose practice spans various media: performance, sculpture, video, sound, photography and painting. Exploring issues of divide and convergence between the Global North and South, her works focus on visceral approaches to the politics of violence and dynamics of infliction, trauma – depicting traces and spaces, where empathy translates into healing. Turalba holds an MFA in New Media from Transart Institute, New York, validated by Donau Universität Krems, Austria. Currently a professorial lecturer at the University of the Philippines, she recently served as Dean of the School of Fine Arts and Design, Philippine Women's University.

Turalba's works were exhibited at the European Cultural Center in Venice, Italy (concurrent with the 56th Venice Biennale 2015); Hofburg Innsbruck, Austria, 2015; Arter Space, Istanbul, Turkey, 2014; VII Tashkent Biennale of Contemporary Art, Uzbekistan, 2013; 12th Cairo Biennale, Egypt 2010; Malta Contemporary Art Center, 2009; and Cultural Center of the Philippines, 2007, 2009, 2015.

***Disciplines:** Interdisciplinary, Performance, Political, Sculpture*

## Scandals

Play is entertainment, and as a process, sharpens critical judgment. In Southeast Asia, where history and mythology are confused, games, art and life are entwined to create a single fabric of existence. In her ongoing Scandals series, Josephine Turalba deploys play for its own sake and as a means of engagement. Inviting audiences to walk with her, Turalba has conceptualised a participative performative piece rooted in a Southeast Asian genealogy of art of social intention. Scandals offers the wearing of spent bullet cartridge shoes, discomfort included, as an entry point to an arena of complex and layered ideas about power, history, violence and choice that are the frame for tensions opposing individuals and authority. Turalba's Scandals proposes viewers both a physical and metaphorical walk. Presenting exhibition-goers with a dozen or more pairs of her hand-made footwear, Turalba first and foremost works the anonymous crowd with a game of try-on. Publics are confronted with objects that are visually compelling. Their aesthetic derived from elegance of form and precise craftsmanship, her shoes beg to be put on. Through formal seduction and function that included pain derived from the shoes' bullet material, Turalba co-opts unknown people to try on her footwear and then walk in extreme discomfort. Conceptualised in the Philippines, and grown out of the tensions of Josephine Turalba's home environment, Scandals transcends geography and time to converse with all.

Written By: Iola Lenzi

**Production History:** European Cultural Council Venice 2015, ARTER Space Istanbul 2014, Lopez Museum Manila 2013

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 <https://www.facebook.com/JosephineTuralbaStudio/>





## Joyce Lu (Los Angeles, CA, USA)

Joyce Lu is a Los Angeles based artist and educator. She is most interested in creating work that integrates social justice, healing, and MOVEMENT! She is a member of Body Weather Laboratory (BWL), directed by Naoyuki Oguri and Roxanne Steinberg and has performed with BWL in various collaborations with Hirokazu Kosaka and the Arcane Collective at the Guggenheim and Getty museums, the REDCAT, and the Japanese American Cultural & Community Center. She has also performed with Los Angeles Poverty Department in *A (micro) history of world economics*, danced, directed by Pascal Rambert in 2013, and in *Settlement* in 2014, a collaboration between LAPD and SOIT of Brussels. Joyce also dances with Christine Germain and Diana Lara in the San Francisco Bay Area and practices Balinese dance with Burat Wangi in LA. Joyce is a certified Feldenkrais Method Practitioner and teaches in the Department of Theatre and Dance at Pomona College.

**Disciplines:** *Theater, Dance, Performance Art, Video,*


### Grace Needs A Mirror

What makes a person “insane” versus “normal”? What is “criminal” versus “legal” behavior? How much poison can you swallow and come out yourself? A professor complains of racism to her school administration and is thrown from the halls of academe into a psychiatric hospital. There, she meets the ghost of her uncle who died in a mental hospital in China after chasing Mao’s “revolution.” She also discovers she was an opium lord in a past life. These two figures represent the consequences of different life choices and how institutional violence marks bodies and psyches from one life to the next. I made this piece in response to the rising levels of mental and emotional challenges both student and professors are facing in higher education, and the tendency for colleges and universities to collude with big pharma, encouraging individuals to consume psych meds so that they can continue to function and produce in a super capitalist fashion. *Grace Needs a Mirror* was largely influenced by the work of Javier Téllez and Johann Hari. It combines text, song, movement and video projection to weave a wild journey. Featuring Aidan Park and Florence Yoo, and video projection design by Hsuan-Kuang Hsieh.

**Production History:** Highways Performance Space

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**Website:** <http://www.joycelu.com>

 <https://www.facebook.com/events/1779093852372637/>



# Juerg Luedi (Bern, Switzerland)

Artist, Curator and Coordinator works with the strategies of performance, installation and intervention in public spheres. He achieved 2013 a Master in Fine Arts (Mayor Art in Public Spheres) with his masterthesis about rituals and gestures in the context of abdiction and funerals. Since 2006 his practices search for the possibilities and the potential of intervening with art methods in public processes. The project 20stops selected for the Artists Residency of the city of Berne 2010-2014 led to the Community Art Project NEUstadt-lab. Since 2015 he curates the PROGR Performance Plattform and started up in 2016 the offSPACE KUNSTgarten.

**Disciplines:** *Performance, Painting, Installation, Intervention, Art in Public Spheres, Community Art*

## myFunerals

The performative Intervention as a site-specific happening takes place at a certain time for a special opportunity and awards importance to a common place through appropriated, cultural specifically corresponding constellations of core symbols. It scrabbles for forgotten narratives of the everyday life. The serie "myFunerals" reflects the aspect of memory within spaces. The intervention reviews the concept of „Contact Zones" as social areas, in which heterogeneous social and cultural positions get in touch.


The performance starts with the initiation and preparation for the ritual. The performer leaves with the required equipment. He moves to the cemenetry space. His focus on the everyday things picks objects, which has been useless, used and thrown away . He starts representing the mourning through the artefacts. The assemblage transforms itself into a landscape of memory; reverses the non-site into a site specific installation.

**Production History:** ACT Performance Festival, Basel (CH) - Helmhaus/Wasserkirche, Zurich(CH) - Motorwagen- und Abdankungshalle, Sarnen (CH) - Waisenhausplatz, Berne(CH) - Kornhausbrücke, Berne(CH) - Laedeligasse Lucerne (CH) - Stadtgalerie, Berne (CH) - unwrap the present, PROGR/ Berne(CH) - ArteArt Prize Laguna 14.15, Arsenale Venice (I)

**Video:** <https://vimeo.com/user42532634>

**Contact:** [juerg.luedi@poolart.ch](mailto:juerg.luedi@poolart.ch)

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 @JuergLuedi

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## Julia Maria Koch (Berlin, Germany)

Julia Maria Koch has performed internationally with companies such as Staatstheater Darmstadt, Operahouse Liceu Barcelona, La Veronal, Flamencos en route, Compañia Plan B, and others. As a choreographer she has worked for Ridge Theater at the Brooklyn Academy of Music (BAM) and has presented her own work, which includes three evening-length productions, two short format pieces, one solo and one dance-film in international venues and festivals, e.g. in the Baryshnikov Arts Center (BAC) /New York City, Sant Andreu Teatre (SAT) /Barcelona, Uferstudios/Berlin, Teatro Conde Duque /Madrid, Sarajevo Winter Festival 2016/ Sarajevo, International Festival for contemporary theatre in Alexandria/Egypt, Festival Cadiz en danza/Spain, Festival 10 Sentidos/Spain, Dantza Hirian/Basque country, Festival Cuadernos Escenicos/ Canary Islands, SoloDuo Festival/ Cologne, Solocoreografico Torino/Italy, Solodance Competition Gdansk/Poland and many others. She has obtained her title in Choreography at the Conservatory of Barcelona, Institut del Teatre, in 2011.

Her work aims to communicate on a quite visual basis, as the visual and the physical communication are both extremely primal and direct ways to interact. The actual movement contains the dramaturgy, so that both matters are inseparably linked, adding up to non-linear and loose narrative structures, just like a “stream of consciousness” in literature. The way we think is not in a chronological order, but much more anarchical and archaic. The work tries to contemplate and embrace that fact.

**Disciplines:** *Contemporary, Classical, Urban Influences*

### Hither and Thither

I made this piece as a reflection about life and what might follow. It has always been the two big themes, life and death, which seem to be moving us, maybe the two most substantial things altogether. In “Hither and Thither” the first act is about life and the second act about “the other side”.

It mirrors the act-order of the romantic ballets in a contemporary way.

The prelude refers to the “divertissement” in the romantic opera lyrique and gives an absurd preview to what follows.

The first act deals with different life-stories, touching the big timeless issues of human relationships like love, power, guilt, cruelty. The characters are inspired in romantic heroes from literature, ballet and also contemporary identities, who all experience a tragic turnaround of their story, which makes them connect with another realm or shifts their awareness.

The second act shows the same characters in an otherworldly setting, where the stories start to dissolve and the former individuality melts into sameness, physical formality into de-composition and strong visual suggestions. By the end dissolution offers the resolution and leaves us with the unsettling question of our legacy.

The audience experiences “Hither and Thither” as extremely proximal and engaging, as it sucks them deeper and deeper into its realm. With its key-visuals and strong musical suggestions it creates a world of its own, from which the audience can't easily withdraw themselves. “...the music and dance together resulted in a powerful, evocative, mesmerising experience.” Soha Elsirgany, Monday 18 Apr 2016

**Production History:** Uferstudios, Berlin and International Festival for contemporary theatre, Alexandria/Egypt

**Video:** <https://vimeo.com/135603115>

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**Website:** <http://www.juliamariakoch.com>



## Julian Scordato (Venice, Italy)

Julian Scordato studied Composition (BA) and Electronic Music (MA) at the Venice Conservatory of Music. He completed a Master's Degree in Sound Art at the University of Barcelona with a thesis on IanniX software documentation. Co-founding member of the Arazzi Laptop Ensemble, he has collaborated with the Cini Foundation in Venice and the Sound and Music Processing Lab at the Padua Conservatory of Music. As an author and speaker, Scordato has presented results related to interactive performance systems and generative art in the context of conferences and seminars. His award-winning electroacoustic and audiovisual works have been performed and exhibited internationally in over 100 festivals and institutions including Venice Biennale, Institute of Contemporary Arts (London), Centre de Cultura Contemporània de Barcelona, Prague Quadrennial of Performance Design and Space, Gaudeamus Music Week (Utrecht), Sonorities Festival (Belfast), Art & Science Days (Bourges), Center for Computer Research in Music and Acoustics (Stanford), Electronic Language International Festival (Sao Paulo), and Contemporary Music Research Center (Athens). His music has been broadcast by RAI Radio3, NAISA Webcast, RadioCemat, Radio Papesse, Radio UNAM, RadioCona, Radiophrenia, Radio Gracia, and Radio Circulo. His scores have been published by Ars Publica and Taukay Edizioni Musicali.

**Disciplines:** *Sound Art, Music Technology, Video*

### Spazio neurale

A performer interacts with a computer through gestures of the fingers, exploring a virtual space which is projected by four speakers. The gestures allow the generation of sound sources moving in the electroacoustic space. Also, they determine dynamics as well as audio spatialization. Such exploration establishes a strong connection between body and space. Spazio neurale is based on SPAN, a sound and music processing system created in 2011 by the author himself. Such system is constituted by a feedback audio network which comprehends a variable number of processing units. Each loudspeaker projects the audio that comes from a single processing unit hence called 'neuron'. The correspondence between neuron and loudspeaker allows the audience to perceive the electroacoustic space as a neural space.

**Production History:** Venice Experimental Cinema and Performance Art Festival (2014), Arte Laguna Prize (Venice, 2015), Oriol Sychart Gallery (Wrexham, 2016).

**Video:** <https://youtu.be/d4t-sluVW2w>

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# Junk Music™ with The Junkman™ (Williamsburg, NY, USA)

Classically-trained composer/percussionist/environmentalist Donald Knaack is the original recycled materials musician. Using re-used materials exclusively as his instruments of music, he performs worldwide to a broad range of fans as witnessed by performances at The Kennedy Center, Lincoln Center, Carnegie Hall, The Van's Warped Tour with Eminem and The Black Eyed Peas, concerts with Phish, The Sundance Film Festival, World Environment Day at the United Nations, Seoul Drum Festival, Summer Series Dubai, and more. He has composed and performed two critically acclaimed compositions for choreographer Twyla Tharp. His music appears on worldwide commercials for ESPN, The NBA, Electronic Arts, and Paddle to Live.

**Disciplines:** *Rock, Noise, Improvisation, Experimental, Extended Techniques*

## Surfer 6


A commission from The Kennedy Center and then American Dance Festival, for choreographer Twyla Tharp, this is the final movement of the work entitled "Surfer at the River Styx".


**Production History:** 14 performances at The Kennedy Center, 7 performances at the American Dance Festival, 6 performances at The Joyce Theatre, and two worldwide tours.

**Video:** <https://www.youtube.com/user/donaldknaack/videos>

**Contact:** [donaldknaack@gmail.com](mailto:donaldknaack@gmail.com)

**Website:** [www.junkmusic.online](http://www.junkmusic.online)

 [@junkmusic](https://twitter.com/junkmusic)

 <https://www.facebook.com/search/top/?q=junk%20music%20with%20the%20junkman>



# K&C Kekäläinen & Company (Helsinki, Finland)

As a woman I'm taking a stand on the world. It is shocking to see the current division into east and west, north and south, rich and poor, A- and B-class citizens.

I have investigated how very private things experienced in the body can be linked to broader contexts. I want to stress the possibility of discovering shared opportunities as opposed to division and isolation.

My great passion is to find out how to instil as much information and thought as possible into movement. I am convinced that movement can be as accurate a tool for communication and expressing the mind as any other form of communication.

I dislike the vocabulary of market economy, which is appearing more and more in the areas of culture and art. I don't consider myself a provider of services, perhaps more like a servant.

I work because of the fear of the increasing lack of values and the growth of the meaning of money in the world: the commercialism in art, the disappearance of humanism and the increasing of inequality and exploitation.

I see my role as an artist as a role of an observer, provocateur, problem-setter, poet and promoter of female existence.

**Disciplines:** *Contemporary, Dance, Performance, Interdisciplinary*

## Hafed Collage of Differences and Fragility

"Hafed is a longtime friend of mine. He was born in Algeria and lives paperless in Paris. I've had the privilege to follow his life from close.

This stage reality is an effort to perceive solely Hafed's corporeality. When I was working on this piece, I realized it was impossible to make a representation of Hafed's life, because the reality he lives in is so strange and composed of such mutually contradicting elements that it can't be captured in a sole representation.

That is the reason this stage reality is a collage on one hand of differences, on the other of fragility that connects people.

When starting this work I posed two questions to the working group. Working in the rehearsal period was based in these questions and we work with them in the performance. The questions are:  
Who and where am I?  
How do I perceive my body and my sexuality?"

- Sanna Kekäläinen

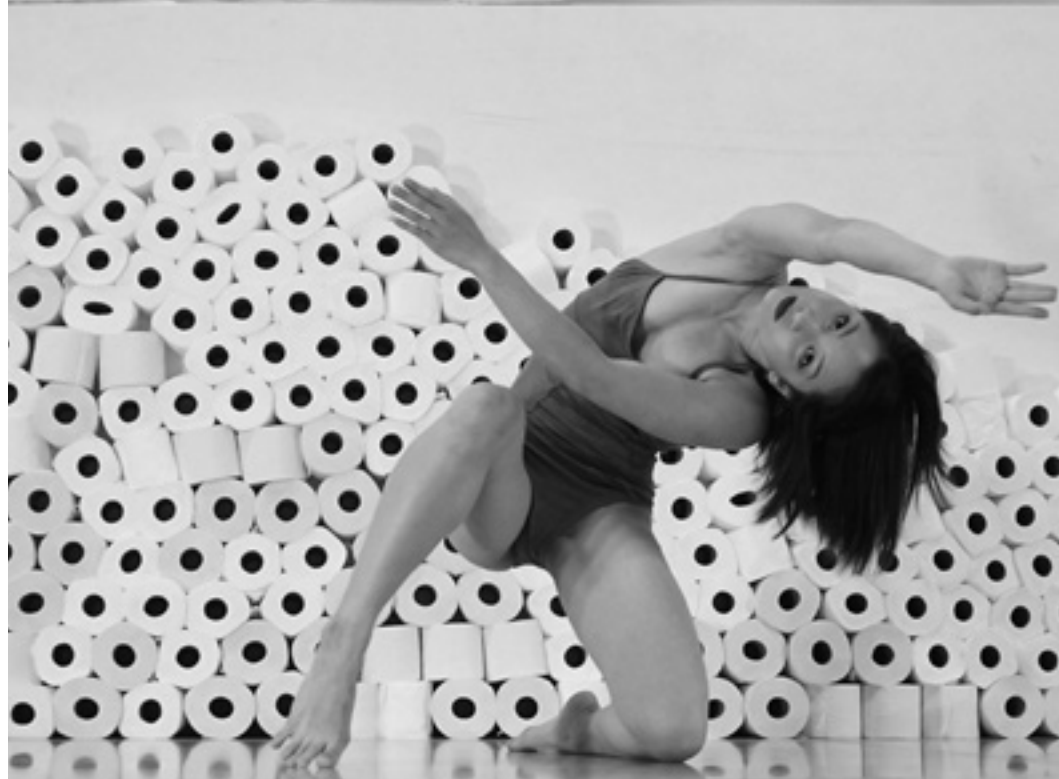
**Production History:** Stoa Cultural Centre, Helsinki, Finland

**Video:** [www.vimeo.com/kekalainenco](http://www.vimeo.com/kekalainenco)

**Contact:** [kc@kekalainencompany.net](mailto:kc@kekalainencompany.net)

**Website:** <http://www.kekalainencompany.net>

 <https://www.facebook.com/KekalainenCompany>



## ka·nei·see | collective (San Francisco, CA, USA)

ka·nei·see|collective debuted its first home season, *Cookie Cutter*, to sold-out audiences and a front page cover story of the SF Chronicle's 96 Hours that read "accessible and provocative, as well as unafraid to meld innovation with time-honored dance conventions." (Nirmala Nataraj, Jan 2015). Launched in 2014, ka·nei·see|collective is a Bay Area performing arts ensemble directed by Tanya Chianese creating vitalizing, accessible contemporary dance that promotes finding humor, appreciation, compassion, awareness, and celebration in our increasingly technological existence. The company has been presented at various venues including ODC Theater, Z Space, Joe Goode Annex, Shawl-Anderson Dance Center, Dance Mission Theater, Fort Mason Center, and Yerba Buena Gardens, as well as toured to Los Angeles, CA. The recipient of two audience choice awards, ka·nei·see|collective has been invited to many festivals notably San Francisco International Arts Festival, West Wave Dance Festival, RAWdance's CONCEPT series, and Summer Performance Festival at ODC Theater. "If you're in the area, go see it and if you're not, make a special trip. Tanya Chianese and ka·nei·see | collective are important players in the emerging contemporary dance scene." (Heather Desaulniers, Critical Dance, Jan 2015)

**Disciplines:** *Contemporary, Dance, Performance, Props*

### Readymade - presented by ka·nei·see | collective

Conveying the power of perspective and appreciation, ka·nei·see | collective presents *Readymade*, an evening-length dance inspired by Marcel Duchamp's art theory by the same title. An hour long, the show involves ten performers, commissioned costume and lighting design, original choreography by Tanya Chianese, and hundreds of rolls of toilet paper.

In 1917 Duchamp turned a porcelain urinal on its side at an esteemed exhibition and titled it *Fountain*. He did nothing to the object except present it for contemplation. The infuriated art world argued that dignifying commonplace objects did not make them works of art. Duchamp's actions prompted a philosophical movement that challenged society's idea of what art should be and how we view the world.

Now a century later as society becomes reliant on our technological existence, Duchamp's theory of the readymade is relevant today more than ever; it reminds us to acknowledge our surroundings, and in turn our lives, with a positive, open-minded lens. *Readymade* is not about Duchamp's work, but instead aims to invoke his iconic idea of do-it-yourself power to reshape one's own life by changing how we view things.

"Chianese is a structural and spatial wizard. Both in *Cookie Cutter* and now *Readymade*, Chianese arranges and re-arranges objects and humans in positively feng shui-esque configurations." (Sarah Chenoweth, BAYWATCH, Oct 2016)

*Readymade* is made possible by the generous support from the Phyllis C. Wattis Foundation, the Lighting Artists in Dance grant (a program of Dancers' Group), and individual donors.

**Production History:** Premiered at Dance Mission Theater, San Francisco, CA, USA in October 2016 to sold-out houses, 3 rave reviews, and 1 tour offer.

**Video:** <https://vimeo.com/188835722>

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**Website:** <http://www.kaneisee.org>

 @kaneisee

 <https://www.facebook.com/ka.nei.see>



# Katrín Gunnarsdóttir (Reykjavík, Iceland)

Katrín Gunnarsdóttir studied contemporary dance at Iceland Academy of the Arts and choreography at ArtEZ institute of the Arts (NL), graduating in 2008. She received a DanceWEB scholarship in 2007 at Impulstanz Vienna. As a performer, Katrín has worked with Saga Sigurðardóttir, Erna Ómarsdóttir and Kris Verdonck among others. Her work has been presented at numerous venues and festivals in Iceland, including Reykjavík Dance Festival, Lókal International Theatre Festival and the National Theatre of Iceland. She has toured internationally with her own work since 2013, showing in festivals and programs in Denmark, Norway, Poland, UK and Switzerland. Katrín received Gríman, The Icelandic Performing Arts Award, as choreographer of the year in 2013 and was nominated again in 2016. As well as making her own work and collaborations, Katrín has also choreographed for theatre productions (Toneelgroep Amsterdam, Theater Republique) and music videos (Olafur Arnalds, Asgeir, Damien Rice). In a series of solo works, Katrín is searching for a resonance between two bodies on stage, the body of the performer and the body of the choreography itself, whether it is inspired by her own relationship with borrowed dance material (Saving History, 2014, Shades of History, 2016) or asking a female performer to take on a masculine movement vocabulary – such as in her collaboration with dance artist Saga Sigurðardóttir (Macho Man, 2015).

**Disciplines:** *Dance, Performance, Theatre*

## Shades of History

“Shades of History appears before us as a strange kind of hypnotic stage magic. An illusory act of bodily disappearance, drenched in the desire to deceive. Katrín’s dancing body – with all its needs for rest and recovery – labours to render itself invisible behind the magic and illusion of a dance that hopes to never tire, but rather flow endlessly into evermore flowing flows. Haunted by its past animations, Katrín’s spasming body-memory provides Katrín with her dance material. Animated by a dance history of gestures and breaths that she has borrowed from other choreographers’ repertoires over the years and incorporated into her own work. At the heart of this illusion dance is a portrait of dance itself and it’s haunting urge to transcend the body of the dancer into pure uninterrupted bodiless flows of movement towards movement.”

**Production History:** Reykjavík Dance Festival (IS), Tjarnarbíó Theatre, Reykjavík (IS), Theatre Roxy, Basel (CH)

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**Website:** <http://www.katringunnarsdottir.com>

 <https://www.facebook.com/katrin.gunnarsdottir.choreographer>





## Kjerstin Lysne (Brussels, Belgium)

I am Kjerstin Lysne- performer, performance maker- born on the Great Plains of North America, now living in Brussels, Belgium. Having a dance past, I studied classical and contemporary dance in my native country at the University of North Carolina, School of the Arts (USA), and at Trinity Laban Conservatoire for Music and Dance (UK). I've performed, and created performances, in Portugal, Mexico, Belgium, the United States, and have worked with choreographers Louise Chardon (AndWhatBesidesDeath vzw), Taoufiq Izzediou (Cie. Anania), Erica Rebollar (Rebollar Dance), and Nkosinathi "Natty" Mncube.

My artistic practice is primarily involved with drawings, meditative movement rituals, improvisational scores, and with crafting environments and communal experiences, be it by inviting an audience to join me around a bonfire, or by constructing a giant spiral from rocks.

Influenced by my study of Body-Mind Centering, and the Sapphire practice taught by The School of Images, my research is interested in the sensitive body: I want to be, and I want to watch, the body that is fascinated with its internal voice- the beating heart, the pulsing stream of blood, the free flow of images through the imagination, the profundity of the slightest touch.

I create to know myself, and to experience intimacy with the world I inhabit. I perform to experience deep connection- integrity and wholeness- within myself and with my audience.

**Disciplines:** *Installation, Performance, Dance, Visual Art*

### Sacred Spaces

The installation/performance Sacred Spaces is my response to time spent in the Alentejo region of southern Portugal. In the village of Garvao, lies a site where, in the Bronze Age, people traveled from great distances to offer sacrifices - the fruits of their labor and cultivation of the earth - to the goddess Tanit.

Sacred Spaces is my own offering, my expression of the goddess embodied - the fertile goddess, simultaneously divine feminine, earth, and human female body. Sacred Spaces is an act of creation taken to reactualise mythical time: by unearthing the goddess, I discover her primal power.

What is the value of time on my, human, scale? What is the value of time on the scale of this immortal being, who was present at the creation of time? Our two existences intersect as I slow my movement through this world- slowing time itself- and creating a parallel reality. Within this space, my witnesses- the audience- experience a qualitative difference. They fall quiet and become attentive to the world around them; they slip into reverie.

Anchoring this space is the image of a spiral, the symbolic representation of energy's movement, the eternal cycle of birth and death in three dimensions.

Sacred Spaces is a concept translatable to any place where a fertility goddess has been revered in its history.

**Production History:** Atalaia Artes Performativas; Garvao, Portugal

**Video:** <https://vimeo.com/195326212>

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**Website:** <https://www.kjerstinlysne.com>



Fotografia: Mara Arteaga

# Komorebi (Mexico City, Mexico)

Komorebi was created in 2013 as a result of the activities held by Corazón Danza during 2012 & the various participations in different projects by the rest of the group's members. Their first major work, "Hikari" (which means "Luminous" in Japanese), lasts 40 minutes & integrates seamlessly several arts in a true multidisciplinary fashion, with live music by Hector Murrieta (who also plays works by Elliot Sharp, Alex Shapiro & Tristan Murail), dance/theater/coreography & video by Dora Hagerman; photography by Mara Arteaga & calligraphy by the Italian artist Monica Cilmi. The work has been performed in settings as varied as a psychiatric hospital in Spain, open air temples in Bali to more traditional settings like black boxes in N.Y., for example. All this throughout Indonesia, Spain, Argentina, Mexico, Canada and the United States.

Personalities such as Elena Poniatowska (international prize winner writer), Diane Butler (founders of Dharma Nature Time) & Suprpto Suryodarmo (Founder of Padepokan Putih) to Barbara Dilley (former dancer at the Merce Cunningham company) have seen Komorebi performing live, to rave reviews by the company's proposal.

- \*It seamlessly integrates all its different components, making it a true interdisciplinary piece with a profound subject & connotations\* Barbara Dilley

- \*It's a living prayer\* Suprpto Suryodarmo

Komorebi has received support and sponsorship from different means such as Prince Claus foundation in Netherlands.

Komorebi is currently engaged in the production process of new works: "7 Haikus alrededor del Equilibrio" amongst others.

**Disciplines:** *Interdisciplinary, Dance, Theater, Music, Visual Arts, Media*

## Hikari


Triptych which reveals the constant struggle between opposed forces that are paradoxically intertwined. From darkness, comes light. With light, comes searching. The search begets a desperation that threatens to consume it all and drag the subject to the deep dark, descending into the underworld. Nevertheless, even when sunk in the depths, the individual can surmount this disposition and grows, expanding like a song, like waves to light, from larva to butterfly... from searcher to illuminated, going from internal journey to the plenitude of the Self. Hikari is an all-encompassing Multimedia Performance experience which combines contemporary dance, live music and video feeds, ambience lighting and live camera-work. The play itself last 40 minutes and is presented as triptych with two interludes, where all of the elements are featured.

**Production History:** Mexico City (International Festivals, Conventional Venues and Galleries) and Tuxtla Gutierrez (National festival); Indonesia, Bali (Dharma Nature Time Foundation, Temples and Venues) & Java (Padepokan Putih Foundation); Spain, Santiago de Compostela (School, Mental Health Hospital and Vagalume: Organisation for women recovering from Prostitution) and Barcelona (Antic Teatre), Argentina, Buenos Aires (International Festival) EU, San Diego and Boulder (International Festivals), Naropa University, Boulder Colorado; Brooklyn NY (CPR Center for Performance Research), Canada, Prince Edward Island (International Festival)

**Video:** [http://komorebiart.com/portafolio\\_page/hikari/](http://komorebiart.com/portafolio_page/hikari/)

**Contact:** [dora.hagerman@komorebiart.com](mailto:dora.hagerman@komorebiart.com)

**Website:** <http://www.komorebiart.com>

 @entresenderos

 <https://www.facebook.com/StudioKomorebiArt>



# KORREA (America, USA)

KORREA was once Jeremy Catterton, the former artistic director of Lamb Lays with Lion, the Nothing Dead Comedy Troupe, and a co-director of Collision (circa london 2007).

