



# **Womxn in Motion**

## **As part of the symposium series**

### ***Women in the Arts and Leadership***

#### **Master symposium**

**Thursday 2 April and Friday 3 April 2020**

**10 am – 5 pm**

**Tower Building Auditorium D 1.04**

**Art Institute HGK FHNW in Basel**

**Featuring contributions by Pauline Curnier du Jardin, Pan Daijing, Sonia Fernández Pan, Dorota Gawęda and Eglé Kulbokaitė (Young Girl Reading Group), Maria Hassabi, Ingela Ihrman, Bhanu Kapil, Tabita Rezaire, Mayra Rodríguez Castro, Davide-Christelle Sanvee, Ramaya Tegene, Martina-Sofie Wildberger**

**Moderated by Chus Martínez & Quinn Latimer**

**Research Assistants: Marion Ritzmann, Alice Wilke**

The symposium is open to the public and will be held in English. Live stream available [here](#). It will be followed by the performance festival ACT Basel on Saturday, 4 April, 2020.

*Womxn in Motion* is dedicated to ideas and iterations of performance, and to the way in which its embodied practices—its *bodies*—are often framed or received by narrow notions not only of gender, race, class, geography, and technology, but of what performance itself means and entails: a body in motion, for example. Whose body, though, and what kind of movement? This symposium, then, will explore performance in all its sundry manifestations: from dance, theater, the moving image, sound art, and participatory social practices and institutional critique to writing, reading, publishing, and orality. Guests include Pauline Curnier du Jardin, Pan Daijing, Sonia Fernández Pan, Dorota Gawęda and Eglé Kulbokaitė (Young Girl Reading Group), Maria Hassabi, Ingela Ihrman, Mayra Rodríguez Castro, Davide-Christelle Sanvee, Ramaya Tegene, and Martina-Sofie Wildberger. In addition, a new series of notes on shame and performance by poet, performer, and thinker Bhanu Kapil will be read by Quinn Latimer, and a film by Tabita Rezaire will be screened. *Womxn in Motion* will feature performances as well as critical and conversational reflections by the invited artists on how both their work, and their ideas of what performance and its unique poetics denotes and might one day become, has evolved.

*Womxn in Motion* is the fourth Master symposium at Art Institute HGK FHNW in Basel within a series dedicated to new forms and ideas of artistic practice, gender, language, and justice. An essential ambition for this series of seminars from its inception in 2018 has been to talk about the subjects at hand—that is, contemporary artistic practices and the singular and

social lives such practices might alter and be altered by—in languages of clarity, virtuosity, respect, intelligence, and love. We aim to practice the very values that might produce the emergence of a different, and more just, artistic and social order. If injustice is predicated on creating and instituting bodies that do not matter, performance—and all its variously embodied practices—is the medium where, critically, new forms of justice, space, and critique have often emerged. Presence, proximity, voice, movement, and performative relations (both online and off) are the tools by which many contemporary artists, in unprecedented ways, continue to explore how to create equitable space for our ever-regulated, dully delimited bodies. This symposium will serve those practices.

*Womxn in Motion* is organized by Chus Martínez and Quinn Latimer within the framework of the Women's Center for Excellence, a long-term research project initiated by the Art Institute, together with Instituto Susch, a joint venture with Grażyna Kulczyk and Art Stations Foundation CH. It follows the symposiums *Promise No Promises!*, *Women in Space*, and *Women on Earth*, which were devoted to ideas and forms of artistic practice, gender, and language as they intersect with issues of equality, ecology, racial capitalism, politics and care in all their strange shapes and familiar rituals.

## **BIOGRAPHIES OF PARTICIPANTS**

**PAULINE CURNIER DU JARDIN** is an artist, filmmaker, and performer who lives and works in Amsterdam and Berlin. She explores different expanded forms of narratives—such as an optic-opera, an ethnographic-peep-show, and some movie-performances—and has focused on making ultra-narrative, epic, and colourful but dark musical films, installations, and spectacles, often working with the same troupe of dancers, performers, and the costume and set designer Rachel Garcia. In 2007 she co-founded the dada-femme recital, *The Vraoums*.

**PAN DAIJING** is a Berlin-based artist and composer who channels sound to tell stories that cross various disciplines and forms. Her cutting-edge approach combines diverse references, raw emotions, and striking aesthetic and poetic sensibilities. Her acclaimed debut album, *Lack*, was released on PAN, and her ongoing projects include *Fist Piece*, a complex choreography of film, sound, and performance that premiered in Kraftwerk at Berlin Atonal; *In Service Of A Song*, a performative installation shown in succession at Berlin's Haus der Kulturen der Welt and Galerie Isabella Bortolozzi; and *The Speaker*, a collaborative aural theatre piece that premiered at St. Elisabeth's Church, also in Berlin.

