



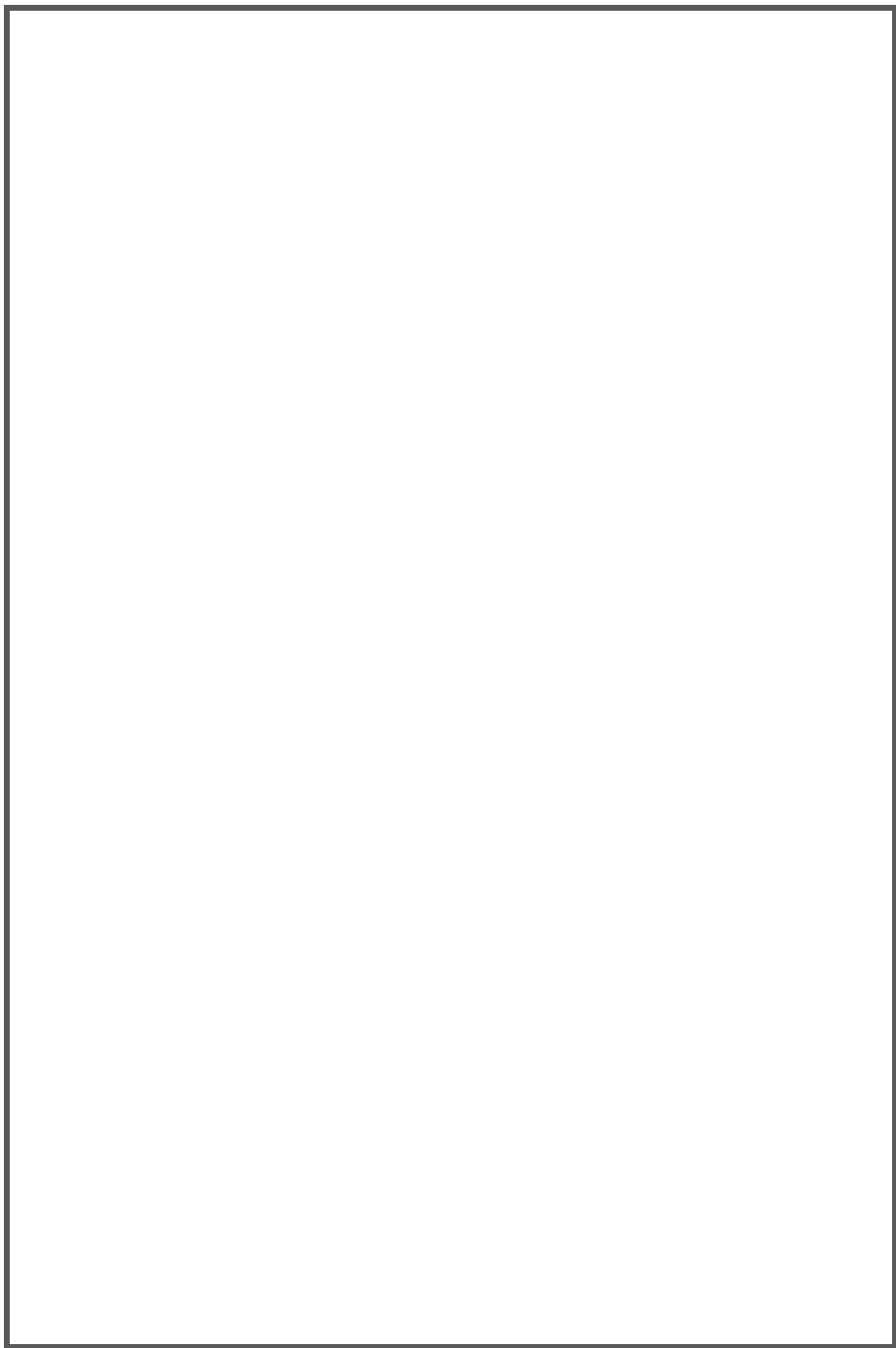
la Biennale di Venezia

57. Esposizione
Internazionale
d'Arte

Eventi Collaterali

Body and Soul

Performance Art — Past and Present





la Biennale di Venezia

57. Esposizione
Internazionale
d'Arte

Eventi Collaterali

BODY AND SOUL CORPO E ANIMA

**Performance Art - Past and Present
Performance Art - Passato e Presente**

13.05 - 26.11.2017

May 13 - Nov. 26, 2017

Participating artists - artisti partecipanti:

Derrick Adams (USA)

Aisha Tandiwe Bell (USA)

John Bonafede (USA)

VALIE EXPORT (Austria)

Katarzyna Kozyra (Poland)

Nicola L (France/USA)

