

OPEN AIR #5
curated by OHNO COOPERATION



27 AUGUST 2011 – from 7 pm on
happening curated by OHNO COOPERATION
PEEESSEYE (USA), Mind Over Mirrors (USA), Nicolas Field (UK/CH), Michael Fliri (IT),
Roberta Gigante (IT), Idan Hayosh (ISR), Rachel Lowther (UK/USA), Pontogor (BR), Fritz Welch (USA)

A production by AIR ANTWERPEN & Needcompany
With the support of the Flemish authorities

OPEN AIR #5

happening

'ARTISTS IN RESIDENCE'

Mind Over Mirrors (USA), Nicolas Field (UK/CH), Michael Fliri (IT),
Roberta Gigante (IT), Idan Hayosh (ISR), Rachel Lowther (UK/USA), Pontogor (BR), Fritz Welch (USA)

SUPPORT ACT

OHNO COOPERATION (BE)

SPECIAL GUEST BAND

Peesseye (USA)

Curated by OHNO COOPERATION

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With the support of the Flemish authorities.

@ AIR Antwerpen, Sasmesterwoning Royerssluis

Oosterweelsteenweg 3, Antwerp

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AIR Antwerpen is an international residence project for artists, based in the former lock-keeper's house on the Eilandje. AIR Antwerpen is more than just a host workplace for artists from abroad. It presents itself as a breeding ground for contemporary art, a place where art is generated and where artistic research is carried out. Each year it organises the OPEN AIR festival. For one day, an external interdisciplinary curator is given carte blanche and determines every aspect of the programme for the day. The first was curated by Mauro Pawlowski. He was followed by Mark Ruyters, Chantal Pattyn and Angelique Campens & Rob Leurentop.

At the request of AIR Antwerp, OHNO COOPERATION (Maarten Seghers & Jan Lauwers) invited 8 artists in residence. The artists chosen - Michael Fliri, Pontogor, Rachel Lowther, Nicolas Field, Idan Hayosh, Mind Over Mirrors, Roberta Gigante and Fritz Welch - are from the United States, Brazil, Italy, Israel, Switzerland and the United Kingdom and they are working on the basis of mutual confrontation and total solitude in Antwerp from May to October 2011.

Saturday 27 August is the date of the fifth OPEN AIR festival, when AIR Antwerp opens its cellars and gardens. The Belgian OHNO COOPERATION – a joint venture by the artists Jan Lauwers and Maarten Seghers – will introduce artists from all over the world. OPEN AIR #5 will be an unprecedented and radical evening of performance and music, with video, sculptural, musical and performative works by the residents taking part, all of them internationally-renowned artists and musicians. After three years on walkabout, the American cult band **Peesseye** will also be coming together again for the first time during OPEN AIR #5. **Fritz Welch** (vocals & percussion), **Chris Forsyth** (guitar) and **Jaime Fennelly** (harmonium, electronics, keyboards, tape) set up this legendary group in Brooklyn. This band has been described as "the most remarkable smorgasbord of back-porch minimalism, sound poetry and urban decay of recent memory" in Signal to Noise Magazine and "post-everything" in The Wire Magazine. They bring their own utterly individual sound face to face with that of the OHNO COOPERATION and the artists taking part.

A unique opportunity, a radical alternative, and in any case a vibrant clash of minds, images and sounds.



AIR Antwerpen © Tom Van Camp

CURATOR

OHNO COOPERATION (BE, 2006) is a Needcompany splinter-group that embodies the collaboration between Maarten Seghers and Jan Lauwers as a duo of curators and artists. They take the role of the fool very seriously. The fool was able to say anything to the king with impunity. Up to now this has been expressed in the study of, reflection on and making music, visual work and performances: *The Grenoble Tapes* (2006), *O.H.N.O.P.O.P.I.C.O.N.O.* (2006), *So man*, (2007) and *The OHNO Cooperation Conversation On The O.H.N.O.P.O.P.I.C.O.N.O. Ontology* (2007). Variations on the installations and performances have already been shown separately in Temps d'Images (La Ferme du Buisson, 2006), SPIELART (Munich, 2007) and BOZAR (Brussels, 2007). These installations/performances were first shown together in the form of *an OHNO cooperation evening* in künstlerhaus mousonturm (Frankfurt) and CAMPO (Ghent). For *The Tragedy of The Applause* (Roubaix/Strombeek) they have invited several artists/musicians and will be pondering on why pop music has never questioned itself. This is an exhibition/happening put together under their curatorship.

Maarten Seghers (BE, 1982) is an artist, musician and performer. It was on Needcompany's *Images of Affection* (2002) that he first worked with Jan Lauwers. After that he composed music for several productions by Needcompany.

