

PERFORMANCE ART 2013

After living more than seven months in South America presenting projects, conducting workshops, artist talks, and new works, I returned briefly to complete projects in the United States. The experience of my return trip was an inspiration to create work that helped me reflect about my own identity, and my relation with Latin America. In the United States as well as in various countries in Europe, my experiences and visions were presented in new performances, live action art, and public interventions during 2013. A selection of the projects is included in this dossier for information and documentation of my work, and for future consideration of interested organizations, foundations and residency programs.

MY FIRST MEAL WITH YOU IN NYC

Durational Performance with Installation.



After living seven months in South America, doing projects in Argentina and Bolivia, I returned to NYC in February. Upon my return, I created a participatory environment in the gallery space to meet again with friends, colleagues and people I had met in the city. Each person was asked to bring a dish that they consider “American” and to feed me while I shared with them a glass of water. Guests were allowed to ask personal questions about my journey and to write with a gold marker on the plate where they had placed their meal. The durational work ended when I could no longer put a bite in my mouth.

Grace Exhibition Space, NYC.

SUR

Durational Performance.



SUR is a performance that consists of five independent actions that create a personal narrative about my identity making reference to various historical periods related to my family’s own saga during the dictatorial regimes in South America. The five actions are: *Genesis*, *Fatherland*, *Heartland*, *Tropica*, and *Carnation* explore many aspects about democracy, freedom of speech, geographical and corporal colonization.

Presented in the U.S., Germany, Belgium and Spain.

HOMBRE DE BARRO

Performance & Pubic Interventions.



A project that evokes the relation of humans with nature. Inspired by ancient legends and myths of various cultures around the world, and their use of clay or dust to explain their origins, I was commissioned to present this duration at the 100th Anniversary of The Armory in New York City. The performance took place over the seal of the 69 Regiment Armory and lasted for various hours until the mud that covered my body was completely dry.

Armory Show, New York, Supernova Festival, Virginia. Hitparaden, Copenhagen, Denmark.

SEMINALIS

Performance & Installation.



While I journeyed through small regions in South America, I was diagnosed with Salmonella and a rare case of Amiobiosis, upon my return, my condition worsened, and not knowing what else to do, I took the advise of an Amazonian Indian healer who had told me that ingesting garlic, papaya seeds and honey with clean my body. I did exactly that in a performance that cured my stomach problems.

Culture Fix Gallery, NYC.

Hector Canonge

www.hectorcanonge.net | hector@hectorcanonge.net

PLATES

Durational Performance & Exhibition.



The result of this 27 hour long performance was an exhibition generated by my un-interrupted actions. The project treats many aspects of my experiences and life in the United States. Using the number 27 as a point of departure and reference (I lived for 27 years without being able to go back to South America), I used 27 plates on which I wrote significant events for every year, with 27 knocks, I crushed the plates. I manually broke a long chain in 27 pieces, put 27 ribbons on it, 27, labels and 27 marks evoking the marks that my caged life in the US had left on my soul.

Glasshouse Project Gallery, NYC.

INTOXICATED

Performance.



This performance treats notions of consumption and excess that is affecting people all over the world. The work consists of two parts, the first one refers to the use of mass media communication technology where by using monitors that flicker their light on and off over me disorient me to the point of confusion and collapse. The second action is marked by my 'intoxication' with sweet elements like sugar and other related products. I invite the audience to take part and create a euphoric state of unawareness.

Miami International Performance Festival, Miami.

Hector Canonge

www.hectorcanonge.net | hector@hectorcanonge.net

TWIRLING SACRED

Performance.



A ritualistic performance based on a selection of readings about the search for connection and spiritual awareness with one's god. The actions were constructed referencing mythic and mystic dances where rolling, twirling, running, jumping for long periods of time create a sense of disembodiment and ecstasy. The actions are complemented with the use of "magic powders" that are shared with the audience.

Fish & Braids Gallery, US.

LIBERTY PALLETS

Public Intervention & Performance.