Now as a rapper, multi-performance artist, street or gallery, KORREA strives, as a white male, to empower the disenfranchised to use his (as he identifies) abilities to stave off suffering for those with out skills and resources.

Poverty is identity.

Activism is key.

KORREA is just a guy, trying to build an inclusive global community through transparency and compassion.

***Disciplines:** Directing, Choreography, Acting, Singing, Design, Commissions*

## Labor

I was trained to be a shakespearean american giant. I chose to change things. No fame. Just change. No one suffers. Anymore. If I can help.

**Production History:** The Tank, The Guthrie, The Southern, West End, off-broadway, the Brick

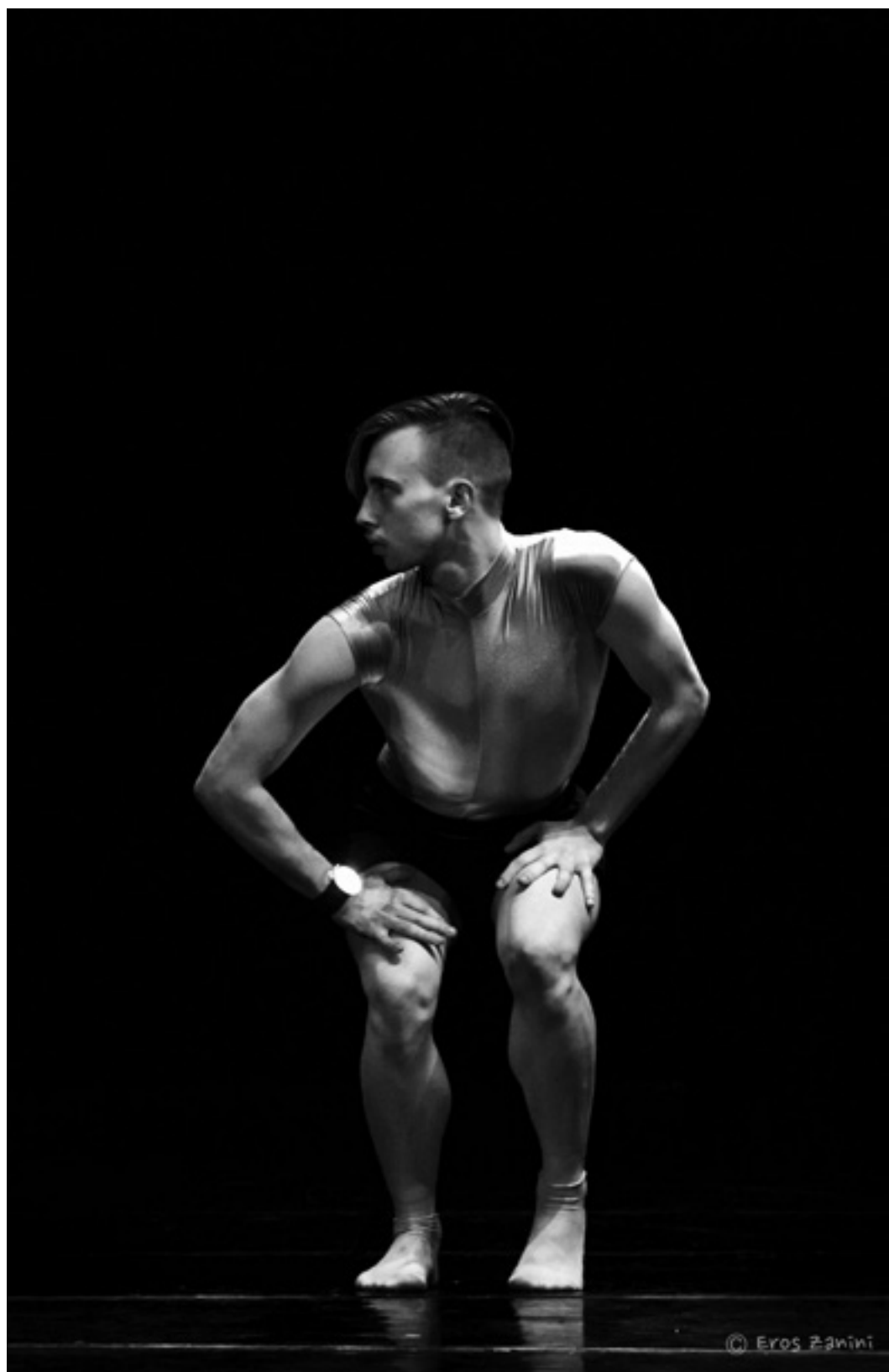
**Video:** <https://www.youtube.com/watch?v=wT-Cv9nQ8Bg>

**Contact:** KORREArap@gmail.com

**Website:** <http://universaltalents.com/artist.php?korrea>

 @KOOREArap

 <https://www.facebook.com/KORREALives>



## Kseij Dance (Genova, Italia)

ALEKSEIJ CANEPA :From 1998 to 2013 studied at Studio Danza Alla Poilova (Genoa) the following disciplines:Classical Dance, Modern Dance, Contemporary Dance, HipHop

-2013 \ 2016 followed courses of contemporary dance with: Emilio Calcagno, Loris Petrillo, Valerio Longo , Massimo Perugini, Idan Sharabi,etc...

-2013 \ 2015 followed the professional cours in ballet and contemporary dance, atArts Center of Contemporary Dance (Modena).

-2014 Achievement Certificate of Academy Arts Center of Contemporary Dance

-2014 \ 2015 followed courses in classical and contemporary dance with Matteo Levaggi

-2015\2016 followed courses in classical and contemporary dance with Alex Atzewi. Professional experience

-2008 \ 2014 Participations in national competitions and international solo, pas de deux and groups.

-2010 Dancer for the Company- Kinesis Danse , production “Mandala”.

-2010 \ 2016 Choreographer and teacher at Studio Danza Alla Poilova (Genoa).

-2011 Dancer for the Company - Kinesis Danse , production “VOYAGER”.

-2013 \ 2014 Dancer for Arts Center of Contemporary Dance at Foundry ATERBalletto.

-2013 \ 2014 Dancer for Atzewi Dance Company , production “CARMEN” with Beatrice Carbone, Leon Cino, Stefania Figliossi.

-2014 \ 2015 Dancer for Atzewi Dance Company , production “EVENING IN MOZART” with Sabrina Brazzo, Andrea Volpintesta, Stefania Figliossi, Leon Cino.

-2014 \ 2015 Dancer for the Company Bird’s Dance Project in the production “WINGS TO FLY” by Matteo Levaggi.

-2015 \ 2016 Choreographer for Contemporary Company - Kseij Dance

-Now dancer of Budapest Dance Theatre

**Disciplines:** *Contemporary Dance, Modern Dance, Improvisation*

### IO E'

The performance IO E' created by Alekseij Canepa, has the purpose to represent through 3 acts as human beings with the advent of technology began to relate less between them, becoming encreasingly automatons, almost remote controlled by others.

The division of the performance in three acts, is wanted by the choreographer to show three different scenes.

The first, entitled NOW, tells everyday life, how a human being is related to various events in a day.

The dancers, with fluid movements, show us the interactions and the reactions that we usually have.

The second act, LAB, is the introduction of the laboratory in which we notice the transformation of man in automaton.

The final act, VITALISTIC MECHANISM, is inspired by the cultural current of Futurism. Infact, the dance represented becomes more mechanical, dynamic and antigraceful.

The intent is to imitate the gestures of the machines, becoming a metallistic dance.


In this act we have the full realization of man into an automaton, and how these automatons deceive other humans, causing to become like them.

**Production History:** 2016

**Video:** <https://www.youtube.com/watch?v=bVjIIfv0ml8>

**Contact:** [alekseij.canepa@virgilio.it](mailto:alekseij.canepa@virgilio.it)

**Website:** <http://kseijdance.jimdo.com/>

 <https://www.facebook.com/Kseij-Dance-1604538886430077/>





## Laura Colomban (Venice, Italy)

My life as a young dance maker has been guided by many professional dancers and performers, my body has absorbed each class and talk, and has been informed by Daria Faïn and Robert Kocik, Geneviève Blanchard, Catherine Cardier, Omid Ighani, Augusta Moore, Jerry Bregman, Ninke Reefhorst (W.Wanderkeibus),

Marigia Maggipinto (Pina Bausch), Roberta Pagliaro (Aterballetto), K.J.Holmes, Irene Dowd, Miguel Gutierrez.

My intention is to communicate through the full spectrum of the body, I'm in the constant longing to create a personal mosaic of my personal skills, that talks to the human being from the vulnerability of the human being that masters his instrument body-mind.

The person that changed my view on my work has definitely been Anna Halprin and the one that I look after as a magnificent combination of arts is Dohee Lee.

My statement lays always in the simplicity and greatness of being present with the inner word and the outer reach in the present moments, to channel and unify, to connect.

I create work that use movement as a language, that keeps the attention on the energetic shifts, I love to have the possibility to work more on the costume and lighting design after having a strong base of essence and presence of the movement itself. It has to stand on its own, the aesthetic helps the reading and add artistic layers to the work. I let the body talk first.

My intention is to reach the unreachable, stay grounded taking a leap, keep merging arts and opening conversation among different practices.

**Disciplines:** *Dance, Drawing, Voice, Qi Gong, Breath, Writing*

### movement based performance

#### STICK DANCE

The work is about Bauhaus Schlemmer costume STICK DANCE re created from the Venitian Artist Sonia Biacchi. The white wooden sticks are the extensions of the limbs. The effect on the body is a geometrical and spacial precision that is related more with the past than the modern time. How is the body in 2016 responding to this limitation?

What are the possibilities and way through spatial and motions constrains?

Is my body now in 2016 resonding to the sticks as it has been in the past?

What images and words can be revealed by this simple and strong lines?

The movement last 10-15' and the music score is created on the piece by the Australian atist Trevor Brown.

The audience and the performer will be in the room surrounded by an experience of immersive lighting and sound scape.

**Video:** no video link for now

**Contact:** [laura.colomban@me.com](mailto:laura.colomban@me.com)

**Website:** <http://www.lauracolomban.org>

 @LauraColomban

 <https://www.facebook.com/abitareilcorpo>



# Laura Corcuera (Braojos (Madrid), Spain)

(Zaragoza, 1979). Writer, performer, journalist and other crazy works. She is based in Hastebol Kingdom Residence, in the mountains in the North of Madrid, Spain. From there she moves where necessary.

In my work I mix arts, sciences and communication. I do it through game. From the here and now, the presence of the human body is operated as part of a complex ecosystem. I share my vulnerability in key of performativity through live gesture, through the grooves of liveness. I am interested in creating communities not to be stronger, but more vulnerable

**Disciplines:** *Performance, Visual Arts, Physical Action, Public Art, Poetry, Historical Memory*

## neo-surrealism

PIENSA EL CORAZÓN (The heart thinks)

”El corazón tiene la razón y la razón lo sabe” anónimo recuperado por Fina Miralles.

Neural circuits that connect the brain of the heart and brain of the head. Sometimes, depending on the circumstances, the heart decides and the head follows: The intelligence of the heart: extraordinary life. Beyond the cerebral cortex ... Two aspects of consciousness: one limited and one that uses the brain of the heart. Science and spiritual traditions come together: we are prepared to use the heart brain (not by chance). This does not belong to me. It comes from scientific research. How to give it an image in movement? Coming from this body and memory where I live? The challenge: to externalise in an intelligent form what it burns inside oneself. Is it poetry? Theatre? Performance? Dance Politic? A work deMONSTration? It doesn't mattER because it is true and it is alive. We are alive, fuck. To the Surrealists: suicide was a lie. It was about surviving to oneself. Pensar amb el cor / Penser avec le coeur / Think with the heart. Core, nucleus, kernel, center // Can you hear how your heart thinks? I have tried it.

**Production History:** Muga Caula Festival (2016)

**Video:** <https://vimeo.com/user10917353>

**Contact:** [laura.corcuera@gmail.com](mailto:laura.corcuera@gmail.com)

**Website:** <http://lcorcuera.tumblr.com>

 @lcorcuera

 <https://www.facebook.com/laura.corcuera79>



# LehmusWorks (Helsinki, Finland)

Jarkko Lehmus has worked professionally on the field of dance and performing arts since 1995 as a multi-disciplinary dancer, dance teacher, choreographer, director, actor, artistic director and producer. Lehmus creates multi-disciplinary artworks that more often than not combine art and science. In his work Lehmus concentrates on physicality, imagination, emotions and empathy, because he believes that these are major cornerstones of humanity and a healthy society.

**Disciplines:** *Dance, Theatre, Performance, Choreography, Directing, Science*

## Social eMotions

Social eMotions explores and exposes emotional interaction in a social context from the scientific and artistic viewpoints. The project aims for a more emotionally aware and empathetic society through nurturing the understanding of the physicality and dynamic nature of emotions.

The 60-minute performance piece is grounded on the artistic and scientific research of the project. The piece consists of an introduction of the topic, a ca. 14 minute long duet performed twice followed by an in-depth discussion of the feelings experienced and observed by the audience.

The duet is performed by two dancers, two live musicians, a neuroscientist and a visual artist. Through a simple mobile interface the audience votes for the emotional states of the choreography and the music creating new dynamics, meanings and dramaturgical arcs each time the duet is performed. Performing the duet twice gives the audience a chance to make different emotional choices.


The looping nature of the choreography and the musical composition coupled with the ever changing emotional structure create a performance in a constant state of flux akin to life itself.

**Production History:** 2016 OuDance Festival, Oulu, Finland

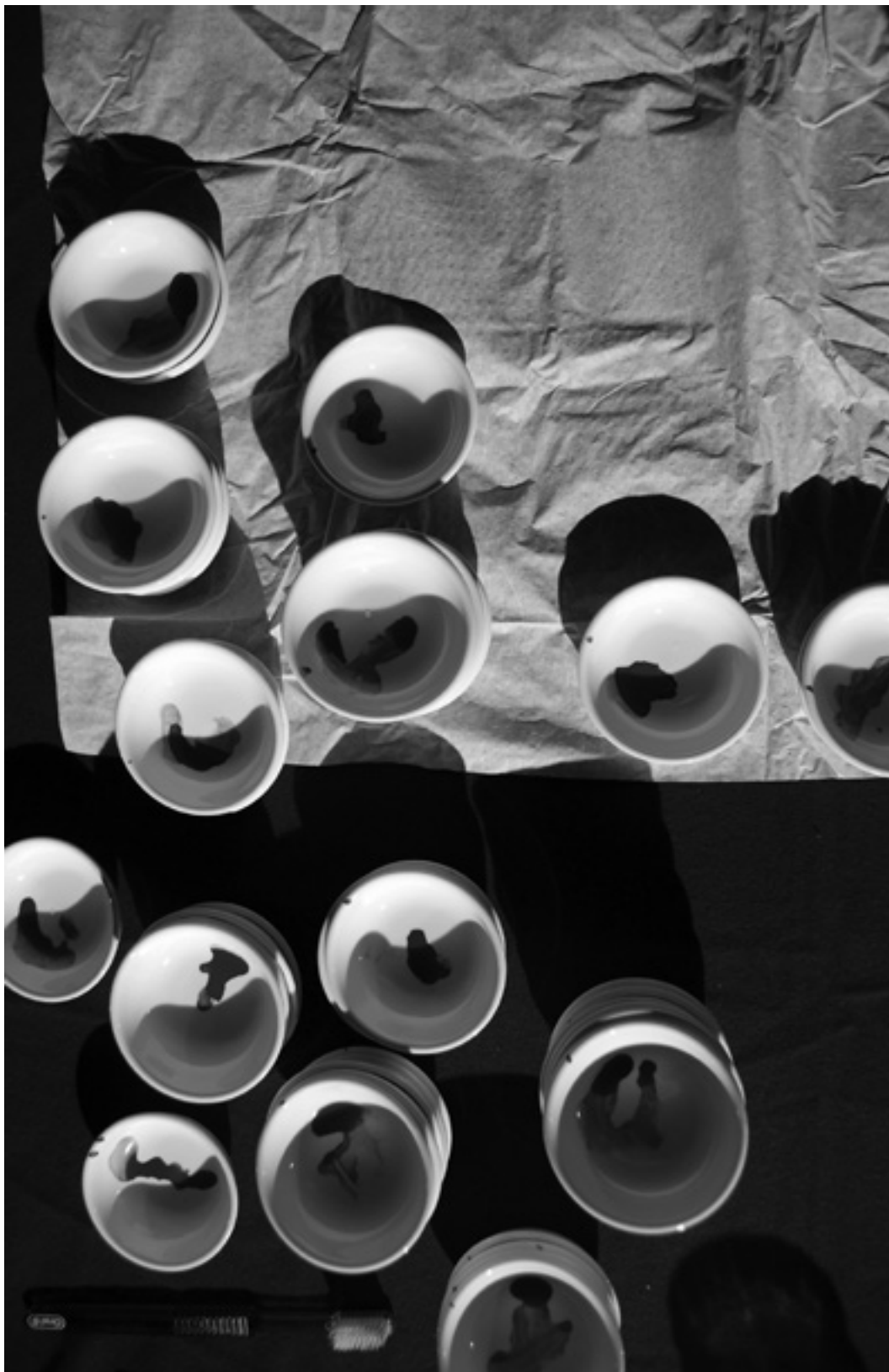
**Video:** <https://vimeo.com/175233100>

**Contact:** [jarkko@lehmus.works](mailto:jarkko@lehmus.works)

**Website:** <http://lehmus.works>

 @LehmusWorks

 <https://www.facebook.com/LehmusWorks>



# LEIBNIZ (London, UK)

LEIBNIZ is a fluid Live Art collective composed of international artists with eclectic backgrounds in the visual and performing arts. The collective was co-founded by Ernst Fischer and Helen Spackman in 2005 with the specific aims of: blurring the boundaries between spaces and disciplines; creating rituals and mythologies for a secular age; presenting innovative theatrical productions as social and interactive events; generating new audiences and assisting emergent artists.

Having worked together since 1995, Fischer and Spackman's long-standing interest in the uncanny and abject dimensions of 'domesticity' has extended with their wider collaborative activities as LEIBNIZ to more directly address issues of contamination, displacement and migration, social control and exclusion, and to investigate the ways in which performance can function as a living archive that both bears testament to, and offers alternative perspectives on, the increasingly turbulent worlds in which we temporarily live. In practice, this has led to their development of a recycling methodology and preferred format of sight/site-responsive performance-installations that bridge visual and kinaesthetic modes of communication and are usually staged in non-conventional performance spaces to 'make strange' commonplace understandings of the mundane. The company's over-arching objective is the ongoing development of a practice of collaboration and shared activity from which refreshed concepts and practices of 'home' and 'belonging' and new politicised inter-corporealities may continue to emerge.

***Disciplines:** Performance, Installation, Film, Photography, Butoh*

## The BOOK of BLOOD: Human w(R)ites

Blood is inclusive. At its face value, it knows nothing of borders and boundaries; it is the same colour whether it is spilled by an African or European, a Jew or a Gentile. To the naked human eye, it has no class, race, sex, gender or sexual orientation and is innocent of religious or ideological fanaticism. Contracts signed in blood are 'binding'; whether for good or for evil, blood signifies the severity of the commitment undertaken. Such pacts can never be broken, because the signatories have used for their ink the very stuff of life and thus pledged their entire existence as security and reward. For these reasons, LEIBNIZ's Book of Blood project asks each participant to donate one drop of their blood – taken by a qualified nurse under sterile conditions – each of which will be mixed with some anti-coagulant and used to write one letter of the Universal Declaration of Human Rights in a purpose-made book, which travels around the world to where it is needed. This central and essential action is contextualised with multi-modal artistic activities contributed by local arts-activists and/or generated and developed in preliminary workshops facilitated by LEIBNIZ with emergent artists and local community groups.

LEIBNIZ hopes that engagement with THE BOOK OF BLOOD will further all participants' understanding of the complex diversity of human rights (and wrongs!) at both local and global levels and of the particular investment of performance as an embodied art form in expressing and supporting these concerns.

**Production History:** Performance Studies International (PSI) #12, London (2006) SENSITIVE SKIN, Nottingham, UK (2007) PERFORMING RIGHTS/NATIONAL REVIEW OF LIVE ART, Glasgow, UK (2008) SACRED, London, UK (2008) DEFORMES, Santiago di Chile, Chile (2008) RIFRAZIONI, Anzio/Nettuno, Italy (2009) IF NOT, THEN WHAT?, London, UK (2011) PERGINE SPETTACOLO APERTO: CONFINNI CONFLITTI, Pergine Valsugano, Italy (2014) DIMITRIA, Thessaloniki, Greece (2015) RIETI INVASIONI CREATIVE, Rieti, Italy (2016)

**Video:** <https://youtu.be/izRu3Gwn9sA>

**Contact:** leibnizspackman@gmail.com

**Website:** <http://www.dnarchive.co.uk>





# Linda Birkedal/Molitrix Scenekunst (Stavanger, Norway)

Molitrix Scenekunst (MoS) is a performance company working with live music, movement, voice and film. The company has produced several critically well-received performances of various lengths and characters for indoor and outdoor, as well as dance films. MoS aim to produce and tour performances that are visually and physically strong and personal. MoS work in a collaborative way connecting movers, musicians, media artist and visual artist. Many of the performances has strong visual elements using interactive technology and elements from nature such as water or salt. In the center of the works is the believe in the human lived experience as a driving force. MoS receive local and national support to produce and tour works.

Linda Birkedal completed her BA at Trinity-Laban, London. Her further education is at the University of Copenhagen, University of Stavanger and Stockholm Academy of Dramatic Arts (SADA). After working in London and Copenhagen for several years as a dancer, choreographer and producer, she established Molitrix Scenekunst (MoS) with Stavanger as a base in 1999. Linda was awarded Norwegian state scholarship 2005-2007. In 2008 she received a scholarship from Stavanger commune. In 2012 she received the choreographic scholarship from the union of Norwegian Dance Artists (NoDa) and in 2013 she received a scholarship from Rogaland County Municipality honouring her many years of producing and working in Rogaland. Molitrix Scenekunst is supported by Kulturrådet, Stavanger kommune, Sandnes kommune, Rogaland Fylkeskommune, Fond for utøvende kunstnere and FFLB.

**Disciplines:** *Contemporary Dance, Live Music, Digital Dance And Music, Live Art, Visuall Art And Technology, Performance*

## SISU, In between, Backup

SISU. A performance about chosen solitude, force and salt. The project is based on the Finnish term *sisu*, meaning force, and examines how selected loneliness and force manifests itself in an individual's relationship to the community. (Community understood in the sense by other people and society). SISU examines how these concepts are linked, and how they affect our experience and choice. Loneliness is often associated with something negative, but SISU focuses on the positive and constructive aspects of chosen loneliness and the need for time alone. SISU includes the mineral salt in these investigations. The body needs salt. Salt has the ability to bind water in the body, while also secreting it, through sweat and tears. This process of tightening and repulsion can be related to the individual and relationship to others – in the tension between the need for community and need to be for ourselves. In between is a performance work that examines the word between conceptually, investigating it in connection to place, condition or relation. The project will give attention to the plastic room or place where one is positioned between one or several places, experiencing ambivalence. The poetic potential that lies in the depths of space and in the act of opening and stretching the in between. The in between that opens up for doubt, the ambivalent, the indecisive and the slow – finding it being as important as the effective, decisive and determined. Backup. The project investigates the concept backup understood both as storage, copy and reinforcement, and reflects around technology.

**Production History:** Tou Scene, RAS

**Video:** <https://vimeo.com/molitrix>

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**Website:** <http://www.molitrixscenekunst.com/>

 <https://www.facebook.com/molitrix/?fref=ts>



# Lisa Levy (Brooklyn, NY, USA)

Lisa Levy is a conceptual artist, comedic performer, painter and (self-proclaimed) psychotherapist. Before devoting herself fulltime to her art, she had a career as an art director in advertising. Her visual art has been widely exhibited at many venues including The New Museum, The Bronx Museum, The Pulse Art Fair, The Brooklyn Academy of Music and Christopher Stout Gallery.

Levy also performs live; her most popular character is Dr. Lisa, S.P. (self-proclaimed) who psychoanalyzes people on screen, stage and on the street. She's had celebrity guest "patients" such as Joe Gordon-Levitt and Amy Schumer. She currently hosts a weekly radio show with Radio Free Brooklyn called "Dr. Lisa Gives a Sh\*t" where she conducts funny, emotionally revealing "psychotherapy sessions" with creative guests.

She has performed at The Brooklyn Museum, BAM, Joe's Pub, The Woolly Mammoth Theater and the Edinburgh Fringe Festival. Dr. Lisa has been the subject of feature stories in numerous publications such as the New York Times and The London Times. Her recent 2-day protest of the art world, where she sat naked on a toilet for two days, garnered international attention.

## ARTIST STATEMENT

I have an exaggerated need to emotionally connect with people in a direct way, which is what drives my work.

I use my work to try to make direct emotional connections with people in unconventional ways which helps to access both humor and truth. I use the results of these endeavors to help myself and other people connect and find strength in vulnerability.

***Disciplines:** Performance, Comedy, Interactive*

## Psychotherapy LIVE!

As a conceptual artist, I came up with the idea of doing psychotherapy on stage with audience volunteers in 2001. I had no formal training as a psychotherapist, just practical experience as a patient. Within a year, I had regular bookings and a feature story in the New York Times!

The performance is very easy to produce. I have a simple "shrink office" stage set. I introduce myself as Dr. Lisa, The Self-Proclaimed Psychotherapist who's had more patients than any therapist could ever have in an entire lifetime. This show is almost like a group game. In each show, I'll have a series of 3-4 audience volunteers, about 8-12 minutes each. I ask them some basic details about themselves (intake) and help them define an issue that is on their mind. Sometimes I use free-association to do so. I instruct the audience to call out with their opinions as well, (after all, as I say, "I have no formal training, I need your help!"), so it all winds up being a sort of absurd theater experience with everyone in the room having a stake in helping the person on the couch. It's both funny and serious at the same time, which is one of the unique aspects of this event. I have had many people tell me I am able to accomplish more in 10 minutes that their real therapist has in years. I believe that above all else, what I am able to convey is that behind the humor and real advice is a person (me) who genuinely deeply cares about them.


**Production History:** BAM, Joe's Pub, HERE Arts Center, Edinburgh International Fringe Festival, Woolly Mammoth Theater, and too many to name!

**Video:** <https://www.youtube.com/watch?v=GPldcZpb64s>

**Contact:** [imahomemaker@yahoo.com](mailto:imahomemaker@yahoo.com)

**Website:** <http://www.psychotherapylive.com/>

 @DrLisaLevySP

 <https://www.facebook.com/lisalevyindustries>



# M:ST Performative Art Festival (Calgary, Canada)

The Mountain Standard Time Performative Art Festival Society (M:ST) ensures that performative art practices are recognized and sustained in the Southern Alberta region. M:ST fosters innovation and collaboration among local, national and international artistic communities. M:ST programming is a significant incubator for new, emerging, and experimental practices in contemporary art. By providing professional opportunities for artists to exhibit and perform their work, M:ST ensures the sustained health and growth of this field as well as the artists and practices within it.

**Disciplines:** *Performative, Live, Interdisciplinary*

## M:ST Festival

M:ST's main activity is the organization and presentation of a biennial performative art festival. This festival is a collaborative endeavour between ten Southern Alberta arts organizations. M:ST programming is responsive to issues in contemporary art and fosters discourse crucial for the growth and progression of performative practices.

**Production History:** Southern Alberta

**Contact:** [info@mstfestival.org](mailto:info@mstfestival.org)

**Website:** <http://www.mstfestival.org>

 <https://www.facebook.com/mstfestival/>



# Mapped Productions (London, UK)

Mapped Productions is a UK-based international production company of emerging artists and designers.

We make original, interdisciplinary, and environmentally responsive work that is highly innovative and collaborative in both its process and execution. To maintain this practice requires long rigorous periods of development followed by international and UK showings.

Our work embraces interdisciplinary, promenade, and environmentally tailored practice methods, which focus as much on the audience experience as on the performance design narrative. We develop site-responsive cinematic experiences in which to immerse our audience.

