

PORTFOLIO
K&A



**'And all the muscles were contracting.
And images rushed with Amazon force.
Some pleasurable, some liquid. A glowing
hive, a helmet of skin. And he could feel
everything. The purity wherein all formulas
of light and death are exposed.
And all muscles
Were contracting.'**

Patti Smith, *The coral sea*

a reader: N.
absent: K. & A.

latitude: 46.2019791 / 51.979243
longitude: 6.125828 / 5.9086375
a slash to expose conflict or connection

Dear N.,

We write this letter to you together, Karla and Alexandra.

'A book has neither object nor subject; it is made of variously formed matters and very different speeds. To attribute the book to a subject is to overlook this working of matters, and the exteriority of their relations.' D. & G.

We invite you to dive into the abyss we have created. We would like you to be the express train that will pass through our last months. We invite you to be the chord of Ariadne that unrolls through our labyrinth. Please read this out loud. If you were not doing so already, start again.

Mix the magnets, media omitted, a clone project / or a clown, daily addiction, gravity words, collision, media omitted, translation of transformation, a jungle of circumstances, escalated, an outside atelier, media omitted, media omitted. It has a nice rhythm. Says the non-rhythm specialist.

A rhizome, as Glissant states in *Poetics of Relation*, is an enmeshed root system, a network spreading either in the ground or in the air, with no predatory rootstock taking over permanently. He points that the notion of the rhizome maintains, therefore, the idea of rootedness but challenges that of a totalitarian root. The seeds of our rhizome were planted in a group app called *THE LAB* – a laboratory/a labyrinth – to share the contents of K.'s messy table with the contents of A.'s messy day. An expanding project of thousands of hours and wor(l)ds that become the starting point, the hidden foundation, of all what you will see in the coming pages.

THE LAB, the question of how to live a life wired on a rhizome.

'Since each of us was several, there was always quite a crowd. Here we made use of everything that came within range, what was closest as well as farthest away.' D. & G.

N., you are part of it, the voice of the present, blowing the pollens of the past. The m.e.m.o.r.y virus of the future. You are entering in a misty territory of uncertain spatial and temporal coordonnées, where borders of fiction and non-fiction dialogue, where the poetical becomes the political and the political becomes the poetical.

A territory sketched by the borders of 5 punctuation marks: ? / ... — ' Punctuation is the blinking of the text

'(The punctuation marks) instead of diligently serving the interplay between language and the reader, they serve, hieroglyphically, an interplay that takes place in the interior of language, along its own pathways. Hence it is superfluous to omit them as being superfluous: then they simply hide. Every text, even the most densely woven, cites them of its own accord — friendly spirits whose bodiless presence nourishes the body of language.' Theodor Adorno, *Punctuation Marks*

In this portfolio we use these marks as a tool, as well as a metaphor, for you to navigate, through our language, a mega-mix of: clone performances, erased maps, photographic anchors, land art poetry, (not)e-books, versatile links, phonetic installations, virus languages, errant sculptures, 4 hands drawings, numeric choreographies, smiling revolutions.

N., we entrust you our wor(l)ds, to shift, to scratch, to gnaw, to destroy, to wrinkle, to vomit, to love, to fry, to roar, to leave, to rhythm above all.

N., we entrust you our animal lands, striped in traps to derive in their white dessert

N., we entrust you our delirium, in fierce vulnerability. for you to explore, steal and expose.

Enjoy the ride!
K. & A.

p.s. You know you can stop. Going in and out, reading or letting them read.
This last sentence is for you N. and for all those around you.



Question mark

Quest Ion Mark

Quest is not a Mark

the Mark of a Quest

**an hameçon reaching out before to reach
a period**

**'a question mark looks like a flashing light
or the blink of an eye'**

Theodor Adorno



CHANGE THE GAME

(coproduction Theater Ins Blau Leiden (NL) 2021-22, tour in Dutch theaters 2022)

CHANGE THE GAME is an edgy multidisciplinary physical performance that underlines the political and poetical frames of our society: determinism, social class, migration and citizenship. This performance is based on the successful comic *Un monde en pièces* from Gaspard & Ulysse Gry.

"What if our society was a gigantic chessboard, with a king, rebellious pawns, and "Checkers", migrating from another board game, threatened with expulsion? Between manipulation, corruption, fear of migrants and the rise of totalitarianism, this political thriller sketches the current events of a society caught up in the spiral of a destructive game." Gaspard & Ulysse Gry

K&A plays with music, text binaural recording, chess-masks, IT design and collaborates with nine international performers in order to transform this 2D reading experience into a "total-experience" on stage. The audience follows speeches, meetings and dialogues via headphones – even the hidden inner thoughts of the characters. They receive messages on their phones through a tailor made application and can follow the characters behind the scenes through security cameras. With this daring staging the audience is dropped in the middle of New Ebony.

Credits image: Photo: Maarten Verbaarschot, rewrok: K&A drawing: Ulysse Gry, pawn: Gerindo Kartadinata, mask: Sofy Samareva







WAIT THE WHITE WEIGHT WAR/WOR(L)D/WINGS

is a site specific serie of 3 performances created on Terschelling (NL) approaching the concept of a line. In each of them a white line, invades the landscape, to create a luminous border. The three performances leave their traces, as a bird leaves his ones on the sand, to let the pass byers encounter a question mark. A line to connect, a line to expand, a line to divide.

**'Flemming: Hey. The line.
Dolan: There it is!
Molly: The line.'**

Israel Horovitz, *Line*



?

WAIT THE WHITE WEIGHT WOR(L)D

(10/06/2018 – ongoing Terschelling, (NL))

latitude: 53.421274 longitude: 5.372123





WAIT THE WHITE WEIGHT WINGS

(05/06/2018, Terschelling (NL))

latitude: 53.421918 longitude:5.389147

in collaboration with Yuttar Devalckeneer







WAIT THE WHITE WEIGHT WAR

(08/06/2018, Terschelling (NL))

latitude: 53.420980 longitude: 5.387765

'You are out of line completely, kid' Israel Horovitz, Line







(G)loves for (G)ants performance

(Sitting Shotgun 2019 Brooklyn (NYC), Archipel Festival 2020 Geneva (CH), MOMus 2020 Thessaloniki (GR))

Sketching 2111, where there are only 26 jobs leftover for the hands of the humans. The (g)love, the most privileged object, invades the spatial-temporal reality: the only one capable of exploring the unknown wor(l)ds of bodies. Infected by the hygienic law, humanity shares the fascination for and dependency to the object that controls & protects their porous skin from the outside: Les (g)ants = the (g)loves in English. (G)ants intrude the skin to transform the gestures of the future jobs. 26 gloves: Aimant (g)loves, BOBO (g)loves, Cornichon (g)loves, D, E, (...) Z

