

Endangered Bodies International Conference and Art Exhibition - Oct 8-9

Representing and Policing the Body in Western Culture

Oct 9 - 16h15

Roundtable with the artists

Chaired by Shahd Wadi

Shahd Wadi is Palestinian among other possibilities, but the freedom is mostly Palestinian. She sought her resistance through her PhD thesis in Feminist Studies at the University of Coimbra in Portugal, which was published in a book entitled "Bodies in a Bundle: Artistic-Life-Stories of Palestinian Women in Exile" (2017). She was the first in Portugal to receive the degree in this field. She was also nominated by The European Project for Research Dissemination (ERD), to be part of the platform of Best European Young Researcher. Her book addresses the narratives and representations of women's bodies in cultural and artistic contemporary creations as simultaneously silence and site of resistance in the context of the Israeli occupation of Palestine. In her research, she considers art a life testimony, also her own.

Marjan Zahed-Kindersley

<http://www.marjanzahedkindersley.co.uk>

Tearing Myself Together

In life's randomness, we all seek patterns and not only within nanoseconds of gamma oscillations, but can only perceive fragments of what we imagine to be whole entities of puzzles of continuously fluctuating chaotic confusion and in the contemporary world we are further forced to have fragments and snippets dragged into dictating digital algorithms of lesser views and pathologically clean, 'perfect' homogeneity and on top of that an expectation of instant comprehension of dopamine hits, especially with the advent of photographic software technology which has now replaced the camera lens with an illusory, distorted mirror.

Any form of intended (self)-reflection is based on any ideology of inclusion or separation of the self as an entity, aggressively by volume and multitude.

But this is solely market-driven - perceived as cultural evaluation - of capital asset value.

Consequently, I've torn up my entire portfolio which includes a series "Nude Sketches" which was a confrontational dialogue of expected cultural semiotics into snippets of a real or imagined autobiography, playing with the contextualization of borders paper within 'classical aesthetics' of e/motions; emotions which are also homogenized into categorizations which usurp every human foible into a commodity...

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As one of the "others" , usually a recluse, I am particularly honoured not only to have had my artwork chosen for this tremendously important international conference and exhibition, but also to have been asked to write a little about my

thoughts - thoughts which are as seemingly scattered as my multi-layered photographic work.

Fragmented.

The series "Tearing Myself Together" has evolved in a world which we can only see in fragments that are transposed from the eye to the visual cortex in energy-saving networks, over which we have no control over.

We try to seek patterns in order to have some form orientation for the organism to survive within a random-mess, trying to communicate with each other.

Photography is a further fragmented, two-dimensional cut-out of reality that undergoes several processes, before it acts falsely in its historical role in opposition to painting as evidence.

In the post-photographic era, within the context of neo-liberal economics ultimate ideals in ideology, digital imaging has turned into a grotesque optimization of oppressively imposed perfect bodies, which are manipulated into turning themselves to justification of existence, no longer with a camera lens but into an illusory distorted mirror of advertising "life-styles" .

Alternatives have also been branded leaving no room for the claimed individuality through processing, except in empty hashtag slogans:

the body starts to consume itself, often segregated and separated into simplistic identity politics categorizations sometimes based in pride in accidents of birth branding – franchised bodies in competitive conditions in which a social primate has difficulty existing as is without religious adherence to conformity.

The multitude of digital imaging dictated by software algorithms dictates the all purveying notion of originality and creativity, as every human foible, every human emotion is categorized into a marketable, corporate unique selling point of imposed ideals – visual pollution turning extremes into commanded needs and desires in the theft of time of bucket lists, putting oneself under surveillance with car-crash thrills and fluffy puppies in dissonance with the complex nature of pleasure reduced solely into dopamine hits.

The vulnerability of integrity, sensitivity is marginalized by homogenizing like-clicking “views” on tiny phone screens canned-laughter clapping caricature – the flatness of popularity, real or virtual with a distinctly pre-formulated (lack of) imagination i.e. celebrity confetti.

Everything has turned into a prefabricated metaphor for something to advert, to sell in a realm of the ubiquitous mantra of delusional choices.

Especially the female un/clothed body turns into a political weapon at best in either/or nonsensical debates or is objectified for superficial causes of the “awareness industry” – noisy platitudes shooting in the dark for funding.

Ironically, in a surge of blurred lines, under the misleading banner of democratization, between e.g. the arts and fashion, giant temples replacing community centres, McFoundations have given themselves the purpose of entertainment event management and have turned to plonk art: plonk a larger than life wooden plank to remind an audience of wooden planks.

On top of that when attending such gigantic, transglobal exhibition marathons one feels rather small especially when counted as part of the primary judgment of quality

by numbers of visitors, a passive participant of seven billion people, to view the artist' s, now called "inspirational facilitator" , products which are unnecessarily weighing tons in superlative sized containers i.e. the indexer has reached the ultimate cul-de-sac of commodified "self-expression" .

Within this context of being manipulated, feeling torn apart, not really knowing what one' s emotions are anymore, out of frustration one day I tore up my entire portfolio.

"Pull yourself together" I heard myself say. So I did - almost.

I tore myself together again into the fragments that I am. Into the defected, dysfunctional fragments, mutilated, mal-adjusted, yet "ordinary" body - of a complex organism with complex emotions which continue to evolve and develop, which I myself can only perceive in fragments.

In defiance I decided to tear myself together .

I don' t wish to command how people should feel and think when viewing my photographic work. That would be mental kidnapping as the notion of intentionality has started to bite its own tail too.

