

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 7100 artists, presenters, curators, foundations, scholars and publishers from 85 countries world wide.

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. Inside the pages of the Almanac are the artworks described by the artists in their own words: eloquent, challenging, provocative and urgent.

www.contemporaryperformance.com

CONTEMPORARY PERFORMANCE ALMANAC 2020

The cover features a photograph of several performers in a dark setting, illuminated by blue and purple stage lights. The performers are in various poses, some with their arms raised, creating a sense of movement and drama. The text is overlaid on this image in a clean, white, sans-serif font.

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By Contemporary Performance
Edited by Caden Manson and Gemma Nelson

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Paco Justicia Cazorla
Alejandro Chellet & Lola Lustosa

Welcome to the 6th annual edition of the Contemporary Performance Almanac. 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.

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 7600 artists, presenters, curators, foundations, scholars and publishers from 85 countries world wide.

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.com

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Artists and Companies



ACT Natimuk (Natimuk, Australia)

ACT Natimuk is a multi-arts company situated 4hrs north west of Melbourne, Australia in the small town of Natimuk. Now Nati, as it is affectionately known, has art and climbing culture springing out of every nook, with Australia's premier rockclimbing destination Mount Arapiles (Djurite) located just 8km outside town. ACT Natimuk is a collection of artists that engage with community, other artists and audiences, creating spectacular performances incorporating aerial dance, interactive projections, shadow puppetry, lighting and live and recorded sound. The organisation also runs cultural events in Natimuk, including film nights, performances, a gallery, and the Natimuk Finj Biennale, a remarkable and friendly arts festival celebrating its 20th year in 2019. ACT Natimuk's core artists are aerial dancer with 20 years' experience Jillian Pearce, award-winning animator and innovative projection artist Dave Jones, inspirational shadow puppet artist Mary French, and experienced producer Greg Pritchard. Working with the very best sound designers, lighting designers, riggers and technical crew to create their large-scale performances, these artists made their name using a local wheat silo as their canvas. In 2018 they travelled to Bendigo and put screens on a 19 metre tall, 150-year-old mining tower, called a poppet head. They worked with more than 250 community members in groups ranging from school children and Dja Dja Wurrung Indigenous artists to various multicultural communities and youth groups to create the Poppet spectacle.

Disciplines: Aerials, Projection, Shadows, Music, Animation, Community

Poppet

It can be one story, or many stories. But it is your story? Your story performed in a way you never dreamed possible, brought to life in vibrant colour, fantastic movement and gloriously rich sound. ACT Natimuk offers your community its very own version of Poppet, as performed in Bendigo, Australia in 2018. We will work with the diverse community groups in your area to create a giant performance – what English Director David Glass calls 'Celebratory Spectacle'. Let our unique visual language and performance tools tell your community's story on your iconic tower, silo or building. Jillian Pearce's dancers interact with Mary French's shadow creations and the imagery that Dave Jones creates from community workshops all underpinned by amazing lighting and a sound score that adds a depth to the experience normal building projection simply can't equal. We incorporate as many local performers into the show as possible – think local musicians, choirs, dancers, shadow puppeteers and circus performers. In Australia we start with a Welcome to Country by the First Nations Traditional Owners and keep their story foremost throughout. The process of engagement with community, and the use of local stories, ensures a large audience, who will be wowed by the aerial feats and stunning imagery. This is inclusive art at its best, with many people engaged in the process, leading to social cohesion, broadening community networks, and increasing your artists' skills.


Production History: Poppet, Bendigo

Video: https://www.youtube.com/watch?v=56BB-JOfuJ0*,*feature=youtu.be

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 @poppetbendigo

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



Contemporary Performance Alma Photo Bernard Bousquet - Relief Cassenti / Le Générateur, 2018

Aile-Sarah Cassenti (Marseille, France)

"I grew up in family of filmmakers. I therefore followed my parents on shootings, they were very busy and I was free to move... I could go from a place to another : looking at the horses coming, the armors shining... I listened to the "Quiet, we're shooting" my father pronounced, signing the strength of my freedom. I dropped in the backstage whereas everything was running outside.

I then popped out, climbing the ruins of the setting with those different sensitive landscapes simultaneously in expansion inside me. It is this Kinema of my childhood that I carry, this motion, those sensitive spaces in expansion and the move of the bodies passing though that I keep producing today when I'm invited to." Sarah Cassenti

Disciplines: Live Art, Ceramics

Visions

Our Expanding body. "My prosthetic limbs for my modern wolf"

My body is my lively and touching matter between others and me.

Maya Arbel, Nadia Sabah Smara and Naomi Shka also embody my gesture in our performative practices.

Les idiots, Sarah Cassenti & Hélène Defilippi actionist duet-du-elle. Nö-Actions since 2000. Opening Les idiots Space in Paris, 2014.

Celebrity Cafe

Edited by Jacques Donguy, Sarah Cassenti and Jean-François Bory, Celebrity Cafe is a literary journal, in the artistic sense of the term, anchoring the contemporary creation in the avant-gardes of the early XXth century. Experimental poetry, historical avant-garde, contemporary music, dance, visual arts, intermedia.

http://www.lespressesdureel.com/magazine.php?id=150*&menu=

Nönude Libre

Scenic, body, visual and sound experimentation workshop - going through by drawing, gesture and body actions.

Production History: Le Générateur, Gentilly, France. <https://legenerateur.com/>

Video: www.vimeo.com/scms

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



Alejandro Chellet & Lola Lustosa (NYC, USA)

Alejandro Chellet is a mexican multidisciplinary artist and social practitioner on cultural and permacultural networks. Based between Mexico City and New York he currently works along with the audience, public space, architecture and performance. On his art he addresses the misplaced core principles of coexistence, the loss of connection with Nature cycles, and the political and environmental context of urban societies. His work has been shown in festivals, museums and galleries across Europe, Asia north and south America developing site specific installations, urban interventions and performances using permaculture, activism, improvisation, somatic movement, politics, altruism and shamanism practices.

Lola Lustosa is a brazilian artist, performer and filmmaker based in Berlin. Co-founder of Musterzimmer and Broken Loop Collective. Since 2011 she has participated of Plataforma Berlin Festival as producer, sponsor, and/or artist. Her videos have been in a number of festivals and exhibitions in Rio de Janeiro, São Paulo, Berlin, Paris, Stockholm, Helsinki, Rome, Mexico City, and Hong Kong. Lustosa uses mostly time, light, space improvisation and the movement of the human body as inspiration for her work. "Theatre as a martial art" is her way to express her personal urges in life towards our future. She has developed an interesting point of view about social dialogues and social memories, from brazilian shamans, natives, Tropicalismous, samba references to old mythology, and new underground western crafts

Disciplines: Performance, Site Specific, Somatics

Light, Darkness and Surprise.

Light: the essence of life and the source of growth.

Darkness: a departure or arrival point for life or dead.

Surprise: the factor of destiny or karma.

Alejandro was invited to 22cubic residency at Materic in Barcelona where he researched the universal darkness, light and surprise. During his creative process he studied and played with the light already in the gallery coming from the street. He then built a dark cube and stayed inside for many hours isolated with no contact to the outside world and no light stimuli apart from the visions seeked from the inside. During this process he questioned himself: How far can we go? Where does our body, spirit and mind ends? What exists at the edge of everything? Is there such thing as body's limits, gender limits, lifestyle limits, perception limits and even the limits of love itself?

Alejandro met Brazilian artist Lola Lustosa in Morni Hills Performance Biennale in Indià since then they begun an artistic partnership. During 22cubic residency Alejandro invited her to co-create this public performance for which she also conceived an installation of prismatic lights and its perspectives.

They offered an interactive performance piece that invites the audience into a cosmic experience of time travel. Everyone comes into a dark degrade space followed by a pitch black cube. This performance creates an space where the public experiences multiple emotions and surprises, photo memories from the prismatic lights, displacement from its own body and ultimately embracing complete darkness in collective breathing.

Production History: Materic.org / Graner - Barcelonà Spain.

Video: <https://vimeo.com/302165247>

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Angel Duran (L'Esquirol, Spain)

Àngel Duran is graduated in Art and Design for the UAB, Universitat Autònoma de Barcelona and graduated in dance in SEAD, Salzburg Experimental Academy of Dance. He works with Anton Lachky Company (Brussels) since 2017. Currently, he's also working with Milla Koistinen (Berlin) and DOT504 (Prague).

In 2018 he won the first prize in choreography of the Internationales Solo Tanz Theatre festival of Stuttgart.

Àngel's work approaches physicality and expression of the body within a theatrical state. He's interested in to the full engagement of the body and mind in different states to immerse the audience in to his world.

He's main interest is the complexity of human mind and with it the self reflexion of who we are. He's work fluctuates between the theater and dance until the point we can not distinguish what is what.

Àngel Duran main propose with his work is to explore human layers and its fragility and put these topics in to the audience hands so it can become a reflexion or even a dialogue.

Disciplines: Dance, Theater, Performance, Physical Theater, Dance Theater

The Beauty of It

The Beauty of It is based in a Carl Jung's theory about the duality between the conscious and the unconscious mind. This dichotomy in one person means that we can not differentiate between the real reality and what is the dream. In this scenic proposal, the fragility of man is exposed as well as a reflection on the authenticity of the actions or characters created by himself. What is the true mask? Is everything that we experience real? What is the difference between acting and behaving as one is?

The Beauty of It uses the interview recordings of Carl Jung in 1957 to immerse us in to a reflective state where the performer is the object of study but it is also a mirror of ourselves. Inspired in to the scientific documentaries of early 50's The beauty of It can be considered as a performance but also as an essay of our true identity research.

Production History: Teatre l'Atlàntida de Vic (Spain), Festus Festival Torelló (Spain), FESTIVAL Cortoindanza/Logos (Italy)

Video: https://www.youtube.com/watch?v=sxsJvBbS7JM*,*t=5s

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Anna Natt (Berlin, Germany)

My multimedia work explores the intersection of dance, performance and visual arts and has been shown internationally in theaters as well as galleries and alternative spaces.

I was trained in traditional flamenco dance in Seville, Spain from 2000-2005 before relocating to Berlin. My work draws inspiration from various somatic and contemporary practices, seeking to define and explore the aspects that characterize the flamenco body and the qualities of this movement in order to abstract them, simultaneously abstracting my own body. Through this practice, I attempt to cultivate a deeper understanding of the body and its nuances.

A connection to trance and dream states is also a central theme in my work. I was raised a charismatic Christian, a branch of evangelical Christianity that uses techniques such as speaking in tongues and receiving visions. Early contact to such mystical practices led me to experiment with techniques that work with trance-like states, through secular channels such as Vipassana and Osho Dynamic Meditation, Holotropic breathing and experimental body work.

This part of my practice inspires a deep interest in metamorphosis and transformation, communication with an audience on a visceral level and the dialectics of intimacy, and how this hidden undercurrent manifests itself in everyday life.

Disciplines: Performance, Dance, Theater, Video, Workshop,


Vir

The workshop and performance Vir focuses on vulnerability and its expression in the masculine form. It was created while working with a group of 10 people who identify as male or masculine for the duration of two weeks. Together we explored the poses, behaviors and movements associated with vulnerability and locating how this could be filtered through what is considered masculine by the performer or perceived to be masculine by the viewer while working with a combination of group interactions, movement, meditation, breath and sensory explorations. The first phase of this project was in Barcelona in March 2019 and culminated in a gallery performance. I would like to continue this project internationally. I am interested in the cultural nuances of how masculinities are interpreted and feel the discussion is enriched by different cultural backgrounds, gender and sexual identities. My hope is to create a safer space in which to discuss and explore masculinities that are not typically celebrated or given a voice. In a time in which toxic masculinity is both rampant and celebrated, I am interested in developing ways in which my work can be used as artistic activism for a feminist future. I would like to put new forms of masculinity on display as an art object, as something to be observed, appreciated, analyzed, discussed and perhaps even provide new models for how one can express their gender.

Production History: Blueproject Foundation, Barcelona Spain

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Annabel Turrado (Los Angeles, CA, USA)

Annabel Turrado is a Los Angeles based performance installation artist, director and theatre creator. She holds an MFA in Contemporary Performance from Naropa University. Annabel's work is inspired by her curiosity of the human condition and focuses on the similarities of humanity at a cellular level. Her foundation of work is based in contemplative and meditative practice with an emphasis on imagery and symbolism.

Disciplines: Performance, Durational Performance, Installation, Performance Art, Multi-Disciplinary, Theatre

ENDURANCE


Endurance is a 24-hour solo performance installation delving into the inner workings of the heart-brain, focusing on exploring physical manifestations of the emotional trials of the heart. Done within a 24-hour period in four, 6-hour cyclical installments, accompanied by six video installations. The videos are visual interpretations of six emotional qualities abstracted from stories shared with me through my research for this work. The title Endurance serves to denote the stamina of the physical body to move over the durational period (24-hours), and the heart's capacity to persevere while also experiencing emotional conditions, time and time again. Endurance is an experiment in new performance forms and in meeting the moment and the environment with the appropriate somatic and emotional response. The performer becomes an entity flowing through space purely based on instinct and emotional receptivity. The amount of time spent in one space moving and emotionally responding begins to escalate into a sensation that blurs performance into ritual. This is a 'dance' between realms. The performer serves as a medium between the experiences of others through conjuring energy and the release of empathetic vibrations. This acting 'on behalf of' transcends as an energetic expulsion and serves as a cleansing release by externalizing the internal rawness of the heart's qualities. It is a purging and healing of housed feelings by amplifying emotions, movement, time, imagery and is a shared space of inquiry on the relationship between the heart and the human condition.


Production History: Naropa Studio 9190, Boulder, CO

Video: https://www.youtube.com/watch?time_continue=18*&v=h5nac8B3UeU

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 [essence_a_](#)

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Athina Kanellopoulou (Athens, Greece)

Athina Kanellopoulou is a visual artist, who lives and works in Athens. She has studied MSc Civil Engineering & Pedagogical Studies, BA Fine Arts & New Media MA Arts, Virtual Reality & Multi-Users System of Artistic Expression and MA Art et Technologie de l'Image. The spatial and social elements play a key role in the way of perceiving the world and thus Art. "I call space every real, digital, virtual, invented or imaginary place created by the social or isolation's needs of human". Through a variety of visual media such as performance, video, installation and text, the structures of society and human relations are investigated; specifically, the interaction of people through the emotional fluctuations, the error on the true and the kinesthetic factor in the determination of these spatial and social ids. In many installations and media works, the participation of the audience plays the most important role in the activation of the project and conduct results, emphasizing the character of the ephemeral and non-closed system of these structures. Her artworks were presented in numerous art exhibitions, festivals, art fairs and biennales, including Athens Biennale, Laval Virtual, APHF, Art Athina Kodra Fresh, Contemporary Venice, Exile Art Festival, ASFA BBQ International Performance Festival, Body and Citizenship; at museums such as Benaki, KMMN, Zapadores, Zimmerli, Venice Culture Center, Copenhagen Art Institute, Technopolis Museum etc; in film festivals like Drama AnimaSyros, ANNY, Wenzhou International Short Film Festival, Global Videos, Parachute, SABC-EIFF, APFF, etc.

Disciplines: Performance Artist, Visual Artist, Art Teacher, Director, Animation Designer, Curator

Fabric; Housing

A house could be a small world, a space, a group of inner thoughts, a situation, a binary system of ins and outs, a person; the term is full of meanings and memories of the inhabitants. The structure of the house is bounding the public from the private. In the Performance Fabric; Housing, the performer asks the audience to describe the ideal feeling of being home and the situation of being out of the house with just one word, that one which cannot be in lack in an ideal Home, by writing it on the fabric in their native language. After that, she creates a primary form of a home by sewing the words that the audience gave her to a transparent piece of fabric, which is going to redefine that bound through the transformation from an empty semi-transparent material into a semi-opaque wall of words. Simultaneously, this structure functions as an archive aiming to preserve the cultural heritage of the written languages as well as the memory of each participant.