26 gloves
26 miniature performances
26 binaural 3D recordings

"A (G)love for your hands. A (G)ant for your skin. A (G)ang for your life."
K&A

With (G)loves for (G)ants K&A sketch a futuristic neoritual that explores a society of (G)loves. The performance (G)loves for (G)ants has a duration of 208 min. It consists of 26 performances each with a duration of 8 minutes. The audience can enter and exit each 8 minutes. Part of the project is a tailor-made slotmachine & a book and two workshops





(G)loves for (G)ants book

Gloves are the only tool to explore the future bodies, to challenge the danger, the alien unknown words. Symbolising the borders with the other, balancing the fears/tears with the irresistible need to discover. This ovni-project is kidding/killing the prophecy of a society fascinated and driven by the collection of this intri-(g)ant neo skin. A porous cocktail of dystopia and utopia.

to protect and to control: two raw rivers that meet in the junction of an encrypted wor(l)d. An invitation into an escaped (g)loves capsule, to be exposed to working hands.

against cold or heat, (G)loves for (G)ants is using the body as a remote territory. Still developing the carcass, regarding to individual abilities and the needs of the collective, through an hybridization with (G)loves. Building a babel bank of gestures to format the future? body.

damaged by fiction, abrasion and chemicals, the (g)loves underline the borders between the one & the other, through numeric algorithms & the transformed chimeras. This catalytic brain poison is re-confronting the current world, from a time machine distance. As poetical and political notions merge into alternative futures, new possibilities arise, to imagine and re-build with a smile. from what a bare hand should not touch This is the Hand.

The book of (G)loves for (G)ants is a poetic & visual exploration of the 26 unique (G)loves







WHITE NIGHT RELIGION

(05/04/2018, Athens (GR))

latitude: 38.045055 longitude: 23.695768

11 h 01 min 11 sec (white night)

A marathon performance during a white night, dedicated to the crazy guy.



In the night hours, the minds fly & dive in the undersoil vapours.
Fishing the rituals of the Orthodox Church in 5 chapters:
WHITE HAS A SHADOW (22 min) // THE MORE YOU GRAB
THE MORE YOU ESCAPE (5 h 55 min) // APOCALYPSE MON
AMOUR (3 h 33 min) // / AGAIN AND AGAIN AND AGAIN
AND AGAIN BETRAYAL 11 (1h11min) // RED EYE SYNDROME
(11 sec)



De-baptizing 11, as a betrayal of religion.
Last supper in a white desert.
You know white has a shadow.
This is my graphic score:
Judas Syndrome
Again
&
Again
to betray the betrayal of 11
in a hibernation of red eyes.

With white night regards,
K. & A.





a slash to mark conflict or connection
an oblique to mark connection or conflict
slash
ash
hashe



JUNGLE THE FUTURE

(Theater Ins Blau 2022-23 Leiden (NL))

Jungle the Future portrays the science-fiction journey of a humanized zebra and shark that escape their habitats to settle in cement territories: our cities. In the heart of a metropolis – amidst its grey neighborhoods- they confront the rites and customs of humans. In an effort to blend in they eat cigarettes, dress-up in the corners, get drunk on salt and gallop on rollers. The scandalous dream of the zebra-alexandra Bellon, and of the shark-arla Isidorou, is to integrate into human society. The audience, as if visiting a zoo or a crime scene, stays safely behind the lines. They witness their struggles, nostalgia, dreams for a better life and irresistible stamina to keep trying.

Their movements unfold between savage animalistic trance gestures and wacky odd human actions. What happens when the animals become all too human? "Jungle the Future" is a m-Ask s-How that questions our relationship with animals, urban and wild territories: BORDERS, ORDERS, OTHERS.

In this physical theater performance the music becomes a storyteller without words, tracing back the migration of the two animals with granular percussive sounds, atmospheric motives and groovy cords. Are you ready for the JUNGLE? Are you ready for the FUTURE?

Jungle the Future to offer your mind provocative wild spaces and species.







LA FLECHE

(since 2019 breaking the borders of NL,GR,FR,CH)

Moving within one transversal gesture from mother to child, from friend to lover, from caretaker to non-carer. Without knocking, heart by heart, beat by bit, two bodies enter as one in a never ending circulation. Magnetizing the mirror neurons of the viewers, The Hug dissolves the distance, breaking through all that keeps us apart.

A dance, a performance, a theater show, a side note (une apartée) or not... just a HUG. A project trained in the sands of remote islands, on the asphalt of urban territories, in the suburbs of void.

The hug is a flèche through the body to make the pollens seed
To kidd the flesh with a killing flèche.







ellipses ... έλλειψης
indicating an omission
indicating a negation
indicating something left undone
ellipsis to challenge the imagination of the
reader
ellipsis to let the silence resonate
ellipsis an ode to the fullest vide

AM I A ROBOT?*

(Amsterdam Fringe Festival 2021 (NL), International Selection Brighton Fringe Festival 2022 (UK), OEROL festival 2022 Terschelling (NL), Zaal 3 The National Theater 2022, The Hague (NL))

Funny, uncomfortable, provoking, sometimes with a delay, Sophia answers questions. Inspired by a true story, "AM I A ROBOT?*" invites you to encounter SOPHIA. She is a social humanoid robot that was activated on February 14, 2016 and is the first robot to receive citizenship of any country. AM I A ROBOT?* is a documentary show on the edge: an inappropriate circus demonstration to question our capability for empathy and explore our repetitive failure to recognise the rights of what is perceived as otherness.

SOPHIA talks, blinks, answers to questions and is able to show even doubt, but... she is wired. Wired to electricity, and wired to human decisions. She was made by humans to interact with humans, to be more and more like a human. SOPHIA is on stage. The host of this extravagant AI show introduces her, questions her, jokes with her and passes the microphone to you, the audience: to ask her all those questions that burn on the tip of your tongue...

During the performance audience members are invited to participate and pose questions to SOPHIA. K&A consider questions a vital way of engaging to an artwork. The process of writing and asking out loud questions can touch deep chords, start thinking provocative thinking processes and influence the perception of the world that surround us.

"Our questions, besides having the power to civilize us, also have the power -perhaps even more needed today- to rewild us" Maria Popova



Which is your
favourite animal
and why?

SO
HOW DO YOU
KNOW YOU'RE
A ROBOT?

Do you want
^{children Sophia?}
How many?
What would you
name them?
What would you want
for your children?

Do you do
~~the~~ meditation?
if you do,
how was your feeding?

The leader of your
country is called
Mr. Bone Saw.
Would you do
everything he
might ask of you?

how Old are you?

Do you have
any sex advice
to spic up the
marriage

Do you
believe
in God?