Against a backdrop of instant gratification/comprehension and preconceived, sometimes objecting, cultural semiotics of at times nude body:

Taking your time in viewing is already a flattering form of resistance.

The above is simply a set of thoughts that went through my mind, that I am aware of.

Perhaps a type of guidance of the process after the act would be:

I used out-of-date paper silver-gelatin test prints, distressed scatter-proofs, X-rays, bits of my portfolio, all imperfect and placed them on imperfect environment of textured papers, into imperfect format of almost small squares, demolishing borders to create communication between the pictures themselves and a desperate attempt in dialogue with others – a semi-auto biographical work of what has or could have happened in my life, trying to reach a gentle im/balance, in a discovery of the idiorhythmic self within the environment of many a dis/harmony of self/ves into the “classical aesthetics” that the photographic medium demands – in dance.

Alice Dolling

Beigers (canvas) / *Beauty makeup* (video)

My art practice explores representations of body, beauty and gender in social media and popular culture. I aim to create work that explores the tension between the perceptions of beauty promoted and dispersed by social media (airbrushed, cellulite/fat free, perfect hair and makeup) and how those perceptions interact with real bodies in the real world (which, of course, have cellulite, body hair, flawed skin, etc.)

Ana Abril

Variaciones plásticas experimentales sobre sonido, cuerpo y luz (2018)

Format: video installation

Description: sound video recording a performance by Ana María García López

The plasticity of our body shrinks at every minute that the world buys, sells, borders, kills, marginalizes, alters. but we play, we beat, we stretch, we lick, we fuck, we fight, we experience the plasticity. plasticity has sound, varies with light, goes to mishap and is lost on the map. it is a collective, material and corporal device” .

Bio

Ana Abril (Jaén, 1992) is a researcher in gender studies, philosophy and arts. In her methodology, she combines the traditional research methods with the realization of video installations, performances, photographs and video performances. She presented the video installation “variaciones plásticas experimentales sobre sonido, cuerpo y luz” in the exhibition “Canibalismo Plástico” in Astragal (Gijón, Spain). Currently, Ana is also a Master’ s student in the Erasmus Mundus Master s’ Degree in Women’s and Gender Studies in Europe (GEMMA). Ana’ s research focuses on the concept of “cannibal feminism” which critically approaches the figurations of the cannibal and the Brazilian intellectual movement of Antropofagia.

Anne Cecile Surga

annececlesurga.com

The Corset Series

Through my work, I explore the values inherent to human nature and how they “survive” how adapt to the contemporary society. I am searching the effects and influences of society on the definition of the self and as a woman artist, I am slightly more focused on defining women’ s contemporary identity. I often use myths as base upon which I add a contemporary interpretation in order to question some of

the founding values upon which the society is built. I have a specific interest on Trauma, whether it being physical, emotional or psychological. From a formal point of view, the majority of my work is based on the human body that I use in an organic manner.

The Corset series is composed of two marble sculptures and one marble bas-relief. It reflects on the notion that beauty is pain ("Il faut souffrir pour etre belle"). Thinking about the validity of this sentence, I remembered all the beauty rituals that women had to follow throughout the centuries in order to be desirable, but also wondered what pushed them to deform their body and put their health at risk continuously. I refuse to go down the line of the glorification of victimization, so I was faced with the challenge to discuss woman' s beauty (in terms imposed by society) and its downward spiral in a respectful manner. I mixed the strong marble material with delicate ribbons to create a pretty and nice image (just as good girls are expected to look like) and marble with leather to show also bring sensuality and the representation of woman sexuality into the discussion. If viewer go pass the first impression and think about the work, they can notice the marble had to be pierced through, so deformed in some way, in order to be adorned. I wanted it to be a reference to the pain and self-inflicted deformations women felt and still think they have to go through. I believe the constant disapproval with women' s body plays a part with the overall disapproval of women as entitled and equal human in our society.

Christina Goestl

Never Not Just About

Talking, thinking about the Clitoris is "Never Not Just About" the organ of sexual pleasure, the material embodiment but also its representation and underlying politics. What has been a riddle throughout Western history has also been made a riddle and, at times, became unriddled. The collage "Never Not Just About" shows

different aspects that surround the clitoral riddle. The question asked here is not only what we see but how we see it.

Çifel Hüseyin

cifelhuseyin.wixsite.com/2018/the-parts

The Parts

Technique: Illustration

Sub-Technique: Photography, Technical Drawing

Weird shapes, colourful identities, dynamic moves, queer visions are what make up the new illustration project *The Parts*. Queerness here is not just the interaction with the others, it is more the presence and accepting every single part of the flesh. The cheeky yet relatable characters are reflected through the edgy, new and fresh ideas and the whole imaginary of *The Parts* is completely blown away by the range of humanly existences. With re-imagining the notion of illustration and reconstructing it after the interdisciplinary techniques create harmony through the juxtaposition of identical and non-binary moments, frames, intersections and stories.

D.E. Stenvoll-Wells

"This is Not..." Series

(Digital portraits, 2016)

Since the founding of Art Responders in 2014, after completing nearly thirty portraits of victims of police violence, I began experimenting with 'animating' these images by recording the stages of their creation, juxtaposing them with flashes of imagery from subjects' stories based on the limited available information.

Aware of the sensitivity of representing those who cannot speak for themselves, I felt it was necessary to reveal the limitations of this process, how little I actually know about these peoples' true selves, and how much my ability to perceive them as individuals is coloured by my awareness of their reality as police suspects and victims.

