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# Fetish

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**KATALOG** is published quarterly by the Central Canadian Center for Performance to create awareness and community for the art of performance. KATALOG is a free paperless performance publication, distributed free of charge and paid for out of pocket. We have an open submission policy and will gladly accept unsolicited contributions. If you would like to contribute, advertise, donate or help create future events and publications, please contact us at [katalog@cccponline.net](mailto:katalog@cccponline.net) or visit us at [www.cccponline.net](http://www.cccponline.net)

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## Without Tenderness Anthony Romero

"Our Observing is not of: it is. If we insist it is of, then it is of observing. We do not observe things. We observe observing. If we insist there should be "things" to be observed, these "things" come about through our constructing."

- Act Between and Between Acts, Ranulph Glanville.

I have made things from other things. Inventions. Starting with a notebook, a series of notes published by Jerzy Grotowski to accompany a 1963 production of Faust, I have constructed two dances.

Without Tenderness, 2011  
<http://vimeo.com/29155474>

Without Tenderness, 2012  
<http://vimeo.com/38070860>



### Anthony Romero

*The absence that I am talking about, that is present in Anthony's work, is not the longing to reinvigorate the past, but rather, the questioning of a past worth invigorating. I know Anthony's work as that swirling matter that surrounds this absence. It does not twinge with nostalgia. It is a call to re-orientate. I always only see what has or is going to happen, never the thing itself, and so I am always re-thinking and re-writing. I am always re-looking someplace else. It is an absence that I can track and trace. But I cannot predict its new site of emergence.*

I am a writer and performer living and working in Chicago Illinois. I graduated with a BA in Art History from Texas State university in 2009 and completed my MFA in performance at The School of The Art Institute of Chicago in 2011.

# ANYA LIFTIG



In my work, I try, with increasing difficulty, to insert myself into the natural and man-made world. I want to break through the boundaries of personal solitude and subjectivity with my body. Each project begins with an attempt to do something fearful, something that terrifies me. Often I repeat actions in order to try to push harder and harder past the point of my own comfort. I want the viewer to also challenge their assumptions about what is comfortable, what is right, and what is supposed to make sense. I use repetition of simple actions to highlight the poetry of the unfolding of time and the absurdity of the action itself. These actions mostly originate from de-





ALESSANDRO VECCHI



ALESSANDRO VECCHI

sires I had as a child, but could not be expressed until now. My artistic process has involved a constant peeling back or formality, a reversion to some more primitive version of the self. These pieces are about the ongoing struggle to connect with people, places and things, and the correlating difficulty of making sense of the world. My work is preoccupied with the need to communicate with other living beings and the frequent failure of that endeavor.



# It's a sign / Eva Isleifsdottir

**Cork Ireland** / Walking around Cork city center with a big traffic symbol on my back. The by-passers offering their help but I politely said no. It was heavy and awkward. The Cul de sac is a traffic symbol that indicates a dead end street. Using the symbol as a representation of reality, I walked the streets of Cork with a big traffic symbol on my back. Traffic symbols weigh a lot in modern society, warning signs, indications, they are directing us, for our own safety. Older civilizations recognized the power of symbols and used them extensively in everything. What if the 'normal' traffic signs and symbols are subliminally and cynically trying to tell us something? Within them there might be a hidden representation of some deep intuitive wisdom, avoiding direct expression.

<http://www.evaisleifsdottir.com/performance/it's-a-sign/>

Eva Isleifsdottir was born in 1982, Reykjavik Iceland and is currently based and working in Iceland. Eva Isleifsdottir studied at the Art Academy of Iceland where she graduated with a BA in Fine Art in 2008. In 2010 she graduated with a MFA in Sculpture from Edinburgh College of Art. Since 2008 Eva has exhibited her work internationally and co-created artist projects and residencies.





Kids in Congo were being sent down mines to die so that kids in Europe and America could kill imaginary aliens in their living rooms.

– Oona King, former member of the British Parliament.

**PS4.** <http://www.flawedart.net/playstation>  
2008 - Present. Public installation with modified  
Playstation game play.

