

P E R F O
THE BRUSSELS BIENNIAL
R M A
OF
T I K
PERFORMANCE ART
17

**KRISTOF VAN GESTEL,
MANOEUVRE
& HEIKE LANGSDORF
VORMFRAKKEN**



24/03 – 20:00>21:00 & 22:00>23:00 + 25/03 – 18:00>21:00
performance • Kaaistudio's

'Vormfrakken are not simply objects, they are things that gave rise to and are charged up by the whole social process in which they were created.' (Kristof Van Gestel)

Met de Vormfrakken vervaardigen Kristof Van Gestel en Manoeuvre objecten uit textiel in allerhande vormen, kleuren en texturen. Een op taken gebaseerde choreografie van bewegingen en handelingen activeert ze – deze keer samen met Heike Langsdorf. Telkens op maat van het object én in relatie met het lichaam.

Vormfrakken action with Heike Langsdorf at Performatik 17

'Making something with *Vormfrakken* was literally heartwarming. Feeling free of collaborating in the economic sense of artistic production. Time and space to do things with things. Together. ... The Vormfrakken, Ernst Maréchal with his Manoeuvre colleagues, students from KASK (1 BAC Autonome Vormgeving/Multimedia Design) and me meet and continue together. Making something not just as an exercise is literally wonderful: no theme to be forced, no project-proposal to be written, no production to be prepared. Only the claiming question that we will never answer but continue to pose: how can we make ourselves available for what is already out there - or better in here? Thanks for the invitation!' (Heike Langsdorf)

Vormfrakken co-creation with Kristof Van Gestel (2015 – 2017) at OYA/Manoeuvre

'In December 2014, Kristof suggested creating *Vormfrakken* with the *Idiosyncratic Machine*, along with a mix of our participants. In May 2015, the machine was set in motion with objects that Kristof brought with him and objects that we had gathered from the studio. Kristof asked the participants to draw around the contours of the objects on a large communal sheet of paper on the table. They then looked for in-between spaces between the drawn shapes. The in-between shapes were transferred onto plastic sheets for cutting out. A number of participants also began to draw beyond what was asked for in the instructions and to develop figurative forms. In subsequent weeks, the cut-out forms were knitted and crocheted to the size of the in-between forms. In no time at all, we had a heap of little Vormfrakjes. The *Idiosyncratic Machine* is graphic by nature. In order to lend volume to the graphic forms when they were translated into textile, we put as many different materials as possible on the table, including tulle, cord, ribbons, jute, torn fabric and printed fabric. The choice of materials ensured that the forms were given a greater potential for movement. At a subsequent stage, the small *Vormfrakken* are re-scaled using an overhead projector. The size of the forms is then related to the body. A human size. The elaboration of the re-scaled forms compels us to make an interpretation. Choices have to be made regarding material, technique and colour. The small form also plays a part in the decision. It can be decided to stick to the same material and/or the same technique. These decisions determine how the form will appear on a larger scale. The form may become more pliable and no longer able to stand up on its own. In other words, it loses its independence and its three-dimensional potential. Or else the form becomes stiffer and more manipulable. Together, these choices will determine the ultimate character of the Vormfrak.' (Chris Rotsaert / artistic director Manoeuvre)

Manoeuvre

'Over the years we have evolved from a socio-artistic organisation whose natural reflex was to let the social take precedence, to an arts place for co-creation that has made the artistic dimension fundamental. We do this on the basis of the premise that the social process has an intrinsic artistic value that can be employed in a variety of co-creations.' (Ernst Maréchal / artistic and general director Manoeuvre)

Made by OYA was, until autumn 2015, the textile studio of the Ghent-based socio-artistic organization Rocsa vzw. The *Vormfrakken* co-creation project with the artist Kristof Van Gestel was launched in late 2014. Manoeuvre Kunstenplek is the name given to a new operation in November 2015:

Manoeuvre is a studio for co-creation, craft and diversity. The studio is located in the ethnic-cultural and socio-economically diverse Rabot neighbourhood in Ghent. Manoeuvre sees handwork and the handling of various materials as a universal language and method for co-creation, education and exchange. The artistic projects develop in a participatory manner on the basis of artists' activities, the participants' skills in craft or content and the context of the studio itself. The intensive craftwork, the strengths of each potential material and the makers are in constant dialogue. This way of working stimulates the horizontal relations between concept, form and production process.

CREDITS

Vormfrakken at Performatik17

co-creation Kristof Van Gestel & Manoeuvre Kunstenplek | **artistic support** Heike Langsdorf & Ernst Maréchal (Manoeuvre) | **Vormfrakken players** Marleen Lievens, Gylçeran Van Dort, Rony Codoychurn, Winde Nulens, Saidja Peyskens, Hannah Claes, Hanne Demey, Kitty Segers, Eline Hullebusch, Marius Lefever, Miriam Matthys, Lissa Vandebroek, Senne Vanderschelden, Louis Verlinde, Hanne Wallaert, Sarah de Zutter

Vormfrakken

co-creation Kristof Van Gestel & OYA | **artistic support** Chris Rotsaert & Caroline Camerlynck (OYA/Manoeuvre) | **vormfrakken OYA makers** Gul Atec, Zubeyde Balci, Rahime Koparan, Hediye Yigit Sahin, Sultan Altintas, Durna Özgür, Gonül Atec, Gonül Altintas, Fadime Cetinkaya, Saniye Yuksel Göktepe, Hava, Hatice Gozukucuk, Hajer Ucar, Laila Hasimi, Döne Kutlu, Griet Van den Broeck, Kevin Peeters, Ismahan Yildirim, Gylçeran Van Dort, Nacera Bendjafar, Nadya Varbanova, Marije Martini, Elitza Simeneova, Fadime Cetinkaya, Ludo Blommaert, Marleen Lievens

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