

PRESS KIT

PER/FORM_HOW TO DO THINGS WITH [OUT] WORDS

23 MAR — 21 SEP 2014



Ulla Von Brandenburg, *Die Strasse* 2013

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Reino de los Países Bajos



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GENERAL INFORMATION

EXHIBITION - EVENT

Title	<i>PER/FORM_how to do things with [out] words</i>
Organized by	CA2M Centro de Arte Dos de Mayo Comunidad de Madrid
Curator	Chantal Pontbriand
Dates	23 mar — 21 sep 2014
Opening	22 mar from 17:00 h.
Book	Book with essays by: Chantal Pontbriand, Jean-Pierre Cometti, José Antonio Sánchez, Amelia Jones and Antonio Negri.
Intensity Days	22 mar, 10 may y 20 sep 2014
Artists	Mathieu Abonnenc / Jennifer Allora & Guillermo Calzadilla / Brad Butler & Karen Mirza / Geneviève Cadieux / Jean-Pierre Cometti / Agnès Dahan / Adrian Dan / Angela Detanico & Rafael Lain / Carole Douillard / Cevdet Erek / Köken Ergun / Esther Ferrer / Chiara Fumai / Ryan Gander / Simon Fujiwara / Dora García / Camille Henrot / Sandra Johnston / Amelia Jones / Latifa Laâbissi / La Ribot / Ines Lechleitner / Franck Leibovici / Cristina Lucas / Haroon Mirza / Antonio Negri / Roman Ondák / Falke Pisano / Chantal Pontbriand / Chloé Quenum / Pedro Reyes / José Antonio Sánchez / Julião Sarmiento / Ulla von Brandenburg / Carey Young / Héctor Zamora.

CA2M

Address	Av. Constitución 23 28931 Móstoles, Madrid
How to reach us	Underground: L12 Pradillo Local train: C5 Móstoles (23´ desde Embajadores) Bus: L1, L2, 519, 520, 521, 525, 526, 527
Opening times	Tuesday - Sunday 11:00 a 21:00 horas
Close	Every monday and 24, 25, 31 december; 1 and 6 january
Phone	91 276 02 21
Mail	ca2m@madrid.org
Web	www.ca2m.org
Social networks	facebook.com/CA2MMadrid twitter.com/CA2M_Madrid youtube.com/ca2m1 flickr.com/photos/ca2m_madrid vimeo.com/ca2mmadrid

PRESS OFFICE

Mail	prensa.etc@madrid.org
Phone	91 720 82 13 / 91 720 82 14 / 91 720 81 83

PRESENTATION

Performance and performativity are centre stage at this time. The fact that we are living more and more in an “immaterial” world, dominated by mediatisation, the impact of globalization, the increasing tendency to think of politics as biopolitics, these different factors enhance performance over materiality, or object making. Performativity explores the space in-between, what happens when bodies or objects are left to perform. To perform is to enable oneself or things to work through form. And to let form speak for itself.

Performing and performance are concepts that activate reality. In this sense, performativity (what performing and performance activate) offers resistance against a homogenization of the world. It leads to renewal, change, and expands the potentiality of things and beings.

This exhibition, conceived as an event, will enhance performativity and the way it works, the way it performs itself. It will include objects, media as well as bodies. It will be “live” at all times, as installations, photography, films, performances, discussions, inhabit the space of the museum.

The subtitle of the exhibition, given by the concept “per / form”, is driven from John Langshaw Austin, the English philosopher who was one of the founders of analytical philosophy and pragmatics. In 1955, he gave a lecture called “How to do Things with Words” in which he explores the relationships between acts and language. The book published in 1962 is often quoted when discussing performance and art. This exhibition further explores that relationship through different situations proposed by the exhibition format itself and by the works presented and activated in its midst.

The project, a laboratory situation including installations, workshops, and performances, will explore these questions of how art deals with reality in a performative way. The project consists of different modes of “display”: the exhibition per se which brings together 16 installation works, some of which include live elements, others which can be activated live in different ways, in situ works, and performative situations which will be concentrated in three days throughout the project. These are the Intensity Days, March 22, May 10 and September 21. During these days, there will be further activation of some of the installations, workshops, talks, discussions, and performances. The Intensity Lab, a space included in the exhibition, will host some of the the later, and archival material corresponding to the whole project and its developments.

CONTENT

PER/FORM is an investigation into the question of performance that is once more haunting us, as it did so energetically in the 1960s and 1970s. «Performance» is ever-present in museums, galleries, art centers, art fairs, universities and art schools. It is still not clear what it is or what it is however. This is a project that aims at dealing with those questions. Performance came about as a new way of doing things, and a new way of thinking. These new ways presented a different perspective on dealing with the real, and making art.

Our era corresponds to one of crisis. Crisis is affecting values and stability all around, and calls for a constant reinvention of the world and of oneself. Performance and performativity are devices that are enabling in that sense. This is most probably one of the reasons why, in the world of art, it has taken on a new importance. The resurgence of performance at a time of crisis is indicative of a strong collective desire for change. The presence of performance in museums for example points towards the need to enliven situations that are seen as dormant.

Performance activates time and space in the context of museum activity, and also in the wider contexts of the art world and the «real» outside world of the everyday. Performance enables the real world to permeate the normally closed walls of the institution. It deconstructs many things in the museum: the role of the viewer/spectator which becomes that of an «activator», the meaning and display of objects, the increased presence of bodies or importance given to them, the widening of the subjects being dealt with in relation to the real world, the increased transversality of forms that deal with these subjects, the role of the curator or educator, along with that of many other functions in the organization.

PER/FORM, as a project, brings together different types of works and activities such as installations, interactive installations, performative installations, performative video or sound installations, live performances, live interactive performances, live participatory and performances. It also presents conversations and discussions in the context of the project itself, even in the context of the exhibition display itself.

PER/FORM, as an investigation into performance, is exactly what it says, it goes through forms, as «per» signifies a passing or a going-through, a movement. It indicates transversality and flux. It also attempts to see, experience and understand what lies in between forms, and beyond form, beyond what one sees or hears. In that sense it is a forceful call upon the imagination. It is necessary for a society to preserve spaces, even more so provide spaces, in which change and self-fulfillment can be experienced beyond the vicissitudes of the everyday. The fact that museums are opening up to performance, that contemporary art itself is enhanced by the «performative» is indicative of this necessity. The performative mode is one that encourages materials, ideas, subjects to be examined in unusual, non-conventional ways. It engages the freedom of thought and of the imagination as it opens knowledgeformation up to mixing materiality, including that of the body, with unique combinations handed down by different artistic disciplines combined, as well as theory and history. In this sense, art can develop innovative perspectives on the world and on being-in-the-world.

PER/FORM has a subtitle : *How To Do Things With [out] Words*. This is what performativity does. This subtitle is a play on John L. Austin's book *How To Do Things With Words*. The book, published in 1962, became a source of reference for understanding performance already in the se-

venties. It dealt with situations, contexts, and how language, that is words or gestures, could act upon these. (Austin admits that gestures can be locutory acts just as words are). This pragmatic stance is closely tied to performance and performativity. How words, gestures, the formation of concepts and structures operate is key to dealing with contemporaneity, the world we live in.

PER/FORM calls for a «manifesto» because it is not only an endeavor which aims at describing how performance and performativity work through artistic practices and in artistic situations or institutions in the context of contemporaneity. It is also the voicing of an attitude towards art as well as towards the world itself.

PER/FORM as an event brings together things to see and things to hear. Three «Intensity Days» will present live performances, activated installations, conversations and discussions convening artists and theoreticians participating in the project. By combining acts of doing, acts of making and acts of speaking and thinking, these days will hopefully bring yet more light on what performance and performativity are, what effects they produce and to what avail. Situated in the exhibition display itself, a room is designated as the Intensity Laboratory, a place to gather, to exchange and to keep and show on an on-going basis traces of the «acts» that will have been produced during the three Intensity Days or in-between. This room can be considered as the agora at the heart of the project, a space where art and life can come together and where life issues can be dealt with through gesture and speech.

The book published on the occasion of the exhibition brings together visual essays by each participating artist. Each essay is a statement on what performance and performativity can be. Scores, drawings, documents, text, design, work together to produce different views on the question, each belonging to the particular worlds of the artists. The authors of the texts in the book look at a question from different perspectives. **Amelia Jones** deals with the important question of the material and the immaterial in performance; **José Antonio Sánchez** reflects on the tropes of performativity, action, manifestation and realization; **Jean- Pierre Cometti** discusses experience and its reevaluation through performance, while **Antonio Negri** links the political to performance in contemporaneity.

If one were searching for an entry point into the project while meandering through, one might consider it to be **Dora García's** contribution, *The Artist without Works : A Guided Tour around Nothing*. This piece deals with the immateriality that is often associated to performativity.

That which is to be done or undone is a paradigm that comes up again in *Walk The Chair*, a piece by **La Ribot**. Fifty folding chairs lay about the exhibition display. Quotations on movement are inscribed on the surface of each chair. The visitor can pick up the chair and, in order to read the texts, has to turn it around on all sides, exploring the possibilities in «reading» the words through bodily movement itself.

A similar device comes up in *Philosophical Casino*, by **Pedro Reyes**. Large dices lay about a carpet displaying quotations from Spanish philosophers throughout history. The work explores the fact of dealing with meaning in a random exploratory way.

In Waterfall (on The Economy of Action), **Adrian Dan** puts in place a device, trekking poles dispersed here and there. Volunteers will be able to venture out wherever they wish to with the poles, in the museum or in the city, photographing them here and there with their smartphones

and sending the images back to Dan, who will do a live editing and simultaneous projection of the documents he receives. Dan proposes a remix of the former artist's indexical object and the photographic process as it is digitalized in today's world.

Esther Ferrer in *Preguntas con respuestas* (Questions with Answers) proposes a number of questions to the audience, for which each member becomes a personal interlocutor for the artist. Things here are done with words in an explicit manner, revealing the hidden side of words, the non-words, or the non-space, behind the words. Here the exchange becomes the work.

In *The Viewers*, a piece put together by **Carole Douillard**, for ten to twenty «visitors» or participants, non-actors or actors as they are, presents the protagonists in a group standing in the exhibition space. The gaze is central to the piece, exhibiting the gaze, positioning it in the exhibition, turning-the-tables on other viewers, putting the act of viewing itself on display. Nevertheless, it soon becomes something else, the bodies performing as a whole, become more and more individual as minutes go by, exposing what «being» is through visuality.