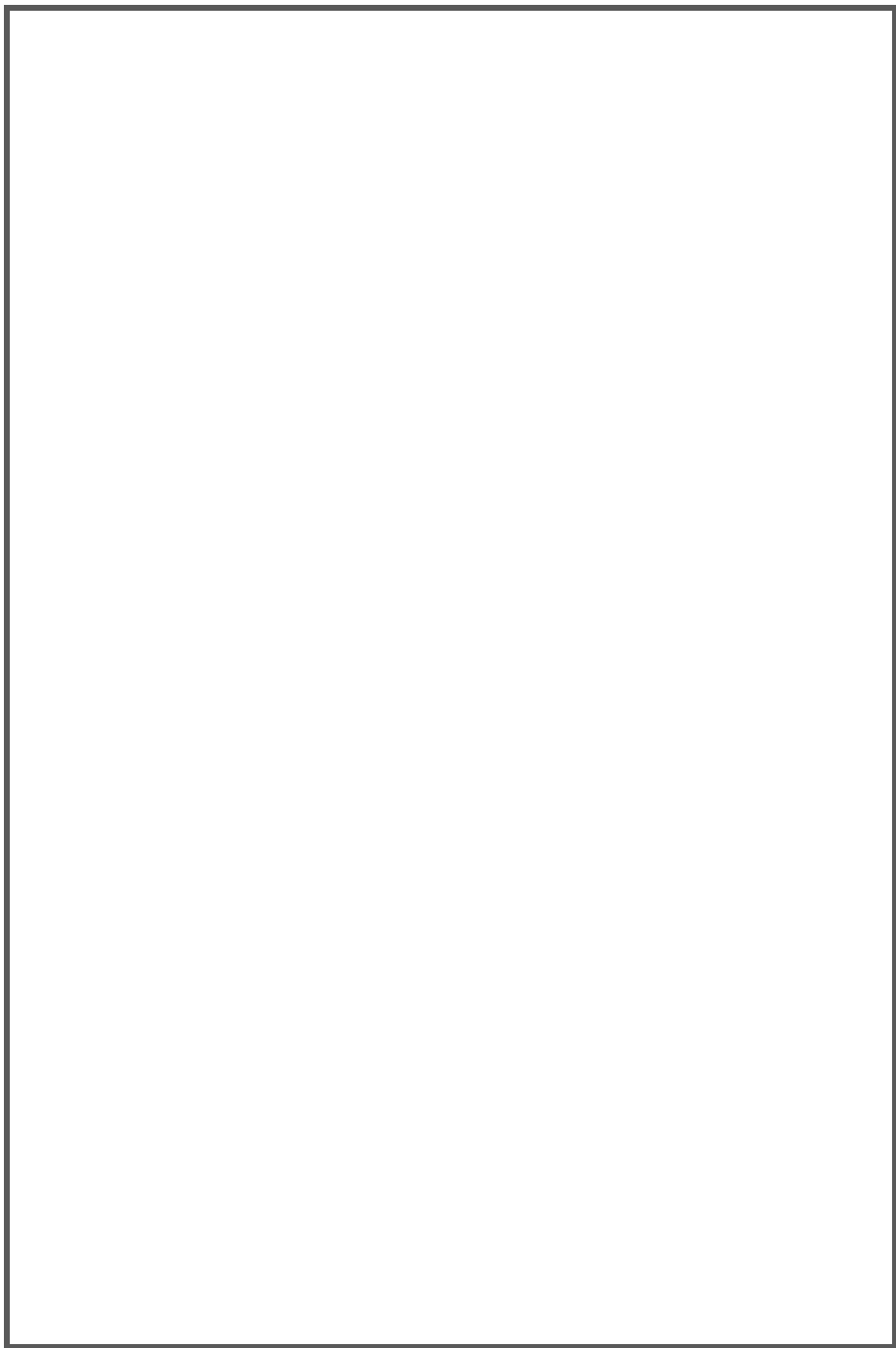
ORLAN (France)

Carolee Schneemann (USA)

Curated by: **Elga Wimmer**, New York

Promoter: **Rush Philanthropic Art Foundation**, New York

Palazzo Pisani, Piano Nobile, Campiello Pisani, San Marco 2810, 30124 Venezia
Opening Hours Tuesday to Saturday, 2-7 pm. - Orari di Apertura Martedì al Sabato, 2-7 pm.



“Body and Soul: Performance Past and Present”

PERFORMANCE ART FOR VENICE BIENNIAL 2017

57th International Art Exhibition

May 13 – November 26, 2017

Preview days: May 10 – 12

Opening Hours: Tuesday – Saturday 2 – 7 pm

Palazzo Pisani, Piano Nobile, Campiello Pisani, San Marco

2810, 30124 Venezia

Performance art is a kind of 'theater' and very often interactive—if not always physically, then emotionally and spiritually—and always demands a response from the viewer.

In “Body and Soul,” eight performance artists (some historically important, others emerging) appear in live performances as well as in video or photographic documentation, which records the essence of their spiritual and bodily actions.