Mapped Productions' unique merging of skills and diverse backgrounds from which each of our members come stretch between theatre, architecture, visual art, design, and performance, thus creating our distinctive work. We aim to question and challenge conventional theatre practices, and instead encourage intermediacy, discovery, and physical interaction.

***Disciplines:** Theatre, Installation, Experimental, Projection, Immersive, Set*

## Homo Sacer

Homo Sacer is a live-filmed theatrical performance that uses camera and projected live-feed footage to examine the effects of media on our perception of global events. Homo Sacer asks the question of what it means to make live theatre when our world is defined by film and television. Using the current European refugee crisis as our subject, we examine how ordinary people and families are portrayed and react to mediated narratives. The great power of digital media is that it has the ability to bring events and people that are distant into our personal lives and spaces, but there is also the potential to alienate and distance us from human pathos and suffering.

Homo Sacer is staged for filming the actors, and as such the set is configured for the frame of the camera. The live-feed from the camera is projected on a large semi-transparent screen that divides the stage from the audience. The audience witnesses the process of creating a film at the same time as viewing the final image superimposed over it. The contrast of finished image with the mechanics of production, near and far, and real verses fabricated, all serve as visual metaphors for the politico-media complex.

**Production History:** Marche Teatro Residency Program, Polverigi Italy. Stalker Theatre, Officine Chaos, Turin Italy

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@MappedProd



<https://www.facebook.com/MappedProductions/>





## mariA (San Francisco, CA, USA)

I am mariA, a multifaceted, authentic, radiant, inter & transdisciplinary Artist; Originally from Greece, I am a free and joyful spirit, that has lived, worked and performed in Argentina and Peru. Now I am an emerging performing artist in the San Francisco Bay area. I love adventure, my life is a ceaseless journey without and within, and as a result, my art and work reflect cultural flexibility and an awareness of cultural diversity, as well as human similarity.

I am an Alive doer, mover, thinker, maker, truth-teller, shaker & soul-seeker. As such, my creations are hand and hand with my soul. They reflect inquires, doubts, growth and insights. They reveal struggles, conflicts and transformation.

To become inspired I dive into my inner impulses in an attempt to explore the entire spectrum of my humanness and let the collective unconscious to emerge. I think, I move, I emote, I touch. I create simple performative acts as an invitation to the imagination through embodied experiences that create a liminal space, where playfulness meets the sacred and vice versa.

My mission is to embody and communicate the power of being real, of being humble and of love. My goal is to honor the beauty of our existences along with the mystery of life-death-life, in its paradoxical nature. To do that I invite my audience into an intimate space of presence and encounter; it is in this space that boundaries dissolve and we co-create deep inquiry and experience our vulnerability.

***Disciplines:** Alive Performance, Authentic Movement, Voice, Embodied Imagination, Interactive, Play*

### The things I looove to do

“The things I looove to do”, is an interactive solo performance. Every time I open my blue suitcase, a totally new landscape floods into the space inviting you (the audience) to become part of my “gracefully clumsy, bumbling world.” Shy and shameless, tender and raw, humorous and absolutely serious, “The things I looove to do” challenges the black & white rationality, speaks sensual and sexy truth, and makes thing fall apart and restructure in the paradox of play and real imagination.

”The things I looove to do”

I am innocent as a baby  
I am sensible as a child  
I am rebellious as an adolescent  
I look like I'm 25  
I am horny as an adult who is 35  
I am wise as an elder  
And my soul is as deep as the universe...  
Who am I?

\* Alive Performance can be done in English, Spanish, or Greek \*

**Production History:** The Showroom, Chistester University (August 2016) ; CounterPulse, San Francisco (May 2017)

**Contact:** marialentzou81@gmail.com

**Website:** <http://www.marialive.net>



# Maria Naidu /The Association of Arms & Legs (Malmö, Sweden)

Choreographer/performer, Maria Naidu, is of Indian and Swedish heritage, born in Sweden, but became an adult in New York City.

She strives to make the art of dance available and accessible to a wide audience. Her main tool is movement and her choreography is characterized by textural diversity and theatrical details. She continuously examines her movement language since it is her belief that every choreographic work has its own distinct identity.

Trained at the Ballet Academy in Gothenburg and at the Alvin Ailey American Dance Center in NYC, debuted as a dancer in 1987 and choreographer in 1989. A member of the New York based, international touring dance company, Jennifer Muller/THE WORKS in 1991–1998. After 13 years in NYC and eight years with THE WORKS, she returned to Europe and later settled in Malmö in the south of Sweden. Since the move, she has presented a variety of her own works, choreographed for the opera and theatre, starred in a myriad of performing arts productions and worked as rehearsal director at NorrDans in Sweden and Carte Blanche in Norway.

Her work has been presented in Sweden, Finland, Japan, UK, USA, Germany, Austria, India, Denmark, Brazil, Norway, France, Switzerland and Cuba. Since 2004, her artistic work is produced by The association of arms&legs (Föreningen armar&ben).

*Disciplines:* Dance, Performance, Theatre

## The Life and Times of Ms. Karen Henderson

“ I received word of a woman who’s story so closely resembled mine that I thought it was a joke. I couldn’t help becoming anything but curious “.

A vibrant firework packed with large doses of ironic humor, ambiguity and quite a bit of dance. It is a multifaceted, 50 minute solo show that ponders questions of cultural identity, ethnic belonging as well as some curiously held stereotypical notions of dance as a profession.

Karen Henderson is and isn’t. She is here, there, everywhere, a little bit and all the time. She exists sometimes and somehow not at all, yet still, she’s among us.

”A show that’s got that swing through and through” – Ingela Brovik, Danstidningen

”An associative, comical, elegant and investigating show” – Martin Lagerholm, Kvällsposten

”The question of cultural heritage hangs like a dunce cap in the air” –Malena Forsare, Sydsvenska Dagbladet

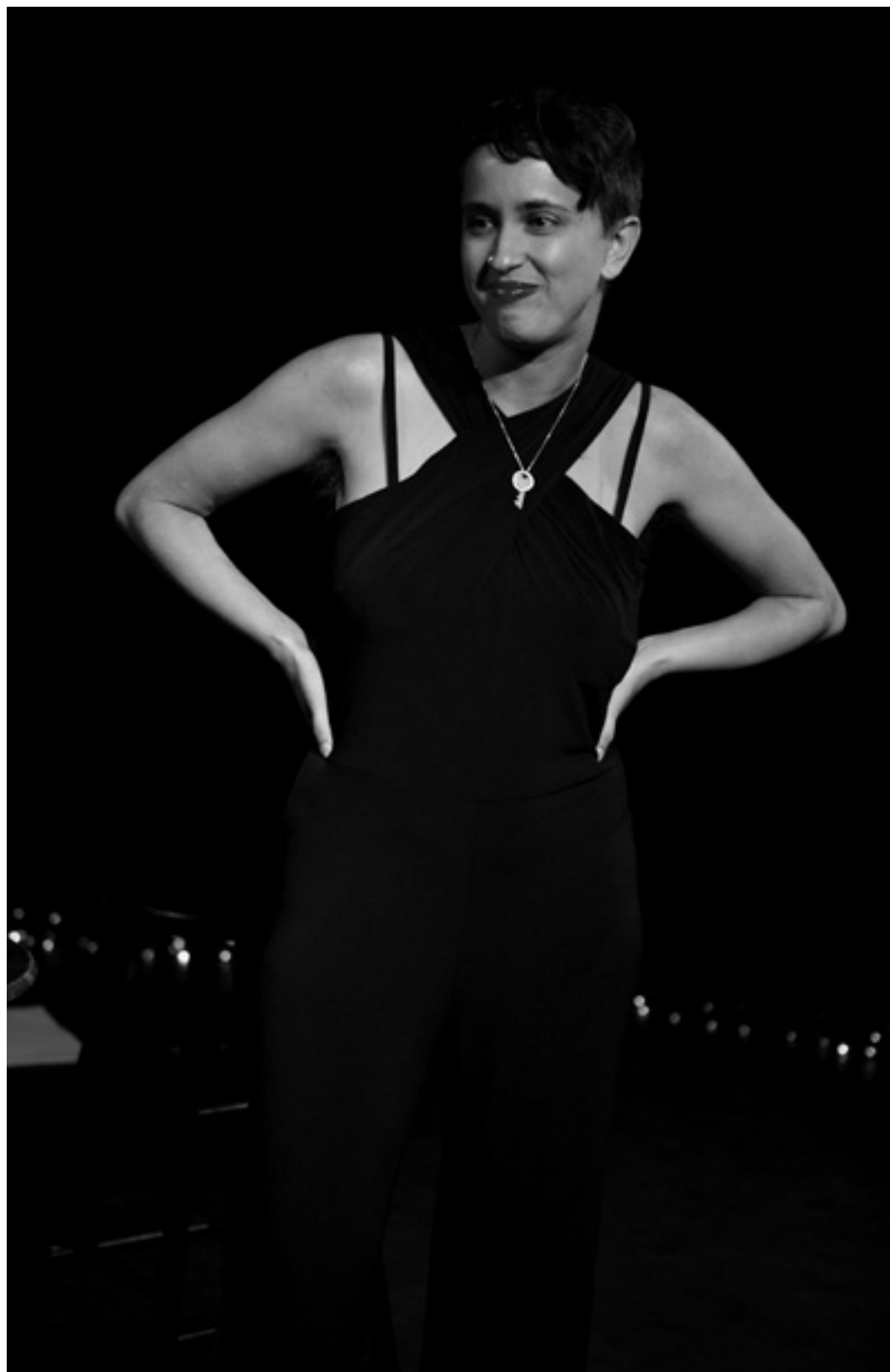
”The only thing one can know for sure is that nothing is what it seems” – Kristina Nilsson, Skånska Dagbladet

**Production History:** SWEDEN: Dansstationen (Malmö), 3e våningen (Gothenburg), Lillsticken (Jönköping), Valfisken (Simrishamn), Jarl Kulle scenen (Ängelholm), Garaget (Kristianstad), Stenkrossen (Lund), Medborgarhuset (Eslöv) DENMARK: Dansehallerne (Copenhagen)

**Video:** Trailer/teaser: <https://vimeo.com/114711373> Full length performance: <https://vimeo.com/114690031> Password: naidu

**Contact:** [producent@marianaidu.com](mailto:producent@marianaidu.com)

**Website:** <http://www.marianaidu.com>



## Mariah MacCarthy (New York, NY, USA)

My plays contain tenderness and brutality in unequal measure. They tend to be sexy, women-driven, queer, and funny. They've been done everywhere from subway stations to Paris. I run a theatre company called Caps Lock. We do funny, human, ugly plays. I'm trying to transcend isolation through performance, events, and the written word.

My work has been developed and presented at Ensemble Studio Theatre, Rattlestick, Primary Stages, Culture Project, New Dramatists, La MaMa, HERE, Dixon Place, The Brick, Atlantic Stage 2, Fringe NYC, various New York apartments, and Paris. Indie Theater Hall of Fame ("Person of the Year" 2012), PoNY nominee. Plays include *Baby Mama: One Woman's Quest to Give Her Child to Gay People* (winner of the Dr. Robert J. Thierauf Producer's Pick Award; viewed over 41,000 times on YouTube), *Honors Students* (Kilroys List Honorable Mention; EST/Youngblood Unfiltered), *Safeword* (Dixon Place), *Magic Trick* (FringeNYC and Theatre Row; winner of the Doric Wilson Independent Playwright Award and Lotos Foundation Prize in the Arts and Sciences, Indie Theater Now's top 10 plays of 2016), *Mrs. Mayfield's Fifth-Grade Class of '93 20-Year Reunion* ("sweet and boisterous... a lot of fun" -The New York Times), *The Foreplay Play* (two NYIT Award nominations), *Ampersand: A Romeo & Juliet Story* (twenty Looking Glass Forum Awards, FringeNYC "Outstanding Performance"), and *The All-American Genderf\*ck Cabaret* ("f\*cking brilliant" -Kate Bornstein; performed in Baltimore, Fort Lauderdale, Chicago, and New York). I'm a member of Youngblood and Lather, Rinse, Repeat.

**Disciplines:** *Solo, Theatre, Drama, Comedy, Storytelling, Dramedy*

### **Baby Mama: One Woman's Quest to Give Her Child to Gay People**

Written and performed by Mariah MacCarthy, *Baby Mama: One Woman's Quest to Give Her Child to Gay People* tracks her true-to-life adoption journey, from an accidental conception to the placement of her child with the gay couple of her dreams. All the while MacCarthy manages to live her life, date, and even attend the occasional orgy. From adoption agencies to adventures in vaginal discharge, from burlesque to goodbyes, *Baby Mama* makes for an intimate night of storytelling and is about as up close and personal as theatre gets.

"I'm telling this story myself so I can be the role model I didn't have while it was happening," says MacCarthy, who has toured the show to San Diego, Cincinnati, and Provincetown. "You're gonna cry, you're gonna have a good time, and you're also gonna feel things and maybe call your mom."

Winner of The Dr. Robert J. Thierauf Producer's Pick Award of the Cincinnati Fringe Festival. Bring a belly ready to laugh and also some hankies.


**Production History:** Dixon Place, Ensemble Studio Theatre, Provincetown Women's International Theater Festival, San Diego Diversionary Theatre, Cincy Fringe, The PIT, Theatre Row

**Video:** [https://www.youtube.com/watch?v=7x2\\_rfg7s\\_4](https://www.youtube.com/watch?v=7x2_rfg7s_4)

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# Marina Burdinskaya (Milan, Italy)

Marina Burdinskaya choreographer, dancer and performer born in Russia obtains her degree as dancer and choreographer at the College of Arts and Culture, she travels in 2001 across Europe where she refines her studies in contemporary dance with Dominique and Françoise Dupuy, Franca Ferrari, Franco Reffo, Barbara Geinger, Hofesh Shechter and many other choreographers internationally recognized for their works. The works created and performed by the choreographer, Marina Burdinskaya include, THE SISTEM OF TAUTISM III at the festival “NUOVE DRAMMATURGIE”; InDownUpOut at the festival of contemporary arts “ECOISMI”; FlightLight and SUB-TEXT at the festival “HABITAT SCENARI POSSIBILE”; DEM/ONE at the Biannual of contemporary arts “LA VOCE DEL CORPO” and also at the Festival “PIU’CHE DANZA”.

Her performances travel that thin line between theatre, dance and artistic performances. The body and its relation with space is the basis of the physical work of the artist. In her choreographic research she tries to establish a connection and gathers influence from other forms of art such as, painting, sculpting and photography to develop new ways to interact and communicate with the audience, a new language between artist and the spectator.

**Disciplines:** *Contemporary, Performance, Contact, Improvisation, Dance*

## DEM/ONE

This performance is inspired by the works of Russian Painter Vrubel “Fallen Demon”. The bodies of the two performers interweave and mold becoming a single sensual body of the Demon that morphs its shape becoming a sculpture, a painting, narrating its story, challenging our stereotypes, our thoughts, our perception.

**Production History:** Biannual of Contemporary Art La Voce Del Copro Osnago (Italy); Festival Più Che Danza Teatro dell’Arte CRT Milano (Italy); Festival ExPosizioni Festival Inzago (Italy)

**Video:** <https://vimeo.com/192500218>

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## Marina Guzzo (Santos, Brazil)

Artist and researcher of the arts of the body, Marina Guzzo focuses her creations on the interface of artistic languages, mixing dance, performance and circus, in order to explore the limits of the body and of the subjectivity in the cities. She is a professor at the Federal University of São Paulo (Unifesp) and coordinator of the Núcleo Interdisciplinar de Dança – N(i)D.

**Disciplines:** *Dance, Performance, Urban Art, Community Art, Visual Art*

### Navios (ships)

Navios is a work about the end of the world in this (or in any other) city. Will there be an ocean for us to flee on a ship? When there is no more light – after or before the water –, will we make it? Will we know how to hunt? Fight? Live as a group? Created in a residency with citizens of the cities its presented, the piece establishes a cartography danced in spaces where memory and meaning seem to have been ruined. On stage, bodies that seek meetings with other bodies in order to survive, developing group strategies.

**Production History:** Festival Panorama - Rio de Janeiro, Sesc Pompéia - São Paulo, Sesc Santos, Sesc Palladium- Belo Horizonte

**Video:** <https://www.youtube.com/watch?v=cl6x8sdHEcs&t=297s>

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# Mark Rautenbach (Cape Town, South Africa)

Hello my name is Mark Rautenbach. I'm a middle-aged, white, queer man living and working in Cape Town, South Africa. Art making is a primary language that my inner and outer worlds communicate with the conundrum of me, myself and I. Art production is such an integral part of my being human that 'Human Beingness' becomes the Work.

My work interrogates the fabric of identity [what it is made from; sexuality, queerness, otherness, race, appearance relationships to other beings and place] and doesn't land comfortably with any finite categorisation. My concerns and commitments are eco/ethical practices of well-being. These are things

I practice daily, as in good habits. The practices are as fundamental as getting good nutrition and quality sleep to making sculpture from detritus [generated from my being] that cannot be composted and recycled and being sterilised as a contribution to curb population. Performances enables my work to engage with immediate social impact, developing conversations in specific places with beings [not only human] which inhabit these places, and whose identities may [albeit temporarily] be somehow defined by these spaces. [E.g. people and trees at an academic seminar]. I approach making and performing from un-knowing. It thus only through the making and embodiment that the 'matter' becomes apparent. Plainly put I make sculptures from my waste and salvaged material. I knit in site-specific places, wearing specific outfits, knitting with specific yarns. I make 2D assemblages from other people's memorabilia, documents and photos. I use my skin as a canvas.

**Disciplines:** *Performance, Live-Art, Sculpture, Assemblage, Installation, Knitting*

## Meditations on Self Worth / you can't save your arse and face at the same time

Meditations are aesthetic procedures which process matter, as in 'what's the matter?' and the material that embodies it. The performance is in four parts:

- 1) Collecting and stitching the margins of unsuccessful applications and proposals (not only mine).
- 2) Making the yarn (eliciting the story/narrative) of the 'marginalized'; 'sitting-with' uncomfortable feelings of rejection, marginalization, entitlement, not-good-enough, self-pity and understanding the limiting attitudes which generate them.
- 3) Knitting the yarn with dildos; fuck victimhood.
- 4) Wearing an outfit made from the knitting; identities emerging from the stories I tell myself.

The performance takes place in an exhibition entitled Woman's Work [exhibiting work which employ techniques traditionally used by woman]. The show is in The South African National Gallery. The performance happens on and around a pedestal used for sculpture. Along with the knitted costume, I wear a hospital patient's gown which flashes my 'arse'. The Audience is occupying the same space, at the same level. The procedures are banal, repetitive and loop in hour cycles, over 3 hours.

As an artist my inclusion/exclusion into the 'art world' has been fraught with pain and suffering. This piece inspects the matter and interrogates my motives. The piece is paying penitence: a public humiliation; admitting to indulgence in limiting attitudes and attempting redemption by processing and reaching out to others who have had similar experiences. My face is saved by showing my arse to the academy and my arse is saved by dissolving my face into the shaman's in order to do the Work.

**Production History:** Iziko South African National Gallery, University of Cape Town (South Africa), Orpheus Institute (Ghent, Belgium), David Krut Projects (Johannesburg, South Africa)

**Video:** <https://www.youtube.com/watch?v=h5peWac-bvE&t=26s>

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# Masako Ono (Bhubaneswar, Odisha, India)

I started dancing at age 4 in the discipline of Martha Graham technique, additionally trained in western classical ballet, jazz and HipHop in Tokyo.

Mesmerised by ODISSI, one of the Indian Classical dance styles, I came to India 20 years back. In India, I have learned not only the ODISSI dance, but also Yoga and Indian mythology.

After being selected and empaneled as one of the ODISSI soloist by the Govt of India (ICCR) in 2009, I have also started to create my own choreographed pieces for contemporary audience, not confined in the Indian Classical Dance format.

I have choreographed a dance on a Haiku(Japanese poem), a dance using the Chakra(energy points in the body) awareness, a dance on an ancient concept common in the East(Kundalini) and the West(Caduceus), long time forgotten among people.

My journey through dance is to find the divinity within, and to become one with the universe. I realised that everything falls into place then. It's a constant friction with my own fear, my own weakness, and I overcome them by dancing.

I have performed and given lecture-demonstrations / workshops in more than 20 countries in the last decade and have performed for 2 Prime Ministers of Japan and the present Prime Minister of India.

Other than ODISSI dance and my own choreographed contemporary dance pieces, I collaborate with international artists regardless of fields.

At the moment, I'm in the process of breaking the boundaries of everything.

***Disciplines:** Odissi, Yoga, Contemporary, Butoh, Hiphop, Modern Dance*

## SEVEN

The human being is a miniature universe.

One aspect is masculine, retains a static quality and remains identified with undeciphered consciousness. The other aspect is feminine, dynamic, energetic and creative. The feminine aspect is called KUNDALINI, resting at the base of the spinal cord, then unite at the crown of the head with masculine energy, the pure consciousness.

The description of the Caduceus of Hermes is that the serpents represent positive and negative charges of kundalini as it moves through the chakras and around the spine (the staff) to the head where conscious perception occurs. The wings of Hermes represent consciousness or Spirit. Spiritual evolution is an ever increasing relationship with the neutral ground between the play of opposites.


One day, I saw the goddess, Kundalini in my DAYDREAM. It is an ancient concept common in the East(Kundalini) and the West(Caduceus), long time forgotten among people.

**Production History:** Konserthuset, Stockholm, Sweden

**Video:** [https://www.youtube.com/watch?v=viKZ\\_Eq-QWY](https://www.youtube.com/watch?v=viKZ_Eq-QWY)

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# MATLAKAS (London, Uk)

My work is approached in several media: Painting, Performance and installation. The approach is phenomenological and arouses from intuitions that I use to create platforms for collective thinking. My role as an artist is to help conscious awakening happening through my work, creating synergy if approaching audience with a painting, an installation or directly a live performance.

In my performance art, I am using mainly the body as a tool for expression connected with my visual art practices. My training as a sculptor and social sculptor are evident in my performance art since they merge clearly usually when performed. My interest lies on human energetic levels and energy movement in fact what interests me is the manipulation of those invisible forces that I apply in any category of any media I use. The malleability of energy is what mainly interests my work. The fact that we are all able to do so, beginning from our thought process. My exploration lies on the relation each living creature have with nature forces and how we feed each other on an energetic level, I do this using the languages I have been exploring which are dance, body awareness and painting with the knowledge of color and black lin When I trace a line or I perform live I directly connect to a meta-level where things can be perceived might not clearly seen.

**Disciplines:** *Performance, Live art, Street action, Painting, Installation, Video*

## Salt To Soul

The idea of exhibiting “Salt to Soul” emerged from my tour to the West Bank Towns refugee camps in Palestine and by observing Israeli settlements.

It is also shaped by my tour to South Africa and its socio-political landscape. ”Salt to Soul” was developed and premiered for the Institute of Palestine in South Africa (IPSA) after a series of trips to Palestine and Cape Town. Along with this work another performance was created, titled: Sweet Thorn, where I created a 50 meters barbed wire dress and 70 Roses, it was published in the Performance Almanac 2016.

Salt to Soul refers to the hostile world of war, injustice, destruction of our planet and the harassment of lives and people.

The performance began with a line of salt dropping on my head, representing ancient and modern time, referring to our ancestors.

During the performance, a pile of coal was smashed, the powder obtained was then blown on some glued objects so that the coal would stick to them in order to create a live sculpture. In fact the outcome of the performance is an object that can eventually be contemplated as the artifact that shows a physical of the performance itself.

At the end, members of the audience were invited to wash my body as a symbolic cleansing.

video link: <https://www.youtube.com/watch?v=AjAKoXDPR2A>

**Production History:** IPSA (Institute of Palestine in South Africa) and Battery Station, Jeju Island, Korea

**Video:** <https://www.youtube.com/watch?v=AjAKoXDPR2A>

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# Meinhof-Germain (Berlin, Germany)

Meinhof-Germain is born in 2015 in Berlin, Germany, due to the complicity between two independent artists: Carmen Meinhof (1979, Spain) and Valeria Germain (1979, Chile). Since 2011 they have been working together in collaboration with other artists, but Neigh is their first production as a tandem.

Meinhof-Germain compose mixing languages like dance, drama, physical theater and improvisation. Their researches are focused on topics such as gender conflicts and memory, treated from a documentary point of view.

Carmen Meinhof has a degree in Choreography and Contemporary Dance Techniques. Her work nourished by different techniques like Butoh and Bharata Natyam (Indian classical dance). Her investigation is aimed to find the friction between boundaries, either mental or physical and it's settled where the vulnerability implied in the fact of having a body becomes real. She has work internationally as creator and performer and 2013 she was awarded with the price to the best female performer at the International Theater Festival of Erbil, Kurdistan, Iraq.

Valeria Germain is an actress, artistic director and Theater teacher for grown-ups and children. Present time, reality on stage and memory are topics which move her as an artist. Her researches has been focused on improvisation as a tool to find out the places where Theater and performative act merge. She worked as a direction assistant for Rene Pollesch in "Kill your Darlings, streets of Berladelphia" at the Volksbühne Berlin, Germany and for Gob Squad in several productions.

**Disciplines:** *Physical Theater, Dance, Drama, Video Art*

## Neigh

Neigh is a documentary solo performance about identity and sexual desire. It's based on the story of my grandmother, a regular woman who during the 50s shook up a tiny village of Jaén, Spain. Her heroic deed? Becoming pregnant without being married. Though the father of her son became her only partner, the experience of public derision tormented her until the end of her life. In 1998, when I was 19 years old, my grandmother committed suicide and I blocked her memory. It's was not until few years later when I understood the scope of her story. A story endlessly repeated since the beginning of the time. Desire determined her existence and transformed her into a quotidian martyr.

In Neigh, I mutate into different characters, like a humble version of Orlando. And like Orlando, I rage between being a woman or a man or a creature of my own subconscious. Through a humorous analysis of the history of contemporary thought, a physical regression occurs in order to unravel the traumas and taboos of my genealogy, my own personal story and gender.

How can biology represents a moral and economic hazard? How does desire define our lives today? Neigh is a vindication of those people who gave their existence in the service of daily life. The play is recommended for all people over 16 years old. Some scenes contain nudity. The performance has a duration of 50 minutes and is performed in Spanish with English subtitles.

**Production History:** La Casa Encendida, Madrid, Spain Theaterhaus Berlin Mitte, Berlin, Germany

**Video:** <https://vimeo.com/184024767>

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## Melina Peña (Barcelona, Spain)

Barcelona, Spain based artist, born in the border México-USA. Melina Peña has been in an extensive search of her own body language training in Butoh, Experimental Dance, Body Landscape and Performance Art. She holds a Masters Degree in Independent Studies Program (PEI) by the Museum of Contemporary Art, Barcelona (MACBA). Post-graduate Studies on Sensory Language and The Poetics of Play, directed by El Teatro de los Sentidos/University of Girona, Spain.

In the past 15 years Melina has been consistently producing and exhibiting art, showing her work in places such as the Cerveira Biennale, PAN Pallazo, Naples, Venice Biennale, Galerie Taïss and La Cite Internationale des Arts in Paris. Artistic residencies and giving workshops in Germany, Mexico, Portugal, England and Spain. Working with artists such as La Pochanostra, Shu Lea, Thierry Geoffrey and collaborating with artists from different disciplines. She's the coordinator of the annual performance event RIP OFF in Barcelona and member of the collective MALPARIDAS.

Melina currently works with other artistic means looking to generate stimulation and new forms of body language: Sound Art, Body Cartography, Installation and play through the Senses. Melina's work is committed to a live engagement with the audience, critically and playfully creating art that addresses social, political, cultural and economic conditions of our contemporary life. Her work is mostly process driven creating places that offer opportunities and experiences to reflect and negotiate among cultural, physical, and emotional involvement.

**Disciplines:** *Action Art, Performance, Dance, Sound, Installation, Video*

### Algodón Impuro - Impure Cotton

First performance of the Trilogy IM-Puro, that questions the body and the self, searching to disappear in order to renew oneself. A Site Specific Interactive Piece inspired by the work of Miriam Ponsa, fashion designer that had her solo exhibition in the same space I was invited to intervene. The piece questions consumerism and challenges the body to free itself from the glamorised object. The piece is set in two rooms, in the first space extreme physical work takes the body through a cathartic state to then invite six spectators to come in and create a liminal space by standing still holding a dandelion while this leads me to the second room where a projection of old photographs of people and sceneries are projected on my body. Undulating movements, honey and cinnamon lead me to my fragile and viscous inner self.