Jan Lauwers (BE, 1957) is an artist who uses just about every available medium in his work. Over the last twenty years he has gained an international reputation for his pioneering work for the stage and his legendary theatre company, Needcompany, which was founded in Brussels in 1986. Since then he has built up a substantial oeuvre of visual work that has been shown in a retrospective at BOZAR in Brussels (2007) and elsewhere.

www.needcompany.org
www.maartenseghers.com
www.janlauwers.be

GUEST BAND

Peesseye (USA, 1999) aka Perfect Salvation Initiation aka p.s.i. aka Parental Suicide Initiative aka Pee-Ess-Eye is Dark Starly (guitar), Skunk Swastika (harmonium) and Semihuman Sacrifice (drums). The group was initially formed in 1968 at the behest of Black Panther leader Huey P. Newton but had to wait to begin actively playing music until remeeting in Brooklyn in 1999. This provided Jaime and Chris ample time to be born and grow up as well as the chance to meet Fritz, not to mention developing some wicked chops worthy of killing a slew of angry ghosts and corrupt politicians. The band's sonic corpus has migrated from improvised corn shucking to blood sequence to self-actualization therapy. Although they have not played together before, Peesseye promises unrelenting paleolithic flavors. In 2010 Peesseye released the LP *Pestilence & Joy* (Evolving Ear).

www.peesseye.com

RESIDENTS

Nicolas Field (UK/CH, 1975) is a sound artist and drummer. He has worked in a variety of projects encompassing contemporary music and jazz, improvisation and electronics for dance and theatre performances. He also builds sound installations. Ongoing projects are: *Buttercup Metal Polish* with Alexandre Babel, *Phô* with Morten J. Olsen & Bjornar Habbestad, *Le doigt de Galilee* with Jaime Fennelly and *The Same Girl* with Gilles Aubry. Nicolas was a co-founder of the *N-Collective*. He has worked/played with PSI, Damo Suzuki, Otomo Yoshihide Jazz ensemble, Keiji Haino, Antoine Chessex, Æthenor, Jacques Demierre, Michel Doneda, Seijiro Murayama, Rova 4tet, Tom Tlalim, Robert van Heumen and Anthony Pateras, among others, and has given concerts in Europe, Japan, Korea, Australia and the USA.

<http://www.myspace.com/buttercupmetalpolish>

Idan Hayosh (ISR, 1979) constructs installations inspired by found footage of military formations and layouts. An integral part of these constructions is the synergy between the image and its own amplified sound. Hayosh's work process is both a direct and indirect reaction to images whose essences convey striking visual conductivity. He deals mainly with aggressive and intimidating images that imply danger by their inherent symbolic (and actual) function or, additionally, through their elaborate arrangement. Inspired by these collected images, he constructs temporary sculptures and installs them in a highly structured form. These constructions ultimately form platforms for confrontational incidents.

Idan has previously exhibited in Outpost (Amsterdam), Centraal Museum Utrecht, Dienstgebäude (Zurich), Il ponte contemporanea (Rome), PHB (Berlin), de Waag (Amsterdam), De Service Garage (Amsterdam), BYETHEWAY projects (Amsterdam), Bergen Kunsthall, W139 (Amsterdam), Kunsthaus Essen, Arti et Amicitiae (Amsterdam) and ZEMOS98 (Seville) and was awarded the Esther Kroon Prize (2005).

www.idanhayosh.com

Pontogor (BR, 1981) studied painting at The Fine Arts College - Federal University of Rio de Janeiro (UFRJ). In 2007 he was awarded the PRODEN Prize at the Siart International Biennale in La Paz, Bolivia. He has participated in the following artist residency programmes: Batiscafo in La Habana, Cuba, 4Territórios, in Brasília, and V::E::R – Terra Una in Minas Gerais. His first solo exhibition was presented at AÇÃO in the Centro Cultural Banco do Nordeste, Fortaleza. Pontogor has also participated in the following group exhibitions: Festival Performance Arte Brasil (MAM-Rio), 29th Biennale of São Paulo, Latidos Urbanos (National Museum of Contemporary Art of Santiago, Chile), Live Cinema (Oi Futuro), Radiovisual, 7th Biennale of Mercosul, Zoation Painting (National Art Museum of La Paz, Bolivia), Performance Present Future (Oi Futuro) and Abre Alas (A Gentil Carioca).

Since 2005 his research has focused on such media as video, performance, sound and installation. In peculiar processes he has developed his work using equipment like old televisions, turntables, VCRs, VHS cameras, found equipment and modified electronics. Always using trial and error and chance as working tools.

pontogor.blogspot.com

Rachel Lowther (USA/UK, 1967) wants to stop hurtling towards death and make art for pure bloody pleasure, without having to consider war, corruption and child torture. She prefers not to think, for example, about the flame-like curve of bill hooks and other theoretically beautiful rural tools that may have been in use in Worcestershire, England in 1780, but instead create objects that are emissaries from another place that might be hard, shiny, cruel and brightly-coloured or flimsy, ephemeral and pathetic, big, heavy, dead, rude, dumb, sexless, ridiculous, ugly, rampantly aggressive, slow and full of love. She has also been planning and testing sculptures that envelope, bury and conceal her children – with their occasional assistance.