In **Carey Young's** work contractual arrangements, legal texts or situations, where words play a crucial role, are often conceptually twisted in order to subvert their meaning or bring about new unconventional ones. This happens in *Declared Void II* where a wall text tells the visitor that if he stands in a designated area he agrees to be «a citizen of the United States of America».

Cevdet Erek addresses the world of work and its constrained rhythms with a sound installation called *Week*. Here space, architecture, sound and light interact with the visitor to create an in-situ and unusual experience of a familiar situation.

Grosse fatigue, a video work by **Camille Henrot**, explores the overinformation era that characterizes contemporaneity by displaying a personal archive she has accumulated over time. This work presents an encyclopedic if not plethoric view of how the world today appears through print and the moving image.

Knowledge, the way it is formed, the way it is processed and eventually historicized is ever-present in *PER/FORM*. It comes up in most of the installation works or live performances.

The Game of Power by **Brad Butler and Karen Mirza** is a situation where a group of people interact with chairs, rearranging them several times until a person is asked to identify the position of power. This process is repeated, fostering a discussion on how gestures and speech «perform» in the context of a power play and resistance to it.

In **Jennifer Allora and Guillermo Calzadilla's** video *Apotomē*, a singer sings while advancing along the shelves of a storage room in the Museum d'histoire naturelle in Paris. The remains of elephants brought over to Europe lay on those shelves and are a testament to colonial development. The deep voice resonates into the viewer's body as it attempts to create a trans-historical bond with these animals, questioning historical truth, and the effects of the passing of time.

A will to envision new perspectives on history comes up also in **Mathieu Abonnenc's** *An Italian Film (Africa Addio)*. In this performative «working through» of historical facts, the work, emaking reference to Katanga copper objects used as currency at a time corresponding to colonialism, exposes historical processes that are still affecting a contemporary global context. It mixes historical geo-politic developments together with the underpinnings of economy, the art market and of the history of cinematography.

In *An_Infinato*, **Haroon Mirza** develops a situation by installing diverse components from which an unpredictable sound emerges. Mirza chooses vintage furniture or equipment to build up his installations. In the context of these, the everyday is transformed into an active agent of perception and change. Here, as it is also the case for Cevdet Erek, knowledge is acquired by experiencing a display of expanded consciousness.

Ulla von Brandenburg's work *Die Strasse* also plunges to viewer into a sensorial experience mixing a film with a display of natural cotton and colored fabric. This proposition echoes the film which shows the frame of a house in construction in which very diverse characters evolve in a choreography inhabiting this skeleton space. Social space, the space of «being-in-common» is exercised, tested, experienced, somewhere between a thing to be and the thing that is.

Cristina Lucas, in *Mundo femenino y Mundo masculino* presents dualities in the world through two globes on which continents and oceans have been redrawn and renamed using words associated with sexual vernacular language in different regions of the world. Here also one is confronted with the perception of the other as it comes about not only through sex but also through language and the way language adapts to specific contexts and situations. This approach is further explored in the 41 minutes performance *Pantone* where several historians comment on an evolving map.

Franck Leibovici in *memos, briefs and reports –the papers*, presents a labyrinthine installation made of 35 hanging «scores» on paper on which he has mapped excerpts of the Wikileaks, made up of classified and unclassified documents. This installation is part of the Mini-operas for non-musicians. Here, a deambulation through the «spatialized» words enables an unusual reading of the texts taken from the Wikileaks.

The Body in Crisis is a work that **Falke Pisano** is also presenting in multiple variations. All converge into a quest into the meaning and history of representation as it situates itself in the locus of the body. This work points to the shifts that have affected not only the way the body has been represented through the ages, but also how performative this representation is.

In *Imagineering* **Ryan Gander** addressed himself to a publicity agency requesting that it develop a commercial that could promote imagination. How can one promote imagination, and especially how can it be done by the powers that be? Here Gander addresses not only the current state of affairs from a socio-economic perspective, but he also seems to be questioning the state of art itself in the current context of economical and social crisis.

In **Julião Sarmento's** series of simultaneous performances called *The Index*, a dozen performers, dancers, actors, or non-actors as well, play out the different roles, the different tasks where the body is exposed in terms of masculinity and femininity, showing off the complexity of relationships and of being-in-the-world.

Chiara Fumai works through sexual stereotypes, repression and representations of the body and the way they appear in different media by developing lecture-performances such as *Chiara Fumai reads Valerie Solanas* and *I did not say or mean 'warning'*.

Köken Ergun's work is based on the exploration of ceremonies and rituals through video, with a particular attention given to gesture and to the way theatricality is structured in situations such

as beauty contests, civic holiday festivities or religious endeavors. He specifically investigates marginalized communities as the Filipinos and their beauty contest in Israel or Ashura, a ceremony involving a mass-theatre production and an individual weeping ritual commemorating a battle that was detrimental to the Caferi Shiites in Turkey.

Latifa Laâbissi develops an anthropological take on modern and contemporary dance as well as she performs *Écran somnambule (Somnambulate Screen)* and *La Part du rite (The Part of the Rite)*, a take on Mary Wigman's Dance of the Sorceress. In the second one, Laâbissi herself, as though a therapist (navigating between the psyche and the body), goes about the scene moving the body, moving towels in an incessant succession of gestures which are a counterpoint to the narrative's content, a reflection on dance as meaning, and meaning as dance.

Studio Pietá: The King Kong Komplex by **Simon Fujiwara**, is a lectureperformance which comments on a video reminiscing a beach-scene photograph of his British mother in the arms of an Arab boyfriend. His narrative takes on the guise of the anthropologist, the essayist and the eroticist.

Pas de deux, by **Geneviève Cadieux**, plunges wholeheartedly into the representation of the female and the male as it transpires through gestural expression. On each one of the juxtaposed screens the feminine and the masculine bodies display their inherent distinctions in micro-gestures that accentuate differences, as well as commonalities.

What is **Roman Ondák's** claim with *Stampede?* as the counterpart to a performance he developed for a crowd engulfing itself into a museum gallery and slowly thinning itself out as the light is dimmed, this video seems to enact the «unavowable» community in another manner, performing the likes of the idea of community itself, a community without community.

Ondák's take on being-in-the-world as it echoes itself through the formation/deformation of community comes up once more in the performance *This Way, Please* in which museum guards are posted in their position throughout the museum following the chronology of their individual age. This placement thus creates an invisible line linking the individuals in the mind of the viewers and connecting the different spaces in the museum.

With this last piece, as in several others that we have come across in *PER/FORM*, we are confronted with the potentiality of acts being done «with[out] words». A discreet piece nudged against a wall, *Pilha Dicho/ Hecho* by **Angela Detanico and Rafael Lain** consists of piles of copies of the book *Cómo hacer cosas con palabras*. These are organized in piles echoing the expression Dicho/Hecho, each letter being translated into a number of copies distributed in distinct piles. Here, the materiality of «How to do things with words» concretely appears and takes on a form and a mass.

The materiality of performance also transpires in the video documenting **Héctor Zamora's** performance *Immaterial Inconsistency*. As twenty bricklayers toss around hundreds of bricks as though they were playing soccer. Gestures here are just what they are, gestures, nevertheless, the gestures seem «inconsistent» in the face of the risk involved in the task. The piece stages work itself in the context of today's workplace. By enhancing its materiality, it also points to the virtual or immaterial economy that is taking over the workplace at a fast pace.

2 Lions in Three Steps, Ines Lechleitner's work, explores the specific context of the Dos de Mayo commemorative event. It does so by asking a performer to prepare a traditional dish and observing closely the gestures, rhythms and structure associated with the «making-of». The work functions as a set of translations from one sense to the other, including the processing of personal as well as collective historical material.

Also a response to the specific situation where *PER/FORM* unfolds itself, **Sandra Johnston's** *Off the Record* takes its point of departure in Franz Kafka and his depictions of characters' gestures in *The Trial*. Johnston works with these developing sequences for choreography separate from the intentions and inner thoughts of Herr K. The performers own resistance to the ensuing «lack» of meaning, absurdities or inconstancies comes to the forefront, as she struggles to maintain the act as a manifestation and/or disclosure of being itself.

On the first floor of the museum, **Chloé Quenum** has devised an installation that inhabits the outside and inside spaces in the entrance. Contemporaneity and Iberic history mingle, and even more so when the piece is activated and citizens and visitors are invited to inhabit this space by bringing in books or aural tales in relation to the fragments of history that the ceramic tiles carry with them.

PER/FORM as a project materializes the concepts that underlay performativity as it functions through a diversity of forms. It points towards the potentiality and complexity of performance as it comes up in contemporary artistic practices. *PER/FORM* is with, as it is without, at the intersection of possibilities that remain open to an unknown.

WORKS IN THE EXHIBITION

Mathieu K. Abonnenc

An Italian Film (Africa Addio),

First Part: Copper, 2012

Video HD, 26 min

Production Pavilion, Leeds and École des Beaux-Arts de Nantes

Courtesy Marcelle Alix, Paris

Mathieu K. Abonnenc

Untitled (des corps entassés [crammed bodies]), 2012

5 bronze sticks

Fonds de dotation Famille Moulin, Paris

Jennifer Allora & Guillermo Calzadilla

Apotomē, 2012

Super 16 mm film transferred to HD, sound, 23 mn. 05 sec.

Courtesy Chantal Crousel, Paris

Ulla von Brandenburg

Die Straße, 2013

B&W film, sound, 11 mn.20 sec., fabric and wood construction

Courtesy of the artist and Art Concept, Paris, Pillar Corrias, London and Produzenten, Hamburg

Brad Butler & Karen Mirza

The Game of Power (2012-2014)

Performance

Geneviève Cadieux

Pas de Deux (diptyque), 2012

Video installation, two screens, color, no sound, 12 mn., looped, variable dimensions

Edition of 3.

Courtesy the artist and René Blouin Gallery, Montreal

Adrian Dan

Waterfall (on the economy of action) (2014)

Performative installation, participants, 6 trekking poles, smartphones, computer (tumblr website), table, chair

Angela Detanico & Rafael Lain

Pilha: Dicho/Hecho, 2014

78 books, copies of J.L.Austin's *How To Do Things with Words* in Spanish, shelf

Courtesy of the artists

Angela Detanico & Rafael Lain

Fragments, 2014

Performance with two readers (Spanish), 20 mn.