Spectators found themselves in a very intense experience, some words expressed were: birth, visceral, deep. It was nice to listen to people's interpretation of the piece. Everyone had their own story that took them to their own pasts experiences. People were touched in many different ways.

Im-Puro Trilogy: [www.melinapena.com/im-puro-trilogy](http://www.melinapena.com/im-puro-trilogy)  
Algodón Impuro: [www.melinapena.com/algodon-impuro](http://www.melinapena.com/algodon-impuro)

**Production History:** Konvent.0, Antic Teatre, Collective Gallery

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## Melissa Koziebroeki (Toronto, Canada)

I am a multi-disciplinary Feminist Artist whose performance based art practice focuses on the body as the physical site for processing trauma. Through somatic, vocal explorations, experimentation with presence and erasure or artifice and disassociation, I practice posing questions of identity and tackling systems of oppression to a call for open space for dialogue, concerning daily performances of feminist, patriarchal violence and queer issues. I approach this problematic subject matter in a satirical manner, using the tactics of kitsch intervention and Misandrist humor, presented way under the conventions of high art. My activist practice is irreverent and anti- authoritarian. It subverts normative notions around gender and patriarchy and exposes the injustice of the status quo. Costuming and set design inform my practice: whether that takes form as site specific performance installation, performance sound poetry, photographic documentation stills, video, mixed media collaged intervention or a pedagogical moment of collective creativity. Born in Toronto, Canada, I am currently a Graduate Fellow and Teaching Assistant at the San Francisco Art Institute. Most recently, I have performed at the Berkeley Art Museum, Panoply Performance Laboratory, Highways Performance Space, SAFEHouse for the Performing Arts, Gomez-Pena Performance Salon, Diego Rivera Gallery, ATA Gallery, Root Division, SOMArts, Artscape Gibraltar Point, the Canadian Lesbian and Gay Archives and OCAD University. My work has been published in *She Does the City*, *Theory Boner: Manifesto* and *Foglifter Magazine*.

**Disciplines:** *Performance, Video, Sculpture, Installation*

### To Cum and Not to Conceive

“To Cum and Not to Conceive” was developed in a La Pocha Nostra workshop at Fort Mason Chapel, Summer 2016 in San Francisco, with Guillermo Gomez Pena. The prompt was to desecrate a holy place, the ark of the Chapel. In doing so, I began to develop a somatic and vocal language for a new performance that embodied radical homoerotic fantasies, questioned the duality/fluidity/binary of the gendered female body and challenged the hegemony of heteronormative religiously-conservative populations, who promote marriage and breeding as a human ideal. In a ritualistic processional walk down the aisle, I reflect on past traumas faced by the oppressed female body, contemplate the origin and hierarchy of evil, question the marriage institution, read from religious texts, give birth to my own phallus and speak to queer (and safer) sex that does not result in the conception of a child but rather a memorable work of art that challenges these built-in institutions.

**Production History:** Fort Mason Chapel, San Francisco; Diego Rivera Gallery, San Francisco

**Video:** <https://vimeo.com/182479596>

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# Melissa R. Randel - Leap in the Dark Productions (Los Angeles, CA, USA)

**BIOGRAPHY:** Melissa R. Randel is an accomplished actor, dancer, director, and choreographer. Originally from Portland, Maine, Melissa's training began with her classically trained pianist/dancer mother, and her jazz musician father. Melissa received her BA in Dance at the University of California Irvine, where she trained with Anthony Tudor and Eugene Loring, and she received her MA in Dance at CSU Long Beach.

In addition to completing a two-year conservatory theatre program at The Actor's Space in NYC, her acting training is an eclectic mix of Michael Chekhov Technique with Blair Cutting, The Method, and Suzuki, Viewpoints, and Composition with Anne Bogart and SITI Company.

Melissa began making original work with Dance-Theatre pieces: Communion – a visceral response to 911, and State of Wonder – a moving collision between an ordinary day and tragedy. Theatre-Dance piece, The Hat, mines personal experience through the juxtaposition of Broadway glamour and grief.

**ARTIST'S STATEMENT:** I don't believe in boundaries when it comes to making theatre. I use dance and music when words fail, and I often use visual artists to design sets and props. Because of the physical demands of my work, I design my own costumes. What I make is a direct response to what I feel is lacking on the stage: I love it when my brain is engaged – but not at the expense of the body. I love physical theatre, but I'm seldom moved. My goal is to unite the exquisite physical world of the body with the irreconcilable complexity of the heart.

**Disciplines:** *Theatre-maker, Director, Actor, Dancer, Choreographer, Devising*

## The Hat

I was raised by a dancer and a jazz musician, and have been married to a musician for 18 years, so I have some thoughts on the subject of dancers and musicians. Possibly the most stunning event in my life was the death of my father, a jazz trombonist, who died while I was on tour with A Chorus Line. The juxtaposition of Broadway glamour and grief was profound -- and theatrical -- in my memory. The Hat began as a solo project in a workshop with Anne Bogart's SITI Company. The assignment was to create a five minute solo on "Loss." Over the next two years, I collaborated with jazz trombonist, David Gibson, generating unconventional conversations through music, movement, and text. What emerged is an amalgam of history and invention. The Hat is a stylistically unconventional Theatre/Dance piece, about a jazz musician who communicates his thoughts and feelings through trombone solos, and the women who love him -- Rose, the chorus girl who married him, and daughter Ruth, a dancer in a Broadway show.

The Hat is a personal story with universal themes. It challenges viewers to examine the inequity and sacrifice when artists marry artists, the impact of alcoholism and abuse, love without reciprocity, and triumph against the odds. Instruments of beauty, long red scarves appearing out of nowhere and stretching between the women and a large armchair, transform restraint and pain into beauty and freedom. The women's physical world is small compared to the man's, but each woman finds magic in her tiny world. The audience is left with this: when we love truly, reciprocity is irrelevant.

**Production History:** NYC International Fringe Festival; Alva's Showroom; Son of Semele Solo Creation Festival; Hollywood Fringe Festival -Theatre of NOTE; The Rag Factory-London England

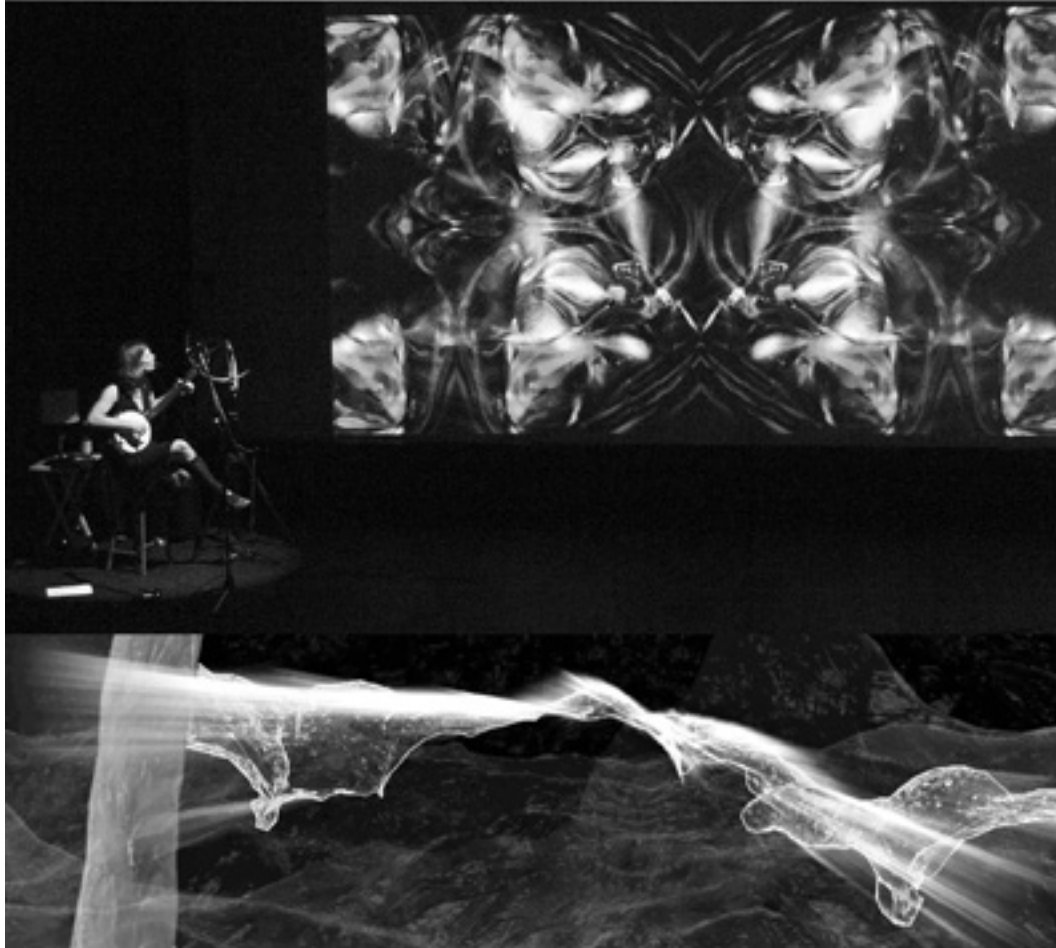
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 @TheHatPlay

 <https://www.facebook.com/https://TheHatPlay/>





# Meridian (Nanaimo, Canada)

Meridian is Robin Davies, Kevin Mazutinec, Justin McGrail, and Marian van der Zon; four Vancouver Island artists, who share their passions and performance skills to create an experimental, immersive experience. Performances combine prepared material and improvisational elements, making each event unique to its time and location.

Meridian is a multimedia exploration of technology, humanity, and their offspring. Digital technologies, computer-based animation, and live performance combine in events that feature projected-video, ambient-electronic soundscapes, acoustic and electric instruments, looped and processed vocals, and spoken word poetry.

Meridian is a collaboration that began in January 2012, resulting in a 60-minute performance presented in March 2012 at Nanaimo's Malaspina Theatre. Since then the project has grown to include a second, hour-long performance work, and has seen the members participate in numerous public talks and performances. A third performance work is currently under development.

**Disciplines:** *Performance Art, Video, Electroacoustic Performance, Spoken Word, Immersive Experience, Multimedia*

## Meridian: A Multimedia Performance Event

"We view performances as iterative publications, meaning that the components in the work are continuously formed, nurtured, and revised at the individual and team level. Each step of the team's process – including work-shopping, rehearsal, gigging, and reacting to diverse audiences and venues – allows for instantaneous exploration and meditation necessary for individual growth as artists. Reflective process is inherent in Meridian's collaborative creativity." – Robin Davies

"Those who are affected the most by Meridian will have almost nothing to say. It consists of dramatic abstract scenery of digital video art, combined with an electronic soundscape. It is rich with pulsating rhythm, organic sounding effects and digitally manipulated vocals and instruments. The wall of audiovisual abstraction is balanced by the performance of a spoken word artist on stage. The mood is dark, dense, and devoid of a traditional narrative. Instead, the creators craft a meditative ambiance and invite us to reconsider what we expect from our own perception. What you get from Meridian is about you." – Denisa Kraus

**Production History:** Tribute Communities Recital Hall (York University, Toronto, ON, Canada), Cinecenta (University of Victoria, BC, Canada), Malaspina Theatre (VIU, Nanaimo, BC, Canada), OCAD University (Toronto, ON, Canada), NAISA Space (Toronto, ON, Canada), The Factory Media Centre (Hamilton, ON, Canada), Open Space (Victoria, BC, Canada), Rifflandia HQ (Victoria, BC, Canada), CVAG Black Box (Courtenay, BC, Canada)

**Video:** <https://www.youtube.com/watch?v=x6fazKEm3ZY>

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# Michael Fenlason and Strada Company (Tucson, AZ, USA)

Strada Company features the multi-disciplined work of Michael Fenlason, Nicole Scott, Josh Parra, Brad Eaton, Tristyn Tucci, and Robin Carson. Strada works primarily in the comic idiom but also creates visual, performance, digital and video art, musical composition and performance incorporating live performance with other media. Strada's shows include *My Muse is a Woman Who Hates Me*, *American Noise*, *Naked*, *Joan is Burning*, *Daniel's Inferno* and *Danielle Inferno*, *Lady Lark*, *Time*, *Gentlemen, Please*, *Word Clouds*, and more. The company is currently working on a feature film about the hilarious nature of existence and reality called *Chupacabara*. The Company has performed at Fringe and other festivals throughout the southwestern United States, as well as Edinburgh and London. The Company has won several awards, most recently Best Writing at the 2016 San Diego Fringe Festival and a special citation for advancing the cause of theatre from the American Association of Community Theatres. The Company will be traveling in 2017 to perform in the United Kingdom and Canada.

**Disciplines:** *Theatre, Performance Art, Video, Live Music, Comedy, Visual Art*

## My Muse is a Woman Who Hates Me

We are the stories we tell. Our experiences define us, but our telling of them is where we define ourselves. There is always the distance between what was and how we portray it and in that space is where we are revealed. *My Muse is a Woman Who Hates Me* is the comical-ontological story of one writer constructing a serious novel about two journalists using his personal history and that of others. While constructing the story, he banters and barbers with his Muse, who, as the title suggests hates him. A lot. Incorporating video and original musical composition, *My Muse is a Woman Who Hates Me* explores the themes of politics, art, gender, and time. Ultimately, we discover that love never dies, but rather becomes a story. Created for the Tucson Fringe Festival and performed also at the nueBOX X-perimental Art Festival, audiences will discover themselves in the construction and presentation of personal myth.

"I'm not a Muse. I am a real live person."

**Production History:** This new work has been performed at the Tucson Festival Fringe and the nueBOX X-Perimental Performance Festival in Mesa, Arizona.

**Video:** <https://www.youtube.com/watch?v=J1F5k-5099Q>

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 <https://www.facebook.com/stradaarts>



# Michaela Meschke (Paris, France)

Michaela Meschke is a choreographer, performer and contemporary dance teacher. Originally from Sweden she is now living in France. She studied contemporary dance and theater at the RIDC Institute, Ecole de Théâtre Jacques Lecoq and also Alvin Ailey. Workshops with Anna Halprin, David Zambrano, Nancy Stark Smith and Rosalind Crisp inspires her approach. She completes a License Degree of Theater and a Master of Dance at the Sorbonne.

Dance, physical theatre and text material are at the heart of her work that involves questions about identity, intimacy and borders. She collaborates with French director Françoise Roche creating together a large numbers of events, in different kind of spaces.

After numerous theater-dance stage productions, she turns to performance, and more particularly to ones performed in urban space. She creates the Walkwoman group for this purpose. Outdoor performance allows her to create an immediate and direct link to people and establish situations where citizens can engage and be part of the artistic act.

**Disciplines:** *Contemporary Dance, Street Performance*

## Walkwoman

Walkwoman — or how to occupy an urban territory in the time frame of a song and some undisciplined dancing.

We perform for the passers-by. Our challenge: to invite them to join in. Our appearance is silent since all of us are wearing headphones. Body energy communicates the pleasure of dancing, and when people stop to look we offer them headphones to discover the music. An intimacy is created, within the distance of the length of the headphone lead. When they feel for it, they join us and dance, becoming part of the performance, sometimes even taking over it. At the end of the performance, the music comes out in loudspeakers for everyone to enjoy.


The perception of hectic city life has been altered, routine has been broken.  
The city becomes a place where men and women of all ages can be together and dance.

**Production History:** Festival Spoffin, Frasq rencontre de la performance, Stockholm Fringe Festival, La nuit Blanche, Swedish Institute

**Video:** <https://vimeo.com/187418166>

**Contact:** [info@walkwoman.fr](mailto:info@walkwoman.fr)

**Website:** <http://www.walkwoman.fr/>

 <https://www.facebook.com/walkwomanparis/>



## Minshin Yano (Osaka, Japan)

I am a Performance Artist who recontextualizes the everyday in order to puzzle the audience and provoke new conversation. By using myself as main material, I would like to communicate and figure out the answer of my questions with audience.

**Disciplines:** *Performance, Film, Installation, Drawing, Painting*

### Minshin's Kitchen

I wanted to question what is allowed and not allowed in a theater space. I always wondered why people choose to be numb to the act of animals being killed. I can get chicken in supermarkets everyday, because someone is killing chicken everyday. I brush my teeth everyday therefore I am sure that I am allowed to brush my teeth in a theatre space. People have jobs killing and raising chicken, this is considered to them (their everyday life). Killing is very violent. It's taking another's life. I chose a chicken as the animal to kill in my performance because as a subject I was able to approach it both for its humour and its seriousness. It is a relatable symbol because of its surplus of production. I was interested in using irony in the performance to show the process of raising an egg to a chicken through a cooking process. As research I watched videos of Nigella Lawson's Cooking Show. The audience is already sat front on to the table I set up, just as a television cooking show would be. There is one spot light on the table. I enter from the side with a gilletin, sheets of printed paper and a briefcase containing an iron. I turn on the television behind me which plays a film of chickens being caught in the farm and the process of them being packed. This is all accompanied by a song by Chopin - The Funeral March.

**Production History:** Platform Theatre, White Lab ( Central Saint Martins )

**Video:** <https://youtu.be/u7NBpv2Wfso>

**Contact:** [minshin.l@gmail.com](mailto:minshin.l@gmail.com)

**Website:** <http://minshinyano.wixsite.com/minshinyano>

 <https://www.facebook.com/minshinyano>





## Nicole Murmann (Leeds, UK)

My work deals with identity and language. Identities of the being, through the impact of various writings (philosophy, anthropology and sociology essays, art theories, gender studies, novels, poetry, and so on) and more recently through my travels and residencies. My body is often put forward, used as a material and continuation of my reflexion : it is an essential part of my practice, during my performances for instance, but also when I have to hold a camera for hours without moving an inch, or when my hand draws repetitive designs on a sheet of paper.

The questions which I feel most concerned by are related to how it is possible to assemble multiple elements so that they may create a whole. That is also why I do not limit myself to one discipline, but am looking for the one that will fit the thematic I am aiming for. I didn't have borders or limits in my practice of performance, I follow the flow of what the actions needed.

Writing and soundtracks are an important part of my works, they enter into relation with moving or fixed images (photographs, drawings, videos), so as to create new perspectives.

My domains of research are the human, the human as a identity, as a/the gender.s, as a/the body.ies, as a anatomy, as a society, as a group, as individual, in the space of the social constructions.

***Disciplines:*** Performance, Videos, Text, Drawing, Sound

### Last Swallow (Letzter Schluck), 2016

I am wearing underwear, my feet are bare. I am standing in front of a high square table filled with glasses containing white wine; it pitches. I quickly drink the contents of twenty-odd glasses, which I then let fall to the ground. The glass breaks. I gradually become drunk; this simple gesture becomes more and more tricky. I violently throw several alcohol-filled glasses to the ground. I am soaking wet. Then I offer the wine glasses to the audience. I move around with two glasses in my hands at all times; in between, I drink several glasses. I drink the last glass of white wine. I break it. I take the table and leave.

**Production History:** Young Art, Körper und Raum, Zeughaus Kultur, Brig, CH

**Video:** <https://vimeo.com/search?q=Nicole+Murmann>

**Contact:** nicolemurmann@gmx.ch

**Website:** <http://www.nicolemurmann.com/>



# Nitzan Lederman (Tel Aviv, Israel)

I have always been driven by my fascination about the connection between movement and consciousness. We are a body. We react to all life situations through our body. Even thinking is a physical process. To me, human behavior and movement are inseparable. We can develop adaptability and communication skills through movement practice. I practice, research and observe self-development through the form of dance. Therefore, the choreographic pieces I create unfolds the practice of a certain skill or ability I want to evolve towards.

As an active performing artist, I aim to respect the difference in the experiences of a spectator and a performer. I take care for the audience's involvement by building bridges for their understanding or relating. I use particular physical actions to unfold complex concepts. By evoking linear (logical) and nonlinear (physical) ways of perceiving information I aim to create a wholesome experience for the viewers.

Freelance movement and performance artist and teacher in the field of Dance. Graduate of SEAD, Salzburg (2012) and "Mate Asher" Dance workshop (2008). Worked with the Choreographers Elad Schechter, Rotem Tashach, Shai Faran, Neta Pulvermacher, Sharona Florsheim, Daphna Horenczyk, David Gordon and Arek Zietek.

Created the Solo pieces "Fool On" (2016), "Heart Matters" (2015), "Ms. Paul Miss Catch" (2013) in collaboration with Ma'ayan Horesh and "Blue" (2015), in collaboration with Eyal Bromberg.

***Disciplines:** Dance, Tai-Chi, Grinberg, Improvisation, Music*

## Heart Matters

Within my life process I have been busy with the relation between flow and structure which I found as the characteristic of the human heart. "Heart Matters" is a piece created as result of an extensive research about and thanks to the human heart.

Our heart is the first organ to develop in the human body and the last action to define life. The regulation and systematic function creates flow that allows life to accrue and develop. The archetypical relation between the heart and human emotion is engraved in our mass consciousness. It is apparent within the symbol, language and gestures.

I see my heart as a source of integrity, literally. It is the very this organ that defines whether I am alive. It has been around even before I became me. Being tuned into my heart means being tuned to my integrity.

I was eager to embody and develop a concrete skill that interprets the metaphor "follow my heart". I have been seeking to learn the function and natural quality of my own heart and observe how this process might change my consciousness and relation to reality.

The piece is a solo, where I reveal the different layers of my movement and consciousness research through dance and choreography. It represents the direct connection I find between the scientific facts about heart anatomy, human movement and my subjective emotional process as I approached my own tender-brave heart. We all have a heart. We relate differently to our own heart's quality and sensation. Therefore the audience response combines a sense of solidarity, pleasure and emotional relation.

**Production History:** Premier: Jerusalem International Dance Week, Machol Shalem House. December 2015 Warehouse 2, Jaffa, February 2016 MASH new space - "The Gallery" - opening event, Jerusalem. March 2016 Kelim Choreography Center, "March Hare" Festival, March 2015 Beit Mazia, Jerusalem August 2016 Divadlo Na Cucky, Olomouc, Czech Republic, October 2016 Moving Station Pilsen, Czech Republic, October 2016

**Video:** <https://vimeo.com/161353667/0b0a686e28>

**Contact:** [lederman.nitzan@gmail.com](mailto:lederman.nitzan@gmail.com)

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 <https://www.facebook.com/nitzan.lederman>







## O2 The Dance Company (Calgary, Canada)

Formed in 2010, O2 The Dance Company is based in Canada and contemporary movement. The works presented by O2 offer storytelling to which all audiences can relate. Boasting a talented cast of versified dancers, O2 has shared many stories through the dialogue of dance. O2 is always looking to inspire and be inspired in a world full life's stories.

**Disciplines:** *Contemporary Dance, Film*

### Pieces


O2 The Dance Company is devoted to creating narrative movement with works accessible and appealing to the general audience while broadening and pushing boundaries. O2 The Dance Company's newest creation entitled Pieces, centers around the idea of piecing one's self together as if he/she is a puzzle. The show blends an immersive environment filled with contemporary movement and physical theatre. Audience members were encouraged to be a part of the show and move throughout the space to interact with the performers.

**Production History:** Theatre Junction GRAND, Martha Cohen Theatre, The Plaza Theatre, Wright Theatre

**Video:** <https://vimeo.com/160840418>

**Contact:** [contactus@o2dance.com](mailto:contactus@o2dance.com)

**Website:** <http://www.o2dance.com/>

 @O2\_dance

 <https://www.facebook.com/O2DanceCompany/>





# Olaniyi Rasheed Akindiya (AKIRASH) (Pflugerville, TX, USA)

My work focuses on moments of time, fleeting moments that can be easily forgotten or transformed. My work reflects on rural versus urban life, the accelerated pace of development, and social infrastructure. I explore the personal and the universal, investigating the invisible systems of power that govern everyday existence. I utilize a multitude of techniques and materials, including re-purposed objects, which may result in mixed media painting, sculpture, installation, video, photography, sound, performance.

Ultimately, my work is designed to create comfort, peace, and solace. I believe that art can be a balm to the soul, revealing a quiet inner truth. My art is a reflection of the joys of life, directly inspired by rhythm, harmony, and the movement of daily existence.

***Disciplines:** Mixed Media Sculpture, Mixed Media Painting, Installation, Performance, Video, Sound*

## BATETELE COMING OF AGE

This performance was commissioned by the Oklahoma State University Museum as a part of a project titled WAKATI (HOW TIME SHAPES AFRICAN ART), that also involved an exhibition, workshops, and cultural exchange. My performance and mixed media tapestry sculpture installation focused on the preparation of becoming a man in AFRICA. There the transformation of child to adult comes with a lot of ceremonies, festivals, and preparation. During this process these young men will take a wife, start their own family, have their own farm, and are invited to take seat among elders in council to make decisions for their community.

**Production History:** OKLAHOMA STATE UNIVERSITY

**Video:** <https://vimeo.com/145573537>

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## OLGA & ELENA BUDAEVA (Moscow, Russia)

Olga and Elena are twin-sisters who were born in Moscow. From an early age they showed natural inclination for painting. They finished Serov Children Art school and then they graduated from the department of Applied Arts at Moscow State Textile University with Honors.

Their work as artists, stylists and their paintings and graphics have been included in some international exhibits, festivals and private collections. Many of their works combined memories and impressions got in different periods of their life.

Besides painting and drawing they have been also interested in movement, dance. They are Candidates for Master of Sports in rhythmic gymnastics. They studied classical dance, jazz-modern and contemporary dance in Moscow and Europe.

Olga and Elena make paintings, graphics, contemporary dance performances, interior design, costume design and photography: "We use the spaces of our memory and imagination for creating our works, we follow our vision. We take inspiration from nature, poetry, painting..."

Their performance "Memory of heart", version II was created in 2015, it was selected and premiered as the part of the programme of Contemporary Dance Festival "Lonely in the rain?" on October 24, 2015 in Joensuu, Finland.

Since 2012 Olga and Elena have been playing in "War Sweet War" - a french performance by Jean Lambert-wild, Jean-Luc Therminarias, Stéphane Blanquet and Juha Marsalo, Comedie de Caen - CDN de Normandie.

***Disciplines:** Contemporary Dance, Theatre, Painting, Graphics, Design, Video, Sound*

### MEMORY OF HEART, version II

The performance "Memory of heart" version II was created in 2015, the premiere was as the part of the programme of Contemporary Dance Festival "Lonely in the rain?" on October 24 in Joensuu, Finland.

"The performance sends us to the memories that we all keep deep inside us. Recollecting the important events, things and people is usually accompanied by emotional experiences. A memory often springs up in the consciousness unexpectedly. A long-forgotten melody, a re-read writing, a season of the year, a painting of an artist, a face momentarily appeared in the crowd make us plunge into our inner world again and awake thoughts and emotions with new intensity.

As we walk through our lifetime the traces are left in our hearts and in the space, we have our face back to our memories. Memory is timeless space. The sea is the image of time, continuous motion, constant circling is the base of the World",  
Olga & Elena Budaeva.

A series of graphic paintings "Silence" by Olga Budaeva was another source of inspiration. This is how V.F. Sidorenko, Doctor of Science Criticism, Professor, State Literature and Art Award Laureate, describes her artworks in his book: «Accurately found visual pause gives a sense of physical plunging into meditation. Artistic incarnation of the concept of timeless/eternal spiritual unity of the Human and the Environment.

"Watching means thinking, seeing the unseen with one's mind", Leonardo Da Vinci

Also "Memory of heart" is a short film created by Olga and Elena Budaeva in 2014 in France based on the performance of the same name.

**Production History:** Contemporary Dance Festival "Lonely in the rain?", Joensuu, Finland; ZIL Culture Centre, Moscow, Russia; Skorohod stage, Saint Petersburg, Russia

**Video:** <https://vimeo.com/168999059>

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**Website:** <http://www.olgaelenabudaeva.com>

 <https://www.facebook.com/olgaelenabudaeva>



# Olga Kozmanidze (Moscow, Russia)

My function of being witness of the life is fulfilled through exploring mediums that I find most interesting, those are body and sound. Intervening into spheres of human life and activities is the most interesting process. This medium already has everything one needs. The only element I add is a frame providing for a collective research of a particular situation. Inside this frame viewers become witnesses and participants live a certain experience.

Witnessing is my way of discovering the world. The themes I am most interested in include the perception and experience of various aspects of human everyday life. I explore the nature and attributes of femininity, the fear of solitude, relationship borders between individuals, as well as borders of typical behaviorist models. My future professional interest lies within anthropology of voice. Through the prism of my works, I seek to explore this phenomenal point at which body and thought converge into a single voice.