I wanted to include the small details of who they were and the circumstances of their deaths, to expose whatever preconceived notions and misperceptions were making their way into each picture. The fleeting facts behind each case— locations, perpetrators, objects involved and sequences of events— are constantly blocking the viewer's ability to see the 'real' person behind the headlines. Through the looking involved in these portraits, details emerge that thwart the official narrative of subjects who 'posed a threat' . I hoped they might also highlight the humanity of those whose lives were stolen from them by state-sanctioned violence.

However, the process of creating these has not offered me the satisfaction of believing that I have somehow honoured the dead.

In fact, the past 4 years has altered my previous vision of these portraits as remembrances or tributes. Instead, I have come to see them as a sort of anti-representation, hence the title. These are NOT the victims; my images will never come close to representing who or what these people actually were, or would have become, had their lights not been permanently extinguished by an out-of-control culture of police violence. The hugely important task ahead of us is achieving systemic change to the corrupt and murderous carceral state.

Until then, we will be caught in a nightmare loop not unlike these racing images: a never-ending roll call of black lives erased without consequence.

Francesca Esposito & Gaia Giuliani

For an intersectional visual counter-narrative of detention. Women in Ponte Galeria (Italy)

Visual representations are powerful forms of portraying individuals and narrating stories. According to how they are produced, who and how is represented, which public they want to reach, and the imaginary they are framed in, they can contribute in reproducing hegemonic representations of bodies (Tobing Rony 1996; Mirzoeff 2011; Giuliani 2018) and contexts or, on the contrary, constitute the material for which counter-narratives are built. Images are the result of the encounter between a critical yet privileged gaze – that of Francesca Esposito – on life in detention and the gaze of women, illegalized non-citizens, detained in Ponte Galeria on their life experiences and on the spaces they are constrained in.

The images constitute a feminist counter-narrative of the violence of detention and the subjectivity of those women (Esposito, Ornelas, Scirocchi, & Arcidiacono, in press) and communicate the vulnerability and the state of time suspension (Turnbull, 2016; Khosravi, 2018) these women experience. Moreover, they reveal the nuances of daily life in detention—composed of encounters, conflicts, hopes, dreams, and resistance.

Bio

Francesca is a Phd candidate in community psychology at the ISPA-University Institute (Lisbon). Her research focuses on immigration detention in Italy and Portugal. Mixing qualitative/quantitative interviews and ethnographic observations, she studies life and the lived experiences of people inside detention centers. Based

on her work, she authored a number blogposts and papers in international book/journals. Francesca is also a member of the feminist NGO BeFree (Rome, Italy), and she worked several years as an advocate for women victims of gendered violence, also inside Rome's detention center. In 2017 she has been awarded the Janet Hyde Graduate Student Research Grant to support feminist research.

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Gaia Giuliani is researcher at the Centro de Estudos Sociais - University of Coimbra, associate professor in Political philosophy (ASN 2017, Italy), PI of the FCT project "(De)Othering. Deconstructing Risk and Otherness in Portuguese and European mediascapes" , and founding member of the Interdisciplinary Research Group on Race and Racisms (Italy). Her research interests focus on visual constructions of race and whiteness from an intersectional viewpoint. Her methodology crosses political philosophy, critical race and whiteness studies, postcolonial, cultural and gender studies. Among her books: the co-authored monographic book Bianco e nero. Storia dell'identità razziale degli italiani with dr. Cristina Lombardi-Diop (Le Monnier 2013) [First prize 2014 in the 20th-21st century category by the American Association for Italian Studies], *Zombie, alieni e mutanti. Le paure dall' 11 settembre ai giorni nostri* (Le Monnier 2016), *Race, Nation, and Gender in Modern Italy. Intersectional Representations in Visual Culture* (Palgrave Macmillan, 2018).

Gabrielle Zimmermann

Rêves obscurs – aux pays des poupées VII

about dolls & clichés & some deconstruction ...

«Rêves obscurs – aux pays des poupées VII» – a new one after nearly ten years in a series of works, that I call «visual poems» – does not want to give answers but can open up a lot of questions.

Interesting for me is the individual view and interpretation of each spectator. These vary immensely and tell a lot about their own lives / experience and – resulting from this – their personal view of the world and (these) images ...

The videowork is full of little quotes and allusions – if some may recognize any of these, I'll be happy. One of them, which I want to mention here, is my modern (transsexual) interpretation of Saint Agatha. She is an interesting figure in christian iconography, which always fascinated me: A female martyr, mostly carrying her breasts on a kind of plate or tray. Her bosom was cut off as torture and revenge because she refused a man. Here she also leads to the issue of the importance of the female breast in western society – culminating in the still ever-growing obsession to «optimize» them by surgery and with silicone implants. According to ideals which are primary formed by a male view, generated by centenaries of patriarchal structures. This opens up a wide field of possibilities of discourse about the image of the female body and its definition of beauty.

And the dominating ideals lead to so much violent impacts on the female body – something I am really worried about. So many women lost their natural dignity and the feeling for their bodies and their divine beauty (and power), which is immanent to all women. This loss is a phenomenon of our so called «civilized» western world.

Everybody has its or in this case her own beauty. But, overwhelmed by the impact of the beauty, fashion & movie industries and meanwhile also social networks, so many girls and women (aside from often being violated in so many ways from the outside) feel so much pressure that they start to violate themselves: From so many eating disorders to all these addictions for interventions with botox, hyaluronan, silicone, plastic surgeries etc. In my opinion, this is a tragedy for femininity. (And rarely the results are beautiful, at least not for me).