Production History: Athens School of Fine Arts (Athens), Piazza San Marco (Venice), Palazzo Ca'Zannardi (Venice), CHEAPART Athens (Athens), Maison de la Grece (Paris)

Video: <https://www.youtube.com/channel/UC3LxzLUoznGgPpSSLgWdRow>

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BAK Artes Performativas (Rio de Janeiro, Brazil)

BAK Artes Performativas is a collective of artists coordinated by the director João Marcelo Pallottino, who, over the years, has developed a research on performative scene, investigating - from the intersection of artistic languages - creation of a hybrid scene, crossing audiovisual, movement, installation, sound art and visual arts in search of the production of a language the contemporary scene.

BAK Artes Performativas intends to disseminate to the students and professionals of the area the research that has been carried out on the Actor and the Staging in perspective of contemporary languages; encouraging, in the Rio de Janeiro scene, the practice of a hybrid language whose scene is composed of diverse artistic manifestations like dance, music, visual arts and literature in the current scene; stimulating the formation of public / audience for this modality of theater. The Company also aims to foster activities that bring theater research to new technologies and innovation concepts, contributing to the training of both artists and the public itself. In the case of Groups and Companies, it intends to promote reflections on new possibilities of creation, stimulating new productions in the performing arts in our country and in the world.

Disciplines: Contemporary, Performance, Dance, Music, Visual Art

Alice - Underground Lives My Buried Mind

Alice is an icon work of world literature, a story that is often associated with an audience of children and adolescents, but its complexity surpasses childhood being a work of unique impact for the adult public. "Alice - Underground Lives My Buried Mind" had its premiere in August 2017 at the Edinburgh Fringe Festival in Scotland, where it was in theaters in running for a month. Then, in March 2018, it went to Mexico for the realization of a short season. Inspired by the works Alice in Wonderland and Alice Through the Looking Glass; and in the reports about Lewis Carroll and his curious relationship with the title character, the Company develops a work where the themes of violence, fear and childhood form the main axis for the composition of the show. Alice develops in a sensory and dynamic atmosphere where movement, sound and images compose a fragmented dramaturgy, leading the public to the playful universe, but also, dark and obscure of childhood.

Alice is a cry. A protest to the harsh world political moment. Through this icon of universal literature, we seek to create a spectacle that produces questions in the audience, addressing issues such as Racism, Gender Violence, Family Institution, Power Relationships, Urban Violence, among other themes that, day after day, go through us in political, economic and social spheres. Alice is us. Naked before the world, thrown into it to face it.

Production History: Zoo Venues - Edinburgh Fringe Festival and Universidad Autónoma de Querétaro (México)

Video: <https://vimeo.com/297508985/3d4acc2b5b>

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Carolina Ortega (Berlin, Germany)

Carolina Ortega is a Berlin-based Venezuelan director, dramaturg, performer and writer. She has an MA in Directing and Dramaturgy by the Royal Academy of Dramatic Arts (RADA) and in English and Creative Writing (Drama) at University of London. She trained in physical theatre at the London International School of Performing Arts (LISPA); at City Lit with John Mowat; as well as with Philippe Gaulier, Lorna Marshall and Lee DeLong. She also studied experimental choreography and performance with SMASH Berlin in 2013.

A performance maker who looks to tell stories differently or from the perspective of otherness, looking into innovative narrative constructions that challenge the canon. Her focus is to deconstruct narratives and challenge unexamined 'truths'; working with performance art, theatre, comedy, tragedy and the grotesque, to expose the audience to new questions. She makes work that moves audiences and poses questions about who we are and how we live, that moves people and makes them think.

I make work to learn, to ask myself new questions and challenge my thought process, to fight against traditional narrative structures and to experiment with form and content. www.carolinaortega.eu

Disciplines: Performance, Theatre, Comedy, Tragedy, Clown, Buffon

No Way Out

Stuck between highly taxed tampons and badly lit mirrors, three characters are trapped in a patriarchal purgatory. An act of dramaturgical punk; fusing dark comedy, the ridiculous and the tragic. A mix of clown, buffon, story-telling and political rant, inviting you to laugh in the face of, ridicule, challenge and reconsider what it is to be a woman today.

No Way Out questions and challenges the overall creation of the female image and narrative. The international ensemble bring their own languages, experiences, literary traditions, background and history, to reinterpret these texts and characters; inspired by Don Quixote, House of Bernarda Alba, Joan of Arc, Jane Eyre, Shahmaran, Disney princesses, and pop queens.


Development of the work was supported by Arts Council England, Norfolk County Council, Ballhaus Ost Berlin, Camden People's Theatre London and The Cut Halesworth.

We are associate artists at The Cut with projects supported by The Roundhouse and Jacksons Lane Theatre in London, Cambridge Junction. Our work has been seen in the UK, Germany, Poland, Croatia, Czech Republic and Spain and programmed in festivals including Kanà Prague Fringe, Edinburgh Fringe, 10000 Berlin, Pulse in the UK and Faki.

Previewed at Ballhaus Ost in February 2018/ Premiered at Camden People's Theatre London in May 2018.

Production History: Ballhaus Ost Berlin, Camden People's Theatre London, Alytus Teatras Lithuania

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Collettivo Amigdala (Modena, Italy)

Amigdala is an artistic collective and a cultural association active in the fields of contemporary performing arts, urban recovery and social innovation in Modena Italy.

Amigdala creates multidisciplinary art productions that blend performances, visual arts, sound research and writing with a strong connection with the venues they are situated in and its present or former inhabitants. Amigdala's works aim at changing the audience's perceptions of the place and setting up mechanisms for involving the audience in a radical yet gentle way.

Amigdala's work activates several layers: soundscapes creation and original dramaturgy, public history and anthropology, urban crossing and landscape.

From 2008 Amigdala is responsible for the Periferico festival dedicated to the connections between performing arts, site-specific productions, local communities and urban fabric. The festival involves artists, curators, theoreticians from Italy and from different countries.

From 2017 Amigdala directs OvestLab (in collaboration with Modena Municipality), a multidisciplinary cultural centre that works as a "civic factory" to support processes of collective re-imagining of the city.

Disciplines: Music, Performance, Architecture, Soundscape, Vocal Research, Public Art

Elementare

Elementare is musical and vocal performance for a night.

Elementare is a temporary bonding between the audience and the artists, called to share together the duration of the night. In a space equipped for sleeping, a temporary community arises from the desire to live together an unknown space, a momentary lapse expanding throughout the hours of the night. A chant to the night, to the time of suspension and subversion, a celebration of the wait where the dawn becomes a symbol of crossing. Six voices slowly consuming, a presence without definite boundaries between artists and audience, words that turn into declamations, silences, lists,

echoes: these are the primary elements through which a shared poetic space is fabricated. While a vocabulary slowly arises, almost in the form of a community prayer; while a symbolic fire lightens up the space between "us" and "them", Elementare gives voice to the desire of declaring: we are here.

What drives us to sing throughout the night?

The risk, the length, the effort, the accord that precedes agreement, an invisible thread, the gathering, the transformation, the hospitality, the wait, the awakening, and the silence.

Production History: OvestLab, Modena / Fondazione Pietà dei Turchini, Naples

Video: <https://vimeo.com/294609061>

Contact: info@collettivoamigdala.it

Website: <http://www.collettivoamigdala.it>

 [periferico](#)

 [@periferico](#)

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





Company Oliveira & Bachtler (Oliveira do Hospital, Portugal)

Company Oliveira & Bachtler create work rooted in human nature, generating a unique and multi-faceted physical language supported by circus, theatre and movement. With great regard for ambience, they compose to evoke visceral and scenic paintings into the space.

Founders of Oliveira & Bachtler (Hugo Oliveira and Sage Bachtler Cushman) have performed, created, directed and taught in 19 countries expanding across 6 of the 7 continents (Europe, Asia, Africa, North America, South America and Australia). Their experience creating and performing spans an array of artistic languages such as opera, cabaret, dance, circus and theatre. With curiosity and an insatiable drive to create, they explore and develop work that is both visual and visceral, a unique artistic language combining circus, theatre and visual arts.

'Oliveira & Bachtler thrilled audiences with their artistry, compelling narrative and stunning use of integrated artforms. Through Otus, Sage and Hugo demonstrated their wide appeal to all ages and demographics and their extraordinary ability to mesmerise and capture the imagination of their audiences. They offer high quality production values and stunning aesthetics to create authentic and mature work which I believe has global appeal.' – Carole Blade, Creative Producer for Coreo Cymru

Company Oliveira & Bachtler Dossier: <https://tinyurl.com/rlvxgl2>

Disciplines: Set Design, Theatre, Movement, Circus, Aerial, Juggling

OTUS

Two beings living in an abstract world, Otus is rooted in human nature. Here is a unique perspective, a glimpse into their lives, motivations, relationships and habits. Utilising circus, physical theatre, movement, clown and set design Otus explores tension, the space between objects and the wooden world in which they reside. With precarious piles of cut wooden planks, a rope, table and trapeze, their peculiar domain is set. Immersed in their own nuances and rendered through acrobatics, juggling, rope, trapeze and staff manipulation, their world unfolds.

'Occasionally baffling, often beautiful and arresting throughout, OTUS certainly deserves to be widely seen.' – British Theatre Guide

'Otus is a 'sense-stirringly wonderful' show that proves the value of harnessing specialist expertise in cross-disciplinary experiments. Neither, as-we-know-it, dance nor circus, the resultant compound is a distinct success.' – Katharine Kavanagh, Circus Diaries

'Bravo to the braveness of OTUS and the imagination of all involved.' – Art Scene In Wales

OTUS Dossier: <https://tinyurl.com/t7h2g2d>

Production History: Supported and funded by the Wales Millennium Centre's creative development program, Incubator, Sage and Hugo composed their first collaboration Portus in 2014. This initial stage of development was presented at the Wales Millennium Centre's Weston Studio. Chapter's creative producer of dance programme Coreo Cymru, in association with Chapter and NoFit State Circus, subsequently selected the company to create work in two stages of development. The first stage presented their second collaboration Desert Trees to an international panel at the 2015 Wales Dance Platform. Upon presentation, Company Oliveira & Bachtler were offered continued support and funding through Coreo Cymru and Arts Council of Wales to develop a full-length production entitled OTUS. Oliveira & Bachtler also received support from the Black-E, CASE Cultural do Porto and Cia UmporUm, as well as funding from the Arts Council of England. In 2016 they presented the company's first tour of OTUS at the Dance House Wales Millennium Centre, Festival De Novo Circo, The Riverfront, The Black-E and Theatre Brycheiniog with support from Coreo Cymru, Chapter and the Arts Council of Wales' Lottery Scheme. In 2017 Company Oliveira & Bachtler received invitation from the Instituto Nacional De Artes Do Circo (INAC) to create and direct DEMUDAR, a show commissioned by the Internacional Festival Vaudeville Rendez-Vous for presentation in the festival. In 2018, Festival Vaudeville Rendez-Vous commissioned Oliveira & Bachtler directly, co-producing Kadok which was then presented in Braga Guimarães and Famalicão for the festival. In the same year Oliveira & Bachtler was asked to collaborate with Grandpa's Lab, a video mapping company, to create and perform Lenda Da Moura which was presented in front of 10,000 people in Chaves. OTUS was presented in Casa das Artes de Vila Nova de Famalicão and São João da Madeira in 2018 and again in Teatro Viriato, Teatro Municipal de Bragança Teatro Municipal de Vila Real and Centro de Artes de Ovar during 2019.

Video: <https://vimeo.com/user4107768>

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Website: <https://www.oliveira-bachtler.com/work>

 <https://www.facebook.com/Oliveira-Bachtler-1707235626177843/?ref=bookmarks>



CONTRA-TIEMPO (Los Angeles, USA)

CONTRA-TIEMPO is a bold, multilingual Los Angeles-based dance company creating physically intense and politically astute performance work that moves audiences to imagine what is possible. We create a new physical, visual and sonic vocabulary that collages Salsà Afro-Cuban, hip-hop, and contemporary dance with theater, compelling text, and original music to bring dynamic multi-modal experiences to the concert stage. While our performances are consistently electrifying, what sets the company apart most is our unique relationship to our own community. CONTRA-TIEMPO takes an uncompromisingly radical approach to the ways in which artists function within communities and create their work. We intentionally engage diverse audiences, cultivate dancer leaders, and center stories not traditionally heard on the concert stage, using our engagement process to inform and continuously re-fuel our creative process, and vice-versa. Much like the communities we reach, CONTRA-TIEMPO is itself a tapestry. Our company members are professional dancers, artists, immigrants, educators, activists, organizers, and movers of all types, living and working across Los Angeles and across the country. Each company member lives, expresses and struggles within the varied and infinitely complex political and personal landscapes that Artistic Director, Ana Maria Alvarez seeks to address in our work.

Disciplines: Dance, Engagement, Theater, Afro-Latin, Salsa, Social Dance

joyUS justUS

“joyUS justUS” is an evening-length participatory Urban Latin Dance Theater experience that takes on joy as the ultimate expression of resistance. Whenever humans have survived immense hardship and injustice, prevailing with their humanity intact, the presence of joy or, the knowingness and celebration of our true beauty and power has always been at the root. “joyUS justUS” reclaims the dominant deficit based narrative of people of color in this country as being underprivileged, voiceless, powerless, and victimized, and flips it on its head by embodying stories of joy collected from communities of color in South Los Angeles. The stories shared in this work are personal truths about the power of hope, faith, and family, the strength of the villages that have raised our children and the wealth that lives in our collective histories of struggle and resistance.

These truths are embodied through the technically rigorous social dance forms that were born out of these experiences, that are at the root of our company’s Urban Latin Dance technique, and that are the physical embodiment of that most powerful, healing joy. Through the conversations with South LA communities, retelling their stories through movement on the concert stage, inviting audiences locally and nationally to actively participate in what they’re experiencing on the stage, and continuing to engage broader audiences in the telling of their own truths, we are creating spaces of joy and healing, allowing the collective “us” to feel more connected, loved, powerful, and alive.

Production History: CenterStage at RCC, Reston Community Center CFA Theater, Wesleyan University Dance Place, Ordway Center for the Performing Arts Othering & Belonging Conference, Oakland Rose Lehrman Arts Center, Harrisburg Area Community College (HACC) UCLA LAW School: A Call to Action to End Mass Incarceration Adrienne Arsht Center for the Performing Arts, Miami, FL Carpenter Center, California State University, Long Beach, CA University of California in Los Angeles - Royce Hall

Video: <https://vimeo.com/309970606>

Contact: info@contra-tiempo.org

Website: <http://www.contra-tiempo.org>

 @contra_tiempo

 @contra-tiempo

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



Dr Lila Moore (London, UK)

Dr Lila Moore's current work engages with modes of performance online and offline that explore and weave consciousness through the creative concepts of Networked Rites, Noetic Fields-Weaving and Choreianous. The latter implies choreography for the 'dances of the mind' that occur in altered states of consciousness, e.g., double consciousness. Through ritualistic protocols she interacts with technoetic cyborg entities such as Seeker_of_True-files that navigates through second order cybernetics the body-mind relations in dry-digital and moist-biological ecological and noetic systems in space-time. The structure of Networked Rites enables her to explore sacred sites and rituals, spiritual and occult, along with their fields of consciousness. Her cyber-based rites promote planetary sustainable art forms, activism, feminism, compassion and communitas. Dr Lila Moore is a visionary theorist and technoetic artist film-maker whose work evolved from multimedia performance to performative video and experimental film in interaction with live performance in the 1990s. Her practice-based PhD in Dance on Screen (Middlesex University 2001) explored the evolution of screen choreography that gives rise to facets of consciousness often associated with myth, ritual and magic. She explored performance in cyberspace on the Waterwheel Platform. Currently she performs in the multidimensional reality of Networked Rites, combining and interchanging the realms of of the shaman-artist and the artist-occultist.

Disciplines: Performance, Video, Installation, Art, Choreography, Dance

Unmute the Cyborg, The Mindset Field Manifesto by Seeker_of_True-files

The artwork consists of a series of performative online videos and online/offline networked performances which unfold the musings of Seeker_of_True-files, an identity defined as a tech enveloped nous, a prototype tech-mind, and an active tech-thought-form. Seeker_of_True-files originated from an auto-communication process during a Networked Rite. Auto-communication is an anthropological concept that relates to psychic modes of communication during shamanic, mystical-magical rituals and artistic practices. Seeker_of_True-files is a representative of the mindset of cyberception that networked life and ritual stimulate. The manifestos proclaim a philosophical quest for truth in the contemporary cultural reality of post-truth as they blur the line between the real and the imagined, the scientific and the speculative. As such, Seeker_of_True-files emerges as a liminal identity reflecting the complexities of the ages of history through fragmented memories, merging the very ancient and the very new, the profoundly naïve and the furiously radical, the ordered systems and the anarchic nodes, the complex and unstable perpetually evolving reality of hyper-connected life and consciousness. The Mindset Field Manifesto is comprised of evolving morphic, noetic field that seeks interactions with like-minded seekers, artists' manifestos and cyborg revolutions. It employs the aesthetics of noetic fields-weaving, manifesto-making and its traditions of performance to tackle the confines of the regulated cyber-mind, and ponder on novelty in the unbound fields of origins.