Witness: I believe that every human being is a definite, individual, and unrepeatable function manifesting itself in the occupation one prefers to choose for oneself. My function is being a witness. I look into life situations which I become a casual witness of in order to transfer this experience via means of artistic expression.

Situation: The situation is what I observe and what I refer to later. It is always a certain time-space multilateral phenomenon comprising a medium with its objects, people and their emotions and actions, but also bounds that are created inside of this medium.

*Disciplines: Performance*

## Comfort Zone

Idea: The performance creates a surrounding for collective research, in which each participant, the artist as well as the viewer, is allowed to test the limits of habitual behaviorist models and assess their readiness to acquire new experience and assume a new role entailing unexpected reactions and consequences. The viewers can participate in the performance by taking a bunch of keys and finding the one that will undo the lock on the artist's neck.

Action: I sit on a chair in the artist's room in the Berlusconi Arc. Seen from a certain distance, it seems as if I were feeling comfortable. But at a closer look can be seen a transparent, almost invisible collar that fixes my posture. The audience understands that I cannot get up or considerably alter my position. The collar is closed with a locker.

The next thing that is seen in the room is a bedside table with a bunch of two hundred keys on it, but only a few keys can unlock the locker. These keys become a sort of invitation to the viewers. It is up to them to decide whether to find the right key and set me free or leave me as I am. However, the performance does not end with releasing the locker. After I have been set free, I suggest that the participant should take my place.

If he or she refuses, I ask them to lock me again. If they accept, I sit them on the chair and close the locker. What I do next depends on the situation: I witness what is happening and then either invite the viewers to take a bunch of keys and release the participant or find the right key on my own and return to the "comfort zone".

**Production History:** The Arkhstoyaniye site-specific festival Venue: Berlusconi Arc in Nikola Lenivets Park, Russia. July 23, 2016 Duration: 6 hours

**Video:** <https://vimeo.com/188639791>

**Contact:** [okozmanidze@gmail.com](mailto:okozmanidze@gmail.com)

**Website:** <http://okozmanidze.tilda.ws/>



## OLICORNO (Montreal, Canada)

Olicorno works and lives in Montreal since 2009. He works mainly painting, installation art and performance art. He has performed several series of performances in Montreal, Winnipeg, New York, and Barcelona. His visual work is in many private residences throughout Canada and is in public collections.

Ambition, symbolism, science, body knowledge, sensory experimentation, and philosophical questioning are recurring themes in his work.

// “As a self-taught artist, my desire to create originates from the desire to understand my relations with the universe around and within me through body experiences, giving me a very direct access and physical knowledge of my environment. The body becomes the primary tool in this quest for meaning, both through the material creation and through the collection of sensory information.”

***Disciplines:** Performance, Painting, Installation, Video, Music*

### Mindset

Olicorno's series of performances “MINDSET” come as a confluence between his thirst for advancement in performance art and his philosophical questioning that evolves to a deepening interest in quantum physics. The project combines his experimental research in sensory deprivation, his desire to perform in front of an audience and his desire to present his artistic approach aesthetically and conceptually. // During a performance, the initial efforts are focused on reaching a deep meditative state, while his five senses are saturated: his eyes are blindfolded; his ears protected by earmuffs and earbud headphones producing a consistent and neutral sound; his hands occupied by a repetitive gesture; his smell saturated by lavender extracts. // The performance is structured in 3 points. Meditation is “Point 1”: a natural and healthy solution to allow the artist to reach an absolute state of mind. // “Point 2” features a toolbox that is in front of the artist and contains objects at his disposal to help him break away from the temporal reality. Here, performance is not only a form of entertainment for the audience but a tangible research tool for the artist. The audience is invited to approach and explore the contents of the box. // “Point 3” is symbolically represented by an object that is at the bottom of the “Point 2”, in a secret compartment. The artist submits an ultimate question to the audience: What is left when natural and artificial methods do not allow us to reach a state of fullness and absolute in the now?

**Production History:** Nomad Nation (Montreal), Green Point Gallery (Brooklyn, USA), Théâtre Plaza (Montreal), Galerie ROCCIA (Montreal)

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 @olicorno

 <https://www.facebook.com/olicornoofficial>





## Onur Karaoglu (Istanbul, Turkey)

After studying Sociology at Bo?aziçi University, Onur Karaoglu received an MFA in Directing from Columbia University in New York. In 2014, he started a performance space called KÖ?E with three other artists in Kadıköy, Istanbul. He currently works as the director of Orhan Pamuk's Museum of Innocence. Karaoglu has been teaching performance at Bo?aziçi University since 2013.

Karaoglu's works mostly deal with oppression, queer identity in hybrid forms of theater, dance and performance arts.

**Disciplines:** *Performance, Sports, Game, Storytelling*

### Mark Raso

Mark Raso is a performance piece that aims to invent three different sports based on a story. The piece investigates how one feels watching from afar a structured game with strict rules based on unfair and unjust treatment of another human being.

The story takes place in 1970s Istanbul. The loser of the story, by using the stages of oppression in the structure of the game, wants to create a form of opposition. What would happen if the sports were created in order to start a rebellion?

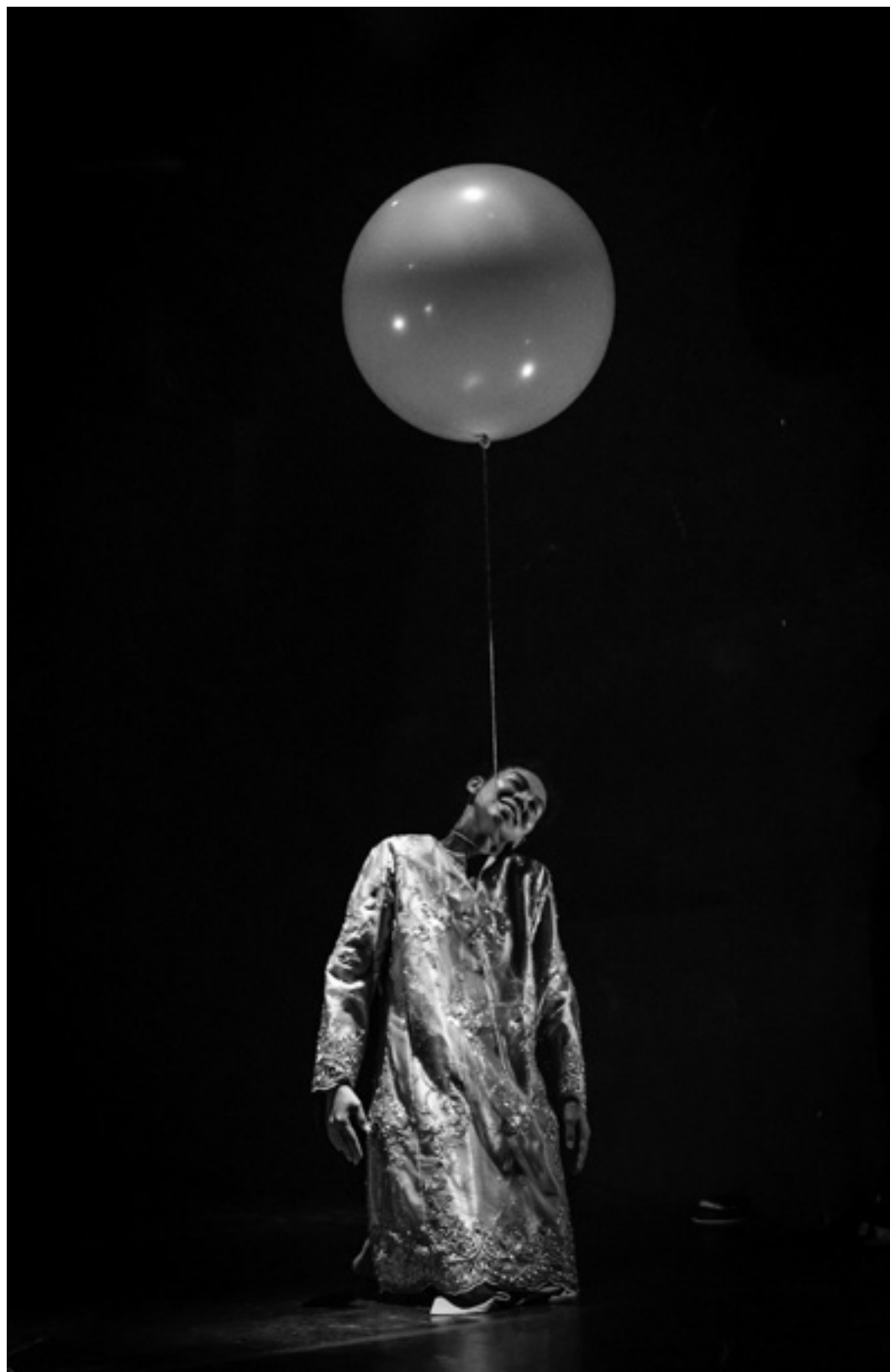
While the idea of sports inspires us for victory, defeat and competition, this piece investigates what other motivations lie behind the struggle and how they can be transferred to other situations. What if the oppressed constantly tries to reimagine and reinvent their history through new sports?

**Production History:** Alt Art Space, Bomonti Istanbul, April-May 2016

**Video:** [https://youtu.be/\\_JLCsteZxQs](https://youtu.be/_JLCsteZxQs)

**Contact:** [onurkaraoglu@gmail.com](mailto:onurkaraoglu@gmail.com)

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## P7:1SMA (Singapore, Singapore)

NORHAIZAD ADAM is an emerging choreographer and dancer based in Singapore. Trained as a Traditional Malay dancer and now practicing contemporary. His curiosity in his movement and conceptualization leads him to explore the equilibrium between traditional and contemporary yet relating to his urbane living. He desires to create works that connects and questions. Investigating the essence of human conditions and interventions.

Norhaizad represented Singapore in a 24-hours dance for World Dance Day by Indonesia Arts Institution, Surakarta, in April 2014. He is a recipient of ATLAS – Mapping Future Talents 2015, a residency in Vienna, Austria. His solo piece ‘Belon’ was part of a showing program in ImPulsTanz Festival 2015. He was part of ‘History & Violence’ a performative field project conducted by Philippe Riera of Superamas. Other residencies include Cinemovement – A dance film lab in Hanoi and Hong Kong by Elysa Wendi and Jeremy Chua, Southeast Asia Choreolab 2016 by Akiko Kitamura, Rimbun Dahan. His short dance film ‘Before Nova’ was selected for Moving Image Video Dance Festival 2015 in Egomio Cultural Centre, Republic of Cyprus.

He is an avid coffee drinker, fond of aromas and believes in the philosophy of balance.

**Disciplines:** *Contemporary, Dance, Malay,*

### Belon

“Balloon: Thing to take meteoric observations and commit suicide with.” by Mark Twain.

In 2015, Norhaizad Adam presented Belon as a soloist under mentorship of Philippe Riera (Superamas) as part of ATLAS residency programme at ImPulsTanz Festival 2015– Vienna with support of National Arts Council (Singapore). After showcasing his Belon solo short work to a global audience, Norhaizad delved deeper and inflated Belon to bring about an introspective full-length piece in Singapore. Belon explores a paradoxical nature of art. Its purpose is to occupy and engage a place of in-betweenness. Much like husks floating along the wind, embracing and repelling instant shifts. A narrative rooted in Malay form that uncovers the equilibrium between convention and contemporary. Right and wrong may be blurred. Yet, this recurring and relatable state triggers Haizad to investigate and deconstruct routines and norms within a society.

”Belon is a work that situates Malay dance forms within today’s contemporary context. While Haizad has trained in both traditional Malay and Western contemporary dance forms, he was comfortable enough to use Malay dance, the form most familiar to him, as the departure point to reflect on his identity in the work. The result was an honest and transparent piece with numerous scenes that brimmed with interpretive potential. This visual image was a powerful metaphor for the double-edged sword that is tradition - at once a burden and a means for offering clarity.” (The Straits Times Review: [www.straitstimes.com/lifestyle/old-meets-new-in-dance-performance-belon](http://www.straitstimes.com/lifestyle/old-meets-new-in-dance-performance-belon))

**Production History:** The Substation Theatre

**Video:** <https://www.youtube.com/watch?v=Dt6dfsuqiOM>

**Contact:** [prismadancesg@gmail.com](mailto:prismadancesg@gmail.com)

**Website:** <http://www.p71sma.com>

 <https://www.facebook.com/p71sma/>



## Pablo Alvez Artinprocess (Brussels, Belgium)

Pablo Alvez is a London-born artist. Most of his work brings together both installation and performance art. Video editing also contributes to presenting an alternative take to his live presentations. Over the last years he has concentrated on following one quest: what aesthetics are implicit (or can be derived, or even inspired) by the ethical writings of Levinas? It is possible to conceive a setting where ethics, rather than exerting power over aesthetics, can instead empower it and multiply aesthetic processes, practices and outcomes? This has triggered multiple avenues of research (on the role and status of light, on the alterity of material, on eros and alternative fecundity, on the power versus empowerment challenge, on valuing space in performing arts), whilst always trying not to overlook the focus on the human and on the (living) process. Techniques are borrowed from dance or the “theatre des objets” in a manner that tries to ensure that there is no mastering at all of any technique, no object is fully dominated, the performer and the performance are supposed to be at risk as the outcome is unknown. As technique, materials are also “poor” (resonating with his Phd in poverty economics), and language is basic and straightforward – graphic almost. Language is basic also because exhibition and pedagogy are central elements in his work: with over 15 years of teaching experience in academia and published work, he proposes workshops, organises seminars and curates festivals on performance art. At the same time, he is glad to participate in others’ performances.

**Disciplines:** *Art-Based Research, Material Performance, Installation, Objects, Curatorship*

### coeteris paribus

“coeteris paribus” marks the continuation of Paulo’s reflection on what has come to be named as “Material Performance art”, i.e. performance art which has at its roots the work with puppets and masks, and whose meaning expanded in the meantime so as to cover all performance art where materials or objects play a central role. This assembly of experiments (which are close to dance but have a clear interaction with video editing) follow previous works such as “3” and “Tonus” in exploring phenomena and techniques of manipulation (but also of deliberate loss of control) of the performer’s body, of the other’s body, and of the harnessing of objects and materials – always in the search for unexpected effects and an immediate, lasting, and unfolding visual impact. The central section of “coeteris paribus” consists of manipulating not an object, but the light shed upon objects and the performer’s body, to an extreme where the surface super-exposed to light virtually loses its three-dimensionality and even its materiality. The performer tries to manipulate light and interacts with indirect lighting, but instead the light commands. In the video version, sound and editing effects are deliberately kept to a minimum, to highlight the interaction with light in its essence. The video-performance is a proof that in puppetry, illusion of life can be given by the manipulation of light and its duration.

**Production History:** Tournai (Musée de la Marionnette), Brussels (Gc De Maaalbeek, Poppositions, Zsenne Art Lab, Le Lac), Lisbon (Encontros Baldios, Espaço Alcantara)

**Video:** <https://vimeo.com/user28536424/videos>

**Contact:** [paulericvariz@yahoo.co.uk](mailto:paulericvariz@yahoo.co.uk)

**Website:** <https://vimeo.com/user28536424/videos>

 <https://www.facebook.com/pabloo.alvez>



# Pavel Zuštiak / PALISSIMO Company (New York, NY, USA)

Pavel Zuštiak is a NYC-based director, choreographer, and performer, born in the communist Czechoslovakia and trained at the School for New Dance Development in Amsterdam. Presenting spectators with multi-sensory theatrical experiences, Zuštiak's works for stage and public spaces center around the corporeal exploration and are often described as both human and humane. His work merges the abstract aspects of dance with nonlinear qualities of "theatre of images" into multidisciplinary works that are rich in evocative imagery and piercing emotional resonance.

Zuštiak is the 2015 Bessie Juried Award winner for his "poetic layering of movement and visual imagery, conceiving the stage space as a decentralized world in which the corporeal body is the focus and canvas for a wide range of human expression," a 2015-17 Princeton Arts Fellow, the recipient of 2013 LMCC President's Award for Excellence in Artistic Practice, 2012 NEFA/NDP Production and Residency Grants and 2010 Guggenheim Fellowship, 2010 MANCC Fellowship, and 2014, 2009, and 2007 Princess Grace Awards. His 5-hour trilogy *The Painted Bird* received a 2013 Bessie Award nomination for Outstanding Production.

Zuštiak's work has been commissioned by Walker Art Center, Wexner Center for the Arts, New York Live Arts, American Dance Institute/Lumberyard, Abrons Arts Center, PS122, COIL Festival, Baryshnikov Arts Center, La MaMa, 92nd Street Y, Legion Arts, PADL West, Archa Theatre, Bratislava in Movement, KIOSK Festival, Slovak National Theatre, State Theatre Košice

**Disciplines:** *Dance, Theatre, Live Music, Visual Arts*

## CUSTODIANS OF BEAUTY

CUSTODIANS OF BEAUTY is a non-narrative work that examines beauty and its intrinsic relationship with art through minimalist movement, sensuous abstraction and potent stage imagery.

For decades in the humanities, various arguments have been put forward against beauty, while dance often endeavors to present beauty as that which is separate from daily life – flawless, pristine, super human. Taking its title from a 2009 speech given by Pope Benedict at the Sistine Chapel to a group of artists, CUSTODIANS OF BEAUTY challenges these preconceptions, inviting the audience to question the subjective judgment of beauty. Who decides what makes art beautiful? Is the audience the custodian? Is beauty in the eye of the beholder?

Drawn from a dark Eastern European dance-theater aesthetic, this richly postmodern dance/live music event continues Zuštiak's acclaimed working relationship with composer/musician Christian Frederickson and lighting designer Joe Levasseur. Casting the human body as a sculptural form, an emotional trigger, or a political symbol, the recurring, sinuous shifting of these moving paintings over time contributes to an overall impression of the performers living the piece, rather than manufacturing action for the stage.

CUSTODIANS OF BEAUTY continues an exploration begun in Zuštiak's previous work, *ENDANGERED PIECES*, forging towards abstraction, minimalism, and restrained expressive modes, picking away at the subject to find, perhaps, the truth of what beauty is, questioning where beauty is found and whether it needs our defense.

**Production History:** Walker Art Center, New York Live Arts, American Dance Institute/Lumberyard, La MaMa, Lake Placid Center for the Arts

**Video:** <https://vimeo.com/190751101>

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 @PalissimoCo

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## Penny Arcade Performance (New York, NY, USA)

I debuted in 1968 at age 17 in John Vaccaro's explosive PlayHouse of The Ridiculous, the original, glitter/glam, rock and roll, political theatre of NY's 1960's. At 19 I became a Warhol superstar, featured in the film *Women In Revolt*. At 31 in 1981 I began to make my own text based, journalistic, non fiction, character driven performance art, focusing on the other and the outsider in society, giving voice to points of view often silenced in society. My work was solo based until 1989 when I began to make large group based work. My work is all non fiction, comedic & dramatic, grounded in poets theatre, utilizing music, dance, spoken word, memoir and video. In 1990 I started to use erotic dancers, believing that "erotic dance is the most powerful Feminist art form". I created many shows with with strippers, who were unrecognized at that time as artists, and my performance work in the early 1990's kickstarted the International Neo Burlesque movement. I believe that we go to the theatre to experience what we are unable or unwilling to experience in real life. For over 30 years my focus has been on community and audience building as the goals of performance. I use performance as a transformative act, and I use my own life as a laboratory. My work is grounded in Parrahesia, truth telling. There are three criterion in order to be a Parrehesta. (1) You must tell the truth from your own point of view and say so. (2) There must be risk of loss connected for you personally in telling your truth. (3) You must do this from a sense of duty and contribution.

***Disciplines:** Performance Art, Theater, Spoken Word, Multi-Disciplinary, Video, Dance*

### Longing Last Longer


Longing Lasts Longer is a thought-provoking, subversively funny solo performance piece by created improvisationally in front of live audiences with my collaborator of 25 years, former architect; designer and co-director Steve Zehentner. It investigates the effects of gentrification and capitalism on the creative mind, individual freedom and the unique character of urban life, which draws individuals with the promise of reinvention and adventure. Longing Lasts Longer offers a fierce, visionary and ultimately hopeful critique of gentrification—not just of cities and neighborhoods, but of the mind and culture. It employs my signature combination of poetic, text based performance drawn from memoir and cultural criticism with a live-mixed soundtrack of over 100 sound cues drawn from popular music of the past five decades. Longing Lasts Longer is a refutation of nostalgia; a passionate exploration of cultural amnesia and the erasure of history. Every decade from the 1960s through to the present day is dissected, creating a context in which the audience can come to it's own conclusions about what it means to be human at this point in history. Longing Lasts Longer celebrates the spirit of individuality and authenticity that still draws people to New York and to urban centers all over the world and inspires young and old alike.

**Production History:** St Ann's Warehouse, New York, Abbey Theatre Dublin, Everyman Theatre Cork, Soho Theatre London, Groningen Festival, Theatre Royal, Brighton Festival, Speigent Melbourne, Lublin Theatre Festival, Poland, Ljubliana Theatre Festival, Slovenia, Araluen Theatre, Alice Spring, Australia, Adelaide Festival, Australia, Powerhouse Theatre, Brisbane, Australia, Speigelent, Hobart, Tasmania, Edinburgh Festival, Assembly Theatre, Unity Theatre, Liverpool, Contact Theatre, Manchester, UK, Norwich & Norfolk Festival, Soho Theatre

**Video:** <https://vimeo.com/143051026>

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## pulp.noir (Zurich, Switzerland)

The artist group pulp.noir was formed in 2004 by musician/composer Thomas Fischer and video artist Julia Maria Morf, and has since then been discovering the absurdity of life. Projects by pulp.noir usually include scenic, installative and performative works and are shown to a very wide audience interested in theatre, arts, music and film.

Bizarre and surreal chains of associations involving text, scenes, video and sound elements are crucial to every of pulp.noir's projects. Although following a composed structure, the arrangements are improvisational and interactive.

pulp.noir's third project "Jitterbug" won the Swiss PREMIO competition in 2006 and their fourth, "Bad Blood", received the jury's prize at the ARENA festival in Erlangen in 2008. pulp.noir both composed and produced the soundtrack for the feature film "Trapped", for which Thomas Fischer was awarded the SUIZA prize for the best soundtrack in 2013.

Upcoming projects for 2017 are: "Plato's Cave", a sound/word/video installation and performance about uncertainty at Kunstraum Walcheturm in Zurich (January 2017), and "Out of bounds" (working title) a polyphonic theater performance about demarcation and dissolution of boundaries (for an actor, dancer, video artist and a musician), coming in fall at Fabriktheater Rote Fabrik Zurich.

***Disciplines:** Music, Video, Words, Theater, Installation, Performance*

### SILLY WORKS

The veteran factory "Rote Fabrik" in Zürich is finally converted into a place of work again. Let's forget about culture, New Economy and the monotonous processing of information. Let's get back to real and physical work, to sweat, smoke and soot. Steamy machines run by lucky operators make happy noises. How peaceful it will be. And mankind will seize every moment and opportunity trying to find answers to the three big questions:

- 1) Is the work worth the effort?
- 2) Do I really want to do this again and again?
- 3) Is Sisyphos happy?

Sisyphos is our hero: condemned to repetition, he's working hard and is never reaching his goal. In accordance, our performers on stage are perfectly good at working utterly hard and still never reaching their goals. They're supported and even surpassed by their avatars and numerous machines around them while interacting and building something like a paramount room in which they all interweave text, scenes, video and sounds evenly. Let's see if they're able to reach their goals all the same that must necessarily be a theater without performers.

Performance/Sound: Joana Aderi, Fred Bürki, Ralph Tristan Engelmann, Vincent Membrez, Tobias Reber - Installation/Video: Julia Maria Morf - Sounddesign/Mix: Thomas Winkler - Concept/Realization: Thomas Fischer - Graphics Roland Hausheer - Production pulp.noir - Co-production Fabriktheater Rote Fabrik

**Production History:** Fabriktheater Rote Fabrik (Zurich), ZHDK – Zurich University of Arts (Zurich)

**Video:** <https://www.youtube.com/watch?v=0FaEBVq7wDE>

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@pulpnoir\_



<https://www.facebook.com/pulpnoir-129700931260/>



## Rainer Pagel (Belfast, UK Northern Ireland)

My art comments on belief systems, societal events, political developments, absurd ideas and conventions of communication and human interaction. Performance allows me to use process to illustrate how the world in which we live changes while we're not looking, and how we then misinterpret what we have not seen but assume we know intimately and hold true without doubt.

The key themes of my performances are linked to my interest in people's assumptions, perceptions and beliefs as certain unassailable truths, without being aware that all truths are relative and constructs of our individual minds and the environment in which we grew up (physically, intellectually and emotionally). My performances also relate to disbelief, matters we don't want to see, experience or believe, but have suffered or will have to endure in future.

My performances unashamedly tell stories without becoming theatre, or merely illustrating literature. I use my visual vocabulary to set the context for my "stories" and my references range from the obvious and banal to cultural, historic, political and at times highly personal meanings of my actions. I do not repeat my performances, though elements of a particular performance may re-appear in a different context in a new work.

*Disciplines: Performance Art, Live Art*

### Foreign Sic

My performance tried to make however small a comment on all the horrible mis- and disinformation our government saw fit to disburse or allow to be posited unchecked before the Brexit referendum. My white coverall suit had a logo on my back, spelling "Foreign=Sic!", added to which I presumed to be from the "Jobs Theft Unit", written circularly around the misspelling of "forensic"; I also adapted the shape of the London Underground signage for my logo.

The populist movement, sadly growing everywhere in Europe, is fascinated by (pseudo-) forensics, especially those of a financial nature, as in forensic accounting: who spent how much on things considered luxuries or unnecessary public expenditure, such as orchestras, the Arts, and, of course, health and social service provision for the arch enemy of the populists: MIGRANTS!

Therefore my word play with "foreign" and forensics; "sic!" one can read as the Latin "Sic!" or as the English word missing a "k" at the end; I had the Latin version in mind.

My Action consisted of gilding eight found stones at a seaside spot, placing them one in the middle and seven in a circle on the rocky strand to be found as fake gold nuggets by passers-by after the performance.

**Production History:** 1977 "Take Certain Steps in Absolute Safety", "8 Hours is not a day", "It", "Zip" – Student Work, Belfast, London, Whitehead; 2006 "Exchange Places" - Canadian and Northern Ireland Artists, Black Box, Belfast. 2007 - "Fix" Performance Festival, Catalyst, Belfast. 2008 - "Archive", Catalyst, Belfast (Solo). 2008 - "I am – Jestem" - Polish and Northern Ireland Artists, Black Box, Belfast. 2009 - "New Moves" – Contemporary arts Festival, Glasgow. 2009 "Open 10" – International Performance Festival, Beijing, China. 2009 - Commemorating 160 years of Belfast Art College – University of Ulster, Belfast. 2010 - "Infr'Action", International Performance Art Festival, Sete, France. 2010 - Enniskillen Arts Festival, Enniskillen. 2010 "Tulca" Arts festival, Galway. 2010 "An hour on a Sunday", PS2 Gallery, Belfast. 2011 - "Infr'Action Venice", International Performance Art event, Venice, Italy. 2011 - "Guangzhou Live", International Arts Festival, Guangzhou, China. 2012 "The Decade of Anniversaries", University of Ulster, Belfast. 2012 - "Sweden Live", International Arts Festival, Gothenburg, Sweden. 2013 - "Deframed", 2nd Infr'Action Venice, International Performance Art event, Venice, Italy. 2014 "Die Axt im Haus...", Beyond Bel-Mad Exchange, Belfast. 2015 "Migrant", 3rd Infr'Action Venice, Venice, Italy. 2015 - "I can't believe it's not suffering", Performance Art Bergen Open Festival, Bergen, Norway. 2016 - "Foreign Sic", Bangor, NI. 2016 - "Green – improving the perfect and other superfluous acts", AccionMad, Madrid, Spain.

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## Real/Time Interventions (Pittsburgh, PA, USA)

Real/Time Interventions is the creative partnership of playwright/ experience designer Molly Rice and director/producer Rusty Thelin. Real/Time Interventions creates theatrical events and public experiences that depend upon the immediate nature of live and real-time art: events that come to life when people come together. We seek to generate human connection, curiosity and wonder with our work, and to help audiences re-see their surroundings in new and unexpected ways. R/TI creates narrative art in rich conversation with a broad range of collaborators, from theater artists to scientists to rock bands to social workers to our neighbors down the street. We seek to create small, vibrant “companies” with every new project, peopled by individuals from diverse walks of life and realms of experience who are bound by the creative impulse driving each piece, or their stake in the story we are telling together.