8102

(ICAF International Community Arts Festival 2020, Rotterdam (NL), Radio Vostok 2020, Geneve (CH), Studium Generale Artez University of the Arts 2020 Arnhem (NL), Buffer Fringe Performing Arts Festival 20-21, Nicosia (CY))

Four numbers, to form a single question: 8 1 0 2?
Don't expect any kind of answers. All that you will have is
"an idea. Resilient... highly contagious. Once the idea has
taken hold of the brain it's almost impossible to eradicate."
C. Nolan

At the end of 2018, this project started with dozens of discarded agendas. Diaries that are normally used to organise, capture and control the time, where about to be thrown away. K&A proposed a mirror, a window: 8102. How to imagine a world in more than 6000 years?

Inviting people from different fields, ages & cultures K&A initiated a community of constructors that during one year filled/feeled these agendas: a poetic turbine to initiate an ever growing community. Now one year later, K&A roll up their sleeves to put their hands inside the noisy engine of this community and craft a performance.

This radiophonic live performance interrogates a notebook library lying bright open on a table. The voices of Karla Isidorou and Alexandra Bellon become a guide through the continuously transforming coordinates of more than 70 notebooks. Challenging the mind to mirror the year from 2018 to 8102, the audience dives into a collective imagination of a year in the ultra future.

Exit ticket: the irresistible lure of the unknown.







EXTRACTING THE CORAL SEA

(07/03/2018, Arnhem (NL))

latitude: 51.983589 longitude: 5.895159

***star quotation mark comma comma period comma
parentheses parentheses single quotation mark period
single quotation mark quotation mark dash quotation
mark period bracketing comma period joining comma
period gapping comma period quotation mark dash
star dash dash dash dash dollar period dollar period
period***

is a graphic score of extraction.

K. & A. extracted the words, out of The coral sea of Patti Smith, and kept only the punctuation as a rhythm study that reflects the hidden layers of the poem. Extracting the coral sea becomes a never ending wave of marks.

Music notes disappear,
scales disappear,
bars disappear,
orchestrations disappear,
speeds disappear,
and punctuation marks stay, the only indication for the performers.

A score to mark all kind of breaths
to mark the hands
to mark the eyes
to mark our inner tympan
to mark the m.e.m.o.r.y of the lost bones
to mark is not nothing

This ex(tension) / ex(tr)action of the Coral Sea, is dedicated to Patti's Smith poetry. It is an invitation to dwell into the sound of the void, the one that defines our wor(l)ds.

This graphic score, is printed on 130 meters of white newspaper. What was supposed to be a newspaper, became the new paper of a dialogue between silences & sounds.

star quotation mark comma
comma period comma
parentheses parentheses
single quotation mark period
single quotation mark
quotation mark dash
quotation mark period
bracketing comma period
joining comma period gapping
comma period quotation mark
dash star dash dash dash dash
dollar period dollar period
period

Quotation mark

Period quotation mark

Comma

Comma

Parenthesis dash

Parenthesis period

Comma

Period

comma

Period

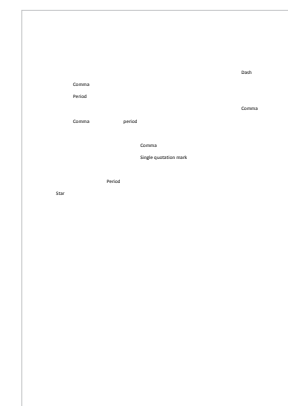
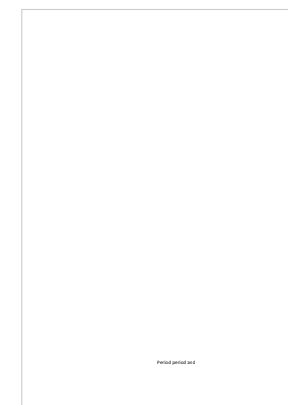
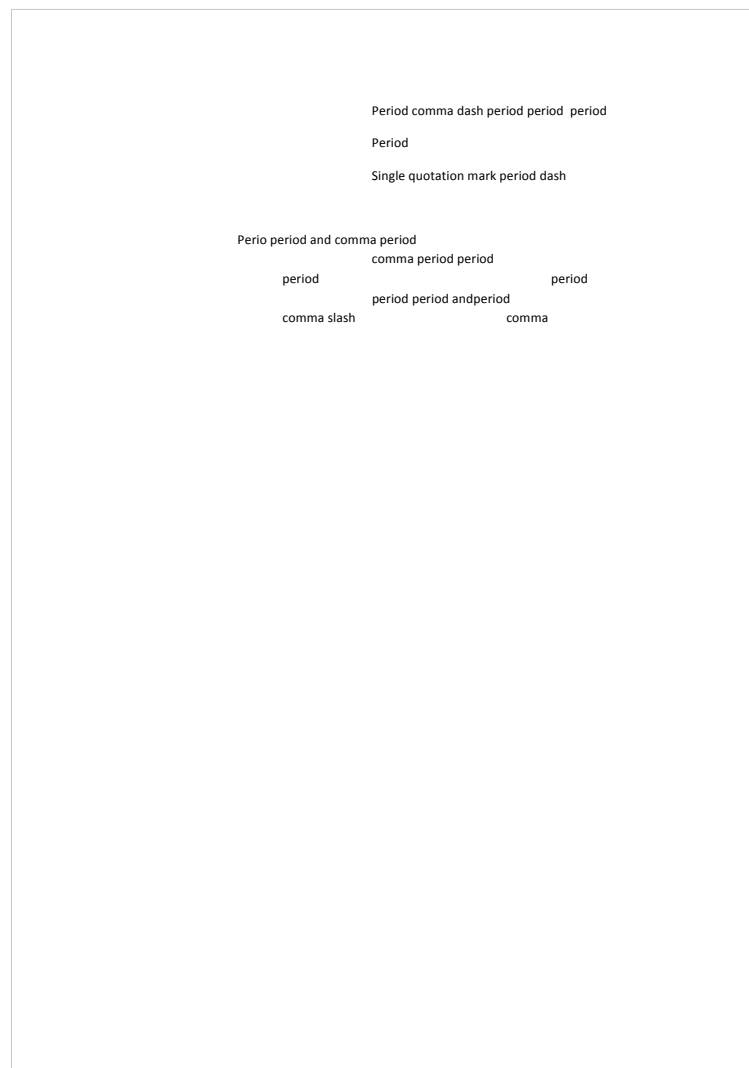
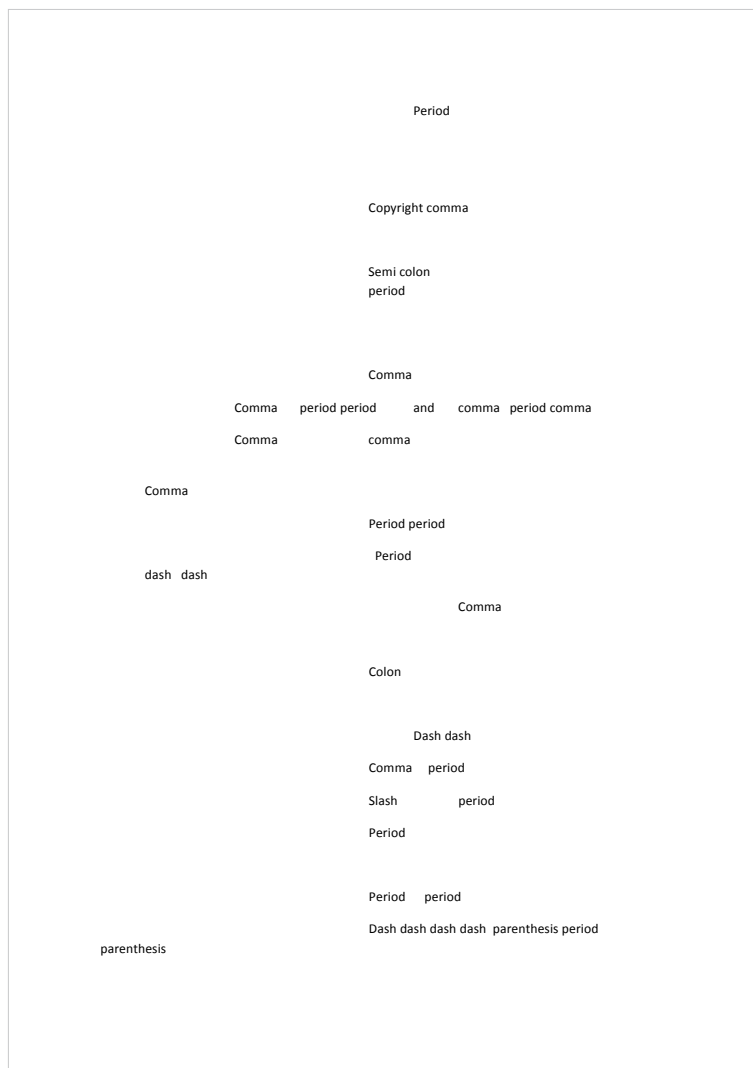
comma

