

# KUNSTVEREIN BIELEFELD KUNSTVEREIN BIELEFELD

*When it moves, strengthening its skin*

Kunstverein Bielefeld, 30.07.2022

Bitsy Knox, Nils Amadeus Lange, Mira Mann with *Iridescent Wings* (Sarah Ann Prince, Sophie Kibardin, Ray Henry da Silva Rocha, Pia Solvej Tormählen) and Noah-Jinu Moerbeck (sound)

In the ruins of Kunstverein Bielefeld's uncertain future, the sense of protection of the enclosure wall of the courtyard is long gone. Bitsy Knox tells the story of the crumbling of the institutional body, gulped by worms, a digestive system that is already operating under our feet. A relationship to bodily consumption and care that echoes the shelter space of the house, having been used throughout history as a brothel, a medical care center and today a Kunstverein. Darwin spent a lot of time studying earthworms, whose subterranean actions do and undo worlds, narrators of the shallows. In the artists' speculative story of dissolutions, the digestive processes highlight the worms' status as arbiters of the sinkage of the world's histories. The courtyard opens up from inside, unveiling its prophetic character.

Spells and misfortunes populate the tales told by the narrators in Mira Mann's performance, intertwining folkloric stories such as the pansori's version of the tale of Sim Cheong around the Merkurbrunnen and its displacement from the Alten Markt to the nearby Bunnemannplatz. Together with the K-pop dance group *Iridescent Wings*, ritualization becomes a core principle through which tales of luck, hope and wealth pass. The metallic fans unfold in sudden moves, sequencing the movements, playing on the legacy of the fan dance to frame the performative operations. In the well orchestrated parade, those productive gaps allow for other kinds of passages: the ones of memory and knowledge that accompany the fluxes of cultural codes. The call to Mercury, roman god of commerce, suggests the dynamics that penetrate both the bodies of the individual and the collective: a desire to achieve TikTok fame or a dissipation in well orchestrated capitalist rationalization. *Iridescent Wings*, the group's name, further insists on the challenges of subject formation: how to achieve self-actualization under the unifying effect of representation?

The anticipation for Nils Amadeus Lange's contribution is now charged with the latent melancholy of the afternoon. In the courtyard, he overperforms lamentations, allowing us to grasp the notion of "being together" through the exercise of mourning: the body through which the community speaks (or cries) is within each member of the audience. The object of despair is left unknown, leaving the weeping act bare. It

is a disappearing act, a negation of public accessibility to better extend the stage to the audience, ripe for the enactment of collectively experienced drama.

*When it moves, strengthening its skin* stages itself as a shared resurrection through the diligence of worms, glistening wings and streams of exacerbated melancholy. The performances are a series of rites that don't ground themselves on the authority of a central symbolic power, preferring a vulnerable ground that allows for unexpected encounters, undoing the defined body of the audience. The religiosity of the afternoon, with its tolerated transcendence, serves this more general purpose of displacement. Crackles, digestive processes, resonant echoes of footsteps, roman gods, disaster girls, exercises of laments, collective despair, crying one's heart out; they all punctuate the steady ground, bell rings of a fragmented yet communal experience.

Paolo Baggi

5 pm

Bitsy Knox, *This is a Clock*, 20 min., 2022

6:30 pm

Mira Mann with *Iridescent Wings* (Sarah Ann Prince, Sophie Kibardin, Pia Solvej Tormählen) and Noah-Jinu Moerbeck (sound), *mercurial operavision b*, 20 min., 2022

7 pm

Nils Amadeus Lange, *Gefrorne Tränen / e piangono ancora*, 40 min., 2022

Thank you

Rosa Aiello, Anna, Brian, Mario Espinoza, Leo, Nick, Mayra Rodríguez Castro, Sarah

The two-part event is organized by Paolo Baggi and Florentine Muhry and takes place within the framework of Residence NRW+, a practice-oriented scholarship programme for artists and curators in the field of contemporary art based in Münster which is associated with the Kunsthalle Münster.

On August 6, the second part of *When it moves, strengthening its skin* with Elisa Barrera, Sveta Mordovskaya, PRICE, Margaux Schwarz and Noemi Weber will take place at the Dortmunder Kunstverein, starting at 4 pm.