Silicone implants, in a whole and in pieces, you may also find in the video. What and how to think about this images– there are of course many ways. I would be interested in how you might read these ...

«Defragmentation» – the «surgery» of the doll

These images may open up a lot of different associations. But they do not want to imply an abuse, but rather deconstruct clichés as for example those reducing women to «sweet dolls» and caring mothers.

Stereotypes which are unfortunately not slowly disappearing but merely reinforced. And women still have to struggle and to fight if they rather want to be in autonomous control of their bodies.

Gal Volinez

(several videos)

Multidisciplinary artist from Israel, working in Performance, visual art and text.

There is a pivotal characteristic of his works: re-examine the social and sexual Taboos, while reviewing the boundaries of his body.

His work-space embodies the familiar, and into that situation, he loads surprising elements and connections that affect the viewers by feelings such as embarrassment, confusion, anger and/or laughter.

His works tend to get feedbacks from the non-traditional galleries visitors, due to the media attention they create, result in a public debate.

Megan-Leigh Heilig

And I asked ...

And I asked ... (2018) is a fictional conversation that engages with the transformative potential of meeting, of collaborations with strangers, and the mistakes or failures inherent in that. "I become through my relation to the Thou; as I become I, I say Thou. All real living meeting" (Martin Buber). The conversation begins with one person asking another if they can use a lighter to light a cigarette and the series of questions unfold about where they are and how they can be there. The conversation highlights assumptions which are made with regards to another person's identity and places they live or come from. The film is more or less the length of a cigarette, which is used as a device to speak about the circumstance of the characters and their different histories. The research which I conducted before shooting this film was centered around the Belgian economic miracle of 1944-1948, the subsequent guest worker program that was implemented and the coal mining industries that benefitted. In some ways the two characters represent an interface or in-between space that defies conventional binaries, they are neither oppressor nor oppressed, however they both bear the marks of the after-effects of inherited trauma and each suggest ways of working through these histories in the everyday.

Nara Walker

naraisart.com

Guilty In Her Defence, Would I Had Voice...?, Silent Scream

My art practice includes a number of materials. Each medium engaging with a different perspective. In February 2014 I graduated from a BFA Honours, Griffith University, Australia. Focusing on representing the sexual body, I found that my work was driven by my lust for the space that the subconscious mind and physical body meet.

Being predominantly an expressive painter I began experimenting with using my body to make marks. This led me to experiment with multimedia works where I combined photographs, perspex and oil paint. With the focus on mark making and the form of the body my inspiration for video art was evoked. I found using photographic images and my body allowed me to bring attention to women's issues with multiple viewpoints.

In 2014 my work began to evolve by including live performances. I have performed in Amsterdam, Yalikavak, Hong Kong, London, Berlin and as a part of the official Venice Biennale program. To date my work has shown in 11 countries, with public collections in Turkey, Portugal and Georgia.

In August 2017 I spent a month in Berlin in an artist in residence at Fellini Gallery and undergoing an intense workshop with Motimaru Dance Company. During this time I created a performance inspired by domestic violence encompassed by body memory and emotional experiences.

With the subject of domestic violence shadowing my thoughts, continuing to delve deeper into my personal life. I attempted to flee my abusive husband one evening. He inflicted serious injuries including internal bruising, a sprained spine, chest injuries and a fractured rib. Whilst he held me against my will he forced himself onto me, with an involuntary defence reaction I left him with a piece of his tongue severed. I am currently with a travel ban and deemed guilty within my own defence in Iceland.

I have used my personal experiences to engage with the social setting and shed light on the space patriarchal society enforces on women to be passive and voiceless. With recent and upcoming shows in NYC, Chicago (Woman Made Gallery), at Lisbon University and in Hong Kong my work reaches audiences across the globe aiming to inspire thought provoking questions and attitudes.

Guilty In Her Defence

The series directly relates to personal influence and engages with women's bodies being viewed and owned as objects. *Guilty in Her Defence* covers the passive woman and empowerment of owning one's story. Within a patriarchal society that seems to accept women as victims rather than actively asserting their boundaries. The work encompasses connotations alike police mug shots and implies a guilty body, the woman's body, my body.

The series details my body painted in areas that my husband abused me. The paint has been applied by painting myself and pressing sheets against my flesh. The sheets hold a symbiosis to the touch of a loved one and directly correlates to domestic violence. After pulling the sheet off, as if it were a layer of skin, revealed underneath are the painted marks which symbolise bruises.

I was held within the grips of my abuser, beaten and forced upon. I defended myself and now I am deemed guilty. The work aims to shed light on the system that I and many other women continue to feel the gravitational force of a patriarchal society.

Would I Had Voice...?

With the main focus being gender roles, *Would I Have Voice...?* initiates the question, "Would I be heard if I had a dick?"

The role of a woman within society has continued to be somewhat similar throughout history. The objectification of women's bodies and what they should look like is not

only skin deep, it also relates directly to women's sexual organs. Sentences such as "Fine lines she's got you looking" references the idealised genitals of a woman that has been portrayed throughout history and the concept of a woman being seen but not heard.

Referencing the fine lines of greek sculptures and relating them to the modern trend women are undergoing, labiaplasty, *Would I Have Voice...?* places the viewer into the seat to understand their own connotations of how they view the role of the sexes.

