

Womxn in Motion

The making and unmaking of the world through movement and movements

As part of the symposium series *Women in the Arts and Leadership*

Master symposium

7 – 8 October 2020 (open to the public*)

9 October 2020, Workshop (Master students only)

Tower Building Auditorium D 1.04, Freilager-Platz 1, 4002 Basel

Art Institute HGK FHNW in Basel

Guests: Kat Anderson, Julieta Aranda, Barbara Casavecchia, Mayra A. Rodríguez Castro, Pan Daijing, Dorota Gawęda and Eglé Kulbokaitė, Ingela Ihrman, Pauline Curnier Jardin, Bhanu Kapil, Lynne Kouassi, Isabel Lewis, Tessa Mars, Sonia Fernández Pan, Sadie Plant, Martina-Sofie Wildberger

Moderated by Chus Martínez and Quinn Latimer

Research Assistant: Alice Wilke

The symposium will be held in English and will be streamed live:

→ [livestream 7 October 2020](#)

→ [livestream 8 October 2020](#)

*A limited number of places was open to an external audience upon advance registration only (registration period expired). Masks are mandatory. More information [here](#).

The symposium *Womxn in Motion* is a collaboration with [Instituto Susch](#) / Art Stations Foundation CH and Grażyna Kulczyk.

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? Movement is always *both*, suggesting something singular—a body in tender, private effort—and something collective. Picture a “demonstration” (in every sense) of bodies in communal action, in solidarity, in some street. Picture bodies on some stage (itself a street, perhaps); now feel yourself among them. This symposium, then, is dedicated not only to the practices of artists and thinkers who engage bodies (their own or others) and corporeal movement in their work, but to those social movements built on a collective body demanding collective change together.

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, examining how performance has become the means by which so many artists reflect on and denounce political systems that foster inequity, violence, and binary relations at their core.

Performance remains the way in which many artists bring their dissent into the art and cultural context, reclaiming care and the right to address the collective as a body, as an organism that can synchronize and act against pain. Performance can allow for an exploration of the universalist role of the viewer that Modernism promised, and our cultural institutions reinforce. Too, performance has historically been a key force in radically transforming our inheritance—political, social, cultural, biological, technological—for the body in motion can challenge us to accept responsibility for social injustice and the conditions that allow it to flourish. Finally, the movement or blocked movement of the singular and collective body is a reminder of the physical suffering that underpins progress as measured in a capitalist society.

At the Art Institute HGK FHNW, *Womxn in Motion* will explore performance in all its forms: from dance, poetry, music, sound, and the moving image, to participatory social actions and institutional critique, to writing, reading, and orality. The symposium will feature performances as well as critical and conversational reflections by the invited artists and thinkers on how both their work, and their ideas of what performance and its unique poetics denotes and might one day become, has evolved. Thinkers Sadie Plant and Barbara Casavecchia will offer keynotes against speculation and for an embodied and entangled art and politics, while the poet and translator Mayra A. Rodríguez Castro will present a lecture considering fragment, continuance, and archive. Performances by Isabel Lewis, Dorota Gawęda and Eglé Kulbokaitė, Pan Daijing, Lynne Kouassi, and Martina-Sofie Wildberger will variously consider the politics of encounter and participation; technologies of language, sound, and silence; and the aesthetics of catharsis. A new film by Kat Anderson offers a collection of audio/visual notes on oppression, Black liberation, and the white imagination, and Bhanu Kapil sends us a new series of notes on shame and performance. Finally, talks and screenings by Julieta Aranda, Tessa Mars, Ingela Ihrman, Pauline Curnier Jardin, and Sonia Fernández Pan will explore the performances demanded by practices and lives devoted to image- and world-making.

Womxn in Motion is the fourth Master symposium at the Art Institute within a series dedicated to new forms and ideas of artistic practice, gender, language, and social 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 art 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.

Art Institute
FHNW Academy of Art and Design
Freilager-Platz 1, 4002 Basel
institut-kunst.ch, info.kunst.hgk@fhnw.ch

Press Contact
Anna Francke anna.francke@fhnw.ch

In collaboration with:

**ART
STATIONS
FOUNDATION
CH**

WOMXN IN MOTION – PROGRAM (subject to alterations)

DAY I – 7 October 2020

→ [livestream 7 October 2020](#)

Part 1

- 10 am Welcome by Quinn Latimer and Chus Martínez
- 10.15 am *Notes on Shame* by Bhanu Kapil (read by Quinn Latimer)
- 10.30 am Performance by Isabel Lewis
- 11 am Sonia Fernández Pan in conversation with Isabel Lewis
- 11.30 am Performance and talk by Lynne Kouassi

Part 2

- 2 pm Reading by Quinn Latimer
- 2.15 pm *Dig yourself out. Return to me*, performance by Dorota Gawęda and Eglé Kulbokaitė
- 3.15 pm *Against Speculation*, lecture by Sadie Plant
- 4.15 pm Panel discussion with all participants
- 5 pm *Bad Man Nuh Flee (2020)*, film screening by Kat Anderson (no livestream)
- 5.45 pm End of day I

DAY II – 8 October 2020

→ [livestream 8 October 2020](#)

Part 3

- 10 am Welcome by Quinn Latimer and Chus Martínez
- 10.15 am Reading by Quinn Latimer
- 10.30 am *On dancing and studying together: a collective research on queer and transfeminist archives in Milan*, lecture by Barbara Casavecchia
- 11 am Talk by Tessa Mars
- 11.30 am *Ausgeblutet, Bled Out, Qu'Un Sang*, video screening by Pauline Curnier Jardin
- 11:45 am Sonia Fernández Pan in conversation with Pauline Curnier Jardin

