

2025 EXPOSITIONS OF ARTISTIC RESEARCH OF YEAR 1 STUDENTS

**HOME OF
PERFORMANCE
PRACTICES**



ArtEZ University of the Arts

ARTISTS

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TUSSLE

17TH

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18TH

ARYA CELIK

MAGALI SANDER
FETT

ŠIMUN STANKOV

DAWN REEVES

19TH

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NASTOVA

CHETNA
MEHROTRA

KRISTI-LEIGH
GRESSE

SOFIA
KARAGIORGOU

20TH

EDWARD LLOYD

DUALTAGH
MCDONNELL-
GRUNDY

DO HYEON BAK
WOO

ETHAN
SAMMONS
ERICSON

PERFORMANCES

16 ARTISTS, 16 PERFORMANCES – STUDIO 3,6, AND ZAAL 3

**TUSSLE: VIGOROUS INQUIRY OR DETERMINED STRUGGLE

EVENT

TUSSLE IS A PERFORMANCE EVENT ORGANISED BY FIRST-YEAR MASTER'S STUDENTS FROM THE HOME OF PERFORMANCE PRACTICES PROGRAM. THESE PERFORMANCES ARE PART OF THEIR DRAMATURGICAL OPERATION ASSESSMENT, WHERE EACH STUDENT WILL DESIGN AND CREATE A PERFORMANCE USING SPECIFIC DRAMATURGICAL DEVICES TO SUPPORT THE DEVELOPMENT OF THEIR PERFORMANCE CONCEPT.

SIXTEEN ARTISTS WILL PRESENT DIFFERENT PERFORMANCES AT VARIOUS LOCATIONS AROUND ARTEZ. WE INVITE YOU TO JOIN US IN THIS CREATIVE TUSSLE AS WE UNPACK AND UNRAVEL THE COMPLEX NETWORKS OF OUR ARTISTIC RESEARCH.

**17-20 JUNE
2025
16:00-21:00**

**ARTEZ
STUDIO 3,6 ZAAL 3**
ONDERLANGS 9, 6812 CE ARNHEM



PROGRAMME



DORA POCIĆ

IN REHEARSAL: A SOFT STRUCTURE

In Rehearsal: A Soft Structure

This performance emerges from an ongoing research on soft structures in performance, structures that do not demand attention, but gently hold space for it. At this point, I am interested in dramaturgical operations that support and invite softness. I am exploring the possibility of building structures that do not instruct, but offer support.

The performance you will see is built around the dramaturgical operations of repetition and a call to imagination. Repetition is not used to emphasize or explain, but to open a space where attention can shift and soften. Imagination is not directed, but invited to complete, to drift, or to detach.

Performance: Dora Pocedić

Mentoring: Maria Pisiou

Lecturers: Steef Kersbergen, Pavlos Kountouriotis, Maria Pisiou

Technical support: Irina Baldini

Photo credits: Frano Jurić

Invigilating and supporting the process: Zorka Marián and Linda Tarnovski

TUESDAY, JUNE 17TH | 16:00 - STUDIO 6



ZORKA MARIÁN

ARM(ED)PIT RESISTANCE

Arm(ed)pit Resistance

In Arm(ed)pit Resistance, the body becomes a site where contradiction and political tension manifest: private ritual meets with political urgency. Fragments of revolutionary text reshape the expected narrative, unexpectedly shifting the work's focus. The performance is moving between stillness and agitation, intimacy and the collective. It aims to resist resolution to unfold in repetition and rupture.

You are invited to witness and stay alert.

Performer: Zorka Marián

TUESDAY, JUNE 17TH | 16:30 - ZAAL 3



AMINA KUMMER

SEAFOAM

SEAFOAM

a performance research in dismantling

What if aerial practice fell apart?

SEAFOAM, is an eco-feminist performance that explores the dismantling of aerial practice and synthetic material in public space: No more perfect lines.

No more secure materials.

Instead: **strong vulnerability, soft resistance, collective responsibility.**

You are not just here to watch.

You are invited to feel, to question and to play.

You may be asked to

• **hold** • **tear** • **listen** • **reflect** • **respond** •

Let's **confront** **control**, **consent** and **complicity**.

Let's reclaim our stories – Medusa, the Little Mermaid and all the parts that are left untold.

Let's dismantle what holds us.