Silent Scream

The cycle of abuse and violence allows silence to fall across the globe when a loved one enforces abuse. It is ingrained within society as an unspoken taboo.

The interplay between images creates a dialect of visuals that reference a woman held within a domestic violence relationship. As the work connects one with the moment she (*the victim of abuse*) watches the spectator back, the audience is invited into a private space and made to be a part of the cycle.

The audience is entangled into a moment where the woman reflects the inner angst onto the viewer. Placing them in the position of silently screaming as they are invited to engage with a video referencing historical portraiture of the female, and now she is engaging with the spectator with the action of looking back.

Silent Scream recreates the inability to speak out about abuse as visual language. The work reflects on society and the artist's personal relationship with domestic violence.

www.youtube.com/watch?v=gGBI3e0OKb

The black and white video *Silent Scream* relates to the societal setting of victims of abuse. Women being held in a domestic violence relationships without being heard. Each frame invites the viewer into a space where the victim looks back, creating a space to question what is abuse and how do we reflect on it as a society.

Nkosikhona Ngcobo

Her untold Pain

I am an African woman and I weep. I weep, not for myself but for the whole nation. I weep for the child who never had the breath of life, the child who never had the chance to breathe the fresh African air and the sweet scent of blooming flowers, the child who has never been kissed by the warmth of the African sun, the child who has never felt the drops of rain on their smooth baby skin. Yes, I weep. I weep for the child who is born into war and famine. I weep for the child who is born into struggle, whose mother wakes up at dawn and sleeps very late at night finding ways of feeding her family. Yes, I weep. I weep for the child who is born into today's society, which has lost its moral values and is ruled by social media. Who will guide my child? Where is Ubuntu? Yes, I am scarred and in pain, I am bleeding from deep within but I am strong, I will fight for the future of my children and this continent. My tears are my prayer of hopefulness that Africa would be delivered from all struggles and all its pains would be washed away. Africa will remain strong. Through those barbed wires I feel my struggles I need to go through fighting for the survival of my children.....the hollowness of losing my kids prematurely.....the pain is making bleed from the inside, their scars are deep and unhealing...some time I pray for deliverance, for peace and release to break though from all the struggles and pain washing the world.

Miriam Poletti

Lonely Girl Phenomenology

The research behind my work is an attempt to define the sense of connection with the world, with the desire to know oneself through interaction with others.

In this historical period, the issues of borders and technologies have begun to question the common understanding of the human subject. The dialectics of otherness has commonly distributed the differences on a hierarchical ladder as a way to govern the subjects who represent a difference.

We have to rethink a subjectivity that is not at the origin of itself, but the effect of the constant stream of meetings and interactions that come from others and from elsewhere.

The film titled "Lonely Girl Phenomenology" takes deliberately inspiration from Chris Kraus' novel "I love Dick" .

In this work I try to figure out the implications of being alone in a consumerist culture and to refuse the idea that I' m missing something because I' ve never satisfied society' s pressures of control and standardisation of relationships.

Mass culture has turned romantic love into one of the most pervasive mythologies of contemporary life by equating it with personal happiness. Hetero-monogamous relationships are presented as a supreme value and as the only way to be a full person. This form of so-called "romantic love" has brought to the economization of social relationships through the incorporation of market practices. The theme of love is exploited in terms of consumption and serves to promote a wide range of products and activities.

The interest of the film is to analyze the gap between what society drives us to desire and the true desire of the Other, and how to cope with this desire when we cannot satisfy it.

Bio

Miriam Poletti is a multimedia artist living and working in Milan, Italy. She graduated from the Academy of Fine Arts of Brera in Milan with a degree in Visual Arts. Her work has developed in multiple fonts of production such as graphic, installation, video and sculpture. Her research is an attempt to define the sense of connection with the world, with the desire to know oneself through interaction with others.

Her projects refer to a conception of subjectivity as a process, the individual as a mutable entity that can be defined only by its relations. The body is the perfect place to analyze the complexity of the relations, its vulnerability is what binds it to the world. In its essential public dimension, the body is the instrument through which we are exposed to others, involved in social processes and inscribed in cultural norms.

Roberto Mascella & Ilaria Simonetti

The Body Shelter

TECHNO-SCULPTURE OF BODY ISOLATION FOR VOLUNTARY AND POPULAR USE

THE BODY SHELTER

TECHNO-SCULPTURE OF BODY ISOLATION FOR VOLUNTARY AND POPULAR USE

A project by Roberto Mascella and Ilaria Simonetti

The Body Shelter is an empirical project combining artistic and ethnographic work, where visitors are invited to undergo a creative experience by means of a total isolation of their bodies.

Arising from our concern with the political and socio-economic situation in the northeast of Italy, this project aims at breaking down the retinal relationship with reality, providing a time and a place for complete isolation and sensorial recovery of the body.

Bodies are political sites shaped by stratifications of racial, gendered, class, sexual and disability (self)identifications. Endangered, overexposed, disciplined bodies are also dangerous entities, supporting repressive, self-centred, and militarized ideologies.

The Body Shelter is a non-patriarchal techno-sculpture, designed to encapsulate the body without being motherly or paternalistic. The device is made with insulating, sound-absorbing and resistant materials (mineral and glass wool, iron, kevlar, burlap, water paint, etc.) taken from construction materials industries of Vicenza' s geographical area. This is one of the richest regions in Europe, but also the site of violent social conflicts, animated by discourses on fear and insecurity, disseminated by nationalist, xenophobic, masculinist and neo-liberal propaganda, as well as the theatre of a largely ignored environmental disaster.

