

## **KUNSTHALLE GIESSEN GOES UNTERER HARDTHOF EXBODIMENT #3**

**Live performances by Rocío Boliver and Tokio Maruyama**

**30th August 2022, 7 pm**

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



Fig.: Rocío Boliver, Old Dears, London © Alex Eisenberg

While the Kunsthalle Giessen is closed for renovation, it will be hosted by Unterer Hardthof. The third event in the EXBODIMENT series will feature the artists Rocío Boliver from Mexico and Tokio Maruyama from Japan, whose performances can be experienced live on Tuesday, 30 August 2022 at 7 pm.

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**Rocío Boliver** is regarded as an icon of Mexican underground culture. According to Amnesty International, extreme violence against women and girls, including femicide, has been on the rise in Latin America since 2018. For instance, according to research by the Deutsche Welle, 56% of state territory in Mexico is considered dangerous for women, and the rate of sexual violence against women outside of relationships in these regions is one of the highest in the world. Artists such as Rocío Boliver render these abstract numbers painfully visible. Moreover, she demands a lot from her audience. Her performances draw on the dark and the repressed, on themes such as feminism, sexuality and violence, but also on ageing and illness. She is internationally known for her sharp, at times radical criticism of the oppression of women. Her alter ego 'La Congelada de Uva' (in English: 'The Frozen Grape') refers to a performance for which she used frozen grapes to masturbate. By breaking taboos in this manner, she challenges the audience and touches on social categories such as 'normal', 'right', 'good' or even 'beautiful'. This can be painful – for the artist, who does not shy away from public self-harm, but unquestionably also for the viewers, who are confronted with uncompromising images. In a deliberate transgression of boundaries, the artist's performances often infiltrate patriarchal environments. In doing so, Boliver develops a self-determined image of women that lies beyond physical-normative barriers.

**CV Rocío Boliver**, aka La Congelada de Uva, (\*1956, Mexico City, Mexico) lives in Mexico and works internationally. Her performances have formulated a sharp critique of the oppression of women since 1992. Boliver studied performance art in NY and Quebec, Canada. She has performed internationally since 1991, in Mexico, Europe, Asia, North and South America, including Grace Exhibition Space, New York, LADA, UK and the City of Women Festival, Slovenia. In 2002, Boliver published her controversial book *Saber Escoger*. She has shown her work not only in museums, galleries and on television, but also through alternative forums such as the National Festival of Sodomasochism.



Fig.: Tokio Maruyama, „CLINE“ – where are we?, 2021, Toki Art Space, Tokio © Tokio Maruyama

Prior to the emergence of the term Anthropocene in 2000, which refers to the era in which humans became one of the most important factors in influencing biological and geological processes on earth, the Japanese artist **Tokio Maruyama** had already demonstrated in his performances and installations that the world had slipped into a state of 'hybridity'. The performance artist experienced the threat of Japan's refuse collapse in the 1990s and closely observed the waste-based land reclamation in Tokyo Bay: layers of refuse were covered with soil and began to grow as seemingly 'natural' new land masses. He subtly reveals a world in which the artificial, the man-made and the natural are intertwined. The artist exposes himself to global material, production and information flows in mega-cities, he documents them and develops so-called 'install-actions' from them. He creates artistic situations somewhere between installation and action that boil down to a moment of imminent collapse. Globes, skeletons, shadows, humour, the human being in suspension or in free fall are all recurrent elements of his emotionally moving performance work.

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**CV Tokio Maruyama** (\*1956, Tokyo, Japan) lives and works in Tokyo. The artist studied at the Tokyo National University of Fine Arts. Since 1979, his performances have been based on field research in urban spaces. Maruyama has published several works and has been represented in numerous solo and group exhibitions worldwide, including Pusan Biennale, Korea, Tehran Museum Contemporary Art, Israel, X-Border Art Biennial, Lapland/Finland, Museo di Roma Palazzo Braschi, Italy, and Machida City Museum of Graphic Arts, Japan.

### **EXBODIMENT**

The performance series EXBODIMENT was developed by the Kunsthalle Giessen in collaboration with the performance archive BLACK KIT | DIE SCHWARZE LADE, Cologne. All of the invited artists are distinguished by what are sometimes contradictory understandings of performance and have never performed together before. What emerges during the encounter remains open and is only revealed in the moment of the performances.

The title EXBODIMENT comes from the English word 'embodiment' and refers to the knowledge, history and cultural modes of action that are inscribed in our physical bodies. The preposition 'ex' (Latin: 'out of', 'from') marks the movement into the external and refers to what happens in the performance: the knowledge stored in the body is transported to the outside world and made visible in the public sphere. How does a body activate a space? When does a moment in time fracture and become an image of permanence?



Fig.: Blick in die ‚Schwarze Lade‘, Köln, 2018 © BLACK KIT

## **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) together with the archive team (Michael Stockhausen, Liane Ditzer, Evamaria Schaller, Esteban Sánchez, Tarika Johar). 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.

## **You can find the full schedule of events online at:**

[www.kunsthalle-giessen.de](http://www.kunsthalle-giessen.de) | [www.giessen.de](http://www.giessen.de)

### **Entrance**

Free of charge

### **Official greeting**

Dr. Nadia Ismail

Director Kunsthalle Giessen

Dieter Hoffmeister

Vice Chairman of the Unterer Hardthof e.V. Association

### **Introduction**

Tarika Johar

Curator

### **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'.

### **Please note**

Subject to artistic decision, the performative interventions may take place in the vaulted cellars of the Unterer Hardthof, therefore we would like suggest that you bring suitably warmer clothing, if desired.