

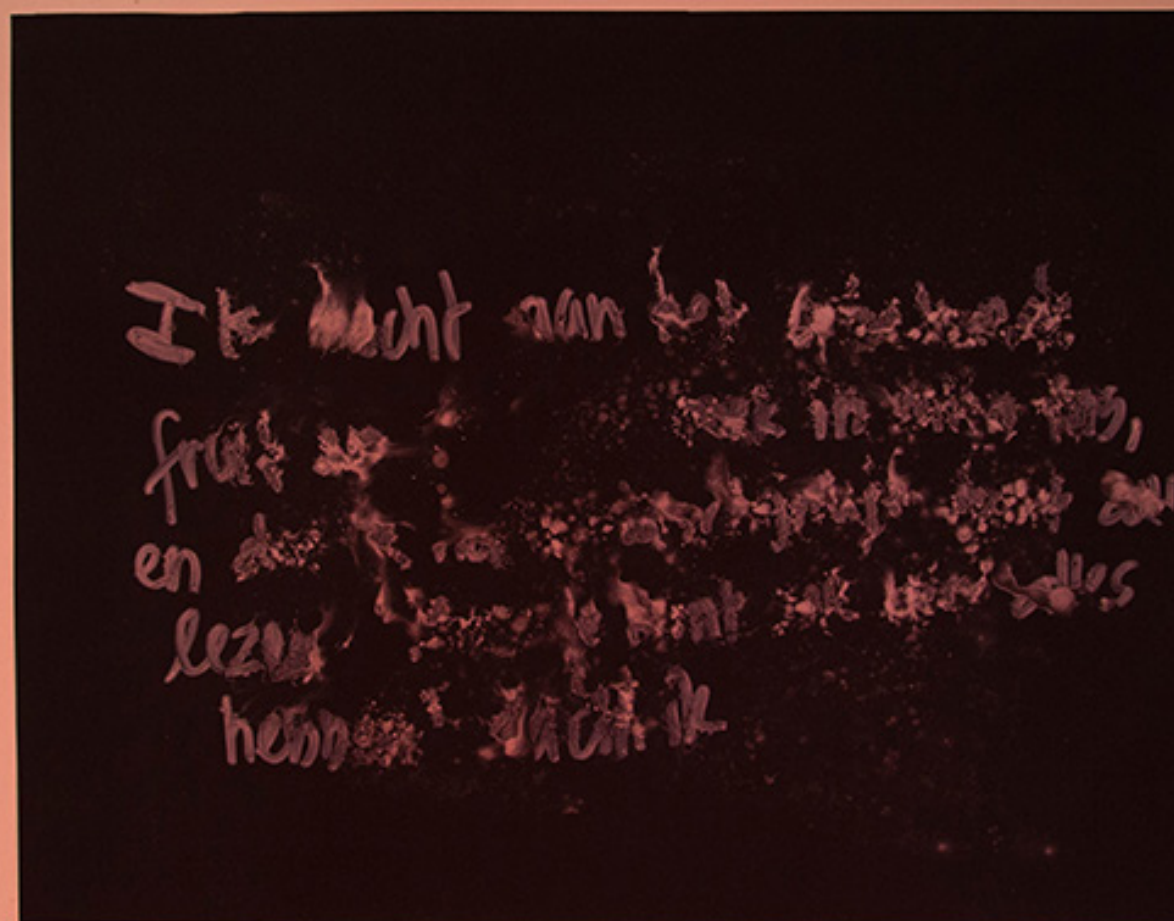
2018 Leaving the House is a Performance

exhibition, Punt WG, Amsterdam

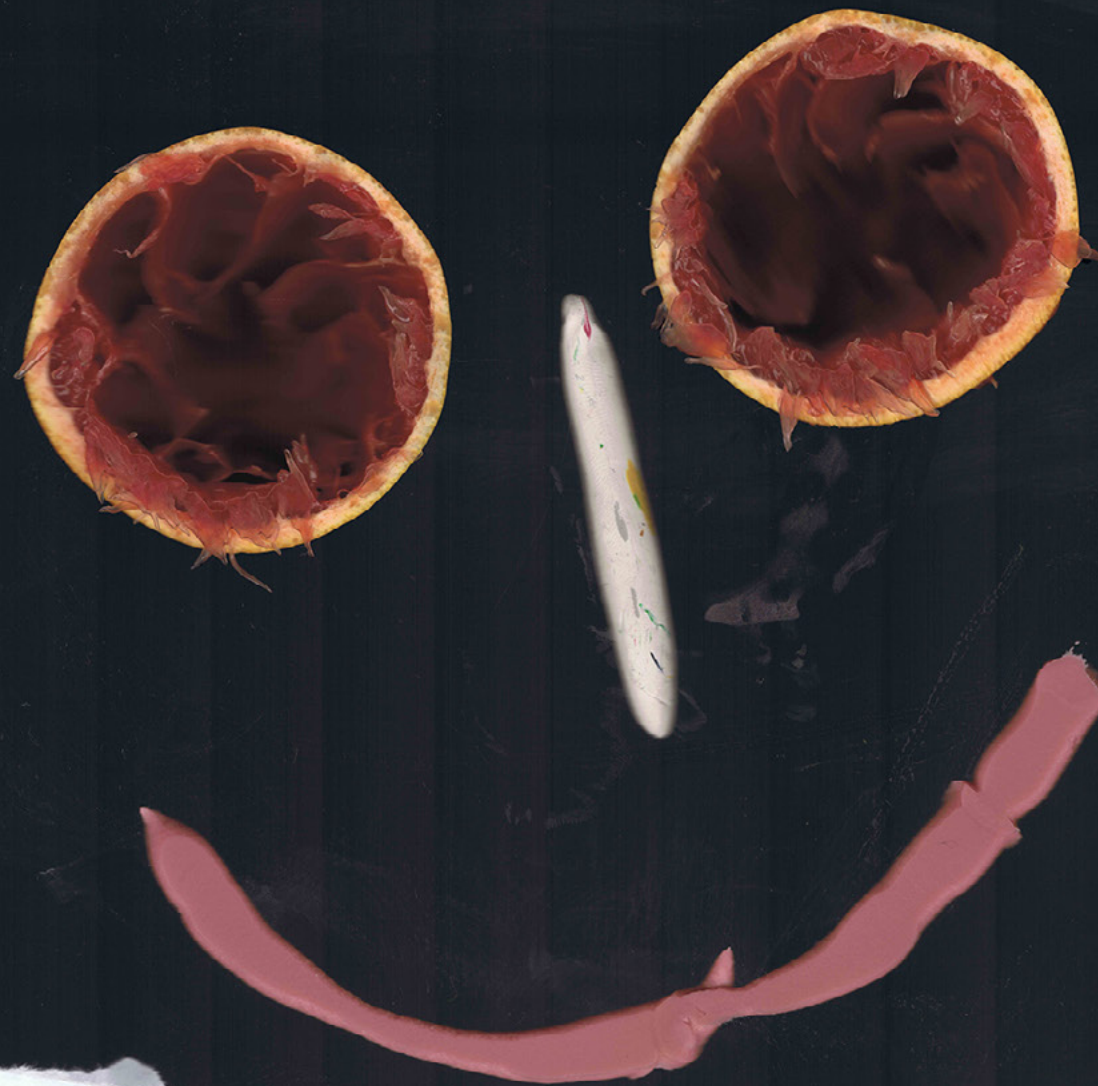










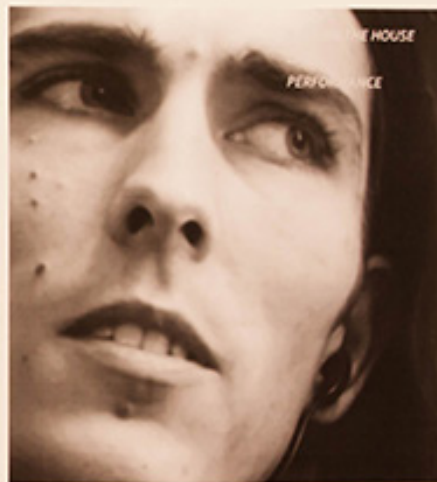


Ik keek naar een aparte plek op de muur, hield een hand tussen mijn dijen en ging er relaxed mee om, vond ik. Zen en yoga. Ik had er iets van geleerd. 'Kijk naar de plek die lijkt op een vogel' bleef ik tegen mezelf zeggen terwijl ik in en uit ademde en zelfs nog even lachte. Totdat de weenen om de minuut kwamen en ik dacht dat iemand me voor de lol in tweeën scheurde. Of in drieën. Oke, de pijn is nu wel voelbaar', zei ik op een gegeven moment, niet meer vatbaar voor de charme van de vogel op de muur, waarna mijn vriend vroeg of ik misschien een kopje thee wilde.