Carole Douillard

The Viewers (2013-2014)

Performance for 10/20 participants, 120 mn.

Cevdet Erek

Week, 2014

In-situ installation, 4 loudspeakers, pvc tube, hand-out brochure

Courtesy the artist

Cevdet Erek

Week (2014)

Performance, 24 cm drum, 30 mn.

Köken Ergun

Ashura (2013)

Still from the film. Colour, sound, 22 mn.

Courtesy of the artist

Esther Ferrer

"Preguntas con respuestas",

Performances de Esther Ferrer - Museo Guggenheim - Bilbao (España) - 2013

Simon Fujiwara

Studio Pietá: The King Kong Komplex (2013)

Performance lecture

Chiara Fumai

I Did not Say or Mean 'Warning' (2013-2014)

Performance

Winner of Premio Furla 2013

Courtesy of the artist, Fondazione Querini Stampalia, Fondazione Furla and A Palazzo Gallery

Chiara Fumai

Chiara Fumai reads Valerie Solanas (2013-2014)

Performance lecture

View of the performance at MUSAC Museo de Arte Contemporáneo de Castilla y León (2013)

Courtesy of the artist and MUSAC Museo de Arte Contemporáneo de Castilla y León

Ryan Gander

Imagineering, 2013

Still from the HD video, sound (English), 30 sec. Edition of 3 (+1 AP)

Courtesy of the artist and GB Agency, Paris, and Lisson Gallery, London

Dora García

The artist without works: a guided tour around nothing. Part of 'The Inadequate' installation, 2009

Podium, performer, script

Courtesy of the artist, Projecte SD, Barcelona, and Juana de Aizpuru Gallery

Camille Henrot

Grosse Fatigue, 2013

Vidéo (couleur, sonore) / Video (color, sound) 13 min

Musique originale de / Original music by Joakim

Voix / Voice by Akwetey Orraca-Tetteh

Texte écrit en collaboration avec / Text written in collaboration with Jacob Bromberg

Producteur / Producer : kamel mennour, Paris ; avec le soutien du / with the additional support of : Fonds de dotation Famille Moulin, Paris

Production: Silex Films

Film présenté dans le cadre de l'exposition / Film presented on the occasion of "Il Palazzo Enciclopedico (The Encyclopedic Palace)", 55e Biennale de Venise / 55th

Exhibition - La Biennale di Venezia, 2013

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Courtesy the artist, Silex Films and kamel mennour, Paris

Sandra Johnston

Off the Record (2014)

Performance

Courtesy of the artist

Latifa Laâbissi

Écran somnambule [Somnambulate Screen] (2012)

Performance

Photograph and copyright Nicolas Giraud, courtesy Latifa Laâbissi

Latifa Laâbissi

La Part du rite [The Part of the Rite] (2012)

Photograph and copyright Domitille Chaudieu, courtesy Latifa Laâbissi

Ines Leichleitner

Activations, 2012

Vidéo DV PAL, 13 min 19 s

Ines Leichleitner

2 Lions in Three Steps, 2012

Performance

Franck Leibovici

memos, briefs and reports (the papers), sequence 7 evenings of poetry and other inspiring speeches

Courtesy the artist

Franck Leibovici

a mini-opera for non-musicians, 2011

Courtesy the artist

Cristina Lucas

Mundo Masculino y Mundo Femenino, 2010

Escultura: fibra de vidrio policromada, hierro y motores

Cortesía de la artista y Galería Juana de Aizpuru

Cristina Lucas

Pantone -500 +2007 (2007)

Video HD 16:9, 41 mn. Performance

Haroon Mirza

An_Infinato, 2009

Instalación: materiales diversos.

Incluye metraje de Jeremy Deller y descartes dañados de *Cycles #1* (1972/77) por Guy Sherwin.

Cortesía de Arts Council Collection, Southbank Centre

Roman Ondák

Stampede, 2011

Video, colour, silent 14 mn. 34 sec., loop

Edition 5 (+ 2 AP)

Video based on a performance commissioned by Modern Art Oxford, and supported by The Henry Moore Foundation and Outset Contemporary Art Fund

Photography by Louis-Jack Horton-Stephens

Courtesy the artist and gb agency, Paris

Roman Ondák

This Way, Please (1999)

Performance

Falke Pisano

The Body in Crisis, 2011 — 2014

Installation draft for PER/FORM at the CA2M, Mostoles, Madrid

Includes:

- *Structure for Repetition (Not Representation)* (2011)

Sculpture, 210 cm high, other dimensions variable

- *Five Blackboard Panels*, 2011

Chalk on blackboards, 8 cm x 60 cm

- *The Body in Crisis (Notes on Distance, Repetition and Representation)* (2011)

Video, 18 mn. 37 sec., B&W, sound, headphones, collection CA2M, Madrid

- *The Body in Crisis, Prints for Prison Work* (2013)

7 C-prints, 70 cm x 50 cm

- *Disordered Bodies, Fractured Minds (Private M., Patient A. & Traveller H.)* (2012)

2 unsynchronized videos : *Disorder of Composition*, 15 mn. colour, sound, and *Composition*, 11 mn. B&W, sound, headphones

Courtesy the artist and Ellen de Bruijne Projects, Amsterdam

Chloé Quenum

Tales for Saturday (2014)

Performance

Chloé Quenum

IN/OUTDOORS , 2014

Courtesy of the artist

La Ribot

Walk the chair, 2010

Performance

Pedro Reyes

Philosophical Casino, 2012/2014

Participatory installation, 5 dice, carpet, table, chair (variable dimensions)

Courtesy of the artist and Whitecapel gallery, Londen

Julião Sarmiento

The Index (2012/2014)

Photograph of the casting for *The Index* (2014)

Carey Young

By and Between (after Bernd and Hilla Becher), 2013

- Bernd & Hilla Becher, *Gasbehälter Zeche Concordia*, Oberhausen. D. 1969

1969 , B&W photographs, 30,5 cm x 39,7 cm each (framed)

- copy of *Gasbehälter Zeche Concordia*, Oberhausen. D. 1969, authorised by Hilla Becher in 2013, B&W photographs, 30,5 cm x 39,7 cm each (framed)

- wall text

Courtesy of Sammlung Migros Museum für Gegenwartskunst

Carey Young

Declared Void II, 2013

Vinyl drawing and text, dimensions variable.

Courtesy of the artist

Carey Young

Unintentional Silence, 2013

Installation

Courtesy of the artist

Héctor Zamora

Inconstância Material [Material Inconsistency], 2013

Looped films of the Sao Paulo and Istanbul performances, color, sound.

Courtesy the artist and Luciana Brito Galeria, São Paulo

CURATOR

CHANTAL PONTBRIAND

CHANTAL PONTBRIAND is a contemporary art curator and critic. She was a founder of PARACHUTE contemporary art magazine in 1975 and acted as publisher/editor until 2007, publishing 125 issues. Her work is based on the exploration of questions of globalization and artistic heterogeneity. She has curated numerous international contemporary art events: exhibitions, international festivals and international conferences, mainly in photography, video, performance, dance and multimedia installation. After curating several major performance events and festivals, she co-founded the FIND (Festival International de Nouvelle Danse), in Montreal and was president and director from 1982 to 2003. She was appointed Head of Exhibition Research and Development at Tate Modern in London in 2010 and more recently founded PONTBRIAND W.O.R.K.S. [We_Others and Myself_Research_Knowledge_Systems]. Since 2012, she is Associate Professor at the Sorbonne-Paris IV, in curatorial studies. In 2013, she received the Governor General of Canada Award for an Outstanding Contribution in the Visual and Media Arts, and in 2014, Concordia University, Montreal, will be offering her an Honorary Doctorate. Her most recent publication is *The Contemporary, The Common: Art in A Globalizing World*, Sternberg Press, 2013.

www.pontbriand-works.com

ARTIST

MATHIEU ABONNENC

B. 1977 in Guyane (French Guyana). Lives in Paris

Mathieu Abonnenc examines the reading of colonial history so carefully that sensitive issues left behind reappear. The viewer becomes aware of the loaded context that this history brings along. Abonnenc addresses the development of colonial history by pointing out the gaps in the construction of history. He is constantly investigating the causes of collective amnesia. The particularity of his historical investigation does not travel traditional routes, but is more like a journey through a variety of events that never had the chance to receive recognition in the way history was passed on in the past. In the video *An Italian Film (Africa Addio)*, his starting point are objects, which he conceptually follows back to their original context and by recirculating them through a particular process, he points out a blind spot in the construction of history. The work shows Katanga copper crosses being melted down, a project Abonnenc led when asked to do work in Leeds. Two children's voices are heard telling a story of how these copper crosses were used in the Belgian Congo like a currency, to buy a goat or sell a slave. These copper crosses were looted to Europe in order to fuel Western industrialization taking place at that same time. The very fact that the object once again loses its value and its form in the melting process that Abonnenc shows makes the object disappear just like the horrors it once referred to disappeared in the gaps of History.

JENNIFER ALLORA & GUILLERMO CALZADILLA

Jennifer Allora (B. 1974, Philadelphia, USA)

Guillermo Calzadilla (B. 1971, Havana, CUBA)

Apotomē takes as a starting point, a historic attempt, set against the backdrop of the French Revolution, of man trying to communicate and create new relations with animals held in captivity- in this case two elephants, affectionately named Hans and Parkie (or Marguerite), that arrived at the Museum of Natural History in Paris in March 1798 as spoils of war. That same year, on May 29th, a concert was performed in the Jardin de Plantes to the elephants. This experiment was organized by musicians (and not scientists), to see if human music might elicit a reaction in non-human forms of life. The very concepts of man, life, & nature and the boundaries between them as defined by relations to war, captivity, slavery, and other forms of social and political domination and control emerged in this period. Added to this mix is the question of music, as a possible inter-species metalanguage- a proto-linguistic, nonsymbolic and affective trans-human mode of communication whose basis is biological and evolutionary. *Apotomē* is centered on the bone remains of the two elephants, currently in the Zooteque- a vast subterranean storage facility housing thousands of animal specimens. In a parallel research, the artists came across vocalist Tim Storms, a man with extraordinary vocal gifts. He has the world's deepest voice. It can reach notes as low as G-7 (0.189Hz). That's a remarkable 8 octaves below the lowest G on a piano. So low, in fact, that only animals as large as elephants are able to hear them. *Apotomē* is an experiment of another kind, involving Tim Storms singing to the elephant remains in his unique vocal range, songs from that original concert such as: "Iphigénie en Tauride" (1779) by Christoph Willibald Gluck; "O ma tendre musette" by Pierre Alexandre Monsigny; to the Revolutionary anthem "Ça ira", among others. The film is titled *Apotomē*, an archaic greek word referring to an arithmetical division of musical sound by the Pythagoreans.

