

A close-up photograph of a person's hand and forearm, showing extensive vitiligo. The skin is dark brown, with large, irregular patches of white and light brown discoloration. The hand is positioned with fingers slightly curled, and the forearm extends towards the top right of the frame. The lighting is soft, highlighting the texture of the skin and the contrast between the pigmented and depigmented areas.

ACTION HYBRIDE

presents

I Am my Body, I Am my Memory

20-21-22-23 June 2019

Officine Forte Marghera, Venezia, Italy

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(Multidisciplinary Festival of Arts)

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ACTION HYBRIDE's COLLECTIVE

Action HybrideAction Hybride is a collective of international artists, started by Francesca Sand in January 2018.

The first Action Hybride exhibition - *ANGST* - took place at La Capela in Paris from 8 - 11 March 2018 and federated its active members: *Fur Aphrodite, Maria Clark, Loredana Denicola, Louise Dumont, Barbara Kowa, Sophie Mars, Pascaline Rey, Francesca Sand, Vanda Spengler, Anne_Marie Toffolo, Elisabette Zelaya*.

Action Hybrid's main purpose is to organize exhibitions, meetings, reflections, workshops around the theme of the body and the human condition. Its orientation is defined by a Manifesto, the Social & Political Body. At its events, the collective welcomes artists and invites guests.

MANIFESTO - *Le corps social et politique*

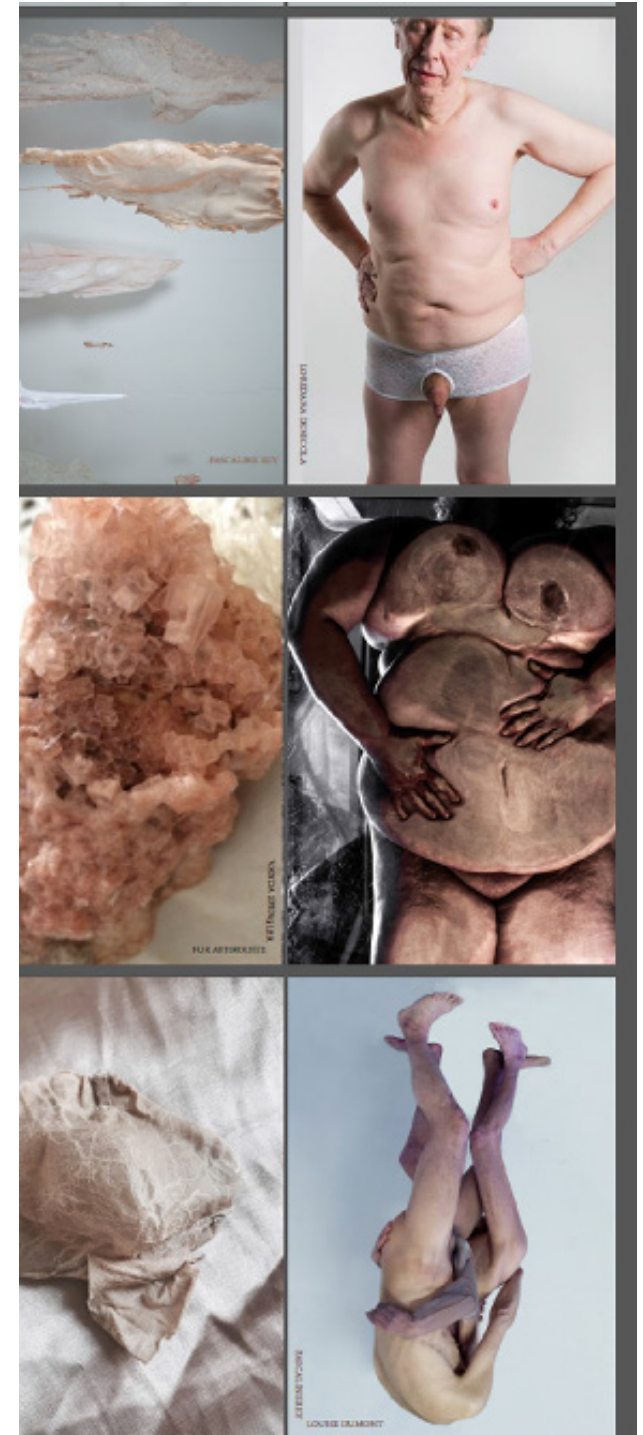
- . *Action Hybride* is a collective of artists whose members are firmly committed to the subject of the 'body'.
- . *Action Hybride* is present in all forms of artistic disciplines: from performance to photography, from painting to installation, from video to sculpture, from drawing to writing.
- . *Action Hybride* stages the body. It interrogates its limits from the practices, perspectives and visions that question the future of being and the human condition : an 'other' body, an 'after body', a 'post-human' body.
- . *Action hybride* reactivates anesthetized sensitivities. It positions itself facing the continuous aggression of a society constituted in a media spectacle, which denies 'freedom of expression'. The artwork remains a trace and the body becomes memory.
- . *Action Hybride* reacts to the stereotypical body of the mass image. It reveals the vulnerability of each one and everybody, it depicts the invisible, underexposed, fragilized body, all forms of sensibility that contemporary society obscures.
- . *Action Hybride* questions identity and its transformation. The reflected-body, the hybridization, the metamorphosed images are all possibilities that open perspectives and allow another approach to reality.
- . *Action Hybride* sees nudity as a resistance device. The skin, the veins, the blood participate in the flow of existence and of the human condition. And the naked body, the intimate or the desire support each of its artistic actions.

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Multidisciplinary Festival of Arts

Gallery: Officine Forte Marghera, Mestre (VE), ITALY

Dates: 20 - 23 June 2019

We want to create a multidisciplinary festival.

It will start from the 21st, 22nd and 23rd June from Venice and then we will love to take it to Paris, Berlin and London.

It will take place in a beautiful place - the Officine Forte Marghera, a new artistic space that will be inaugurated on the 2nd June.

"I am my body, I am my memory", 40 international artists, activists and theorists aiming to create an artistic platform, not only for displaying works of art that includes photography, paintings, installation, performances but it will also become a platform for discussion on important issues related to the human body, and mostly on how memory preserves in itself the buried memories of our suffering as a child, as fetus ... and sometimes even that one of our parents and our ancestors.

The body's memory is what remains when we have forgotten everything.

Memory starts from a scar, from a suffering body, from a sick memory, from a body that is the interstice that connects and separates from everything. Prenatal memory that exists and persists.

The fetus has memory, memories exist even after birth.

The fetus listens and learns.

The responsibility of a mother to communicate positively with her child, to create and establish a bond, since the beginning, starting inside the belly.

Memory, to know to forget: Alzheimer's patients are an example.

The memory of psychological abuses, asylums, prisoners, soldiers affected after wars experience.

The memory of the body, the wounds, the accidents, the traumas, the psychological breakdowns, collapses, the illnesses created by wrong emotions and negative thoughts, our incessant automatic unhealthy habits, the memory related to deformations before and after birth, mutilations, deadly diseases.

A question arises: Is there a memory mode that resists deletion? An indelible and, so to speak, treatable memory?

Art alone can perhaps provide a palpable answer to these questions; at least we can open discussion, we can think about it, we can share and relate.

Because if the body is represented everywhere in the contemporary imagination, and if it constitutes, like memory, a basic material for many contemporary artists, it does not show its memory but 'acts' because it embodies it.

And as much as she does not memorize any image or representation, the body's memory can only be 'erased' by the destruction of the body itself.

GALLERY

*Officine Forte Marghera
Via Forte Marghera, 30
30173, Mestre, Venezia
Italia*



Forte Marghera is the oldest of the Venetian forts, it faces directly the lagoon, it is a very suggestive place, full of history and art, periodically hosting pavilions of the Biennial of Art and Architecture, and also, laboratories of some sectors of the academy of fine arts in Venice, and many other artistic realities.

From June 2, 2018, opens a new reality in Venice: Section Workshop Forte Marghera, it is proposed with a new artistic guise for the territory, and inside we find the laboratories of five artists.

They are: Vincenzo Eulisse, Maurizio Bucca, Roberto Cannata, Ivana Galli and Rita Pierangelo those who have known with extreme humility and simplicity bring these spaces of Art back to life, they are with their vein of madness and their infinite desire and infinite trust in the future to make these places an enchantment to come, they who have traveled different, often distant, but united roads in that mysterious and "damned" aura that finds appearance and voice in art.

Art is an encounter, a fusion of energies that find the fulcrum in the action of doing, in the moment of the artist's action, in the vision of a

contribution to humanity, that knows how to be a force for change for society.

The possibility of the "Workshop Section". An artistic world, a true creative workshop that, in addition to these ateliers, offers spaces for workshops, shared workshops, and in the evocative and open exhibition space, the possibility of organizing exhibitions.

The intent is to create an art center where there can be interaction and sharing between artists and art lovers.

The space is self-managed by the artists and the exhibition is set up as an important event for the months of April and May, entering the space billboard and inserted with other projects of great artistic importance such as those of the Biennale.

Forte Marghera hosts three pavilions of the Biennale.

'I am my Body, I am my Memory'

Multidisciplinary Festival of Arts

EXHIBITION

ACTION HYBRIDE'S MEMBERS

Fur APHRODITE
Maria CLARK
Loredana DENICOLA
Louise DUMONT
Francesca SAND
Anne Marie TOFFOLO
Elisabette ZELAYA

FUR APHRODITE

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Photo - Video - Sculpture - Installation - Performance

APHRODITE FUR uses her body as a basic material and a canvas to print some sensitive topics. In her work, she declines the feminine gender through all of its aspects, in order to draw the outlines of a complex identity, involving secular & prosaic, rubbish & blessed.

She plays with stereotypes - and, even though her pictures are clad with seduction, it is to play with the codes and reveal their barriers.



Installation: DRESS

Dress of tattered salvage latex hand sewn.

Second skin, proliferation of abrasions, invasive mold, skin disease ...

This dress is the absentee who haunts us, who weighs on the present, the transgenerational.

We all carry the legacy of previous generations, we carry the wounds.

Weighing and emotionally charged, this skin is ancestral, it does not belong to me.

Organic sweetheart, this dress is that of marriages arranged to gather land, that of forced marriages, virginity takes away.

Afficher le texte des messages précédents





MARIA CLARK

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Maria Clark is a Anglo-French visual artist and performer. She lives and works in Paris. Her current research is based on the question of life process and borders on the themes of insularity, human scale, territories and body limits (man-animal, male-female, inside-outside,...).

She uses her own body as her main medium.

Her media are multiple: video, film, photo, objets, drawing, painting, writing ... Action Art and installations are also a large part of her practice.

She exhibits and performs in France and abroad since 2003 (Germany, Spain, Israel, United Arab Emirates, Italy, New Caledonia, Czech Republic) and obtains in 2013 the Art and Culture price (« Premio per la Cultura – Pentagramma d'Oro ») by the Fondazione Premio Galileo 2000 in Florence (Italy).

Working also as a life model, she founds the Coordination of the Art Models association and publishes the essay *À bras-le-corps* (plâtrière éd ., 2012), a perambulation between her posing sessions and her performative works. Her work alternates cycles between political body, epidermal, electrical body and erotic body.

LOREDANA DENICOLA

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My visual work is a process. I use photography as healing practice. It gives me the power to question everything; who I am, what I think, what I feel, my education, society & religion to name but a few. It reveals itself as a process "of knowing" yourself as both "the observer" and "the observed".

The process lived through photography becomes a personal life experience; a sort of self-analysis and at the same time, a reflexion of yourself in the mirror of humanity – as 'liberation': re – appropriation of our own power, lost through that pain that has been created by old structures, caused by fears, repressing emotions or wrong beliefs, that have damaged us, carved in our subconscious mind as forgotten ghosts.

Clearly my work represents this process, where establishing an intimate

nection with strangers, I employ photography as a mirror to reveal some repressing feelings from both subjects involved (the stranger & the photographer).

Do we like what we see?

By making myself physically and emotionally vulnerable while keeping the connection totally open, I enable people to free themselves, and to trust me with their vulnerabilities.'

What I see is a reflection of who I am.'

Can the mind free itself from habits it has cultivated, from unhelpful opinions, judgments, attitudes and values?

What is real?

Photography Documentation

Title: L'oscurità ... ma io ho una luce.



LOUISE DUMONT

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Artisan lacquerer, graduated from Ensaama, Louise Dumont works with her eye and her hands, colors and effects, depth and brilliance, sensuality and richness. If his job is to restore Asian antiquities, his photography could allude to the Japanese technique which, by sublimating the cracks of ceramics by a visible and ornamental repair using lacquer and gold powder, highlights their stories. Symbol and metaphor of resilience, the art of kintsugi invites to recognize the beauty that resides in simple, imperfect, and atypical things. Sensitive to the work of Antoine d'Agata, Berlinde de Bruyckere and Francis Bacon, the body - bare, raw - is at the heart of his photographic motif. The flesh as material and the shade to carve.

Louise Dumont scrutinizes, cuts, details, highlights epidermic particularities, which some would call imperfections; scars, cellulite, stretch marks, wrinkles, hematomas, ephelides ...

By approaching closer and / or by upsetting the original reading of the image, she likes to tend towards abstraction. Desire for the eye to be troubled, lost in a mass of tissues, muscles and fats, the organs become indefinable and the type imprecise. With her faceless bodies, creatures with clean shapes and colors, fleshy or skeletal, titanic, flexible and bruised, with opaline or golden skin, she creates a kind of universal identity, a common body in which each one can project oneself. A body with a thousand stories. The flesh laid bare, photographed, noema of the "that-has-been", also wants poetic guarantee of equality in the face of death, such a memento mori.

Rarely practiced with an open face, the self-portrait is recurrent in his work. She uses processes such as masks, makeup-camouflage, textures. This exercise is often characterized by a game of chance and metamorphoses. This alchemy between dance and strobe light - which allows us to seize the movement in flight and thus to multiply its "selves" - calculations and abandonment, spontaneity and patience, sounds like a kind of transcendence, an almost immaterial vestige of its passage earthly. Her images have been grafted onto collective exhibitions in France and abroad, notably in Paris, Berlin, Dublin and Livorno, alongside works by artists such as H.R Giger and David Lynch.





Francesca Sand ruins the 'ideal' and the 'useful' and seriously attaches to an order of things incompatible with the abundance of desire.

The obscenity that opens up the excess to the sphere of existence shows a man as a subversion in action, the 'dissolution of being' for others. Her work offers to nothing, the experience of the possibilities of a body that calculation does not bind anymore.

Therefore the body surrenders itself to a will to contest, without yielding anything on the level of experience of a greater freedom.