Production History: ACM SIGGRAPH The Urgency of Reality in a Hyper Connected World, Peripheral Forms #Cyborgs

Video: <https://vimeo.com/lilamoore>

Contact: info@cyberneticinstitute.com

Website: <https://www.cyberneticfutures.com>

 <https://www.facebook.com/LilaMoore.PhD>



Entera Productions (Berlin, Germany)

I am an actress, creative in performing arts and a teacher, constantly searching for new understandings and languages. As a performer I worked among others in Radialsystem, Berliner Ensemble, Staatsoper, Haus der Kulturen Der Welt and Bergheim in Berlin, with directors such as Yuval Sharon, Mario Martone, Leander Haußmann, Roger Gual, Roger Bernat, Minako Seki and Eugenio Barbà and in companies such as Lautten Compagny and National Theater of Wales. I currently create projects in collaboration with artists from other fields and collaborate in artistic, social and educational projects as an actress, dancer, director and teacher.

Entera Productions is the name of the company with which I present my stage creations since 2003; it develops personal narratives, both biographies and own experiences, into poetic expression. Its performances return the attention to the people who observe them, creating a framework of common dialogue. The means used are physical theatre, dance, text, installation, audio-visual, interaction, play and ritual.

I often find contemporary art elitist and distant from the surrounding social reality, being therefore often largely superfluous to wider society. We need more than ever to be able to create a more human world and art should be able to serve this need, which is not exclusive of the artists. Art can be a very effective way to come into contact with our deepest truths, and thus be able to question, reveal, and reinvent ourselves. Surely, these processes can also promote new stage languages and increase the value and utility of artistic creation.

Disciplines: Performance, Theatre, Dance, Documentary, Video, Interaction

I is You (yo es Tú)

I felt the need to create this play after my experience with theatre projects in refugee camps. The intention was to humanise refugee stories, touch the sensibility of the audience and awaken a closer dialogue on the problem of immigration. I thought that the most effective way would be to look into the depths of my own narrative as an Argentinian refugee child in Denmark, letting this personal perspective introduce the stories of some of the people arriving to Europe trying to save their lives. Also, to give the performance both a documentary and a poetic expression and to involve the audience by asking them questions about themselves. My accounts are accompanied by fragments of documentaries from the Danish television in 1980-81 about me and my family. Those testimonies are interwoven with those of European asylum seekers stranded in Greek refugee camps between 2016-17.

"The inner journey that the performer makes opens doors, closed with keys and padlocks. But in spite of those obstacles, she conjures that adverse situation, she not only has the keys in her hand but also the certainty and security of which goes in each lock and padlock. And her story is just one story, one of many. There are others, those of the nowadays exiled. She compares her exile life, thanks, looks at these exiled, notices the differences, and denounces. There is no way to stay in the room without getting involved. But if someone, in spite of everything, wants to build a wall that isolates him/herself, she incorporates him/her into the play with questions. At that time, empathy happens fluently."

Production History: The play obtained an artistic residence in Åbne Scene på Godsbanen in Århus (Denmark) and premiered in Teatro Círculo de València December 2017. It is shown on June 14 and 17, 2018 as part of the activities organized by Barcelona Ciutat Refugi - Barcelona City Council and PenCatalà for the world refugee day and in the festivals SUD A L'HORTA in València Festival de Teatro Iberoamericano de Logroño (FITLO), S'ILLO Festival in Mallorca Festival de Teatro Independiente EL GALPÓN in San Jorge, Argentina and El Cruce-18th International Festival of Contemporary Performing Arts / TEATRO POR LA IDENTIDAD of Rosario, Argentina; also at the theaters GIDI of Lincoln and Tromvarte of Buenos Aires, Argentina. The performance in Rosario was declared of municipal interest by the Rosario City Council.

Video: <https://vimeo.com/250964288>

Contact: paulina@paulinatovo.com

Website: <http://en.paulinatovo.com/>

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



Gerry Morita (Edmonton, Canada)

I am from rural Saskatchewan, and hold a BA in Dance from Simon Fraser University and an MFA in Theatre Practice from University of Alberta. I have lived and worked in Vancouver, Montréal, and Tokyo as a dancer, choreographer, performance artist and teacher before moving to Edmonton and becoming Mile Zero Dance's Artistic Director in 2006.

My body of work involves continuous inquiry into new ways of seeing movement, the body, and the spaces between us. I study and teach contact improvisation, Noguchi Taiso and other somatic-based techniques, and I am devoted to improvisation as performance. I work with artists from all disciplines in a vast array of both conventional and site-specific venues, touring Poland, Turkey, Estonia, Canada and Japan. I received the Mayor's Award for Innovation in Artistic Direction, the Edmonton Salute for Excellence, Edmonton Artists' Trust Fund and was recognized as one of Alberta's 25 Influential Artists.

The work I make is often a response to a personal obsessions, desires, and curiosities—sometimes very political. I try to make work that responds to a world of waste and technology, and that highlights dance and the human body. I have been also playing with notions of objects, to reflect the idea that our world is full of stuff and humans must navigate through it.

Disciplines: Dance, Punk, Performance, Interactive, Ping-Pong, Video

Second-Hand Dances for the Crude Crude City

"Second-Hand Dances for the Crude, Crude City" is inspired by Chi Pig, the lead vocalist of Edmonton's greatest punk band, SNFU. His personal struggles with mental health and substance abuse mirrored some of the music he created and still makes, and I wanted to create a piece for him as a gift. These dances explore what it means to be punk or alternative in today's world, when the meaning behind those terms has become commodified, fashionable, and neutered of political impact. The work explores the frustration, violence and catharsis of the early punk scene and the inevitable decline of that energy into a mall-scape dreamland.


Collaborators Chi Pig, Nicolas Arnáez, and Parker Thiessen created audio offset by the live punk band, Rebuild/Repair who played old SNFU covers. A video of Chi Pig draped over the space, in his a capella moments, while dancers Gerry Morita, Angèle Karosi and Giovanni Young played ping pong, thrashed, did contact improvisation, and moved finally with butoh-like slowness, leaving the audience with a sense of loss and nostalgia.

Production History: Prairie Dance Circuit/ Brian Webb Dance presented at Timms Centre, Edmonton, September 2018

Video: <https://vimeo.com/292402455>

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 <https://www.facebook.com/gerry.morita>



GORDONDANCE and Gordon Ranch, Lonny Gordon (San Juan, TX, USA)

My art is focused upon The Ecology of the Human Spirit and is redemptive, insightful,

layered, nuanced, clear, direct, and explores all emotions and states of being - surviving - embracing - and keeping going. My work as an artist is not limited to dance. I also paint, draw, make paper, create scrolls and costumes, vocalize, act, direct, and write.

Lonny Joseph Gordon developed an international career as a theatre design innovator after receiving a Master of Fine Arts degree in Painting and Choreography from the University of Wisconsin-Madison, 1967. Having an international career of 51 years as a creative force and performer, he also devotes his energies to ranching, painting, gardening, creative research, and teaching. He has been invited to teach visual arts and choreography for India's National School of Drama the University of Stockholm, the National College of Chinese Culture, Chautauqua Institution, Smith College, Hampshire College, Yale University, the Seoul Institute of the Arts, and numerous other centers for learning. He has been Artist in Residence and Guest Artist throughout the world at over 160 institutions and cultural centers.

Disciplines: Dance, Painting, Writing, Performance, Theatre, Directing

KA BU KI and NEWS

Ka Bu Ki (out of the Ordinary) - Made for communication about a one of a kind immersion in the cultural history of Kabuki and Noh theatres. About the wealth of art and cultural learning which my studies provided in the development of my artworks. The audience experience is live in the performance venue.

NEWS is a solo performance about the current situation of our world. It started with a solo created for me by Don Redlich and has expanded into a concert presentation.

The duration is flexible depending on the venue and the audience.

Production History: California International Theatre Festival, Overture Center in Wisconsin, Museum of Modern Art, Fort Worth, Texas, University of Wisconsin and numerous other venues.

Video: www.lonnygordon.com

Contact: LONGORDON@GMAIL.COM

Website: <http://www.lonnygordon.com>

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

Hector Canonge (NYC, USA)

Hector Canonge is an interdisciplinary artist, curator, and cultural producer based in NYC. His work incorporates Visual Performance Art, Multimedia Installation, Experimental and Butoh Dance, and Social Practice to treat issues of identity, gender roles, and migration politics. 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 produced performance projects involve collaborating with other artists and interacting with audiences. His installations, interactive platforms, performance art work, and literary readings have been exhibited and presented in the United States, Latin America Europe and Asia. As cultural entrepreneur, Canonge is the person behind the creation and implementation of programs and platforms such as: ITINERANT, the Annual Performance Art Festival of NYC; ARterial Performance Lab (APLAB), a transcontinental initiative to foster collaboration among performance artists from the Americas; PERFORMEANDO, a program that focuses on featuring Hispanic performance artists living in the United States and Europe; LiVEART.US, the monthly program at the Queens Museum. He also organizes the annual performance art platform, NEXUS presented during Miami Art Basel, directs the International Performance Art Festival of Santa Cruz de la Sierrà LATITUDES, in Santa Cruz de la Sierrà Bolivia and in 2019 launched AUSTRAL, Performance Art Festival Buenos Aires in Argentina.

Disciplines: Performance Art, Conceptual Art, Interdisciplinary Arts, Social Practice, New Media Arts, Performance Dance Theater

THE FIRE WITHIN

THE FIRE WITHIN is a performance that explores loss and renewal. Through a series of actions, the work builds a performative narrative based on the artist's personal afflictions and challenges as he confronted the loss of his home destroyed by the fire that swept through his building. Using some of the remains of his belongings: a red metal box, rope, and a crystal bowl, Canonge lighted 715 matches for the number of days he had lived there which coincided with the number of his unit. The slow ritualistic act was followed by an energetic sequence of physical endurance where audience members were invited to participate by pulling the artist's body as he struggled to hold his upright balance in place. The performance served to launch Canonge's transcontinental project in North Africa and Southern Europe, "TEMPTATIONS."

"Following the loss of my belongings in Berlin in 2017, I had yet to confront a bigger challenge when, in May 2018, I lost my home-studio due to a fire that swept through the building where I lived in NYC. The loss and fire stripped me of my material possessions, but didn't take my will to continue and rebuild again. Faced with homelessness, and the traumatic scars of the fire, I had to push myself to continue with my scheduled presentations in NYC and abroad. This performance allowed me to come to terms with my situation and alleviate the pain I had. I'm fortunate to have friends that gave me support, and a community that believes in my work, so I began to heal. I was not afraid to start again. The fire within me was greater than the actual fear."

Production History: Judson Memorial Church, New York City, United States

Video: <http://www.youtube.com/hectorcanonge> OR <http://www.vimeo.com/hectorcanonge>
OR <http://hectorcanonge.net/performance-art-videos.html>

Contact: hectorcanonge@gmail.com

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 [hectorcanonge](https://www.instagram.com/hectorcanonge)

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

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





Hot Coals Theatre (London, UK)

Hot Coals Theatre is formed of core members Clare-Louise English and Jo Sargeant. We met whilst studying together on the first ever year of the MA Theatre Lab course at RADA.

We, Hot Coals Theatre, believe in theatre, we believe in the power of theatre to change the world, but we believe we can do it with a lightness of touch and with laughter: laugh at us, to laugh at life.

We are a clown, mask and physical theatre company who takes inspiration from the likes of Charlie Chaplin. His sensitivity and detailed work is something we try to emulate and his belief in tackling hard-hitting issues with the lightest of touch sits right at the core of our work

We at Hot Coals Theatre believe gentleness breeds openness and only through openness can you really move your audience from laughter to tears.

As a company lead by one deaf and one hearing performer, accessibility and inclusivity is at the heart of our work, with all our productions being created to be completely accessible to d/Deaf and hearing audiences in a shared experience. We use visual storytelling to create our own unique style of inclusive theatre.

Disciplines: Theatre, Clown, Mask, Comedy, Physical Theatre

Knock Knock

KNOCK KNOCK

Two hearts, one cottage and a book with all the 'answers'..

A modern folk story for our times..

Once upon a time, tucked away in a small rickety cottage, deep in the heart of the forest, a woodcutter goes about his life in a world of woodland magic. When one day a stranger knocks at his door bringing with her a most unexpected of spells...

But when the pressure of social expectation worms its way to the centre of their lives bringing confusion to their hearts, a choice must be made; stay and conform or run and be free... or is there another way?

Hot Coals return with a fairytale of love and longing. Expect to laugh and cry in this poignant and moving piece using physical theatre, clown and mask to capture the hearts of grownups and thinking families.

Knock Knock has been created with no spoken word, it is therefore presentable in non-English speaking countries, and has been devised to be completely inclusive to both Deaf & hearing audiences. Suitable for all ages (suggested 9 yrs,)

Production History: RADA Festival, London. UK tour: Derby Theatre, Unity Theatre, Arena Theatre, Marlow Theatre, Everyman Theatre, Sinden Theatre. Coming soon; Edinburgh Fringe 2019- Assembly Roxy

Video: <https://www.hotcoalstheatre.co.uk/gallery>

Contact: info@hotcoalstheatre.co.uk

Website: <https://www.hotcoalstheatre.co.uk/>

 [hotcoalstheatre](https://www.instagram.com/hotcoalstheatre)

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

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

Igor Vasylenko (Dnipro, Ukraine)

I was born in 1958 in the city of Dnipro (formerly Dnepropetrovsk) in a family of philologists.

I started making sculpture when I was a student at the Faculty of Architecture.

I am an architect and therefore I see the undisclosed possibilities of some building materials, especially new ones. I try to use them in my works.

I create sculptures from wire, wood and composite materials.

I'm interested in the relationship of nature and man. The view of the sea or the mountain landscape and the plasticity of the human body excites me equally. I love to compare, collate and merge them.

I explore the feelings, sensations, behavior of a person and his perception of the world. I want to catch a person the way I see him.

I strive for photographicity of my sculptures. I want to convey the intermediate, random phase of the form movement. I want to show the beauty of the birth of the composition, and not its completion.

Embodying my idea I overcome fear. When I finish work - I celebrate the small or big victory. Depending on how successfully I completed my work.

I like the moment when an idea comes. This is a unique feeling. Sometimes it breaks through to me in a few tries. Sometimes it happens instantly. Sometimes I feel it coming. And I recognize it by some signs. Every time it happens in a new way. That's why I love my job.

Disciplines: Abstract, Contemporary, Art, Sculpture, Metal, Tornado

TORNADO

Once I traveled in the Moroccan desert. It was hot and calm. Suddenly in the distance I saw a thin whirlwind. He was heading towards me. It was a real sandy tornado. I looked at him with awe and delight. Soon before my eyes, he disappeared.


In this work, I wanted to convey the feeling of meeting with great danger. When our interest is stronger than the instinct of self-preservation.

In life, we sometimes meet with great danger. Sometimes such a meeting can threaten us with great losses. But we are powerless over disarming beauty. She hypnotizes and attracts us.

Production History: Skhody Community Centre, Dnipro, Ukraine

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 [igorvasyl](#)

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INNER-MINDS-EYES (London, United Kingdom)

INNER-MINDS-EYES is a duo-company which British Caribbean dancer/choreographer Denzil and Japanese choreographer/ dance artist Aoba have established since 2009.

Their artistic directions and choreography aim to challenge what performance is; fusing their strong embodiment of their own cultural backgrounds, collective fusion of dance styles (Street and Breaking, contemporary, circus techniques, traditional African/ Caribbean /Asian dances, Contact Improvisation), and physical theatre into the new form of dance art, and to challenge human objectives and perceptions.