Commissioned by Spread Art for Bushwick Open Studios in Brooklyn, this live action art intervention makes reference to the illegal transportation of people across borders. The dehumanization of migrants looking for a better life across borders of many countries around the globe is referred to in this work. Over a commercial pallet, I remained silent and in a fetal position for various hours. When I can no longer take the sharp edges of the pallet marking my body, I brake the plastic bag that wraps me and proceed to destroy the pallet with the help of a small hammer. The message "liberty" on the pallet is also torn to pieces with my enraged actions.

Bushwick, NYC.

YOUR BLUE EYES MELT MY BRONCE SOUL

Performance & Installation.



Based on readings of Christopher Columbus' Diary, the Mayan legend of the God Serpent, and the book of Bolivian writer Alcides Arguedas, "Raza de Bronce" this performance is an allegorical reference to the 15th Century explorer, the attitude of the welcoming indigenous peoples, and the effects of 400 years of Spanish conquest and colonization.

In this performance, I allow people to hit me with their painted hands leaving their marks on my body. When I can no longer take the beating, I begin to wash, and clean myself. The dirty water is then poured into containers that I offer to the audience.

ACUD Gallery, Berlin, Germany.

SUD.AKA

Public Intervention & Performance.



The performance was initiated in Encuentro of Performance and Politics organized by the Hemispheric Institute for Performance and Politics in Sao Paulo, Brazil. SUD.AKA is based on the treatment that Latin American migrants receive in Europe, particularly in Spain. The title derives and is an appropriation of the derogatory word "sudaca" (sudar means to sweat, and aca is close to caca, shit) used to insult people. SUD.AKA is a game of words and sounds. I walked for a few hours carrying a table on my shoulders, and later I invite people to write about their national anthem.

Alexanderplatz, Berlin, Germany

HOPE

Public Action & Performance



As guest artist for the Month of Performance Arte Berlin, I was commissioned to create a work pertaining to the unification of Berlin. I had seen the Brandenburg Gate many times in movies and since it was my first time in this country, I choose the historical site as it made me think about my own imposed exile and the inability to feel the freedom that many people take for granted. I remained standing up covered with a red fabric for a long period of time. Slowly, I begin to unravel myself and with the help of a megaphone I start calling the coordinate numbers of places on the planet where walls are still being built to separate people. I invite people to write one word about the notion of Hope.

Brandenburg Gate, Berlin, Germany

SUR: Fatherland

2013, Performance (selected).



Created as part of the performance SUR, Fatherland was selected for a special presentation in a an Arab neighborhood in Berlin. The action is inspired in my father's life, his family's struggle to leave Spain under Franco, and his exile from Argentina his adopted country.

With my body covered in yerba mate, a typical roots tea that is boiled and drank in Argentina, I start marking sheets of various newspapers where the words father and violence appear. I leave red marks and yellow petals on their surface.

Grünthaler 9, Berlin, Germany.

SWEET WATERS OF BITTERNESS

Public Intervention.



This performance is related to the clandestine migration of people across oceans, rivers and lakes around the world. A small boat takes me to a designated spot, and drops me in the ocean. Wearing a red body suit and with ribbons tied to my hands and feet, I let the waters carry me to the shore. Once I arrived, I take a bag of hard candy balls brought from South America, and start putting the candy in my mouth. After having them in my mouth, I spit them on the shore. The salty waters of the ocean transformed the sweetness of the candy into a weird taste; just like experience of many migrants.

Miami Beach, US.

SWEET WALK

Public Action.



In Orlando, Florida, I continue to explore the idea of life as a sweet or bitter experience. Wearing the red body suit, I walk the streets of the city, through the desolated malls, the empty lots, the abandoned parking lots. Orlando, the city of Disney World and its magic, no longer seems that sweet and welcoming. As I encounter people, I offer them candy-balls, some of them are willing to take it some others run away from my spectral presence. If they accept the offer, they are able to leave a written message on the candy's wrap.

Orlando, Florida, US.