The body is the place of interrogation of the existence, a form of verification of the viability of liberty, to give back the body to itself means to live it in the insubordination of its possibilities and in the outrageous removal of its functions. Proof of a self-discipline that is indifferent to assignments and speculations.

FRANCESCA SAND

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<< Les invisibles du sous sol,

Anatomie froide du silence.

La chair coule dans le fleuve de la mort. C'est la solitude qui l'a ramenée là bas,

les larmes ont perdu leur visage,

Il ya des cris aiguisés au fond de la rue, une forte odeur nauséabonde efface les souvenirs d'une vie passée.

C'est le cris étouffé de l'humanité qui marche seule dans la rue baignée par la pluie nocturne.

Un homme se regarde devant le miroir chaque jour pour rattraper ce qu'il reste du flux de la vie >>

ANNE MARIE TOFFOLO

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Once upon a time, it was a night, 8'06, Connie Martin & Anne-Marie Toffolo, 2018 (France, Argentina). While the Parisians deserted the capital in full summer. Anna's cat disappears. When night falls, she leaves alone in search of her and gets lost. A mute and disturbing tale that begins between dog and wolf and continues in trompe l'oeil like a genre film, between quest, race prostration and prostration.

Anne Marie Toffolo and Connie Martin met in Paris. Both shared the summer in Paris and made an experimental horror film with two cameras. Anne Marie is french, dancer and photograph. She studied cinema in Madrid.

Connie Martin comes from Argentina. She is director of photography in France and in Argentina. She studied direction of photography in the FUC.

ELISABETTE ZELAYA

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a reward of the body, by a mortification of the body with variable geometry.

We lose weight to better take back and always consume chips of chocolate burgers, exposed en masse in the street and on our screens alongside fake healthy products, pills cuts and diet slimming programs ... we present en masse body reified and divinized by Photoshop, which exacerbate the complex for better cared for with scalpels.

Even the most beautiful woman in the world at complexes, we always have too much of that not enough of that, whereas a body is a body and all bodies have the right to expression to joy and existence and representation.

Food should not be a medicine for our mind tortured by the modern world but a fuel that allows the body to function is not a source of constant torture or a reward and a celebration for our spirit. When we are well we eat, when we go bad we eat, we do not eat anymore to live the food takes our thoughts from morning to night what will we eat today what a meal for Christmas, for birthday for Celebrate a new professional project, the aperitif weekend and the chips accompanied by some bibition.

Odors contribute to the culinary pleasure as well as the hygiene and rest of the spirit in Japan the perfume is the subject of a ceremony the incense ceremony or KODO. In this country the tradition is that only the garment is perfumed and not the body. The kimono is the body envelope that it tightly serves on multiple layers for lock up body odor. If they are combated by rigorous hygiene and daily baths, they are no less present.

Superior kimonos are never washed as they are haute couture pieces.

They are cleansed thanks to the incense. My piece, is a ritual that engages body and mind ...It talks about the link between our modern cops that are real rubbish bins to a precious ideal almost impalpable.

This is a performance where I will prepare a kimono made with scented crispy packaging with a mixture of resin and Japanese incense that will be displayed on a stand while I lie naked on the floor covered with chips or I invite visitors to eat for 10 minutes then I put the kimono that keeps both the smell of incense chips and body ... since it will be worn for one hour to soak up my sweat.



Kimono-cheap-chips ceremony

This work is born of a strange relationship an internal conflict.

On the one hand, the philosophy of the traditional Japanese way of life which imposes some discipline to the body as to the mind while aiming for balance, calm and harmony. And on the other hand our modern economic and cynical world that is actually based on maximizing profits, which goes through guilt and

ARTISTS SELECTED

Luisa AMPRIMO	Cassandra JIM
Lisa Colette BYSHEIM	MIYAKE
Joris BRANTUAS	Ouedraogo MOHAMED
Ria BREEDVELD	Joe NANASHE
Jean François BOURON	Cemre ONERTURK
Yu CAI	Anna PASZTOR
Sabrina CASIROLI	Giovanni PERUGINI
Gianluca CECCARINI	Flavia RAUS
Kristina CYAN	Marija RADOVANOVIĆ
Zeynep DAGLI	Lyu RUI
Josefina DAGORRET	Angie SAIZ
Giovanna D'AMICO	Ilaria SAVAGNO
Elisabetta DI SOPRA	Rekha SAMEER
Barbara Michelle EDELMAN	Gwen SAMPE'
Diane FENSTER	Ynin SHILLO
Virginie FOLOPPE	Sophie SCHEIFELE & Olivier SCHLUND
Julie HAHN & Jean-Baptiste BAELE	Susanne-SCHMIDT-NIELSEN
Sara KOLLER	Sylvain SOUKLAYE
Emmanuel LACOSTE	Carla TAGLIETTI
Violaine LE FUR	Darko TALESKI
Beatrice LEZZI	Ritam TALUKDAR
Hanne LINDE	Irene TONIOLO
Sophie MENUET	Flavia TRITTO
Amal MOKDED	Emmy VOOLLARD
	Tara VANTANTOUR

PRIMA DI DIMENTICARMI (Before forgetting me)

Choreographic solo that investigates the evanescence and fragility of memory. The memory, sought, re-emerged or rejected, brings the dancer here and elsewhere at the same time.

A temporary condition in which thoughts detach, escape and fall.

Performer: Luisa Amprimo

Music: Biography - Meredith Monk

Time: 6 minutes

Starting from the assumption that it is the body that perceives and that the body has its own memory, it is from the body that I wanted to develop my research.

The idea stems from the personal need to elaborate the concepts of memory and oblivion, closely related to identity, and to represent memory gaps.

The work wants to highlight therefore the fragility of what we remember to be, of how much we remember to have lived. Even the costume, which I designed and created, was chosen to make this fragility material, which is a bit transparent, light and can easily be torn.

I approached the contemporary dance with the Arearea dance company, headed by Roberto Cocconi and Marta Bevilacqua. Actually I'm working as a dancer for this company. The most recent production are: "Le Quattro Stagioni" [the four seasons] and "Le Quattro Stagioni_ from summer to autumn" choreographed by Roberto Cocconi and Marta Bevilacqua, "Dafne_per una mitologia urbana" coreographed by Marta Bevilacqua and the encore performance "Paesaggio n.1 - La cascata" choreographed by Valentina Saggin.

I also work as a dancer with choreographer Pilar Gallegos for "Transmutation" and the video performance "STEREO TIPO COSMOPOLITAN".

I took part in "Aida" and "Carmen" choreographed by Simona Bucci (Fondazione Teatro Coccia, Novara)

and "Angelo che se ne va_Udine" choreographed by Virgilio Sieni (CSS - Udine). Beside these projects, as a choreographer, I won the first prize in Video&Danza@Folkest2016 and I was selected at the Open Call for young choreographers of the FVG, debuting with the choreography "HOOK-AND-LOOP" at the FOCUS/ FORM-ART evening. As a dancer and choreographer with my performance

"Prima di dimenticare" I participated in Bolzano Danza Festival, Mitelfest Festival and Arte In Vetrina - Urban Art Festival in Udine and Grado.

LUISA AMPRIMO

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<https://www.ilsonar.it/sonar.php?lang=&id=4249>

<http://www.sedutastante.it/2019/01/21/cero-una-volta-io/>

The research has touched on the contents of some memories and their substance, sometimes distressing, others melancholy, others still happy. Recollection and oblivion are therefore states that we continually seek or reject.

In addition to research on the body and gesture, I used post-it notes as a symbol for working on this concept.

The spaces used are urban ones, basically small, but the performance aims to create continuous passages between the here and now, through contact with the audience, and the past with its infinite other places: the performer therefore seems to be no longer present, even for a moment.



LISA COLETTE BYSHEYM

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*A sensing entity harbouring memories
in flesh in mind
sensing the forgotten within
through a landscape of the past
knowing body living body
body reflections
a more felt than known recollection
forming our present reaction
choosing what we want to remember
then gone dissolved
fragmented memories Body remembers*



Our bodies act as an archive, the home in which we store all that is within us, a collection of past personal experiences. Memories are more than information; they are the feelings, emotions, and sensations of our life stories. Through our bodies, we connect, contain, remember and remake stories, creating narratives and meaning for ourselves and others.

Ekko II moves through the unknown and forgoes details in our memories, exploring what experiences form us and how we understand who we are. How does the body retain the details that the mind has forgotten?

CONCEPT:

Ekko II takes form as a structured dance improvisation, using the notion of live research as a form to investigate the physical states that can be triggered through memory recall. The aim of the solo is to explore the forgotten details in specific memories. In this state of searching and attempting to recall memory, the goal is to investigate what arises in the reaction to the sensations/emotions that fill the body. How can forgotten details of the past shape our instinctive reactions in

the present? This searching and remembering of past life events is a source for the choreography and text. The movement material, the sound and text are interconnected and come together in real-time.

The body is a source for the sound score—highlighting, amplifying and in contrast to the physical form of the improvisation and text.

We choose what we want to remember, when everything else has been dismissed or forgoes.

Our memories are inaccurate, possibly even false, yet we rely on them. Ekko II explores different elements of memory and focuses on memory errors, gaps in memory and their effect on the perception of our past.

The memories we consider to be our own and the ones we might have borrowed from elsewhere are only fragments, which evolve, change in shape and appearance or sometimes disappear altogether.

Ekko II, a solo dance performance

JORIS BRANTUAS

Performance: The Origin of the world

Born in 1978, lives in Nimes, France



RIA BREEDVELD

Instagram: @riabreedveldwork

In my work, words and sentences themselves often form the image, but they can also be an addition to an object or existing image.

My art is inspired by books and movies, my imagination, personal thoughts and events from my own life.

My works are not always just esthetically pleasing, it's often thoughtprovoking and all there as a result, my messages are confronting, up close and personal, inviting the spectators own thoughts and quizzing their imagination.

I do not shy from anything: selfmockery, sarcasm, humor or pain.



2018, lightbox, 22 x 30 x 6 cm (working on batteries)

This is one of my graduation objects , inspired by diagnosed sickness in my body and my will to survive/overcome it.



Jean-Francois BOURON

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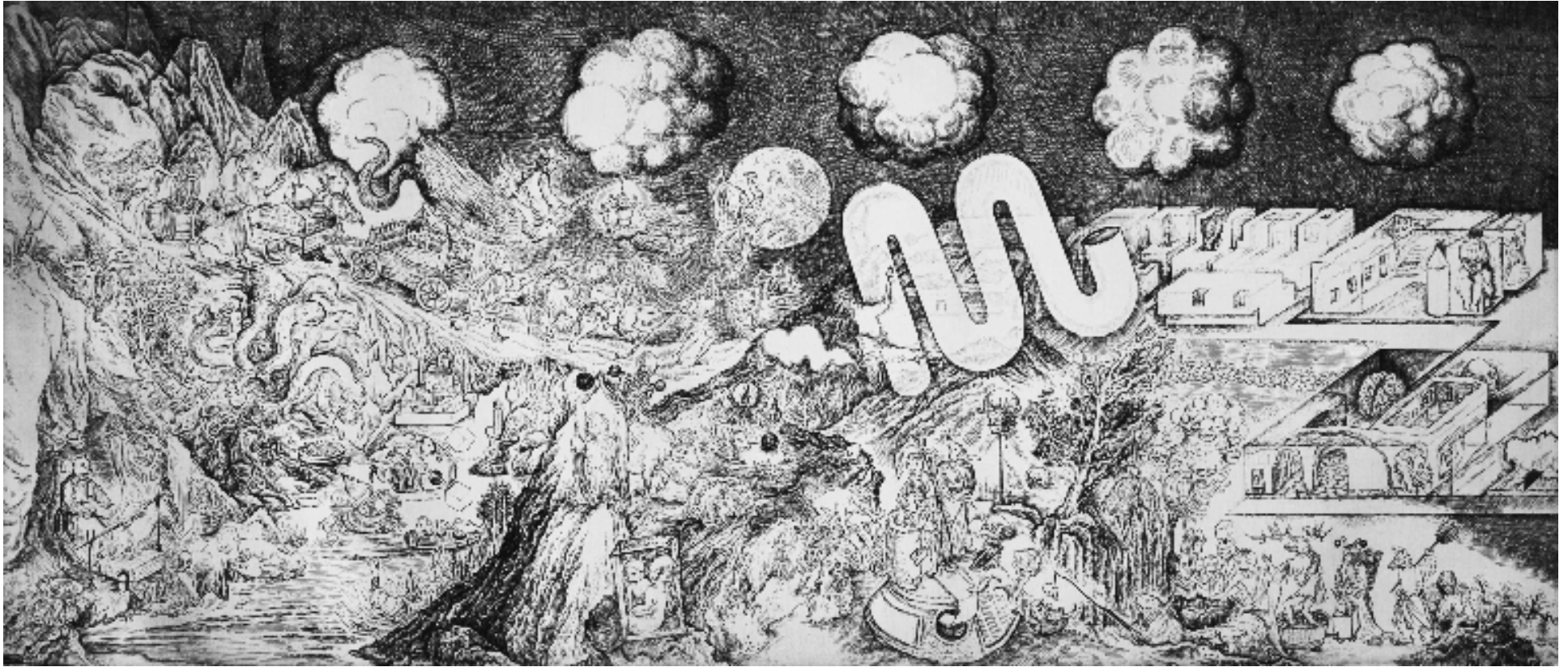
Jean-François Bouron is a French artist of Korean origin who lives and works in Paris.

Through his painting, Jean François Bouron reveals the contours of a particular anatomy.

Oscillating between several registers, sometimes close to contemporary expressionism, sometimes close to the line, he does not hesitate to confront the styles.

A personal search for a new graphic language of the body is what we are talking about.

At once impulsive and painstaking, the painter explores without relaxes the world of forms and matter. Its organic geometries intertwine and generate multiple levels of reading in which we are invited to immerse ourselves completely.



Mechanical Jungle - Drawings

The collapsed city, the Fragmented mountains and rivers, the pollution, the variation of species , the blow of industrial civilization, the waste brought by the freezing experiments, the persecution of chemical residues.

Due to all the suffering of the nature, people flee the land with their most precious memories, take the ark with hope of rebuilding their spiritual homeland, without knowing where are they heading for.

YU CAI

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SABRINA CASIROLI

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“Punto di rottura (Breaking Point)”

When does our body reach the “breaking point”? When we experience such a strong tension between exterior and interior that our new positions can no longer accommodate the deformation imposed from outside.

When a new idea is born from the depths of our memories we must integrate it into our concepts of relationship with the world, into our life criteria or into our ideal of daily well-being. If this integration is difficult, we will encounter tension, suffering, cramps, even fractures of the tibia, fibula or both *. It is at this point that something “yields” and the sovereign body decides for us.