**Mark Cooley | flawedart.net**

For well over a decade, warfare has ravaged the Democratic Republic of the Congo (DRC). Over the years, various armed groups have terrorized the population in a brutal struggle for political dominance and possession over the country's abundant resources. Estimates claim well over 5 million killed between 1998 and 2008, many of starvation and preventable diseases. And despite the official ending of "Africa's World War" in 2003, warfare continues and reports of mass rapes, killings and other atrocities committed by rebels and government troops continue to this day.

One of the most sought after natural resources in the DRC is Coltan or Columbite-tantalite, a metallic ore from which the element tantalum is extracted. Tantalum is used to produce capacitors found in many electronic devices, such as cell phones, computers, dvd players and video game consoles. Mining Coltan in the DRC is treacherous work often done by children in extraordinarily oppressive and violent conditions. Forced labor, slave labor and child soldiering in the DRC is well documented. The U.S. Department of Labor has included

the country in its, "Findings on the Worst Forms of Child Labor" every year since the report's initial publication in 2001.

**PS4 is a project conceptualized in response to widespread reports of the Sony Corporation's large stake in the DRC's bloody Coltan trade during the production of its Playstation2 game console. PS4 is a public gaming station and video mash-up that superimposes documentary video footage over live video gameplay.**

Conceptually, the project borrows from various sources including, Eisenstein's concept of intellectual montage, the tactic of Détournement employed by The Situationist International in works like René Viénet's 1973 film "Can Dialectics Break Bricks?" as well as theory laid out in Guy Debord's "The Society of the Spectacle." Additionally, Louis Althusser's "Ideology and Ideological State Apparatuses" offers a way to look at how individuals become subjects through the process of interpellation.

The photomontage work of John Heartfield and Martha Rosler's series, Bringing the War Home: House Beautiful (1967-73) also served as conceptual models for this project. PS4 intends to explore the ideological effects of gaming by interrupting the seamless gameplay experience and offering a problematic and politicized view of so-called "immersive" technologies.

PS4's initial playlist juxtaposed Playstation games such as Grand Theft Auto and Black Hawk Down with documentary footage of Coltan mining provided by the Pulitzer Center on Crisis Reporting. PS4's playlist has since expanded to look at a variety of other sites where the casualties of global Capitalism and militarism are appropriated by game designers and twisted into seamless ideological rituals of libertarian heroism. Of particular interest is the so-called first person shooter perspective; a reiteration of renaissance perspective where all objects in the world converge in the eye (or more precisely "I") of the individual. The first person shooter quickly learns that the "fight for freedom," paradoxically demands tyranny to kill a tyrant, terror to stop a terrorist and injustice

for the sake of justice.

**Stripped bare, this is the business of cut-throat capitalism – attaining a supreme vantage point (a given in the first person shooter game) and doing away with any adversary standing in the way of the stuff and status one needs to make it to the next level.**

Though this kind of self-righteousness and self-interest may seem to lie in stark contrast to the popular notion of democracy (in many cases the very thing we're supposedly defending) it somehow seems to exemplify a very specific kind of "freedom" that the U.S. is well known for around the world. This kind of "freedom" represents an abandonment of commitment and responsibility in favor of self-interest. It is reenacted in life and mythologized daily on television, in magazines, movies, videogames and so on, by countless images of men and women going it alone - in spite of the world.

All games are serious in that they are practice for something outside of the game.

Many videogames (perhaps most poignantly the first person shooter) can be viewed simply as practice for our neoliberal economy. While most popular debate around videogames is centered on a literal view of whether or not actions in the game are reenacted in the real world. If we stretch just as far as a simple metaphor (something popular debate concerning videogame violence can't seem to do), perhaps the average combat game has more to do with shopping than shooting. The race to get ahead no matter the cost to others, this is where the libertarian dream, so poignantly stated in the U.S. Army slogan "an Army of one," can momentarily take shape inside a videogame experience. For citizens-turned-consumers, the old American myth of rugged individualism is easily transformed into the contemporary consumer's perceived "right" to cheap on-demand products – especially entertainment products. But, as military families like to remind us, there are hidden costs for "our way of life."

