

TRANCHE DE VIE

a performance weekend

March 26-28, 2021
at THE WINDOW, Paris



TRANCHE DE VIE is a proposal by artist and curator *Catherine Baÿ* inviting performers to activate the window of the gallery in rue de Gustave Goublier in Paris. TRANCHE DE VIE translates as *Slice of Life* - as we can literally see an architectural cross section that shows the interior of a house / room that usually can not be seen. Tranche de Vie can also be interpreted as the passing time of life. A truly Covid-friendly event, where the public will be in the street and the artist inside the gallery. It allows everyone to participate in this event both as residents of the neighborhood and as pedestrians passing. The space elegantly challenges topics that have recently been forced to be re-interpreted during the pandemic times, such as public and private, isolation, intimacy, togetherness, disunity and presence of the body.

Encouraged by this initiative *Delphine Bereski, Ingrid Liavaag and Thea Soti* are organizing a self-made gallery performance weekend at the end of March 2021 in Paris. They would like to use the space to experiment with hybrid artistic formats ranging between durational performances, live music sets, video screenings and theatre.

PLANNED PROGRAMME

1 pm - 5 pm

*durational sound performance
by Thea Soti*

6 pm

*performance "Nuclear Family"
by Ingrid Liavaag*

7 pm

*video screening and live performance
"The Promenade 1 & 2"
by Delphine Bereski*

ABOUT THE SPACE

The Window is a 30m² white glass box located in the heart of the 10th arrondissement of Paris, in a street that has recently become pedestrian thanks to the efforts of the residents' association. In order to ultimately find arrangements specific to the use of this street and its inhabitants, a period of urban experimentation on a human scale has been agreed. Opened and directed by Catherine Baÿ, choreographer and performer, *The Window* offers a space for research and meetings, opening up to current personal reflections on new ways of living and practicing daily life in the city. It offers residencies to artists and researchers from all walks of life.
<http://thewindowparis.fr/>

ABOUT THE PROGRAMME / ARTISTS

INGRID LIAVAAG is a Norwegian artist whose practice includes both acting and directing, within the fields of theatre, film and performance. She is a trained actor from Ecole Jacques Lecoq in Paris, where she also studied scenography, movement and art at Laboratory of Movement Study (L.E.M.). Liavaag is currently pursuing a Master's Degree in theatre and film at Oslo National Academy of the Arts. She is also artist in residence at Cité International des Arts in Paris where she works on her latest feature film *KNOTS*. In this film she is exploring the same themes and starring the same family as in the performance "Nuclear family". Ingrid Liavaag's work often explores existential needs and sociological aspects of human modern life, stretching the boundaries between the staged and the real. Her work plays with the distinction between the private and the public and is rooted in a physically based approach. Liavaag's short film *FISH* (2020) has been shown at a number of festivals including the Omladinski Film Festival Sarajevo 2020, Bosnia and Herzegovina, La Guarimba Film Festival 2020, Italy, Sciacca Film Fest 2020, Italy, BRNO - International Short Film Festival 2020, Czech Republic, Planos Film Festival 2020, Portugal and Reel 2 Real International Film Festival for Youth, Canada. **MUSIC & CINEMA** - Festival International du Film d'Aubagne. Les rencontres du cinéma européen 2021, Vanne, France. Her short film "The Director" co-directed with Linda Gathu and produced by Barbosa film will be completed in 2021. She is the co-founder of two theatre companies, RemoteControl (2012) and Liavaag/Lindberg (2015)

<http://www.ingridliavaag.no>

<https://www.liavaaglindberg.no>



With the performance Nuclear Family, Liavaag is again playing with the distinction between the private and the public. A family is eating dinner. Mother, Charlotte, father, Jan and their daughter Nora. We are invited to watch their cozy routine through a big window, separating their private life from the public streets. In the headphones, we can listen to the couples therapy sessions, witnessing the marital difficulties of Charlotte and Jan due to narrowed gender roles.