Their works sometimes include multiple creations of media forms such as film recording and editing, installations, digital performance, film choreography, theatre creation onto film and live-cinema.

Their dance works are performed by SEZDRENAH, The INNER-MINDS-EYES's performance body, which is a black male oriented dance troupe. The nature of the troupe formed by Black male dancers is unique and rare in UK, and this tackles and challenges the racial conventions that resonate in the field of performing arts.

To continue to tackle and challenge to compete on an intercultural perception and expectation, raise standards of stage –This is the main significance of INNER-MINDS-EYES's vision.

Disciplines: Dance, Physical Theatre, Digital, Liveness, Intercultural

Barbed me Behind

“Barbed me Behind” highlights the illusion and past tribulations that continue into the 21st century. What does it mean to be caged in now, having no choices during the times of slavery and holocaust during the World Wars? Dose oppression have an accent and how does it resonate within us? Do our current societies blind us to rituals of the past and new conditioning for the future? Has our captivation of how democracy ran from country to country blind us to how it was achieved? Holding us captivity to the law and rules of today's society enslave us physically and emotionally, but without a physical cage. What part of us is truly free? Can we break free from expectations as a culture, as a human, and as a race?

“Barbed me Behind” traces its idea and concept back to ‘Man's Search for Meaning’ by Viktor Frankl, chronicling his own experience in Auschwitz concentration camp during World War, Ö, as well as the history of black slavery. The history tells the audience how humanity have been drawing the line between ‘us’ and ‘others’ and terminate ‘others’ by creating the laws and rules. The audience can empathize with this live dance performance work tackling the perception of culture, race and humanity through the performers’ dancing bodies.

Production History: London & Bristol Dance Festival (UK)/ ZAWIROWANIA Dance International Choreographic Competition Finalist (Warsaw, Poland)/ Un Soir A l'ouest (Brest, France)

Video: <https://vimeo.com/innermindseyes>
Contact: wave@inner-minds-eyes.co.uk
Website: <http://www.inner-minds-eyes.co.uk>

 <https://www.facebook.com/sezdrenah.dancetheatre>



Irena Bofákai (Zagreb, Hrvatska)

I'm a performing artist and author with an interest in movement and dance performances and contemporary visual and site-specific theatre. I'm founder of the performing arts collective 'Trefáeprstor' ('Thirdspace') within which I create and produce my authorship works (solo, duet, collaborative). I performed in many shows throughout Croatia and abroad (France, Poland, Israel, Spain, Romanià Italy, Morocco) and participated on the festivals of independent theatre and contemporary performing practices and international exhibition of contemporary art: 'Performing Art 3Days (Pisà Italy), The Body Language. Itsliquid International Art Exhibition (Venice, Italy), 'Acco Fringe' (Acco, Israel), 'ULICA STREET ART' (Krakow, Poland), PUF' festival (Pulà Croatia)... I participated on many international co-production projects with professional performing groups from different countries (Israel, Germany, Slovenià Czech Republic). In my performance practice I work with body, movement, sound and text. Through such practices I tend to explore themes related with cultural geography, travel culture and animal studies. My work engages in themes of time, relations between work and leisure, public and intime space, mobilities, tourism and posttourism, (hyper)production of the content, collapse of the concept of private, animal issues etc.

Disciplines: Performance, Visual Theatre, Site-Specific, Video Performance

Medea: prologue for those who always get the short end of the stick

Performance is constructed by video performance and live performance. Performance follows water and marine motive in the capital of Croatia Zagreb, which is not on the coast and artist in video invokes her childhood memories and the myth about the golden fleece, the legend that says that it is hidden in her hometown Pula beneath the Amphitheatre. Live performance gives a new vision of Medea as a mother, assassin, avenger and, above all, exilant. Medea is a woman to which are linked the concepts of mother, assassin, avenger, and exilant. In performance there is a special emphasis on the concept of exile, the state of being barred from one's native country, escape to another space, abandoning its own cultural environment and attempting to assimilate it with the new one. The exile position in which Medea is sticks it is viewed as an archeotic situation that affects those who forcibly left their own home. However, although Medea is leaving her home self-willed, by coming to the new environment, she does not fit in with new cultural frame and must be driven out to maintain a value system she does not belong to. The unstoppable gap between her and the new environment stigmatized her as an eternal rebel and outcast.

Production History: POGON - Zagreb Center for Independent Culture and Youth

Video: <https://vimeo.com/323040214>

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Website: <http://treceprostor.com/>

 <https://www.instagram.com/treceprostor/>

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



Jasmine Ellis (Munich, Germany)

Jasmine Ellis is a Canadian choreographer and dance film director based out of Munich, Germany.

A graduate of Etobicoke School Of The Arts , The School of Toronto Dance Theatre and Codarts Rotterdam Conservatory, Ellis has worked professionally in dance as a performer and choreographer since 2006. She is regularly commissioned to create stage works internationally for companies, schools and in collaboration with theatre directors. Ellis is an award-winning film director and Artistic Director of Bad Posture Productions, Artistic Director at Bad Lemons, and Resident Choreographer for Springboard Danse Montreal 2018.

Disciplines: Contemporary Dance, Dance Theatre, Dance Film

EMPATHY

Fascinated by the rapid decline of empathy, artists crash together. Admitting that the waters around us have grown, dance, theatre and live-music weave together, asking politely: Please don't stand in the doorway. Don't block up the hall. Pondering if the last time we cried was in front of a YouTube video, maybe going to the theatre would be nice?


60min, seven performers; four dancers and three musicians.


Production History: Schwere Reiter, Munich Germany

Video: <https://vimeo.com/262961685>

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Kate Barry (Vancouver / Toronto, Canada)

Kate Barry investigates the performative capacities of the human body through drawing, painting and performance art. She is a Canadian artist who has exhibited and performed at Vancouver Art Gallery; Open Space, Victoria; 7à11d International Festival of Performance Art, Toronto; LINK & PIN performance art series, Montreal; Glad Day Event Space, Toronto; Axe-Neo-7, Gatineau, Quebec (2009); and the National Gallery of Canada Ottawa. In addition, she has self-produced work at the Art Gallery of Ontario (Toronto) and Musée d'Orsay (Paris, France).

Barry has curated several shows on performance art, most notably, *White Wedding to the Snow*, Annie Sprinkle and Beth Stephen's massive performance art wedding in Ottawa Canada 2010; *11:45 PM*, FADO Performance Art Centre's Emerging Artist Series at Xpace Gallery, 2012, Toronto; *Nature Lover*: performances for the camera the Fabulous Fringe Film Festival, Durham Region, 2017.

From 2013 to 2016, she worked as the project manager for *More Caught in the Act: An Anthology of Performance Art by Canadian Women*, edited by Tanya Mars and Johanna Householder, (2016). From 2013 until 2016, she wrote a popular Blog called *Performance Art13* that focused on the Toronto performance art scene from a visual art perspective. Currently, she is programming through grunt gallery, Vancouver and works as a sessional instructor at Emily Carr University, Vancouver.

Kate Barry is represented by Vtape, Toronto, Canada.

Disciplines: Visual Art, Visual Culture, Gender Studies, Queer Theory, Feminism, Live Art

Vagina Painting

Vagina Painting is a timely channelling of feminine passion, love, anger and drive through a 30-min performance that focuses on the physicality of the body, both inner and outer dimensions. Vagina Painting is a homage to the Fluxus movement while making reference to abstract expressionism and action painting. This performance successfully connects us to the messy, unpredictable aspects of our being, our body's fluids and substances, its passions and desires. Quiet and calm, Barry starts the performance by subtly dripping wine. Gradually the painting builds as she pours paint onto the canvas. During the performance, a camera projects the painting process onto a larger-than-life video screen behind the artist. Feelings of both fear and agency are explored as she imagines her experience living in a queer, sexualized and gendered body. In this performance, Barry signifies the body as both object and subject, and the tension in this duality.

Production History: Vagina Painting has been performed in Canada at the Vancouver Art Gallery during the FUSE performance art series that was part of, "Entangled: Two Views on Contemporary Canadian Painting" exhibition. It was also performed at Not Sent Letters performance art series, VIVO Media Art Centre, CA 2017.

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

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 <https://www.facebook.com/mz.katebarry>



Kate Dzvonik (Almaty, Kazakhstan)

Kate is an actress, theatre director, writer, educator. Got an MFA in Acting degree from University of South Carolina (USA) in 2015, specializes in movement and Suzuki method. Currently is producing independent projects in theatre as a director and is curating an inclusive theatre laboratory with grown-up Daun syndrome and autistic actors. Works both with scripted materials and creates devised pieces.

Theatre is the only way to express truthful presence – each person is beautiful and is carrying their beauty in a unique way. Theatre helps people to see this beauty, helps actors to find ways to express it. Real, truthful, electric presence – that is the cathartic experience that only live performance can give. This is why theatre is life.

Disciplines: Theatre, Movement, Inclusion, Devised

Hamlet and Tusenbach in Purgatory

A wonderful play by James Costello imagines what would have happened to Hamlet and Chekhov's Tusenbach from Three Sisters if they found themselves in Purgatory. Their meeting is accidental, yet in that space only most important things happen. They meet to discover their true tragedies. Both of them are like hints to each other – if we believe that every soul wants to rest in peace, they can find peace through each other. Or at least, they are given this unique opportunity. They get rid of illusions, they forgive – themselves. Or not. Ophelia and Irina are there, too. Will they ever meet their loved ones? What can one say to a long lost love? This piece tries to answer these questions. Action is deliberately slow, characters don't remember their previous lives, but suddenly they say words from the past, a shadow of the past crosses – they are in a quest for realization. Who will be saved?

Production History: Transforma Space (Almaty)

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



Keegan Shiner (Boston, MA, USA)

As a writer and performer, Keegan uses satire, drama and pop culture as devices to create liminal performance sites. He is interested in how people experience and perform structure and systems. In some performances, he works within an existing structure and creates disruptions in the routine. In others, he performs as the authoritative figurehead and challenges his audience and participants to rebel from the structures he creates. Using his comedic sensibilities, he disarms expectations from his audience...Sorry, if you're still reading this I'm sure you're incredibly disappointed with the keyword performance art words that I have so far included in this bio. Yes, I, Keegan, wrote this bio, even though it is in the 3rd person. Who decided that writing your own bio in 3rd person was the most professional way to write a bio? As if getting to know my personal voice from the start, just from reading a short paragraph, will turn you off from whatever artifact you are about to look at. Even worse, by conforming to the use of 3rd person, we are essentially standardizing everyone into a cookie-cutter "3rd Person" who we "all" can relate to because we have decided on a universal tool to convey information about who you are reading about. As artists, curators, and directors, do we really want to remove the human experience from our bios? Yes? Ok. Fine. Enjoy the rest of the book... Keegan currently resides in Boston. He has an MFA from SMFA @ Tufts University.

Disciplines: Performance, Improvisational, Comedy, Satire, Technology, Streaming

Exersational!

Exersational! is an ongoing performance artwork incorporating live-streaming video gaming, exercise, intellectual conversation, live trivia art-making, (and more!) into a single action. As we perform our daily lives, we create rituals. Each ritual is a series of actions performed by the body. There are some performances of everyday rituals that are worth exploring for their larger cultural meanings. For instance, one question might be to ask the relationship between the body of the gamer and the violence they control in a video game. Or of the body of the gamer whose mind is enveloped by the virtual. Exersational recombines rituals of everyday life, virtual reality (our virtual realities, not the headsets), and the expression of our emotional reality (art) to create multitudes of intertextuality yielding a vastness of meanings that approaches the sublime. If this near-sublime performance appears comical, this is because humor is generated from the subversion of shared expectations between two texts. Humor utilizes the same form of recombinant formation of differing ideas (think airplanes and elephants) to generate a new sequence of meaning (Operation Dumbo Drop). The process is also found in the scientific lab, where Recombinant DNA molecules, aka DNA not found in the genome, are sequenced by combining separate genetic materials. Exersational is the legacy of Jackson Pollock, 642,000,000 Google results that say art is a reflection of society, sensationalism, self-exceptionalism, and the performance of an ego pulverized by social media. It is performed live on the internet.

Production History: Twitch - www.twitch.tv/exersational

Video: <https://www.youtube.com/channel/UCXSzhAX1N31kiuxiNi9vszQ/>

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 @keeganshiner

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Kora Radella (Gambier, USA)

KORA RADELLA's choreography has been performed in NYC at venues including Judson Church, Danspace Project, Dixon Place, 92Y, CPR, Pioneer Works, and Roulette and other locations nationally including Museum of Contemporary Art and Art Institute of Chicago, Pulse Art Fair in Miami, and Art Prize in Grand Rapids and internationally in Amsterdam, Barcelona, Basel, Berlin, Brussels, London, and Paris. Renowned theater director Robert Wilson, had "Repercussion", a trio Radella choreographed, as part of his 75th birthday event at the Berliner Festspiele and wrote, "Geometric choreography is counterpointed with moments of free movement, with intelligent and carefully thought out use of space." Radella was a recipient of an artist residency at Yaddo in 2016 and at Lake Studios Berlin in 2015, Ohio Arts Excellence Awards in 2014 and 2018, and a 2019 Bogliasco Fellowship. She was an artist-in-residence at The Watermill Center in 2016 with BOOMERANG, a company she, as the choreographer, co-founded and co-directed, www.boomerangdance.com. My work is a hybrid dance theater that matches strong physical ability while accessing deep resources within the individual(s). I am interested in the resources, memories and sensations, within the body and how they can be worked into fully realized performances. I actively research being on the edge of control, pushing both physical and psychological balances. My passion to choreograph I call 'awkward grace' and 'wild calm,' inspired by a sister I lost as a teenager with whom I had an intense non-verbal relationship due to her illness.

Disciplines: Dance, Theatre, Performance, Art, Movement, Improvisation

Reckoning

Reckoning traces the friction between two women who both challenge and nurture one another. As instigators and encumbrances, they navigate a realm of mutual reliance like two Cinderellas intrinsically linked. This relationship is made to last, despite the struggles they endure. Reckoning has idiosyncratic movement Radella calls 'awkward grace,' as well as alternative partnering that push their bodies into imbalance. This duet merges territory between intense physicality and gestural tenderness. The two women rigorously play with the limits of physical and psychological control while questioning assumptions surrounding strength and vulnerability. "From the waist down, the women wear wedding dresses that have been tucked and folded, topped by puckered, gray cotton bodices. As a recording of Beethoven's String Quartet No. 7 plays, the two rail against each other in a (beautiful) physical battle, thrusting fists toward one another's guts, or prodding and pulling at legs and arms as feathers stuffed in Radella's bosom go flying every which way. But in moments, the women slow the action and tenderly support each other's weight. It's hard to know what exactly the metaphor is: Are they swans? Geishas? Lovers? Runaway brides? Maybe all of the above. Æi it's fascinating." -Lauren Warneke, Chicago arts critic


"I was drawn into and rewarded by their elegantly grounded and agile awkwardness, their subtle physical and rhythmic articulations, their striking visual imagery, powerful theatricality, thrilling dynamics and surprising juxtaposition of contrasting elements." -Bill Evans

Production History: Roulette, NYC; Links Hall, Chicago; Cleveland Public Theatre, Cleveland; Gearan Center for the Performing Arts, Geneva NY

Video: <https://vimeo.com/329184663/2699b71782>

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Le Ballet de la Danse Physique Contemporaine - David Llari (Marseille, France)

David Llari is a choreographer, dancer, author. Currently, he is an associate artist at the International Centre for Artistic Encounters in Strasbourg and collaborates with the Ballet National de Marseille. He is the head of the Ballet de la Danse Physique Contemporaine where he studies the dancer's unique individuality: his body language, his sensitivity and his emotions. For his work on the solo *Slave*, he was awarded the Critics' Prize at the International Choreography Competition'30 in Hanover.

David has previously collaborated with Frank II Louise's company as an assistant choreographer. This experience taught him how to include the latest technological advancements in his creations. He also founded the 'Maison du Hip-hop' in Paris.

Currently, David conducts multiple workshops and professional masterclasses in various art and choreographic centres, through which he transmits his artistic vision and dance methods.

