

ECHOES

LARA DÂMASO

10.6. – 16.7.2022

EN

With the invited artist Nikima Jagudajev,
Tarren Johnson, Mario Petrucci Espinoza

*"The voice is stubbornly, insistently, unabashedly
bodily"* – Adriana Cavarero, "For More Than One Voice:
Towards a Philosophy of Vocal Expression" (2005)

ECHOES is a two-part exhibition in the form of a Carte Blanche to Biel/Bienne-born performance artist Lara Dâmaso, in which she continues her research on the agency of the voice and its intimate, emotional, therapeutic and political potential. In a layered textile environment, the space of KRONE COURONNE serves as a platform for her voice and the ones from her three invited artists - Nikima Jagudajev, Tarren Johnson and Mario Petrucci Espinoza - in an attempt to access new forms of vocal communication, beyond language.

In the past years, the use of voice has become central to Lara Dâmaso's artistic practice, especially when used in irrational and uncontrolled ways. The artist sees it as an equal medium to body movement and dance – an agent, which generates vibrations and connects the inner self and the emotional body to the environment in which it moves. To her, the voice and its potential - as one of the most essential forms of human expression - are only partially explored, not to say ignored, feared or censored.

As stated in Anne Carson's text "The Gender of Sound" (1995), the feminine voice (historically reduced to silence by the male-dominated practice of *logos*) is connoted as emotional and shrill, while the masculine voice reflects self-control, confidence and rationality. Besides, the way in which the voice is trained in most Western societies, to communicate emotions or desires, is shaped by norms of societal behaviours regulated since childhood, i.e. not to shout, to formulate correct sentences, etc. One of the results of the voice's early education is its disconnection with the body, making it a controlled tool of the intellect.

Implementing structures of oppression around the body and the voice goes against the very idea of movement, whose faculty is supposedly liberating, expressive

or assertive. Breaking away from *logos* (as the mute work of the mind or the virtuous substance of spoken speech), the voice - in its dissonant and emotionally-complex dimensionality - calls for a *plurality* of *singular* voices that mingle with one another. Adriana Cavarero writes in "For More than One Voice: Towards a Philosophy of Vocal Expression" (2005): '[...] what is undeniable in the sound of each voice is the embodied, relational uniqueness of each existent' – in other words, the resonance of voices opens 'the possibility of a different mode of political existence'.

So how can the voice play its role of agent between the body and the space in which it resonates, if it is only used on the surface, minimising its full communicative potential? Lara Dâmaso's performative exhibition ECHOES is an invitation to dialogue and to open up space for voices to meet and respond to one another, to gain in corporeality and existence, and to become singular and political.

The exhibition runs from 10 June to 16 July 2022 at KRONE COURONNE in Biel/Bienne. In PART 1, Lara Dâmaso will perform, using movements and gestures taken from traditional ballet dance, to release and open the voice's spectrum. Her voice will be amplified by a recording device and resonate in space. In PART 2, the three invited artists will attempt to respond to Dâmaso's exercise with their own voices, creating echoes that will activate and embody the spaces of KRONE COURONNE.

PART 1 – FR, 10.6.2022

18:00 Vernissage

19:00 Performance Lara Dâmaso

20:00 DJ set HAYA33

22:00 DJ set soungou

PART 2 – FR, 24.6.2022, SA, 25.6.2022

FR, 19:00 Performance Mario Espinoza

SA, 19:00 Performance Nikima Jagudajev

SA, 20:00 Performance Tarren Johnson

About the artists

Lara Dâmaso (1996, Biel/Bienne) is an artist and performer based in Zurich. Body and voice are central mediums in her work, in which she explores their expressive, therapeutic and political potentials. After several years of intensive training in ballet and contemporary dance, Lara Dâmaso studied at the Hochschule für Grafik und Buchkunst in Leipzig in the field of art and media and at the Zurich University of the Arts (ZHDK), where she obtained a Bachelor of Fine Arts. Her work has been presented in various institutions, incl. MASI Lugano, zürich moves!, Kunsthaus Langenthal, Istituto Svizzero, Centre d'Art Contemporain Genève, Kunsthalle Zürich, Theater Neumarkt, Cabaret Voltaire, Plymouth Rock, Kunsthalle Bern, Centre Pasquart. Lara is an associate artist at the Gessnerallee in Zurich.

Tarren Johnson (1990) is an American artist, choreographer and performer from Southern California and a graduate of California Institute of the Arts in Dance and Choreography. Her work utilises systems and poetry to transpose contexts, allowing performance to exist in the indeterminate, and is concerned with mutations in cultural reproduction and fragmentations of individual and collective identity. Tarren Johnson has shown work across Europe including at the Volksbühne, HAU Hebbel am Ufer, Manifesta 11, Les Urbaines, Sophiensæle, Festspielhaus Hellerau and the Paris Internationale's public programme. She was a Principal Resident of La Becque's Spring 2021 programme.

Nikima Jagudajev (1990) is a choreographer based in New York and Brussels. Their first solo exhibition "Basically" took place in 2021 at Bergen Kunsthall (Norway). This process based live practice that expands formal dance into the construction of open-ended socialities has taken form in venues including Shedhalle (Zürich), Kurimanzutto (Mexico City), Centre d'Art Contemporain Genève, The Whitney Museum of American Art, MoMA PS1 and the Rockbund Art Museum (Shanghai) as well as in the context of Material Art Fair's Immaterial (Mexico City), 89+ at LUMA/Westbau (Zürich), kunstenfestivaldesarts (Brussels) and as part of the Marrakech Biennale (Morocco). Their published work includes 'The Backstreet Boys' as part of Bergen Kunsthall's Speculative Histories text commission platform (2021) and co-published by Karmaklubb*, 'Relations of Unpredictable Encounters' in the Movement Research Performance Journal (2017) and 'the landscape thinks itself in me' in Asad Raza's Root Sequence. Mother Tongue (Walther König, 2018).

Mario Espinoza is a Venezuelan multidisciplinary artist, working mostly within the realm of vocal performance and naturalistic visual arts. Educated in painting at the Academy of Arts in Florence, he has begun to delve into time-based arts, pursuing themes of forgotten memory in folk tradition, and bringing his own intimacy and personal processes into the public sphere, often intervening in public spaces. He has performed in various Swiss institutions such as the Centre d'Art

Contemporain de Genève, FriArt, and Helmhaus.
About KRONE COURONNE

Located in the old town of bilingual city Biel/Bienne, the centre for contemporary art KRONE COURONNE, formerly known as Alte Krone/Ancienne Couronne, was founded in 2021 to strengthen the visibility of the local art scene while fostering engagement among artists and the public from all corners of Switzerland and beyond.

Opening hours
THU/FR, 17:00-20:00
SA/SUN, 12:00-18:00

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