An interval of a semitone in the Pythagorean scale that is slightly greater than half, this arithmetical musical ratio, doesn't lack in exactitude, on the contrary, its quite precise. It's an excess of human sensation. The normal voice cannot produce it, nor can the ear detect it. Apotomē is an irrational remainder or residue, literally meaning "what's cut off".

KAREN MIRZA & BRAD BUTLER

B. 1970 and 1973 respectively (England). Live in London (England)

The multi-disciplinary practice of Karen Mirza and Brad Butler confronts expectations for social participation and collaboration. Their work forms as a critique of neo-liberal working life and its politics of power. For many years, the duo has used various iterations of film and photographic mediums to speak to urgent social conditions and reflect on pervasive everyday realities. In 2004, Mirza and Butler formed no.w.here, an artist-run organization that combines film production with critical dialogue about contemporary image making. Their more recent work takes the form of actions that challenge the traditional roles of artist as producer and audience as recipient, activating a collective process of inquiry entitled the *Museum of Non-Participation*. The artists assert that "nonparticipation", rather than a position of negation or denial, is a powerful state to speak from. For the performance work *The Game of Power* (2014), Mirza and Butler hand authorship over to participants to demonstrate through arrangements of objects and the positioning of the body a relationship to power. The work is inspired by an exercise from Augusto Boal's *Games for Actors and Non-Actors*, which analyses the movement and gestural use of the body and speech for the purpose of resistance. Inviting staff and visitors to play the "game," a forum is opened up for localized power-relations to be attended to and potentially destabilized.

GENEVIÈVE CADIEUX

B. 1955 in Montreal (Canada). Lives in Montreal (Canada)

In the double-screen video installation *Pas de deux*, a man and a woman each occupy their own space. They are gesturing with their hands, arms and sometimes, entire body. These gestures make no clear references to common language or any other recognizable meaning. The young man's gesture come from his practice of Kata, a sequence of coded movements that represent the phases of combat. The choreographer Benoît Lachambre worked with Cadieux to orchestrate this double choreography where the woman's gestures (an actress and Cadieux's sister) contrast with those of the young man (Cadieux's nephew, and an adept of karateka). The lack of obvious or familiar references connected to the gestures is doubled-up by with the indigo blue background. It is a projection-screen where anything thinkable can be projected during the editing of recorded material. Cadieux's choice to use this neutral background emphasizes the fact that no interpretation is imposed on the movements being shown. Both protagonists interact in a completely different way with their respective spaces, at a distance with the other. Still, the will to communicate transpires in these gestural efforts, an echo to human relationships and love. Maurice Blanchot's "community of lovers" comes to mind, as we observe this minimalist yet conceptually and emotionally powerful *mise-en-scène*.

ADRIAN DAN

B. 1985 in Constanta (Romania). Lives in Paris (France)

The structure and formal organization that characterizes Adrian Dan's aesthetic approach is paradoxically opposed to any notion of hierarchy. Disrupting habits related to the landscape of digital photography, Dan questions the myth of photographic transparency and purported democracy through using the very tools of visual media, such as digital photography and computer-generated graphics. In doing so he opens up relations and correspondences between physical and virtual conduits, past and present. These dialogues challenge value systems—between materiality and immateriality, depth and flatness—and through deconstructive and re-contextualising strategies test preconceptions for the image to intervene in the politics of space.

Dan's works often depart from theoretical, literary and artistic references. The motif of the tableau vivant is one way to consider his large-scale photographic installations, although his scenes do not ascribe to any particular story. Similarly, *Waterfall on the economy of action* (2014) takes photography as a tool to activate a context without predisposition. Equipped with smartphones and a trekking pole, a group of unusual suspects will be invited to roam the museum and the city and send back images to the artist, who will perform a real-time publishing of the accumulating archive online. The only condition: every image recorded has to include the trekking pole—ode to artist André Cadere's wooden poles used as a marker for mapping space and destabilizing exhibition contexts.

ANGELA DETANICO & RAFAEL LAIN

The transability of objects in society (material as well as immaterial ones such as language itself) into visual or aural formations is analyzed by the artistic practice of Angela Detanico and Rafaël Lain. Their work has a heavy semiotic influence, as it analyses the way symbols in language work as for example in their body of work titled *Pilha*. The Portuguese word for pile refers to the form in which words are converted in objects. Detanico and Lain create a system in which they communicate image and sign in a way that is not settled by conventions. The creation of a new alphabet taking an amount of objects corresponding with a certain letter results in a curious rhythm where every letter of the word has another height. The choice of objects is different every time *Pilha* is constructed, but every time they are all seemingly identical. The every day objects are related to the place where the exhibition takes place. In the last version of *Pilha*, a total amount of 78 books are used to write the two Spanish words for said and done. Dicho and hecho are translated in examples of J.L. Austin's *How to do things with words*: an important departing point for the exhibition *PER/FORM: How to do things [with]out words* at the CA2M. Copies of the translated version of the book in Spanish functions as the materialized body of the two words hecho and dicho. Departing from these two words (to say, and To do), the apparatus put in place has the effect of a semiotic mirror. A book, a material quantity that consists of words, speaking of the actions words can undertake, is used to write and construct two words that refer to doing and saying. This combination of the real and the word ends up making "perfect" sense.

CAROLE DOUILLARD

Born in 1971. Lives and works in Nantes

Carole Douillard is an artist who is interested in the body as a sculpture. Her work investigates social contexts where she experiments displaying bodily presence with an audience. In the performance, *The Viewers* she introduces a group of people in the exhibition space who intensely look back at the spectator over a long period of time. The group is actually perceived as any other piece in the exhibition display. The proponents involved in the piece are not speaking nor moving, sculptural in that sense, but they do activate any gaze that falls upon them. The established relationship where power is completely endowed to the audience is rewritten because the 'artwork' here has an equal ability (and opportunity) to look, and be the agent of that look. This way, the gaze of the audience and the that of the actors are captured in an infinite circle, searching out for interactions at hand. The piece calls upon a redefinition of spectatorship and of the relationship between an object that is looked at and the agent that is actually performing the 'looking'. A clear link to J.L. Austin's ideas on performativity can be established here. Words that work and actually express that they are doing so rather than being just constative, make us think that Douillard's piece works in a similar active way.

CEVDET EREK

Born in 1974. Lives and works in Istanbul

Cevdet Erek's *Week* is a sound installation that reflects how human activity is processed by the body. Trained as an architect, Erek has a particular sensitivity to space, and through the use of sound, he attempts to deal with the particular resonance of space, through site-specific works. The loudspeaker systems that he installs in the midst of a room finds an echo in the way he deals with the space in an almost archeological way. In the case of the installation at the CA2M, he has decided to pierce the false wall that hides the glass façade of the building, letting in the daylight, or, as it is, the gradual cycles of night and day. Seven holes are pierced, corresponding to the seven days of the calendar week. Also concerned with a measurement of processes, the rhythms of the sounds emitted by the loudspeakers echo the week, distinguishing the workdays and the weekend cycles, thus creating what the artist calls "sonic-timelines".

The sound permeates the body of the museum visitor as he walks around the room, also being sensitized by the light environment of that particular moment in the day. Through this apparatus, Erek investigates social structures and the way the body is regulated by society, work or leisure. In fact, this installation could make one think of a night-club situation in reverse, one where time would be suspended with a critical distance introduced by rearranging the disco's components, and freeing them of their numbing effect. Erek is interested in a reevaluation of systems of representation by providing and rearranging elements of the quotidian world through a process of equivalences and translations. He addresses the body of the visitor through a conceptual process that is physically experienced.

KÖKEN ERGUN

B. 1976 Istanbul (Turkey). Lives in Berlin (Germany) and Istanbul (Turkey)

Köken Ergun's work in video examines the politics and poetics of contemporary rituals and convey personal relationship to community formation and identity construction. After studying acting and working with the American theatre director, Robert Wilson, Ergun began to film performances orchestrated and already enacted by minority communities. The recording of these

public happenings. intend on showing the unhampered, transformative power of social action; not to educate as much as to reveal the processes of identity construction and to point to the limitations of representation. Although the rituals captured by Ergun's camera are in focus, the wider frame of this artist's work responds to a changing multicultural, urban landscape where difference is both accommodated for and silenced. In often filming subjects related to his own Turkish identity, the counter-ethnography of Ergun's approach intimately places strain on images and words to document a living culture and instead produces a "structure of feeling." As Ergun says: "My work is not finally about rituals. It is first about people. It is about large groups of people and about how they do things, socially. My work is a journey away from the self to the group." In witnessing the community formations in the Köken Ergun's works, we as viewers also come together through a shared act to reflect on the empowerment that comes from taking on a role to play.

ESTHER FERRER

Born in San Sebastián (Spain) 1937. Lives and works in France

Esther Ferrer has become a true icon in performance, not only because of she was a member of the group ZAJ in Spain from 1967 until 1996, but also because her individual performances became part of the formation of a Spanish voice for feminism and freedom of speech. The individual performances go back to the very basics of being human. Using her own body as a tool to communicate essential notions of existence and awareness of being, she manages to turn a simple action into a complex reflection on society. In the sixties and seventies, when the international movement Fluxus became more and more present in the rest of the world, Esther Ferrer and the other members of the ZAJ group closely in touch with the movement. *Preguntas con respuestas* is emblematic of the way Ferrer works. A simple set of questions guides the process. One of these could be "do you agree with the current political situation?". In a minimal setting, Ferrer faces the audience and asks each one of these questions directed at the public. Answers come, but are not allowed to last more than one minute. The process goes on until all the questions have been asked. Through simple means and conceptual devices, Ferrer's work, which also spans photography, installation and other forms, encourages consciousness-raising and the development of different perspectives on the world.