Forwards.
At the edge of a balcony. Security duties.
The next move. The work. The people.
At times a retreat in disarray. Alone.
No language for this but a voice could.



Barred.
Inside. The room. The furniture.
Outside. The garden. The grass. The sky.
Approaching window. Finger on glass.
A focus found music.







De man van het fruit

vertelde me over een paard. Het was losgeraakt van een kar voor toeristen en rende vrij door de stad. 'Het laat zich niet meer vangen!' zei hij met wilde armen, en gooide verward wat pruimen in de lucht. Hij wilde weg van zijn marktkraam, zei hij, de stad in om het paard te vinden. Om een glimp te krijgen van dit vrije dier.

'Ja, cool, goed idee, moet u doen' zei ik terwijl hij mij mijn fruit in een zakje gaf. Ik was al vergeten wat ik had gekocht. Aardbeien? Abrikozen?



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Through their collaborative exhibition, visual artist Sara Campos and writer Renate Stalman, reflect on the appropriation and integration of narrative text into the form of posters and a live performance. Central to the works is the process of embodiment and ambivalence between writing, text, imagery and the body. Words are absorbed, scrambled, repeated and then spitted out through the different voices of 5 performers.

The short stories by Stalman, written in the 1st person are dismantled, cut-up and put together with an image. The posters are treated as objects that promote, announce, and advertise

experiences of motherhood, loneliness and sexuality. In that sense the poster is also a form of protest, of desire, of wanting to insert the subjective experience into the objective form of the poster, of the mainstream.

What happens when straight forward advertising tools like the poster become as ambivalent as the experience of giving birth to a child, for example? Or simply to promote a beautiful moment in the park, a horse that goes loose in the city or an experience of forgetting, without a commercial object.

The idea for the exhibition originated from being a mother. Raising a child in the western world is a pretty solitary activity; in a way most individualism tends to promote isolation. The modern search for perfection and obsessions with self-image

conflict sharply with the messy business of motherhood. In a way, society has created an urban environment where being social no longer refers to meeting in public spaces but to digital networks. In this setting leaving your house is like performing a courageous act.

The title of the project is used here as a working tool, in order to associate different ideas and form possibilities.

The exhibition becomes a stage for a live performance (see *Instruction for 5 performers*, 2018). Each performer voices a story out loud while engaging in a set of gestures, poses and material concentrations. Each instruction had a different timeline arranged at random which meant that at times, stories would be spoken simultaneously, at other times a story would be singled

out. Most of the gestural performances contain an erotic or sensual undertone as a way for each performer to embody the spoken text, not as illustration but as a sensation of living in the story. The question of whose voice is speaking and whose body? And what becomes present of each individual performer, also informs this piece.

During the course of three weeks, different elements such as images, sound recordings and performance instructions were created.

CREDITS

Photo and Video documentation: **Emilio Moreno and Silvia Ulloa Marquez;** Prints and objects **Sara Campos;** Prints made in **AGA LAB** Amsterdam; Short Stories and audio piece by **Renate Stalman;** Performance instructions and arrangement **Sara Campos;** Participating performers: **Koen Nutters, Francois Dey, Maarten van Bodegraven, Kristel Rigaud, Réka Fekete and Toby Paul.** With a special thanks to **Mitch Thar** for the advice and installation of the pieces; Exhibition made with the support of **Punt WG** Amsterdam; With financial support of **Amsterdam Fonds voor de Kunst** and **Stichting Stokroos.**

OBJECT LIST

- “Washed”, digital print on Hahnemuhle paper 360gr, 59.4 x 84.1cm
- “Untitled”, risographs, light filters, nails, tape.
- series of 5, digital prints on proline paper 90gr, 59.4 x 84.1.
- “You Only Better”, risograph on paper, 29.7 x 42cm
- “Passion Fruits”, plaster, earth, remains of fruit.
- “Parakeets by Day and Night”, silkscreen on paper, 175 x 90cm, blankets.
- “Keep Smiling”, two digital prints on Hahnemuhle paper 180gr, lights
- “Persen”, digital print on proline paper 90gr, 59.4 x 84.1 cm
- “Het Paard” digital print on proline paper 90gr, 84.1 x 118.9 cm