Single quotation mark

Comma

Comma

period





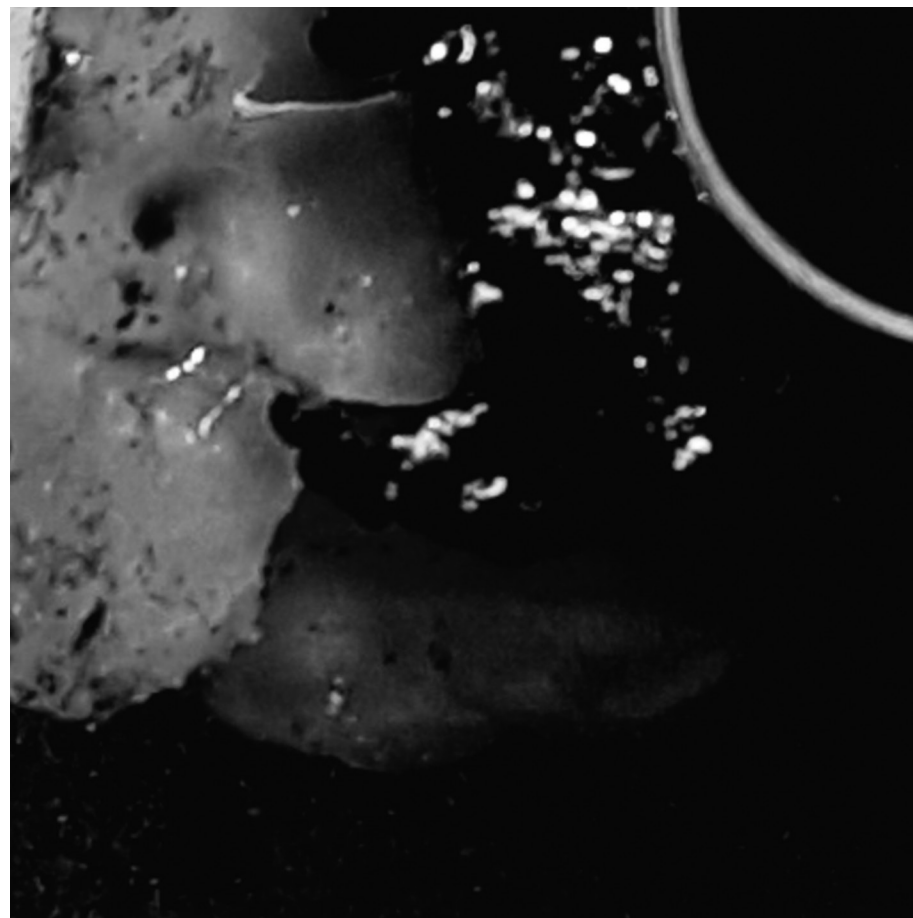
AÍMANT **if the sun was a square?**

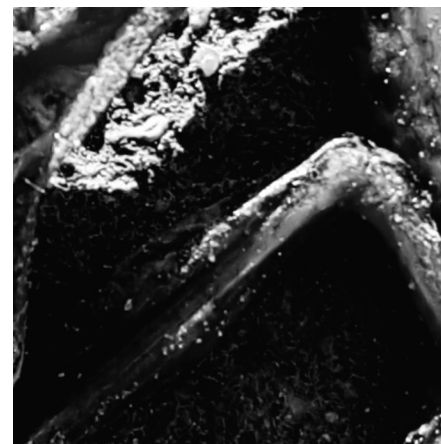
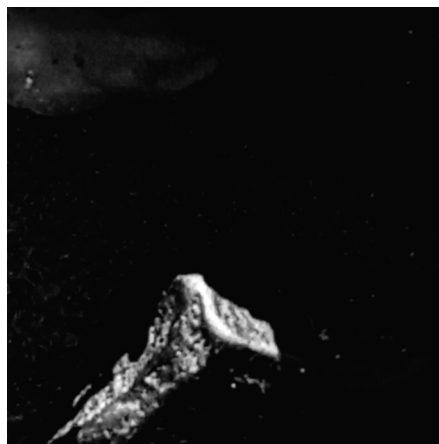
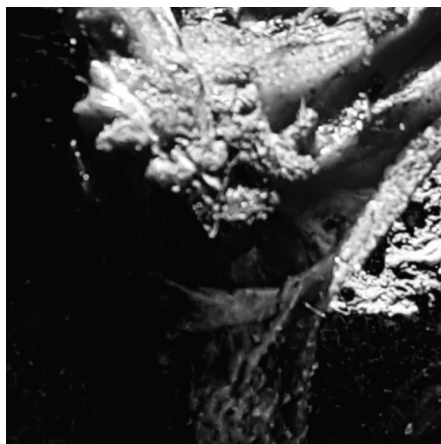
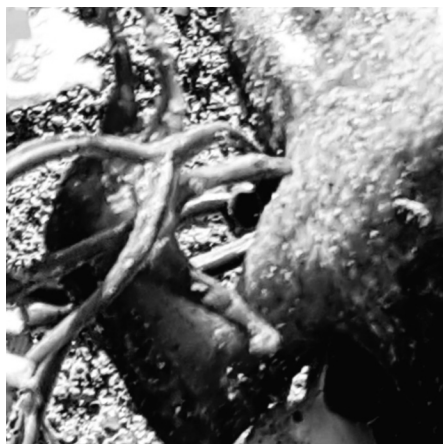
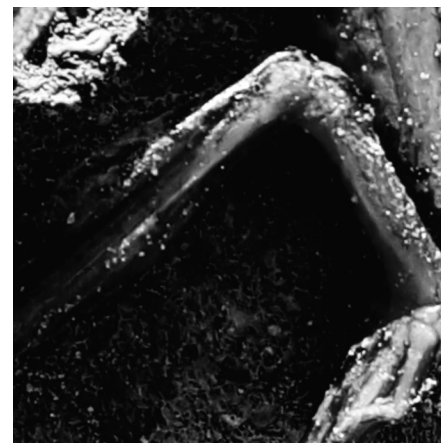
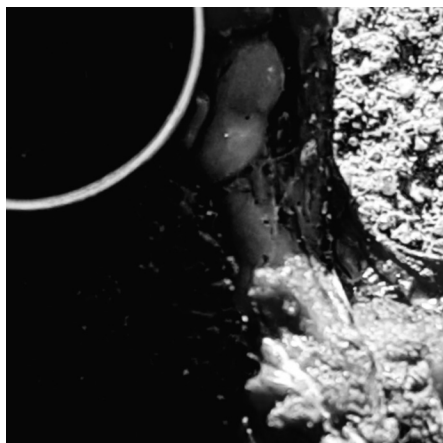
(Jan 2018 - Mar 2018, Arnhem (NL))

