

# EMI KODAMA

Beyond the buildings, the clouds are  
a mountain range

P E R  
F O R M 19  
A T I K

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THU 14, FRI 15, SUN 17/03 10:00 > 18:45

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ONE-ON-ONE PERFORMANCE | IN ENGLISH | 20 MIN. (STARTS EVERY 45 MIN.)

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KAAISTUDIO'S

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WITHIN THE CONTEXT OF THE EXHIBITION THROUGH ART WE CARE (AT DE MARKTEN)

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*We usually hang the hammock late spring after our winter coats have been put away for good. It always takes a while before they get stored at the back of the closet. First your breath stops forming clouds. You see crocuses poking out of the grass like sheep grazing in small groups. And you go the whole day with your coat unzipped. Only then do I cautiously take out a lighter jacket and hang it next to my winter one, and it suddenly seems that there are two versions of me possible.*

*In the morning, I might stick my head out the door to sniff the air and feel the cold in my nostrils. Or turn on the TV to check the expected highs and lows above the newscaster's head. Mostly though, I pause in front of the window and contemplate the colour of the sky. A full minute, watching for everything that the patch of blue or gray is telling me.*

*Only recently has it become noticeably lighter out in the evening. It's already almost the longest day of the year. I lie on the hammock after dinner. In the fading light, the new leaves overhead slowly darken to a deep green and seem to forecast summer as the canvas warms against my back.*

## EMI KODAMA ON HER ARTISTIC PRACTICE

My work mainly consists of performances where I tell stories. Being completely absorbed in the narrative and forgetting everything else is what draws me to a good story. But you can also be easily distracted, like if your chair is uncomfortable or there's too much background noise. It reminds me that we are always bodies in space, and our surroundings can't be completely ignored. So I began considering people's bodies and their role in immersing them in the narrative. What if I guide people's physical experience of the performance in order to convey the story by means other than words? Taking into account the way visitors are positioned and being conscious of what they see and hear has added a new dimension to my storytelling.

## EMI KODAMA ON THIS PROJECT

I am coming to the end of two years of sharing my work with the guests of TOPAZ, a palliative day centre for people with terminal illnesses. I was invited to be inspired by these interactions and make a new piece.

During my time with the people there, water was a recurring theme. It came up in different forms, whether it was having a view of it, going to the beach, or being in it.

I also got the feeling that the guests need a holiday. A holiday from Belgium because some aren't from here and miss the sun. Maybe from TOPAZ, even though they enjoy it there, because everyone needs a change of scenery sometimes. Maybe from themselves, because they're stuck in a cycle of thoughts they can't get out of.

So for my new work, I'd like to give people the experience of travelling through their inner world. It is a mental journey that will

be paired with the physical sensations of being weightless, floating, suspended. Our imagination is a strength, and this performance is a guide into it.

## BIOGRAPHY

Emi Kodama's work is situated at the intersection of visual art and film and includes writing, performance, and installation. She focuses on layering the every day with memories and daydreams to create stories that people can explore and expand. Her work creates a world that blends your imagination with hers. Through her work, she wants to give others the opportunity to spend time in their inner world – for them to be curious, ask questions, and realize the power of their own imagination.

Originally from Vancouver (CA), Emi has been based in Ghent since 2008 when she started the HISK. She has an MFA from the Frank Mohr Institute in Groningen (NL) and a BFA from the ArtEZ Institute of the Arts in Enschede (NL).

Emi's performances have been presented during festivals at workspacebrussels (BE), Extra City (BE), and the Rotterdam Film Festival (NL). She has attended various residencies, which include Be-Part Platform for Contemporary Art (BE), Center for Art and Architecture Kanazawa (JP), and The Rooms (CA). She has worked in collaboration with artists such as Elias Heuinck for La Monnaie, Hans Demeulenaere for Beursschouwburg, and Karel Verhoeven for Vooruit. Her collection of short stories and drawings *If I Were You* was published by MER. Paper Kunsthalle in 2012.

## CREDITS

**TECHNICAL SUPPORT** Elias Heuinck, Sam Vanroose, and Tim Choin | **TRANSLATIONS** Annette van Soest | **THANKS TO** the people of TOPAZ, Hans Demeulenaere, Marnix Rummens, Julie Rodeyns, Wouter Bouchez, Lauren Von Gogh, Tramaine de Senna, and the team at Kaaitheater | **SUPPORTED BY IN/FINITY** and the Flemish Community