CHIARA FUMAI

B. 1978 in Rome (Italy). Lives in Brussels (Belgium) and Milan (Italy)

The performance practice of Chiara Fumai connects to the tradition of female psychics, who in channeling different voices often create disturbances in a space of gathering. Her own voice is a powerful tool that the artist instrumentalises to grapple with radical feminism, media culture, language and repression—not without a sense of irony. The speech act becomes a site to inform and entertain the unsettling of symbolic codes and representations. Fumai will present two performances in *Per/Form: Chiara Fumai Reads Valerie Solanas* (2012) based on the 1994 campaign speech by the controversial Italian politician, Silvio Berlusconi. Throughout the performance, images become a significant display strategy referencing Berlusconi's theatrical use of the screen as weapon. While the text read is a strong statement, featuring excerpts from S.C.U.M. Manifesto (Society for Cutting Up Men) written in 1967 by Valerie Solanas, the writer who shot Andy Warhol. The accompanying performance, *I Did Not Say or Mean 'Warning'* (2013) is a lecture adaptation of a guided tour the artist previously performed through the Renaissance art collection of the Querini Stampalia museum in Venice. The tour speaks to the female presences portrayed in the paintings, with the delivery often interrupted by a terrorist message from an anonymous feminist in the 1970s. The violence of the statement is so extreme that Fumai resolves to perform it in sign language only.

RYAN GANDER

B. 1976 in Chester (United Kingdom). Lives in London

Ryan Gander is fascinated by daily life and with a great eye for detail he shares this fascination when exhibiting his work. By introducing common aspects of our daily experience into a museum-context, he is asking to take a closer look. Gander is constantly reformatting the mindset that decides how we perceive our everyday reality. His works, based on everyday objects and phenomena, can even take the form a television commercial, as is the case *In Imagineering* shown here. The video has all the characteristics of a thirty-seconds commercial TV spot. Gander contracted a publicity agency to respond to his idea of making a video that could look as though it would have been commissioned by a governmental Department of Work, Work, Retirement and Innovation. The viewer is faced with the perfect ethereal aesthetics often used for TV-spots. It is easy and relaxing to see, nothing alarming if it would be broadcasted after the eight o'clock news or during a commercial break. The fact that the video is situated in a different context than domestic viewing succeeds in activating the viewer's awareness that a more critical stance on life is sometimes needed. Using a subtle mix of fact and fiction, the ordinary and the extraordinary, Gander's work reveals the simple beauties of life, but it also engages a critical reflection on expectations versus what everyday life has to offer, without any deterministic objectives.

SIMON FUJIWARA

B. 1982 in London (England). Lives in Berlin (Germany)

Simon Fujiwara spins relations to his own biography and family history to muse on the workings of memory and identity construction. He narrates these dramas through multiple roles and guises, that of the anthropologist, the essayist, the eroticist. With the resulting self-tailored fictions weaving together the intimacy of personal anecdote with an awareness to universalizing narratives.

In this most recent film work, *Studio Pietà (King Kong Komplex)* (2013) stereotyping, inchoate sexuality, and the faulty rewiring of memory shortcuts into a study on self-identity. The narrative forms as a detective-like enquiry into the attempt to re-stage a photograph remembered from childhood, picturing his bikini-clad British mother held in the arms of a former Lebanese boyfriend. In what starts out as a seemingly simple reconstruction, the film develops as a commentary on the historical and still-present occidental repression of desire in the face of fear—identity of the other is a shimmering self-reflection and role playing continuously recalibrates as recorded rehearsals. In the end, the work knowingly captures the inevitable inconclusiveness and absurdity of recreating a missing picture, while its basis in familiarity grants the artist license to broach difficult political, social and moral issues without presupposing any kind of authority to touch on such matters. As the artist responds, "To question myself was the only option."

DORA GARCÍA

Born in 1965. Lives and works in Barcelona

An artist without works: a guided tour around nothing consists of a guided tour in the museum, about an artist that refuses to produce anything. The tour-guide speaks about this artist but at the same time is not informing the visitors about anything. The public is left empty-handed because all materiality seems to be evacuated from the situation. What will happen if the supposedly active element, the work of the artist, is eliminated from the formula? It works like

a chemistry experiment where the active element in a substance comes to be known only by eliminating every other element. What will happen to the elements that are left: the museum as context, the expectations of the public, the verdict afterwards, and other unwritten rules of contemporary art?

All of a sudden, these invisible elements become visible and are horizontally placed without an artwork that could distract the attention, exactly because the artist never presented it. An uneasy feeling fills the empty space where the absence of art rules.

CAMILLE HENROT

B. 1978 in Paris (France). Lives in Paris (France) and New York (USA)

Camille Henrot researches in an intuitive way all kinds of aspects of the world that surround us with an anthropological eye. At the same time she examines the processes that lie underneath artistic creation. The result is a very honest and transparent presentation of her investigation that she calls 'an intuitive way of unfolding knowledge'. She is constantly searching for the essence of a concept or an object in order to create a new universe where these can exist. The formal tools she uses to do this, all belong to our contemporary experience. Video concerts in collaboration with DJ's, animated movies and sculpture exists both as art and architecture. Camille Henrot shares her fascination for old and modern myths in the video *Grosse Fatigue*. This work is an attempt to tell the many stories about the creation of the universe. An overload of images that suppress one another is doubled-up by a musical beat and a spoken poem where different truths (scientific, religious, hermitic and oral) about the beginning of the universe come forth. The work has a seemingly unending character that corresponds to the excess and saturation of information facing us today. The compilation of these different incarnations of knowledge produce a schizophrenic feeling that simply seems to be saying that there is no objective truth.

SANDRA JOHNSTON

B. 1968 in County Down (Northern Ireland). Lives in County Down (Northern Ireland)

Sandra Johnston's performances are non-verbal, site-responsive minings into the geographic and psychological sensitivities of place. Her research often raises issues about the approaches taken in the aftermath of trauma, particularly testimony and acts of commemoration—potent concerns related to being brought up in Northern Ireland during the sectarian warfare of "The Troubles." Dedicated to questions of how memory functions and takes form or conversely becomes silenced and internalised, Johnston performs the body in correspondence with latent histories, elemental conditions, and the behaviour of others found in a site. For Madrid, she says: "I am developing a performance based on Kafka's text *The Trial*, a book that has fascinated me for many years for a number of reasons, not least because of the incredibly succinct and precise quality of Kafka's depictions of character gestures. I have edited into the text and extracted out only the descriptions of gestures into long chain sequences. Subsequently, I am developing this interrupted text as a direct source of choreography separate from the intentions and inner thoughts of Herr K (the principal character). In essence, the gestures are un-performable and herein lies my interest in working with the difficulty of threading the unhinged movements together and finding some form and rationale within them. This searching for a system or purpose within lost gestures links to my earlier observation works, and although Kafka's text would be there as a source material, what would evolve through the doing of the actions would be a point of resistance and a taking back of my own relationship to each action."

LATIFA LAÂBISSI

B. 1964 in Grenoble (France). Lives in Rennes (France)

Mixing genres, redefining formats, tapping an anthropological landscape of past stories, figures and voices, Latifa Laâbissi's work seeks to bring onstage socio-political perspectives. Her work exemplifies the breaking down of disciplinary barriers and draws on a wide range of elements including dance to generate discourse and compel the viewer. Distancing herself from trained movements—too distant from reality—Laâbissi has developed a movement vocabulary of gestures by extracting modernity's collapse of genres and social postures. Inspired by practices reflecting socio-political issues of their time, particularly concerned with issues of racism, prejudice towards other cultures, and fear in the circulation of people and ideas (what she names "figures of toxicity", she actively promotes the migration of forms of expression and exchange. This approach is particularly evident in a work where she addresses the work of German Expressionist dancer Mary Wigman and her *Witch Dance* (1926). Laâbissi calls her version *Écran somnambule [A Somnambulate Screen]* (2012). Part tribute to Wigman, who in a spirit similar to the visual artists of her era sought to discover movements emanating from the depths of the body, Laâbissi plunges deep inside the symbolic archaeology of the work; slowing it down and distorting it. Underscoring that for Laâbissi artistic action is the displacement of preconceptions, the transmission of knowledge, and the porosity of formats. *La Part du Rite [The Part of the Rite]* completes this dance in a collaboration with dance historian Isabelle Launay, in which the live "text" that comes up in the first part of the performance is reinterpreted in a unique environment made out of hundreds of folded white cotton towels, under which the historian recounts her narrative and with which the choreographer interacts.

LA RIBOT

B. 1962 in Madrid. Lives in Geneva

The body is constantly positioned and repositioned in La Ribot's works. She makes choreographic performances, videos or installations, that all consist in exploring the different possibilities of the body. The expansion of the definition of performance is one effect that emerges out of the work, constantly testing-out alternatives to established concepts. A La Ribot piece usually blurs the lines between the public and the performer. There is no official beginning in her performances, they usually have already started when viewers come in and intuitively find a place in the space, and sit in the position they wish. There are no chairs that indicate places for the viewers, or bodily positions they should adopt. Instead of a passive object that also creates passivity, La Ribot uses the chair as a working object, as she does in for example in *Chairs*, a work in the series of performances called *PARAdistinguidas*. In *Walk the Chair*, 50 chairs bearing several philosophers' quotes about movement written over their surfaces are to be found throughout the whole exhibition site. In order to read these quotes, one has to bend over and turn the chair upside-down and sideways. The visitor can take and move the chair to whatever other space they want, and hence activate his or her own "spectatorship". This simple action gives back the power to the viewer/spectator cum individual person over the chair instead of the chair driving the action of where and how to sit and how to watch.

INES LEICHLITNER

B. 1978 in Vienna (Austria). Lives in Berlin (Germany)

Ines Leichleitner uses a wide range of artistic mediums to investigate the sensory workings between different means of communication, rendering the correspondence between sound, image, and text illusory. Based on the operatives of translation, this work has a particular focus on non-verbal communication through the modes of sign language, acoustics, and scent. In drawing

attention to spatial factors felt yet not necessarily explainable, Leichleitner tests the possibility for bridging these ambiances across interlocutors, location, and time. In turn challenging perception as the fulfilment of preconceived images, the authenticity of automatic impulses, and what constitutes natural forms.

The ongoing project, *Sense Correspondence* (2011-) addresses questions of sensory translation in dialogue with artists, writers and scientists. Sense becomes both significance and sensation in these investigations on the interchangeability between the human senses: how each sense relates to the others and how one sensory experience can be evoked through another. Consequently, the artist explores how a certain sensory impression or motif could be translated into another context, that of her current situation or of her collaborator's. In this case, Leichleitner orchestrates a series of collective actions—including cooking a local, traditional dish—relating the museum's history to the commemoration of the Dos de Mayo uprising of 1808: A performative encounter that adds to the artist's recurring interest in dialogue as a shared and mediated experience full of ellipses.