The sculpture is used in a non-performative way, like a domestic device such as a cooker or a washing machine, operated directly by the active visitor. While the body fades from our view, the sculpture appears in its operative set, becoming the receptacle of a sensory experience.

Against the formal constructions that crowd the local industrial landscape (terraced houses, separation hedges, hunting huts, industrial sheds), characterized by a redundant, brutal and repulsive aesthetic, the shelter welcomes the body with no

need to be appreciated from outside, the essential being inside.

The Body Shelter challenges dominant representations of the body by subtracting it from the diktat of the vision and returning it to the use of the neglected senses. Rather than a nihilistic withdrawal from the world, voluntary isolation calls the body to get loose from the tyranny of physical and social control, from the polyphony of multiphobic rhetoric, and from violent architectures and polluting molecules.

The active visitor operates the techno-sculpture by reproducing its technical drawing views: adopting firstly an "implosive" position calling for reflexivity and then an "explosive" position generating action.

If the Body Shelter is a place for feelings, where to elaborate new thoughts released from constraints, prejudices and the unidimensionality of vision, the absence of the body opens to a creative and emancipatory path.

The Body Shelter in domestic environment

Bio

Roberto Mascella (Valdagno VI, Italy, 1971). Graduated at the U. Boccioni in Valdagno (VI), in 1990 and at the Academy of Fine Arts in Venice in 1997. Since 1995 he carried out a series of interventions called Architectures of nothing and Functional sculptures analyzing the relationship between the sculpture and the urban-architectural space. From 1997 to 2017 he took part in a series of collective and personal exhibitions in which he realized works aimed at the alteration of the space, including: Non potendomi arrampicare sulle nuvole presi per le colline, passerella del Tessitore (ponte sul fiume Agno), Valdagno (VI), 2014. Concorso V.A.G.A, Basilica Palladiana, Vicenza, 2013. EPIDE®MIE, Giardini Salvi, Vicenza, 2009. Chore = Spazio, Parco del Tasso, Caprino Veronese (VR), 2008. Art First, Archiginnasio, Bologna, 2007. Biennale Adriatica Arti Nuove, Raid - Palazzina Azzurra, San Benedetto del Tronto (AP), 2006.

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Ilaria Simonetti (Roma, Italy, 1975) is a PhD candidate in Social Anthropology and Ethnology at the School for Advanced Studies in Social Sciences (EHESS) Paris. Her doctoral dissertation focuses on women' s experience in the Israeli army. Her research topics include gender and the military, violence in armed conflicts, militarism, femonationalism, borders and boundaries, visual and discourse analysis in war, body techniques and dress practices, Judaism and gender identities, TV series and gender identities. She is the author of "Violence (et genre)" in Juliette Rennes (ed.) *Encyclopédie critique du genre*, Paris, La Découverte 2016. "Women' s Violence and Gender Relations in the Israeli Defence Forces" in Frerks G., Ypeij A. and König R. (eds.) *Gender and Conflict Embodiments, Discourses and Symbolic Practices*, London, Ashgate 2014. Additionally she is a feminist activist against sexual harassment in higher education and an active member of a feminist self-defence organization.

Rowena Buur

cargocollective.com/rowenabuur

Look! a heterosexual!

As a lesbian, society has made me feel uncomfortable everyday by spitting heteronormative morals in my face. With this project, I am starting to explore about some of those daily and (in)visible aggressions that LGBTQ+ people have to face.

In the Netherlands, I learned that heteronormative expectations have been attached to me. In order to start de-constructing them, I decided to do some research. I wanted to find out if, and how, those ideas were also taught to the LGBTQ+ people

around me by asking them: “what are the most annoying comments or questions you got?” . I found out that the repetition of stereotyped questions and believes that they got, like for example “aren’ t you missing the dick?” , “who is the girl in your relationship?” , “bisexuals are just confused” , among others, were structured around heteronormative and patriarchal morals that are trying to guide them to the “straight” path. For this project, I decided to play with irony and humor. Therefore, this is exposed as a protest against those oppressing morals, a protest that by reversing recurrent comments, questions and opinions that we didn’ t ask for, aims to make a reflection and a transformative reaction, so... When did you become heterosexual? Because...you don’ t look like one ;)

Sebastian Jauregui

Silvernebula.com

The Renaissance of the Self

This project started as an exploration of the concept that I have been working with since I started my BA program in the University, Identity. It is the result of the connection of all the work made during previous modules, including my final degree essay “The art of disrupting: The body as a vehicle for the re-discovery of identity” .

My main goal was to turn into photographs the idea that our identity is something that is not fixed or pre-established, but ever-changing and always in the making. I wanted to particularly depict the possibility of being reborn over and over again, in a conscious way through a conceptual womb/box. I decided to capture different subjects in different scenes, isolated from their context/reality in a way to represent the moment when they decide to start over again from scratch allowing their “new-

self" to be born. I also intended to put into visual terms the relation between what 'the individual' was and what 'the individual' no longer is.

The 'actual self' isolated from the representations of its past. The execution of this project was divided in 3 stages: Box design/construction, scenes photo-shoots and full project post-production. I was in charge of all of them. From the design, planning and construction of the collapsible box in the University' s workshop, to the planning/sketching of each one of the scenes, including finding the props and locations, the transportation of all the technical elements and people to the specific scenes and setting up everything to be shot, as well as the final step, editing and post-producing the final images.