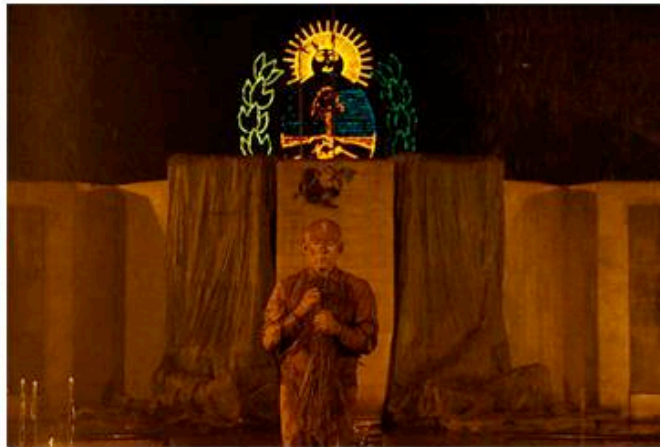
HECTOR CANONGE



TRANSNATIONAL: Carbonero, Los Alamos, Chile, 2014. Foto: J. Marín. Copyright © Canonge, 2014

New York based Latino artist, **HECTOR CANONGE**, well known for his prolific work and initiatives in the United States and Europe, completed the production of "**TRANSNATIONAL**," an interdisciplinary Performance Art based project that took place over a period of five months in various cities and regions in Latin American. With support from Goethe Zentrum L.A., Fundación S.I. Patiño Switzerland, and Fundación Cultural Banco Central Award for Excellence, the multinational project served as platform for the creation of new works, their corresponding exhibitions and presentations, the elaboration of workshops, talks, conferences and programs focusing on Canonge's practice in Performance Art.

"TRANSNATIONAL" encapsulates the artist's exploration, experimentation and research about the body in Live Action Art and its relation to other disciplines in particular Media Arts and Social Practice. As a point of departure for exchange, "TRANSNATIONAL" generated collaborations, artistic residencies, performance events, and the production of a new body of work where themes about geographical dislocations, genealogies, forced displacements, and identity were treated. As he moved through 8 different countries in South America, the artist had the opportunity to work with local museums, public institutions, organizations, artists and faculty members of the most important universities in the region. The work, as Canonge explained is "a generative in nature and on the go artistic experience. As I moved from one city or country to the next, I was also organizing, and creating the relations necessary to implement the project."



TRANSNATIONAL (performances & actions): Bolivia, Perú, Brasil, Argentina, Colombia, Ecuador, 2014. Copyright © Canonge, 2014.

Many of the projects were done on site at various museums, in art galleries, cultural centers, independent art spaces and public spaces in various countries, cities, and regions in South America, for example: Argentina: Buenos Aires, Mendoza and Salta; Bolivia: Cochabamba, La Paz and Oruro; Chile: Santiago, Concepción, Valdivia, Puerto Montt and Los Alamos; Brazil: Sao Paulo and Belo Horizonte; Colombia: Bogotá, Cali and Anolaima; Ecuador: Quito and Guayaquil; Peru: Lima, Cusco and Arequipa. In addition to his performances, Canonge participated in programs such as Encuentro Internacional de Performance, EPI V (Chile), Perpendicular Biennial within the framework of the 31ra Bienal Internacional de Arte de Sao Paulo (Brazil), IV Encuentro SUB-Objetivo, Encuentro de Artes Relacionales, and the Artistic Residency ACCIONarar (Colombia), plus the festivals like Pleamar: Festival de Arte Contemporáneo (Perú), CLANDESTINO Programa de Arte Contemporáneo (Bolivia), V Bienal Deformes and Posta Sur (Chile).

"TRANSNATIONAL" took as departing point "CONeKTOR" another project that the artist initiated in a number of European countries (Poland, Hungary, Rumania, Slovakia, Czechoslovakia) last Spring during the months of May and June.

In contrast to the mentioned project, the connections and the work produced in South America originated from singular premise; the familiarity and disassociations that the artist mentioned to have with his Latin American roots. About "TRANSNATIONAL," Canonge declared in a press conference in La Paz, Bolivia:

"... it was important to know the region just as I know the USA and I'm familiar with Europe. The purpose of my journey through Latin America was not a touristic one, but of the need I had to relate, connect, and establish possible future alliances and collaborations with local artists, public and private institutions whose goals are to develop and promote Contemporary Art. TRANSNATIONAL, just as CONeKTOR in Eastern Europe, was a living-learning initiative that allowed me to discover and learn about myself and others. I didn't go into it like a "Yankee" to impose my experiences and knowledge. That was not my intention. The idea was to share and learn. Learning because there's a lot that I still don't know... I mean, I didn't know about Latin America until this journey. Today I can say that I carry the continent on my skin, and beyond the surface: it's in my soul..."