Coltan mining in the DRC is but one site among many that poignantly demonstrate the harsh and violent

material beginnings of the machines we use to project our manufactured dreams of the world. In this dream world, utmost attention is given to constructing experiences that will be regarded as realistic, immersive, interactive and so on. Though careful attention is paid to constructing narratives that seek to deny "users" (even while touting their "control") any constructive imaginary over the real conditions of existence. High-minded declarations of the postindustrial society, the democratizing power of technology and consumerism, even the concept of developed and the underdeveloped worlds all seem hopelessly myopic in the face of the material tragedies that accompany the production of consumer technologies. And yet, mining Coltan marks only the first stage in a profoundly linear, destructive and unsustainable trail blazed by neoliberalism that stretches thousands of miles over the globe. There are tragedies all along this trail. Microsoft's own data reveals that it's workers making microchips were having 40% more miscarriages and were significantly more likely to die from kidney, brain or blood cancer than the general population. Silicon Valley itself,



once declared the home of "clean technologies," is one of the most polluted communities in the world. And sadly when electronics fall victim to planned or perceived obsolescence, often only months after purchase, "recycling" often means shipping them once again around the world, maybe to India, maybe China, where their precious and toxic metals can be scavenged before the rest of the machine is incinerated. This work is of-

ten done by children, with crude tools and without protective gear, in a scene strangely reminiscent of mining.

The situation in the so-called "developing world" (this includes indigenous communities inside "developed" nations) represents the unavoidable scandal of neoliberalism; it is the same scandal that plagued imperialism and colonialism before it, they all provide systems that

justify the theft of another's wealth by means of claiming divine or natural rights. This process is heavily enshrouded in ideological rituals and testaments declaring the ultimate virtue of the enterprise, and necessarily so, since it often asks its participants to act against their own elemental morals. The latest tools in this ideological quest are so sophisticated and ubiquitous that the word media hardly seems appropriate anymore.



*"There is no better image of the logic of socialization, which treats the body as a 'memory-jogger', than those complexes of gestures, postures and words... which only have to be slipped into, like a theatrical costume, to awaken, by the evocative power of bodily mimesis, a universe of ready-made feelings and experiences. The elementary actions of bodily gymnastics... charged with social meanings and values, function as the most basic of metaphors, capable of evoking a whole relationship to the world... and through it, a whole world."*

— Pierre Bourdieu, *Distinction* (1984, p.474)

Lisa + Ted Landrum are architects, teachers, critics, writers, poets, makers, lovers and friends of inhabitable places and events. We have always complemented our architectural work — and indulged our social curiosities — with performative practices, including the collaborative design, fabrication and enactment of "GROUP COSTUMES" in civic parades, especially the New York City Halloween Parade, which annually gathers tens of thousands of costumed participants (and millions of spectators) from around the world. Each of our "Group Costumes" prepared for this and other events — including giant inhabitable and operable Tongues, Intestines, a Brain-Theatre, an Armpit (of Liberty), Ear-Wings, a Winged-Eye-Mouth, and Eyes of the Beholder — grew to elicit a larger-than-life understanding of civic situations and festivities, while offering an animate, enigmatic and satirical image of the city's social body.

Why group costumes? Why Parades?

As architects we make collaborative, interpretive and inhabitable assemblages — cultural assemblies which enable creative participation with others (strange and familiar) and with the greater life and meaning of social situations (real and imagined). As agents of transformation, we perform dramatically in the various milieux and media in which we live, learn and play: cities, schools, language and other constructive arts. And, as curious human beings, we take serious pleasure in engaging one another (now and then) in collective existential and representational events: parades, festivals, markets, concerts, fairs, carnivals, colloquia, dramas, contestations, circuses and exhibitions. One could call our costumed participation in such events *witvuals* (rituals with wit). Call them what you will, they are inclusive public-making customs, as ancient (and regenerative) as funerals, weddings and revels. In being openly and radically diverse, monstrously transformational, and simultaneously comical and frightening, the NYC Halloween Parade offers an especially appropriate occasion to engage others in exploring the enigmatic challenge of collective human being, that is of being simultaneously civic, worldly and other-worldly. All this, we're convinced, helps to grasp what is essential to architecting.



(Photo: T. Landrum)

THANKS to our many international collaborators: CE Schnarr, Julia Krupa, Mike McNeil, TJ McLeish, Brittny Cargle, Barbara Kucy, Andrew Zelmer, David Griffin, Innes Yates, Jamie Meunier, Annette Dudek, Cathy Jones, Jill Leckner, Jeffrey Johnson, Mark Kroeckel, Yann Coulouarn, Baard Hoff, John Pece, Sarina Heres, Isabel Carrio, Olafur Thordarson, Elaine Pang and, especially, Charles and Jan Hinman!!