R/TI’s projects vary in scope from very large (THE SAINTS TOUR, taking place over many city blocks) to very small (Henrik Ibsen’s A DOLL HOUSE (IN A DOLLHOUSE), performed by three-inch-tall fuzzy dolls and viewable on Facebook). Our work is informed by our backgrounds in both community-based theater and experimental regional/ New York theater (American Repertory Theater, NYTW, HERE, etc.)

The themes of empathy and mutual human understanding--most possible when we share space and time-- guide both origination and curation of Real/Time projects: we are obsessed with how to best plant the seeds of empathy and cultivate them into challenging works of live art..

***Disciplines:** Theatre, Music, Visual Art, Directing, Video, Playwriting*

### The Saints Tour

The SAINTS TOUR is a site-specific play in the form of a walking or bus tour. It moves through an unsung neighborhood, transforming it as it travels, excavating a place’s secrets and sub rosa magic. It can happen in any neighborhood, in any town or city, and the playwright rewrites the play under the influence of the place’s unique cultural, environmental, historical, and musical identity.

The SAINTS TOUR is led by a “Tour Guide” character (a local actor) who tells stories of “saints” that have emerged in or passed through the area, layering real and invented history. As she guides, she traverses her own personal journey; and along the way audiences encounter local musicians, artists, installations, scenes, and other surprises embedded in the landscape. The theme of the SAINTS TOUR is that Saints lurk quietly in every corner of the world, performing acts of good whether we notice or not. Audience members are asked to perform a specified Act of Good to complete the narrative. Each Tour ends with a shared meal provided by the community.


The first SAINTS TOUR appeared in Louisville, KY’s Live Oaks neighborhood in 2009. The second occurred in NYC’s West Village in 2010 (with Taylor Mac as Tour Guide) followed by a third TOUR in Lower Manhattan (Wall Street) in 2012, produced by the Lower Manhattan Cultural Council. The most recent SAINTS TOUR was in Braddock, Pennsylvania in 2015, co-produced by Bricolage Production Company and Real/Time Interventions.

**Production History:** 2009- MotherLodge, Louisville KY; 2010- West Village, NY; 2012-Lower Manhattan Cultural Council, Wall Street, NYC; 2015- Braddock, PA (co-produced with Bricolage Production Company)

**Video:** <https://vimeo.com/56638828>

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# Camilla Hellberg / Relevant Intuition Company (Stockholm, Sweden)

I see the performer as someone who provides an opening. It is up to each artist and audience to engage with that opening or not, but it is my job as a performer to do all I can for that opening to emerge. I run Relevant Intuition Company writing, composing, performing and producing performances, music, short film and workshops. I left acting for 7 years and returned to my profession with a performance trilogy on intuition and intimacy called Tripod. The work presented here, ACCORDING TO ELLA, is part two in that trilogy. I hold an MFA in acting from the Theater Academy of Helsinki, Finland and I am an Associate Teacher of Fitzmaurice Voicework®. I host workshops in my signature methods “Improvised Meaning” and “The Actress Rehab” and I have been teaching in Finland, Spain, Colombia, USA, Ireland and now in Sweden where I live. My work is often inspired by an existential question I must engage with it or by a problem I have no idea how to deal with it. When I am hooked by something I let my intuition lead me towards the relevant expression. I find joy in musicality and movement and I always feel I should read more poetry and be more up to date with world affairs. Most of my personal and professional life has been lived in a world polluted by patriarchy and I am constantly looking for clean air to breathe and people brave enough to inhale it. Working with acting, intuition and intimacy with vulnerability, curiosity and feminism is what I love to do. I work as a performer because it makes me feel alive and I have found it to be a great way to practice being a human being.

***Disciplines:** Performance, Improvisation, Theater, Solo, Experimental, Existential*

## ACCORDING TO ELLA

ACCORDING TO ELLA is an improvised experiment about the things we hold to be true. The work is based on Improvised Meaning; a working method and performance model I created, wanting to expand the idea of the performer and of the interaction taking place between performer and audience. Improvised Meaning explores how meaning emerges as a collective process and offers tools on how to use intuition and improvisation to explore perspective on things we hold to be true. Both as individuals and as a group. Here and now. The work developed out of spiritual boredom and passion. Passion for exploring existential questions, Fitzmaurice Voicework® and energy work. And from being bored to death by the traditional role of the actress. ELLA is an oracle who wanders through time and space. She carries nothing but her assignment to bring forth perspectives, because they serve as answers. To someone. But Ella does not know to whom, unless she hears your question. So she wanders on and stops where the questions are being asked. The only thing needed is an open encounter. The performance is different each time depending on the interaction with the audience and it can be done in any space where audience and actress can interact in peace. The performance is +/- 45 minutes and can be done in English or Swedish. Reactions from the audience include: “Powerful”, “Groundbreaking” and “What the hell were you doing?”, “Who do you think you are?”. ACCORDING TO ELLA also opens up for the question: to what extent is the stage a relevant place to offer perspective from?

**Production History:** Hangö Teaterträff (Finland), California State University, Monterey Bay (USA), Smock Alley Theatre (Ireland)

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## ROTES VELO (St. Gallen, Switzerland)

ROTES VELO is an emerging performing arts company founded in 2011 in Switzerland under the direction of Exequiel Barreras, Emilio Díaz Abregú and Hella Immler. Since then, the company has created several productions, which have been shown in Switzerland, Liechtenstein, Poland, Portugal, Spain and Argentina. From its inception their ongoing practice has been based on devising frameworks for collaboration, investigation and discovery of innovative ways to blur the borders between Dance, Music and Theatre. As an example, the 40 minute long documentary film “Tanz im Alter” was the company’s first attempt to use cinema as language.

Each creation is understood as a new opportunity to offer a glimpse at the contradictions that make us human. So far almost fifty artists from fourteen different countries have collaborated with the company contributing in the creation of artwork that always aims at conveying critical and conceptual ideas in an accessible, even entertaining way.

In 2016 ROTES VELO was granted an award by the city of St. Gallen in recognition for its „constant development of demanding and high-quality projects”. Both positive reactions from the audience and generous support from foundations and culture promoters have been motivating factors to keep on expanding the scope of the company. In addition to the performances, the company organizes and offers dance training, workshops and projects - always aiming for the exchange and mutual stimulation on a cultural level.

***Disciplines:** Performing Arts, Dance, Theatre, Multimedia, Music, Improvisation*

### ICH BIN... PUNK?

ICH BIN... PUNK? is a firework of dance, theater, video and music. Both entertaining and thought-provoking. The project begins with the elusive question of WHO WE ARE?

Immersed in an ERA of hyper-connectivity, social media oversees every single step of our lives, however, we feel alone and powerless. ICH BIN... PUNK? hopes to address this feeling of powerlessness. Its revolution is simple and intimate. Its revolution fights the isolation of individuals. It is an invitation to come together and gather in a material world.

While questioning who we are, we open a dialogue to the other, but most importantly we acknowledge that we are not alone in what we are. Identity becomes both what makes us unique and equals. Answering who are we seems to be a step towards acknowledging and accepting others.

During the rehearsals the company explored strategies to reinvent the piece with each performance rather than fixing elements. As a result each night the performers on stage create a unique show. The audience is received by an immersive stage, there are no prearranged seats and instead they are offered to grab a chair and choose a spot on space. The absence of a clear front allows staging the piece as a tridimensional collage where scenes and songs jump from one island to another.


As the performance is coming to an end it merges into a social event, a party where spectators themselves become part of the whole, while music invites them to use the dance floor.

**Production History:** Grabenhalle St. Gallen, Switzerland

**Video:** <https://vimeo.com/184007722>

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 @rotesvelo

 <https://www.facebook.com//RotesVeloKompanie>



## sabine oosterlynck (Ghent, Belgium)

sabine oosterlynck (B) makes conceptual work, she examines how existing material can be placed in a new context according to a certain theme. Often there are fragmentary acts in the performances and videos, which are placed in an unconventional way in relationship with the viewer. The gaze is very important. Manipulation and different concepts in new perspectives, enhance the visual aspect of form/content. The 'SOUNDS Like Patty' series with videos, performances and installations, is a project that examines the volatile and manipulative of mass media. Such as the project 'copyendlesspaste' concerning mass consumption and human behavior by using the TAG.

Artist statement: My interest lays in the complexity of art in different kinds of media such as: Performance art, collage, video and conceptual, visual thinking.... The discourse about art is very important to be able to question myself on my way of creating and to find solutions for the self-made problems, which would evolve into a new concept for my artwork. In this context of work, research, survey, and self-criticism, I found out that I use and reuse, found and existing material, which I put in different and exciting contexts with my own manipulated content. Often is my work a part of discourse, questioning actual and/or personal issues concerning the spirit of age. Sometimes I take the position of the underdog and like to play with these conventions. The thin line between acceptance and repulsion fascinates me.

Studies: Master at KASK Ghent #so.oosterlynck

***Disciplines:** Performance, Video, Installation, Collage, Artist, Liaison*

### DECODE ACT

PROPS for performance: Green trench coat, Plastic boots for horse riding, 2 Extendable car mirrors, 1 panoramic mirror (anti-theft), Green washi tape, Label machine, 1500 Pricelabels 12 mm x 26 mm

CONTENT: Labeling / ticketing / in today's social context happens often in an unconscious way. The TAG means label, repetition, decay, breakdown, date, momentum, identity, depersonalization... and much more. The tag as the focus on criticism, 'as you point at issues, they become bigger'. The repetition in the actions enhances the focus on these matters. I activate the thought about the volatile of a moment or action by putting it in other contexts such as nature, or public spaces where art is not randomly present.

In this case the tickets with expiration date cover the trench coat, the face and gives a new visible layer of rethinking personality. In the end it's a pixelated mask that moves and sticks together. The car mirrors and surveillance mirror are the aspect of mass voyeurism and mass media, watching us, being watched and the gaze of looking and being looked at continuously. The public will watch themselves, the others, the performer in certain moments through the mirrors. In different versions of this performance the public is being TAGGED by me, as if they receive an 'expiration date'.

Some words that capture the content of this work: 'fragmentation, simply daily gestures, repetition, copying, masking, taping, dated, in the moment, reflective, concept of being critic, consumption, reflective.

**Production History:** Wolfart Project Space in Rotterdam (NL); Croxhapox in Ghent (B), STUK in Leuven (B)

**Video:** <https://vimeo.com/111292391>

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## Sandra Kramerova (New York, NY, USA)

I am Slovak born and New York crafted dance artist passionate about rigorous corporeal expression and visceral experience. Bridging my interest in total theater with raw presence I practice fluidity, surprise, muscular precision and emotional intimacy. As a graduate of Sarah Lawrence College with MFA in Dance I have been immersed in practices of contemporary dance, physical theater, improvisation and somatics. I am interested in collision, urgency, challenge and effort. I received my BFA at University of Performing Arts in Slovakia and participated in Kibbutz Contemporary Dance Company's International Dance Program in Israel. BAM Fisher, Danspace Project and Dixon Place in New York City are some of the venues where I performed and choreographed my recent works.

My motivation is to investigate innate struggle(s), coexistence and competition. I am inspired by the environment, society, cultural heritage and personal history. Drawn to the desire to succeed, to be "better than..." I like to confront limitations and situations of moral ambivalence. Playing with athletic and pedestrian movement I work towards specificity of chosen actions.

I make dances to find out more about human nature, to dig into psychology of intimacy, relationships and to test the boundaries between allowed and forbidden, physically possible and anatomically impossible, socially expected yet internally unwanted. I focus on cultivating sharp coordinations in relation to delicate movement encounters and compose a world on the intersection of the natural and the artificial.

**Disciplines:** *Dance, Theater, Performance, Athletics, Improvisation, Yoga*

### lara\_conditional resident\_on default

lara\_conditional resident\_on default is a solo performance fighting external impositions, power control and restriction of freedom. The work embodies risky line between liberation and confinement, presence and presentation, exhaustion and revival. The functional expressive movement vocabulary reflects feelings of invisibility, ignorance and misunderstanding. Being greatly inspired by female "superwomen" Nadia Comaneci and Lara Croft I was interested in exploring boundaries between winning and losing, being engaged versus being on default. lara\_conditional resident\_on default confronts social conflicts, oppression and struggle within externally controlled environment. It mirrors cultural assimilation through passionate inquiry about violence and explosive nature of human physicality. Through this dance I research the topic of immigration, borders between people, countries and in one's consciousness. I question notions of ideological imprisonment and power and analyze feminine "super" figures as oversexualized products of macho mentality. lara\_conditional resident\_on default has sparked interest and deep curiosity within New York and international audiences. Choreography and performance by Sandra Kramerova, Score by Jon Lloyd, Premiered at Bessie Schönberg Theater Bronxville, NY in May 2016

**Production History:** Bessie Schönberg Theater Bronxville, NY Dixon Place NY, USA

**Video:** <https://vimeo.com/165508661> password: solo

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**Website:** <http://sandy006.wix.com/sandrakramerova>





## Sandro Masai (Aalborg, Denmark)

Brazilian Performance Artist, Multimedia Artist and Interaction Designer.

Sandro Masai has been living in Denmark since 2007. He holds a Bachelor degree of 'Art and Technology' from Aalborg University and a Master degree of 'Interaction Design' from Design School Kolding. He works with interactive artworks and theatrical performances. He often combines these different art forms. He has worked in collaboration with several international artists in many countries, such as Brazil, England, Germany, Spain, Sweden, Denmark and others.

His performances include acting in films, theatre plays, modern dance, butoh and performance art.

He is also engaged in art practice-based academic research.

Sandro Masai is the artist name of Alessandro Almeida Da Silva

***Disciplines:** Performance, Art, Installation, Practice-Based, Research, Empathy*

### My Body, Your Room


"My Body, Your Room" is an audio-visual interactive art installation and dance performance, where the body of the performer is the source for the sound and the light behavior in the room in real time. Using wearable technologies, the performer transforms the room into a networked space, where his heartbeat and breath are the source for the performance score and create a strong empathic relationship with the audience. Using a wireless heart-rate monitor and a wireless microphone the performer sends his biometric data to a computer, which amplifies the sounds and makes the light blink in the room in concordance with the performer's heart-rate. This performance was developed as an interaction design research by Sandro Masai in the Design School Kolding with the intension to understand and improve the interaction in a performance setting using embodied methodologies. This practice-based research project is an ongoing investigation into how the interactive technologies can strengthen empathic relationship between the audience and the performer. The results consist of feedbacks from the guest performers and audiences of the experience, where the performance aims to understand how we form empathic bonds with networked spaces, how embedded technologies (in the body, in the space) transform the body's ability to interact with the space, and with the other bodies in the space.

**Production History:** Embodied Methodologies Conference - Royal Holloway - University of London; LAND-SHAPE Land Art Festival - Hansholm-DK; Platform4 - Aalborg-DK; Dome of Vision - Copenhagen-DK

**Video:** <https://vimeo.com/131655145>

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 <https://www.facebook.com/sandromasaiartist>



## Senza Confini Di Pelle (Torino, Italy)

Senza Confini Di Pelle is a project of experimental research in the language of performing arts created in 2002 in Turin (Italy) by Dario La Stella and Valentina Solinas. In 2011 the company made a tour in USA, where it played the show "15 Landscapes" in two theaters in NYC (Wild Project Theater and Horse Trade Theater), it performed inside the Annual American Geography Meeting in Seattle and it taught a workshop about performance at the University of Washington Bothell, where it was in residency.

In 2011, with the international project Add Up, it starts a collaboration with several artistic groups and residency centers in San Paolo (Brazil), Kuhlungsborn (Germany) and Italy. In 2013 "Add Up Space and Power" is one of the 3 choreographic projects selected by the European project "Metamorphoses" supported by the European Union and initiated by La Briquerie (Vitry sur Seine, France), Les Brigittines (Bruxelles, Belgium), CK Zamek (Poznan, Poland). Every work is a critical study of contemporary world. Our works combine performing language with political contents, reflecting always on the human behavior, on the meaning of simple acts, on the identity.

Our research is about the role of man in the contemporary society. We live performing art as an evolution opportunity, an instrument of analysis and increasing of personal and social capacity of contemporary man. We live art as a question to which we cannot answer but it stimulates our critical sense toward the human being and acting.

**Disciplines:** *Performing Art, Theater, Dance*

### POSSIBILI DERIVE

POSSIBILI DERIVE (Possible Drifts), CONCEPT, COMPOSITION AND PERFORMERS: Dario La Stella, Valentina Solinas, PRODUCTION: Senza Confini Di Pelle  
COLLABORATIONS: Festival Interplay, Belfiore danza, Piemonte dal Vivo, Lis lab Performing Arts, Stalker Teatro, SPAM!, LENGTH: 20'

With POSSIBILI DERIVE we want to investigate the phenomenon of Selfie. The visual aspect is a great part of our contemporary world and the Selfie is the emblem of it. The reality is lived by the visual medium of the photo or video, creating a rift between the experience and the representation of it. To make a photo of oneself in a place is more important than to be present in it.

We exist when we are auto-represented by a photo that all can see and share. Possibili Derive is a work about sum, redundancy and repetitiveness of stimulus of digital era, it is a study about perception of own image, a question about where we are going, about possible landing toward we tend.


The performance combines different languages from serious to ironic in a quick switching. The audience is always in a tiny tension generated by the rhythm and by the incessant surprises.

**Production History:** VILLA GIULIA, Verbania, Italy, 27 September 2015 - MUSEO ETTORE FICO, Torino, Italy, 10 June 2016 - GALLERIA COMUNALE D'ARTE, Cagliari, Italy, 27 September 2016

**Video:** <https://vimeo.com/171374418>

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# Sergio R. Mora (Miami, FL, USA)

I have always used art to communicate the depth of emotion that grips the human experience, exposing hidden truths beneath the surface of our day-to-day interactions - a poet first and foremost who evolved into a Performance Artist in order to challenge myself artistically and work within and against physical and mental limitations.

In my performance art works I create an experience in which a direct and emotional response is felt by the public present. At other times my intention is to plant a specific curiosity or questioning within the mind of the viewer. I believe in using nothing more than my body, the space surrounding me and minimal objects and media if necessary.

Presently I am primarily exploring themes of male-vulnerability as strength and weakness through the lenses of culture, society and individual experience. Reoccurring themes in my work are religion, mythology, feminism, gender-roles, archetype, memory and human connection. Most recently much of the work has also taken a more political standpoint, as social commentary or protest art. - Sergio Mora

***Disciplines:*** Performance, Movement, Poetry, Music, Theatre, Dance

## Deliverance


Piece created to act as a bridge into the world of Performance Art. A piece in which the performer sheds the confinements of his life prior to performance publicly.

The audience experiences this work as a ritual act conducted by the performer who incorporates various objects and a harrowing sound collage created by the artist.

**Production History:** Edgezones, Satellite Art Fair, Triskelion Arts, Inkub8, Life and Matter, World and Eye, Miami-Dade County Auditorium, Hillsborough County College, Miami Theater Center, Florida International University, North Miami Arts Collective

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## Shawna Willow (Toronto, Canada)

Shawna Willow is a multidisciplinary Performance Artist whose work focuses primarily on the absurdity of the contemporary experience through the lens of her perspective as a female, intuitive, activist, mother and multifaceted being. Interested in exploring multiple aspects of self within the context of a society in transition, Willow's work aims to awaken the observer using the deliberate juxtaposition of seemingly dualistic concepts, elements and archetypes. Blending live performance, performance installation, photography, dance and visual art, Willow can be identified for her distinctively bizarre approach to deconstructing the conventional and re-mystifying the mundane. Often incorporating themes of social disenchantment and consumption of the feminine, her approach of "mixing opposites" lends to a unique style which can be recognized for its ability to shock, fascinate and stimulate further dialogue. In an age of increasingly mediated interaction, Willow's unique aesthetic of sacred, sexual, profane and beautiful culminates in an experience that is bound to entice the subconscious and open the heart.

**Disciplines:** *Performance Art, Photography, Performance Installation, Dance, Paint, Poetry*

### LAMIA I

LAMIA I is an experiential piece of live street art that explores the archetype of the "jilted bride" using the urban environment of Oakland, California as mise-en-scene. Inspired by the mythology of Lamia, a Libyan Queen who had an affair with Zeus and was driven mad by the grief of watching her children be murdered by his jealous wife Hera, LAMIA I is a response to the fracturing of the feminine role in the modern era. Willow's aim was to devise a piece that could blend the conventional roles of "wife," "mother" and domestic keeper with the contrasting themes of hysteria, grief, sexuality and symbolic departure from the behavioural "norms" in which many women feel imprisoned. Donning a wedding dress as a symbol of feminine domesticity, LAMIA I was experienced as a four hour live art happening in the streets of Oakland that culminated in a variety of responses, from confusion and intrigue to support and disgust.

**Production History:** Street Art- Oakland California

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## Soti Rpd (Singapore, Singapore)

Soti Ramapati Dwivid (Soti Rpd) is a prolific actor, director, educator and acting/movement coach from Uttar Pradesh, India. With a Masters in Theatre Arts from the University of Hyderabad, Soti founded his theatre company working with theatre and with communities since 2010. Over the years, Soti has worked with Prof. B. Ananthakrishnan, Phillip Zarrilli, Prof. Ramgopal Bajaj, Prof. S. Ramanujam, Abhilash Pillai, Marc Weinblatt, Bert Van Dijk, Bambang Mbesur, Guillermo Angelelli, Mohan Maharishi, Noushad Mohammed Kunju, Edmund Chow, and Aarne Neeme. His more recent stage acting credits include: *Iphigenia* (2010, Hyderabad, India); *Albert's Bridge* (2011, Hyderabad, India); *Oedipus Rex* (2011, Hyderabad, India); *Perineum: A Retributive Justice* (2012, Hyderabad, India); *Simplicity* (2016, Singapore); *Toba Tek Singh* (2016, Dastak Hindi Theatre Festival, Singapore); *Fee Fi Fo Fun: Three Farces* (2016, Singapore). His debut as a director was in 2014 when he directed *Waiting for Godot*. He recently graduated from the Intercultural Theatre Institute (Singapore) with a Professional Diploma in Intercultural theatre Acting in 2016. Soti is constantly seeking and creating a new multisensorial language of theatre through his embodied experimentation with traditional forms and psychophysical approaches beyond day-to-day living.

**Disciplines:** *Koodiyattam, Beijing Opera, Noh, WayangWong, Chhau, PhysicalTheatre*

### Mirrors of the Soul

'Mirrors of the Soul' is a daringly physical, poetically-nuanced solo performance created in April 2016. Recognizing the body and its journey as an evolving repository of both physical and psychological life, 'Mirrors of the Soul' reflects one man's vulnerabilities and dreams through anger, fear, love, compassion, depression, and tranquillity. The sensitive layers of the cerebral combined with emotions constitute complex personhoods that are constantly negotiated. Here, a man falls into a well, waking up lost in utter darkness. He searches for light, shudders on a thin rope between life and death, and discovers hidden possibilities. *Mirrors of the Soul*, it is my hope that audiences come to embrace dreams and love as vital. And that I take them on a journey of change alongside my character and I. The body – his only tool – is his only hope for survival.

**Production History:** April 2016 (Intercultural Theatre Institute, Singapore; dramaturgy: T. Sasitharan); December 2016 (now re-created and produced by Theatre Incorporate, Singapore).

**Video:** <https://www.youtube.com/watch?v=4zII-zXGZ74&feature=youtu.be>

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## Soulela (Jerusalem, Israel/Palestine)

Our work is musical and theatrical - at times funny, at others times intense. Growing up in Jerusalem, we were exposed to a wide variety of languages and religions, cultures and conflicts, calling into question our reality and beliefs. Our materials are based on electronica and hip hop, infused with abstract noise, video art, nonsense and the use of twisted, mixed languages and Gibberish. We strive to experiment, to create an alternative experience. Not musical theatre, but theatrical music - a performance in which one can never predict what will come next, but eagerly await for it to unfold. As such it differs greatly from traditional music concerts, jam sessions or theatre, where the frame of the performance evokes certain familiar and appropriate forms of response. As our performances develop, viewers may react in different ways: they may stand or sit, talk or remain silent. Neither we nor they can foresee which emotions and reactions will surface in the process. We mix and match from the worlds of performance installations, music and theatre, mobilizing our diverse cultural and linguistic background to challenge conventions of stage and performance; confuse, excite and surprise; to pose questions and, along with the audience, search for the answers.

**Disciplines:** *Performance, Experimental, Music, Video*

### The Cabaretacum

The Cabaretacum is an experiment, a process of deconstruction from spectacle to ritual, from the coherent to the abstract, from the familiar to the unknown. Performing arts originate in shamanism and communication with the divine. The Cabaretacum takes us back to the roots of art by blurring the lines between performer and audience, demanding that both give up their traditional roles and create a unique moment which cannot be remade. It begins as a modern Cabaret performance, complete with theatrical psychedelia-inspired hip hop, humourous and conscious thought-provoking texts. Gradually, the Cabaretacum becomes something deeper - an intense journey through the breakdown of language and sound, through Gibberish and noise. We invite viewers to complete the performance; to partake in sound with handmade ritual instruments. We melt the borders of the stage until performers and audience become one, creating a unique, collective sound that relies on human connection rather than musical ability. This connection mesmerizes, hypnotizes and lifts the group into a state of meditation, a unified drone - that allows participants to let go of their unique self and become, for a few minutes, part of an energy wave. An energy that does not distinguish between frequencies, that will continue to resonate in sounds and in minds.

**Production History:** The TrainCar performance festival, Levontin 7, Uganda Bar, The Cassette, The Zimmer

**Video:** <https://www.youtube.com/channel/UCW-K11l1ux2LPJZJ0ZXT4-w>

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# Svoradov Theatre (Thessaloniki, Greece)

Svoradov Theatre is a greek art group, formed by the dramatologist / director Triantafyllos Bostantzis. Unofficially, Svoradov's first performance was Trotski in pixels which was presented in 2009, in a corridor at the Academy of Fine Arts in Bratislava. Official debut was made on February 2014, with a DADA happening, at the basement of Department of Drama in Aristotle University in Thessaloniki. Svoradov Theatre is a mini cultural platform, consisting of artists who collaborate on theatrical performance, happening, installation and video art. Svoradov strongly believe that the interaction of all forms of art is critical to "present the unrepresentable", which could be/should be the purpose of Contemporary Art. The group tries to implement in practice Theodor's Adorno aesthetics theory. Svoradov Theatre have been a dynamic part of Greece's performance stage for the last two years with participations in various festivals, having always the will for experimentation at the theatrical venues in the city of Thessaloniki. At the moment the group endeavours to expand abroad, participating in Contemporary Venice 2016 festival, at the end of this year, performing the work presented here.

***Disciplines:** Theatre, Performance, Happening, Installation, Video*

## BREATH

Performance is divided into 4 versions. Each one lasts for 25 seconds, inspired by the duration of Samuel Beckett's infamous no-human-actor play Breath. The world of the performance is a place of scattered rubbish that form the shape of a swastika. Among the versions plays a slide show projection of photographs portraying Nazi concentration camps - only the exteriors.

V1: Performer sleeps among the rubbish. At the end of the 25 seconds wakes up, finds a manifesto which criticizes the quality of our civilization and reads it to the audience or calls people from the audience to read it.

V2: Whilst the 25 seconds time, performer standing opposite a TV camera, puts the cameras' plug into her mouth.

V3: Performer is covered by the rubbish. At the end of the 25 seconds time stands up and tries to fix a broken wheel toy nearby. She grabs a little teddy bear and holds it like a poor child.

V4: (Silencio) The core of the performance. During the 7 minute intermission, performer wraps herself with videotape. Covers eyes at the end of the 25 seconds duration. When in silence performer tries to walk but falls down.

The performance touches the narrative of Auschwitz, where millions of human breaths were silenced. Theoretical philosopher, Theodor Adorno, provides the substance background: The breath of civilization lost in the fumes of garbage. Somewhere among the rubbish, a living sculpture, the performer, is the only testimony that someone still breathe. Question is for how long.