TRANSNATIONAL (connections, conversations, workshops, sharing, participation, dialogues): Bolivia, Peru, Ecuador, Chile, Colombia,

To complete his journey Canonge participated in the program "CLANDESTINO," and presented the happening "ASSABORIR" in Bolivia. He also initiated the residency program "PERFORMAXIS" where five Bolivian artists were selected to participate in the program that took place from December 9th to 15th at *Peras de Olmo -Ars Continua* in Buenos Aires, Argentina. Canonge returns to the USA in 2015 to continue with projects, exhibitions, and presentations in New York, Boston, Detroit, and in Miami to organize a program for artistic exchange with Latin American artists in cooperation with American and European organizations.

Biography:

Hector Canonge, born in Argentina of Catalan-Bolivian descent, is an interdisciplinary artist, curator and cultural promoter based in New York City where he studied Comparative Literature, Filmmaking and Integrated Media Arts. His work incorporates the use of New-media technologies, physical environments, cinematic and performance art narratives to explore and treat issues related to construction of identity, gender roles, and the politics of migration. Challenging the white box settings of a gallery or a museum, or intervening directly in public spaces his performances mediate movement, endurance, and ritualistic processes. Some of his actions and carefully choreographed performances involve collaborating with other artists and interacting with audiences. His visual arts projects and performance art work have been exhibited and presented in the United States, Latin America, Europe and Asia.

In 2013, Canonge participated in the Encuentros of the Hemispheric Institute for Performance & Politics in Sao Paulo, Brazil, and returned to the United States to work on his new project, "LAB.ORAL," as part of his Franklin Furnace Award 2013. He also participated in the Month of Performance Art in Berlin, MPA-B, and was featured in HITPARADEN - LiveArt DK in Copenhagen, Denmark. Before returning to South America, Canonge presented his work in Boston at MOBIUS, Virginia in the SUPERNOVA Performance Art Festival, and Miami during the Miami International Performance Art Festival. His last two solo exhibitions "misk'i" presented at the Centro Patiño, and "CORPOREALIDAD," for Museo de Arte Contemporáneo, took place in Santa Cruz de la Sierra, Bolivia. From September to October, Canonge presented his project "TROTAMUNDOS" in museums, galleries and cultural spaces in Europe: France, Spain, Germany, Belgium, Poland, and Finland. His solo exhibition, "SUMAKTIVA," a survey of his Performance Art work, was presented at Centro Cultural Santa Cruz in Bolivia.

In 2014 Canonge was nominated by the Fundación Cultural del Banco Central Bolivia as resident artist and curator for Centro Cultural Santa Cruz. After completing his term, he moved to Berlin to participate, as guest artist, in the Month of Performance Arte in Berlin introducing the program PERFORMEANDO. Following this work, he launched the project "CONeKTOR" in varios cities in Eastern Europe, among them Krakow, Budapest, Bratislava, Prague, and Vienna where he collaborated with local artists presenting works with the assistance of local organizations. Canonge returned to North America to participate in the Encuentros 2014 in Montreal, Canada, and in the Miami International Performance Art Festival. The artist just completed working in his project "TRANSNATIONAL" with exhibitions, performances, workshops, and residencies in Argentina, Bolivia, Chile, Brazil, Colombia, Ecuador and Peru. In the USA, Canonge was a guest artist in the Latino Bronx Biennial in NYC, and in the Beyond Limits Postglobal Mediations exhibition in San Diego, California.