VIDEO LINK

<https://vimeo.com/490851786/88e29a2089>

THEA SOTI is a multidisciplinary artist working within the fields of experimental sound art, video, performance, installation and text-based medium. Born in Subotica (SRB) to a Hungarian family, she studied vocals and composition in Hanover (DE), Cologne (DE) and Lucerne (CH). Her main source is her own voice and body, thus researching the human voice as an instrument and combining structures of improvisation, electro-acoustic composition and performative-installative setups. Her pieces (*Crushing Concrete, Liquid Fears, Flesh Cages, BiiiiiiiiRD, VØICES, Pain Mirrors, Don't Miss Myself Anymore*) often go over the auditive experience and bravely explore space and movement, thus creating dynamic spaces. She often reflects on current socio-political issues, such as modern escapism, non-binary identities, beauty myths or collective fear. She enjoys investigating the boundaries of language, noise, electronic sound and avant-garde poetry. She has collaborated with various international orchestras and ensembles (*Monsters For Breakfast, RYMM, Jonas Engel/Thea Soti Duo, Electrified Islands, Modern Art Orchestra, Subway Jazz Orchestra, Fette Hupe, Cast Glass*) and toured from New York, Paris, Copenhagen, Cologne, London, Budapest, Belgrade, Berlin, Amsterdam, Lisbon, Helsinki, Moscow, Marrakech to Tokyo - both as a composer and as a performer. Soti was a scholarship-holder of the Kulturstiftung Sparkasse Köln-Bonn, Palazzo Ricci Montepulciano, NRW International Artist Programme, DAAD Marocco Atlas Project, i-Portunus Mobility Programme and was invited as Artist-of-Residence to Sonoscopia Porto, JAZZAJ / Budapest Music Centre, Balassi Institute Brussels, Tarabya Cultural Academy in Istanbul and Cité internationale des Arts in Paris. At the moment, she is working on her solo multimedia album and researching the boundaries of gender, language, memory and social affiliation by exploring posthuman voices in digital contexts.

theasoti.com

[instagram.com/theasoti](https://www.instagram.com/theasoti)

[youtube.com/theasoti](https://www.youtube.com/theasoti)



She is going to present a durational performance at THE WINDOW, mixing private conversations, multimedia elements, video calls, text messages, storytelling and electronic ambient music. The performance will go on for four hours and expose her interactions with present and unrepresent bodies.

LIVE SET VIDEO

<https://youtu.be/20v9kfS7Dc>



DELPHINE BERESKI is a multi-disciplinary artist and story-teller, born in 1991 in France. She is active in the fields of in-situ performance, experimental movies, installation, sound art and photography. As a graduate of Decorative Art Studies in Paris (*Printed Image*) since 2015 and former graphic designer, she developed a visual language of multiple influences, ranging from classic painting to instagram. As a trained dancer since the age of 6, she assiduously widens her gestural vocabulary through complementary practices, from ballet to urban dance or boxing. Since 2017, when she left to Warsaw, she has been collaborating with various actors of the Polish and international art scene, such as CCA U-Jazdowski or Tori Wranees, both as scenographer and performer. Her work has been exhibited since 2018 in Poland, France and Greece. She uses the thin line between reality and fiction as a trigger for anthropologic investigations, bringing together movement, body and their environment. Through a sensorial approach inherited from Polish avant-garde theatre and pioneers of modern dance, she explores the body as a tool of freedom and catharsis. Her research on behaviours and communication modes studies language as a main drive for cultural representations, with a deep interest for non-verbal communication. She plays with vocabularies of various repertoires, willingly shifting from one register to another in order to compose the polysemic discourses of her work.

[instagram.com/nikita_kubrick](https://www.instagram.com/nikita_kubrick)

<https://vimeo.com/user3545336>

With the projection of Promenade #1 and the performance of Promenade #2, Delphine Bereski reconstructs both personal and collective experiences of bodies in general lock-down. While Promenade #1 depicts her recovery through movement during the first confinement, Promenade #2 reconsiders the situation one year later. After the breathless character of the video has disappeared, the same body raises and stretches in the gallery of THE WINDOW to continue the story.



VIDEO LINK (Promenade #1)

<https://vimeo.com/430973270>

password : Spacerowac2020