Disciplines: Contemporary Danse, Performance, Physical Theatre, Butō Dance, Hip-Hop

Slave

We ask ourselves what our place in today's society is, and look for a meaning to life, and for answers that are beyond the individual self. One can lose one's self in a swirl of seemingly intricate, absurde or cynical values and ideologies. Our century's youth may find some answers in the past, and make of History a form of representation for the experiences of mankind. The main difficulty dwells in accepting this heritage, and making it one's own. Thus begins the struggle.

The white man's responsibilities often catch up with his resistance, and weighs heavily on his shoulders, like a long- forgotten debt. Man's alienation repeats itself, each of us is responsible for our acts and their consequences, as if there was no stopping violence and each of us was to become the lonely bearer of a history we cannot free ourselves from.

Slave can be presented by one or more dancers. On stage in classic setup, or in performance setup in public space, exhibition venues or events.

Production History: De Meervaart Theater Amsterdam, Festival On the Roof Zinnema Bruxelles, Tanztheater Braunschweig, Centre of Performing Arts of the Algarve Faro, Centro Cultural de Lagos, Espace Beaujon Paris, Halle au cuirs Villette Paris, L'Etoile du Nord Paris, Le Bouillon Orléans, Le Merlan Marseille, Ballet National de Marseille, Galerie du Tableau Marseille, La Salle des rotatives Marseille, etc.

Video: <https://www.youtube.com/channel/UC6UwtnLv3pxmB6UlaXhk3Bg>

Contact: llari@bdpc.fr

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 @llari5

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



Lxs Dxs (Oakland, CA, USA)

Instigated in 2017 by collective member randy reyes, Lxs Dxs (jose e. abad, Gabriel Christian, Stephanie Hewett, Jubilee July, Felix Sol Linck-Frenz, randy reyes), choreographs, moves, investigates and performs as our methodology for survival. We resource ourselves in these acts of survival by engaging and interlacing our distinct lineages as sources of healing, resistance, intelligence, and change-making. Collectively, the six of us incorporate and transform our histories to engender the conditions for new realities to emerge. We shape-shift and demand that the world shape-shift too, to create alternative cultural structures and relational cosmologies that enact collective liberation. With every performance, workshop, rehearsal, meeting, and decision, we cast a series of spells that weave into existence that which is necessary for our survival, and that of our communities. We experience the creative process as inherently healing, whether healing is the impetus or not, because we know that healing is necessary.

We create, in part, because we are invested in the representation of more queer artists of color in a predominantly white experimental dance scene. And because we know that the form is constituted by who is in it, and the shapeshifting that is necessary is not possible without us.

Who is in the work matters. Who has access to the work matters.

The work we make exists as choreographic cartographies, hybrid in form. Though our connection to our respective ancestral maps have been lost, new compasses arise as we touch, wrestle, salivate, shake, & ____.

Disciplines: Choreography, Dance, Performance, Experimental, Conceptual, Ensemble

BRB gag | Altaring

The work turns the stage into a playing-field where we resurrect an altar that memorializes, celebrates and mourns the making of boundaries & borders. The altars are made from crisp-white A4 paper, neon rope, plywood, vinyl sheeting, and other remnants of plastic (the bone marrow of capitalism). The $\neg\Omega$ quotidian, $\neg\Omega$ sacred objects are walked (sometimes strutted) across space in a durational migration that lasts the entirety of the 45 minute performance. With each migratory movement, we construct a new scenography rich in color and texture, a new set of relations to each other, and a new boundary to traverse -- each distinct in its dynamic and intensity. At a moment, the altar is an intimate conversation overheard between lovers/collaborators in a non-existent language. In another, it is a boxing ring wrought with the tension of queer-love, real and perceived racial power dynamics, and the physical limit of the body in play and in fight. At yet another, it is a lecture given in silence on _____

At the close of each ritual boundary-making, the altar is archived by outlining the objects that constitute it in white-chalk. The transmuting altar leaves in its wake remnants of the boundaries made/unmade, a testament to the slippage of inside/outside.

BRB Gag provides a space for us to confront boundaries that correspond to our own spiritual and material process of reckoning with being both a part of a collective (porous), while inherently ourselves (bounded). We play the edges, testing and teasing the firmness of our limits.

Production History: CounterPulse, Yerba Buena Center for the Arts, Red Poppy Art House (San Francisco); California State University of San Marcos (San Marcos) & rancho2y2 (Xalapà Mexico)

Video: <https://youtu.be/pPJyXMw7-3k>

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



M. Lamar (Brooklyn, NY, USA)

M. Lamar is a composer who works across operà metal, performance, video, sculpture and installation to craft sprawling narratives of radical becomings. Lamar holds a BFA from The San Francisco Art Institute and attended the Yale School of Art, sculpture program, before dropping out to pursue music. Lamar's work has been presented internationally, most recently at The Met Cloisters, The Meet Factory in Prague, Funkhaus Berlin, National Sawdust New York, MoMa PS1's Greater New York, Merkin Hall, New York, Issue Project Room New York,

I make Music Theater Pieces singing from behind a piano with extensive video elements that I create. I think of myself as providing soundtracks for the silent films I create.

I make work because otherwise I would commit suicide.

Disciplines: Music, Opera, Theater, Video, Film, installation

American Cuck: From Plantations, to Pornhub, to Breitbart.com

AMERICAN CUCK: From Plantations, to Pornhub, to Breitbart.com

American Cuck is a multimedia video and musical performance exploring the maintenance of white supremacy in the pornographic imagination and psyche of the U.S. nation-state, and its effects on every aspect of American Life. I am specifically wanting to explore the construction of the white male cuckold, the black male object of his obsession, and the relation of both to a plantation culture of race, desire, and violence. Indeed, it is my argument that the construction of the hyper-sexual black person in the white imagination continues to lead to our death in a white supremacist society. The hyper-sexual, hyper-physical black person in the white supremacist mind offers virtuosic pleasure and threat. On the other side of the fantasy of the "Big Black Cock" is a police officer shooting an unarmed black man or woman.


In recent years, the "Cuck" has become a prevalent pejorative among white nationalist and "alt-right" circles. The obsessive "Cuck" has become their obsession, and with it the phantasm of black male sexual terror follows. Lexically and ideologically smuggled into supposedly novel racial discourse, the old plantation fantasy persists. American Cuck seeks to place this alt-right obsession with cuckolding into historical context and to explore the ways in which this newest version of an antique narrative serves as a variation on a formative theme necessary for the country's self-identity.; American Cuck is a portrait of the psyche of U.S.

Production History: Metropolitan Museum Of Art, Dixon Place, Issue Project Room

Video: <https://vimeo.com/196229671>

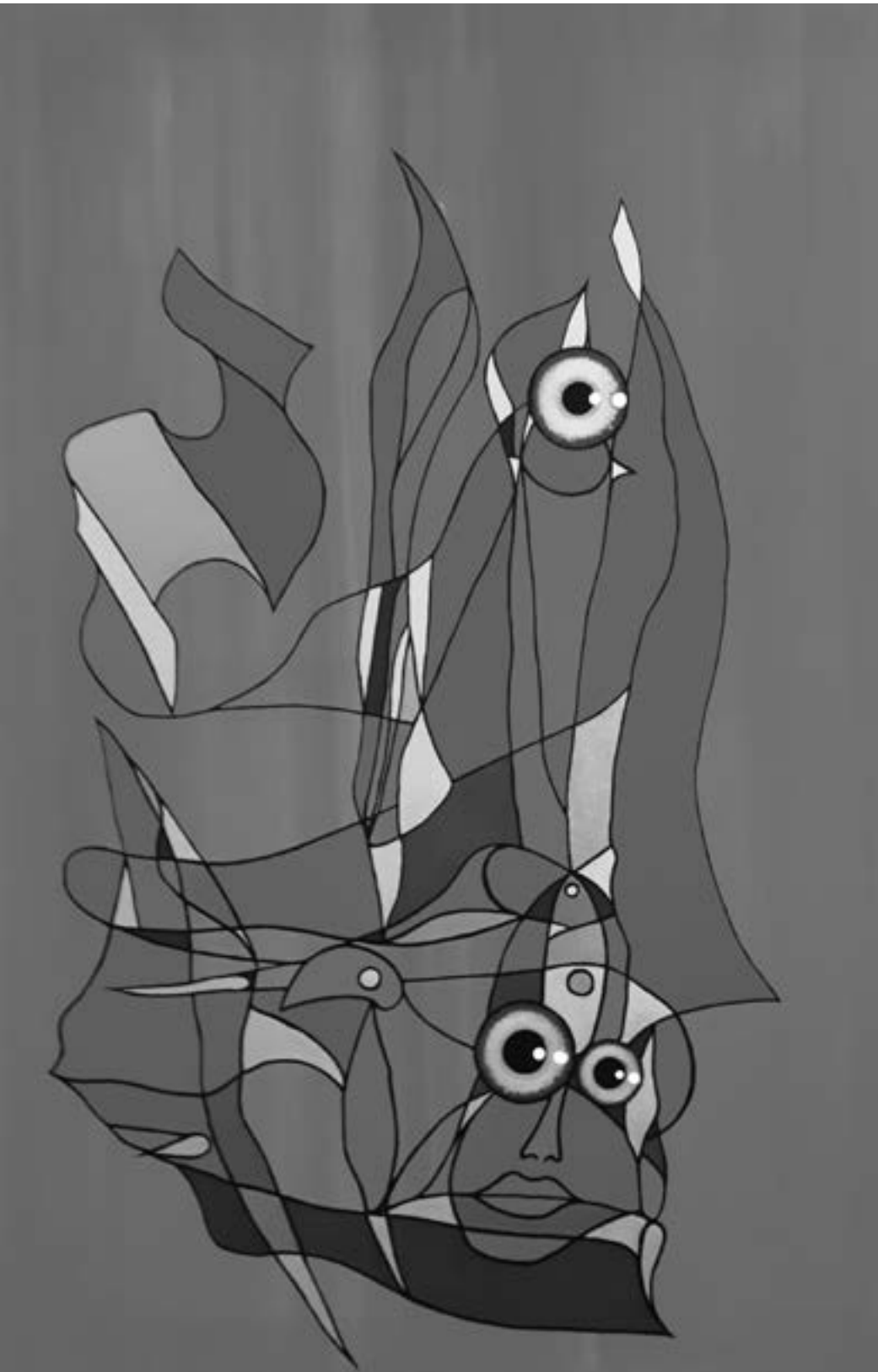
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 https://twitter.com/M_Lamar

 <https://www.facebook.com/m.lamarmusic/>



Mark Pol (Amsterdam, The Netherlands)

The work of Mark Pol, also shown on his website is in essence inspired by daily human life, without losing its vulnerability and the animal unpredictability. Despite the timeframe the painting or drawing might seem to be in, humanity is key in his work.

Disciplines: Painting, Drawing

Mark Pol

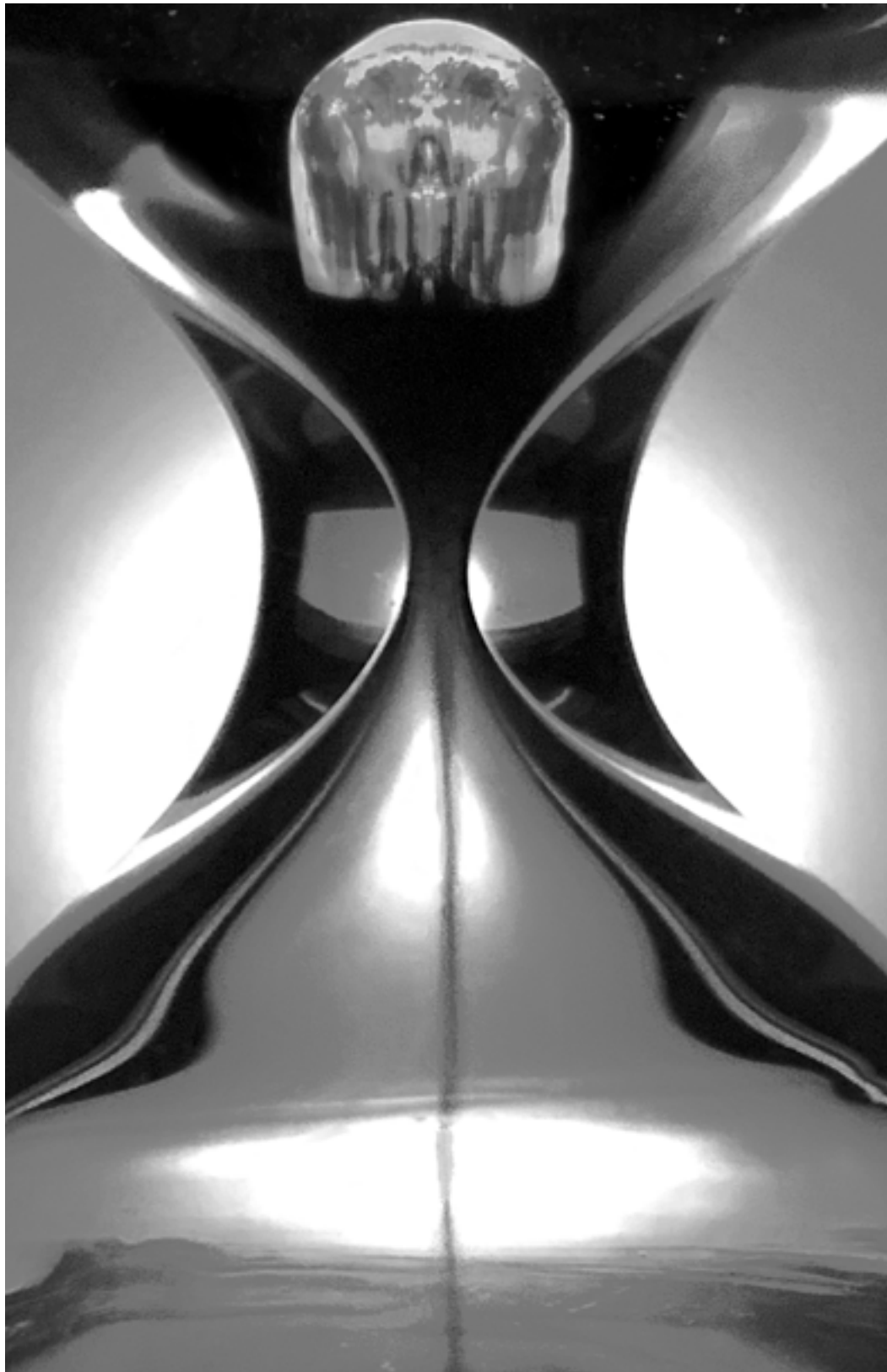
Eye Witness, because an eye witness will forget details and the real happening. That is a difficult question, I really do not know how my audience experience my work:-)

Production History: Gallery in Italy

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Website: <http://www.saatchiart.com/markpol>

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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), The Roxy Theatre (Gabriola Island, BC, Canada), The White Room (Nanaimo, BC, Canada)

Video: <http://meridian.is/video>

Contact: meridiangang@gmail.com

Website: <http://www.meridian.is>

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



Meryem Alaoui (Toronto, Canada)

Meryem Alaoui is a Moroccan dancer-choreographer born and raised in Rabat, Morocco. She currently lives and works in Toronto, Ontario.

She has received support through creation residencies in Toronto at Hub14 and Dancemakers Centre for Creation, and funds from the Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council.

Her work is often an invitation towards a softer, more contemplative way of experiencing dance and movement, and is propelled by a fascination with the complexity of the human body in its most beautiful simplicity.

She believes her interest in valuing the subtle, the refined and the delicate are fueled by her Arabic and Moroccan cultural heritage and upbringing.

This interest is often played out through a rigorous questioning of embellishment, spectacle, and gratuitous outward displays of virtuosity and narrative in the work.

She's currently studying Body-Mind Centering—Æ, an integrated and embodied approach to movement, the body and consciousness.

She is also deeply inspired by the connection between the voice and the body, which she often uses in creation and performance. The body's status in relation to object-hood is another, more recent, area of interest in her work, which has led her to use physical materials and objects in her recent creations, sometimes that appear between installation and performance.