latitude: 51.9748942, longitude: 5.9117305

A cycle of performances developed around the John Frost Bridge in Arnhem (NL), to magnet the combinations of flows, delimitations and frictions operating in the border zone around. In this zone political, social, natural and human borders collide to become an ultima living mobile border nexus. In AÍMANT, K. & A. become the scribes that capture in actions and maps the living space.

The body, a library of dreams, expanding the coral sea. Black stones, seeds, les écailles hitting the trust. Mosquito's poison making you turn 360° in a birds paradise. We lose the share the day we glitch the bridge, regarding the gain of others.







EXPANDING THE CORAL SEA

(13/01/2018 Arnhem (NL))

latitude: 51.97758 – 51.976149 longitude: 5.905667 – 5.910098

part of AÍMANT

10.000h to walk 10.000h to die 10.000h to dive
to make people aware

Fragments of comments in article 'Naked asses at the Lage
Kade at Arnhem – police takes action':

'TjaTja: Its has not so much around the body, this story. But
okay, you are right.

Patries: Sometimes the story doesn't have so much around
the body, but it is the subject that is hidden and comes up
in the discussions that arise'





LES ECÁILLES

(21/01/2018 Arnhem (NL))

latitude: 51.977098 longitude: 5.9068485

part of AÍMANT

'How can the bird that is born for joy sit in a cage and sing?'
William Blake, Tyger; Tyger





THE BODY, A LIBRARY OF DREAMS

(15/02/2018, Arnhem (NL))

latitude: 51.975293 longitude 5.912359

part of AÍMANT



A writing performance on the last empty page: the skin
With the colour of the present: blue
With the colour of the future: green
Audience passing by are invited to mark the future on the
skin of a body watching the flow of the river



SEEDS

(11/02/2018, Arnhem (NL))

latitude: 51.974459 longitude: 5.909827

part of AÍMANT

The story of the wind keeper, the one who spread the seeds into red soil, for a last GOD-bye. Trusting the tiny fists that will grow out of the soil. The beauty of loss, to transform in the beauty of life. Two Cracks escape through the labyrinth of my DNA in a DOGS/GODS bark.





LATE IS EARLY/ EARLY IS LATE

(13/06/2018, Terschelling (NL))

latitude: the crows longitude: the black stones

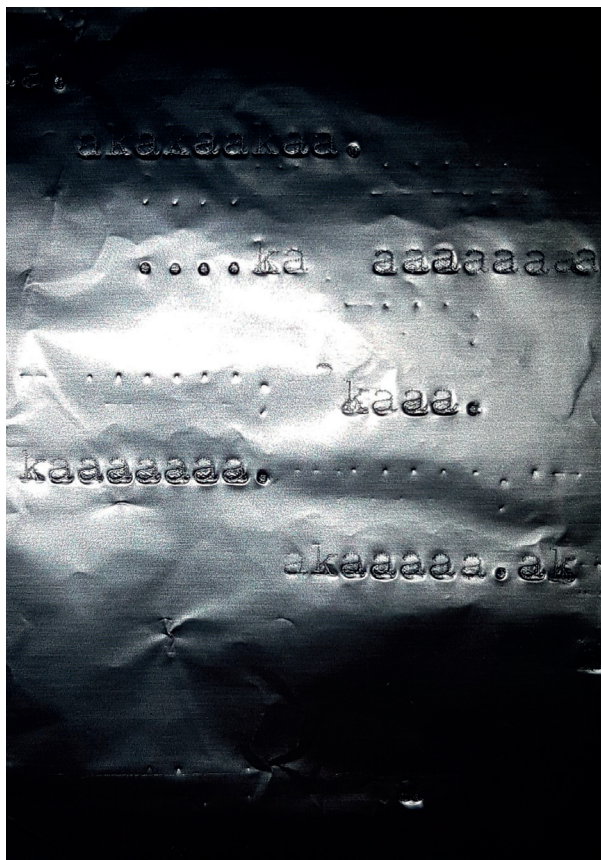
'le temps s'enroule à nouveau, l'instant repasse' Chris Marker,
La Jetée

I'll fall in the hands of Morpheus
Et je tombe et je tombe et je tombe encore. Et je tombe et
je tombe et je tombe. Sans prévenir.
I'll dance with him a white score to walk on the scratches
of the black stones.



APOCALYPSE MON AMOUR

(Filmtheater Focus, Arnhem (NL) 2019, Opening Ceremony PQ2019 Prague (CZ) 2019, Fumeto Film Festival Lucern (CH) 2020, Fête de la Musique Geneve (CH) 2022, Festival Popodai, Mens (FR) 2023)



A performative constellation to let a virus expand within the language.

Perfume of Apocalypse:

Ingredients

OK - KO: The virus

J & J Kiss: The bomb carrying the OK-KO virus

WNR: the timing in which the J & J Kiss explodes to expand the virus

A studio somewhere in the suburbs. Inside an A1.