The fracture is very similar to a strong, almost forced change that wants to lead us to a deep phase of evolution and improvement.

For this reason I decided to document my FraT / Tura of “Tibia e Perone” ennobling them within a body of which we almost completely ignore the components and the functioning until something gets stuck, breaks and we become aware that we exist, we exist thanks to him.

We are integrated beings, there is no he or we: we are our body.

Suddenly time expands, we live a unique and personal time, the time of acceptance and then that of healing. Acceptance from the loss of the past and the arrival of the new. The new who hesitates to arrive, stumbles a little, we have it in front of us every day, while the wounds heal, the scabs dry up, the bruises deflate, the love grows.

Love for ourselves grows. We understand that we are in the Center.

That we have never been separated that the inside and the outside do not exist.

We are materially sewn together and together we mend possible situations of conflict. All of this not thanks to our intellectual abilities or our ability to perceive how to adjust situations that are not going well, but thanks to a gift that illuminates all situations, even the darkest and most complex ones.

Thus the “breaking point” becomes an opportunity for change, personal growth, re-appropriation of one’s body and giving oneself the possibility of living in the present moment. A path of rebirth that will remain etched forever on my skin.



GIANLUCA CECCARINI

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I studied cultural anthropology, I've always used the camera during my researches because I am strongly convinced that powerful images tell the complexity of reality often more than words. Images are semantic containers, photos are always structures of meaning. With Nahid Rezashateri, an Iranian photographer, I founded the SARAB Collective, engaged in photographic projects, visual anthropology and video ART, with particular attention to the times of identity, memory and landscape as a cultural process.

With the long-term project TINA I tackled the problem of Alzheimer's through the photographic medium. A pathology that due to its characteristics forces us to reflect dramatically on the triple connection between body, memory and identity. The body is the first and most natural instrument of man, wrote Marcel Mauss in the well-known essay 'The body's technique', pioneeringly pointing out that, if we want to reason about the historical and identity dynamics of man, we cannot ignore the history that is incorporated in our organs and therefore from the corporeal sphere. The body fully belongs to the identity matrix of the individual. There is nothing natural about the body. In every culture, in every individual, in every context the body is always a construction, a place where codes, meanings, signs and symbols are condensed. The body is always a cultural construction, an imaginary space with values, signs and symbols through which man integrates the world in and himself in the world.

The body is the closest, most immediate ground, where social truths are forged and the

contradictions staged, as well as the place of personal resistance, creativity and privileged space of construction of one's identity dimension.

Alzheimer's is indifferent to all this: one day it knocks at your door, with no warning and erases the memory, with no hesitation, our memory of the world, our memory of the body.

TINA

Tina is 80 years old, she lives alone and she has Alzheimer's disease. Her memories are slowly leaving her, wrapped in confusion, often they disappear completely, sometimes she invents new ones, but for her more real than many others. When I started taking pictures of her, I wondered how I could make her interact with the camera without too much invading her everyday life made of small routine gestures. My doubts and uncertainties vanished when in a short time I realized that those moments with the camera were becoming a sort of therapy for her, an excuse to reactivate certain mechanisms of reconstruction of her memory and identity, all punctuated by tender laughter and moments of melancholy. At the sight of the camera I surprised her to worry about how was her hair, when for months she no longer cared about her appearance, I saw her looking for objects and photo albums now abandoned and forgotten in drawers for years. I heard her talking and trying to build stories of his past in front of a photo or a personal object. I saw her laugh and have fun and I saw her sad to see me put my Canon in the bag, sensing every time I was about to leave.

In Italy there are about 600 thousand Alzheimer's patients, equal to 4% of the population over 65. The forecasts for the next years indicate an increase in cases that will make Italy one of the countries most affected by the disease. Very often the condition of the patient is aggravated by loneliness, in a country where there are no specialized structures for patients and there is a limited diffusion of home care.

Photography: Tina Project on Alzheimer





FLAVIA RAUS

Website: flavierausher.wixsite.com/flaviaraus

"I NEVER WANTED TO GROW UP, MOMMY."

"No ho mai voluto crescere mamma"

"It's the unspoken truth that marks the body." Françoise Dolto

I could have chosen the easy road and spoke about my numerous tattoos I got in the past two years. Instead, I picked something else. More visceral and just as constitutive of what I am today as a physical and psychic person; each with a story of mine that made what I am today, at that moment – at this very precise and single moment.

My family is a matriarchal portrait. Women dominate men - both in the intimacy of their worlds. The mother is everything. It's never been easy to build myself as a woman, next to mine. We are still children, we will always be. That is probably why I never wanted to grow up. But there's one thing I know – when one of the girls of the family becomes a woman, this one should embrace a brand new role: the rival. Let us start from the very beginning – even before.

My coming to this universe was complicated as well. First, an abortion. Secondly, a clear egg. And then me, within a few months. My mother used to tell me "It's you who came back, you took your place yourself, you could have been someone else, but you are not this someone else, it's you, who came back to cling with all your heart to life."

I always cling to what I can, that's clear. To my body that seems to keep me from living. It is not meant to be taken literally. It's all what the "Unspoken" represents instead.

Like my mother also says: "You are a variation. Ever since you were a kid you've always transformed, through costumes. When you became a teenager, your photo editing skills allowed you to change your face. To make you instantly lose weight. You made yourself blonde, blue-eyed, everything that wasn't you or at least nothing like your body really was." A special kind of non-verbal communication that encompasses different types of meanings, used to convey clear and meaningful messages thanks to the human body. Body position, eye contact, movement and motivation.

The Queen Mother is always on my mind, submits a vision through its prism, like a veil binding the true essence of my senses. Now the light of a partially known past springs up, to help me find the key that would finally make it possible to live with it.

This particular key would finally be able to get things done. Eventually, a prophecy concerning this body that would no longer be frozen and compressed in a short instant. Everything from now until the end remains to be created. To conceive the past, to learn from it, to tame it. So my past would turn into an omen of progress – perennial. I do not know what I am.

Perhaps due to the logic of Capitalism and its biopolitical discursive mechanisms or perhaps due to some other issues identity which was not developing accordingly to society demands or more accurately state demands for population and labour and was not capable of realizing offspring or producing a new generation of workers was being marginalized in the past as anomaly of progressive society of success.

Nevertheless in late Capitalism we have witnessed the real renaissance of different identities and especially the queer. Michael Foucault in his masterpiece study "The history of sexuality" writes about the expansion of identities which took place in 19th century and moreover the effort involved in mapping them and producing the knowledge about them.

This work communicates in the very same discourse by playing with viewers expectations, while dealing with both identity and gender related issues, introducing the relationship in the medium of photography in prearranged cadres as a form of prosthetical hybridization of identity.

MARIJA RADOVANOVIĆ

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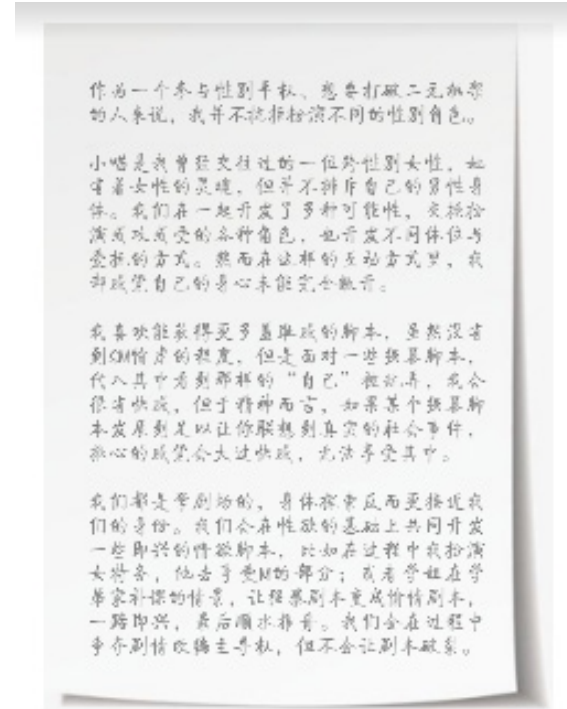
Hybrid Bodies serie of photography

The work is organized as multichannel video installation, and deals with the Gender related questions. Each channel depicts male or female nipples decontextualized and formally presented in a chronology following the binary logics of the opiozits.



nipples & Nipples

video installation



I lost my left eye because I want to be a woman

Lyu Rui, (born March 31, 1995), born and raised in China. A Paris-based fine art photographer and writer who examines the role of body in photography from female gaze, which stems from a need to deconstruct stereotypes around nudity and re-discover the body through a non-sexualizing lens to reveal the intricate relationship between photography and modern notions of gender, identity, the imaging of sexuality and spiritual values.

LYU RUI

Website: <http://carolinelv0331.wixsite.com/hotpink>
Instagram: lyurui_caroline

Hot Pink

Location: China, Taiwan and Thailand Year: 2016-2018

Hot Pink is associated with sexuality during Pride Tour in 1974 in San Francisco.

The project is made up of 21 personal monologues by a diverse group of women and queer of different races, age and identity in China, Taiwan and Thailand with local LGBT associations. During the last two years, following interviews about their views on sex, relationships, sex education and sexual violence against women and queer, Lyu photographed and wrote different exploration of individual body, intends to explore the complexity and constructivism behind sexual politics.

Hot Pink has been published on Vice Media since 2016.

KRISTINA CYAN

Path, 2019/Video installation, 300x450 cm/ Audio - 5.35 min

Email: cyan.kristina@gmail.com

My artistic practice originates in conceptual art, it is interdisciplinary and represented by research, videos, objects, graphics and total installations, which include site-specific work with context and historical archives. I often explore the rising possibilities of communication and their correlations to rhetoric topics such as Information, identities, time and perception. I also appeared to a geopolitical environment or new media rising territories and possibilities of communication and saving a balance with a nature. I aim to research these themes as opposed to contemporary technologies shaping the today and tomorrow. As an artistic method I look for ways to produce the work which based on cognitive and research methods of misrepresentation of reality and the consequences of this. The directions of this methods related to post-truth and a cultures studies.

What is real? How amount of information can influence on social condition? Will we able to rich the balance with the nature by equality of rights? Where there dierence between virtual and real communication? Where the ethical norm to pervade the enviroment?

I rise these issues are related to globalization, processes of interaction with society, how media advancements act and influence our fragmented perception of reality and materiality, as well as taking into account the prospects for the development of technologies - interaction with nature, biotechnology, ethical, politics, phylosophycal and aesthetic aspects.

Femininity of nature is the opposite of the aspiration of conquering.

The process of knowledge and flexibility of human manifestation, where the body is like a dance of a jellyfish, which moves unencumbered and pulsing, in contrast to the Angel of history (Benjamin), who looks back in horror, moving forward into the future.

Globalization, as a process, annihilates humaneness, mixing them into a homogeneous mass, in which you can only slightly recognize the human features. Liberation as a bodily practice, harmony - as a result of respect for the borders of others, protection of the weak and care for the resource.

The work refers to the idea that balance is a necessary condition for co-existence.

And it shows the process of recognizing how consciousness observe appearance in the dawning twilight.

Watch video: vimeo.com/326268759



Zeynep Dagli

Video title: Negotiation between Madness & Sanity
Proposed format: Audio/Visual Installation
Website: cosmicsigh.net

Negotiation between Madness and Sanity is a collaborative project that involves us screaming without restraint. It proposes to engage directly with our right to scream as an attempt for a negotiation between what we call madness and sanity. The multimedia installation encourages the public to explore 'screaming' as a societal and personal function while aims to provoke a conversation and collaboration with the creative and positive aspects of this meditative and therapeutic urgency.

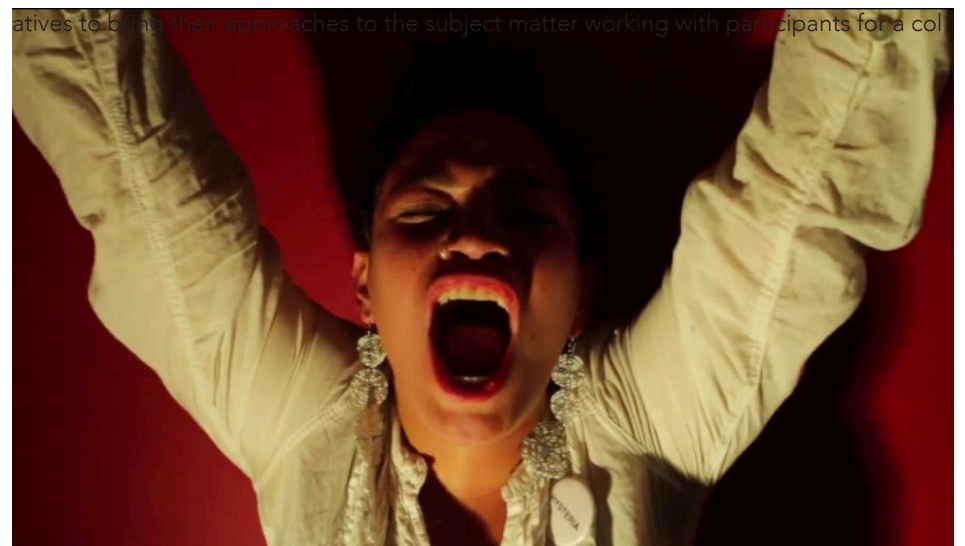
What does a scream signify? Is it a taboo, often repressed? Does one scream trigger another, like laughter? Is it possible to capture a collective cathartic experience for the screamer?

In the summer 2014 I have started an open call inviting people to scream in front of my camera. The primary focus for this project was through my camera's medium-shot frame propositions. Without any direction from the artist 22 volunteers were filmed in front of the camera and the results were showcased in 2014 in filmprolates as part of the First Thursdays Late Gallery Openings in London/UK. In 2015, 22 more participants cued up to scream after watching the projected screams at the event for Hysteria Collective on the 28th of August in London/UK. Later, showcasing the audio/visual work in 2016 at Anatomy Multi-Arts Festival in Edinburgh, and in 2017 at the Crypt Gallery Residency in London proved to be extremely interesting and suggested a cathartic outcome. In 2017 March the Barbican Open Lab residency gave me the chance to invite other cre-

laborative experiment. It was a great opportunity to lead/observe/record/witness other creatives from different backgrounds to interpret how Scream/ing is translated into a dance performance, narrative and musical work of art. Later on, in September 2017 to take part in outdoors night time festival D-lectricity in Detroit and invite audiences to participate revealed that the project not only offers a great insight into human nature but also opens up new dialogue into the ways we come to grips with this basic human expression: Scream.