She is one third of DEATHANDDADA (with Amalia Thodorakopoulos and Fritz Welch), a Glasgow-based artist-run alternative space, which sometimes finds itself abroad, and has been collaborating on feminist artworks with the Glasgow-based artists Anne-Marie Copestake, Kate Davis and Lorna MacIntyre, and curator Kitty Anderson.

She studied art at Chelsea College of Art, London, Staedelschule, Frankfurt aM. and Hunter College, NYC, and has mounted and curated shows internationally, including Participant Inc, NYC, Thread Waxing Space, NYC, Momenta Art, Brooklyn, Atlanta Contemporary Art Center and Maschenmode, Berlin.

Mind Over Mirrors (USA, 2010) is the solitary reeling of harmoniumist/electronicist Jaime Fennelly. Known primarily as a founding member of the transatlantic gothic junk folk expressionists Peeesseye, and the psychedelic free jazz trio Acid Birds, Fennelly developed Mind Over Mirrors while living on a remote island in the Salish Sea in Washington State from 2007 to 2010. Utilizing a custom-made Indian pedal harmonium, oscillators, tape delays, and an assortment of synthesizing guitar pedals, Fennelly bends slow-building, repetitive melodies into massive sonic mountains, that fit somewhere between American Primitive, Drone and Kosmische aural territory, and, as XXJFG eulogized, sounds "like some drum-less techno titan stalking the sandblasted bazaars of a near-future eastern city." In June 2011, Digitalis Recordings released the project's debut vinyl LP entitled *The Voice Rolling*, and the Seattle-based cassette imprint Gift Tapes released the companion album, *High & Upon*.

www.mindovermirrors.com

Fritz Welch (USA, 1967) is an artist with a practice equally divided between the sonic and visual realms. His installations utilize wall drawing, sculpture and sound to explore the themes of anarchic mutation and social transformation. This work is typically site-specific and often employs performative actions as a means of generating viable material residues. Welch's music and sound activities are primarily based on improvisation and utilize collaboration as a means of decentralizing the individual creative impulse. His first solo exhibition in 1997 was at the A/C Project Room in New York City, and he has exhibited in numerous solo and group shows internationally, in galleries, flop houses and public spaces. These have included The Drawing Center (NYC), The Winter Garden at the World Financial Center (NYC), Participant Inc. (NYC), Momenta Art (Brooklyn, NY), Kunsthalle Exnergasse (Vienna), TRACE Gallery (Cardiff), Jeleni Gallery (Prague), Alma Enterprises (London) and Westgermany Gallery (Berlin), La Condition Publique (Roubaix), etc. Welch has played extensively at concerts and festivals in North America and Europe. He is currently is a member of Peeesseye, Brittle Hammer Trio, FvRTvR, Lambs Gamble, With Lumps and The Glasgow Improvisers Orchestra. He has played with John Butcher, Helhesten, Clare Cooper, Neil Davidson, Maya Dunietz, Jazzfinger, Michael Vorfeld and Iain Campbell among others. A long-time Brooklynite of Texas origin, he is now based in Glasgow, Scotland.

www.humansacrifice.net

Michael Fliri (IT, 1978) has lived and worked in Vienna since 2007. After his diploma at the Academy of Fine Arts in Bologna in 2006, he won a residency offered by the Austrian Ministry of Culture and moved to Vienna. In 2008 he was awarded the Artist Prize of the Fondazione Cassa di Risparmio di Bolzano and promoted by Museion. He is currently in residence at the Centre International d'Accueil et d'Echanges des Récollets in Paris as part of the Residency Programme operated by the Dena Foundation for Contemporary Art.

In 2007 he was invited for solo exhibitions including Gravity and EURAC-Project room Museion and has participated in various collectives in Europe: From From & To, Kunsthaus Merano and Looking for the Border at De Garage, Mechelen, Cultureel Centrum Strombeek, Belgium and Fondazione Stelline, Milan.

www.galleriaraffaellacortese.com

Roberta Gigante (IT, 1986) obtained her Bachelor's degree in visual and performing arts at the IUAV university in Venice and is currently in the second year of her Master's course in the urban space studio at La Cambre, Ecole nationale supérieure des arts visuels in Brussels. Her field of interest is the art of the audiovisual, sound and plastic art. In her artistic quest she explores the relationship between public space, image and sound. She is fascinated by in-between spaces in the urban fabric, places of ambiguous social nature and valuable locations for the preservation of diversity; places for which new meanings can continuously be defined, places where the work of art sticks around, enabling it to lead a life through the individual or collective imagination. Roberta Gigante won the prize for the 2010 Master Test organised by Peter Swinnen, the Flemish Community's Official Architect. She has exhibited at the Strombeek Cultural Centre (Brussels), took part in the OrganOOn Performance exhibition (Electrified Festival) organised in Vooruit and S.M.A.K. in cooperation with Strombeek-Bever cultural centre, City Sonic, Maison des folies (Mons), Nuit Blanche (Brussels), Boom Scalamata Gallery, Postera Forte Marghera, Mestre and Cristallino Video festival Fondazione Bevilacqua La Masa (the last three all in Venice).

tramzwart.wordpress.com/2010/05/02/roberta-gigante-organoon



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