## GROUP COSTUMES Retrospective Exhibition **Lisa + Ted Landrum**

Arch2 Gallery, March 12 - May 7, 2012  
Faculty of Architecture, University of Manitoba

Supported by a University of Manitoba Creative Works Grant, we recently prepared a retrospective exhibition of our costumes in the Faculty of Architecture's Arch 2 Gallery. This exhibition featured newly fabricated models of five costumes (from 1997-2008), along with numerous drawings and photographs depicting the context of their making and performance, thus showing the artifacts themselves as well as how and where they happened. This retrospective also gathered illuminating precedents (from Cyclops' eye and Hell-mouth to Gogol's Nose) which help to reveal the long tradition of public performance and the role of significant body parts in allegorizing the tragicomic drama of the body politic. This range of imagery and artifacts, together with two full-scale installations of our most recent wide-eyed costumes — hovering in space as attentive witnesses — provided a perceptual and conceptual horizon, which visitors could inhabit. By orienting themselves amid the Eyes and alongside the "walking street" of models, visitors played their part in the exhibition, completing the schema of a miniature parade. A projected film documenting the "Large Intestine" — from its making and conveyance (out of our studio window, through the streets of Brooklyn, over the Williamsburg Bridge, into Lower Manhattan, and up Sixth Avenue) to its culminating release and dissemination

(as hundreds of helium balloons filled the night sky) — made the exhibition experience all the more immersive.

The exhibition staged seven "**Group Costumes**", each representing enlarged corporeal fragments, or shared metonymies, figuring the social limits and potential of common bodily senses—of speech and taste, of labyrinthine in/digestion, of projective imagination, of polemical and pacifist gesture, and of creatively-judicious listening and vision: a "**Winged-Eye-Mouth**" (of nested beachballs, flexible tubing, a parasol and a parachute, made in honor of the Renaissance architect and far-seeing humanist Leon Battista Alberti); the "**Eyes of the Beholder**" (winners of the Storefront for Art and Architecture Gallery Critical Halloween event); the "**Ear-Wing-Beetle**" (an interpretation of Aristophanes' peace-seeking dung beetle, involving a pair of magical "in-one-ear-and-out-the-other" hats to avert petty talk and con the buzz of truth); the "**Armpit of Liberty**", or "Liberty Dis-Armed" (a protest piece exposing, by radical foreshortening of Lady Liberty's torch-bearing arm, the ominous dark-side of Liberty and an unexpected cornucopia); the "**Giant Brain - Miniature Theatre**" (made of visqueen, hula-hoops, social gyrations and moving imaginations); the "**Large Intestine**" (incorporating buoyant friends and translucent balloon-filled tubes in a

continuous passage toward levity); and multiple "**Giant Tongues**" (set loose in the parade to lick and lampoon the city while extending our perception of its heteroglossia).