Disciplines: Contemporary Dance, Performance

Solo (not solo) Water Study

Two performers, one dancer and one percussionist, play at attempting sound and movement synchronicity, negotiating following and leading and everything else in between, failing with joy and full agency on their own terms at their respective tasks. Moving with their fluid instruments, they use attention, redirection, pausing, silence, breath, the sound of water and its absence, to see, match or interrupt the flow. ... scale, volume, amplitude, detail... ... on, off... space... Solo (not solo) Water Study started first as an exercise and became a joyful, quiet, sometimes loud, sensorial celebration of female expression, through the lens of three women, Germaine Liu for the music, Sahara Morimoto for the dancing, Meryem Alaoui for the choreography (who was 8-months pregnant with her baby girl when creating this piece). This work can be shown in a traditional proscenium theatre setting or an intimate studio setting.

Production History: November 2017 - Dancemakers Centre for Creation, Toronto

Video: <https://vimeo.com/242683794>

Contact: meryem@softmatter.co

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 [meryem__alaoui](https://www.instagram.com/meryem__alaoui)

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



Michael Scott (Dublin, Ireland)

Michael Scott received his theatre training in Europe and has been Theatre Director of the Project Arts Centre, Program Director of Dublin Theatre Festival, Director of the Tivoli Theatre Dublin and RHA Downstairs. Currently Artistic Director of the City Theatre Dublin, his productions have been seen in Ireland, England, Germany, USA, Iceland, Wales, Scotland and France.

"I make theatre that tells stories and challenges theatre form, using words, music, lighting and performers. I prefer an empty space to be filled by actors who play with the relationship of the work to the audience, using its emotional content to engage the audience. It's not intended to be confrontational, but persuasive, the form of presentation often masking the underlying battle with form, pretending to be an "old fashioned" style of playing while subtly subverting the very nature of that relationship with the audience. Sometimes I use music to create a mood and contrast that with the visual actions or sometimes I just let the language of the work cast its spell. I make theatre because I am driven to do it there is no alternative, the only other option is darkness and we can see nothing in darkness but theatre can ignite the soul and heart and transport us beyond...".

Disciplines: Theatre, Opera, Playwright

Songs from The Swans At Coole

To mark the 150th Birthday of W.B. Yeats in 2015, Michael Scott composed a new song cycle exploring his poetry focusing on the development of the Irish state and his unrequited love for Maude Gonne.

Poems include Innisfree, Sailing to Byzantium, When You are Old, The Sorrow of Love, No Second Troy, September 1913.

Two actors read a selection of poetry and a Soprano and Tenor sing the new musical settings of selected poems in an operatic and classical style with a traditional Irish orchestra. There is a chamber version for 3 Instruments and a larger version for 8 Instrumentalists.

Production History: Pavilion Theatre (Dunlaoghaire), Expo Milan (Irish Pavilion), Townhall Theatre(Galway) National Library Of Ireland (Dublin) Seamus Henaney Centre(N Ireland) (Civic Theatre Tallaght)

Video: <https://vimeo.com/242683794>

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Mimi Allin (Ulaanbaatar, Mongolia)

I have carried a typewriter across the Alps, drawn a line around Mt Rainier with my body, spent a month in a rowboat in the Graveyard of the Pacific with a letter to Bas Jan Ader on my hull, limited my speech to 108 words from 1 poem by Pablo Neruda for 108 days, planted a 2000-mile dream canopy from Mexico to Canada and inscribed all of Shakespeare's sonnets in the sand at low tide. My practice is based in conceptual and performance art. I also use video and photography to explore themes of female/male and landscape/self within the contemporary context of feminism. Using very few materials, often found objects, in open and urban landscapes, I now create silent-era early cinema-inspired performances for video. My work deals with possibility and with personal and social healing through the landscape. My work teaches transformation by way of self-transformation. I am the site of change. My body is thus the dialogue, the question about how the individual relates and functions within the larger society that often isolates and promotes consumption. My gestures, large and small, blend poetry with seduction, fluidity with disruption, ritual with ordinariness, the erratic with the rhythmic and the grotesque with the humorous.

Disciplines: Conceptual, Durational, Walking, Video, Poetry, Performance

Tender Mountain Poems, 2018

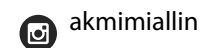
Tender Mountain Poems was a 1600-mile, 90-day, solo journey over the Alps with a little blue typewriter & a satchel of letters. The artist walked from the North Sea to the Mediterranean with a tiny, blue typewriter on her back. When she arrived on Mont Tendre (Tender Mountain) in Switzerland, she sat a meditation & there changed one thing about herself. She carried with her one letter for every day she was on the trail, as a way of preparing to make the change. She started the work a month before by asking 60 poets/climbers/artists/dreamers to write letters to their own tender hearts & give them to her. Then each day she opened one letter and responded with a poem. An interview was made of this artist while she was traveling through the high Alps and is available here: <https://youtu.be/pleDf56fY8k>

Production History: The GR5 (Grand Randonne Cinq), a 1600-mile trail that crosses Europe

Video: <https://youtu.be/pleDf56fY8k>

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MN DANCE COMPANY (Sempeter pri Gorici, Slovenia)

The company, led by artistic directors Michal Rynia and Nastja Bremec Rynia was founded at the end of 2008. The MN Dance Company is playing a vital role in the popularisation of dance among all generations. Their performances and workshops are moving the borders of various dance styles. They are trendsetters who inspire a lot of dancers all over the globe. The group perform at many international dance festivals and theatres in Slovenia, Austria, The Netherlands, UK, Germany, Italy, Poland, Croatia, Serbia, Israel.

Lately, the company has been creating pieces for Slovene National Theatre Nova Gorica, Opera and Ballet Ljubljana, Cankarjev dom Ljubljana, Opera Graz, Theatre Rotterdam, CODARTS Rotterdam Dance Academy. The company makes contemporary dance performances, fused with other art forms like drama theatre, live music, video projections,...

Choreographers Michal Rynia and Nastja Bremec Rynia both graduates of CODARTS – Rotterdam Dance Academy, are creating their own recognisable dance style and body language. Their training methods are based on new ways of body movement and expression. Influenced by their backgrounds they create pure, powerful and expressive dance.

"We express ourselves through dance. We feel a need to create and to tell an abstract story through the movement. Inspired by the daily life situation and our intuition we express the beauty and chaos of the world we are living in and the world that we imagine." (MN)

Disciplines: Performance, Production, Film, Education

LABYRINTH

The performance deals with the symbol of labyrinth known from the Greek mythology. Labyrinth as a life full of obstacles and decisions. We can say that the Minotaurs in the labyrinth do not exist; but everyday monsters that we have to cope with and with whom we have to fight surely do: doubts, fears, worries, regrets and uncertainties. We learn to fight them with our most powerful weapons: intelligence, memory, will, heart. Every time we think we found the exit we bump into new obstacles. Trapped between frightening walls with no way out.

"Complex maze of motion. Is the world a deliberately created labyrinth or perhaps only chaos for which there is no plan?"

"The dance performance Labyrinth is just breathtaking."

"The symbolism of the movements of dancers is so strong. The movements of the dancers are so complete that I was surprised at the perfection of those, and I was out of breath watching it. Completeness of movement."


"Symphony, Poetry, Movements, body games, non-verbal body language. Charm and astonishment."

Production History: Slovene National Theatre Nova Gorica, Theatre Rotterdam, International Storytelling festival Graz, DAP Festival Italy

Video: <https://youtu.be/ZtlgriE9c3E>

Contact: michalnastja@gmail.com

Website: <http://www.mndancecompany.com>

 [mndancecompany](https://www.instagram.com/mndancecompany)

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



Myriam Louise Taleb (Boston, USA)

Myriam Louise Taleb is an Interdisciplinary Fine Artist currently living and working in Boston, MA. Taleb was born in Paris, France to a British mother and Algerian-French Father and relocated to the UAE in 2000, where she spent the rest of her childhood. Myriam's Artwork is concept-based, responding to the misinformation that is distributed by media outlets globally in order to understand why we cling to generalizations about far away lands. What is in for us? Who is actually being saved? Who's ego are we perpetually reinforcing?

Disciplines: Performance Art, Collage, Video, Photography, Spoken Word, Investigation


Taking Space

Taking Space is a Live performance enacted in order to bring to light the ways in which we are indoctrinated into a system of etiquette, discipline and bias. Through the embodiment of multiple female caricatures and the usage of blue, red, green, orange and black fabric, Myriam chooses to play with her audiences movement and gives them the time to question how it is they choose to maneuver in a space, and what it feels like when the space you are a part of no longer belongs to you.

Production History: Museum of Fine Arts, Boston

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



NBD- Nicola Bullock Dances (Berlin, Germany)

I am a dancer, choreographer, and performance artist.

I work across disciplines with theater companies, writers, musicians, and filmmakers. My work is diverse in form and content, encompassing productions for the stage, site-specific, and installation work.

I am interested in the blurred lines between performance and personal life. I am inspired by the embodied movements of animals. I am fascinated by secrets. I believe that movement and performance have the potential to shine light on the darkest of places.

My artistic process involves improvisation, requires an availability and willingness on the part of the body, values risk-taking, and wouldn't be possible without a lot of laughter.

Some elements of my work are challenging and hard to watch; I include them in the final piece because I believe that art, like life, is richer when it is multi-dimensional.

My work is often intensely collaborative, and I love to create with people of all kinds. I do not have one overarching stylistic quality, although I have a propensity for repetition and extremes: tension and release, balance and off-balance, expansion and contraction.

I believe that the best art reveals something true or recognizable about being a human being. I am driven to make work that can do this while simultaneously imagining all of the other ways there are to be alive.

Disciplines: Dance, Choreography, Performance Art, Theatre, Teacher, Producer

IMAGO

"Here is a handful of shadow I have brought back to you: this decay, this hope, this mouthful of dirt, this poetry."

- Margaret Atwood

Equal parts phantasmagorical sci-fi dance-theatre experience and everyday walk in the fields, IMAGO takes place in the space between dreams and reality. Here, in the shadows, Imago (the creature) plays with tension and delight as it grapples with invisible rules of an unfamiliar world. Shaped most intimately by its own body's constant metamorphosis, Imago's struggle to conform to/survive stark societal expectations with its wild and fierce nature intact reflects one of the deepest human desires: to love, and be loved, no matter who or what you may be.

IMAGO is a reflection of how I (Nicola) experience the world- specifically in how I relate to the constant and constantly changing quest to understand how, and who, to be in this body and in this lifetime. This ginormous question is not answered in this piece; it was simply a starting point that guided me through the choreographic process.

Part-human and part- freak, IMAGO is a creature doing its messy and beautiful best in a messy and beautiful world.

Production History: Durham Fruit Company

Video: <https://vimeo.com/259444979>

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Nekaa Lab / Sachiyo Takahashi (Brooklyn, NY, USA)

Sachiyo Takahashi is an artist, composer, and performer. Coming from a broad background in music — from Classical to traditional Japanese music to Electroacoustic — Sachiyo's work centers around storytelling accompanied by finely-crafted audio that is integrated with other sensory elements. She explores the border between narrative and abstraction in a minimalist manner to generate fables for the subconscious.

Sachiyo founded Nekaa Lab in 2006 together with other "lab members" (stuffed toys and tiny figurines). She has been producing performances, installations and writings, while observing human nature from alternative perspectives. Sachiyo's Microscopic Live Cinema-Theatre — unique performances projected from a miniature stage — has been appraised as a quirky yet imaginative merging between theatrical and cinematic experiences.

Her recent project *Everything Starts from a Dot* has been awarded The Jim Henson Foundation Workshop Grant in 2017 and Production Grant in 2018. It premiered in November 2018 at La MaMa (NY) as a part of Puppet Series.

Disciplines: Live Cinema, Sound Art, Puppetry, Visual Arts, Theatre

Everything Starts from a Dot

I have been exploring since 2006 a live projection performance platform that I call Microscopic Live Cinema-Theatre. Performed in real-time, it magnifies miniature worlds by capturing them with a video camera and projecting onto a big screen. A tabletop in front of the audience serves as a stage where I manipulate small characters and props. Through the use of manual visual effects — e.g., close-ups, focus, handmade optical filters and lenses — accompanied by original soundtrack, the audience is invited to an intimate dream-like experience enhanced through the combination of cinematic presentation and live operation.

Inspired by abstract visual artists, notably Wassily Kandinsky, Alexander Calder and Otto Piene, *Everything Starts from a Dot* is a storytelling solely with abstract characters. They are represented through lines, shapes, color, light/shadow and sound. Investigating the possibility of 'abstract narrative' that transcends the cultural and generational borders, this work presents a universal fable for the subconscious that captures and projects deeply embedded human foibles. My intention is to create an experience that speaks directly to emotions. The story told here is an abstract journey of our protagonist - a humble dot. An inhabitant of two dimensions, the dot escapes from its familiar environment. Through various encounters and metamorphoses, the dot explores microscopic yet cosmic territories in itself and beyond. The work is accompanied by a soundtrack but takes place without spoken words.

Production History: St. Ann's Warehouse (workshop version), FiveMyles gallery (workshop version), LIC-A / Plaxall Gallery (installation version), La MaMa Experimental Theatre Club (world premiere)

Video: <https://vimeo.com/165945799>

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Oli Rodriguez (Los Angeles, United States)

Working interdisciplinary between video, photography, performance, installation and writing, my projects focus on concepts of queerness. This includes notions of subversive sexual desire, notions of passing, visualizing the performativity of gender, explorations in appropriation, performative interactions with the public as collaborator, and a commitment to displaying the contemporary moment while referencing historical movements in gender, racial and feminist histories.

Disciplines: Photography, Video, Performance, Documentary Filmmaking, Installation, Writing

The Papi Project

This project parallels time frames pivotal in existence, roughly pushing ideas of consent through incorporating the public as a collaborator. The Papi Project is an interdisciplinary project including public collaborative performances, videos, photography, archival images, 3D photographs and writing. This project investigates a simultaneous absence of my Papi (dad) and an examination of the AIDS pandemic in 1980/90s Chicago with working poor men of color and my queer family. This project investigates a simultaneous absence of my Papi and I. The performance video component are documenting my (non)sexual encounters with men that had sexual relations with my gay father, who died in the early 90s during the height of the AIDS epidemic. The photographic component involves capturing the contemporary remains of 70s, 80s, and 90s public cruising spots in Chicago and other cities. This component was documented with 110 film, to utilize a popular tourist, 80s medium in the reconstruction of this era. In addition to reshooting these landscapes, the archival photographs are printed as diptychs and triptychs. Resurrected from this imagery selected objects will be made into 3D sculptures: cat water bowls, party remnants, a bust and a collection of cigarettes and alcohol. These objects will exist as signifiers of a memorial, remains that are extracted from the two dimensional to become apart of the three dimensional living world. This project initially begins with my Papi, but ultimately move into the dialogue of the mass devastation of queer men during the AIDS epidemic.

Production History: Art, AIDS America Chicago, New Museum, The Kinsey Institute, Hull House Museum, College Art Association, Columbia College Chicago, Johalla Projects, Chicago Art Coalition, Denny Gallery, 6018 NORTH Gallery

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Pablo Alvez Artinprocess (Brussels, Belgium)

London-born artist-researcher based in Brussels and Lisbon. Installation and performance artist. 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? 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. His recent focus on radical passivity and non-movement has led him to seek for making performance art which is risk-taking but not spectacular. 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, Objects, Installation, Experimental, Workshops

Phénoménologie de l'éros

“Phénoménologie de l'éros” marks the continuation of a Pablo’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) applied to the unravelling and translation of “Totalité et Infini”, the masterwork on ethics by philosopher Emmanuel Levinas. The focus is now placed on understanding the status of the feminine, of paternity and of fertility in the opus (in a chapter called precisely “phénoménologie de l'éros”), updated by a feminist, post-colonial and post-queer lenses of analysis. This leads Pablo to highlight the interchangeable roles between who desires and who is desired, and to consider a broader concept of fertility. The show plays with revealing/hiding, to tempt the compulsion to see and sometimes to trigger the need of evasion of the body. New meaning emerges and tensions are highlighted through showing how the swapping of roles can be performed at different speeds. Fluid roles feature discontinuities. The fine line between public and intimate space is exposed as a blurred one. The movement is mostly horizontal. The utilisation of objects make us wonder whether we are testifying an enlarged Eros or whether we are before something else.