Having already captured dozens of screams, I was struck by the range and intensity of emotions expressed by participants and elicited in the audience – rage, fear, sadness, but also seemingly joy. There was a raw and immediate experience, shared not only by the artist, but also by the audience. The audience became active witnesses rather than spectators. With every screamer different kind of information was communicated through while the audience felt an urge to join the screamers. One feedback was that 'I find it very soothing and comforting. I don't need to do anything but let them scream for me.'

So far, I have found the material creating a most visceral experience, bypassing the intellect and transcending language or other barriers, instead triggering a direct response and empathy to negotiations and meditations of internal/external struggles that concern and connect us all as human beings. Regardless of age, gender, culture and race, a scream is universal and cannot be easily ignored. One scream says more than a 1,000 words.



JOSEFINA DAGORRET

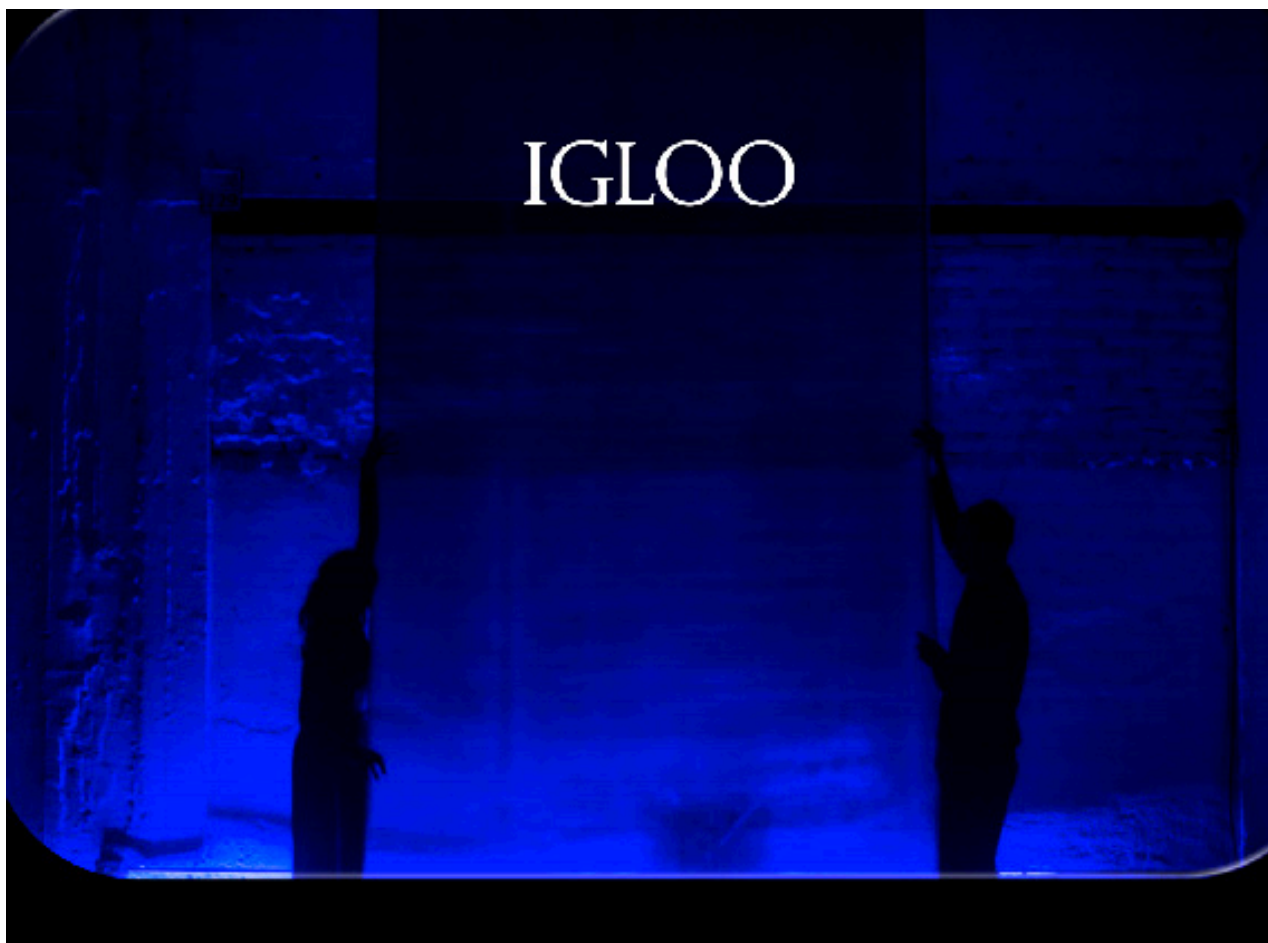
Email. dagorret.josefina@gmail.com

IGLOO is an exercise on visual plasticity exerted by human bodies on a given performance space. Pictorial paintings, fantasy and living sculptures create a spatial and sounding dramaturgy; through the interaction of bodies with a concrete image.

IGLOO portrays air, evolution, figures, animals from previous centuries and others yet unknown from the far future. The scene is developed through abstract milestones. Bodies are at the service of plasticity in order to dialogue with the material. This material is solid but flexible, exploited in an array of possible relations and different spatial compositions.

The performance is filled with geometric figures, lines that run parallel while extending and bending in different directions. These lines then intersect and maneuver in space growing in wider plains, dimensions and volumes. A speculation of maps of a non-existent universe. Each shape and landscape is generated to serve a geometric rite of passage, invoking a symbol to decipher. From simplistic standing figures, expressing expansion and then their contradictions. The material becomes our object of worship. The body is used as a mechanism in favor of the composition. Where time is an allegory of the evolutionary state. The forms are transformed into living figures.

Performance: IGLOO



Josefina Dagorret is an artist, performer and director in theater and performance. She has been nationally and internationally recognized, receiving numerous awards for best director for the plays "El Otro Baño" and "La Pieza". Since 2015, the play "Acceso" from film director Pablo Larraín ("No", "The Club", "Jackie"), in which she has worked as assistant director and produced the play in many tours around the world, like in Europe including Spain, Netherlands, Poland, France, Switzerland, Belgium, Germany and in Latin America: Chile, Peru and Brazil.

Her most recent work has been a research and artistic creation in an artistic residency, was an installation a performance project entitled "Extinct Rite", at the Watermill Center, New York.

Also she has been working as co-creator and director of a residency project entitled "Drittes Territorium" was a installation and performance that mix photography, experimental music, lights and dance in a abandoned place in Berlin city. Produced by the Goethe- Institut and the government of Chile, involving Chilean and German artists.

On 2018 she directed the play "Dimensiones", based on the play "Creditors", of August Strindberg in Santiago the Chile. On this year she directed and performed in the performance called "IGLU", in a barn "Persa Victor Manuel" in Santiago the Chile.

And also recently she performed with "Young Boy Dancing Group" from Switzerland on their tour "Anxiety" for South America.

Dagorret's work is focused on exploring different artistic disciplines in the quest for a particular and genuine mixture, which involves the primitive human being memory in tension with contemporary aesthetics.



GIOVANNA D'AMICO

www.giovanadamico.it

Ri- Parto! Tecnica mista, anno 2019, supporto tela grezza da prova. Misure : 200x 150 cms

Ri-Parto (mend / restore / give birth) is the title of the pictorial work born from the performative action:

Re-emergence. In the performative action, the artist covers his black body, creating the negative, with a white, traces lines, traces the paths of memory, dwelling in the points of suffering, from physical wounds to emotional ones, at the end of path, the body becomes a map of memory, memory and life path. The artist prints his body on the sewed scraps, with the aim of reconstructing the ego, in a sort of exorcism, death and resurrection or Reset.

Re-Parto is the mold of the body of the artist, realized during the performative action, the pictorial support, is composed of scraps of rough canvas for models, sewn by hand with red thread of different thickness. The idea of putting together, pieces of fabric used to create clothes, encloses the concept of coverage, "armor, breastplate, mask". the body covers itself with fabrics, camouflages and transforms its image. The purpose of the action is to put together, sewing a new shell and rebuilding the ego, all in a very casual way, based on the days and the mood. The thread that holds the pieces together changes thickness and the seams take on different shapes and distances.

D'Amico Giovanna, undertook artistic studies at the State Institute of Art in San Leucio (Ce), where he graduated in fashion and costume. In 2001 she moved to Naples, she studied at the Academy of Fine Arts in Naples, presenting her first performative action "inside aut my soul" as a thesis. She achieved the highest grades, achieving the two-year specialization in sculpture.

The artist exhibited in 2003 in collaboration with the Zoone group and the social policies, pictorial and sculptural works with a strong material presence. For years D'Amico works with gypsum sand and assembling materials mixing painting with sculpture, in 2007 approaches to performative actions, did research at the Morra association in Naples, and carries out a series of actions that will be presented in various events to which she will be invited and which it will organize personally. In 2007 she organized her first event "the force of color" where she presented the artistic movement she is an active exponent: civic activism, founded by Antonello Picciano.

In 2010 she took part in the cultural interchange between Italy and Switzerland, where she has presented a new "war" performance art in recent years. Also she has participated in the exhibition "the visions of art" Crossing land Museum of contemporary art Caserta curated by Massimo SgROI, Enzo Battarra, Alfredo fontanella, cultural interchange Villaricca-San gallen Switzerland , Razzano Prize for young artists, Biennale di Benevento, Museum of Contemporary Art, sannio Benevento. Currently her research is aimed at the stroke, the pen at the gesture that captures the moment of a day on the train, the modified photo that shows surreal worlds, the installation made of lightness and perceptions, the sculptures closed in glass cube, blocked in the unawareness of the human being and performance, understood as a denunciation action.



Elisabetta Di Sopra was born in 1969 in Pordenone.

She lives and works in Venice.

Her artistic research is particularly expressed through the use of video language to investigate the most sensitive dynamics of daily dimensions, as well as its unexpressed inner stories, in which female body assumes a key role.

She is currently the curator of Maurizio Cosua video art competition, within the Francesco Pasinetti festival.

She collaborates with Ca 'Foscari University for the Short Film Festival in the promotion of video art, and with the Italian Cultural Association Archivio Carlo Montanaro at Venice's Fabbrica del Vedere as well

DUST GRAINS (2014), video, colore, suono, 3'32"

Distant memories,
those of childhood,
are like dust grains in the eyes

ELISABETTA DI SOPRA

<http://elisabettadisopra.com>

Video

I AM NOT HER

My whole life I was consumed by the idea of the malleable form. At the end of my childhood this pursuit of perfectibility resulted in less and less form: I became anorexic. My body recovered but I was exhausted by the compulsive thoughts, actions and patterns I imposed on myself, so I decided to further examine the relationship between the two basic components of my being: my body and my mind. I became involved in a life-changing transformation process, driven by self-observation, self-reflection and self-analysis.

Slowly I moved further away from the importance I attached to the physical form and I let go of control. Eventually this long process resulted in one image.

Layer upon layer my menstrual blood shaped the contours of a womb: the beginning of my life, my femininity, my fertility, my identity. For years I did not menstruate and only when my menstruation returned did I realize what I had done to myself.

At the same time I regained confidence in my body. This image embodies my being in another level of awareness where I can clearly see that the indefinable form I constantly seek is only caused by my obsessive thoughts. I will destructure my self-destructive philosophy by digesting it.

Literally, I ate the images I made during this process. All images, with the exception of the image of the womb, the embodiment of my being. As a ritual, captured through video recording.



During the video recording I saw myself as a very confrontational one.

Very instructive to discover my own fears and pitfalls in this way and to be able to break through patterns.

I have noted some interesting pieces from the 42 minute I AM NOT HER video

06.55 - 09.55 min. (Sadness, confrontation, fear) 12.00 min. (Trance, uncertainty) 18.00 min. (Disgust, shame, unrest) 26.00 min. (Doubt, thought to give up, anger, frustration, crossing boundaries) 33.00 min (neurotic, recurring patterns like eating in circles) you only see the relief in the last minutes.

BARBARA MICHELLE EDELMAN

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

DIANE FENSTER

Email: diane@dianefenster.com

I view myself as an alchemist, using digital, alternative process and toy camera photographic tools to delve into fundamental human issues.

My work is literary and emotional, full of symbolism and multiple layers of meaning and have appeared in numerous publications on photography.

I have been a guest lecturer at many seminars and conferences, my work has been internationally exhibited and is part of museum, corporate and private collections.

Hard stick is medical slang for a person with veins that are difficult to insert needles for intravenous fluids.

I have this condition.

photos: HY•ST•ER•IA: Body as Battleground



VIRGINIE FOLOPPE

website: virginie.foloppe.pagesperso-orange.fr

Video: Olympe said to me: I didn't loose my head

Docteure en esthétique et sciences de l'art (mentions : cinéma, gender studies, psychanalyse), mention très honorable avec les félicitations à l'unanimité, Paris III.

Master 1 en psychologie, D'Assia Djebar à Nassima Guessoum. Oeuvrer une sépulture aux femmes de la guerre de libération algérienne, Paris VII, mention bien.

Master 2 d'Arts Plastiques, mention : Art-média et nouvelles technologies, sous la direction d'Anne-Marie Duguet, Paris 1.

CESAP (Certificat d'études supérieures d'arts plastiques), spécialités : Vidéo numérique et photographie argentique, École des beaux-arts de Toulouse.

Master 1 d'Arts Plastiques, Scénographies de l'autoportrait et installation vidéo sous la direction de Dominique Clévenot, deuxième lectrice : Carole Hoffman, Toulouse le Mirail.

INSAS, formation aux techniques du cinéma, à la vidéo analogique, à la mise en scène théâtrale, au jeu de l'acteur et à la photographie, Belgique.

Licence et DU d'études théâtrales, Sorbonne Nouvelle.

Élève comédienne à l'école Parenthèses dirigée par Lucien Marchal à Paris et aux ateliers de théâtre de la Maison du Geste et de l'Image, enseignante : Pilar Anthony, auteurs invités lors des deux années : Valère Novarina et Eugène Durif.



Olympe de Gouges's blood did not coagulate. It flows in my veins. During his beheading on November 3, 1793, she declared: "The children of my country will avenge me". On January 21, 2017, during the women's march, Angela Davis made a speech of resistance to those "who proclaim the supremacy of the hetero-patriarchal white man", calling for an "inclusive and intersecting feminism" that invites us all to join the resistance, with, among others, our art. With my body, I wanted to make the connection between these two feminists, beyond centuries and borders, while paying tribute to Helena Almeida, who died on September 25, 2018.

The shooting was carried out on November 1, the day of the dead, and mounted on November 3.