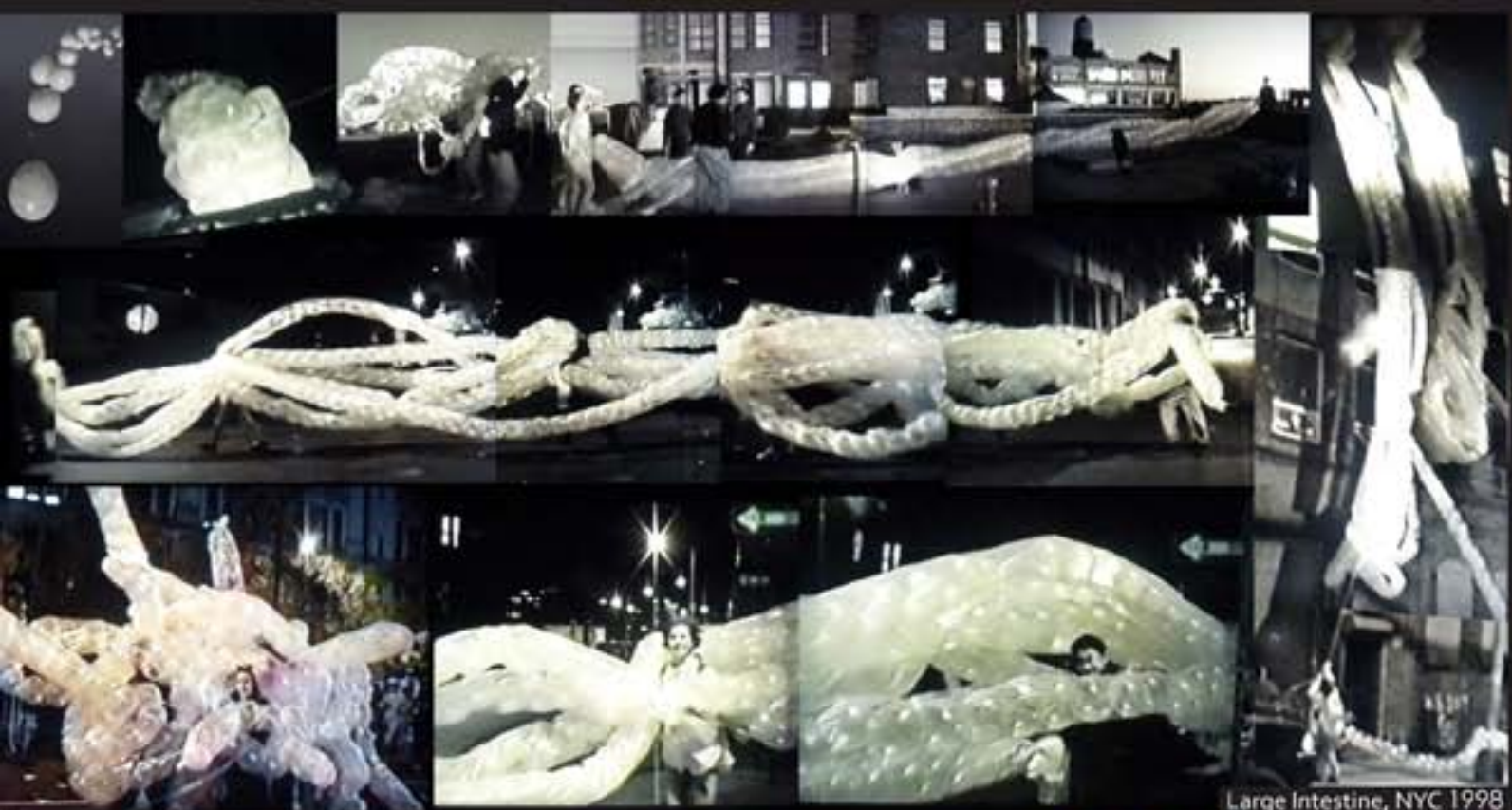
Fetish as *Facticius* and *Facere*

Insofar as our "group costumes" are symbolically charged devices of collective mediation, they surely do perform fetishistically, yet they aim to expose and provoke more than a strict Freudian or Marxian may diagnose. Beyond any narrowly modern usage, the basic, full meaning of "fetish" is to make and charm via cultural artifice. It is to *facture* and *feat* in influential ways (as potent dreams are made and perform by imagination, memory, language and desire), yet to do so corporeally, collectively and probingly as socio-cultural and publicly poetic acts. Our work strives for more (and less) than to parade absurdly extended bodies, as panned by Tertullian (*De Spectaculis*, 18). Rather, more in a manner praised by Apuleius (*Metamorphoses* 11.9), our "Group Costumes" are socially illuminating and transformative; comical, critical and ironic; narratively and situationally heuristic; and, ultimately, celebratory—both of our complexly shared human cosmos and of the surprising ways we find to transcend its stubborn boundaries and limitations through artful acts of collective transformation.





Giant Tongues  
NYC 1997



Large Intestine, NYC 1998



Giant Brain - Miniature Theatre, NYC 1999



Armpit of Liberty, Independence Day Parade, Warren, Vermont 2006



Ear-Wing-Beetle, NYC 2008



Winged-Eye-Mouth, NYC 2011



Eyes of the Beholder  
NYC 2011



Rakel McMahon was born in 1983 in Reykjavík, Iceland. She graduated with a BA in Fine Arts from Iceland Academy of the Arts in 2008. In 2009 she graduated with a MA diploma of Applied Gender Studies from the University of Iceland. She has been active in the Icelandic art scene since her graduation, exhibiting and participating in various cultural events. Her first solo exhibition was FEED ME, in Kron Kron, in 2009. Her work has been exhibited