The artists in “Body and Soul” are:

Derrick Adams (USA)

Aisha Tandiwe Bell (USA)

John Bonafede (USA)

VALIE EXPORT (Austria)

Katarzyna Kozyra (Poland)

Nicola L (France/USA)

ORLAN (France)

Carolee Schneemann (USA)

The focus on the body in so much performance art of the 1960s has sometimes been seen as a consequence of the crisis in conventional media. Faith having collapsed in media such as painting, creativity ricocheted back onto the artist's own body. Some saw this as a liberation, part of the period's expansion of materials and media. Others wondered if it reflected a more fundamental crisis in the institution of art itself, a sign that art was exhausting its resources.

The performance art of the 1960s can be seen as just one of the many disparate trends that developed in the wake of Minimalism. Viewed in this way, it is an aspect of Post-Minimalism that also shares qualities of Process Art. If Process Art focused attention on the techniques and materials of art production, so did aspects of Performance. Process Art often investigated the possibilities of mundane and repetitive activities; similarly, many Performance Artists were attracted to task-based activities that were very foreign to the highly choreographed and ritualized performances in traditional theatre or dance.

VALIE EXPORT, Nicola L, ORLAN, and Carolee Schneemann, pioneers of Performance Art, use their bodies to express concerns related to gender, femininity, endurance, personal relationships, and politics. They are forerunners of today's performance art, and have paved the way for many of today's artists.

VALIE EXPORT changed her name in her early career as an aesthetic, social, and political act. She countered the era's male-dominated scene by performing her iconic work "Action Pants: Genital Panic," 1968, in which the artist activated the live context of watching by walking about in a Munich cinema with her genital exposed in crouchless trousers. In "Touch Cinema," 1968-71, EXPORT built a "movie theater" around her naked chest—which was not visible but could be touched by anyone who reached through the curtained front. Her performance "DELTA.Ein Stueck," 1976/77, is about continuous dramatic disturbances in the intimate relationship between the sexes. DELTA (the title refers to a triangle, a river mouth, the mathematical symbol for change or difference), is performed on a black slanted action board in triangular shape, inscribed with: WORT, ANTWORT, VERANTWORTUNG (word, answer, responsibility).

ORLAN paved her way as an artist with the iconic "Baiser de l'Artiste," performance installation at FIAC 1977, and has always looked at the female body as a means of expression and 'new media' for her art. In her work "L'Opéra de Pékin," 2014, she undertakes a form of art that has been dominated by men, who played the role of women. ORLAN reverses that situation with her avatar in 3D augmented reality. By scanning her body, she fabricates a "Queen of Masks" who performs acrobatics, juggles, and jumps out of the frame. Augmented reality

makes this work playful and interactive, creating a dialogue with the audience. Melding performance art with new media, ORLAN's strives to change our thinking about new technology, which we are immersed in but resist regarding as art!

Nicola L's "Raincoat for 11 people," first performed in the 60's, speaks of unity and equality, as the performers, once 'under the coat,' are all 'equal. This performance has traveled the world, from Paris to Cuba, the Great Wall of China, and recently marched across the Millennium Bridge and into the Tate Modern. Her performance with *The Blue Cape of Evolution* in Venice, 2017, is an homage to the art critic and cultural philosopher Pierre Restany, who had a great influence artistically and personally on the artist and played a vital part in the history of the Venice Biennial. Nicola L is celebrating her first solo show in a museum in New York City at the Sculpture Center, from mid September to December 2017.

Carolee Schneemann, with the multi-channel video projection "Devour," 2003 plays on images of the public and private sphere, contrasting fragile, evanescent elements with violent, concussive, speeding elements. Looped imagery combines political disasters like the Vietnam War with scenes of domestic intimacy such as the kiss of a cat or a baby on a mother's breast. The enlarged details make the gestures seem both human and mechanical. Schneemann, this year's Golden Lion winner, is not only a groundbreaking figure in

performance art but also an early innovator in re-presenting her art actions in video form. The immediacy and rawness of her work often galvanizes the audience. Christine Macel, curator of this year's La Biennale di Venezia, states: "Schneemann re-writes her personal history of art, refusing the idea of an 'his-tory' narrated exclusively from the male point of view."

The younger generation of performance artists (Bonafede, Kozyra, Adams, and Bell) focus on social and political issues, while including modern technology and social media.

Derrick Adams' source materials for his performance come from archive images documenting historical performances by artists such as Joseph Beuys, Adrian Piper, and Bruce Nauman. Adams' performance is an improvised expression of admiration of the source image. He explores new ways of seeing these historical works, as they pertain to current conversations about media culture, consumerism, and our place in the social performance sphere within which we all exist.

Aisha Tandiwe Bell is inspired by the fragmentation of our multiple identities (her background includes Tanzania, Jamaica, and the USA). Bell is committed to creating myth and ritual through sculpture, performance, video, sound, drawing, and installation. The artist states: "I am interdisciplinary. The glue that holds this together is my interest in Traps. Specifically the Traps of sex, race and class." Bell reflects this in her photographs and performance "Tricked out Trap" 2016.