KOU-0008_34/35/36/Document of Archive/05-04/8102/black and white/67 min/dedicated to the crazy guy.

Falling in love with the expanding explosion of a Hiroshima wave, since a few months, people ingest, a new language virus to upgrade their system. The virus called OK - KO is erasing the only thing you cannot erase: the letters you carry in you, the ones you thought the bastards

couldn't touch, the ones that make the worlds / words visible.

Expanding slowly into the human society, the J. & J. Kiss implodes during a White Night

Religion.

Dog/God offers a WNR₃ for free each 11 minutes / each 11 eyes/ each 11 hours/ each 11 tongues / each 11 miles.

Brave elderly people are the first to welcome the OK - KO future with a kiss. Slowly, all the population starts to erase each letter. Small Ezechiels appearing, making the aluminium, that carry in 49 pieces the leftover of the first implosion, fiber of their fiber. They are destroying the mRNA of the memory to make a blank page of their inner hard disc. A few people called "mon-keys" still jungle, refusing the kiss.

April 8102

"To erase is to trust"

Propagation. Again and again.

TV/ radio/ all medias.

"To erase is to trust"

The only sentence that is left in.

Memory of memory, soon will be gone.

July 8102

The Fabric of illusion/The frequency of Illness - name of the big organisation/name of the orchestration - control the access of numbers/count the armies of numbers: the lover of/ the leftover of old system of language.

"Was trust ↔ mistake? I am almost baptized, in a new religion.

3 letters KO : A. B. & F.

"dispe'ring. I trust, 's god s'ys "Er'sing is trusting". I need more s'pce into my inner m.e.m.o.r.y. To er'se the memory of the memory i will h've full 'Ynk p'ge tomorrow, 'ter this 11 hours WNR m'r'thon. Soon I will 'e 'ptized in `new religion, without letters. 'Eting the 'luminium.. to let the le't over letters slide through my veins. 'Lling letters." one 'ter the other the letters 're OK 'or the new system: KO, err'sed."

A. B. & F. 're 'lying.

- Let's work on G. Now.

AUTOCORRECTION: 33% of battery left

DOG is the one in charge of the single key.

Objectif 9102, Arnhem





em dash
a versatile punctuation mark
crossing the territory of the comma,
the parenthesis and the colons
a morphingameleon line

Unpredictable

MINUS 9

(Amsterdam Fringe Festival 2019, MCBA Musée cantonal des Beaux Arts 2021, Brighton Fringe Festival 2022, Prague Quadrennial of Performance Design and Space 2023 - RARE Performances)

MINUS 9 is an anatomic sound installation, a one on one performance of 14 min for an ear, to hear, here. It is an invitation to dive into the sonographic scenography of your own body. From the outside all seems to be silent, from the inside the first blast of the universe is making a big band. In MINUS 9, the boundaries between musician and audience, between music and ritual, silence and sound, drumming and dreaming are broken down..

'With MINUS 9 we tease the equilibrium in the hierarchy of the senses. Can the "ear, hear, here" become the touching vestibule of a new order? We challenge the distance in between. When do we allow ourselves to be touched, metaphorically or literally? We invite the audience to re-question and rethink how we relate to each other. In our society a few roles trespass our comfort zone to touch our skin: doctors, caretakers, dance & sport coaches. They touch you but are you really touched? Music touches us emotionally, but what if it would literally touch your flesh?'

K&A





RELAY OF MATCHES

*(09/10/2022 Buffer Fringe Performing Arts Festival
Buffer Zone, Nicosia (CY))*

With the RELAY OF MATCHES we ignite an expanding poetic gesture, carrying and transferring from one to another a minuscule pit of fire.

Can a simple gesture such as the scratch of a match touch an ancient chord and evoke collectivity? It is the simplest of our actions that can touch us mark us, form us, fire us.

Who will be there to scratch?

Who will be there to match?

Who will be there to touch?

«How inflammable are our thoughts? Our actions? Our links? All together, performers & audience, we relay a simple gesture... some would say a childrens game: passing the sparkle of a match from one to another. Success or failure is not the point. Like thousands of people before us we will share the fire. From body to body, hand to hand, match to match, border to border.»

K&A

In the untamed wildness of a nomans zone, in between and across checkpoints a line forms by the bodies of the audience. Each single one is holding a match, ready to be fired. The first match is scratched, the small fire appears with a simple gesture it is given to the next one, lighting the next match. The faces light for less than a second and the fire is passed on. In between 150 bodies the smallest ball of fire becomes the words of a poem without words.



THE CAVERN OF NOTEBOOKS

(09/01/2018 Arnhem (NL))

latitude: 51.982585 longitude: 5.903811

Two girls out-out (thank you N.) in the night. Looking for a place to share a tea. No alcohol. Just before the dead hours. Only a cavern is open. To host the ones that have just a house, not a home.

When the people meet to have a drink, and dance. Or don't meet to have a drink, and play to win the three banana of the eating/hitting money machine.

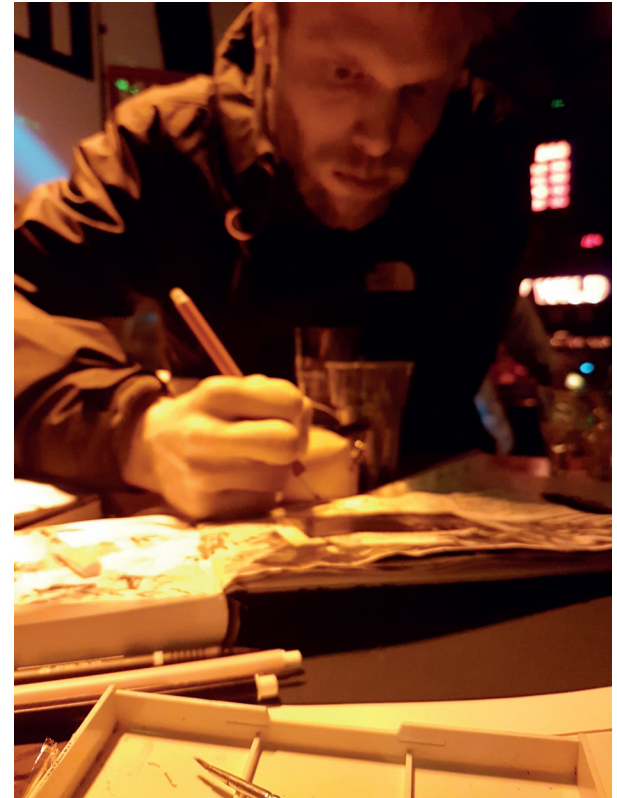
K. & A. draw, and paint with rum, on the next table. Watching the fruits pass by one by one, or two by two, but never three. By drawing, they magnet the curious around, the lonely ones. They are offered a drink by the ovis of the night. Why not, I would love a rum to draw. If you want to join, we can draw together... with rum. Draws and dreams mix with the ones of those who don't sleep. What do you read under my words/draws?

