

KUNSTHALLE GIESSEN GOES UNTERER HARDTHOF EXBODIMENT #2

Live performances by Julie Andrée T. and Morgan O'Hara

26 July 2022, 5.30 pm / 7 pm

**A performance series in collaboration with the Archive for International Performance
Art BLACK KIT | DIE SCHWARZE LADE**



Fig.: Julie Andrée T., Courtesy of the artist | Morgan O'Hara, Live Transmission (Still), 2018, Fischmarkt, Venedig, Film: Candida Richardson, London © Morgan O'Hara, Courtesy of the artist

The performance series EXBODIMENT will celebrate its debut on Tuesday, 26 July 2022, with the artists Morgan O'Hara (USA/Italy) and Julie Andrée T. (Canada). Due to the Kunsthalle Gießen currently being closed for renovation, all events will take place at the site of the former brewery Unterer Hardthof.

Physical intensity meets an intense drawn language: the US artist Morgan O'Hara and the Canadian artist Julie Andrée T. encounter each other during a live performance before an audience at 7 pm.

Ahead of this, from 5.30 pm onwards, O'Hara is inviting people to participate in her interactive project 'Handwriting the Constitution' at Unterer Hardthof and to transcribe the 'Universal Declaration of Human Rights' in various different languages.

HANDWRITING THE CONSTITUTION, 5.30 pm

Under the title 'Handwriting the Constitution', conceptual artist Morgan O'Hara has been calling on people around the world to transcribe core human rights documents ever since 2016: from country-specific constitutions to the 'Universal Declaration of Human Rights'. The work emerged as the artist's reaction to global social divisions. The artist aims to encourage a discussion about core rights and freedoms with this quiet and yet internationally resonating project. O'Hara has been practising a performative form of drawing for more than three decades, and sees the physical process of handwriting as having both transformative and society-building potential. The participatory project has been staged more than 150 times to date. In Gießen, all interested parties are warmly invited to attend and take part.



Fig.: Morgan O'Hara, Handwriting the Universal Declaration of Human Rights, 2019, The New York Public Library © Morgan O'Hara Courtesy of the artist

LIVE PERFORMANCES BY JULIE ANDRÉE T. AND MORGAN O'HARA, 7 pm

Julie Andrée T.'s performances are visually powerful and transcend spatial boundaries. The Canadian artist's works often arise in connection with dance, sound art or installation. Her series 'Nature Morte' links reflections on nature, man and painting with the theme of death as an eternal player in life. But much like death dances of the past, her intense performances, unfailingly full of humour, are a celebration of life and the moment. The artist Morgan O'Hara follows an approach to performance that draws similarly from life, but is quietly concentrated. In Gießen, she will respond to Andrée T.'s movements and gestures with her pencil and transfer them to paper in one of her so-called 'Live Transmissions' - drawings in real time.

Julie Andrée T. (*1973, Montreal, Canada) lives and works in Québec. Body and space are at the center of her installations and performances. In the interplay of everyday objects, ritual, poetry, and a defiant corporality, she creates a place in which personal identity begins to dissolve. While this may seem like a utopia, the artist is committed to arriving at a shared understanding beyond personal and cultural boundaries. Her works were part of the Biennals in Havana, Liverpool such as the Festival d'Avignon, among others. She has taught at the School of Museum of Fine Arts in Boston, USA and until today at the University of Chicoutimi, Canada.

Morgan O'Hara (*1941, Los Angeles, USA) lives and works in New York / Venice. In her performative practice of LIVE TRANSMISSIONS, the artist responds with drawings, created in real time, to people's gestures – during work in factories, dance performances up to speeches of US presidents. Since 2016, she invites people worldwide to handwrite fundamental documents of human rights in her project HANDWRITING THE CONSTITUTION, an act of shared awareness. Her works are represented in numerous collections, including the Metropolitan Museum of Art, New York, the British Museum, London or Stedelijk Museum, Amsterdam.

BLACK KIT | DIE SCHWARZE LADE

The EXBODIMENT series arises in collaboration with the performance archive BLACK KIT | DIE SCHWARZE LADE. The archive for performance art, the only one of its kind in Germany, was founded by artists in 1981 and has since then been run by Boris Nieslony (*1945, Grimma). It contains more than 4,000 dossiers on performance, theatre and sound artists, 10,000 specialist publications, videos and photos in various formats, performance relics and many metres of shelf space on networks from different continents. This vibrant archive sees itself as a source of inspiration for the present by organising performance events, lectures and much more.

EXBODIMENT

Based upon the knowledge stored in the archive, EXBODIMENT has been developed in collaboration with Boris Nieslony and the archive team (Michael Stockhausen, Liane Ditzer, Evamaria Schaller, Esteban Sánchez, Tarika Johar). None of the invited artists have performed together before, and all of them distinguish themselves through their contrasting approaches to performance. The title EXBODIMENT derives from the English word 'embodiment'. The prefix 'ex' (Latin: 'out of', 'from...out of') marks a movement towards the external: how does a body activate space? How does it return to the external and become an image of duration? When does the moment break in time?

You can find the full schedule of events online at:

www.kunsthalle-giessen.de | www.giessen.de

Directions:

Unterer Hardthof 17, 35398 Gießen. Please note: Parking is not permitted in the courtyard. By Car: Parking is available on the street in front of the entrance. Bus: Line 7, stop 'Unterer Hardthof'.

Free admission