FRANCK LEIBOVICI

Born in 1975 lives and works in Paris and New York

Franck Leibovici approaches his artworks as sensitive atmospheres where the participation of a public is crucial. In his collective performances these atmospheres are held in balance, or as he puts it: "sustained like an ecosystem" by many coordinated practices and factors. He uses the metaphor of an ecosystem that requests a body of crucial questions around the equilibrium that has to be sustained. These questions could be: 'what is required to keep an ecosystem going? What kind of care does one have to give it? How make it sustainable? How make it viable?' An important part of these answers can be found in the active exercise. According to Leibovici the exercise, whether spiritual or physical, possesses an everyday quality that is integral to an ecosystem. The intention of the metaphor is to include the (artistic) practice in the subject, and not just leave the process as a sketch that precedes the actual work. A mini-opera for non-musicians is a project that was initiated in 2008, where participation is a key aspect of the practice. It is composed of 10 sequences, each of them based on a specific system of notation (graphic scores, Laban notation, pictographic transcriptions). They are used to re-describe, through choirs, choreographies, conversations, readings or screenings, materials produced by conflicts categorized as 'Low Intensity Conflicts'. This is a military term used when soldiers are deployed in situations other than war. In the context of *Memos, Briefs and Reports - The Papers*, participants perform the musical score created from the original documents displayed on the scores hanging in the installation, in this case taken from the famous Wikileaks files.

CRISTINA LUCAS

Born in 1973 in Jaén. Lives and works in Madrid

Cristina Lucas' artistic practice is an on-going research through the unknown, the suppressed and tabooed parts of our history and society. The two globes '*Feminine World and Male World*' circle slowly around their axis, showing the map they carry generously to the public.

As perfect lovers they are synchronized, enabling a comparison between the two. Instead of one normal globe that would present the borders and names created for territories on the planet, Lucas shows two seemingly similar but different ones. The most vulgar appellations for genitals from all over the world are written on different colored countries. One globe presents the names of female genitals and the other the words for male genitals. Language is a powerful

system of conventions where the most vulgar words can tell us something about this system, exactly because they of the special position they occupy. These words do not survive through institutional acceptance, but grow organically among the common people. As Lucas' says: 'We shouldn't forget the actual word 'Vulgar' is derived from 'Vulgaris' in Latin which means 'of the common people, shared by all'. The work shows how a net of interconnected people share the same word, although their national and geographical borders might divide them and their official languages have a different name for the male and female genitals. It is a work in process, while some areas are left blank, so the words can always be added as Lucas' investigation progresses. 'These two globes,' says Lucas, 'are nothing else than the usual work of a cartographer. This is an attempt to understand and get to know things in our world that were previously hidden from our knowledge'.

HAROON MIRZA

B. 1977 in London. Lives in London

Haroon Mirza, who mostly works in installation, is a composer who is actually discomposing the object from its sound and visa versa. There are certain natural associations that make it impossible to detach the taste from a certain kind of food with its formal characteristics; in this sense sound and object are even more united. An interesting hypothesis emerges: 'What happens when a sound is completely autonomous?' Mirza strips down an object by isolating it from the possible connotations and references to a certain time and place it might evoke. He works like a surgeon opening up every layer of the sound and object in order to find out where their meanings overlap and where the culture of visuality and that of aurality could meet and shares this experiment with the audience. He does not present a conclusion or answer to this unending quest. Viewers are made aware of what meanings a specific object may have in their minds. A live translation is offered through the emergence of a sound environment created by linking objects together in space. *In Ad Infinito*, Domestic objects, sound equipment, a video monitor, a projector and a screen are assembled together with film footage from 'Memory Bucket' (2003) by Jeremy Deller and damaged off-cuts from 'Cycles 1 (1972/77)' by Guy Sherwin. New information that is sensorial, and the everyday is transformed into an active agent of perception and change. The references included to Guy Sherwin's film, made at the time when art-making was shifting away from modernist concerns, not only points to the multi-sensorial perceptual and cognitive research it encompassed. In its reference to circuitry, it redoubles Mirza's approach in building unusual situations between disparate elements, together with references to artists he feels in affinity with.

ROMAN ONDÁK

Born in 1966 in Žilina. Lives and works in Bratislava (Slovakia).

Roman Ondák challenges the fine line between reality and art. The museum, gallery or biennale is a charged context full of unwritten rules, and this is exactly the space where Ondák's works operate. With extreme subtleness, Ondák rewrites these rules by introducing the everyday reality in his artworks and visa versa. In this way he constantly questions the borders that usually separate an artwork from reality. For example, in the performance *Stampede*, recorded on video, an empty room fills up slowly as the light is dimmed and a crowd slowly gathers until it disperses itself. Here as is often the case, Ondák reveals social and cultural structures by disclosing them in an unpretentious innocent way.

In the performance *This Way, Please*, Ondák simply rearranges the guards in the museum space by order of their age. When entering the museum the visitor will see the youngest guard, and

gradually will pass by older guards until at the end of the visit, he or she will find the oldest guard present that day. The guards could be actors, regular guards or even a mix of actors and professionals. The institutional assumption that guards are part of the museum, but not of the artwork on display is questioned. Only the visitor who questions everything, in and outside the museum, can be aware of the subtle shifts behind the work.

FALKE PISANO

Born in 1978. Lives and works in Berlin

Falke Pisano's *The Body in Crisis* is a work based upon an on-going investigation on how the body finds itself in a position of transition in six different historical moments of crisis. In a sculptural device in which the visitor circulates, Pisano is not attempting to guide the visitor in any precise manner. Instead, the device actually becomes an interesting obstacle, which enables one to explore the different ways the body has been of represented in critical moments of history. For example, the year 1915 is investigated, a year when the first case of shell shock was reported from the trenches in France, and the year 1984, when the USA's first privatized prison was opened in Houston. The rendering of Pisano's investigation around these moments implies an increased great awareness of the power of representation. Through the complex apparatus displayed in the installation, involving several forms and mediums, she pulls the attention to that which remains unknown, the non-present and the concealed. Pisano says: 'Representation recreates the presence of something that is not there – if what is to be represented were there, there would be no need to represent it'. By examining the obvious every-day presentation of historical facts, Falke Pisano stimulates the development of a critical view on historical moments where the body occupied a central position in the transformation of discursive knowledge.

CHLOÉ QUENUM

B. 1983 in Paris (France). Lives in Paris (France)

Chloé Quenum repurposes the function and design of objects and materials to reflect on the circulation of knowledge. There is an aesthetic composure to her works that is aware of art historical legacies and a relationship to the reproductive implications of the photographic and by extension its discourse and distribution. Furthermore, Quenum's sculptural adaptations are attuned to our ever-increasing relations to the world as an image surface and information as fragmentary and fleeting. Context-responsive, Quenum's installations of thoughtfully arranged objects call on the body to take time and negotiate various surfaces that both alleviate and exasperate the feeling of alienation from manufacturing processes and indeed manual labor. For this exhibition, at the entry to the museum, furniture and display units and holders for information—identifying more with an outdoor scene—are designed around a tiled, elevated floor surface for the viewer to conceptually navigate. In the display frames, she encases azulejos, traditional floor and wall tiles: protective, decorative, multiple, and replete with stories. As a proposal to view image-forms at another orientation and within a situation of transition and pause—readying oneself for the world outside the museum or that within—the work becomes a question of how knowledge is experienced. Quenum's sculptural scenes of dislocated and fragmentary forms re-present known functions and use create a liberated site and source for other kinds of unexpected understandings of a designed environment.

PEDRO REYES

Born in 1972. Lives and works in Mexico City

Pedro Reyes' work takes place in social space. He provides possible physical tools in order to overcome particular crises by increasing individual and collective degrees of agency. The invisible geometry that underlies our personal relationships takes up into tangible form. The work is always an attempt to have an effect on society, on common ideas and situations, but also on individual ways of thinking and behaving. *The Philosophical Casino* is one of the therapies of his larger Sanatorium piece, an initiative similar in structure to that of a Western hospital, but based upon all different kinds of healing. His therapists are guiding the visitors of the Sanatorium when they subscribe to or take part in different therapies. One of them is the *Philosophical Casino*. Five big polyhedral dice are placed on a carpet, on each side a different quote from a philosopher. Following the place in which they are exhibited, the dice carry quotes from XXth Century Philosophers, IXh Century Philosophers, Greek Philosophers, Eastern Philosophers and Spanish Philosophers.

When a participant of the game-like therapy decide to throw a dice, he must do so by thinking first of a question. It will be answered the moment the dice stops moving, showing up a quote in particular. The geometrical object functions like an oracle that can be interpreted by its user. It shows the potential and varied possibilities interpretation beholds. The process also demonstrates how the same sentences by famous philosophers will be interpreted in a different way each time they are consulted.

JULIÃO SARMENTO

B. 1948 in Lisbon (Portugal). Lives in Estoril (Portugal)

Julião Sarmento has established a variously rendered, visual vocabulary for articulating the contradictions of desire. As a critique of the male gaze, voyeurism is enacted and its repressive violence uncomfortably projected into the viewing space. Appropriated archetypes, gender relations, and figures from classical texts are revived by Sarmento's aesthetics that challenge intimate memories, to get under the skin so to speak. An avid reader who trained as an architect, he fuses the literary with the structural, often incorporating aspects of an architectural setting. This layering of intuited sensation with acquired knowledge leads to the element of surprise, for both the viewer and the artist himself. Who, in being fascinated with the transgression of boundaries, illuminates on the dichotomies of spirituality and eroticism, sexuality and morality, speech and dialogue. Within the CA2M building, eight simultaneous performances based on engrained social codes will be performed from a catalogue of movement and behaviour named *The Index*. Each explores through simple manners destabilizing states of convention, sometimes as a single one-off gesture, sometimes as a non-stop, relentless action. All with a touch of theatre integrated within an existing social space. Together, the vignettes show men and women undertaking deceptively simple actions to look at the complexity of interpersonal relations, the instability of desire and the impossibility of ever fully portraying it.