John Bonafede's concept is specific to each piece—the socio-political or even spiritual themes are a reaction to current social conditions as well as the physical environment wherein the work is performed.. "Holding Pattern" is a durational performance wherein John Bonafede continuously walks in a large Infinity Symbol pattern while holding his newborn baby Martina. "Holding" is what John is doing but also represents the most common penalty in American Football, hence his uniform, and is also what many professionals believe must happen to their careers while having a new child. Martina, the newborn ball of flesh, is gently held close in her Renaissance Italian regalia and protected by the former football player dad.

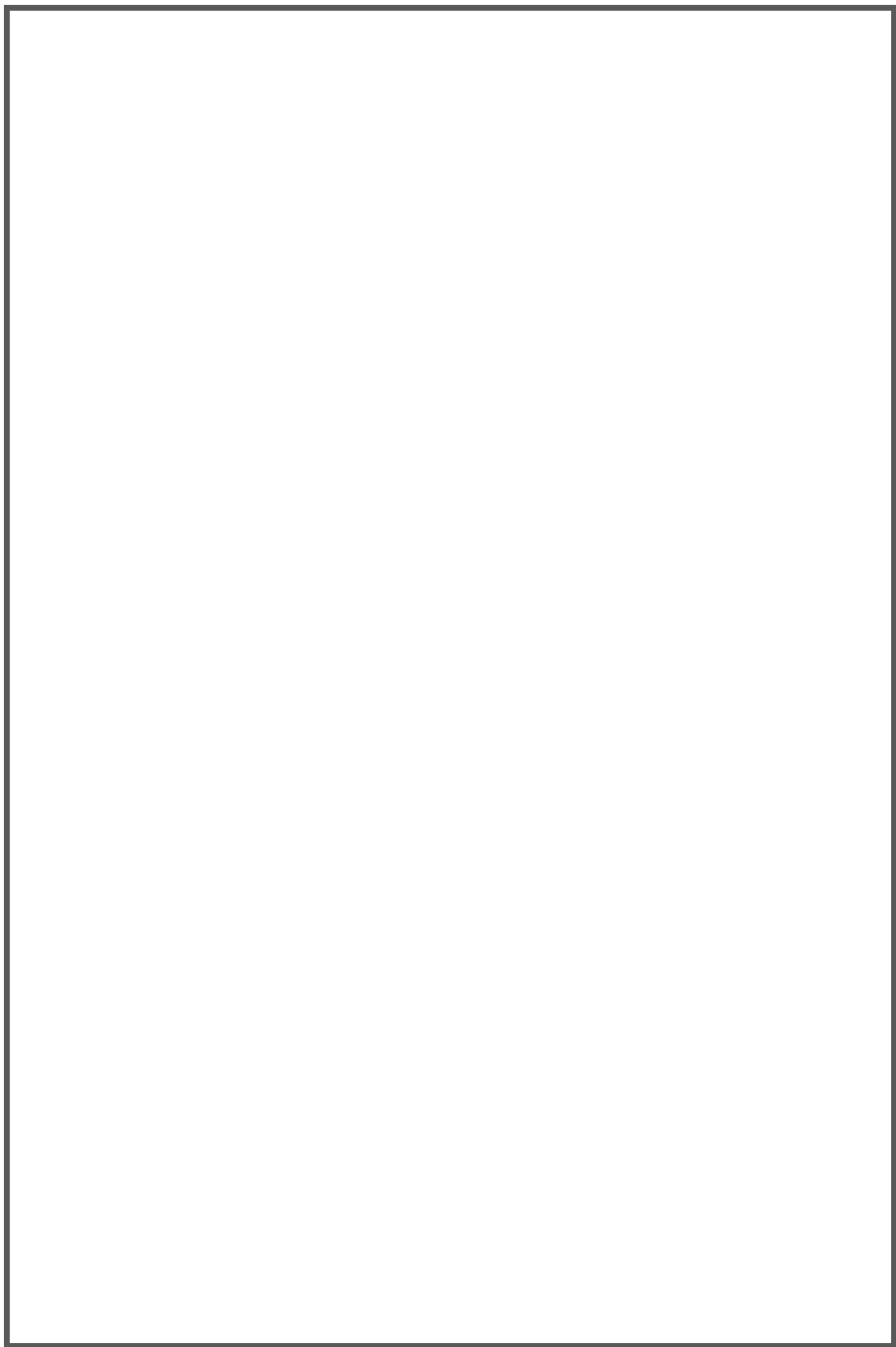
Katarzyna Kozyra explores gender issues in her performance art and video, such as "Men's Bathhouse," shown at the 1999 Venice Biennial. The artist filmed with a hidden camera her exploration of the male behavior by "stepping into the skin" of the opposite gender. The video *Faces*, 2006, reflects the artist's fascination with dance, movement, and ballet, which originated in her interpretation of Igor Stravinsky's "The Rite of Spring," (seven-channel video installation, 1999). In *Faces*, dancers' faces are shot from only several dozen centimeters away, showing to us everything which normally isn't visible: extreme emotion, enormous focus, tension and great effort. With lips pursed, eyes wide-open, fast-moving eyeballs, the dancers' faces seem to resemble masks.