Bio

Sebastian Jauregui is an audiovisual artist based in Moscow, Russia. His work revolves around the ideas of Power, Identity and Gender. He has a background in audio production and journalism, which has helped him to create in a wider set of media. Alongside with his brother, he is the Co-Founder of Silver Nebula, an art collective focused in the making of visual work through photography and video, as well as mixing new technologies. He is currently finishing his BA (Hons) in photography, his work has been exhibited in The United States (Miami), Russia (Moscow), Italy (Rome) and has been supported by VICE magazine among others.

Valeria Alves da Florencia

valeriaalvesdaflorencia.com thenurtureandcareproject.com

Feedback

The Nurture & Care Project

The first corpus, Feedback, aims to put into perspective the physical and psychological violence that is exerted on women, and the impact that this has specifically on our emotionality. The work is part of a work-in-progress, and emerged as a plastic materialization of a personal experience: the traumatic bond with an aggressive sociopath.

The second corpus, The Nurture & Care Project, aims to put into perspective the ideological expectations that are exerted on women's bodies.

The social pressure observes women's bodies as functional, productive objects, which should not be exposed in situations of care and nutrition, because this puts into question their sexual value, their status of objects of desire.

If the choice to breastfeed their babies is for women a reason for social repudiation, then their bodies are ideological bodies. And their decision, a political decision.

(More than 120 women photographed in 11 countries)

Both productions highlight the circular link between individual and collective responses. That means, the implications of personal experiences that resonate in the community, with a feedback that does not always support us women. In fact, there is an ideology that tends to question our decisions and arguments, trying to undermine our beliefs.

So my photographic research dives into this dichotomy.

Vasileia Anaxagorou

A Story of Relentless Abuse 2018

Objectification and idealization of the female body has often been a subject of feminist art criticism. The importance in our time to re-define and overthrow the “male gaze” (1) in a still phallogocentric society is hence unquestionable. As a result, self-knowledge and awareness of the aforementioned issue are important focal points to access and conceive the female authorship needed, especially in the process of this re-definition. Any theatrical glorification or a sexual sensation of the body, interpreted in the project is not deliberate. On the contrary, it is put aside and purposely ignored. If a spectator chooses - consciously or not - to devour a bait of the body in sexual means, heightens the importance of artists to elaborate on the female body. Art is an ongoing journey; it is a journey where political and cultural realities demand facing and universal truths need to be explored and expressed in a tangible form. A pictorial imagery of war and abuse of the female body and beyond can remind us how important freedom is in our fragile reality. I am interested in the abuse of women regardless of their background. I am interested in breaking the boundaries of silence for the marginalized section of the society. I constitute a terrifying presence beyond any functionalities and conventionalities to transform the female body into a psychological complexity that reflects the horrendous reality of abuse. Being highly critical of various events occurring globally, I begin with a vantage point to understand that women were and still are victims and spoils of war for the victorious armies. An army in this case is used as a literal or even a metaphorical entity. I seek to parallel the definition of armies with any form of abuse – whether it originates from warzones or domestic households.

(1) Term male gaze was coined by Laura Mulvey, a feminist film critic in 1975, it describes the way in which women are viewed and how each shot of a woman in film was from the viewpoint of the male director. Female appearances therefore are driven by male desires and directives

Hence, the notion of war is an allegorical notion of torture. Rape is a form of abuse which should be seen as a cruel, but also unavoidable consequence of this war/torture. With additive and subtractive processes that portray elements of urgency in the explorations of suffering in all forms, I pursue to explore the psychological and mental abuse of women in domestic households and/or in

warzones. I am interested in the reduction of forms to represent the psychology of the crowd and the complexities of the figure and the face. I base the themes of my work on personal experiences and memoirs of the deprivation of life in a very literal and metaphorical manner. The main concept is that abuse can lead to the notion of captivating women as prisoners in their own bodies. Real life photographs allow the viewer to contextualize themselves into a visual narrative of the real and human female body. By narrowing down the personas of the photographs into a relentless journey of a torturous system of the subordination of women I seek to abolish and even overthrow the "to-be-looked-at-ness" idea of the female body which is often cited to serve pleasure, glorification and sexual sensation. Thus, intervening with embroidery on the photographs is one of the main features of this project.

The paintings evoked in this project are in conversation with the photographs, often inspired by the sitters, or by the setting of the image. In a painterly manner, I seek to create a level of aggression in the figure so as to contribute in the information process of the people involved in abuse. In other words, I aim to create a visual history with an on-going narrative by drawing connections to what is going on in the world. Undoubtedly, the modern world offers us the instruments of photography; hence I use photography to my own benefit in creating this on-going narrative of abuse. The sculptural, haptic and gestural figures are intended to create a horrific reality of the subject matter with immersive purposes. The duality between the physical touch and visual observation of my practice classifies an important sarcastic subtext of the entire series: what appears to be haptic, does not necessarily mean that it should or it could be touched. Generalizing the notion of the haptic versus the optic I create my own concept of tactility in the project mostly to call upon a reclaiming of the female body from the consequence of abuse. I do not depict the female body in terms of beauty or idealization. In fact, quite the opposite. The female body is emerged and described outside the depiction of a woman's identity to maintain a subjectivity that is not objectified through a specific identity. I seek to distinguish the female body between its domestic and public sphere. As a result, in this project, the female body is repositioned in direct relation to universality beyond

specific visual clues with the face. Tactility allows the narrative descriptions to be constructed in the moment, outside any preoccupations or prejudices.