Part 4

- 2 pm Reading by Quinn Latimer
- 2.15 pm *Scream*, performance by Martina-Sofie Wildberger
- 3 pm *Hyena Days*, lecture by Mayra A. Rodríguez Castro
- 3.30 pm *The Fig*, performance by Ingela Ihrman and conversation with Sonia Fernández Pan
- 4 pm Talk by Pan Daijing and conversation with Sonia Fernández Pan
- 4.45 pm Final discussion with all participants
- 5.30 pm End of day II

DAY III – 9 October 2020

(Master students only)

Tower Building Auditorium D 1.04

- 10 am – 12:30 pm Workshop Part 1 with Julieta Aranda
- Lunch break
- 2 pm – 4.30 pm Workshop Part 2 with Julieta Aranda

BIOGRAPHIES OF PARTICIPANTS

KAT ANDERSON is an artist, filmmaker, and curator from the UK often working under an artistic and research framework called *Episodes of Horror*, which uses the horror genre to discuss representations of mental illness and trauma as experienced by or projected upon Black bodies in media.

JULIETA ARANDA is a Mexico City–born artist who lives and works in Berlin and New York. In her practice she composes sensorial encounters with the nature of time and speculative literature, observing the altering human-earth relationship through the lens of technology, artificial intelligence, space travel, and scientific hypothesis.

BARBARA CASAVECCHIA is a writer, curator, and educator. Since 2011, she has taught in the department of Visual Cultures and Curatorial Practices at the Brera Academy in Milan. She is currently a mentor of the Ocean Fellowship at Ocean Space, Venice, for TBA21–Academy.

MAYRA A. RODRÍGUEZ CASTRO is a poet and translator. She is the editor of *Audre Lorde: Dream of Europe* (2020), a book of unpublished seminars and interviews by Audre Lorde delivered across Germany and Europe between 1984 and 1992.

PAN DAIJING is a Berlin-based artist and composer who channels sound and performance to tell stories that cross various disciplines and forms, combining diverse philosophical and cinematic references, raw emotions, and striking aesthetic sensibilities. Pan Daijing has been commissioned and performed internationally. Recent work includes *Dead Time Blue* at Martin Gropius Bau, Berlin, 2020, and *Tissues and The Absent Hour* at Tate Modern, London, 2019.

DOROTA GAWĘDA AND EGLÉ KULBOKAITĖ are an artist duo based in Basel. Their work spans performance, photography, installation, fragrance, sculpture, and video exploring incompleteness and linguistic inaccessibility, both in their performance and in the sculptural objects and environments that they propose, offering ways to renegotiate our complex relationship to nature.

INGELA IHRMAN moves in her art practice between performance art, installation, the moving image, 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.

PAULINE CURNIER JARDIN is an artist, filmmaker, and performer who lives and works in Amsterdam and Berlin. She often focuses on expanded narrative forms: optic-operas, an ethnographic peep-show, and dark musical films, installations, and spectacles. In 2007 she co-founded the dada-femme recital, The Vraoums.

BHANU KAPIL is a British poet whose practice includes performance, improvised works, installation, and ritual. She teaches poetry, fiction, performance and hybrid writing seminars and is the author of many books, including *Schizophrene* (2011) and *Ban en Banlieue* (2016).

LYNNE KOUASSI is a Basel-based artist whose works explore the excluding effects of structural dominance and other normative orders, as well as the historical and social conditions that shape the relationship between body, gender, knowledge, and power. Her practice also addresses strategies for escaping control and questions of migration.

QUINN LATIMER is a California-born writer and editor whose work often explores feminist economies of writing, reading, and moving-image production. Her books include *Like a Woman: Essays, Readings, Poems* (2017), and she was editor-in-chief of publications for documenta 14. She is a lecturer in the Master's program of the Art Institute HGK FHNW in Basel.

ISABEL LEWIS is a Berlin-based artist born in Santo Domingo, Dominican Republic. Trained in literary criticism, dance, and philosophy, her work encompasses myriad forms, from lecture performances to workshops, music sessions, parties, hosted occasions, and large-scale artistic/programmatic works like the *Institute for Embodied Creative Practices*.

TESSA MARS is a Haitian visual artist living and working in Port-au-Prince. Her work has been exhibited internationally, and she has recently held residencies at the Rubenstein Art Center at Duke University, as part of *Visionary Aponte: Art & Black Freedom*, at Power Plant Gallery, Durham, NC.

CHUS MARTÍNEZ is head of the Art Institute HGK FHNW in Basel. She is also the expedition leader of *The Current*, a project initiated by TBA21–Academy (2018–2020), and the author of *Club Univers* (2017).

SONIA FERNÁNDEZ PAN is a (in)dependent curator who researches and writes through art and, since 2011, is the author of *esnorque!*, a personal project in the form of an online archive with podcasts, texts, and written conversations. She currently hosts the podcast series *Feminism Under Corona* and *Corona Under the Ocean* produced by the Art Institute and TBA21–Academy.

SADIE PLANT is a British philosopher, cultural theorist, and author based in Biel/Bienne. In her research and writings, she offers an alternative, feminist account of the history and nature of digital technology, and the influence of psychoactive substances on Western culture. Her books include *Zeros and Ones: Digital Women and the New Technoculture* (1997) and *Writing on Drugs* (2001).

MARTINA-SOFIE WILDBERGER is a performance artist working on the power of language, alternative ways of communicating, and the relationship between scribality and orality. 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.