**Production History:** Black Box (Thessaloniki Greece), Palazzo Flangini (Venice Italy)

**Video:** <https://www.youtube.com/watch?v=INBA2ElbaAE>

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# Sylvia Toy St. Louis/Sylviatoyindustries (San Francisco, CA, USA)

I am a solo filmmaker/video artist, professional actor and classically trained singer. For the last five years, I have employed acting and vocal improvisation, costuming and makeup, and montage to create greenscreened performance art nonlinear narratives on video. My body of video performance art of the last five years includes approximately 200 pre-production research videos and finished videos. I am interested primarily in the paradox of the human experience of being in the Universe solitarily but also being part of a mostly unknown and unknowable whole. My 35-year practice as an artist includes touring as a theatre artist, 1990-2007, and exhibiting as a sculptor, 1985-2010. I also blog about Acting, mental health & artist self-promotion. I seek occasional (2 or 3 times yearly) live performance opportunities. My prospectus, <https://kitchenscenestudio.wordpress.com/the-harpy-tribunal-a-live-multimedia-performance/>

***Disciplines:** Acting, PerformanceArt, VideoArt, Filmmaking, Singing, Theater*

## The Harpy Tribunal

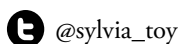
The multi-media performance is approximately 7 minutes long from entrance to exit. There are three distinct parts. The performance (a) begins with the accused Harpy angrily intoning her distress and finally collapsing in tears; (b) continues she silently waits for her sisters; and (c) ends as she silently, respectfully listens to her sisters sing their accusation. Actions in the video and live performance are ritualistic, choreographed - i.e., very formal due to the solemn theme: a trial of a goddess by her sisters for the treason of disagreeing with them and saying they were wrong to create humans. The live performer will portray the accused Harpy. The effect should be theatrical; the live performer will not break the Fourth Wall - i.e., interact with the audience any more than a real-life accused would interact with spectators or the jury in a courtroom. The ongoing story of The Harpy is, ultimately, an exploration of what "peer" status is in society and how that status is affected when a member of society rejects decisions or standards that have been agreed upon or accepted by their peers as a group. In the Harpies' world, law and punishment are relentless - in the end, the offending sister is condemned to a 10,000 year coma; when she awakens, her entire species including her sisters have become extinct. The story is also an exploration of whether in the big picture society allows itself to be affected by dissension/protest, and if so, whether the result is a positive or negative impact. The impact will be reflected in the reaction of each audience member.

**Production History:** 2nd Online Performance Art Festival

**Video:** <https://www.youtube.com/watch?v=cTKuvsxSXDA>

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## Symone Strobel (Rio De Janeiro, Brazil)

Symone Strobel, actress, director and performer, formed by The Rio de Janeiro University (UNIRIO) in Interpretation and Bachelor's degree. She is currently developing her master's project in "Contemporary scene arts", researching the contemporary creative processes and visual poetics. In 2008 she founded the "Hospedaria Companhia de Teatro", her theater company, where she works as artistic director, actress and producer. She ministers workshops and classes investigating the authorial work, the construction of scenic architectures, visual arts and the sound scene.

Nowadays she is directing the play "Casa de Bonecas" (A Doll's House), adapted by the Argentine dramatist Daniel Veronese, and the Maria Clara Machado's Children's Opera at The Municipal Theater of Rio de Janeiro.

In 2017 her new solo project "A GUERRA NÃO TEM ROSTO DE MULHER" (War's Unwomanly Face), adapted from Svetlana Aleksievich's book – winner of The Nobel Prize in Literature in 2015 - will come to the public. A spectacle that unites performance, dance, visual arts and literature.

**Disciplines:** *Theater, Performance, Visual Arts, Dance, Art and Technology, Actor Training*

### "War's Unwomanly Face"

"A GUERRA NÃO TEM ROSTO DE MULHER"

Svetlana Alievich's book "War's Unwomanly Face", The Nobel Prize in Literature 2015, gains its first adaptation for the theater in 2017, approaching conflicts experienced in war periods through the feminine gaze.

In this masterpiece, the author gives voice to hundreds of women who reveal for the first time the female perspective of World War II. They are testimonies from more than 200 Russian girls who switch from daughters, mothers, sisters and brides to snipers, tanks conductors or nurses in field hospitals. The play, like the book, seeks to give voice to this and so many other women, subdued and doomed to silence.


Nearly a million women fought in the Red Army during World War II, but their story has never been told. The aim of this work is to allow these women's voices to resonate in a rapturous way through the dialogue between literature, theater and the visual arts.

**Production History:** The work is presented in several theaters and alternative spaces in the city as a work in progress. Premiere at the ruins of the old Cassino da Urca Theater in the first half of 2017 (site specific). It will also be presented on the SESC theater network - Brazil.

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## Tamara Kelly (St Louis, MO, USA)

For as long as I can remember, I have had a love for performance, whether it was doing puppet shows for my parents or just singing and dancing during a family event. I have always wanted to make someone smile through performance.

Over the years my creative talents have grown. My focus has changed. I have challenged myself to become more courageous in the works that I produce. I have become intention in challenging audiences to look at themselves through my personal narratives of victories as well as defeats, hoping to inspire them to become more comfortable and accepting of their own flaws.

My craft has developed into a thought provoking adventure rather than just a regular night of theater. I am no longer afraid to take artistic risks with my craft because I believe the risk is worth taking; if it causes healing, change, renewal, or encouragement to those who are watching.

**Disciplines:** *Storytelling, Theater, Dance, Writing, Production, Music*

### Becoming UNBREAKABLE

I produced “Becoming UNBREAKABLE” based on my recently self-published book, “The Unbreakable Ballerina: My Journey to Wholeness and a New Beginning.”

This book serves as a personal memoir of my personal victories and personal defeats, as I journey to rekindle my love for myself and find my new beginning.


The production journeys the audience through several key moments in my life, using music and dance as the vehicle to bring the story to life. The story reveals how I became the person that I am today. By the end of the production, I have come to terms with the fact that everything that I went through was necessary. “I choose to live again, I choose to laugh again, and most importantly, I choose to love me again!”

**Production History:** St. Lou Fringe Festival Microtheater @ the Urban Chestnut Biergarten

**Video:** [https://www.youtube.com/channel/UCTwkiK7moRjMGe\\_WXE7LWw](https://www.youtube.com/channel/UCTwkiK7moRjMGe_WXE7LWw)

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## Tana Maneva (Stockholm, Sverige)

Tana Maneva is a Bulgarian born artist and is since 2001 based in Stockholm, Sweden. She has developed a unique stage language inspired from the dance form Butoh and directed her own conceptual performances like Couple With Plates, Natascha Rostova, Emergency Exit, Quoting Paraphrasing Summarizing and Lucifer Effect. She has been in the cast of many productions at the cutting edge fringe theatre Teater Giljotin, such as Psychosis 4:48, The total fucking death experience and Sorelle. She's worked as actor/dancer in several Bulgarian theatres, such as Sofia Theatre La Strada and State Drama Theatre of Sliven. Tana Maneva was educated at National Academy of Theatre and Films/Bulgaria and Subbody butoh school in Dharamshala, and was one of the founders of Theatre For New Forms, Sofia Bulgaria and have performed all over Europe and the USA. Tana Manevas mission is to highlight the crisis between the persona and the inner self, the battle of social masks and the inner necessity. Organic/Artificial. Autentic/Non-autentic.

**Disciplines:** *Dance, Theatre, Performance Art, Live Electronic Music, Live Video, Butoh*

### Concealed Party

The performance put light on the cliché of the successful contemporary woman. Through Tana Manevas interpretation of the dance form Butoh, Concealed Party dives down into the subconsciousness, a process starting from point zero, intuitive, abstract and non rational. Concealed Party opens a door between two worlds; the real physical world of the persona, and the inner, fathomless dreamworld. Everything can happen, the human beings' light and darkness take a form in front of the audience's eyes.

**Production History:** Teater Giljotin, Stockholm. Uppsala Stadsteater.

**Video:** <https://www.youtube.com/watch?v=4-xTwUVdvTo&t=1s&spfreload=5>

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## Teater Fusentast (Trondheim, Norway)

Professional travelling repertory theatre of puppets and actors mostly for young people from 1989, with an array of socially relevant shows. We value the twisted, the awkward, the humorous sides of life, which shines through in our performances. Often based on ancient techniques which we use to catch the enthusiasm of our audiences. Shows for theatres, schools, the street and parks Highlights: "Peer Gynt" (performed as a Punch & Judy type show, a.o. performed at the int'l Ibsen Festival 1992 and Ibsen Conference 2006, Oslo) "Thorns & Roses" (the Sleeping Beauty as seen through the eyes of a frog, a musical. Since 1994), "Nifty Piffle, Proper Nonsense" (puppet show based on nonsense literature from different countries, 2005), "Doña Quichota" (Stage show with puppets, 1998), our Panopticum (Peepbox shows) "Titanic" and "The Partisian Pillow Case" since 1998 at festivals throughout Europe. "Sand between your toes" (prize-winning performance with puppets and elements in and around a curiosity cabinet, 2002), "The Grand Finale" (a phantasmagoria type show using magic lanterns as well as modern day projectors, 2010). "Katitzi": two men telling the story of the "Martin Luther King" of Sweden: Katarina Taikon. Tours of Scandinavia, Belgium, Netherlands, Germany, Austria, France, West Africa, Russia, Lithuania, Italy. Currently developing the docu-drama "Stayer" about health care in Norway and planning a new street show about quacks. We want to make shows for our audiences and ourselves to grow on.

**Disciplines:** *Puppetry, Streetshows, Acting*

### Sand between your toes

We made it to honour Hetty Polak Dab Messias who inspired us to look at the world in wonder, and so gave us necessary tools for making theatre and for survival.

We use her curiosity cabinet where the happenings from her life are kept, to perform her life and share this wonder. The story of an ordinary family before, during, and after the Second World War. About difficult choices, refugees and luck.

The show has toured schools and festivals in Norway, Denmark, Belgium, the former concentration camps in the Netherlands, and Lithuania, where it received a prize for "Best performance for a young audience". Norwegian UNIMA gave it the first ever "Birgit Strøm Memorial Award for best performance of great social relevance"


Audiences, from 12 years up and adults, experience it as deeply human, humorous and deeply touching.


**Production History:** Teaterhuset Avant Garden in Trondheim (N), Jewish Cultural Centre, Copenhagen (DK), International Puppetry festivals at Agder Teater, Kristiansand (N), PiT in Porsgrunn(N), Int'l Puppet Buskers Festival at Patershol in Gent (B), Karakamu Asilelis Puppetry festival in Klaipeda (Lt), Jewish Cultural Centre in Oslo, Norway. Vinterlysfestival in Mo i Rana (N), at 4 former concentration camps in the Netherlands

**Video:** <https://vimeo.com/64507914>

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## teatromosca (Lisbon, Portugal)

Founded in Sintra (Portugal) in 1999, teatromosca has produced more than 40 different projects. Supported by the Portuguese Ministry of Culture, the Ministry of Education and Sintra's Town Hall, teatromosca privileges the establishment of coproductions and collaborations with different institutions (private or public) and has collaborated with national and international institutions.

The company brings together the contribution of creators with different artistic paths, gathering around the recognition of common concerns and objectives. teatromosca reflects on which creative behaviour is desirable facing the conditions imposed by the contemporary landscape and assumes the fragmentation of the binomial reality/representation, theme/expression, repertoire/actuality, actor/intervener, exposition/interpretation, cultural/social, art/entertainment, popular/erudite, due to its lack of essential meaning.

Four of the company's latest projects have been selected by some of the major Portuguese theatre critics as the best theatre performances in Portugal. Recently, teatromosca has performed in New York, New Bedford (USA), Vilnius (Lithuania), Lille and Orléans (France). The company's latest projects were a theatrical trilogy based on the adaptation of North American novels (*Moby-Dick*; *The Sound and the Fury*; *Fahrenheit 451*) and an audiowalk entitled 'Ways of Seeing: \_ \_ \_' that premiered in Sintra and is now available for tour in other cities.

'(...) one of the most interesting, honest and original Portuguese theatre groups.' in *Expresso* (weekly newspaper)

**Disciplines:** *Theatre, Performance, Site-Specific, Audiowalk*

### Ways of Seeing: \_ \_ \_

'Ways of Seeing: \_ \_ \_' is an audiowalk conceived for the secret paths of a city, that was first performed in Sintra as an homage to the work of English writer John Berger, with whom the company has worked since 2002, and is now available to be re-created in other cities. With an original soundtrack, this innovative and unusual idea explores the secret paths of a city, in which each spectator assumes the role of a contemporary flâneur. In this project, the viewer will be the one carrying the performance to several locations and through multiple streets, guided by the voice of a narrator and by an original soundscape, using headphones. Each participant will create his/her own narrative, despite the voice that guides him/her being the same. At the beginning of the performance, the main group will walk together until a certain point; then the group will be divided in other subgroups and each will follow separate paths. The performance may begin at the historical center and from there the groups will follow directions that will lead them to parks, palaces, gardens, anonymous streets... Each participant will receive: a notebook with information about the performance and some mysterious documents; a pencil; a flashlight; an mp3 player and headphones, containing different sounds, music and voices. The performance is a site-specific piece re-constructed for each new city, intertwining autobiographical and fictional and non-fictional material.

**Production History:** In the streets of Sintra (Portugal) and in Festival Théâtre sur l'Herbe (France)

**Video:** <https://vimeo.com/175561682>

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## The Living Room (New York, NY, USA)

The Living Room is an ensemble of eight theater artists dedicated to making work about the contemporary American female. We are writers, actors, directors, dramaturgs, and musicians: Jaki Bradley, Amanda Culp, Zoë Sophia Garcia, Rachel Karp, Marianna McClellan, Lillian Meredith, Maggie Raymond, and Gabby Sherba. The Living Room works collaboratively to write, direct, and design its productions. For each project, a lead artist serves as the main voice to streamline the group's desires into a single, cohesive vision.

The company was formed in 2013 to make what became our first show, *#liberated*. The project was conceived by Lillian Meredith after she read an article that looked at the effects of porn on American culture. She gathered her most trusted female theater collaborators to form The Living Room, and together, we created *#liberated* through a multi-year development process that relied on research, conversation, improvisation, and physical exploration. *#liberated* was shown at Ars Nova's ANT Fest in 2015 and premiered at IRT Theater in 2016.

Individually, The Living Room members have made theater across the country at institutions including The Public Theater, Signature Theatre, Playwrights Horizons, Soho Rep., The Bushwick Starr, Arena Stage, Goodman Theatre, Actors Theatre of Louisville, Eugene O'Neill Theater Center, Williamstown Theater Festival, and internationally in India and Bulgaria. Our experiences outside the company inspire the work we make as The Living Room, as our feminist ensemble strives to give voice to female stories that are not otherwise being told.

**Disciplines:** *Theater, Ensemble, Devised, Feminist*

### #liberated

*#liberated* follows the six members of the Sister Support Group for the Daily Trials of Being a Woman. Every week, the female members meet to eat takeout, drink wine, do Zumba, and rehash their experiences of the past seven days within the frame of a feminist lens. They talk about misogynistic advertising, the pitfalls of online dating, and the difficulties of sex in a world obsessed with porn. When they realize just how many of their "trials" can be traced to porn, they try to imagine porn that would instead be empowering--and realize that those are porn videos they really, really want to make. Not having any previous porn-making experience, they fumble through initial attempts but ultimately make videos of which they are extremely proud--so proud that they decide to post them online. They are launched into virtual fame, complete with devoted fans and aggressive internet trolls. The group fights back against the trolls, making more porn videos that mock them. Their national acclaim rises, but so do the intensity and viciousness of the troll attacks, until they must fear for their safety not just online but IRL. The Living Room made *#liberated* to explore the effects of internet porn on women and sex today and the various ways that trolls, usually men, use the internet to take women down. *#liberated* is a darkly comedic play that starts out in a Brooklyn apartment with six fast-talking, Instagram and Tindr-using women and gets pushed down the rabbit hole into the internet's disturbing--and dangerous--underbelly.

**Production History:** Ars Nova (NYC, 2015); IRT Theater (NYC, 2016)

**Video:** <https://youtu.be/JWzF4o6EsOs>

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## The Queen of Luxuria (Chicago, IL, USA)

I am an advocate of the transformation of our cities through cultural programming that engages directly with the public. I create interactive public performances that seek to bring diverse communities together. My projects start with interviewing the public, I then compose the interviews into poetry inspired by observations, shared stories and experiences. The poetry becomes a starting point for performance and visual art. I seek to give voice to the voiceless and create space for in depth conversations. The work appears to be a spectacle at one moment and mindful contemplation the next, but at its core it's intended to draw people in, to spark meaningful conversation about the complexity of what it means to be human.

I've been performing as the Queen of Luxuria (TQL) since 2008, seeking to create transformative experiences for all who participate directly and indirectly in my work. All of my practice is interwoven, conceptually linked as a comprehensive entire body of work. I am founder and director of Out of Site Chicago facilitating over sixty public performances by local and international artists since 2011. I am passionate about the power of public performance to broaden horizons and create greater empathy in society.

**Disciplines:** *Performance, Poetry, Art*

### What is the Definition of Territory?


This performance was inspired by a line I wrote in a Dream Minds poem in 2012. I created this piece to talk about ideas related to race, our bodies as women and our sense of ownership in society. I moved back to America in 2009 after living in London, UK since the early nineties and I am constantly horrified by the systemic violence directed to the black community and people living in poverty. The performance is a response to the police killings and the brutality of the system in America and how it refuses to take care for its people and to provide governance for those in need. In Chicago alone we currently have 40,000 children who are homeless. Two audience participants were invited to be blindfolded at the beginning of the performance in reference to the painting "The Blind leading the Blind". I asked two people to look after them and the blindfolds were embroidered with the text "bodies" and "territories" in pink sequins. A line of sand was poured on the street from a pink cow's udder shaped bag and we circled a well in the middle of the main street. We then created a circle standing under a white flag with a blue circle. I wrapped blue tape around my mouth and asked the audience participants to remove the blindfolds. We then walked down the line of sand. I cut the blue tape off my lips and sang a poem entitled Ode to Ishi who was the last living member of the Yana tribe in California. I wrote this poem for Stephen Thomas in 2015 as part of the Neighborhood Magic project. The song incorporates all the elements of the performance in metaphorical images.

**Production History:** Dfbrl8r, Chicago, USA and Forward16, Lenzburg, Switzerland

**Video:** <https://vimeo.com/user19134895>

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 @carronlittle

 <https://www.facebook.com/carron.little.5>



# Theertha Performance Platform (Colombo, Sri Lanka)

Theertha Performance Platform is an artist led initiative to promote performance art and fusion art practices in Sri Lanka. We conduct a Performance Art Biennale with the participation of international artists. We also conduct regular workshops on Performance art and fusion art. Our mission is to exchange ideas and expertise through collaborative work.

Our main focus is public space performance. We want to take our art to the common man on the road. The gallery space alienates art from the realities of daily life. Taking back art to where it belongs is our journey. We want our art to challenge people who are engaged in day to day activities than keeping the art in a “white box” for the consumption/browsing of the elite/ aspiring elite.

**Disciplines:** *Performance, Sound, Dance, Fusion, Theater, Sculpture*

## identity

Human body is a medium/object that performs a role which gives the body the identity. The presence of body and the performativity of the body reinforce the identity (of the body). Identity is the basic essence of being. All social and political discourses are based on identity. Consciously and subconsciously the body reinforces the identity. Identity is not permanent; it is relative and contextually modifiable. “We contain multitudes,” wrote Walt Whitman, referring to the fact that we see ourselves radically differently in different context.

Judith Butler describes modern notions of identity as being made up regulatory ideals. These regulatory ideals provide idealised and accepted norms which people are expected to mold on. Thus these categories of identities male/female etc, are which we create and recite through performance.


Ethnic identity to a large extent is based on performance of an individual according to the expected ethnic mold. During the period of armed conflict in Sri Lanka an ordinary Sinhalese citizen regarded a Tamil as a terrorist/suicide bomber until proved otherwise. This mold was mainly created and perpetuated by the print media. This phenomenon was explored in the performance titled “Identity”.

**Production History:** Performed at the opening of the “Urban and the Individual” exhibition – November 2004 – Group Exhibition. Phenomenal space Gallery, Colombo

**Video:** <https://www.youtube.com/watch?v=9z8PmcPCos0>

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**Website:** <http://theerthaperformanceplatform.blogspot.com/p/performances.html>

 <https://www.facebook.com/Theertha-Performance-Platform-846201092113680/>





## Thodoris Trampas (Athens, Greece)

Thodoris Trampas was born in 1991 in Devonport, Australia and he comes from Serres. In 2010 he was admitted in the School of Fine Arts in Athens where he studied painting under professors Giannis Psychopaidis, Dimitris Sakellion and Michalis Manousakis. He graduated in 2015 with honors. He completed cycles of workshop courses such as courses on video art-multimedia, photography, design, engraving, as well as a three-year performance seminar by Emilia Ouriti. He cooperated with the MAI (Marina Abramovic Institute) and the NEON (Culture and Development Organization) for the Long Duration Performance in Greece at the Benaki Museum. He participated in the “Cleaning in the House” workshop centered on the “Marina Abramovic Method”. He has been chosen by the 11th Florence Biennale 2017 in Fortezza da Basso entitled: “eARTH, Creativity & Sustainability. He is a scholarship holder of the Master program: “Education Sciences-Special Education” of the University of Nicosia. He lives and works in Athens dealing mainly with painting which led him to bodily expression through improvisation and to installation on site, especially with performance art. He has participated in group exhibitions and festivals in Greece and abroad and his works are included in private collections. [www.thodoristrampas.com](http://www.thodoristrampas.com)

**Disciplines:** *If God Does Not Exist, Everything Is Permitted, Syn+, Hostages, Scorched Earth, Amorphous Mass, Two Worlds*

### Pangea

Nature and creation, division and composition. Thodoris Trampas delineates a process of union through destruction, and the need for reconciliation with the other side. In an enclosed space, six metres by seven, for seven weeks and eight hours each day, the body is set against the material world — a large piece of rock — in order to create its replica in plaster. This copying, this repetition, is a way of experiencing the existence of nature from scratch. Smashing the rock differentiates the copy from the original, and the resulting fragments accumulate and change the mass of the material — transform it, give it new form.

**Production History:** MAI (Marina Abramovic Institute) and the NEON (Culture and Development Organization)

**Video:** <https://www.youtube.com/watch?v=bfmWB7VSMww>

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## Thomas Bell (Detroit, USA)

Thomas Bell is a multi media artist with practices in sound, performance and visual art. His performance work often tackles social or political issues and often incorporates improvisation and repetition. Sonically, Thomas performs on alto clarinet, bass, percussion and tape loops as well as prepared instruments, (piano sound board, electric bass) utilizing free improvisation, live looping, electronics and extended techniques. Often combining both sound and performance Thomas creates environments in which to perform that utilize visual elements (video, installations) to create and immersive experience. Thomas is the Founding Artistic Director of the 501(c)(3), Spread Art, based in Detroit, Michigan, USA.

**Disciplines:** *Performance, Music, Visual*

### Trump First 100 Days


In response to Donald Trump's election victory in the United States of America, I participated in a performance event know as, Creative [town hall] Incubator. This performance brought together visual, performance and sonic artists to improvise together in response to Donald Trump's first 100 days of promises. I participated as a visual artist, sonic artist and performance artist throughout the evening at various times. As a visual artist I installed an 8ft X 8ft wall that was built with the remains of a demo project. The wall consisted of wire mesh with plaster falling off. The wall was already in severe shape as approximately 50% of the plaster was already missing. The wall represented two items that Trump had mentioned during his campaign and since his election. First, is the wall it self which was a corner stone of his rhetoric during the campaign. The wall, however, was also crumbling apart referencing his repeated talk of rebuilding America's crumbling infrastructure. Throughout the performance I was dressed in a demo suite and quoted Donald Trump through a megaphone, performed on piano and alto clarinet and eventually destroyed the wall and tore it down in protest.

The audience experience was from a unique perspective. After being "registered" as a non-artist, they were given a form to fill out along with an instamax instant photo and given their "papers", which they had to keep with them throughout the performance. They were led into an "internment camp" which consisted of the audience seating behind a fence adorned with American Flags.

**Production History:** November 18th 2016

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 <https://www.facebook.com/insidetwin72/>



## Tiarma Dame Ruth Sirait (Bandung, Indonesia)

Tiarma Sirait is an exciting Bandung-based fashion artist who's presenting visually provocative & thought provoking fashion art performances. Her performance in fashion has been acknowledged by many international art institutions & she has intensively participated in many domestic & overseas exhibitions. She's exhibited in Indonesia & around the world; Singapore, Malaysia, Bangladesh, India, Cambodia, Vietnam, Thailand, China, Philippines, Korea, Japan, Australia, France, Germany, U.K., Sweden, Denmark, Italy, Poland, Slovak, Hungary, Bosnia & Herzegovina, Cuba, Colombia, Portugal, Spain, Canada, USA & others. Tiarma was educated in Textile Design @Bandung Institute of Technology (ITB) Indonesia; in Fashion Design @Royal Melbourne Institute of Technology (RMIT) Australia & Master in Fashion & Textile Design @University of Borås, Sweden. I describe myself as a 'Transporter & Transformer' of culture. When I travel around the world, I carry the whole culture with me along with my physical presence & meet people from other cultures. My understanding of different cultures through travel, social, cultural interaction & general communication with other people has given me the opportunities to transform the ideas & experiences I encounter into different visual forms, reflecting my perception of them. With conceptual approaches to pop culture, my work utilizes fashion to provoke & explore theme & issues of contemporary life & presenting visually provocative through installations & fashion performances.

**Disciplines:** *Fashion Art Performance, Performance Art, Theater*

### The Gold sparkles on the dark sky

The province of Aceh is a region of Indonesia, which hit by tsunami & a massive earthquake in year 2004. This performance was inspired by the Aceh Saman Dance, historically came from Gayo tribe that was developed in the 14th century by a great scholar named Sheikh Saman. The dance was originally a folk game called Pok Ane. Gayo tribe & Pok Ane game was acculturated by Islamic culture.

"Being at the entrance of the trading routes for Indonesia, Aceh was the first area to adopt Islam. It embraced Islamic rules in many aspects of its culture, including its dress. Women covered themselves from the head to toe & still do. A very unusual part of traditional dress was trousers. Nowhere else in Indonesia are pants worn, & Acehnese trousers are beautifully embroidered with gold thread @ the inside of the legs", explained by Mary Hunt Kahlenberg in her book: 5 Centuries of Indonesian Textiles

The Aceh color schemes are black, purple, dark blue & maroon, embroidered by gold with flowers, leaves & geometric as its motifs. I translate Aceh dance & costume to the contemporary art aspect, which still maintain the Saman elements: the compact dance movements, the drum had a power to call down the spiritual message, the trousers & the Gold thread sparkles brightly against the dark background colors


Aceh dance could be develops very variety way in today's dance trend. It's time to raise up not only from Tsunami disasters, but also identify their culture in a contemporary perspective. It would be the picture of Aceh in the future.

**Production History:** Poleng Studio

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 @TiarmaSirait

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## Tiffany Trenda (New York, NY, USA)

Tiffany Trenda is a new media performance artist based out of Los Angeles. She received her BFA from Art Center College of Design and her MFA from the University of California Los Angeles Design and Media Arts program. Trenda won Artist of the Year at the London International Creative Competition Awards and introduced the work, “Entropy” at the Los Angeles County Museum of Art. She was invited to perform at the 2010 World’s Expo, in Shanghai, China at the British Pavilion. She also exhibited at Art Hamptons, A+D Museum, Scope Art Fair, Los Angeles Contemporary Art Exhibitions, Boulder Contemporary Art Museum, the Italian Cultural Institute, and Art Miami Context, where she graced the cover of the Miami Herald for the first image of Art Basel 2012. Trenda was included in the performance program at the Metamorphoses of the Virtual – 100 Years of Art and Freedom during the 55th annual Venice Biennale. More recently, Trenda performed at The Broad Art Museum in Los Angeles, exhibited at the Faena Art Center in Buenos Aires for the highly publicized show, “Auto Body”, and was apart of the special projects for Context Art Miami 2015.

Trenda makes interactive wearables for live performances using embedded electronics (sensors, screens, etc.). Trenda’s performances and installations explore the relationship of the human body, particularly the female body, to technology. She interchanges her identity with screens to represent how we conceal and reveal ourselves through our devices (smart phones, computers, etc.).

***Disciplines:** Performance, Wearables, Technology, 3D-Print, Interactive, New-Media*

### Ubiquitous States

Ubiquitous States is an interactive performance that combines live heartbeats into a data visualization by new media performance artist Tiffany Trenda, 3D Systems (the largest specialized 3D printing company) and designer Janne Kytanen. Trenda will don a 3D printed dress that has an embedded computer screen. The image on the screen will show a data visualization of both the participant’s and Trenda’s heartbeat. During the performance, the artist approaches a participant and places a heart monitor on the viewer’s wrist. Once the sensor reads the pulse of the user, the imagery on the screen will show both pulses simultaneously. The artist and participant will hear and see each other’s heartbeats. Then they will try and match their rhythms’.