ULLA VON BRANDENBURG

B. 1974 in Kalsruhe (Germany). Lives in Paris (France)

Ulla von Brandenburg inventively claims the world to be a stage and orchestrates cinematic-installations where assumptions on the roles we play and our understanding of time are suspen

ded. Referencing cultural and historical texts as well as conventions of representation, the narratives Brandenburg constructs are quests for human truth, made knowingly. She reminds us of the complex continuum between what has been, the present now, and what is to come through “mixing up centuries,” as she says. Compelled by the cinematic trope of building up anticipation, Brandenburg’s use of visual and verbal language never fulfils expectations of storytelling instead collapses illusion and reality, subject and object into the very “real” present-time of experience, similar to the emotive workings of song that she often employs. While her richly textured mise en scenes are based on an encounter with a film, certain elements from this otherworld spill out and enter the space to manifest physically. The curtain being a significant and repeated device used as a threshold between states of consciousness and the realm of the imagination, where communication often takes place on a pre-linguistic level. Recalling Alice in Wonderland, in one single shot, the film *Die Straße* (2013) tracks the journey of a protagonist who “on the road” encounters multiple characters performing enigmatic rituals, codes, and songs. The site-specific installation that houses the film complete with colored curtains, mirrors the main character by calling on the viewer to freely navigate through the construction that not only foreshadows the film’s content but also cunningly plays with notions of stage and scene, symbol and gesture. The work becomes a proposition for the viewer to embody cinema and to question what role do they play and what could they be?

CAREY YOUNG

B. 1970 in Lusaka (Zambia). Lives in London (United Kingdom)

The work of Carey Young activates language, the body, and individual agency to comment on the pervasive infiltration of globalized commerce into the domains of the personal and the public, and to bring attention to the salient issue of law in this state of merger. Legal language, as a conceptual and abstract space where power, rights, and authority play out, is taken up by Young and performed as an incorporated act within the art system. Young often references conceptual art histories and restages these works to visualise issues of copyright and authorship. As seen in the work *By and Between (after Bernd and Hilla Becher)* (2013) in which an original artwork accompanied by an indistinguishable copy, with a series of words placed between, invites varied interpretations on her act of appropriation.

Other works are process-based and participatory, engaging viewers in a series of contractual relationships. For the work *Declared Void II* (2013), she collaborated with legal advisors to delineate a space in the gallery that is hypothetically outside US constitutional rights and so site for free speech—As the visitor stands inside this space, he or she declares to be a citizen of the United States. Language here is understood in sculptural terms, in which a text constructs a fictional, abstract space. While the gift of *Unintentional Silence* (2013) presents the viewer with a playful, legal bind in which even their non-words are implicated. Underlying Young’s works is an invitation that shows up legality to be a powerful yet abstract language condition, open to slippages, response and emotional registers.

HÉCTOR ZAMORA

B. 1974 in Mexico City (Mexico). Lives in Saõ Paolo (Brazil)

Héctor Zamora’s works do not simply exist, they take place, they happen. His installations and performances almost always deal with a public space through a scenario he has written. A dialogue thus starts with the surroundings he encounters. Zamora’s works articulate the problematics of weight and weightlessness. He seeks to embody their opposition in a moment of ephemerality, encompassing the undisputable consequence of the power of gravity. His works could be considered as experiments where gravity is challenged. In the performance *Material Inconsis-*

tancy, bricklayers are dispersed over a multileveled space in which they toss bricks one to the other. The performers not only throw and catch but also accompany their repetitive movements with the chanting of poetry. This is usually done by regular bricklayers while working in order to increase productivity and reduce boredom. It also happens that it creates a sense of community between them. Zamora hence takes on an ephemeral moment that is implemented in the construction of every building: the passing on of a brick from one pair of hands to another.

As a forgotten, unimportant detail that is yet so crucial in order to be able to erect any building, it is here translated into a powerful and meaningful multi-layered performance that has to do with economy, work, gesture, and human potential.

INTENSITY DAYS

22 MAR INTENSITY DAY PROGRAM 17:00 — 23:00 H.

ALL OVER AND ALL DAY

Adrian Dan *Waterfall (on the economy of action)* (2014). Interactive performative installation
Dora García *The artist without works: a guided tour around nothing* (2008). Performative installation.

La Ribot *Walk the Chair* (2010). Interactive installation

Julião Sarmiento *The Index* (2013). 8 performances

Roman Ondák *This Way, Please* (1999). Performance

SPECIFIC LOCATIONS

Pedro Reyes *Philosophical casino* (2012/2014). Interactive installation

Cevdet Ereğ *Week* (2014). Performance, installation space

Chloé Quenum *Tales for Saturday* (2014). Activation of the in-situ installation *IN/OUTDOORS*

AUDITORIUM

17:00 **Héctor Zamora** *Material Inconsistency* (2012). Film (Sao Paulo and Istanbul versions of the performance). 15 min.

18:00 **Geneviève Cadieux** and **Julião Sarmiento** Conversation with **Chantal Pontbriand**, English with simultaneous translation.

19:00 An introduction to *PER/FORM*. a discussion with **Jean-Pierre Cometti**, **La Ribot**, **Franck Leibovici**, **Chantal Pontbriand**, and **José Antonio Sánchez**, moderated by **Ferran Barenblit**. English with simultaneous translation.

20:30 **Falke Pisano** and **Carey Young**, Conversation with **Pablo Martínez**. English with simultaneous translation.

21:30 **Angela Detanico** and **Rafael Lain**, *Fragments* (2014). Performance, 20 min.

22:00 **Héctor Zamora** *Material Inconsistency* (2012). Film (Sao Paulo and Istanbul versions of the performance). 15 min.

INTENSITY LAB

Adrian Dan *Waterfall (on the economy of action)* (2014). Interactive performative installation (artist present)

21:00 The bar opens

10 MAY INTENSITY DAY PROGRAM 17:00 — 23:00 H.

ALL OVER AND ALL DAY

Adrian Dan Waterfall (*on the economy of action*) (2014). Interactive performative installation.
Dora García *The artist without works: a guided tour around nothing* (2008). Performative installation
La Ribot *Walk the Chair* (2010). Interactive installation
Roman Ondák *This Way, Please* (1999). Performance

SPECIFIC LOCATIONS

Carole Douillard *The Viewers* (2014). Performance, 120 min
Pedro Reyes *Philosophical casino* (2012/2014). Interactive installation
Chloé Quenum *Tales for Saturday* (2014). Activation of the in-situ installation *IN/OUTDOORS*

AUDITORIUM

17:00 **Cristina Lucas Pantone** (2007). Performance, 40 min., Spanish.
18:30 **F. Barenblit** and **C. Pontbriand**. Presentation of the book *PER/FORM*. English with simultaneous translation.
19:00 **Amelia Jones**, *To perform; performativity; performance... The Art and Politics of the Material Trace*. Lecture, English with simultaneous translation.
20:00 **Köken Ergun**, *Workshop around Ashura* (2013) English with simultaneous translation
22:00 **Simon Fujiwara** *Studio Pietá: King Kong Komplex* (2013). Lecture performance 60 min., English with simultaneous translation

AULA

17:00 **Chantal Pontbriand**, Curatorial workshop on *PER/FORM*, English (booking required)

INTENSITY LAB

18:00 **Ines Lechleitner**, *2 Lions in Three Steps* (2014). New performance developed in-situ in Madrid.
20:00 **Butler & Mirza**, *The Game of Power* (2012 — 2014). Interactive Performance, 60 min. English/Spanish
21:00 **Esther Ferrer**, *Preguntas con Respuestas*. Performance, Spanish
21:30 **Esther Ferrer**, Conversación con **Pablo Martinez**, Spanish

20 SEP INTENSITY DAY PROGRAM 17:00 — 23:00 H.

ALL OVER AND ALL DAY

Adrian Dan Waterfall (*on the economy of action*) (2014). Interactive performative installation.

Dora García *The artist without works: a guided tour around nothing* (2008). Performative installation

La Ribot *Walk the Chair* (2010). Interactive installation

Roman Ondák *This Way, Please* (1999). Performance

SPECIFIC LOCATIONS

Pedro Reyes *Philosophical casino* (2012/2014). Interactive installation

Franck Leibovici *mini opera for non-musicians* (2008 — 2014), participative performance

Chloé Quenum *Tales for Saturday* (2014). Activation of the in-situ installation *IN/OUTDOORS*

AUDITORIUM

17:30 **Chiara Fumai** *Chiara Fumai Reads Valerie Solanas* (2012 — 2013). Performance, 30 min., English with simultaneous translation.

20:00 **Chiara Fumai**, *I did not say or mean 'warning'* (2013). Performance, 40 min. English with simultaneous translation.

22:00 **Latifa Laâbissi** *La Part du rite (The Part of the Rite)* (2012) with Isabelle Launay. Performance. 40 min

AULA

17:00 **Agnès Dahan** A performative workshop of designed books. English (booking required)

INTENSITY LAB

17:00 **Mathieu Abonnenc** and **Latifa Laâbissi** Conversation with **Chantal Pontbriand**. English.

18:00 **Sandra Johnson** *Off the Record* (2014). New in-situ performance developed in Madrid.

19:00 **Dora Garcia**, Workshop with **Pablo Martinez**, Spanish.

21:00 **Latifa Laâbissi**, *Ecran somnambule (Somnambulate Screen)* (2012). Performance, 22 min

(*) Program subject to change

BOOK

The book published on the occasion of the exhibition brings together visual essays by each participating artist. Each essay is a statement on what performance and performativity can be. Scores, drawings, documents, text, design, work together to produce different views on the question, each belonging to the particular worlds of the artists.

The authors of the texts in the book look at a question from different perspectives. **Amelia Jones** deals with the important question of the material and the immaterial in performance; **José Antonio Sánchez** reflects on the tropes of performativity, action, manifestation and realization; **Jean- Pierre Cometti** discusses experience and its reevaluation through performance, while **Antonio Negri** links the political to performance in contemporaneity.

The book will be available to download from 10 May

IMAGES SELECTION

Downloadable at: <http://www.ca2m.org/es/prensa/acceso-profesionales>. Key request: prensa.etc@madrid.org o ca2m@madrid.org



Mathieu K. Abonnenc

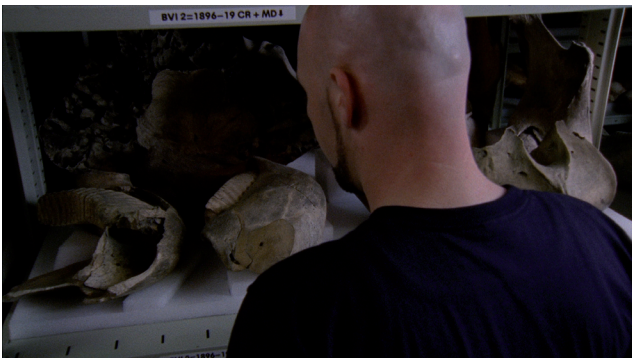
An Italian Film (Africa Addio),

First Part: Copper, 2012

Video HD, 26 min

Production Pavilion, Leeds and École des Beaux-Arts de Nantes

Courtesy Marcelle Alix, Paris



Jennifer Allora & Guillermo Calzadilla

Apotomē, 2012

Super 16 mm film transferred to HD, sound, 23 mn. 05 sec.

