

WE HANG OUR HEADS DOWN AS WE SKIP THE GOODBYE



Device

Two performers (a man and a woman), a support from 3 to 4 meters high that can bare a charge of 200 kilos placed on a spot that allows the people to circulate around it.

Action

The performers are among the audience, they choose a moment to undress and to walk towards the hanging spot. He puts some belts around his ankles and let his body hanging from the ceiling upside-down. She joins him and hugs him, also upside-down. They are naked, their bodies twined round each other, he's attached, she isn't. No other sound but the ones provoked by the frictions of their bodies, by their breath and by the audience itself which is free of circulating around them.

The physical engagement that the action requires and the duration cause the exhaustion of the image, which they brake by letting go the hug. She falls. They look at each other for few seconds as to acknowledge the transformation due to the experience they just lived and then they leave in different directions.

The length of the performance is about 30 minutes.

The research

We create an image and we live it publicly until the physical potential is exhausted.

We inspired ourselves by an art form from the XIX century, the "Tableau Vivant". But if this practice aimed to recreate paintings or engraving on stage, we look to construct a performative image that presents a crossing point between art and the social body. Suspended, heads down, we explore the normative limits of the couple relationship. The inversion of the image and the physicality induced by the device, allows to question its conventional meaning. We put ourselves in a dangerous situation and we live it with confidence in order to observe the resonance that the transformative experience has on the body and on the mind.

AC.DZ

As performers we experience the precariousness of our bodies, we take consciousness of our ghosts and of the way they reflect the myths created by the society. Our lives are the laboratory of our artistic work, we feed on it to take out what seems meaningful and we think it can involve the others on the base of common feelings.

The performance for us is the means to put the physical and mental bounds out of the consciousness.

We already had the chance to perform in an open-air festival in Holland in May 2010, the experience was rich as the context was reinforcing the inspiration, the tableau vivant, and contrasting the proposed action within the picturesque site. Proposing this performance for the Stromereien Performance Festival would be the occasion to activate this live picture along the Limmat quay close to the Tanzhaus.