

**May 22<sup>nd</sup> 2015 at 7pm,  
Bamhaus**

### **the concept**

*Friday Island* explores art- and culture-related topics from an artistic, philosophic and social point of view. A cultural platform for meeting and exchanging sketches and ideas.

*Friday Island* events address artists, cultural workers and interested audiences.

*Friday Island* is a space for proposals, a free territory open to any arrangement suggestions.

### **the spectator's role**

When is one spectator / beholder and when is one artist? What role has one as a spectator / beholder and what does it mean to be an artist?

What is the relationship between audience and artist?

How do audience and artist connect?

Does art or an artist need a viewer?

What are the characteristics of the space spectators and performers share with each other?

Are there differences in the quality of the relationship between audience and artists, depending on the concerned art form? Which

spatial, physical and psychological characteristics belong to the essence of the spectator?

### **the program**

**1<sup>st</sup> part** 7:20pm

Justine / Cathy / Florian (installations)

Fernanda (performance)

Ian and Larisa (performance)

Victoria (performance)

9pm BREAK / Délices Végétales serves vegan food

**2<sup>nd</sup> part** 9:45pm

Open discussion about the role of the spectator

Dj Set Mark Netty

### **the artists**

#### **Justine Blau, visual artist (Luxembourg)**

Justine Blau holds a master's degree in sculpture from the Wimbledon Sculpture of Art. Recent exhibitions: Tous les chemins mènent à Schengen, Frac Lorraine, Metz (2015); The Project, Luxembourg (2015); Euroartphoto, Palazzo Stelline, Milan (2014); The world is blue like an orange, Arendt & Medernach, Luxembourg (2014); Subjective maps / Disappearances, a Little Constellation project, National Gallery of Iceland (2013); Landmark: The Fields of Photography, Somerset House, London (2013); DistURBANces, MUSA, EMOP, Vienna (2012); Noorderlicht Festival, Terra Cognita, Museum Belvédère.



*I would like to propose a reflection on the space of the window display and its relationship with the spectator. I have been working for a long time with domes, glass cabinets, Plexiglas cubes in the creation of my installations. What interests me is how these displays cut the surrounding space, separating the exhibit inside from the rest of the outside world, creating a timeless space.*

*For this work I will create a series of sculptures by working with cubes and plates of glass and Plexiglas. These sculptures will be exhibited on a large table as a series of scientific tests.*

#### **Ian De Toffoli, writer (Luxembourg)**

In 2011 Ian De Toffoli gets a PhD in French literature at the Sorbonne in Paris. He has published two novels and numerous articles and short texts in anthologies and journals. His first play, *L'Annonce*, is staged at CAPE Ettelbrück in October 2009. In 2012 he was 'writer in residence' at the National Theatre of Luxembourg, where the plays *Microdramas* and *L'Homme qui ne retrouvait plus son pays* were staged. In 2015, the play *99%*, plays in Luxembourg, Spain and Italy. Ian is researcher in literature at the University of Luxembourg and head of the Hydra publishing house.

*If an author says not to think about the audience when he writes, he lies. Even if he does not write to please or to educate, even if it does not reflect, in every line, on that what the listener or reader will feel, there is always a demanded effect. "Variations pour une actrice" is about playing with this desired effect, whatever the story tells.*

### **Larisa Faber, actress (Luxembourg)**

Larisa was born in Romania and raised in Luxembourg. She trained at Drama Centre London. Recent credits include: *it felt empty...*, *Fräulein Else & Leutnant Gustl*, *Plan(g) B* (all with MASKÉNADA), *Frrrups* (Traffo CarréRotondes), *Bout'Chou* (Philharmonie), *Olga's Room* (Speaking in Tongues Theatre Company/Neimënster/Arcola Theatre London). Her up-coming production is *Frittparade 2000*. [www.maskenada.lu](http://www.maskenada.lu)