Le sang d'Olympe de Gouges n'a pas coagulé. Il coule dans mes veines. Lors de sa décapitation le 3 novembre 1793 : elle a déclaré : "Les enfants de la patrie me vengeront". Le 21 janvier 2017, pendant la marche des femmes, Angela Davis a prononcé un discours de résistance face à ceux "qui pronent la suprématie de l'homme blanc hétéro-patriarcal", appelant un "féminisme inclusif et intersectionnel" qui nous invite toutes à rejoindre la résistance, avec, entre autres, notre art. Avec mon corps, j'ai voulu, faire le lien entre ces deux féministes, par-delà les siècles et les frontières, tout en rendant hommage à Helena Almeida, morte le 25 septembre 2018.

La prise de vue a été réalisé le 1 novembre, le jour de la fête des morts, et monté le 3 novembre.



Baejjahn Dance Company

*PERFORMANCE: TUFFO NEL
CAOS*

*<<From my rock, I jumped
open heart. He cried :
the sea is a mirage,
the earth, a swamp.
The tears of blood flowed,
I'm not crying anymore, my fear has lost>>*

Julie Hahn et Jean-Baptiste Baele Baejjahn Dance Company

Website:juh@live.fr

Dancers: DUO (Jean-Baptiste Baele and Julie Hahn, choreographers, dancers and directors).

Duration: work in progress, currently 35min, final piece 45min.

Music and singing Jean-Baptiste Baele and I are trained in many dance styles, such as contemporary dance, hip hop, urban dance, Latin dance, African and oriental dance.

We are interested in the dialogue between different artistic forms (such as the one between literature and dance, film and dance), we work in a transdisciplinary way and have among others a philosophical approach to movement and gesture. As part of the research we are currently focusing on the exploitation of space and the playful dimension.

SARA KOLLER

Installation: Präsens

What makes you feel humbled by life? Living only exists in the very moment. One second earlier or later is not considered as life anymore.

Präsenz is engaging the audience in an intimate performance through exploration of body and organic sounds.

By hearing the very intimate sounds of breath and heartbeat of the performer, the audience takes part of her life. According to scientists the audience even gradually starts breathing in the performers frequency and the heartbeat adapts to the one they hear.

Präsenz is an ode to life.

The probability that life can exist on earth is comparable to the ability of an archer who would succeed in planting his arrow in the middle of a square target 1 centimetre wide and 15 billion light years away. Living only exists in the very moment.

One second earlier or later is not considered as life anymore.

Präsenz is an experiment that engages the audience in an intimate performance through exploration of body and organic sounds.



EMMANUEL LACOSTE

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www.instagram.com/emmanuelacoste

Description

"O" has been conceived by deconstructing conceptualization in order to get to the core of my personal way of creating.

I used a single piece of my own skin, cut out of my back in a shape of a big circle, dried and prepared, and finally covered with gold leaf.

Gold is used in its simplest and most delicate form to "mask the unspeakable and make it more acceptable".

Description

A few years ago my grandmother gave me her old pearl necklace. The clasp was broken, so she said I could sell the pearls or make new pieces with them for money. I noticed the pearls were fake: glass beads covered with mother-of-pearl.

But she didn't know and I didn't tell her. So I took off this layer of mother-of-pearl and replaced it with my own blood.

My grandma is the most generous person I ever had in my life.

She never really understood what was my job, what I was doing. But she always ends our conversations by this sentence: «Basta che stai bene », which in Italian means «As long as you're ok ».



Title: O, Year: 2018/Type: necklace/Materials: artist's skin, gold leaf, fine gold/Dimensions: approx. 25 cm diameter/Weight: under 50 grams.



I was born under a camera eye.



Film À L'OUEST/ UK Subtitles

To go West is an autobiographical film depicting the life of the filmmaker, from her birth to her reconciliation with her father's country of origin Cameroon.

This quest for reconciliation, goes through all the episodes of a crossbred life between Africa and France. From the loss of reference of youth, to the awareness of the need to discover the missing part of his paternal culture.

Violaine takes us on the roads of Cameroon, camera in hand, in a film which sports all the elements of a magic object of healing become communicable by means of the cinema.

VIOLAINE LE FUR

Website: <https://violainelefur.fr/>



BEATRICE LEZZI

Email: beatricelezzi04@gmail.com

Photography Installation

'FOR ME, YOU ARE WATER ...'

I tried to understand how far the body remembers.
How far it clears memories away.

Water was my companion, looking at the waters of Florence I cried and remembered.

I was crying because my body couldn't forget.
And then I took the memories, my photographs, and drowned them.
As well as the feelings.

To then save them from the inexorable ruin of water, to see how the sign remained, how there was an alteration from the initial state.
Same bodies, different signs.

And the memory imprinted and erased at the same time.
Can bodies remember the skins they saw and lived?
I try, I try to keep the memory, I cry, I bathe in water.

Because in times of drought, you are water for me.



HANNE LINDE

Website: <http://hannelinde.dk/>

<http://hannelinde.dk/portfolio/installation/metamorfose/>

“Metamorphose” is a visual expression of transformation.

What you see might be magnifications of nerve cells, synapsis or other cellular structures, it might be memories. It is an investigation and visualization of how experiences, cellular leftovers and other materials might change, decompose and take new forms. They become building stones in an unfolding cyclic metamorphic process.

My materials for this exhibition were leftovers from my daily household like empty boxes, bottles and old plastic gloves that I covered with plaster and combined with strings made of paper, thread, glue and color.

The body, the fascination of its beauty, complexity and changeability as been a key point in my work for a decade.

Installation: Metamorfose

AMAL MOKDED

Video: Post Violence

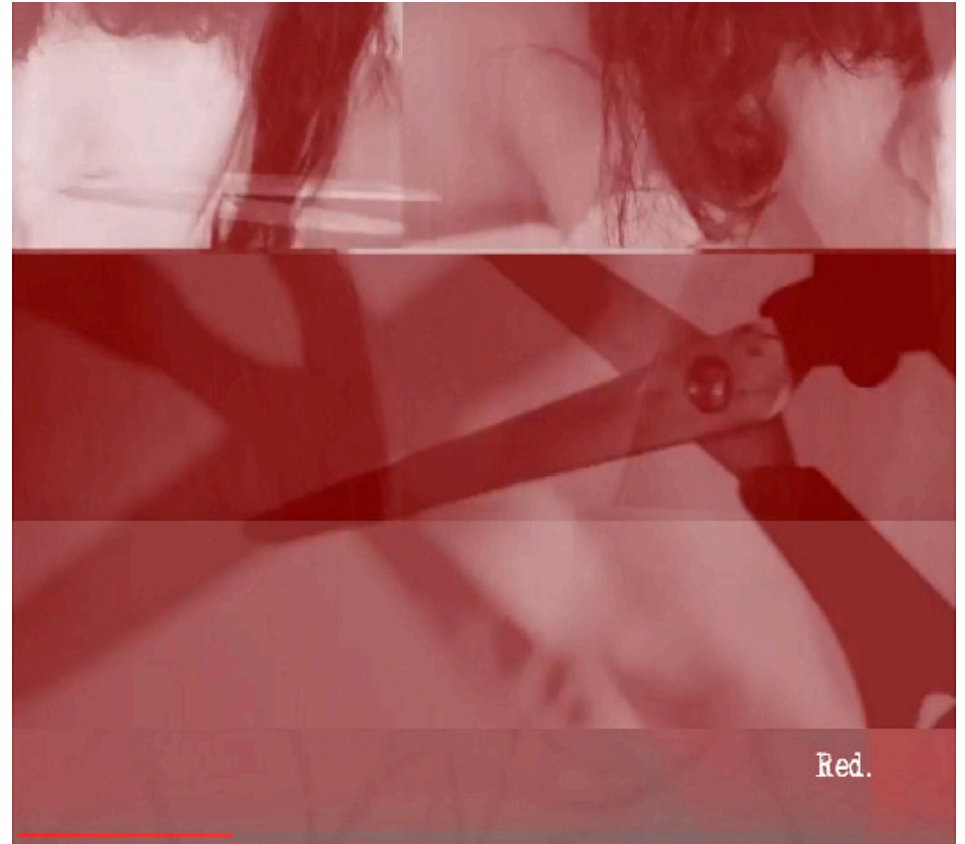
The video begins with a discussion between a psychiatrist and his patient who describes a psychological trauma that she is experiencing, along with the session with the psychiatrist animation cartoons and x-rays that evoke the violence scrolling.

Second sequence a couple making love, the woman undergoes the action feels no pleasure, a voice that says "look up why do you look at the ground". Third sequence presents the patient experiencing an anxiety attack. The character in this video is just me which gives this video an autobiographical aspect.

This video is a way in which I try to transform this unconscious, the impalpable emotion of pain into images established by the process of sublimation, I try to show without fear the monster who lives in me of my experience, it is a desire to exteriorize a lived to exceed it and to free myself and to finally move on to something else ...

Drawings that bring together the Rorschach test or psychodiagnostic which is a clinical tool of the projective-type psychological evaluation developed by the psychiatrist and psychoanalyst Hermann Rorschach in 1921. My drawings consist of a series of symmetrical planks of spots which are proposed to the free interpretation of public who look, these drawings are made on pages of an old diary that dates from 2012, writing in Arabic that seems abstract is misunderstood is only a first attempt to express what I felt at the time. The discussion between the psychologist and the patient begins with the description of anxiety attacks which seems to be the essential concern at the beginning and gradually we go back to the real reasons of these crises ...

A strong violence that still follows me, In fact the physical violence take less time to be cured that we can not assimilate these psychic traumas, moreover we have no right to express certain lived for fear of being frowned upon or rejected by others, many people consider that violence against women is an obsolete subject, so much so that they believe that they are safe but people do not know what the other person has experienced in the past. the private and the intimate.



Raise your head why you look at the ground: one of the great damage of violence is the loss of self-esteem, guilt and shame.

After a violence, you have to relearn how to live, I have long considered that creation is a personal therapy, a daily support, the easiest way for me to communicate. The memory is an essential element in my journey. My work is based on a memory that I have and that I am able to relive.

According to Antonin Artaud "no one has ever written or painted, sculpted, modeled, composed, constructed, invented except to get out of hell." Nietzsche said it in other words: "We have the art of not dying of the truth" - a truth that includes pain and allows us to face.

Louise Bourgeois, who has used memory and her childhood too much as inspiration, says, "Art is a guarantee of mental health. This is the definition of free will. "



Photography

SOPHIE MENUET

Website: www.documentsdartistes.org/artistes/menuet/repro.htm
s.menuet@wanadoo.frl

Raoul HÉbrÉard : Travelling

Sophie Menuet proposes to our eyes a work that invites us to different trips; her pieces seem to be suspended in a timelessness which questions our generic memory as well as our selective memory. They remind us of a preoccupation about art history, of a connection to a strong pictoriality without using any paint, of a perception of the present, of a presence/absence of the femininity in our world. She speaks to us of the body and its dressing, of carapaces with their form memory, of protection. Her materials and creation stands are multifarious, she subjugates them to what she wants to tell us.

The materials employed often carry stories, memories, and she uses them with a working precision, an abundance of details which guides us in a fractal universe, from detail to totality, and vice versa. She practises sculpture, drawing, video, photography as well; all these media create a cosmogony and reflect her interrogation about the place of the man, body and individual, in the world that surrounds us.

The belly of the sea, from "Crier dans la forêt, tout seul, en plein jour" (in catalogue Efrei & Satin, Villa Tamaris centre d'art, Olivier Lossi)

Does Sophie Menuet make clothes to cover this breast that we shouldn't be seeing, or to dress the bodies of some gods dethroned of a paradise?

Anyway, these body-clothes, clothes-sculpture and accessories put us in strange disturbing atmospheres. The artist sublimates her obsessions and puts us, between consciousness and unconsciousness, in a comminatory universe. Nevertheless the artist not only take her inspiration in her own nightmares but in a world in which would intertwine the original sin from Jérôme Bosch paintings, bodies-armours found in a strip cartoon of Marvel Comics, or the characters close to the destructive God-Warriors from Hayao Miyazaki.

CASSANDRA JIM

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Synopsis

"Warm on Worms" is a dance of internal twisting steam sprouting from deep roots of dirt and evokes an awakening to unknown spaces. This Butoh dance opera exposes the body raw and nude to nature, it portrays the flesh as dirt sharing its womb with worms and breaking off through transmutations while stepping into a new world.

Born and raised far from the capital city Noelia explored her passion for dancing and drama at early age and continues her love, practice and investigation on Performing Arts. She looks to elaborate original dancing upon organic unity of elements with the body and their different scenarios of happening. She has studied at "Taller Nacional de Danza" in her home country.

She encountered and continues pursuing "The Butoh Experience" and has practiced under the choreographic approach of some non and japanese Butoh dancers.

She feels very found and curious for the origin of Ankoku Butoh.

Noelia has danced and acted at various short films, theaters and art institutes within homeland and abroad. She is involved into other types of performance art, avant-garde movements and enjoys the convergence of different arts into collaborative and independent creation; also adapts herself to playwriting and other classical forms of Art.

Performance: Warm on Worms



'Warm on Worms'
Timing: 26 min 56"

Dancer: Noelia Jiménez

MIYAKĒ



Performance: Corps-paysages

What obstructs our vision and reflection of the body and the story?

How to amplify our ability to heal / think the body?

Is it the fruit of a collection - maturation of information?

Are there flows of flows in us?

Is not the body constantly in inter-actions?

Like agreements we would do in silence between what is inside and what is outside of us.

Find forgotten ancestral memories by the invention of new bodily and collective dynamics.

The memory here is at the foundation of the very movement of life, a root - rhizome, and our mode of reliance, anchoring.

If the body has the present state is a temporary configuration of archives-landscapes particular and subjective; these experiences, these memories allow the amplification of the landscape body movement.

Dance the body reliance in its animal and symbolic state.

Interactions by gesture, dynamics and rituals to put in motion the wisdoms of embodied memories.

To heal our bodies by proposing dynamic and emancipatory tactics.



Video: Headbang with GoPro, 37 seconds, 2016

Filmed 10 years apart, these two works deal with the representation of the self, the body.

Untitled (Self-Portrait Nov. 7, 2006), aims at the face.

Filmed in night-vision in a dark room, camera is held out at arms length, the face is slowly obscured. This work was influenced by stress positions and issues of torture that were revealed at the time.

Headbang with GoPro look outward, although at the empty studio wall. It could be considered a self-portrait of the tortured artist, or a reaction to political climate that has unfortunately gotten worse!

There is a real interesting symmetry between these two works that I didn't realize existed until looking back at my work for this submission.

Joe was born in Akron, Ohio. My work is an exploration of life, death, power, violence, sex, perception, and humor. My practice is a game of connect-the-dots between disparate ideas. It slips down the rabbit hole of history to mine imagery, art, language, and re-contextualize the everyday. I look for the sacred in the profane, the astounding in the ordinary. It is kaleidoscopic, collapsing the microcosmic and the macrocosmic into a singular moment of recognition, a slap in the face, and involuntary spasm of laughter in the face of annihilation.