at various places both in Iceland and internationally, i.e. Copenhagen, Edinburgh and Warsaw. She has been active in running artist run exhibitions spaces in Reykjavík and is one of the founders of Galleri Klósett. Rakel aims to create a particular emotional atmosphere and state. In order that her ideas and the work as a whole can be better understood, she creates a mediator. In most instances this mediator is a character and it is his/her function to present

the work's intended "message". She works mostly in two media forms i.e. performance and painting/drawing, all though her work method and approach can be different, she likes finding a certain meeting point where the two medias can explore boundaries and hold a dialog. The titles of her work play an important role in her work, she says that the titles are necessary because they direct one's attention towards the central theme and that it is not un-

til you have evaluated the central theme that you understand the title.

"I am interested in approaching and presenting my subject matter with re-interpretation, metaphors, and reevaluation of serious/humor and what is considered normal. The subject and issues I like working with are connected with gender, sexuality, stereotypes and normality."

Rakel McMahon

## Rakel McMahon "What is the purpose, it's allreadmade", 2012





Created and Performed by Sky Fairchild-Waller  
Music by Daniel Schnee

Hegemonic Masculinity is a series of four photographic and video works that contain various explorations and meditations on the oppressive and subservient gender hierarchies present in concepts of masculinity and homosexuality.

My performance-based video work considers the (pre)dominant and divisive nature of conceptual ontologies in contemporary modes of creation. Employing chance procedure as a method to garner source material, I endeavor to present viewers with a time-based composite of aesthetic choices devoid of critical imperatives. By denying rubrics of prescriptive hermeneutics, my work capitalizes on the freedoms of association invested by viewers through intersubjective processes of signification.

## Biography:

Sky Fairchild-Waller (b. 1987) is an American-Canadian performance/video artist based in Toronto. Formerly a student of the National Ballet School of Canada, Sky received a BFA in Dance and a BA in Cultural Studies from York University.

<http://skyfairchildwaller.com/>

CURRENT SUBMISSION CALL  
KATALOG - ISSUE 7: GEMINI  
PERFORMANCE ALTER EGOS  
DEADLINE AUGUST 20TH.



INDIVIDUAL EXISTENCE OR THE SELF (EGO) IS OFTEN DESCRIBED AS A KIND OF ILLUSION. AN INDIVIDUAL CAN CHOOSE HOW THEIR EGO REACTS, APPEARS AND SOUNDS LIKE. THE IDEA OF THE SELF IS A FLUID THING WHICH CAN BE FAIRLY NORMALIZED OR EXTREMELY EXAGGERATED. THE CONCEPT OF THE EGO CAN BE A POWERFUL MEDIUM FOR A PERFORMER. KATALOG IS LOOKING FOR PERFORMANCE PHOTOS, VIDEOS AND WRITE UPS ABOUT ALTERED EGO OR EXTENSIONS OF THE SELF IN PERFORMANCE. KATALOG IS AN ONLINE PUBLICATION WITH VIDEO AND SOUND CAPABILITIES WHICH IS DEDICATED TO THE PRACTICE OF PERFORMANCE AND LIVE ART. EACH ISSUE DEALS WITH A DIFFERENT TYPE OF PERFORMANCE AND IN THIS ISSUE WE FOCUS ON ARTWORKS THAT DEALS WITH THE OBJECT AS AN ACCOMPANIMENT OR AS THE MAIN FOCUS OF A PERFORMATIVE WORK. THIS CALL IS OPEN FOR ARTISTS FROM ALL DISCIPLINES FROM AROUND THE GLOBE. THE ONLINE COMPONENT OF KATALOG MAKES IT AN INTERNATIONAL MAGAZINE THAT EXPANDS THE AUDIENCE OF YOUR WORK AND ALLOWS IT TO BE PERMANENTLY AVAILABLE ON OUR WEBSITE. SUBMISSIONS CAN BE ESSAYS ABOUT YOUR WORK, PHOTOS, AUDIO OR VIDEOS. JUST BE SURE TO GIVE US A BIO ABOUT YOURSELF AND YOUR ARTISTIC PRACTICES SO PEOPLE CAN IDENTIFY YOU AND YOUR WORK.

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