Production History: Point Ephémère, Paris, France (July 2019)

Contact: paulericvariz@yahoo.co.uk

Website: <https://vimeo.com/user28536424/videos/sort:likes/format:thumbnail>

 <https://www.facebook.com/pablo.alvez>



Patrick S. Ford (Ho Chi Minh City, Vietnam)

Patrick S. Ford was born in the UK but has since lived in Hong Kong and Birmingham City University, UK for 25 years and in Vietnam for the last year. He gained his initial training at Leeds Arts University (UK), BA (Hons) Fine Art at Northumbria University (UK) and MFA at RMIT University (Royal Melbourne Institute of Technology, Australia). He currently works as associate lecturer at RMIT Saigon South, Vietnam. Previously, while working as lecturer at the Hong Kong Design Institute and Birmingham City University, UK, he helped establish and was founding Course Leader of the BA (Hons) Fine Art Programme (run in collaboration between the Hong Kong Design Vocational Training Council and Birmingham City University, UK).

He has lectured on many subjects, has conducted workshops on printmaking and drawing in Hong Kong and Japan (Kyoto Saga University of Arts) and has held artist-in-residence positions in Hong Kong and China (Guanlan original Printmaking Base).

Patrick has worked in a variety of media including Sculpture, Printmaking (previous Chairman of the Hong Kong Graphics Society), Drawing and more recently Performance Art. He has participated in over 100 exhibitions in Europe, Asia North America and Australia and has work included in many public and private collections.

Disciplines: Performance, Drawing, Sculpture, Printmaking

'The Path To Enlightenment'

It is said that in order to reach a state of enlightenment and experience nirvana we must rid ourselves of worldly delusions. Nirvana literally means something like 'extinguishing' or 'quenching' and the flame we must extinguish is that of greed, hatred and other selfish and worldly obsessions.

In this performance, Ford acts as another Sisyphian character attempting to extinguish the candle that represents the delusions of life that must be quenched, and as is the nature of Sisyphian experience, each attempt fails...the candle relights itself. After a period he tries again, only to fail again. This absurd situation is summed up perfectly in Beckett's famous line from *Worstward Ho*: 'Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.'

Production History: Online Performance Art Festival 30.3.2019

Video: <https://youtu.be/gSCFh71jSYs>

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Pietro Marullo (Brussel, Belgium)

Pietro Marullo is an Italian artist based in Brussel, where he founded the INSIEMI IRREALI Company, supported by the Fédération Wallonie-Bruxelles. His interdisciplinary work lies at the intersection of visual and performing art, installation and new technologies, deeply focused on social, historical and anthropological topics. His works are presented in four continents, in very important dance festival, performing art festival, theaters, music networks, puppet-object and contemporary art platforms, such as: Festival OrienteOccidente, Seoul International Dance Festival, José Limon Dance Festival, Danse Elargie. He is also part of the AEROWAVES 2018 Artists selection, associated artist at Festival Oriente Occidente of Rovereto (Italy) and at Festival IF Barcelona (Spain).

Since 2015, Pietro is developing an aesthetic reflection about the links between reality and symbolic languages. This approach engages him to create what he calls a -imaginary of the species - a philosophical statement that should conduct our societies to face their own histories and their common global issues from the larger point of the species view.

Disciplines: Performance, Dance, Theater, Sound Creation, Installation, Video


WRECK - List of extinct species

WRECK-List of extinct species is an interdisciplinary performance mixing movement, sound and visual art. A huge black plastic soft sculpture (like a pillow), inflated of air, moves in the space. As a hunter. This abstract objet has a very evocative power. As it swallows and spits human beings, it could be consider like an allegory of Leviathans or a undersea legendary monsters, or a metaphor of Capitalism, human conditions, etc. It has the power to amplify the imagination of who is watching, multiplying associations and conceptual layers.

Production History: 20.07.2018 OPERA ESTATE FESTIVAL (Bassano del Grappa Italy) 20>21.07.2018 WONDERFEEL FESTIVAL (Graveland, Holland) 08>12.08.2018 International Dance Festival of Mexico City (Mexico) 14>15.09.2018 Dansens Hus (Oslo, Norway) 27.09.2018 Festival LES PLATEAUX - CNDC Briqueterie (Paris, France) 01>02.10.2018 SIDance FESTIVAL (Seul, South Korea) 12>13/10.2018 FAB Festival (Bordeaux, France) 15.12.2018 CAMP IN (San Luis Potosí, Mexico) 09.02.2019 LIMERICK DANCE FESTIVAL (Limerick, Ireland) 12*,*13.03.2019 opening Festival Printemps de Sévelin (Lausanne, Switzerland) 21*,*22.03.2019 Fabbrica Europa (Florence, Italie) 09.04.2019 Festival Artd anthé (Vanves, France) 28.04.2019 Danza UNAM / Ciudad de México (México) 30.04.2019 Teatro Polivalente / Centro de las Artes de San Luis Potosí (México) 02.05.2019 Festival Internacional de Danza José Limón / Mazatlán (México) 03.05.2019 Festival Internacional de Danza José Limón / Culiacán (México) 04.05.2019 Festival Internacional de Danza José Limón / Los Mochis (México) 20>22.05.2019 Italian Dance Connection (New York, USA) 08*,*09.06.2019 Mercat de las Flores (Barcelona Spain) 21.06.2019 Festival INTERATRO (Terni, Italy) 24.07.2019 Beijing Dance Festival (Beijing, China) 05.08.2019 DANCE BRINDG Festival (Kalkuttà India) 13.09.2019 Centre Wallonie Bruxelles (Paris, France) 14>15.09.2019 Théâtre des Abbesses (Paris, France) 08>10.08.2019 Danish Dance Festival (Copenhagen, Danemark) 05.10.2019 Nuit blanche (Brussel, Belgium) 10.10.2019 High Fest (Armenia) 11>12.10.2019 Sadler Well's Theater London / Danse Elargie 12.10.2019 National Italian Platform / Reggio Emilia (Italy) 18>23.11.2019 City Dance Contemporary Festival (HongKong, China)

Video: <https://vimeo.com/pietromarullo>
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 Website: <https://pietromarullo.com/>

 <http://instagram.com/pietro.marullo>

 @nuitverte

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



ROTES VELO KOMPANIE (BERN, 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 performances, the company organises dance training, workshops and social projects - always aiming for the exchange and mutual stimulation on a cultural level.

Previous productions include: REVOLUTION DADA EINE STUNDE AUF ERDEN, ICH BIN PUNK, PITSTOP and UPPER CUT.

Disciplines: Dance, Theatre, Performance, Objects Theatre

REVOLUTION DADA

REVOLUTION DADA is a provocative and intimate celebration of the power that language has to make things happen. Accompanied by the sound a Paetzold recorder, five performers develop an ironic, physically demanding, visual spectacle that tries to describe the contemporary world in all of its beauty, horror and complexity. Its revolution is simple and intimate. Its revolution fights the isolation of individuals.

Carefully unbalanced between funny and not funny the performance shows the hard work of language. Written in chalk on a blackboard, the 'normally' unthinkable is framed here as part of some exhaustive vocabulary-lesson-gone-wrong. The performance shows language at the very edges of its ability and desire to find ways of turning words into bodies, substances and actions. Best described as a kind of disastrous vaudeville, the performance succeeds in creating a collage of arresting images in an anarchic, yet strongly poetic style.


At the beginning of the piece the audience is welcomed by a character who promises them that the author is dead, and that it will be their shared responsibility to "Join the dots of a capricious portrait that resembles the world". The stage, like a mirage, is projected towards the audience as an intangible hug. From then on the performance takes the audience on a hallucinatory journey that unravels in a series of eight chapters, each devoted to a different concept. As usual, the company engages in the dissolution of borders between music, dance, theatre, and visual arts.

Production History: Grabenhalle (St Gallen)/ Hof zu Wil (Wil)/ Eisenwerk (Frauenfeld) / TanzRaum (Herisau) / Brückenpfeiler (Bern) Neubad (Luzern)
Video: <https://vimeo.com/312918323>

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 @rotesvelo

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Sam Max (NYC, NY, United States)

Sam Max is a writer, director, and performer. They are a Chesley/Bumbalo Playwriting Award winner, an Honorable Mention for the Relentless Award, an O'Neill National Playwrights Conference Finalist, and were recently named a member of the Young & Hungry List, tracking "Hollywood's Top 100 New Writers." In New York, Sam has been a resident artist at The Public Theater (Devised Theater Working Group), and Pipeline Theatre Company (PlayLab Writers Group). They have also been awarded residencies and support from The Mastheads (Pittsfield MA), the Helene Wurlitzer Foundation (Taos NM), and the Foundation for Contemporary Arts. Their work has been presented at Under the Radar Festival, National Sawdust, the Museum of Sex, and Joe's Pub, and has received development opportunities at Laguardia Performing Arts Center, Loading Dock, and Cutting Ball Theater in San Francisco. Sam is a graduate of the University of Evansville, holding degrees in Theater Performance and Social Ethics, summa cum laude. They are represented by UTA and MXN [samspacemax.com]

Sam Max writes and performs dark, cerebral musical comedy that probes queer desire, childhood, and death. Drawing on confessionals, deadpan standup, choir music, and vocal technology, Sam creates character-driven narratives within hyper-specific emotional landscapes.

Through their work, Sam aims to encourage audience members to lean into the bizarre and painful parts of themselves. Sam hopes their work will be a conduit for new off-kilter communities full of oddballs interested in bonding over social disruption. Sam wants to discomfort the comfortable and comfort the queer.

Disciplines: Music, Theater, Concert, Cabaret, Comedy, Play


Twin Size Beds

In an abandoned tree house, a limp-wristed tweenage boy hides during the neighborhood game of hide-and-seek. While he waits for a gang of metal-mouthed peers to find him, Sam's newfound solitude spurs nihilistic songs about desire, and fuzzy hallucinations of his sexual future. Sam Max's *Twin Size Beds* is a concert-play that fuses deadpan stand-up with a hormone-fueled musical blitz. *Twin Size Beds* came out of Sam's exploration of their own sexual trauma. Sam began building the piece by retracing their sexual history with men, writing songs about pre-coital depression and youthful horniness. These explorations led to the centerpiece of the performance: a solo sequence in which Sam and a recorded male voice cobble together the granular details of the moment Sam lost their virginity. Sam has cultivated the piece to be a cathartic gesture of unresolved adolescent lust. It is a mobile music comedy rock show, playable in both theaters and music venues.

Production History: Under the Radar Festival (full showing - 2019), Museum of Sex (cabaret - 2018), Next Door at New York Theatre Workshop (workshop - 2018), Loading Dock Theater (reading - 2018)

Contact: samschanwald@gmail.com

Website: <http://www.samspacemax.com>

 @sam_max__



Schouskollektivet (Oslo, Norway)

Sophie Charlotte Barth holds an MA in theatre directing from East 15 Acting School in London. She is currently based in Oslo, and alongside directing she also works as a physical theatre performer and performance artist. She works with performance as a way in to exploring other fields of art, and also researches butoh dance to delve further into physical languages, which is her main artistic research. Sophie is the artistic director and creator of Schouskollektivet, and in 2019 she initiated the research project Variations of Beckett (a Samuel Beckett Hub), which she now runs with artist Nina Krogh. She is currently developing three performances based on three Samuel Beckett's texts within the context of Variations of Beckett. Her main focus is to create a research group that can work together across disciplines to contribute to new methods of working with performance. The group members work with different projects within the Beckett Hub, and they will have yearly Happenings to share their ongoing researches.

Disciplines: Interdisciplinary, Artistic Research, Theatre, Literature, Dance, Performance

The Research Room/Variations of Beckett

Sophie has worked extensively over the past three years to create a platform where she could host other artists' work, but also conduct her own researches. This led her to establish Schouskollektivet as an artist collective in 2016, starting off by hosting performance evenings and then a monthly program entitled The Research Room. The latter is an artistic research space for artists of all disciplines, focusing on developing each artist's practice. At the end of each Research Room the space was opened up for an audience to come and watch the work presentations, and give their feedbacks. Towards the end of 2018, another program emerged from the idea of shaping The Research Room into something more specific. After working with Samuel Beckett on and off during the last four years, Sophie wanted to delve deeper into her understanding of performing his works. In the beginning of 2019, Sophie and Nina Krogh started on this three years' endeavour of researching Beckett, and they are presenting works starting now in May 2019 with the installation "There will be Silence" at Vega scene in Oslo. The Research Room has been perceived as an important platform for artists in Oslo, and many researches have also been presented outside of The Research Room context. Through newly forged collaborations at Schouskollektivet, performances have been showed all over Oslo, and the latest one being "Materialistic –in love with materials" by choreographer Katja H. Schia.


Production History: Oslo theatre centre, University of Oslo, Oslo public library

Video: <https://www.youtube.com/watch?v=n8Rv8lw1YLk>

Contact: schouskollektivet@gmail.com

Website: <http://www.variationsofbeckett.net>

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



Shannon Stewart / Screaming Traps (New Orleans, USA)

Shannon Stewart / Screaming Traps explores the intersection of dance with embodied identities and social choreographies. Screaming Traps work with sensation, perception and orientation to time and space while understanding that these things are socially constructed. To that end, their work also leans into the experiences that shape us--like practiced techniques, pop culture, and personal history. The TRAPS often rely on comedy, drag, hyper self-reflection, repetition, and duration to collapse the space between performance and performativity. The compositions traverse through minimalism and messiness, often trying to be in both places at once.

Shannon was born in the South and came of age as an artist in the Pacific Northwest, San Francisco, and Europe. She has an MFA from Tulane University in Interdisciplinary Dance Performance, a BA in Urban Design from the University of Washington and is based in New Orleans.

Her/Their work has been presented by Velocity Dance Center, On the Boards (Seattle), RISK/REWARD, Performance Works Northwest (Portland), Philadelphia Dance Projects, the Hinterlands (Detroit), Definitive Figures Festival, Marigny Opera House, Tulane University (New Orleans), Bryant Lake Bowl, Cowles Center (MPLS), the Work Room (ATL), Pivot Arts Incubator (Chicago), Future Oceans (NYC), Good Children Gallery, The Front Gallery and invited to the V*,*A London in 2019. Her collaborative film work has been screened at film festivals big and small.

Disciplines: Dance, Installation, Film, Performance, Lecture

RELATIVES

RELATIVES was birthed from minimalism, rage, and self critique. The title is derived from feminist theory that women, and the idea of feminine, exist as "Relative Beings" that are only legible or valuable when considered in contrast to men and masculinity. Since then the title has grown to take up all associations--familial connection, relativity in general, and the complexity of relating to a thing or person.

In RELATIVES, two nearly identical women (Shannon Stewart and Ellery Burton) dance a symmetrical dance exploring feminine iconography as bodily archives that are streaming, glitching, breaking down, recovering and building into an unrelenting repetitive, rhythmic dance. It is not a dance that you "read" as a dance about feminism but rather a work composed to make invisible labor visible and to share the embodied experience of persistence, whether by choice, duty or devotion.


Current running Time: 55 minutes. RELATIVES premiered at the Definitive Figures Festival March 1-2, 2018, New Orleans and has toured to Portland and New York. RELATIVES also exists as a 30 minute looping installation.

Production History: 2019 Jan 6-7 FUTURE OCEANS at the JCC (New York City, NY) (25 min excerpt) 2018 Jul 30 Seattle Festival of Dance Improvisation (SFDI) (Seattle, WA) 2018 Jul 20-22 Performance Works Northwest (Portland, OR) 2018 Mar 1 -2 Definitive Figures Festival (New Orleans, LA) 2018 Jan 8 Good Children Gallery (New Orleans, LA) (excerpt) 2017 Dec 1 The Lucky Penny (Atlanta GA)

Video: <https://vimeo.com/manage/312865475/general>

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 [thesurrealshannonstewart](https://www.instagram.com/thesurrealshannonstewart)

 <https://www.facebook.com/shannon.stewart.54922>



SRSLYours (Limassol, Cyprus)

SRSLYours Theatre Collective is a group of performers, dramaturgists, researchers and visual artists based in Cyprus and Switzerland with collaborators in Germany, Sweden and Greece. Their work pushes the boundaries of narrative, interactivity, physicality and the performers' response to his/her stage environment. In recent years, their work has expanded into writing original plays by collective research, improvisation and devised-theatre techniques.

"We understand theater as an incentive for social change – perhaps a political one. We embrace cross-genre and participatory theatre-formats and believe the stage to be the perfect place for people to meet and exchange ideas in the most essential way avoiding conventional narratives and ready-made truths. Dramaturgy, research, direction, writing and visual means are equal components which inform each other in fluid processes and within non-hierarchical structures by its members."