**SONIA FERNÁNDEZ PAN** is a (in)dependent curator who researches and writes through art. Author of *esnorquel* since 2011, a personal project in the form of an online archive with podcasts, texts, and written conversations, *esnorquel* works like a “carrier bag” in which the need—and the desire—to think in the company of others is put into practice, while emphasizing the importance of oral memory and the collective dimension of storytelling.

**DOROTA GAWĘDA AND EGLĖ KULBOKAITĖ** are an artist duo based in Basel. Their work spans performance, photography, installation, fragrance, sculpture, and video. Formally, Gawęda and Kulbokaitė explore incompleteness and linguistic intransparency, both in their performance and in the sculptural objects and environments that they propose, offering ways

to renegotiate our complex relationship to nature. Gawęda and Kulbokaitė are founders of YOUNG GIRL READING GROUP (2013–), an extended serial project under which they organized more than 150 reading groups and performances. The YOUNG GIRL READING GROUP digital archive will launch in April 2020, in collaboration with ARIEL—Feminisms in the Aesthetics, Copenhagen. Upcoming solo exhibitions include *RYXPER1126AE*, Trafo Gallery, Budapest (2020); *horizontal vertigo*, Julia Stoschek Collection, Düsseldorf (2020); and *MOUTHLESS (DZIADY)*, On Curating Project Space, Zürich (2020).

**MARIA HASSABI** is a Cyprus-born, New York–based artist and choreographer. Her performances and installations have been presented worldwide in theaters, museums, galleries, and public spaces, including at Centre Pompidou, Paris; K20, Kunstsammlung Nordrhein-Westfalen, Düsseldorf; documenta 14, Kassel; Walker Art Center, Minneapolis; Museum of Modern Art, New York, and The 55th Venice Biennale. She received Performa’s Malcolm McLaren Award (with Nairy Baghramian) for *Entre Deux Actes (Ménage à Quatre)* (2019); a 2016 New York Dance and Performance “Bessie” Award for her work *PLASTIC* (2015–16); a 2011 Guggenheim Fellowship; and a 2009 Grants to Artists Award from Foundation for Contemporary Arts.

**INGELA IHRMAN** moves between performance art, installations, and writing. Costumes and staged situations are recurring elements in her presentations, bringing creatures to life, i.e., giving birth or blooming. Her work is characterized by tactile craft techniques, hobbyism, and poetic absurdism, borrowing from amateur theater as well as from science. It explores limiting norms, notions like loneliness and belonging, and relations between different life forms.

**BHANU KAPIL** is a British poet whose practice includes performance, improvised works, installation, and ritual. She teaches poetry, fiction, performance and hybrid writing seminars at Naropa University in Boulder, Colorado, and is currently in the Faculty of English at the University of Cambridge. Her books include *How To Wash A Heart* (Pavillion Poetry, Liverpool University Press, 2020), *Ban en Banlieue* (Nightboat, 2016), *Schizophrenie* (Nightboat, 2011), *humanimal [a project for future children]* (Kelsey Street Press, 2009), *Incubation: a Space for Monsters* (Leon Works, 2006; Kelsey Street Press, 2019), and *The Vertical Interrogation of Strangers* (Kelsey Street Press, 2001). She also maintains a poetry blog, The Vortex of Formidable Sparkles, at: <https://thesparklyblogofbhanukapil.blogspot.com>

**QUINN LATIMER** is a California-born poet, critic, and editor whose work often explores feminist economies of writing, reading, and moving-image production. Her books include *Like a Woman: Essays, Readings, Poems* (Sternberg Press, 2017), *Sarah Lucas: Describe This Distance* (Mousse Publishing, 2013), *Film as a Form of Writing: Quinn Latimer Talks to Akram Zaatari* (WIELS/Motto Books, 2013), and *Rumored Animals* (Dream Horse Press, 2012). Her work has been exhibited widely, including at REDCAT, Los Angeles, Witte de With, Rotterdam, and Sharjah Biennial 13. Latimer was editor-in-chief of publications for documenta 14 in Athens and Kassel. She is a lecturer in the Masters program of the Art Institute at the FHNW Academy of Arts and Design in Basel.

