

# Body as Barometer: Live Arts Workshop 2022

Eight Artists. Eight Live Acts.

## Schedule

### 5:15 onwards

Sharanya Ramprakash

*Remains to be Seen*, 4 hours, Khoj premises

A performer's work is inherently visible in nature – it is an art of the seen. What happens when the performer chooses to perform roles that are socially invisible?

It remains to be seen.

Sharanya Ramprakash attempts to explore visibility and invisibility through this collaborative, ambulatory performance.

### 5:30 – 5:45 PM

River Lin

*Frottage Exercise*, 10 minutes, Terrace

Installation and performance

The performance explores *frottage* as ways of inhabiting spaces, as well as ways of moving bodies, while negotiating conditions of human and non-human existence. The performance invites visitors to inhabit a queer garden, transforming the site of the terrace into a place of erotic/exotic encounters.

### 5:55 – 6:15 PM

Kaldi Moss

*Moist*, 20 minutes, Project Room

I invite you into a space that may be a dry installation or a performance moist with people. There is a togetherness I am trying to explore—the relationality between bodies, metal and sound. The tensile quality of these relations creates the texture of the experience.

### 6:25 – 6:45 PM

Aseng Borang

*Senga and her collection of bodies* (working title), 15 minutes, Lounge

Performed by Aseng Borang, Manjari Kaul and a piece of land.

You are invited to step into a museum tour, led by a professional actor essaying the role of a hired narrator. Within the museum, the exhibit is also an artist, oscillating between subject and object, air and land. By listening to the tour guide/hired narrator and the exhibit/artist, you may learn the story of Senga and her collected bodies.

### 7:00 – 7:15 PM

Johanna Huesser

*To Compensate*, 15 minutes, Studio 4

This participatory performance plays with the possibilities of negotiating balance, beginning with the body of the performer, and gradually involving the viewers in the pursuit of achieving an even scale.

**7:20 – 7:35 PM****João Simões with Claudio Bueno***Wind Channelling (Pacific/Indian)*, 15 minutes, Studio 1

Sound by Kaldi Moss

The performance considers the realising of existence as elementally constituted *in-relation-with*, a worldview that reveals slivers of connectedness shared by matter and movement. The wind instructs us in the act of moving, passing through and carrying with, in defiance of all barriers. In the breeze and the hurricane, it reveals the delicacy of touch and the force of radicality. In the studio, sounds of Californian winds, rough and slight, recorded by the artist's partner Claudio, meet the winds of New Delhi—summoned by another participant in the workshop, and both are held within the breath and gestures of João's body. Inspired by the philosophy of spiral time, and the traditions of whirling as acts of divine or inter-dimensional encounters in Sufism and Brazilian cultural practices, João moves to the tandem of air—as wind, as breath, as the matter that resides in-between bodies, while drawing on the ground and walls, through eruptive mark-making that foregrounds connectedness. In the act of ecstatic whirling, the head is transformed from the centre of reason to a pivot for balancing the body as it turns repeatedly, approaching the notion of 'ori' a Yoruba word which understands the head as a source for the communion of intuition, spirit and body.

**7:40 – 7:55 PM****Khursheed Ahmad***The Clown of Yach-e-gham*, 15 minutes, Studio 3

An assembly of text, image, body and sound, the performance considers the political landscape of Salman Rushdie's *Shalimar the Clown*, where *Yach-e-gham* becomes Pachigam, and the figure of the Yach, a ghoulish figure that haunts the villages, survives in the role of the clown. The performance weaves Bhand folklore, the occupation of Kashmir and the figure of the clown as a disruptor of occupied time.

**8:00 PM – 8:40 PM****Nashilongweshipwe Mushaandja***Kwere Kwere*, 40 minutes, Studio 2

What happens when the body appropriates the terms that it has been marked with by the social fabric? How generative is it to interface these terms with the body's matter and archival potential? This experimentation will explore the body's endurance and resilience in processes of appropriating these social labels. I draw on African queer theorist Zethu Matebeni's thinking which situates Queer in relation to Kwere Kwere (a term used to refer to African immigrants in South Africa), to show how queer and migrant experiences are not mutually exclusive. The performance also mobilises the practice of 'smuggling' as a radical act that trespasses and contravenes lines of control. What can the performer smuggle into the site of movement? Kwere Kwere is also the sound and call of a drum which the body responds to in rhythm and movement; a dance effused with joy, and to amplify this, I compose a playlist devoted to Kwere Kwere, sampling songs from popular music in Africa.

Kwere Kwere: a call to gather and celebrate!