Performance art is not an “outsider” form of art anymore. It has established a firm position within the art world, which this exhibition, featuring artists from several generations and various backgrounds, will clearly reflect. Whereas art performances were looked upon in the '60s and '70s as an oddity, sometimes being mistaken for political demonstrations, artists today continue to address similar personal and public issues. The Zeitgeist changes, but the immediacy, interactive nature, and theatricality—as well as visual excitement—of a performance has prevailed throughout time.

Throughout the duration of the Biennial, performances by some of these eight artists will be held on specific days. The “Body and Soul” exhibition will include film, video, photography, and installation documenting their many intriguing actions, both past and current.

Elga Wimmer,

Curator



Dates of performances (to be confirmed
at www.bodyandsoulvenezia.com)

All to be held at:
Palazzo Pisani, Piano Nobile, Campiello Pisani,
San Marco 2810, 30124 Venezia

ORLAN: May 10; 5pm
Nicola L.: May 13; 5 pm
Aisha Tandiwe Bell: July 5, 6, 7, 8; 5pm
Derrick Adams: September 5, 6; 5pm
John Bonafede: September 7, 8; 5pm

Derrick Adams is a multidisciplinary New York-based artist whose practice focuses on the fragmentation and manipulation of structure and surface, exploring self-image and forward projection. Adams received his MFA from Columbia University, BFA from Pratt Institute, and is an alumni of the Skowhegan School of Painting and Sculpture, and the Sharpe-Walentas Studio Program, as well as the recipient of the Joyce Alexander Wein Artist Prize, Louis Comfort Tiffany Award, S.J. Weiler Award, and Agnes Martin Fellowship. He's exhibited and performed at MoMA PS1, Brooklyn Museum of Art, PERFORMA, Studio Museum in Harlem, Brooklyn Academy of Music, and The Metropolitan Museum of Art, among many others notable galleries and institutions. Adams' work is in the permanent collections of Studio Museum in Harlem, Virginia Museum of Fine Arts, Birmingham Museum, and the Metropolitan Museum of Art in New York, and is available in at Rhona Hoffman Gallery, Chicago; Tilton Gallery, New York; Vigo Gallery, London; and Galerie Anne de Villepoix, Paris.

Derrick Adams



I Just Crush A Lot

2011-2013

Archival Pigment Print, Quadriptych

36 x 24 inches each

Communicating with Shadows, Performance and Photo
Series (Hammons)

Aisha Tandiwe Bell is first generation Jamaican & ninth generation traceable Black American. Her parents met at City College. Conceived in Tanzania & born in Manhattan, she was Raised Bobo Shanti Rasta spending her early childhood on Bobo hill in Bull Bay, Jamaica. Inspired by the fragmentation of our multiple identities, Bell's practice is committed to creating myth & ritual through sculpture, performance, video, sound, drawing & installation. Bell holds a BFA, & an MS from Pratt & a MFA from Hunter College. Bell received a NYFA in Performance Art/ Multidisciplinary Work & has had artist residencies/fellowships at Skowhegan, Rush Corridor Gallery, Abron's Art Center, LMCC's Swing Space, The Laundromat Project, BRIC & more. She has been a fellow with DVCAI on International Cultural Exchanges (Jamaica 2012, Surinam 2013, Antigua 2014, Guadeloupe 2015). The Museo De Arte Moderno's Triennial 2014, The Jamaica Biennial 2014, MoCADA, The Rosa Parks Museum, CCCADI, Columbia College, & Rush Arts are a few spaces where Bell has exhibited her work. She lives in Brooklyn with her husband & two children.

Aisha Tandiwe Bell



Tricked Out Trap
2016
24 x 32 inches
Cibachrome
Photo by Lacey Austin

John Bonafede lives and works in NYC. He studied painting at Syracuse University, School of Visual Arts (NYC), LLOTJA (Barcelona) and Tibet House (NYC). From his painting background Bonafede incorporates formal compositional elements into his performance art practice. His work also includes a unique form of street printmaking called chemography. John co-founded, produced and performed in monthly variety shows in a Midtown Manhattan loft for eight years, bringing his performance art to the fore. He enjoys doing site specific performance installations everywhere from alternative art spaces to well established institutions such as MoMA and Alvin Ailey Theater. Bonafede's performances range from the socio-political commentary to testing the physical limits of his body. The performances often challenge accepted notions of line, forms or painting and sculptural mediums. Video documentation is taken as an additional art medium for his performances to be viewed in. Durational and installation-oriented performances often appear in his oeuvre. His storyboards of the performances are those of a draftsman with years of experience writing/illustrating graphic novels. His latest graphic novel trilogy can be seen at Cryptozoological Comics on social media.