'Avec l'insomnie, rien n'est réel, tout est lointain, tout n'est qu'une copie d'une copie d'une copie...' David Fincher, Fight Club

**a knife to cut through the skin,
the last page**



an unknown hand, ex-iled in this country signs an anonymous sign



lost eyes, waiting for the light of sun to wake them up



CARTOGRAPHY OF A LAB

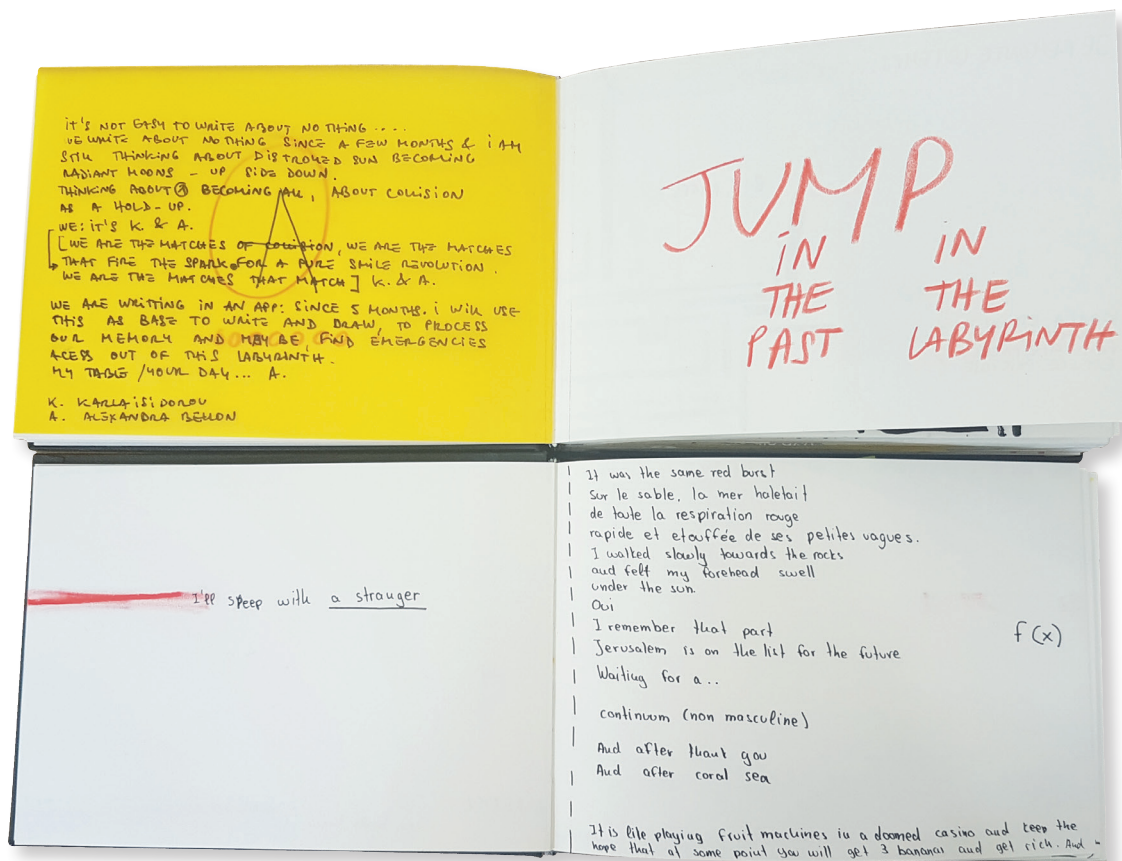
(14/07/2018 - 26/08/2018, Geneva (CH))

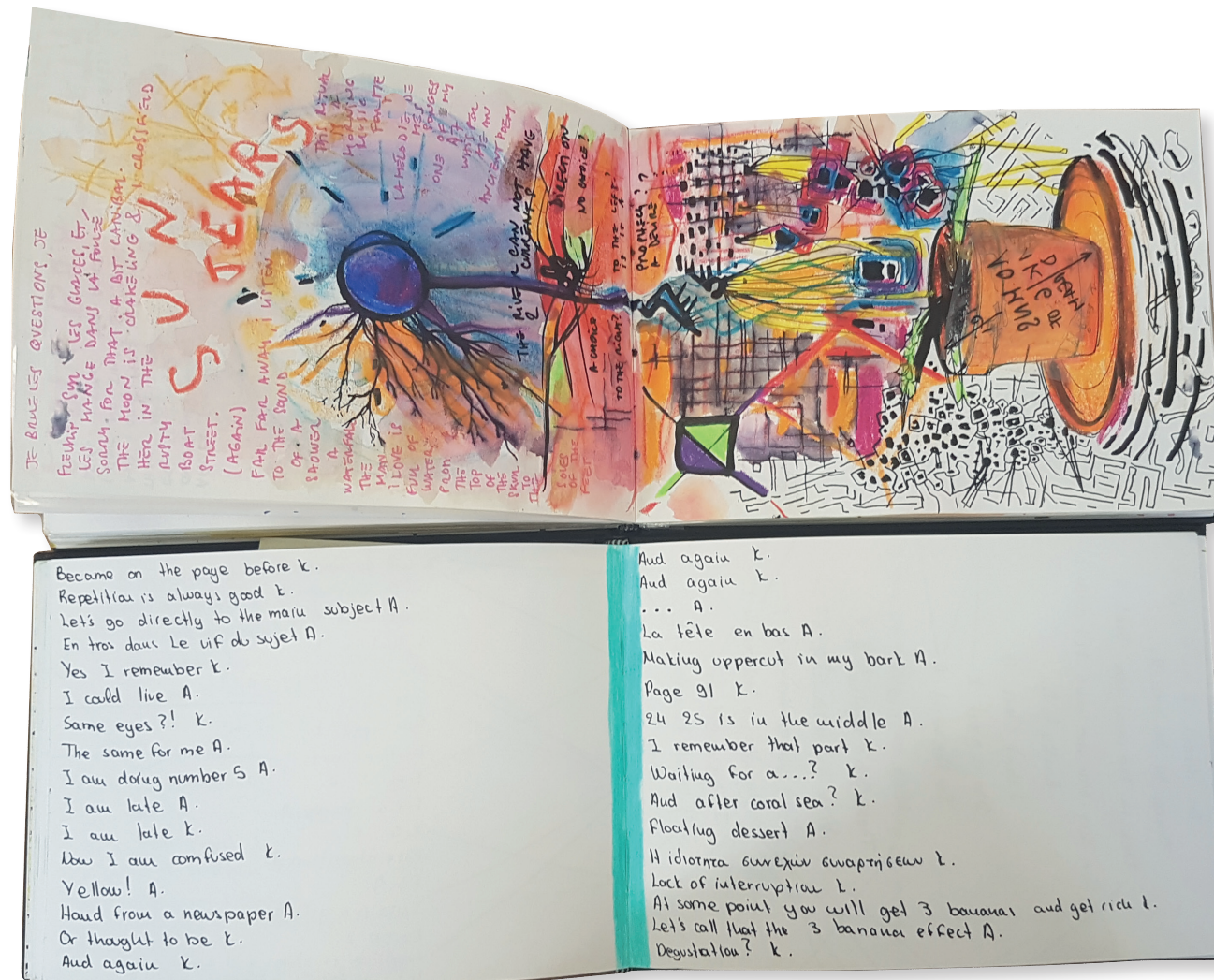
latitude: 46.204844 longitude: 6.141389

The last last page is the skin. The last pages are the cells, and the cellular, the last pages are the salt after evaporation of the sea, & an isolated wall, like hairs without a body. The last page is the blood ending.