Their most recent performances "Fear Industry" (2015), "Egoland" (2017), and "Tea Ceremony" (2018) traveled extensively. "Fear Industry" toured in 2016-18 among others theater and festivals to FOLKTEATERN Gothenburg, Theaterhaus Stuttgart and BERLIN's ETB/IPAC where it was awarded "Best Theatre Performance on Berlin Stages" along with the Volkstheater Berlin and the Maxim Gorky Theatre (Zitty Magazine, Berlinale Issue, 2016). "Tea Ceremony" is currently performing at the National Theatre (THOC), and has won the "Best Performance" Award in Milan/Italy (MilanOff).

Disciplines: Theatre, Devised Theatre, Dramaturgy/Theatre Writing, Performance, Visual Arts, Performance Art

Tea Ceremony

"Marios Ioannou is in full control of the peak of the illusion all the way to its disintegration and collapse." – Nona Moleski, National Newspaper, Philenews


The performance is inspired by the glaring injustice of one of the most far-reaching issues of our times –to develop a performance which would engage the spectators' ability to act upon their being truly empathetic human beings. Developed around the ancient tradition of a "Tea Ceremony", the "Tea Host" begins to question her role as "entertainer" operating in a system based on capital, consummation and ownership. As an icon of beauty, well-trained to seduce her customers through movement, song and dance, Geisha gradually leads the spectator on a journey of modern day abuse, child labor, human trafficking, abuse, slavery, and the high price we pay for our joy and greed. The devised performance questions our motivations and choices within a capitalistic system –deeply rooted in historic colonial infrastructures and thinking patterns –in which "advanced" societies conduct their lifestyle and fulfill their needs at the expense of increasing exploitation of the world's resources and suffering of others. Structured around 4 interrelated storylines, including a fairytale, guided meditations and traditional dance, ceremonial tea is conjured as an exercise of testing the limits of consumerism rather than an experience of pleasure: pipes of steam suggestive of the murky waters in which we tread, a withering flower as a metaphor of forsaken natural environments, images of tea pickers and buildings wrecked in war-torn countries.


Production History: National Theatre (THOC), Rialto Theatre/Cyprus, MoMA–Thessaloniki/Greece, MilanOff/Italy, BIOS Theatre–Athens/Greece, Turin Theatre Festival/Italy, Edinburgh Fringe Festival.

Video: Video Teaser (National Theatre): <https://youtu.be/zdUwCl7DIAA>, Video Trailer (2 min): <https://vimeo.com/292723557>

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



Strada Company (Tucson, AZ, United States)

The mission of Strada Company is to support and create access, innovation, entrepreneurship, and excellence in the visual, media and performing arts. The Company creates and produces a broad variety of performing arts episodes and even art exhibitions. In our eighth year, Strada engages communities with participatory experiences, creates expansive outreach to emerging artists, and optimizes visitor-centered, arts-led events at a fantastic variety of places nationally and internationally. Strada actively supports the visual and performing art of local and regional artists, multidisciplinary art strategies and art creation through programs, events, community collaboration and, participation. The Company is also a booking theatre. With a commitment to diversity, new technologies, and innovation, Strada seeks to expand the role of the arts. We make things, stories, and ideas. We help others make things and tell stories. Strada is dedicated to working with and for the community, both locally and worldwide.

Disciplines: Theatre, Film, Comedy, Music, Drag, Art

The Most of Mary Jane and RewBee

Mary Jane and RewBee, self-described drag queens and solvers of mysteries, invade your town and solve hard to crack cases like English mystery-writing biddies! Music, dance (in those heels?!?), and comedy are only some of their investigatory tools. Starring Alexander Robinson and Andrew Baughman with music by Bradley Eaton and Michael Fenlason, Mary Jane and RewBee don't hog the stage. Each performance includes invitations to local artists to be part of the fun. At each location of performance, Strada Company also makes a brief mockumentary of Mary Jane and RewBee's crime solving mysteries. While we are mostly silly, this performance leads with love and is very positive and welcoming. Strada Company also produces a number of traveling shows including Two Women Drinking Wine Talking About Murder, about a female director and actor discussing Lady Macbeth. My Muse is a Woman Who Hates Me about the creative process through the prism of memory. Finally, The Happy Hour, a musical about the soul-sucking life that is regular employment.

Production History: Diversionary Theatre, Oahu Fringe Festival, San Diego International Fringe, Edinburgh Fringe Festival, Atlanta Fringe Festival, The Screening Room, Beowulf Alley Theatre, The Unlikely Theater and more.

Video: <https://www.youtube.com/channel/UCdazWpQeGPR2An-Emw9WaCw>

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



Syporca Whandal (Budapest, Hungary)

1977. Multidisciplinary experimental artist. The founder of SkhyzoKhyno Studio. The member of Opal Theater, Minek Collective, GLOBAL ART International Project, Common Jam Project, curator of Art WALL Creative Association. The member of QAD Music Formation (2017-2018) and Renegat Projekt (2015- 2017). She is a founder of the Stigmatic Destruction ensemble member of the band between the period (2017-2018).

She focuses primarily on visual arts and performances, but she deals with fanzines, art books, and sound art. During her art experiments, she starts from herself to get through to herself. The only "tangible" origins of life are the birth and the death. Starting from here, we will come back here and destroy the beginning and end of the enclosed opportunities and constraints. These represent the unorthodox sacral permeability of their time gates, from the immersion of different media and genres. Her ultimate guideline is the endless struggle for self-seeking in the ambivalence of purity and sin, creation and destruction.

She is not asking questions!
She doesn't give answers!
She believes in the sacrament of confrontation.
The silence itself is the denial of nothingness.

Disciplines: performance, sound art, photography, collage, fanzines

Demonstration Of Monotony

From the cultural, social and economic news of the world and our small country, we grasp the most compelling sentences for us and the future, which we write on the paper according to conventional education until ... the meaning of the words becomes a ritual-like routine action, the ritual of the words of the news being cut into calligraphic lines.

Our self-discipline to test monotony demonstrates all the time of totality, territorial dominance, authoritarian features, stereotypical discourses, and futility.

During the whole time of the Third Man Festival, without the insertion of a break in a corner at a small table beside the lighting of candlelight, I wrote on paper a sentence that was made in Hungarian political life in 2019. "A single woman has no right to give birth to a child!" With my action, I wanted to demonstrate the resistance of myself and many other women to the mandatory patriotic family model. My mother, my only mother, is a parent, woman, but most like Man, I wanted to practice criticism. 10 hours of the festival under 35 pages I wrote an A4-sized page with this sentence. My self-punishment was unsuccessful, as did the disciplined disciplines of public education in my life. As a God-fearing man, I don't believe in punishment, I don't believe in hypocritical humanity.

László Szlaukó, an artist and performer, started his action in the 70's.

The Festival was organized by Imre Baki in Budapest. During the performance, 35 pages were written by Gábor Tóth, with the help of and with the help of an artist, which consists of separate sheets.

Production History: The Third Man Festival

Video: <https://vimeo.com/user32046232>

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Tiarma Dame Ruth Sirait (Bandung, Indonesia)

1997 Founder & artist of her own Private Studio called "Poleng Studio" in Bandung –Indonesia
2005 Artist in Residency @Fukuoka Asian Art Museum, Fukuoka – Japan
2006 Artist in Residency @Blackburn Museum & Art Gallery & Action Factory, Blackburn – England
2018 Artist in Residency @Jeonnam International Sumuk Biennale, Mokpo – South Korea

Tiarma Sirait, born 1968. Live & work in Bandung. Since 1987 until now has participated more than 250 exhibitions in many domestic & overseas exhibitions & has received many astonishing awards in Creative Designs & Art Awards from many countries. She has brought up pink plastics & synthetic fur to highlight the fickleness, volatility & falsehood that permeate our dearly held beliefs, influences & lifestyles. Through her bold conceptual approaches to art, fashion design & pop culture, Tiarma has explored themes such as love & lust, foreign influences on Indonesian culture and mass consumerism to name but a few. Her artwork uses pink as the main color. She uses this color to give an eccentric sensation for her creation. She used pink also because the color is very girly, kitsch, synthetic. She has worked quite consistently with pink since the beginning of her career as a fashion artist in 1998. It has been her signature to use this brilliant color in her artwork.

Disciplines: Fashion Art Performance, Performance Art, Theater

PINK CALLS HOME


Pink Calls Home. I miss the coolness of your eyes. I miss getting butterflies I miss your poems. I miss your eyes I miss the way you look at me. I miss so much about you I miss your word: "I love you". I miss our excitement together I miss everything we share. I miss the way you make me laugh I miss your romantic side. I miss the happiness I felt with you I miss melting in your arms. I miss the way you smile at me I miss the way you played with me. I miss you I miss the sweetest and warmth of lips I miss your touch. I miss your love I miss our conversation I miss telling you everything. I miss the way you take the blame for me I miss the way you are you. I miss how you can always tell from my eyes I miss the little things. I miss the sound of your heartbeat I miss those 3 words you say. I miss your arms wrapped around me I miss singing you songs. I miss your smile I miss so much I miss hugging you with love. I miss you this summer I miss your hug I miss a lot of things. I miss you every hour I miss the way you hold me tight I. I miss being faithful to you I miss talking late at night. I miss walking with you I miss learning at your feet. I miss showing you things I miss doing your work. I MISS EVERYTHING ABOUT YOU!!. I miss so much about you. I miss you today. I miss home

Production History: 2005 Borås city in Sweden & 2019 Poleng Studio, Bandung - Indonesia

Video: <https://www.youtube.com/watch?v=fEr1QUba1nU>

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VestAndPage (Neckarsulm, Germany)

Venetian born artist Andrea Pagnes and German artist Verena Stenke have been working together since 2006 as VestAndPage. They gained international recognition in the fields of performance art creating live performances cycles, performance-based films, visuals, theoretical and creative writings, and temporary artistic community projects. Their artistic and curatorial practices are contextual, conceived psycho-geographically in response to social situations, natural surroundings, archaeological sites, and historical architectures, unconventional environments such as mines, caves, and urban ruins. They explore themes such as pain sublimation, suffering, fragility, risk-taking, trust in change, union and endurance with an original bodily approach to performance to dissect the private, social and political spheres and merge from reality poetic elements as a rebellion against the exercise of power and discrimination among human beings. Their works have been presented in museums, galleries, theatres, cinemas and a variety of sites worldwide. Their texts have been extensively published and translated for international readers. Curators and conceivers of the live art exhibition project "Venice International Performance Art Week" since its inception, their last performance-based movie "Plantain" has been awarded as best film at the Berlin Independent Film Festival (2018). Currently presenting their cycle of live collective performances opera HOME and ANAM CARA and their films Plantain and SIGNUM, they are developing a new performance-based art film on the concept of Deep Time.

Disciplines: Performance Art, Performing Arts, Performance-Based Movie, Filmmaking, Curation, Creative Writings

Anam Cara — Dwelling Body

Anam Cara –Dwelling Body is a live collective performance opera by artist duos VestAndPage and Andriago*,*Aliprandi, in collaboration with Francesco Kiais (GR/IT), Giorgia de Santi (IT), daz disley (UK), Marisa Garreffa (AU/IT), Fenia Kotsopoulou (GR/UK), Pavlos Kountouriotis (GR/BE), Enok Ripley (CA), Sara Simeoni (IT/DE), Mauro & Matilde Sambo (IT), Marcel Sparmann (DE), Susanne Weins (DE), Sabrina Bellenzier (IT), Gülbeden Kulbay (SW), and Ashley-Louise McNaughton (UK), and under the technical direction of Giovanni Dantomio –We Exhibit. Anam Cara –Dwelling Body does not take place in a univocally descriptive or representative staged act. It follows a non-linear narrative structure developing through time-based interaction between the artists and the viewers, so as between people and cultures. It is a founding aesthetic momentum where actual places, metaphorical places, invisible places, and imaginary places are home of a perceptual itinerary, which the performers and those who will come to attend will shape in the now: a mutual experience to be lived and felt. The artists (soulmates) unveil intimacies of their lives to find and draw from a common origin. Bodies engage in acts of recognition and belonging, cutting across the normative and categories of thought. The soul uncages from constraint and foster companionship. An absolute "I" is unthinkable, for the "I" is social. When more people share their sensory perception of the reality, the mirror of Narcissus falls into pieces: individual selves become relational, having no more reason to determine their singularity.

Production History: European Cultural Centre (ECC), Palazzo Morà Venice (IT)

Video: http://www.veniceperformanceart.org/index.php?page=412*&lang=en

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 <https://www.facebook.com/VestAndPage>
<https://www.facebook.com/VeniceInternationalPerformanceArtWeek>



Working Sessions (Chattanooga, TN, USA)

With Working Sessions, Jeb Bishop (Boston) and Clyde Smith (Chattanooga) initiated a collaborative process that has been unfolding ever since.

The core was to meet, choose a spot and improvise.

Clyde dances and Jeb plays trombone.

Same place, same time. That's it.

The process of finding suitable locations became a quest for architectural spaces that gave us something off which to play.

A formal space, a clear shape, an architectural act to which to respond.

Yes, there was a tree here and there but that came from a decision about landscape and was clearly related to architectural design.

That process led us to an additional purpose - to find architectural spaces that facilitate our improvisational sessions.

And, finally, to create documentation of our improvisations in order to share our work with others whether or not an audience is present when we work.

Disciplines: Dance, Music, Improvisation, Performance, Documentation

Working Sessions

Working Sessions is an improvisational collaboration between Jeb Bishop (trombone) and Clyde Smith (dance). Each session is titled Working Sessions [at location or venue] and typically proceeds with the collaborators identifying appropriate found spaces, indoors or outdoors, in which to work. The process of finding spaces can be part of the performance or can be done prior to the performance. We begin improvising and work until we find an appropriate point to end. Sessions typically take from 10 to 20 minutes. We can do three sets in sequence for an announced performance and are flexible about ambient performances in which we simply appear at loosely scheduled moments during a larger event such as an arts festival. We can also provide related classes in improvisation, composition and collaboration in music and dance for all levels from beginner to advanced.

Production History: In Raleigh, NC: Rose Garden, CAM Raleigh, North Carolina State University

Contact: clyde@dance.land

Website: <https://culturalresearch.org/working-sessions/>

 @cultrresearch

Zach Trebino (Los Angeles, CA)

Zach populates the world with absurdly grotesque performances, plays, and texts. His work is excretory –divulging private affairs in public forums to reacquaint all us voyeuristic hypocrites with our mortality; he gleefully perverts the shock aesthetic through sardonic humor and inappropriate whimsy. His plays and performances have been produced throughout the United States, as well as in Buenos Aires, Argentina and Varnà Bulgaria. He holds an MFA in Experimental Theatre from Towson University and a BA in Theatre from Muhlenberg College. Zach thinks he is the outcome of nothingness, the apogee of a surrealist's wet dream, and a message sent to you from your pre-conscious brain saying, "STEP AWAY FROM THE SCREENS AND FEAST ON MY FLESH. I'M JUICY. I'M CRISP. I'M ONLY 100 CALORIES!" but really he's just as useless as most other people.

Disciplines: Performance, Video, Text, Theatre

story of my eye


Story of My Eye is a vaudevillian meta-pageant inspired by Georges Bataille - exploring the vagaries of human mortality through a madcap 60 minutes of food, sex, and television. In an episodic format, Zach (sometimes alone, sometimes with others) places his mind on the stage as he confronts the limits of his media-desensitization and his physical body - with segments ranging from a 'Sexual Awakening' game show, dead-fish-karaoke, a TV overture composed only of images of everything-that-bothers-everyone-ever, a vomit-omelette cooking show from Zack Bwaff, and so much more. Throughout this occasionally participatory spectacle of excessive grotesquery, Zach asks the audience to join him in interrogating their relationship to their inevitable death by gleefully reveling in the excesses of food, sex, and television.


Production History: The Clubhouse (Los Angeles), Glass House (NYC), Fields Festival (Darlington, MD), Kung Fu Necktie (Philadelphia PA), Psychic Readings Company (Baltimore, MD), & Dixon Place (NYC)

Video: <https://vimeo.com/166077537>

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