John Bonafede



Forth and Back #5

2013

34.67 cm x 20.22 cm

Digital Print

Photo by Keith Ferreira

VALIE EXPORT, Prof. Dr. h.c.media and performance artist, filmmaker

1940 born in Linz/ Austria, lives and works in Vienna

VALIE EXPORT's artistic work comprises: video environments, digital photography, installation, body performances, feature films, experimental films, documentaries, Expanded Cinema, conceptual photography, body-material interactions, Persona Performances, laser installations, objects, sculptures, texts on contemporary art history and feminism.

VALIE EXPORT is one of the most important pioneers on conceptual media art, performance and film.

1967 invention of her artist name VALIE EXPORT: an artistic concept and logo to be written in capital letters only

VALIE EXPORT takes part at the documenta 12, 2007, and documenta 6, 1977, in Kassel

1985 nomination of EXPORT's feature film *Die Praxis der Liebe*, screenplay and direction, for the Golden Bear at the Berlin International Film Festival

Since 1975 curatorial projects, international symposiums, exhibitions and film programmes

Her works are in international collections like Centro Pompidou, Paris, Tate Modern, London, Reine Sophia, Madrid, MOMA, New York, MOCA, Los Angeles ect.

Since 1968 participation in international exhibitions, for example: Centre Georges Pompidou, Paris; The Museum of Modern Art, New York; Institute of Contemporary Art, London; Venice Biennale, Venezia; documenta, Kassel; MoCA, Los Angeles; Stedelijk Museum, Amsterdam; MUMOK, Vienna; Generali Foundation, Vienna; P.S.1 Contemporary Art Center, New York; Shanghai Art Museum, Shanghai; Palais des Beaux-Arts, Bruxelles; Tate Modern, London; Metropolitan Museum of Art, Seoul, Korea; Metropolitan Museum, New York; ars electronica, Linz/Austria.

VALIE EXPORT



DELTA. Ein Stück
1976/77

Persona Performance

B&W Photograph

© VALIE EXPORT

Bildrecht Wien, 2017

Photo by Elisabeth Jappe

Courtesy VALIE EXPORT

Born in Warsaw in 1963, a sculptor, photographer, performance artist, filmmaker, author of video installations and artistic actions, graduate of the Sculpture Department at the Academy of Fine Arts in Warsaw. In 1998 she studied at postgraduate level in the New Media atelier under prof. Helmut Mark at Hochschule für Graphik und Buchkunst in Leipzig. Kozyra's activities became crucial for the development of the new artistic movement known as Critical Art and they heavily influenced the shape of contemporary culture, often constituting a starting point for a broader discussion. She received, among others, the Award of the Minister of Culture and National Heritage (Warsaw 2011) and the *Paszport Polityki* award (Warsaw 1997). She was granted the DAAD scholarship (Berlin 2003) and the Kościuszko Foundation scholarship (New York 2000). In 1999, she received an honorable mention at the 48th Venice Biennale for the video installation *Men's Bathhouse* in the Polish Pavilion. In 2011 she obtained her Doctor's Degree at the Academy of Fine Arts in Warsaw. A year later, she established the Katarzyna Kozyra Foundation, which focuses on supporting women's activities in the area of culture and art. In 2013 the Huffington Post named Kozyra one of ten most important female artists of the new millennium. Since 2010 she has been working on her autobiographical film. In 2014 she won the Polish Film Institute / Museum of Modern Art award at the 39th Film Festival in Gdynia for her idea for an experimental movie *Project X*. For years Kozyra's art has been moving the public opinion, often sparking polemics. The artist consistently questions stereotypes and subjects socio-political discourses to critical revision. Her works raise the most fundamental issues of human existence: identity and transience, life and death, religion and sex. She explores the area of cultural taboos and clichéd behaviors embedded in our everyday life.

Katarzyna Kozyra



Faces (Carla Fracci)

2006

Video Still (Color)

Courtesy of Katarzyna Kozyra Foundation

NICOLA L. (Born French, Lives and works in NYC, 20th Century)

Nicola L. studied art at the Académie Julian in Paris, followed by the École des Beaux-Arts in Paris at the atelier of painter Jean Souverbie. Coming to New York for the first time in 1967 at the invitation of La MaMa theater, she had become a permanent transplant by the end of the 70s. Her conceptual work hinges on two approaches that open the door to a myriad of possibilities – to make bodies, and to embody. To embody, meaning to collect bodies within a single skin in order to inhabit a space collectively, organically, and see it from the vantage of a second skin. *Red Coat Same Skin For Everyone* (1969) is a vast frameless canvas, molded around 11 empty pockets tailored to fit the dimensions of 11 human bodies. The coat was conceived as part of a performance to accompany musicians Gilberto Gil and Caetano Veloso at the Isle of Wight music festival. Traveling the world since 2002 with her « art-skins » (Cuba, Paris, Los Angeles, the Great Wall of China, all the way to the European Parliament in Brussels), the artist extends an invitation out to everybody to take part, through performance, in what Michel Onfray calls « the odyssey of flesh ». For Nicola, making bodies implies destroying them first. In the ultimate metonymical act, she sends out into the world functional objects that are fragments of our own bodies: *The Eye-Lamp* (1969), *The Woman-Dresser* (with irony on the theme of objectified women, 1969), *The Eye-Table* (1970), *The Cultivated Head* (1980), *The Head-Bookcase* (1996). At times, both approaches converge: making bodies, which can then be embodied through usage (*The Hand- Sofa*, 1970-72 ; *The Head-Sofa*, 1989). Both approaches are married in *The Head- Aquarium* (2005), where a swimming goldfish becomes, at random, an eye.