**CHUS MARTÍNEZ** is head of the Art Institute at the FHNW Academy of Arts and Design in Basel. She is also the expedition leader of The Current, a project initiated by TBA21–

Academy (2018–2020). The Current is also the inspiration behind Art is Ocean, a series of seminars and conferences held at the Art Institute which examines the role of artists in the conception of a new experience of nature. She is currently leading the research project at the Art Institute, supported by Muzeum Susch, on the role of education enhancing women's equality in the arts.

**TABITA REZAIRE** is infinity incarnated into an agent of healing, who uses art as a mean to unfold the soul. Her cross-dimensional practices envision network sciences—organic, electronic, and spiritual—as healing technologies to serve the shift towards heart consciousness. Navigating digital, corporeal, and ancestral memory as sites of struggles, she digs into scientific imaginaries to tackle the pervasive matrix of coloniality and the protocols of energetic misalignments that affect the songs of our body-mind-spirits.

**MAYRA A. RODRÍGUEZ CASTRO** is a poet and translator. She is the editor of *Audre Lorde: Dream of Europe* (Keening Editions, 2020), a book of unpublished seminars and interviews by Audre Lorde delivered across Germany and Europe between 1984 and 1992. Her translations include *The Pornomiseria Manifesto* by Luis Ospina and Carlos Mayolo (1978); a document on the ethics of filmmaking and cultural vampirism in the Third World; and *Ecogenoethnocide* by Santiago Arboleda Quiñonez (2018), an essay on displacement and regional planning in the Tropics.

**DAVIDE-CHRISTELLE SANVEE** is a performance artist who focuses on spaces and staging. Investigating invisibility of individuals in public space, she hunts for architectural, behavioral, and gestural elements to create scenographies that fully surround her spectators. In order to activate these new spaces she uses historical, collective memory and performative actions built around political and social realities.

**RAMAYA TEGENE's** installations, performances, publications, and projects investigate the economics of art production, display, representation, and reception. Often citing other artists and artworks, her work focuses on the intersection of feminist and activist discourses, by exploring collaborative practices, cooperation, and conversations as a means of sharing knowledge as well as deconstructing the social preconditions and dominant mechanisms of the art field.

**MARTINA-SOFIE WILDBERGER** is a performance artist working on the power of language, alternative ways of communicating, and the relationship between scribality and orality, as well as translation and translatability. In her work she primarily uses text and speech; physical presence and movement are the parameters for her performances, lectures, and exhibition projects. Central to her practice is sound, the articulation of words and the meanings constituted in the act of speaking as well as the poetic quality of language.

## ***WXMEN IN MOTION***

### **PROGRAM**

(subject to alterations)

#### **DAY I**

2 April 2020 (open to the public)

Tower Building Auditorium D 1.04

##### **Part 1**

10:00 am Welcome by **Chus Martinez & Quinn Latimer**

10.15 am Reading by **Quinn Latimer**

10.30 am Performance by **Davide-Christelle Sanvee**

11:00 am Reading by **Mayra A. Rodríguez Castro**

11.30 am Screening by **Pauline Curnier du Jardin**

##### **Part 2**

2:00 pm Notes on Shame by **Bhanu Kapil** (Read by Quinn Latimer)

2.15 pm Performance by **Dorota Gawęda and Eglė Kulbokaitė (YGRG)**

2:45 pm Talk by **Sonia Fernández Pan**

3.15 pm Performance by **Martina-Sofie Wildberger**

3:45 pm Round up by **Chus Martinez & Quinn Latimer**

4:00 pm Performance by **Maria Hassabi**

4:30 pm End of day I

#### **DAY II**

3 April 2020 (open to the public)

Tower Building Auditorium D 1.04

##### **Part 1**

10:00 am Welcome by **Chus Martinez & Quinn Latimer**

10.15 am Reading by **Quinn Latimer**

10.30 am Performance by **Ramaya Tegene**

11:00 am Talk by **Pauline Curnier du Jardin**

11.30 am Talk by **Ingela Ihrman**

## **Part 2**

2:00 pm Text by **Bhanu Kapil** (Read by Quinn Latimer)

2:15 pm Panel discussion with **Martina-Sofie Wildberger, Ramaya Tegene, Davide-Christelle Sanvee**, moderated by **Chus Martinez & Quinn Latimer**

3:15 pm Round-up by **Chus Martinez & Quinn Latimer**

3:30 pm Screening by **Tabita Rezaire**

4:30 pm Performance by **Pan Daijing**

5:00 pm End of day II

## **DAY III**

4 April 2020 (open to the public)

10am – 6pm **ACT Performance Festival**

Roxy Theater & SALTS, Birsfelden BL

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