A brick or cell repeated creates an overwhelming, complex structure. The single action, image, object repeated becomes a purgatorial space where time is infinite and meaningless. The revolution of the assembly line deconstructed and compartmentalized human action to the point that repetitive stress disorder became a way of life. Video exacerbated this in the 20th century, and spread nicely into 21st technology and communication. The body in my work is a tool that manipulates and is manipulated by the technology, tools, and/or devices for recording.

I explore the space between the art and the eye. This is a liminal space where things get lost, distorted destroyed, before the message enters the body. The objects are themselves and something else. A switch is flipped in the brain and those innocent or innocuous elements become something threatening, grand, alien, or absurd. I fascinated by those moments between the childlike and horrifying.

Appropriation plays a large role in my practice. In a sense, all of the elements in my work are pulled from existing sources. Tools, images, music, sounds, words, pop culture and high art. They evoke a common experience of existence, of utilization in the real world. Objects are defined by their function and their direct interaction with the body.

JOE NANASHE

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OUEDRAOGO MOHAMED

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Ouedraogo Mohamed, a young photographer born in October 1984 in Ouagadougou, Burkina Faso.

After 2 years of photographic training with "Paris International Amethyst" and four years of photojournalism for the Burkinabe national press, he began as a freelance in the field of cultural Photography (dance, theater and other) and photojournalism during short favoring social issues specific to their country.

In collaboration with dance professionals, works to demonstrate through his images, beauty, dialogue, body movements that emphasize the dancers on stage and win recognition in pictures African cultural diversity.

In photojournalism my accomplishments are more focused on the social conditions of African youth in general.

The Granite Quarry - PHOTOGRAPHY

Located in the western district of Ouagadougou, a granite quarry includes precarious situation workers. Men, women, children crush here tons of granite in difficult and dangerous conditions. Indeed, more than 15 hours a day, they are at risk of injury from projectiles during the crushing granite, smoke from burned tires and particularly harmful dust that constantly hangs over this human anthill.

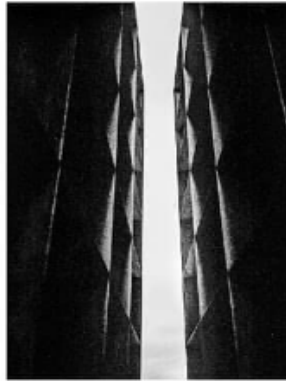
Here, the work and time does not have the same value elsewhere. Risking his life to slave labor reports only 1000 CFA francs a day. Nothing here allows us to envisage a future. The pace of life merges with that of the hammer with the only horizon the next second.



CEMRE ONERTURK

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Photography Project: *Spatium*(2018)

As M. Najafi and M.K.B.M Shariff stated in the article The concept of place and sense of place in architectural studies: "Sense of place can be defined as an emotional relationship between people and places. Physical elements could refer to the attributes and characteristics of a setting; these features not only define the kind of a place but also could contribute to creation of meanings. People's past experiences, backgrounds, memories, personality, knowledge, age, attitude, motivations, beliefs, culture and gender influence the perceived sense of place. Therefore, sense of place is a result of the interaction of human and his living space."

Spatium, as a word originated in Latin, corresponds to "space" and "intervening space". A living space not only provides a physical attachment, but also intervenes to the bodies of attachment as a result of its uncertainty. So, a living space is the spatium of each individual body.

Spatium exists as an overlapping formation/reflection of the changing hegemon, society, public intellect, liberation and perception in various scales, and each body attaches itself to its spatium both physically and emotionally. These overlapping conditions (the changing hegemon, society, public intellect, liberation and perception) reveal excessive variations in the different parts of the world, where we can even observe the total opposite conditions between adjacent regions.

In my case, I grew up in the capital city of Turkey, Ankara. A city which was once representing the radical transformation of the country with the establishment of the republic. The architecture not only draws the borders of the living environment, but it also represents the liberation, publicity, habits, public and individual memory, gender paradigms and so on. From a bigger scale to a small one, both the country and my personal space have been in a demolition. The hegemon changed, people changed, perception changed, architecture changed, memories were lost, walking patterns changed, and the tree nearby my house is gone.

So, how does an attached body react to its spatium which undergoes an excessive change? what a struggle to comprehend.

what a struggle... to read: the (-, -de, -re) construction of the spatium, inevitably, the body.

The position of human as a generator, and a body of construction itself, and the infinite dialectics of the body and the spatium.

In the photography project, each image is representing a part of the transformation process of the spatium and the body which is infinite and recurrent. From the first "rupture" to the "encounter", we observe interwoven phases, and each new encounter is a sign of a new rapture. Because any "encounter" can be decomposed into other "encounters" which are always interrelated.

And the only way to understand that "encounter" is to understand the relations and processes underneath.

I am a multidisciplinary artist currently working on mixed-media and interactive multimedia projects. I was born and raised in Budapest behind the Iron Curtain. My involvement in the arts started through theatre. As a former performer, I am never completely detached from my imaginary audience. At first, I have an analytical approach to narrative structures, an attitude originated by my academic studies in literatures. However, I tend to express myself in a more abstract way by rhythms and textures - an obvious reminiscence of my former life as a choreographer. Living in different cultures increased my predilection for mixed forms of expression. I am constantly searching for my own artistic language that I find meaningful in the context I live in.

. I am seduced by the infinite possibilities of digital work, at the same time, I need to return to work in real space with real materials as I miss that sensory experience. Hence, my process goes through several artforms sometimes in the same project.

Being an immigrant, the "Other" since I left Budapest in 1991, has certainly influenced my vision about the human condition.



"Why Didn't You Trust Me?" VIDEO is a multimedia project which combines dance, photography, and video.

It was recorded in and 2004 during the wholesale of the famous Intercontinental South Hotel of New York.

We created this piece in guerilla style; it became the documentation of the complete destruction of one of the most luxurious spaces in New York.

The dancers' movements recreate a lost or imaginary intimacy, and memories related to the space that is soon to be no more.

The video is a metaphor of loss, grief, and disappointment.

It is the combination of documentary photography of a real event with the imaginary stories of the dancers.

ANNA PASZTOR

Website: annapasztor.wixsite.com/annapasztor

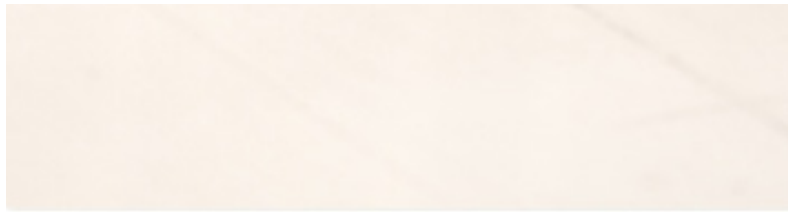


Photo Installation: Anagram (2007). All parts can be moved freely. Images are frames from a sequence of Maya Deren's Meshes of the Afternoon.

Born in 1970, in Italy. My literary studies and a job in a Greek and Roman monuments restoration studio marked my vision on life, and my artistic practice. The ability to see an association among various fragments and to restore their structure seems strongly inspiring of our capacity to create, or find, a meaning.

My tools and techniques include photography, paint, encaustic, metal, wood, plastic, and any element I could use as a support for a fragmented image, and suitable to create new, spontaneous associations with other fragments. I am interested in the relations that can exist among fragments, the creation of a structure, of new meaning. Transfiguration.

The separation of the relations between elements is as powerful as the creation of new relations. The result is a new object, it is real in its own right. Not a representation.

I am also interested in the structural relations, and meaning, that emerge in the juxtaposition of material, their position, color and texture.

"Structures are the "real things" that lie beneath the surface or the appearance of meaning" (Alison Assiter).

GIOVANNI PERUGINI

<http://www.giovanniperugini.com>



Installation: Reflex

ANGIE SAIZ

<https://angiesaiz.cl/>

<https://vimeo.com/angiesaiz>

CONTACT: angiesaiz@gmail.com

Video: HD | 05:24 min

The installation will consist of the ground cover and part of the access to the room by a gravel base, building with rubble and plastic a set of ruins that is interrupted with some sectors where it seems that still, on the remains of a garden live, and that will be previously produced in the artist's workshop as free terrariums. The audio of the installation, reproduces a sound piece composed within the production of work, together with two projections of video and photography.

The room, the ruins and the garden glimpse, are flooded with this sound piece composed of self-referential sounds and a piano melody; composition based on the study and listening of music in low frequency hertz and that was used during the extensive work in progress of two years, as a sort of sound track of what was at the same time a period of healing and creation.

Un garden and other things that treasure installs with Carlos Silva in Sala La Palmilla Oriente [Conchalí, Santiago, Chile] a photographic series and a video piece under the title of the bi-personal sample "Useless".

Thus, the exhibition "Useless" brings together mobile, processual and search creative experiences, understanding that what is observed, rescued, appropriated, conserved and turned into a work of art, is part of a kind of own journey where spaces, things or issues are they become indefinite in their invisibility.

A lack of spectacularity and possible exacerbation of the visual subtlety of what is shown, contrast in three sets of work that pose the non-useful nature of the encounters produced in each photo-

Angie Saiz (Chile, 1977) is a visual artist with production of works in painting, photography, public intervention, video installation and sound art.

Her work develops aesthetic problems based on the biographical imagery and the intersection and crisis between new technologies and the concepts of time, limbo and ruin.

She has exhibited in prominent spaces in Chile, such as MAC Museum of Contemporary Art, Museum of Visual Arts MAVI and Galería Metropolitana. She has also participated in exhibitions outside the country in spaces such as YAKU Water Museum in Quito, Ecuador; Marta Traba Gallery in Sao Paulo, Brasil; Human Resources Gallery in Los Angeles C.A., USA, and others in México.

In addition, she is a curator, director and producer of projects in visual arts and carries out publishing work in related publications. Currently lives and works in Santiago de Chile, and carries out exhibition and management projects inside and outside her country.

ILARIA SALVAGNO

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<https://www.instagram.com/ilaria.salvagno/>

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In this project I investigate the theme of the 'Body' in all its meanings, starting from the basic meaning 'human' to that of space, nature and movement.

The projection of an intention creates a body, which through its action, move, change, assumes form, light, color, thickness and direction.

Consequently, I entrust the value of Corps also to the movement which, in my research, translates into a place of possibilities, an environment in which, and through which, a narrative is generated which often arises from memory.

I can therefore say that the body, of whatever entity it is, carries with it a memory just as the memory itself can be defined Body.

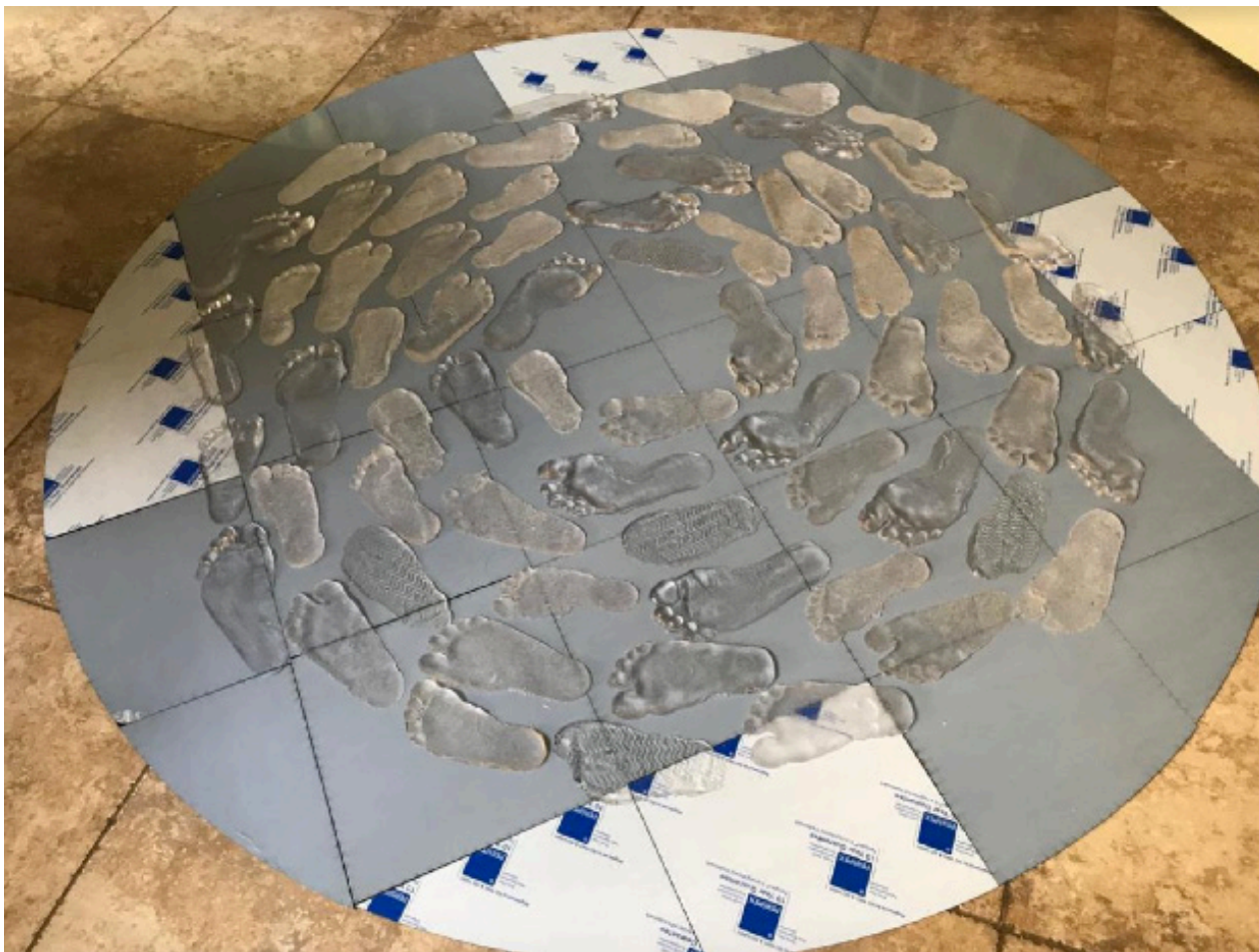
In my work, this body-memory combination takes shape in the movement.



Painting: 2019, Senza titolo, stampa digitale, graffite, acrilico e olio su carta, 297 x 210 cms

REKHA SAMEER

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Installation: 'Passeggiare'

The title alludes to a 'walk' or 'to pace'.
Our bodies are balanced on our feet.
The feet are grounded, in contact with the earth.
Just as the mind is delicately balanced on our memories.