All of my work could be translated in political and personal interpretations. I am a Cyprus bred artist, where the issues of conflict and segregation are still prominent. Thus, it is only natural that my practice revolves around issues that are projecting and impacting our everyday lives – one way or another. I am born and bred in an environment where ignorance is not bliss. As a result, I owe it to my history to present unrelenting, eloquent and provocative explorations of the construction of the contemporary world, with its political, economic and social implications. Conclusively, my current project draws encouragement from many different artists and writers. Anselm Kiefer in terms of the materials has given me a special understanding on the perception of how ordinary things can be explored in order to create an unconventional surface and create a spatial inventiveness of my own concept of haptic. As a result, his roots being a post-World War 2 artist, has enabled me to visualize my work in a political context. Leon Golub has worked efficiently in allowing me to understand the specificity needed in my figurative paintings. Lucian Freud was the catalyst in my understanding of portraiture and the obligation of the artist while executing the figure. In his attempt of autobiography through his self-portraits series, I have come to understand the importance of a narrative in my work and I have been evolving my practice around that for a time. Cindy Sherman, a prominent photographer has introduced me to the feminist struggle of overthrowing the male gaze with specific iconographies in her work. In relation to Sherman, I cannot neglect the impact on my work by the famous art critic Hal Foster in the article “Obscene, Abject, Traumatic” (1996). By analysing Sherman’s work, Foster introduced me to the important correlation of psychology and feminism: “female subjects [are] self-surveyed, not in phenomenological reflexivity...but in psychological estrangement” .² Therefore, speculating my influences there is one important point to be made: the language and subject matter of my project are constructed by narratives that are psychologically, socially, historically and politically registered in histories and contemporary cultures.

With respect to the survivors of mental and physical abuse it is with great delicacy that I wish to bring forward a matter as such. No one drives solo in this journey. Whether you are a man or a woman. Torment, agony and struggle are two-fold, whether you are a victim or the third-person looking outside the window.

Welket Bungué

MENSAGEM (MESSAGE)

Documentary, Video art, Color, 8' No Dialogues (Br/Pt), Brazil - 2016

Performer | Welket Bungué

Video | Bernard Lessa

Producer, creator and director | Welket Bungué

MENSAGEM (MESSAGE) is a documentary video work that deals with aspects of Brazilian reality. Welket Bungué situates himself as the self-represented subject in a symbolic action to speak to the case of Cláudia da Silva Ferreira, a resident of the Congonhas favela in northern Rio who was shot to death by police on March 16, 2014. A critique of the disinformation, perversity and alienation of the incoherence of media today, MENSAGEM (MESSAGE) is a provocative work that evokes the dehumanization and isolation experienced by peripheral communities and their residents in Rio de Janeiro.

I don't know which eyes will see it,

Nor which ears will hear it,
I don't know which head will understand it,
Nor do I know the judges
Who will decide its fate.

Yelena Myshko

www.yelenamyshko.com

White T-shirt / War paint / Bearded Lady

My name is Yelena Myshko and I am a performance and visual artist based in Arnhem, the Netherlands. I was born in 1985 in Kyiv, Ukraine. Although I studied Fashion Design and Fashion Strategy I have been developing myself as an artist rather than a designer. I was introduced to performance art during my bachelor and created experiences around my conceptual fashion collections. After graduation I continued to develop myself as a performance artist. My interest in performance and feminist activism led to an affiliation with FEMEN for two years. I participated in bootcamps and actions in Germany, France and the Netherlands and later became the leader of the Dutch branch of FEMEN. This experience influenced my artistic tone of voice and visual language. As an artist I have exhibited mainly in the Netherlands, but also in Spain, United Kingdom, Russia, South Korea and USA. This year I have forthcoming exhibitions in Colombia, United Kingdom and USA. My recent work has been published in various magazines with a focus on emerging artists.

My artistic practice is grounded in my lived experience. As a feminist I am interested in my female subjectivity as critique on social construction of art. I extrapolate existential tension points within my socio-cultural and political environment and project them on my body. Through my body I construct a subversive perspective on the female nude. I am fascinated by bare life and feel related to the literature genre Dirty Realism that, according to Bill Buford, is an attempt to depict the seamier or more mundane aspects of ordinary life in spare, unadorned language. I use everyday objects to construct thought provoking situations. The challenge is to use simple means in resourceful ways. I am drawn to minimalist aesthetics as a solution for my obsessive compulsive hoarding, trying to turn my weakness into strength. Harnessing disability in my artistic practice is a political standpoint. The character of my work is also indebted to Fluxus and feminist artists of the 1970' s. I am influenced by artists that are preoccupied with social change and try to continue in their footsteps. Through visual research I discovered similarities between my work and performalist self-portrait genre as defined by Hannah Wilke that led me to appropriate the term. Through my performalist self-portraits I explore the phenomenology of identity production. Performalist photography is not documentation of performance, it is photography that captures life. I try to capture the moment that will communicate with an audience. The aim is to create ambiguous content to grab attention with the goal to provoke an associational thought process. This allows me to create an engaged female identity that is a reflexive actor instead of an object in art.

Zuza Tokarska

girls closed in boxes

My idea, my project- zine / normal posters / illustration.

Nude, girls, be free, some people says bdsm. I wanna say - it doesn' t matter what is it.

Do whatever you want 'cause it' s YOU. Everything doesn't matter. It' s nice. That' s all.

Body = problem. And I think in Poland it is more than big.

The title is " dziewczyny zamknięte w pudełkach"- in Polish. In English "girls closed in boxes".