Written by Raphael CUIR

PS: The BLUE CAPE made it's debut in 2002 with the Contemporary Ballet of Cuba and the most recent RED COAT performance was done in 2015 at the TATE Modern during the show "The World Goes Pop" curated by Jessica Morgan.

Nicola L.



Blue Cape in China
2001
Inhabited by 12 Performers

ORLAN is one of the greatest internationally recognized French artists. She uses sculpture, photography, performance, video, 3D, video games, augmented reality as well as scientific and medical techniques such as surgery and biotechnology. ORLAN seldom and radically changes the data, defying conventions, and ready-to-think. She opposes natural, social and political determinism, all forms of domination, male supremacy, religion, cultural segregation, and racism ...

ORLAN's work is always humorous, sometimes parody or even grotesque, her provocative work can shock because it challenges the pre-established and conventional codes.

ORLAN received the E-reputation award, which is given to the most watched and commented artist on the web.

ORLAN



*Masques de L'Opéra de Pékin, Facing Designs et réalité
augmentée n°9*

2014

120 cm x 120 cm

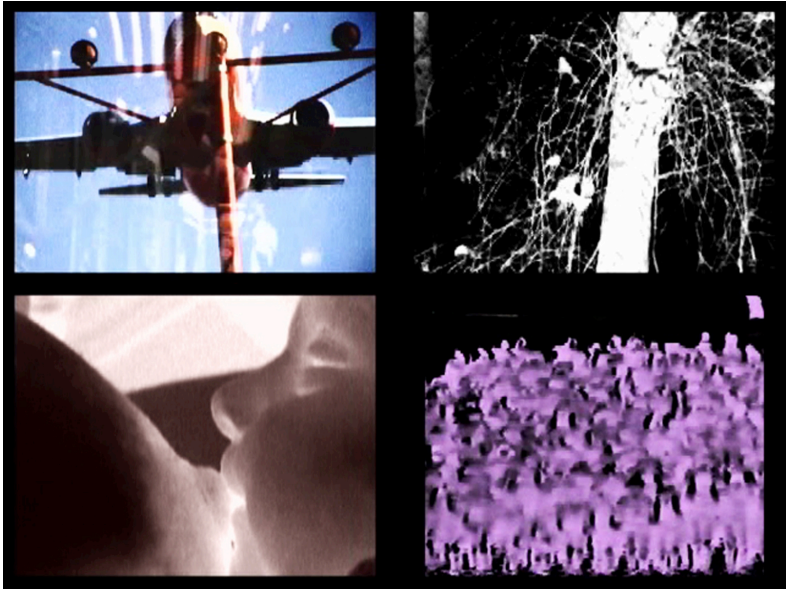
Orangée

Courtesy ORLAN Studio

In a career spanning over 60 years of invention, provocation, and canonical contributions to Postwar art, Carolee Schneemann is a multidisciplinary artist who has worked in painting, photography, performance, film, video, mixed media, and installations. A pioneer of feminist performance who has transformed the very definition of art, her work is characterized by research into archaic visual traditions, pleasure wrested from suppressive taboos, and the body of the artist in relation to the social body. The recent retrospective, *Carolee Schneemann: Kinetic Painting*, was held at the Museum der Moderne Salzburg, Austria, in 2015, and will travel to the Museum für Moderne Kunst Frankfurt am Main, Germany, as well as MoMA PS1, New York, in 2017. Institute at Hunter College in New York held a multi-part exhibition in 2015, *Carolee Schneemann Residency*. In 2013, the artist was the subject of the solo exhibition, *Carolee Schneemann: Then and Now*, which traveled from the Musée départemental d'art contemporain de Rochechouart in France to the Museo de Arte Contemporáneo de Castilla y León in Spain. In 2010, the Samuel Dorsky Museum of Art, State University of New York at New Paltz, presented the retrospective *Carolee Schneemann: Within and Beyond the Premises*. um collections around the world including the Museum der Moderne Salzburg, Austria;; Museo Nacional Centro de Arte Reina Sofía, Spain;; Museum of Modern Art, New York;; San Francisco Museum of Modern Art, California;; Tate Modern, England;; Centre Georges Pompidou, France;; and Hirshhorn Museum and Sculpture Garden, Washington, D.C. Born in Fox Chase, Pennsylvania, in 1939, the artist currently lives and works in upstate New York.