*At drama school I was so scared of the audience that I performed without my glasses. Somehow I must have associated the public with that particularly dreaded species-the drama school audition panel. I now cherish the audience, feed off it, miss it in rehearsal - that's just as well too I guess since my eye sight has worsened. I could never pull off my drama school trick now. I'm glad I don't have to though, what's the point of it all if there's no audience to communicate with?*

### **Victoria Hauke, dancer/choreographer (Hamburg)**

Victoria Hauke explores energetic, somatic and sensory processes in the body related to their physical and emotional quality. Her work is situated in socio-cultural contexts and within questions about environmental change, as well as in relation with her artistic background in Western contemporary dance. Since 1993, she created about 45 works that have been shown nationally and internationally. [www.victoriahauke.de](http://www.victoriahauke.de)

*In the Friday Island evening I will oscillate between a couple of different settings for performer and audience. They investigate how the communi(cati)on and a sharing of awareness with the observer comes into play. The settings f.e. put emphasis on space/direction/distance or on spoken language/moving body/rhythm. Ease and flow of the communication, acknowledgement of resistance or failure,; qualities of acceptance, transformation and „faking it“ can all be included in the game.*

### **Fernanda Ortiz, dancer/choreographer (Hamburg)**

Fernanda Ortiz studied art history (Universidad Nacional de Buenos Aires), Fine Arts (Instituto Vocacional de Arte y Escuela de Bellas Artes Manuel Belgrano) and dance (Folkwang University of the Arts). She was a member of the company Neuer Tanz, led by the visual artist and photographer V.A.Wöfl. Since 2005, she realized KUNSTAKT/ONEN and WBILD Improvisations. As co-founder of the art collective *Wir liegen auf einer Wiese und hören den Insekten zu Büro* she worked at site-specific performances.

*In Studie #1, the mental representations of the spectators are explored by using a free association process. In Bewegungsstudie #1 I deal with the possibilities to capture and translate the mental representations of the audience and the performer into movement and KUNSTAKT/ONEN. Both studies formulate a common concern: to investigate the readability and display options of cognitive processes and their influence on the relationship between spectators and performer.*

### **Cathy Richard, film maker (Luxembourg)**

Catherine Richard graduates in film and audiovisual studies at the Sorbonne Nouvelle in 1999 and begins an eclectic career as a film director in 2002. She has since then participated in various audiovisual projects: short films, historical documentaries and artistic videos. Her latest project is the documentary "Ebrima au pays des anciens" for the Luxembourg "Routwäissgro" series.

*My relationship to the spectator is an intimate encounter with the other, the one with whom I want to communicate without knowing him. My goal is to avoid all passivity of the spectator facing the screen, to make him/her active, to bring motion in the*

*emotions. I will unveil the key that links me to the spectator by a visual reflection which recycles repertoire images of my previous audiovisual productions.*

### **Florian Tuercke, sound artist (Nürnberg)**

Florian Tuercke is a sound and media artist who mainly deals in his work with the public space. In his projects he mixes various artistic disciplines and strategies in which often the experimental setup and the process itself are more important than the result. The live aspect, as well as interactive and participatory elements often play a crucial role. In recent years, Florian Tuercke realized projects in: Germany, Austria, Finland, Poland, Italy, Spain, England, United States and Mexico.

[www.floriantuercke.net](http://www.floriantuercke.net)

*For Friday Island - The spectator's role I will work with an interactive sound installation. 6 stringed instruments from my project urban audio transform sound and noise directly to musical sounds, which are directly audible on headphones. Visitors to Friday Island are encouraged to interact with the installation. The strings of the instruments are made to vibrate by singing, humming or whistling. Everyone with headphones hear the harmonic resonance of the strings. Without headphones one can hear the incoherent vocalizations of the visitors who interact with the installation. Only through interaction with the instrument arises for the user a sensory experience that does not open up to the outsider.*



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F O N D A T I O N  
I N D E P E N D A N C E  
DE LA BANQUE INTERNATIONALE À LUXEMBOURG  
POUR LA PROMOTION DE L'ART ET DE LA CULTURE