As cultural promoter, Canonge just launched PERFORMAXIS a residency program for performance artists to foster collaboration and creative exchange among Latin American artists and organizations in various spaces in the region. Canonge was also the creator of ARTERial Performance Lab (APLAB), an initiative to foster experimentation in performance, started the project PERFORMEANDO, a program that focuses on featuring Hispanic performance artists living in the USA, and created the series NEXUSURNEXUS presented by the Brooklyn International Performance Art Festival, BIPAF. As curator, Canonge organized the monthly artists' program A-LAB Forum, directed the monthly independent film series CINEMAROSA, and created the annual Performance Art Festival, ITINERANT. His work has been reviewed by The New York Times, ART FORUM, New York Daily News, Manhattan Times, Hispanic Magazine; by major networks ABC, NBC, CNN, CBS, UNIVISION, etc., and online by Art Experience NYC, NYRemezcla, Turbulence, ART CARDS Review and NYFA News.

HECTOR CANONGE



Hector Canonge, "Transplant", Fine Arts Academy, Athens, Greece. Foto: A. Paishas. Copyright © Canonge, 2015

After working for several months in Europe and Latin America, HECTOR CANONGE, returned to New York City in early September to continue with his artistic projects and launch new initiatives this Fall. Starting in September, the artist will be working on the implementation of "TALKaCTIVE," a monthly conversation series about performance hosted at the Queens Museum, and as part of QMAD, Queens Media Arts Development, new programming ventures. Beginning in October, Canonge will host "CONVIVIR," an international arts residency program in his new space in Jackson Heights, Queens. For November, he brings back to the city "ITINERANT," the annual festival for Live Action Art to take place in the five boroughs.

In Europe, for Month of Performance Art, the artist organized and presented "PERFORMEANDO" a program that centers on featuring Hispanic, Latin, Latina/o performance artist living outside of their homeland (Berlin, May 2015), he was a guest artist for a special presentation of the international festival *Intramurs* (Valencia, June 2015), and was invited by the program *Epitelesis* to introduce "TRANSPLANT," performed at the Arts Academy and at ASFF BB (Athens, June 2015). Canonge later moved to Italy where he presented the series "DISENTANGLEMENTS" (Naples) and in collaboration with a street musician found in Piazza del Popolo he created the public intervention "SEMINAL" (Rome). To conclude his journey, the artist intervened Piazza San Marco with his piece "LUXSAVAGE" (Venice) and was invited for a special presentation program at the American Pavillion during the *Venice Biennale*.



Top left to right: Selected works in Germany, Spain, and Greece. Copyright © Canonge, 2015.

In South America, Canonge was featured in various programs: In Perú, as guest artist in the *Encuentro: espacio abierto a libre performance* presenting his work in various cultural centers and independent galleries (Lima, July 2015), as featured artist for Construye Collective to present “DESANUDANDO,” and to give lectures and workshops at Alliance Française (Arequipa, July 2015). In Argentina, Canonge introduced his work and collaborated with dancer Paulette Galarza at *Espacio Cero*, EMBA, during *La Noche de Museos de Quilmes* (Buenos Aires, August 2015). In Bolivia, he inaugurated his solo exhibition “CORPOREALIDAD,” at *La Gallerie*, a project sponsored by MACSCZ, CIT Foundation, and Alianza Francesa LP (La Paz, August 2015). Before returning to the United States, the artist organized “AKTIVAGANTE” a regional festival of Live Action Art working with local artists at various cultural art centers, and presented “VIOLENT” a collective with his initiative *ARTerial Performance Lab*, members of *Teatro Peregrino*. Presentations were sponsored by FSI Patino, CC Oriental, CCF Rodriguez, and Ministerio de Culturas Bolivia (Santa Cruz de la Sierra, August 2015).



Top left to right: Selected works in Italy, Argentina, Peru, and Bolivia. Copyright © Canonge, 2015.

Brief Biography:

Hector Canonge is an interdisciplinary artist, curator and cultural entrepreneur based in New York City. His work incorporates the use of new media technologies, cinematic narratives, Live Action Art, and social practice to explore and treat issues related to constructions of identity, gender roles, psychogeography, and the politics of migration. Challenging the white box settings of a gallery or a museum, or intervening directly in public spaces, his performances mediate movement, endurance, and ritualistic processes. Some of his actions and carefully choreographed performances involve collaborating with other artists and interacting with audiences. His work has been exhibited and presented in the United States, Latin America, Europe and Asia.

###