The work is about the life journeys we humans undertake. For some, the journey is leisurely and social whilst for others the journey is fraught with danger resulting in eventual death.

My work is made of casts of footprints. When the body no longer exists, it's the prints we leave behind that hint at our temporary presence on this earth. The casts are clear because like water so they are universal in their visual language.

The casts are transparent, fragile and rough yet detailed. The multiple casts of feet are a mixture of adults and children prints. The prints are installed in a circular pattern to indicate community but also the futility of life. Body and memories are interdependent, interlaced.

If body dies memory dies and if memory dies, body is irrelevant and unnecessary.

They are installed on a black circular acrylic to indicate the world and to reflect the current language of Walls and Border Control over free movement.

In Hinduism, one believes that a person though dead lives on as long as one living person remembers them. Hence we have an annual commemoration for the dead where all those related come together and remember the dead.



*Our Bodies!
Our Protection!
The Boundary we dare not cross
For fear, for a love unknown
But ... what do you do with a Dream deferred?*

GWEN SAMPÉ

www.gwensampe.com

Gwen Sampé is a jazz singer for whom the art of improvising is an integral and indispensable part of her musical soundscape. Born into a family of singers in Houston, Texas her approach to jazz singing is rooted in the past yet unapologetically modern.

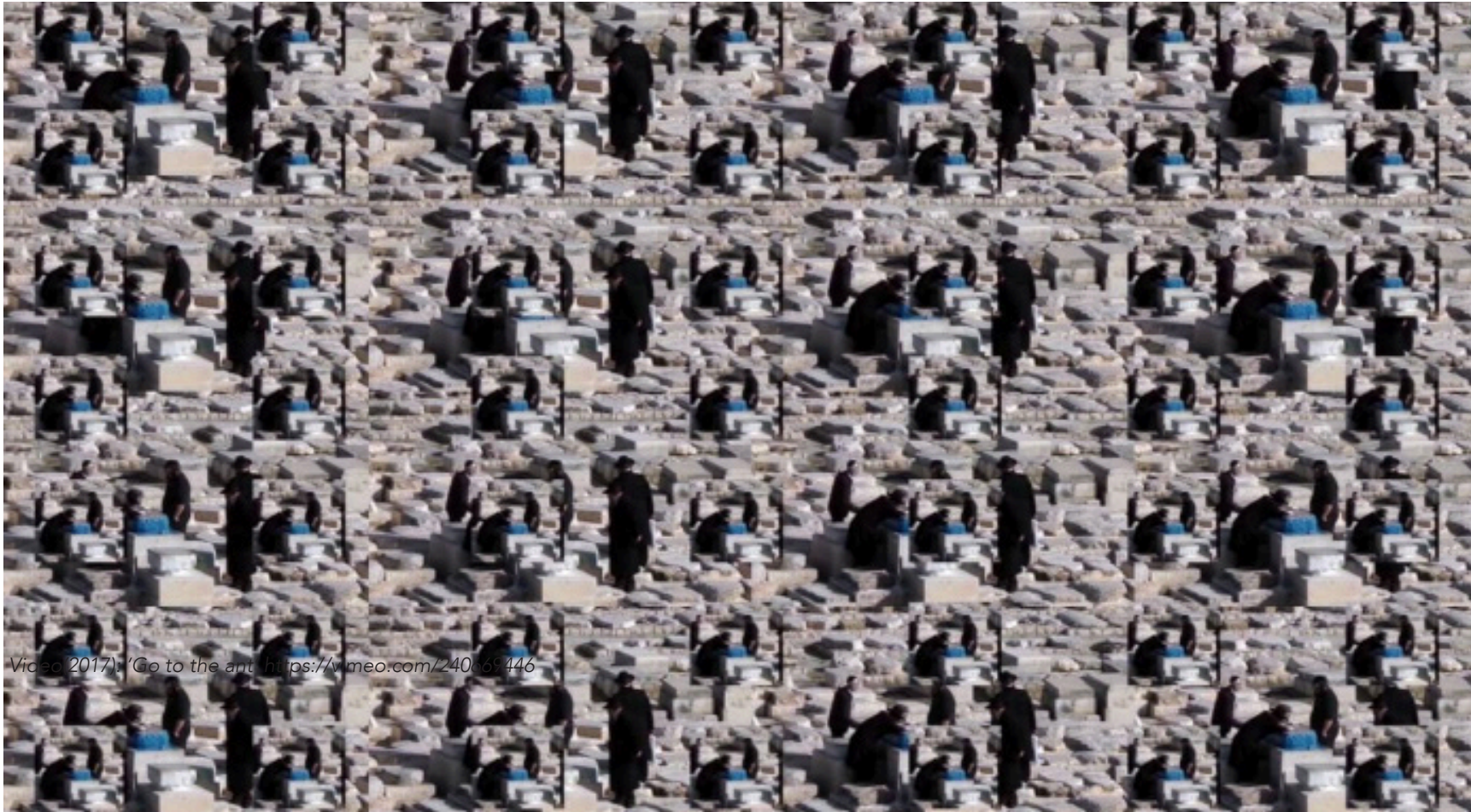
Nurtured on John Coltrane and Betty Carter, she brings surprise and daring to her performances. Her artistic background is rich and diverse. As well performing on the jazz circuit, she has also performed in, and directed, contemporary jazz inflected mixed media theatre pieces, including a self-produced one woman show, "From the Fields to the Concert Hall," first performed in Italy.

Upon receiving her AGSM from the Guildhall School of Music and Drama, London, Gwen immediately started performing in jazz venues in and around London. She also directed and composed the music for Turnings, a theatre piece based on Wole Soyinka's A Shuttle in the Crypt. In 1990 she took the role of God in Benjamin Britten's Noye's Fludde, the first woman to play the part. In 1994 she joined Ariya opera company and played the part of 'Spirit' in Henry Purcell's opera Dido and Aeneas.

Yet through all of these wonderfully diverse experiences she continued to concentrate on her main musical interest, jazz, performing in clubs and festivals in England, Ireland, Iceland, Italy, and Germany, releasing her first album, Water Gazing, in 2002, a mixture of her own compositions as well as songs from the standard repertoire.

Gwen has worked with many musicians and artists over the years, from pianists to kora players, flutist to cellists, dancers and plastique artists, such as John Betsch, Peter Giron, Bobby Few, Jobic Le Masson, Harry Swift, John Stevens, Dudu Pukwana, Bheki Mseleku, Aldridge Hansberry and Mehdi Farajpour among others. Her duo project with pianist Jobic Le Masson resulted in an album the Conversions, released the fall of 2014. The album, a mix of compositions and standards "revisited," is a reflection of the improvisational work they do together, a reflection in her belief in the ephemeral nature of sound and its transformative powers. While continuing her work with Jobic, she is also involved with other projects — a duo with the bassist Harry Swift, "Flowers for Strayhorn," the songs of Billy Strayhorn, the African Jazz Quartet with José Pendje and the eponymously named Gwen Sampé Quartet

Recently she has been involved in a collaboration with Iranian dancer choreographer Mehdi Farajpour, who, seeing Gwen in concert and being inspired by her improvisational approach, asked her to perform a duo with him. The performance "Yet Untitled," conceived and choreographed by Mehdi, was awarded best performance in the International Theatre Festival (PUF 2015) of Pula, Croatia.



Video (2017): 'Go to the Ant' <https://vimeo.com/240869446>

Video Installation: 'Go to the Ant'

YNIN SHILLO

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

Burial in the Mount of Olives cemetery, the coming of the Messiah, the wall of the Old City and prayer at the Western Wall create a geographical, cultural, historical space within which the artist works. Shilo uses the practice of examining space through time, within which he moves, between present, past and future, between the passable and the eternal, between life and death.

In the video installation "Go to the Ant", the artist's involvement is high in repetition and frame duplication, in the rhythm and scale of the images and frames to abstraction. He goes from ritual to stain. In the other films, the minimal involvement of the artist is a sign of life, on the other hand in this work the process of abstraction turns the occurrence on the screen into a symbol of eternal.



« I am a Referenced Error » performance/Exformationn duo/ Durée approximative 2hours

SOPHIE SCHEIFELE & OLIVIER SCHLUND

<http://sophie-scheifele.com>
<https://exformationart.wordpress.com>
 fb: Sophie Scheifele
 ExFormation
 LuscusPics
 Youtube: ExFormation

Performance Video: « I am a Referenced Error »

« The skin is a surface, an interface. For a long time, skin has been considered as the limit of the soul, a border between being and the world. But now technology is breaking through this layer. The skin is no longer a barrier » Sterlac ...

The art of acting ...

We are a performative installation. We are two bodies, back to back, a barbed wire surrounds us without touching us. We are completely naked and covered with newsprint that is stuck to our skin. We will be deaf, blind, mute, filled with this paper that covers our thoughts like the emptiness of existence. We are motionless like two statues waiting for death.

The sound of the clock becomes the echo of society, which remembers bitterly that time is equal, that every second is valid in a temporality. It is imposed on us that time passes.

During this time, we are present in space, little by little we undress from this burden. Through calm and slow movements we regain control over our body.

Above us, a dropper pours one drop of blood per second, like the torture of the drop of water. In a soft melody we undress from the information of the infused periodic mass in our thoughts, nights and days. An appointment with madness and mass information, meeting with the memory of the history of current events. Massively spilled, the story of the human inactivated, who is a stranger to himself no longer even recognizes his body.

Are we becoming a reference in censorship? Our body remembers our posture imposed by societal norms. Through large-scale dissemination we are imbued with propaganda that becomes our memory.

Every era has its own trendy body. The body is also ephemeral, it always ends up disappearing... (...) By a play on words to be or not to appear? All this refers to the emptiness of life. Nicole Tra Ba Vang

In the background you will see a large format photograph (91. 6x150cm) using the photo transfer technique, there will remain the reflection, the opposite, the mirror of this photograph. Like a painting rethought with pig's blood. It will be these two bodies, these two bodies that performance becomes the subject. Under the last lights of the sunset, they fall in the middle of picture. The subject imprisoned in time, fixed forever.



Installation: Belongings, 2019 : textile worn and new, thread, wax, latex, silicone, glue, foam, wood, metal for hanging, 13x85x11cms

These small objects are, to me, depicting what impact of life, may look or feel like, when saved, stored or hidden in our inner self.

They are placed on a somewhat soft and embracing surface, mimicking human skin. I have put these "belongings" on full display, museum-like, to speak the variety of emotions, that we gather and carry with us through life.

I wish, with my artwork, to create an opportunity to talk, to sense and to question life. The subject "life" could be human conditions, interaction between people and what traces we leave in the other person, and give space to what other important approaches what can come to mind, from sensing or interpreting the artwork.

SUSANNE-SCHMIDT-NIELSEN

www.susanneschmidt-nielsen.dk

My artwork touches on existential considerations of existence. My interpretation of this subject, results in 3D work that "speak" in an abstract and senses language. This preoccupation, and concern, orbiting human conditions, lay as an undertone in my artwork.

My work ranges from installations, sculpture to objects. I focus on the correspondence between the artwork, the space and the viewer, to initiate the meeting with the viewer and to emphasize the significance of the piece.

I use a broad variety of material. It is material we are familiar with from daily lives. Knowing the feeling of the surface, the strength for the material and the weight of it, is important to the perception of the work. The material is carefully chosen for each artwork, to stress the meaning of the work.

One of the materials I often use, is textile, new as well as worn. We all have an intimate understanding of textile. The worn textile, with its embedded stories, gives a direct link to the viewer. This also adds to the significance of the artwork.

On the other side, my artwork can be perceived in a non-verbalized language, where the "story" is told through the bodily meeting with the artwork, through the story told by the visible traces from handling of the material, through the quality of the material, as well as, through the installation of the work. You can say that, my artwork invites curiosity, and gives the viewer an opportunity to incorporate one's own narration.

"Data sampling" is a new field of experimentation and research about digital humanity. Especially for people with multiple cultural and intellectual layers that can't fit into the monocultural space of a nation.

I'm seeing "Data sampling" as a dedicated performative art form designed to collect, analyse and reenact data into an intimate, sensitive and living way.

"Data sampling" is an imperfect and intimate representation historic facts, body language and personal memories.

"Data sampling" is a detailed improvised pattern made of macro emotion, intellectual synthesis and intergenerational dialogue reworked and remixed.

"Data sampling" is about cold dissection of moments, spontaneity and warm, fragile reincarnation.

The ideas and the meaning are to assemble or repurpose original thoughts, feelings and facts to design new narrative or to create an orchestrated space of dialogue based on intimacy into collectiveness.

"Data sampling" transforms memories as a place and the audience as the life to incarnate it.

SYLVAIN SOUKLAYE

www.sylvainsouklaye.com



Performance: Data Sampling, duration 15 mins

"Ghost Suffering is a performance in five mouvements. Starting from the pain my left shoulder, my eyes, my guts, my soul and foots. Each parts of the body tell a story a forgotten piece of modern French History (Known, Unknown, Hidden, Intimate, Definitive) and how they survived and thrive inside me before it became for my personal story.

Ghost Suffering is dialogue with parts of my bodies. That history, those memories belong to others and then myself.

They are hidden memories from my parents arrival in winter of Lyon from Martinique, the first time I saw the almost died faces men leaving the Renault factory, the discovering of those strange refugee from Bosnia in my neighbourhood, the feeling of a nightstick the week after 11/7 and until I left France, my year outside my own cultural and geographical body.

Ghost Suffering dialogue operate via sound design, field recording and archives that make me remember, feel and choose how I want interpret or keep them to continue to assemble that living puzzle of memories. But the audience is also the recipient of those memories and their reaction, silence, absence, discomfort, empathy in that moment are also key and which way those memories will compose and sequence my narrative. Ghost Suffering is boxing match between different bodies of mine, at different time and space."



Performance: Tutta Sola ...

CARLA TAGLIETTI

www.lestrologhe.it

Email: carlablu3@gmail.com

Graduated from D.A.M.S. (theater), Bologna. She began her training at the 'Continuous Theater of Padua' and the 'Reduced Theater of Bologna'. After ending her research, based on the possible relationship between art and nature, her education continued in the research group called Genius Loci, with the company O Thiasos TeatroNatura, directed by Sista Bramini.

In 2007 she joined the company as an actress and musician. From then, she has followed workshops on how using the voice and doing traditional singing with Francesca Ferri and theatrical narration with Sista Bramini.

