

BACK

Mi piace 0



< ART / Venice Performance Art Week >

Venice Performance Art Week

A week of Performance Art. It happens at the Venetian Palazzo Bembo, from 8th to 15th December.

In Venice, in the suggestive location of Palazzo Bembo, a new exhibition makes its debut on December 8, entirely dedicated to the Performance Art: Venice International Performance Art Week.

Corpo Ibrido – Corpo Poetico is the name of this first edition, which features the contributions with 31 artists, with great precursors such as Yoko Ono, Valie Export, Hermann Nitsch, Jan Fabre and other emerging personalities, through a series of live-action, installations, films and meetings. The curator, Andrea Pagnes, tell us everything about it.

How did the idea of the Venice International Performance Art Week come to life and what is your identity?

In the summer of 2011, Jennifer Macmillan Johnson, president of the cultural association, Studio Contemporaneo (event's promoter), introduced me to Rene Rietmeyer, the director of Global Art Affairs Foundation, at the new centre in Venice, Palazzo Bembo. Knowing my work as a performer (as VestAndPage with Verena Stenke), she proposed me thinking a project on Performance Art. I imagined the maze of rooms in the palace lived by artists in action that examine the piece of art during the process of its making, with evidence of a conflict: whether and how vital but ephemeral art can be documented, without losing its content. With the title *Corpo Ibrido – Corpo Poetico*, we wanted to give a very accurate indication from the beginning. The question of the body (the artist's one) as a means of expression is, in fact, the fundamental feature of the entire project. Hybrid body as a marker of form and substance in constant transformation, even if it's put at risk or subject to manipulation; the body, even in possible extreme situation, the element from which, in the here and now of the performance just as in life, is impossible to ignore, and so it's poetic because is genuine, a place for the emotional intelligence, the holder of authentic and immediate meanings.

The Performance Art, past and present: which differences do you find comparing your actual experience to the one at the beginning?

Performance Art, by its nature, is a "non-discipline" in continuous transformation. The multiplicity of languages and expressions we can use today, there wasn't sometime ago. There are different styles and emergencies related to the place where they belong. This is positive because it generates a thought, knowledge and continuous inspiration. If technology, ecology and emotional intelligence are just some of the topics that are most frequently treated since nowadays they are those the world focuses its attention on, however, the analysis of the individual placement in political situations or special social conditions always remains and is particularly pointed out in the works of artists from countries where certain achievements, in this regard, are slow to come. Performance Art, over the years, has contaminated so deeply theatre, dance, and cinema, that the term "performing arts" is now far too abused and also generates some confusion even among the experts. Looking at examples from the past and present, I think, though, that the Performance Art has always wanted and wishes to make a quality work, an essential value, the one of authenticity: it has to refer essentially to our true inner self – the place where there is no pretence – beyond what we want to or believe we are.

Information and program: www.veniceperformanceart.org

Translation credit: Chiara Ferrara



BBB Johannes Deimling - Blanc #8, Performance, Bergen, Norway