Courtesy Chantal Crousel, Paris



Ulla von Brandenburg

Die Straße, 2013

B&W film, sound, 11 mn.20 sec., fabric and wood construction

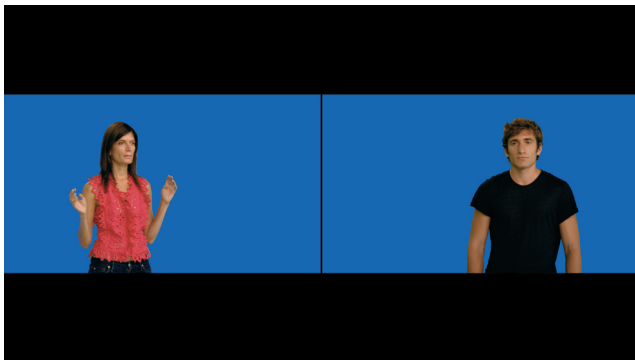
Courtesy of the artist and Art Concept, Paris, Pillar Corrias, London and Produzenten, Hamburg



Brad Butler & Karen Mirza

The Game of Power, 2012 - 2014

Performance

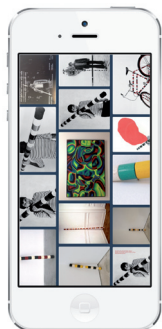


Geneviève Cadieux

Pas de Deux (diptyque), 2012

Video installation, two screens, color, no sound, 12 mn., looped, variable dimensions
Edition of 3.

Courtesy the artist and René Blouin Gallery, Montreal



Adrian Dan

Waterfall (on the economy of action), 2014

Performative installation, participants, 6 trekking poles, smartphones, computer (tumbler website), table, chair



Angela Detanico & Rafael Lain

Pilha: Dicho/Hecho, 2014

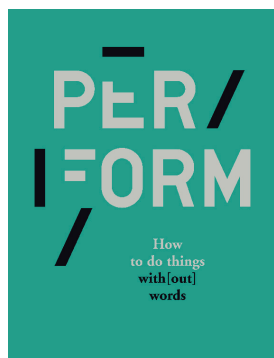
78 books, copies of J.L.Austin's How To Do Things with Words in Spanish, shelf
Courtesy of the artists



Carole Douillard

The Viewers, 2013 -2014

Performance



Agnès Dahan

Diseño portada libro PER/FORM, 2014

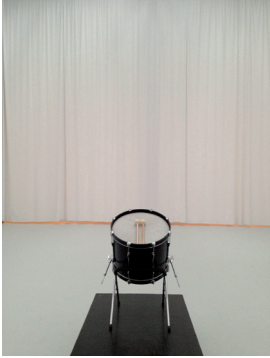
20 sep 17:00 h. Taller de diseño de libros



Cevdet Erek

Week, 2014

In-situ installation, 4 loudspeakers, pvc tube,
hand-out brochure
Courtesy the artist



Cevdet Erek

Week, 2014

Performance



Köken Ergun

Ashura, 2013

Still from the film. Colour, sound, 22 mn.
Courtsey of the artist



Esther Ferrer

Preguntas con respuestas

Performances de Esther Ferrer - Museo Guggenheim - Bilbao (España) - 2013



Simon Fujiwara

Studio Pietá: The king Kong Komplex, 2013

Book: PER/FORM, 2014



Chiara Fumai

I did not say or mean 'warning'

Winner of Premio Furla 2013

Courtesy of the artist, Fondazione Querini Stampalia, Fondazione Furla and A Palazzo Gallery



Chiara Fumai

Chiara Fumai reads Valerie Solanas

View of the performance at MUSAC Museo de Arte Contemporáneo de Castilla y León (2013)

Courtesy of the artist and MUSAC Museo de Arte Contemporáneo de Castilla y León



Ryan Gander

Imagineering, 2013

Still from the HD video, sound (English), 30 sec. Edition of 3 (+1 AP)

Courtesy of the artist and GB Agency, Paris, and Lisson Gallery, London



Dora García

The artist without works: a guided tour around nothing, 2009

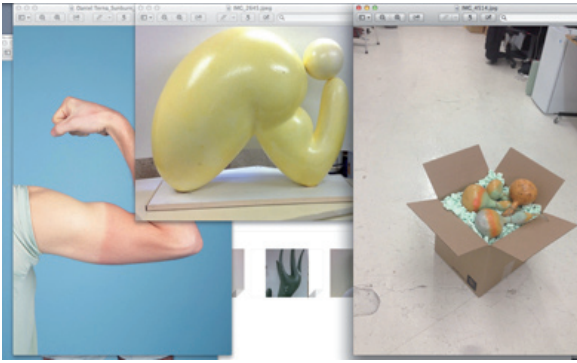
Podium, performer, script

Courtesy of the artist, Projecte SD, Barcelona, and Juana de Aizpuru Gallery



Dora García

Workshop comisariado por Guillaume



Camille Henrot

Grosse Fatigue, 2013

Gran fatiga

Vídeo instalación, 13 min

Cortesía de la artista, Silex Films y kamel mennour, París



Sandra Johnston

Off the Record, 2014

Performance

Courtesy of the artist



Latifa Laâbissi

Écran somnanbule, 2012

Performance

Photograph and copyright Nicolas Giraud, courtesy Latifa Laâbissi



Latifa Laâbissi

La Part du rite, 2012

Photograph and copyright Domitille Chaudieu, courtesy Latifa Laâbissi



Ines Lechleitner

2 Lions in Three Steps

Performance Position and Trace with Annegreet Sleurs at the opening of Objets Reposés at M_Museum, Leuven, June 7th 2012 BE



Franck Leibovici

Memos, briefs and reports (the papers), 2011
Courtesy the artist



Franck Leibovici

a mini-opera for non- musicians, 2011
Performance
Courtesy the artist



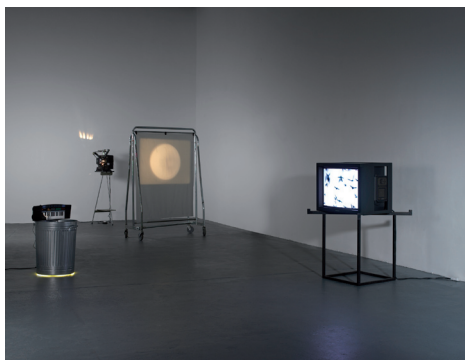
Cristina Lucas

Mundo Masculino y Mundo Femenino, 2010
Escultura: fibra de vidrio policromada, hierro
y motores
Cortesía de la artista y Galería Juana de Aizpuru



Cristina Lucas

Pantone -500+2007, 2007
Vídeo HD. Performance



Haroon Mirza

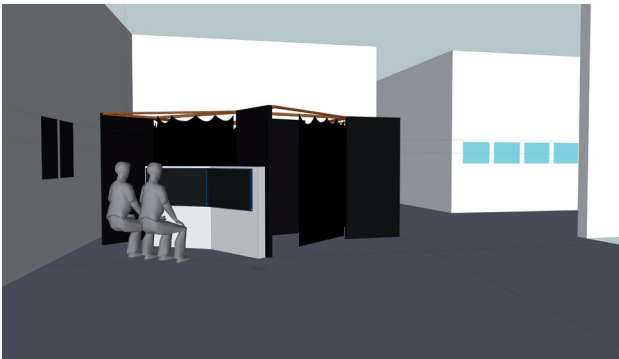
An_Infinato, 2009
Installation
Courtesy Arts Council Collection, Southbank
Centre



Roman Ondák
Stampede, 2011
Video, colour, silent 14 mn. 34 sec., loop
Edition 5 (+ 2 AP)
Courtesy the artist and gb agency, Paris



Roman Ondák
This way, Please, 1999
Performance



Falke Pisano
The body en Crisis, 2011 - 2014
Installation draft for PER/FORM at the CA2M,
Mostoles, Madrid
Courtesy the artist and Ellen de Bruijne Pro-
jects, Amsterdam



Chloé Quenum
IN/OUTDOORS, 2013
Courtesy of the artist



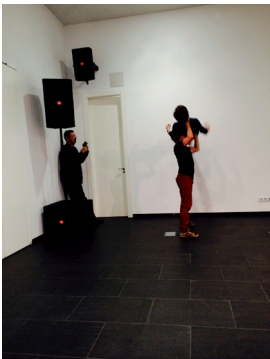
La Ribot
Walk the chair, 2010
Hayward Gallery, London (October 2010)
Photograph: Rares Donca



Chantal Pontbriand
Workshop
Courtesy Chantal Pontbriand



Pedro Reyes
Philosophical Casino, 2012/2014
Participatory installation, 5 dice, carpet, table, chair (variable dimensions)
Courtesy of the artist and Whitecapel gallery, London



Julião Sarmento
The Index, 2012 - 2014
Photograph of the casting for *The Index* (2014)



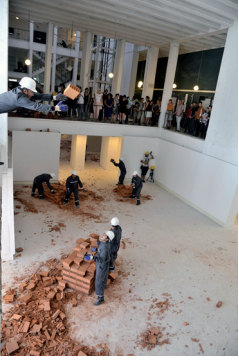
Carey Young
Unintentional Silence, 2013
Installation
Courtesy of the artist



Carey Young
By and Between (after Bernd and Hilla Becher), 2013
Courtesy of Sammlung Migros Museum für Gegenwartskunst



Carey Young
Declared Void II, 2013
Vinyl drawing and text, dimensions variable.
Courtesy of the artist



Héctor Zamora
Inconstância Material [Material Inconsistency], 2013
Inconsistencia material
Cortesía del artista y Luciana Brito Galeria,
São Paulo



**Centro de Arte Dos de Mayo
Comunidad de Madrid**

PRESS OFFICE CONTACT

prensa.etc@madrid.org

91 720 82 13 / 91 720 82 14 / 91 720 81 83