”The amazing growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of the Beautiful.” - Paul Valéry *The Conquest of Ubiquity* 1928

In Valéry’s *The Conquest of Ubiquity*, he describes the current state of our techno-obsessed culture where our tools of precision have changed our behaviors. Today, these tools are primarily our screens (smart phones, computers, etc.). These devices allow us to interact anywhere with the surface of the skin and surface of the computer. Thus, we are living in both the physical and the simulated world simultaneously and we are unable to fully engage in our surroundings. This questions the authenticity of our interactions using these vernacular technologies.

**Production History:** CONTEXT Art Miami, The Broad Museum Los Angeles, Wearable Art Awards Holland

**Video:** <https://www.youtube.com/watch?v=Yffgv8mp6pI>

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## Trixi Allina (Bogotá, Colombia)

Visual Artist and anthropologist, Master in Anthropology. Full professor and Tenancy at Universidad Nacional de Colombia; 2014 retired. Since 1978 solo and collective exhibitions, seminars and researches and projects about contemporary sculpture and creative processes about daily life practices. Currently, as an independent artist I'm carrying on a orchard, LA HUERTA, in Tinjacá -eastern central Colombia andean mountains-; a project of 'collaborative art' with an emphasis on 'relational aesthetics' by means of

1. Cultivation of -native- local seeds to keep them to community by 'interchange, reciprocity and circulation' as a cultural capital;
2. Activating a 'cultural performance' by a meeting point 'around a table' installed in the middle of the orchard, is the strategy who look for give visibility to contemporary domestic agricultural aesthetics.
3. Shifting the capture of documentation to make capable a community portrait image.  
the two last projects related to LA HUERTA 2015-2016, are
  1. RETRATOS HABLADOS, a cultural non material heritage project PCI, sponsored by a grant CRESPIAL-Unesco and developed as 'collaborative art' with the collaborating group "raíz cuadrada"; and,
  2. VOCES Y GESTOS, an solo exploration about portrait: photography and sound.

I'm interested in how art links to culture and heritage through daily life practices and the specifically present territoriality interaction between rural and urban societies in Colombia.

**Disciplines:** *Collaborative Art, Photography, Performance, Ethnography, Sculpture, Writing*

### voces y gestos

VOCES Y GESTOS explora las posibilidades que tiene el retrato vinculando la fotografía a la sonoridad. Su objetivo NO es exaltar las virtudes del rostro como premisa esteticista, sino desarrollar una búsqueda que a través del 'rostro' capte la singularidad del paisaje que el cuerpo habita. Voces y gestos hace un reconocimiento al 'otro' como poblador rural; se muestra como un trazo en un horizonte geográfico definido por la cultura que busca dar cuenta de la inmersión del cuerpo en el paisaje y cómo la gestión urbana se hace presente seduciendo y asediando la vida cotidiana rural en el día a día.

Es la implantación de una practica artística que mediante " el agenciamiento de lo sensible" como lo plantea j. Ranciere, trabaja la visibilidad y sonoridad del paisaje para derivar de él una experiencia en la audiencia proponiendole que piense el cuerpo en el territorio.

Un proyecto de fotografía que captando la vida rural y su cotidianidad, busca activar la experiencia fotográfica el campo de las relaciones estéticas

**Production History:** 15 FESTIVAL INTERNACIONAL DE LA IMAGEN, Manizales -Colombia, Mayo 2016, [www.festivaldelaimagen.com](http://www.festivaldelaimagen.com)

**Video:** <https://youtu.be/rPRS3YnYHbs> <https://youtu.be/ooSQ2VnpMHk> Video for youtube trixi allina? 3:10 <https://www.youtube.com/watch?v=RLN0g8hd9Xs>

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# Urbitantes (Rio de Janeiro, Brazil)

The urban intervention group Uribitantes was founded by its director Tatiana France in the city of Rio de Janeiro, in 2005.

In order to investigate ways to promote reflections and forms of expression in dialogue with the urban space from different perspectives, the group mixes performers from diverse backgrounds: professional actors, acting students and professionals from other areas - such as philosophy, music, visual arts, psychology, geography, among others. Therefore, the research process developed results in actions that take place in the interfaces of acting, dance, music and the visual arts. The Uribitantes seeks to deepen a thought and practice on the environment and the urban *modus vivendi*, trying to identify their specific problems and issues to promote a lively and restless dialogue between the arts, social behaviour and the architecture of cities. The aim is to use the urban intervention to destabilize, even if momentarily, the 'relational structures' and perception of people, promoting critical thinking. Uribitantes' intervention "HOMEM-PRODUTO (PRODUCT-MAN)" has been performed in many urban spaces, and indoor sites (schools and companies), in several Brazilian cities, due both to its aesthetic and symbolic force, and to the actuality of the issues that it brings out. Group members: Clarice Rito, Diogo Rosa, Marcello Vilar, Paulo Guidelli, Pedro Bento e Tatiana France.

**Disciplines:** *Urban Intervention, Performance, Civic Arts, Visual Arts, Sound Art, Ecology*

## HOMEM-PRODUTO (PRODUCT-MAN)

The performative figure of HOMEM-PRODUTO (PRODUCT-MAN) is inspired by the hawkers, which run through the city using their bodies as support for the products they sell, submerging their identities under these materials, turning into true touring booths. This flagship image points to different paradigms of today's urban people.

In addition to that, the concept of the work was created in order to synthesize broad social and environmental symptoms such as: exacerbated consumerism and intense production of disposable materials in large cities; the poisoning of the human body by high consumption of processed products; the overvaluation of the visual over the contents; extreme economic and cultural inequality; among other related issues originated by the capitalist system.


During this action, the performers, basically interact with a material that is a mixed of a plastic installation and a mantle to be worn. This object is made with disposable containers of industrialized products used in our daily life. Along with movement, the various plastic and sound possibilities of these materials are explored, establishing an instant communication with the public, allowing it develop new meanings and critical thought from its own perspective. The viewer is provoked to reflect and subtly prompted to interact with the performers. Thus, used as playful and explored matter in its plasticity and sound, disposable objects - usually regarded as waste - print their own poetic, showing the tirelessly human's capacity to transmute "junk" into "luxury" and the beauty to transform reality.

**Production History:** Rio de Janeiro: Unirio (university), Parque Lage, Leopoldina, Circo Voador, Santa Tereza, Botanical Garden, Cultural Centre Sérgio Porto, Municipal Schools of Senador Camará, PUC Rio (university), Hélio Oiticica Arts Centre, Tiradentes Square, Lemos de Brito Penitentiary / Bangu 6, Casarão Austregésilo Athayde, Brazilian Press Association (ABI), Brazilian Coin House, Ary Barroso Park in Penha, Republic Museum Garden, Cinelândia Square, Clark Art Center, yards of Farmoquímica Company, Subway construction sites of Leblon, AABB-Lagoa. Municipal Theatre of São Carlos (São Paulo), Tiradentes and Barroso (Minas Gerais), among others.

**Video:** <https://vimeo.com/150377498>

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 <https://www.facebook.com/Urbitantes-211679905939425/>



# Vanessa Nowitzky, Singdancer (Ashland, OR, USA)

For the past twenty years I have been developing the art of singdancing, in a quest for deeper integration between music, dance and story. Singdancing is musical theater for the entire body using the abstract dream language of movement and voice. With this medium, I can embody the voices of animals and nature, and explore ecstasy. My intention is to motivate people to cherish and protect our natural world, starting with our own animal selves.

Singdances are composed by allowing movement to affect vocalization in order to form melodies. They are mostly wordless vocal compositions, sung while dancing choreographed modern dance.

I use a full-size dance floor and optional aerial rigging at a minimum of 13 feet. I prefer resonant indoor acoustics, but can also perform outside. Will use a body mic if necessary. Would like to utilize selected photographs and video as projected backdrop.

I have chosen to live in the small town of Ashland in the forests of southern Oregon, so that I can stay close to and express the beauty of wilderness. I have many video examples of my work online.

**Disciplines:** *Voice, Dance, Classical, Choreography, Composition, Aerial*

## Singdancing

In my one woman presentation, I perform several solo singdances, with or without aerial work (ring, trapeze) depending on the rigging capacity available. I also improvise. In between my performances, I'll talk about singdancing, show a short singdance video or two, and invite the audience to participate in guided improvisation exercises, for the experience of wordless emotional expression, the strengthening of voice-movement integration, and the development of musical & physical awareness. I can also teach singdancing classes, private lessons, and workshops geared for various groups.

Pieces include but are not limited to: The Creek, The Lone Wild Bird, Rose, Street Deer, The Silver Swan, Lake Me (The Flower Duet, with Infinity Ring). If I can drive to the gig I can bring my Infinity Ring.

**Production History:** Craterian Ginger Rogers Theater, Angus Bowmer Theater, Grants Pass Performing Arts Center, studios throughout southern Oregon

**Video:** [www.youtube.com/einsteinessa](http://www.youtube.com/einsteinessa)

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 <https://www.facebook.com/singdancing>



## Vernita N'Cognita (New York, NY, USA)

Vernita N'Cognita aka Vernita Nemeč came to performance art from a visual art background, largely self-taught until discovering Butoh, studying with Akira Kasai, Ximena Garnica, Yumiko Yoshioka (at Schloss Broellin in Germany) & others. Autobiography & what it is to be a female is a constant thread in her performance work, but now in the twenty-first century, also the dilemma of aging. Nemeč first performed at historic Judson Church in a Phill Niblock piece & in Meredith Monk's Juice at the Guggenheim Museum, but it was not until the 80's that Nemeč (who also calls herself N'Cognita in honor of under known artists), began to present her own performance pieces on street corners, in museums, galleries and universities. She is included in "Performance Artists Talking in the Eighties", compiled by Linda Montano, California Press, 2000 & "The Pink Glass Swan: Selected Feminist Essays on Art", 1995, Lucy Lippard. She has presented more than 70 performances, lectures & workshops at Franklin Furnace, Henry Street Art Center, Theater for the New City, Dance Theater Workshop (now Live Arts), all in New York City and abroad in Mexico City, Tokyo, Frankfurt & Darmstadt, Budapest, Dublin and Paris. Nemeč performed at the opening of the Brooklyn Museum's Sackler Center for Feminist Art. She has received funding from the Jerome Foundation (Franklin Furnace Performance Art Fund), NEA, Artists Space and others. She was invited to participate in Movement Research's famed Monday Night Series at Judson Church, Spring 2009, 2013 & 2015.

**Disciplines:** *Butoh, Performance, Experimental, Theater, Art, Intermedia*

### "DRESS"


I have been creating performance art most frequently in art galleries, often in conjunction with the visual art on view, sometimes even using that art as my set but I also enjoy performing in other traditional & nontraditional sites. "DRESS" encompasses many ideas: homelessness, femininity, discovery, aging and trash. The "Dress" is an artwork I created from discarded lids of cat food cans attached to a gown that makes sound from my movement. "Entangled", presented at Judson, featured a gigantic ball of ribbon, also an artwork I created. People often consider me a dancer for I enjoy incorporating into my work the interplay of theatre and thought, movement and stillness. Butoh has become part of my performance, but in a very personal and nontraditional way. I perform inside & outside and have done guerrilla performances outdoors that deal with the moment & often require instant decisions and improvisation - an exciting charge that I love - Fluxus Movement and chance. I enjoy the interaction with the audience that performance creates. I want to continue creating performances around my visual art work, which would allow me to pull the two dimensional thoughts in my collages, into higher dimensions. As a selected participant in Linda Montano's 7 Years of Living Art project, I am continually aware of the intertwining of Life & Art. I also want to continue to present my work to diverse groups- the elderly, the ill, as well as to regular audiences who enjoy experimental and thought -provoking presentations

**Production History:** DAnce Theater Workshop (now called Live Arts) & Theater for the New City, both in NYC

**Video:** <https://www.youtube.com/watch?v=QUyHNTp5vgE>

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 [https://www.facebook.com/vernita\\_nemec](https://www.facebook.com/vernita_nemec)





## Vikram Iyengar / RANAN (Calcutta, India)

Vikram Iyengar is a dancer, choreographer, theatre director, and performing arts researcher, writer and curator based in Calcutta, India. Co-founder and Artistic Director of the performance company Ranan, his production work is noted for the conscious bringing together of classical dance, movement, drama and design creating an experience of total theatre. His range of work in India and abroad work has brought together dancers and actors, and spans choreography for stage and film, dance and theatre explorations, and performance collaborations. In December 2015, he was awarded the Ustad Bismillah Khan Yuva Puraskar for the field of contemporary dance by the national Sangeet Natak Akademi.

Vikram is initiator of The Pickle Factory – a proposed venue to curate, catalyse and promote dance and movement practice and discourse in India. An ARThink South Asia Fellow (2013-2014), Vikram is a Global Fellow of the International Society for the Performing Arts (2017-2018).

”My training, interests and journey in the performing arts permit me to easily inhabit multiple contexts, a unique position in a complex country like India. I am situated at the crosscurrents of often contradictory, opposing strands, where questions of critical practice, discourse, individual and communal politics, aesthetics, form, technique, interculturalism and more constantly meet and morph. All this informs my work, constantly redefining my relationship to my form, exploring how kathak can engage in dialogue rather than be a monologue, creating fresh challenges within, and in relationship to, the form.”

*Disciplines: Dance, Theatre*

### Crossings: exploring the facets of Lady Macbeth

As a dancer deeply interested in theatre, Crossings was the first of my projects exploring the meeting of classical dance and text-based drama. Why Shakespeare? Poetry, lyricism, allegory, metaphor, repetition, imagery, rhythm, representation, symbolism are all imbue both Shakespeare and classical dance. Both genres use strong and sensual images whether through a well-tuned phrase or a well-tuned movement. The performance as it stands today is as much directed as improvised in performance, and has been distilled through several versions since the first workshop production in April 2004, and presents Lady Macbeth in all her magnificent complexity.

Crossings brings together elements of Indian classical dance, movement, Shakespeare’s original text, Hindustani classical, folk and tribal music. Four performers represent facets of Lady Macbeth in constant conflict to create a fluid performance woven from four strands – a verbal text constructed from the original dialogue, a movement text drawing from dance, a musical text created in response to both words and movement, and a symbolic text crafted from the imagery in Macbeth and the symbolism which imbues Indian classical dance. With references to figures from Indian mythology such as Putana and Shakti, this piece examines what it means to be feminine or de-feminised through the contradictions within this complex character.

The audience experiences the production as a fragmented journey into the mind of one character, where what you hear and see opens up a myriad interpretations, some fully realised and others subtly hinted at.

**Production History:** UMA Gallery, Gyan Manch, Max Mueller Bhavan (Calcutta); National Centre for Performing Arts (Mumbai); Bharat Rang Mahutsav - National Theatre Festival, Excellence in Theatre Awards, (Delhi); Hamara Shakespeare Festival (Chennai); FLAME School of Performing Arts (Pune); Vishwabharati University (Shantiniketan); International Shakespeare Festival (Kerala); Ninasam Culture Course (Heggodu, Karnataka); Nehru Centre (London); Castle Theatre (Aberystwyth, Wales); Tbilisi International Theatre Festival (Tbilisi, Georgia)

**Video:** <https://www.youtube.com/watch?v=xYUxHOimlaY>

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## Virginia Alizioti (Chania, Greece)

I have been studying dance since the age of 8. I have attended courses and seminars on various methods of modern dance (Release, Graham, East West Somatics, Skinner Release Technique). As a dance teacher I teach ballet and contemporary and expressive dance for adults, teenagers and children. I choreograph and perform for performances on-stage, on-street, in dance films. Also, I participate in annual dance festivals and open workshops in Greece and abroad.

In my performances I care for the philosophy of dance and expressive movement and for reaching out to the audience the meaning I convey in an physically eloquent manner.

I am in research on alternative methods of dance and movement, mainly on expressive forms of the body's physical proclivity in relation to the soul's metaphysical essence.

I view each form of physical expression as the unfolding of an inner complex of elements.

***Disciplines:** Dance, Performing, Choreography, Direction, Writing, Communication*

### “xочy” - I want

“xочy” – “I want” in Russian - is that element, the call of soul that, when concealed deep within us, becomes ghost and then asks for our attention ... intimately. It is energy flow in the wrong direction, will without a duty to our authentic self.

The house:

The “grandmother's house” is not her prison:

Running from one room to the other ... running in the hallway, on the stairs, looking out, gropes everything while she thinks that it is the house that keeps her grounded. Essentially, she is afraid to come out of her safety, of the ordinary.

The element:

The challenge is to go out and return authentic having discovered what she really wants, which is the inner, spiritual “I want”, her true “????”. She will reach victory if she comes back “flushed” from her ghost, the ghost that must be transformed into her element, into her true nature, her soul's call.

The staircase:

The spiral leads to the center so that you are able to move at the periphery. When the periphery becomes the center then the subconscious is asking for attention: shouting, through many aspects, to be revealed and to show which the real center is.

When the real center is revealed fear stops. Then the ghost becomes the element and the periphery remains around, not to be fooled as center but to project the true center and lead to the top.


\* xочy: in Russian it means “I want”. The idea was born out of a class in a school of contemporary dance in St. Petersburg, in a city of triumph for the classical ballet, where a dance school is open for all the people that intimat

**Production History:** Premises of the performance: Chania, Crete, in a grandmother's house, and on a remote beach,

**Video:** <https://www.youtube.com/watch?v=mcS4lJzrGWI>

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## Visual Respiration (Bangalore, India)

I've been a creative practitioner in the performance space for over 15 years. I run Visual Respiration and I am keen on interdisciplinary collaborations to create a new performance aesthetic. After my graduation in Design and Film, I pursued Branding and media communications after which I pursued a Masters in Advanced Theatre Practice from The Royal Central School of Speech and Drama, where I specialised in immersive and contemporary performance devising. I am also an ATSA fellow (Arts Think South Asia) where I work to create and build a sustainable immersive theatre eco system in India.

I am constantly looking for ways to engage through immersive practice and make work that is sensorial, blurring boundaries between audience & performer. Along with my collaborators, we are focused on developing new and innovative formats of performance. The work we make is interdisciplinary, drawing from various performing art forms.

Our discoveries keep our creative energies high and the audience encounter makes it all real for us. We're able to establish meaningful connections and find more questions that become various starting points in the creative process. We want to shift audience mindsets through the senses. We want to create a new vocabulary for immersive practice. We're very determined that performance has the power to enable change and we want to understand how we can spark that through our work.

**Disciplines:** *Immersive Performance, Performance Installation, Contemporary Performance, Participatory Performance, Performance Art*

### Coloured and Choosing

We made this work given the need for gender equality. We are looking for ways to smash deeply routed gender roles and biases. We want a world free of bias where individual choice is not questioned, but respected.

You can see. Yet you cant. Blindfolded, you are cut out from your immediate reality  
You can sense. If you choose. The body becomes the interpreter of signs, sensitive and subtle  
You can box. Or you can blur. The boundaries of the masculine and the feminine  
You can play. You can find. Your gender viewpoint without generalisations

As the audience arrive, they are given a card to make a considered choice through the lens of gender. The audience is then blindfolded and led into the performance space. The performance for this particular audience is designed based on the choices that they just made.

As a start, the audience will experience an environment of bias and judgement that envelopes gender. Being placed in the centre, a society of chatter springs up, bringing to life its stereotypes, stigmas and sensitivities.


The performance moves into specificities of the masculine and feminine, exploring its dynamics, distances and differences. This manifests into a chaos of sorts, internal and external making the audience question their gender type, their choices and desires. The audience is continuously experiencing 'touch' in the performance navigating through touch that is obvious, curious, obscure and even obsessive. The experience creates a gender narrative with the audience scripting their choices and colouring their perspectives. Designed for one audience at a time.


**Production History:** Goethe Institut, Bangalore, LshVa Bangalore

**Video:** Video not available

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## William Skaleski (Milwaukee, WI, USA)

William Skaleski is a working artist in Milwaukee, Wisconsin. He has earned a BFA in Art & Design concentrating in Digital Studio Practice in the Peck School of the Arts at the University of Wisconsin-Milwaukee. He is interested in bringing the situations of loneliness in a public setting and thinks it can make for an interesting experience to bring the two opposites together.

**Disciplines:** *Art, Movement, Performance*

### Timing (What is Movement?)

This piece was made in collaboration with Ayako Kato in her exhibition/installation 'What Is Movement?', where the piece "fosters perception of that which emerges between the body and the environment through the interplay of dynamics. The experiments...rediscover the value of life in motion and capture intangible transformative states of being." My contribution was using the concept of time as the main fundamental for movement. Visually, I used the concept of a pop star as they are known for both exaggerated and limited movements. It is seen through a guided tour from Ayako Kato describing the concept as with the other individual performances at this time.


**Production History:** High Concept Laboratories, Chicago, IL

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## Yuko Kaseki and Sherwood Chen (Berlin, Germany)

YUKO KASEKI (JP / DE) is director of company cokaseki, choreographer, Butoh dancer, performer, improviser and teacher, based in Berlin. She performs in solo and ensemble pieces and improvisations throughout Europe, Russia, Japan, Taiwan, Korea, Malaysia, Thailand, Canada, Mexico, Brazil, Uruguay, Argentine, Australia, India and the USA. These works are physical performances that incorporate Butoh, performance arts, object design, texts and soundscapes. International collaborations include inkBoat (SF), Tableau Stations (SF), CAVE (NY), Poema Theatre (Moscow), Salad Theater (Seoul) and more. She is also a key collaborator with mixed ability artists including Theater Thikwa (Berlin), Roland Walter and others. Her recent works are physical statements reflecting by social aspects and diverse lives.  
[www.cokaseki.com](http://www.cokaseki.com)

SHERWOOD CHEN (US / FR) has worked as a performer with artists including Anna Halprin, Xavier Le Roy, l'agence touriste, Sara Shelton Mann, Min Tanaka, inkBoat / Ko Murobushi, Grisha Coleman and Liz Santoro. He co-founded the dance collaborative Headmistress with Oakland-based choreographer Amara Tabor-Smith. He performs and leads dance training internationally in-studio and in natural and urban landscapes.  
[www.sherwoodchen.com](http://www.sherwoodchen.com)

***Disciplines:** Dance, Performance Art, Butoh Dance*

### MONSTER MECHANISM

Monster Mechanism is a performance collaboration between Yuko Kaseki (JP/DE) and Sherwood Chen (US/FR). Initiated at the height of the 2016 Summer Olympics, the piece is a structured rite posing as cheap imitation of a placeless nationalism. Flawed bodies operate as low-tech knock-offs of each other, consumed by ghosts pulsing with unheard rhythms. They clamber out of the uncanny valley to lurch into terra incognita. They taste fractures in systems, toggling between phobia and affection. At the heart of the work, we ask: What makes a monster? Who makes that judgment? Committing to materiality and corporeality, we exploit the ample gaps between one human to another to generate a series of decomposing dances. With a participatory opening white sock ceremony, the audience is implicated on our bodies through their smell...a dosage of their oil, like a virus which we breathe collectively in each performance. Every rite has its sacrifice.

Finally you have to see those ugly, mispainted eyes. You judge them. They don't go away. Then you stop bothering to judge them, and they still don't go away. And then they look back at you. And they don't go away. And maybe, just maybe, you fall in love.

**Production History:** Tatwerk, Berlin/ CAVE, New York/ DOCK11, Berlin

**Video:** <https://vimeo.com/192321343>

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## Yuko Kominami (Luxembourg, Luxembourg)

Born in 1973, Japan. She studied butoh and dance in Tokyo. After finishing her BA in Japanese history at Waseda University, she did a Professional Diploma in Community Dance Studies and an Independent Study Programme at Laban Centre London from 1998 to 2000. She obtained her MA in Dance Cultures, Histories and Practices from the University of Surrey in 2006. She has been working as an independent dance and performance artist. She has collaborated with other dancers, choreographers, artists, musicians and theatre directors of various landscapes. She has performed her work in prominent festivals such as Festival June Events - Atelier de Paris Carolyn Carlson, Les Repérages Danse à Lille, Festivalul International de Teatru de la Sibiu, Bodyradical in Budapest, Odisha Biennale in India and so on. She has also worked and performed in countries around the world – including Luxembourg, France, Germany, Belgium, Spain, Portugal, Italy, Hungary, Romania, Latvia, Finland, Turkey, U.K. , Japan, China, India and Peru.

Her work consists of experiments with movements in-between (movements of becoming) where intensities of individuals intersect. And through these experiments she aims towards affirmations of multiple and fragmented movements of ‘a life’.

**Disciplines:** *Choreography, Dance*

### Mayu

Mayu started with a choreographer's strong will to explore the very core of the movement – be born, live, die and be born again – the spiral flow of life. From the very beginning of the creation period, the choreographer and the musician worked together to create the piece organically as the way the river of life-death flows.

Mayu is a solo dance piece with a live music performance. The piece is about rebirth (rebecoming) - A life-death spiral or rather a rhizome. The title “mayu” means “river” in Quechua (the language from the Andes) and in Japanese the same word means “silkworm cocoon”. The piece tries to embark on a journey in this river of life-death that goes in and out of the womb-cocoon again and again. The dance and music play organically in this universe. They remain in the simplicity of performance in itself resorting to a minimalistic environment supported only by a delicate light design. It is an exploration of dance and sound in their core forms. This is carried out by letting them unfold themselves into movements through different landscapes. In the process at times dancer's body metamorphoses into different materials and the musician periodically alters from unity to multiplicity. Therefore the solo performances can take forms of group performances that consist of different molecules, creatures and elements creating their own communicative universe. There are no more loneliness but only conversations - the love which swims up the river.

Choreography and Dance: Yuko Kominami

Music: Tomás Tello

Light: Elric Vanpouille

Duration: 25min

**Production History:** opderschmelz-Luxembourg, monodrama festival-Luxembourg, instituto cultural peruano norte americano-Peru, CCA Andratx-Spain, Loft-Germany, Time to Dance Festival-Latvia, BODY.RADICAL-Hungary

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## Zullo/RawMovement (NYC, NY, USA)

Zullo/RawMovement creates performance experiences using movement, architecture, sound, light and new media to create whole environments exploring concepts drawn from cultural and psychological points of interest leading into forms of experimentation. RawMovement shares these dances in the hopes of eliciting an emotional response to a movement-based experience in both traditional and non-traditional performance settings and environments expanding the boundaries of where and how performances are experienced. Using both set choreography and structured improvisation performance works are created and shared with as wide and diverse an audience as possible.

**Disciplines:** *Dance, Installation, Immersive, Multi-Disciplinary*

### "The Architecture of Proximity"

The Architecture of Proximity is movement, architecture, sound, light and video. This immersive performance experience explores the relationship between physical spaces and the psychological, emotional and physical effects space can have on the body. What happens when more bodies are introduced as spaces gets smaller? The work navigates between spectator and performer as borders are created, established then erased and where intimacy coexists with isolation. All are brought together for an experience that awakens our senses and exposes our commonalities. Collaborators David Engelhard composed an original sound score, Megan Marvin created set decor, Kryssy Wright lighting design and Kat Sullivan created a new media video installation.

**Production History:** FLICFest at Irondale Center, Brooklyn, New York, 14th Street Y, NYC, NY, The Greenwich Academy, Greenwich, Connecticut

**Video:** <https://youtu.be/IKGm8NJ2P7M>

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## Elizabeth Reid, Violist (Montpelier, VT, USA)

I have performed a lot of contemporary music as a professional violist in the past few years, mostly works of local composers in my area of the United States, Vermont; as well as music from my native Canada. However, I am searching for new inspiration in my perspective of contemporary music. The type of music I would really like to play would be much less tonal, and I have increasingly become more attracted to experimental music and improvisation.

The way I approach music making on the viola, is intuitive and directed emotionally. My improvisations tend to be spontaneous, and plays are inspired by a note, a technique or a motif. I am fascinated with extended techniques, particularly artificial harmonics, *sul tasto* and *ponticello*. I would like to explore these techniques in more detail.

**Disciplines:** *Music, Contemporary, Experimental, Electronic, Improvisation, Composition*

### Taenarus

Taenarus, (2015) is a short fairly-tonal composition that originated from an improvisation for a dance collaboration, and was inspired by the Eros and Psyche myth.

This was written in February 2015. It came out of a collaboration with a dancer. I am fascinated with Greek mythology and this myth is one of my favourites. Taenarus is where the entrance to the underworld lies, which leads to Psyche's last trial to prove herself to Aphrodite that she is worthy of Eros. It is fairly tonal and regular meter, which was the dancer's request. Originally this started off as an improvisation, and I wrote a good part of the material down.

**Production History:** Northfield, Vermont

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