In 2005 she co-founded Le Strologhe, a children's theater company, still active on the national scene. She received a diploma in puppetry by attending the vocational training course "The Craft of the Puppet Master" at the Atelier of the Figures of the Cooperative Arrive from the Sea (Cervia), with whom she worked for a year as a puppeteer. From 2009-2014 she attended a research laboratory on photography as a practice of the gaze "The democratic forest" by Alice Benessia in collaboration with international artists.

From 2014-2016 she began her training and specialization in shadows theater and participated in the Shadow Theater. International Workshop with the TeatroGiocoVita company; in 2016 he attended the advent and masterclass in Bamberg with Norbert Gotz.



DARKO TALESKI/Video:Selfie

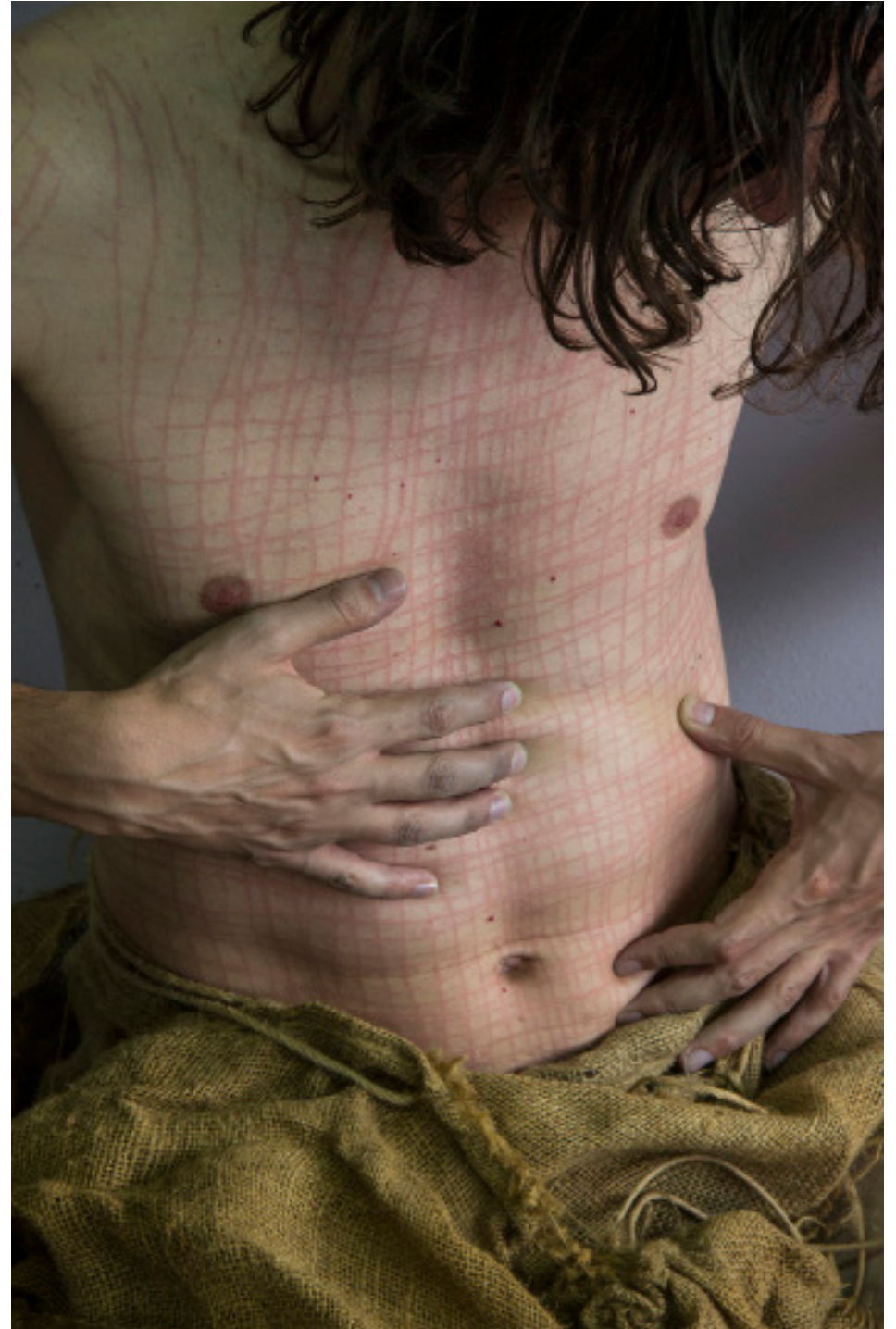
<https://artdarko.wixsite.com/artdarko>
Email. taleski000@yahoo.com

Through the art I reflect the feelings of the people that have had an impact on me, as well as my own feelings to capture the essential, to bring to life my culture, my sensitivity, my vision of humanity.

Sometimes with painting, drawing or video, I use the real, the real I perceive or feel, to emphasize the injustice, the conformism.

I discovered some time ago to have a skin disorder called dermatographic urticaria, which affects 2-5 % of the world's population. As result, a scratch or a mark on the skin produces a swelling and a redness that naturally decreases within about 30 minutes.

I thought then to use my skin as an art tool to deliver messages and/or express feelings. My body becomes an art messenger with all his redness and scratches, getting art to become part of me, getting really inside my skin and perhaps I can also get people to experience using my skin as a canvas.



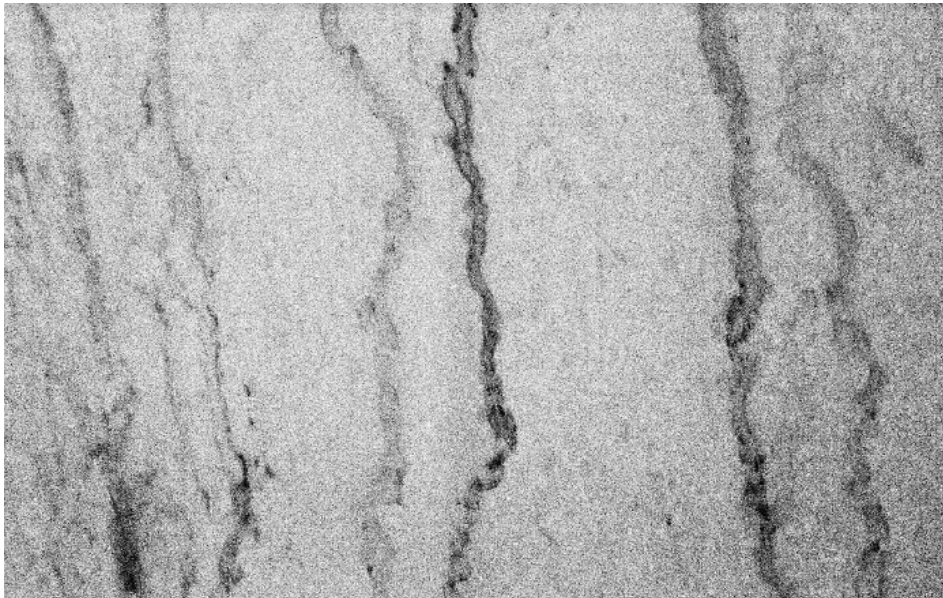
RITAM TALUKDAR

Email: alukdar.ritam@yahoo.com

This is Ritam Talukdar, who is a freelance photojournalist and a story teller who likes to tell stories through the various visual narratives he uses while depicting the daily emotions of various people.

After having worked as a product photographer and child photographer, he developed a strong passion to find out the day to day happenings of life all around in the forms of story. He left his job and got into this wide creative field to document the daily emotions and expressions that build up a human life and to document the news of lost cultures to the outside world. He has a strong urge to learn about various post processing techniques involved in the developing of an image and has been playing since then with various forms and also regarding its presentation so that it can appeal to the masses.

He has been featured in The Edge of Humanity Magazine (UK), Private Photo Review and in the Fstop Magazine Gallery Exhibit. Apart from being a photographer, he keeps a keen interest in the field of Performance Art and has till now participated in three International Artist Residencies.



PHOTOGRAPHY: Mental Illnesses

After getting diagnosed with GAD and Depression in 2016 I started doing a project regarding the various feelings I have been going through.

The relationship of the images play an important role with my life as they denote the condition of my mind, the way I see the nature surrounding me when I am down with depression.

Terms like prosopagnosia is almost like a term when we are unable to recognize a particular person after a long time and this has been a associative factor in my situation for a long term.

I try to identify a particular person through his or her voice, or through the touch rather than recognizing him through his facial features. I tried to show the various caliginous feelings of nature with me when nothing feels right with me. This is an ongoing process that I have been doing for quite a long time.

I tried to reconcile those feelings within my photographs to show the exact feelings experienced by me when I am down with the diagnosed syndromes.



Video: Elogio della fragilità



IRENE TONIOLO

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'Praise of fragility'- Chapter 1

With my work I explore interior landscapes. I talk about feelings that every living being experiences, those feelings that make you fragile and therefore alive.

At the same time I am interested in exploring the nature of the body in its nakedness ... unarmed, defenseless, and I try to remind each spectator of the condition from which all we come.

We are all the same, we all are human beings living in the same condition. We are unarmed in front of life, completely fragile.

This frailty is not weakness, but strength, because it allows life to enter into it and make us alive.

FLAVIA TRITTO

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I am an interdisciplinary artist working across photography, video, installation, performance and participatory art. My research revolves around subjectivity and individuality, approached from a multidisciplinary perspective. I look at the structures in which the individual is embedded, and at the mechanisms that enable and constrain identity (be they social, cultural, psychological, biological etc.), in order to challenge their margins, explore their possibility of change, and unveil our hidden and possible multiplicities.

Important aspects in this research pertain to the everyday -with its objects, its protagonists, and their encounters- and to the relativity of perception.

My work encapsulates elements from different levels of experience – the personal, the collective and the interpersonal. I see art as a process stemming from life, and thus every work is rooted in my own subjective experience but it is then enriched and expanded in its course and it is often participatory dimension.

Video installation - In Superficie



Memory Landscape Installation 2019

I more specifically choose to refer to immigration trauma and generational trauma through my own experience which is : Second generation of immigration refugees from Iran, I grew up between Paris and Los Angeles in a Persian household, with only a French passport.

In this art installation, I use my experience of trauma, memory, flashbacks and immigration to represent all the visible features of the memory through trauma.

The fabrics are of clothes that were wore . They have a history. They are poorly cut and put back together with safety pins. The poetry also put with the fabrics with safety pins has been edited, cut. In that way, the voices of the poetry attempt to say a story, but they can barely recall it. The present moment is imprinted by the past of the trauma and immigration, but the story now doesn't make sense and all is lost.

The fabrics, without the body, show its disappearance. The body isn't anymore, referring to the feeling of numbness often felt by a body in trauma, only the memories are as a map for the body.

The objects stuck in the wax are objects of daily living. They are the last witnesses of a lost time. Frozen in time, they bring back to memory lost precious moments. To me, an object can represent a dear moment I spent with my uncle whom I have not seen in years.

TARA VANTANTOUR

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«Memory Landscape», 2019, «IT'S RUNNING NOWHERE BUT IT'S A DROWNER WITH THE SOUNDS OF WATER ALL OVER A DUMB DRUMMER» , fabric and ink on paper, 62 x 30 cm

EMMY VOLLAARD

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My practice evolves from the desire to show the layers and layers of thoughts and struggles from someone suffering from an eating disorder. The need for control, the ritualistic compulsive actions and rules, striving for emptiness so that no emotion gets any chance to break the self-control.

I'm discovering how to make visual constructions as well as in language, so that I can create a mental space in the physical space. In these spaces I want to build a bridge between the complex world of the person suffering and 'the other'. I want these territories to make contact with one another and to make disturbance, shame and pain visible. To make one for a moment exist in the world of 'the

other', to be part of the chaos. This is a personal journey and for me it's strongly rooted in my own experience with suffering from anorexia nervosa. I really want to show what lies underneath, and I think the causes of eating disorders are topics that can resonate with a lot of people. In my work I'm looking for ways to speak about what is unspeakable, make the invisible visible, to touch thematic that are taboo or clouded with misunderstanding.

I would love to be part of an exhibition where a group of artists will be presenting, making and discussing work about such topics which are so close to my heart and fascinates me so much.

As I graduated from the art academy in Breda (NL) summer '18 I'm on the doorstep of figuring out what I want my practice as an artist to be and I'm super eager to learn and discover.

The work I'm sending along with this email is a visual construction as I mentioned before, consisting of three elements.

Sculpture, video and performance, each representing an aspect of the term 'ascese'; the repeating of crossing ones one physical and mental borders and

restricting ones passions and urges to be as pure, empty and perfect as possible. In the performance I move around three sculptures I made, dining tables covered in nails, and place parts of my body (bare skin) onto these nails for periods of time so that the nails leave marks on my skin.

I show these parts of skin to the audience and cover them again, moving from table to table in a silent, controlled manner.



Video Installation: Ascese, II

VIDEOS

Survolt by Maria CLARK

Dust Grains by Elisabetta DI SOPRA

Negotiation between Madness and Sanity by Zeynep DAGLI

Selfie by Darko TALESKI

Chrysalide by collective CHRUA (MIYAKĒ & Camila VAZ)

Olympe said to me: I didn't loose my head by Virginia FOLOPPE

Why didn't you trust me? by Anne PASZTOR

Untitled by Anne Marie TOFFOLO

Post Violence by Amal MOKDED

In superficie by Flavia TRITTO

Elogio della fragilità by Irene TONIOLO

Path by Kristina CYAN

Ascese II by Emmy VOLLAARD

Headbang with GoPro by Joe NANASHE

PERFORMANCES

Festival opens at 5pm

CENTRAL AREA

Thursday, 20 June

8pm. Kimono cheap chips by Elisabeth ZELAYA (20 mins)
9.30pm. Memoris Corporis by Emmanuel LACOSTE (30 mins)
10.30pm. Corps- paysages performance by MIYAKE (20mins)

Friday, 21 June

7pm. I am a Referenced error by Sophie SCHEIFEL e Olivier SCHLUND (2hrs)
10pm. Igloo by Josefina DAGORRET (40 mins)
11pm. PRÄSENS by Sara KOLLER (30mins)

Saturday, 22 June

7 30pm. Ri-parto by Giovanna D'AMICO (1h 30mins)
10pm. Data Sampling by Sylvain SOUKLAYE (15 mins)
11pm. The Turning by Gwen SAMPÉ (45 mins)

Sunday, 23 June

7pm. EKKO II by Lisa Colette BYSHEIM
9pm. Prima di dimenticarmi by Luisa AMPRIMO (6 mins)
10pm. Tuffo nel caos by BAEJAHN DANCE COMPANY (30 mins)
11pm. Tutta sola by Carla TAGLIETTI (13 mins)

STUDIO

Warm on Worms by Cassandra JIM (*Durational Performances 4 days*)

ACTION HYBRIDE

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