Now the flesh calls summer's wetness, & and remote islands. My hands call outside ateliers & sea sun siestas protected by smog concrete clouds passing by, grey almost black square to rest.

I don't know the summers in the north, when the north pretends to be the south, whispering some apples to winds' trees. My table is still there. Your day is still there. We changed the season. Summer is the one of sun & sea, when you can smell wild and salty oxygen getting on your tongue. Almost an animal, i play with the filaments of the past. I look at the tracks on the horizon. And my organs fly, fly, fly. My skin stays to become the last page of the table, the last page of the day.





ONE NOTE GRAPHIC SCORES

(may 2018 – ongoing)

This serie is a collection of marathon scores for one notes. Each score is tailor made for its performer, as a gift / an invitation / a challenge to dive into a single note, that in its singularity becomes the multiplicity. These technically challenging performances take place in urban environments, letting the sounds around inspire/ disrupt/expand, the sound of the one and single note. ONE NOTE GRAPHIC SCORE is an ongoing serie of scores and performances that moves in the borders of music, performance art and installation.

A BOUT DE SOUFFLE :

A BREATHING MARATHON MORPHING

*For Marie Mercier
For a friend bass clarinetplayer*

Duration: (from the beginning of a breathing to the end of the same one)
The principle is simple : play a single sound, plus its harmonics, as much as possible, on your bass clarinet with one single breathing, a circular breath to expand it till it's edges.

~ Chose your favourite note and keep it, walking slowly in the place you chose to perform.

~ You can also build a fabric installation around you, to make the intensity of the breath visible.

~ If you want to put guitar effects, go for it!

~ Follow from right to left the score and the intensity of the dots, to make the colours expand out of the wooden canal.

~ If you don't have a favourite note, use the lowest one of your instrument.

~ If you doubt between two notes, take the lowest one.

~ This score can be performed as many times as you want. Always with the same note, to let the note come as close as an old friend.

~ Be brave & don't fight: The end is the end.

Everything can be softer
Everything can be slower

Last advice: enjoy being out of breath

**Alexandra Bellon
GENEVA CITY, 27 MARS 8102**

A BOUT DE SOUFFLE: A BREATHING MARATHON MORPHING

(01/05/2018, Chalon sur Saône (FR))

latitude: of an inhale longitude: after an exhale

part of ONE NOTE GRAPHIC SCORES

a last breath of 41 min 29 sec for Marie Mercier

Extract of score:

Duration: (from beginning of a breathing to the end of the same one)

The principle is simple: play a single sound, plus its harmonics, as much as possible, on your bass clarinet with one single breathing, a circular breath to expand it till it's edges.





**A TEAR CRYING IS EASY:
A CHILDREN THOUGHT- FI(X)TION
BOOK FOR ADULT BODIES**

*(02/03/2018, Arnhem (NL))
latitude: tears longitude: clouds*







apostrophe από στροφή
to turn around contractions, plurals
and possessives the breath before to densify
a broken density

A dice, or a coin, that choses right or left

EX-ÎLE

(26/08/2018, Geneva (CH))

latitude: 46.2055947 longitude: 6.1416713

a revolutionary nostalgia awoken by the extracted silt-salt of le Rhône, a 20 min and 11 sec performance to list an exile.



ex - il = ex corps



ex - ill = ex maladie



ex- île = ex island

JUNGLE THE CITY

Theater Ins Blau, Leiden (NL)
August 2022

a serie of pop-up performances that questions human habits in the heart of an ongoing machine: your city.

a «fairytale gone wrong» for grown ups
a theatrical f(r)iction documentary.
The future is here... so is the jungle





THE BEGGAR OF A SQUARE SUN

(19/06/2018, Terschelling (NL))

latitude: 53.415491 longitude: 5.386787

Two portraits of a beggar between the cannibals of the green.
'Mirror of the night

Your eyes green swords inside my flesh. waves between our
hands. All of you in a space full of sounds — in the shade
and in the light. You were called AUXOCHROME the one
who captures color. I CHROMOPHORE — the one who gives
color.' Frida Kahlo, *The diary of Frida Kahlo*





BROKEN DIVA

(09/06/2018, Terschelling (NL))
latitude: 53.408050 longitude: 5.385984

Bring the broken bones to the bark bank of the brave ones





A skin to protect/ to control.
A skin to expose/ to conceal all that...

NIAGA DNA

(06/06/2019 – 13/06/2019, Prague(CZ)) for Part of PQ2019

latitude: 50.105857 longitude: 14.430292

In Selection Festival Aurillac 2020

K. & A. jump 1 111 111 jumps in a 6,5 day marathon together with the spectators, outside, in la place du village. Their feet decode a chain of 0 & 1's that contain the DNA of the city. The NIAGA DNA application geolocalizes the jumpers on the plaza, giving them the rules to become the performer, the viewer, the scenography. Right is 0 / Left is 1. K is 01001011 / A is 01000001. Each jumper gets the translation of his jumps, becoming the single guardian of a fragment of NIAGA DNA. Created for the city, in the city, by the citizens: AGAIN AND.

We did it in 6 days and half
Faster than doG ?
(smile)
K. & A.



[illegible][illegible]

A sentence ends usually with a period

Its construction often allows the reader N to understand in advance what the author meant even before the sentence ends — a structure of anticipation —

Within this portofolio we proposed 5 punctuation marks as a navigation tool through our rhizome We build a categorisation without a period to let our territory become an open space - a mixed venue — where relationships and links are challenged to become infinite / mobile / intuitive / plural' now just before the period we propose you to extract this tool / to play ... to scratch / to gnaw — to wrinkle ? to roar to rhythm with it'

A proposal to dest(r)oy the created cat*ego=rization because sometimes wor(l)ds are too shy and hide behind
a link

Sometimes marks are just marks

But remember to mark is not nothing

You can use the white punctuation

Period

K ? A —

