

SUMMARY OF ACTIVITIES IN VENICE

- Introduction

Itsliquid group invited my Dutch based collaborators Merel Noorlander and Ibelisse Guardia Ferragutti, and myself to perform our project and work in progress 'Motley' as well as to give an art talk on the pluridisciplinary aspect of our project which combined design, movement and sound. It was part of the opening event of their art exhibition ANIMA MUNDI/VISIONS in Palazzo Ca'Zanardi mentioned as a side event of the Venice biennale. In parallel, we were also offered a residency at MovingLab in Venice from October 2nd to October 7th. Moving Lab is a Venice based young cultural association that supports artists from all around the world through exhibitions, shows and trainings. Their main goal is to host and connect international artists with their local network in Venice. They also helped us document our research 'Motley and connected us with a local documentary maker Sandro.

The main aims of this project in Venice were to work on the concept and practical development of 'Motley', to receive impressions from the audience, to deepen my collaboration with Merel Noorlander and Ibelisse Guardia Ferragutti, and to expand my network abroad. 'Motley' looks at the impact of technology on the body and was inspired by *A Cyborg Manifesto* by Donna Haraway which blurring identities between man, woman, animal, and machine.

The trip was financially sponsored by Stichting Gerbrandy Cultuurfonds, Soledad Art Foundation and hosted by Moving Lab and Itsliquid.

- Day 1

After an intensive rehearsal period in Amsterdam, I arrived in Venice on the 2nd of October evening. Merel Noorlander had already arrived. We then prepared our schedule for the rest of the week and looked at the whole program of the event.

- Day 2

On October 3rd, I had a technical rehearsal with Merel Noorlander at the Palazzo Ca'Zanardi and met some of the organizers of Itsliquid as well as other artists part of the event.

During this rehearsal, we particularly explored the relationship between performance, space and light. Some of the artists shared their impressions after the rehearsal which allowed us to clarify our ideas for the performance to come. We also invited an outside guess, theatre director and sound artist Bert Barten, to receive extra feedback and to push our research further.

We then spent the rest of the day discussing on what we still missed and could improve for the development of our project. For instance, we considered ways to guide the audience in the space for them to discover the work, we wonder how to use the space in a less frontal way, etc. We also gained knowledge through discussions with the organizers of the MovingLab residency as they helped us understand the art scene in Venice and how to approach our audience.

In the evening of that same day Ibelisse arrived to Venice.

- Day 3

On the 4th during the day we had another rehearsal with Ibelisse Guardia Ferragutti in the morning in the Palazzo. We focussed on the sound and structure of our project. We also received feedback on the relationship between the sound and movement from different artists of the event. We discussed our ideas and had to articulate our concept with them. We then showed our project in the evening and talked with audience members and other artists. The organizers were impressed by the quality of our work and proposed us to show its development at their next event.

- Rest of the research trip

We then had regular meetings at MovingLab and were advised to visit some pavilions of the Venice biennale in connection to our research and/or artistic practice. Merel Noorlander and I spent 3 days visiting the biennale and meeting artists in Venice.

PROFESSIONAL DEVELOPMENT

- This event and residency allowed us to strengthen our collaborative skills, get some first impressions from the public about our project, clarify our research on technology as an extension of our body in contemporary society. We now want to develop this project further and challenge its structure.

We are thinking of a durational performance as the combination of sound, movement-stillness, slow motion, and objects (on the body) share a sculptural aspect that would have worked even better in a durational setting. Moreover, due to the structure of the whole event, it was different to have the audience coming once I was ready to perform. I instead had to go in space walking through the audience which was not ideal. Giving the time for visitors to come in and out of the space would have allowed them to notice the different atmospheres and performance states of the piece better.

- Personally, 'Motley' has been a great challenge to deepen my own artistic research on movement, idea of femininity and mass culture in collaboration with artists from different fields. Looking at cyborgs in popular culture during the research, I realized how much stereotypes the latter has developed on the female body. Putting in parallel this stereotypization with Donna Haraway's 'Cyborg Manifesto' has been an exciting research. On a practical level, I have also learnt a lot on the technical aspects required to the presentation of such a pluridisciplinary work.

- This first public interaction with the public was a great moment to better articulate our research and concept to people unfamiliar to our work.

- As I come from a dance and theatre background, and now work more and more in a visual art context, I was advised to come and see the performance work at the Lithuanian pavilion of the Venice biennale as well as video works combining dance and art at the Swiss and South Korean pavilions. Those were enriching discoveries.

- This time in Venice allowed me meeting new artists and curators, building connections in the Venice art scene and promoting my work abroad. Itsliquid is now working on the catalogue of the event in which our work will be mentioned and spread.

PICTURES OF RESEARCH TRIP



Pictures of the performance at Palazzo Ca' Zanardi



Flyer of Anima Mundi/Visions exhibition Apartment offered by the MovingLab residency



After-show meeting with some artists in Venice

COLLABORATION: BIOGRAPHIES

Ibelisse Guardia Ferragutti (CH/BR) works as a musician, theatre maker, performer, musician and visual artist in various collaborations. Her performances attempt to depart from a rather simple principle that would stand for a larger understanding that speaks to the imagination. Her research and working language reside on a line in which physicality, phenomena, image and sound are equally important.

Ferraguti showed her work national and internationally at Awagami Factory and MoCA Museum of Contemporary Art in Hiroshima (JP), Adelaide Festival (AUS), Brighton Festival (UK) and works with Tom Plischke (DEU), Boukje Schweigman (NL), Eric Ellingsen (DEU), Nicole Beutler (NL), Bambie (NL) and many others.

www.ibelisseguardiaferragutti.com

Merel Noorlander's work shifts between installation, design and performance. In a contemporary unfolded universe of pleated patterns and transformed structures she combines mechanics, light and the body. Noorlander presents kinetic structures that disturb, ask questions, predict the future. Her work has been shown in both national and internationally galleries, art institutes, theatres and public spaces.

Through her work Noorlander (NL) is able to attribute grand themes in a comprehensible manner. She is able to open up contemporary artistic conversation, and connect people with different socio-economic and cultural backgrounds as guest-teacher, lecturer, tutor, artistic director and cultural program developer. That's also the goal of the partner organisations, who organise events with focus on multidisciplinary and cross-cultural society based on solidarity and equality with a strong focus on experimenting in the arts and sharing knowledge.

www.merelnoorlander.com

Artémise Ploegaerts (FR/NL) is a choreographer, dance and video artist. Working with different media, her practice aims to stress the links between the moving body and people's background and history. She particularly looks at the relationship between the mass media and the female body.

In 2011, Ploegaerts completed a B.A Dance Theatre at Trinity Laban (London) and started her Master of choreography at ArtEZ Institute of the Arts, Arnhem, in the Netherlands. Her work has been shown internationally at Dansmakers Amsterdam, Stedelijk Museum, VanAbbe museum Eindhoven, BAU in Het Veem Theatre Amsterdam, Dance Base Edinburgh, De Lindenberg Nijmegen, Dreamspace Gallery London, Laban Centre, among others. www.bodybodybody.hotglue.me