Carolee Schneemann is the recipient of the Golden Lion for Lifetime Achievement at the 57th International Art Exhibition of La Biennale di Venezia.

Carolee Schneemann



Devour

2003-04

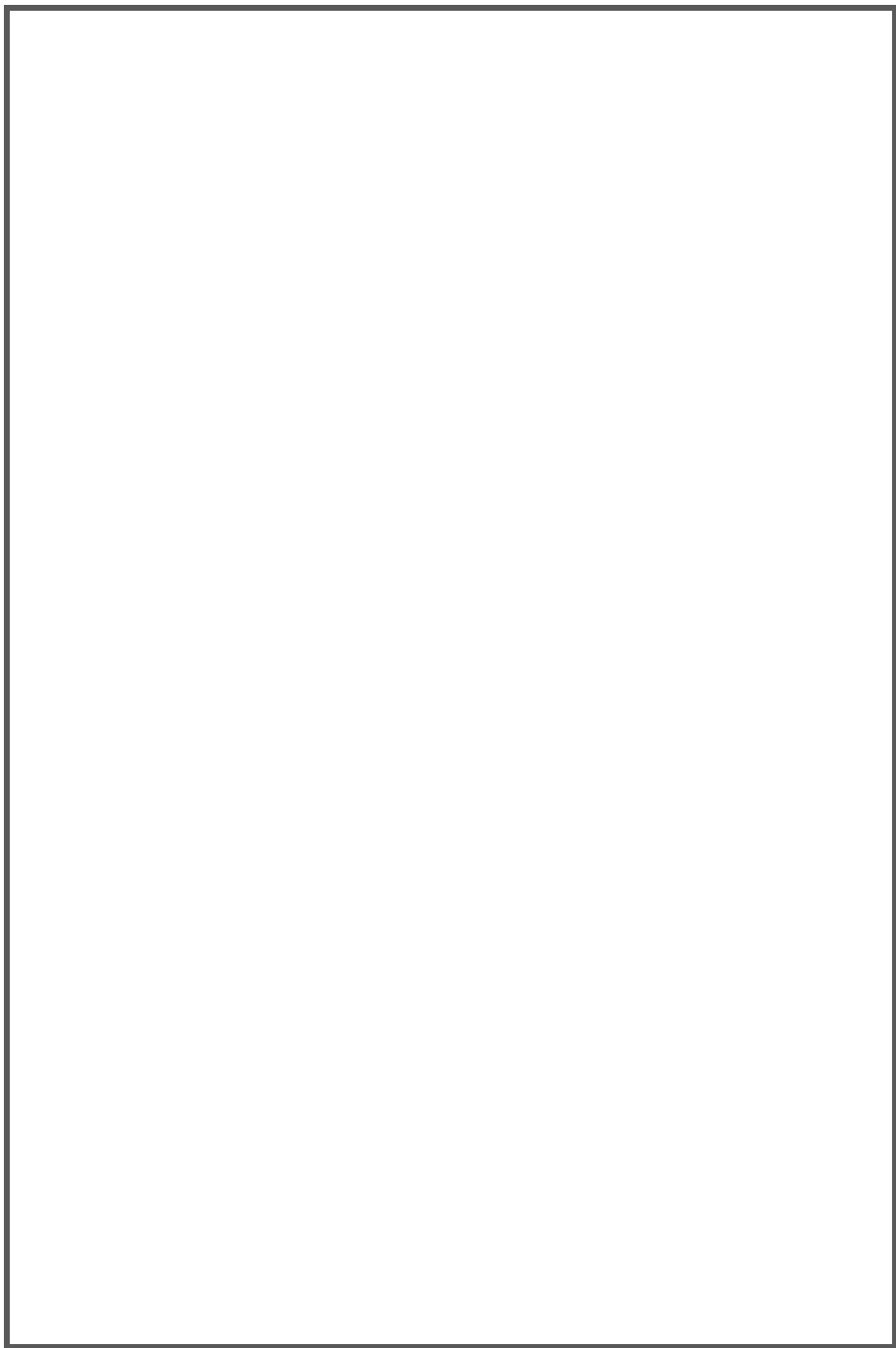
Multichannel video installation

Variable dimensions

Running time: 3:37 minutes

© Carolee Schneemann

Courtesy P.P.O.W. and Galerie Lelong, NY



We thank the sponsors:



Inventa Technologies Europe AG



UNPAINTED
art fair

With special support from:

STEVENS COMPANY

FINE ART SHIPPING AND INSTALLATION
ESTATE AND DESIGNER SERVICES
STEVENSCOMPANY.US



**Dates of performances to be confirmed
at www.bodyandsoulvenezia.com**

Body and Soul

Performance Art — Past and Present