Let's **seafoam**.

Performer & Concept: Amina Riccetti Kummer

Out-side Eye: Steef Kersbergen, Ariane Oechsner

Photo: Doris Neuhauser

Invigilator: Arya Celik

Supported by Zirkus Zeit Residency at Trap Vienna, Aerial Studio Arnhem and my peers

TUESDAY, JUNE 17TH | 17:15 - OUTSIDE



MARINA KOLOKOURI

frontiða

frontiða

First, you will spend a little time with Chetna, who will offer you a cup of tea. Then, you will spend time with me. On stage. On equal terms. This one-to-one performance is a sequence of two simple encounters. It is a moment of shared presence. Something is offered and something is received. Like a cup of tea, a question, a silence. Like a breath that is taken without rush. You just arrive. I arrive too. We meet in a space that holds space – for attention, for quiet, for gentleness. We meet in a theatre. Always with frontiða in Greek, it means care.

A performance by Marina Kolokouri
Performing Invigilator: Chetna Mehrotra
Poster: Kristi-Leigh Gresse

* To ensure that no one is kept waiting, booking in advance is essential.
You can book your slot by scanning the QR code below.



TUESDAY, JUNE 17TH | 17:15 (ONE TO ONE)
ZAAL 3



ZIWAN ARYA CELIK

I AM LEARNING MY MOTHER'S TONGUE, LIVER, CHIN, ÇAV, PÊÇÎ, BIRÛ, BÊ-----

**i am learning my mother's tongue, liver, chin, çav, pêçî, birû,
bê----**

tapes the knees,
the shoulders,
the arms,
the lower back,,,,,-
each joint and surface that bears the body's burden,
each place that remembers gravity.
a body is marked.
constructed.

this is not a story, but a site of ruination. memory---deng--
voice---silence---body. a re-occupation of a language. a state
of re-learning--of forgetting.

**i am learning my mother's tongue, liver, chin, çav, pêçî, birû,
bê---- is a performance that researches how to find the
phenomenology of a silenced language as an embodiment
and is an attempt to see the elements of a language with
the politics of its culture. it is a way to expose lineages,,,,a
wound turned inward,,,unfinished apology from me to my
dayika dayika dayikê min.**

Performer: ziwan arya çelik

WEDNESDAY, JUNE 18TH | 16:00 - STUDIO 6



MAGALI SANDER FETT

AUTHORING NO-AUTHORSHIP

Authoring no-Authorship

Magali Sander Fett works with the visualisation of processes in performance through the body, language and materiality.

Based on her background as a dancer and choreographer, she searches for the traces that history has printed on our bodies, re-visiting memory and uncovering its gaps. Having grown up during the Brazilian dictatorship, she seeks a chance to re-write her own story in a democratic future.

In *Authoring No-Authorship*, the audience is invited to enter a space in which they can co-create the performance through individual and collective agency. Simple words thrown into the space can become actions creating a unique narrative.

Performer: Magali Sander Fett

WEDNESDAY, JUNE 18TH | 16:45 - ZAAL 3



ŠIMUN STANKOV

JUNGLE GYM

JUNGLE GYM

Šimun Stankov (1996) is a professional performing artist, choreographer, stage movement associate, and DJ active in the independent art scene. He graduated in 2018 from the Department of Contemporary Dance at the Academy of Dramatic Arts in Zagreb, specializing in performance. After graduating, he has worked as a performer, choreographer, and stage movement associate in numerous theater productions, music videos, and site-specific performances. He is one of the founding members of the artistic organizations **Škvadra** and **Arbajt Kolektiv**, which form the foundation of his creative work.

Jungle Gym performance deals with the notions of childhood, body memory, autofictional text, and how different temporalities can coexist in a time-based performance. An interest for this performance comes from the translation of childhood memories into a choreographic language, or precisely does a memory already contains clues of choreography.

WEDNESDAY, JUNE 18TH | 17:30 - OUTSIDE



DAWN REEVES

WE-DENTITY - IN THE COMPANY OF ENTANGLED SELVES

We-identity - in the company of entangled selves

Four alter-egos and an artist inhabit the same space for the first time. Who will show up and how? Might they become a community or refuse to engage?

It's a moment of not knowing; an improvised experiment that starts with psychoanalyst Philip Bromberg's idea that a healthy identity involves fluid movement between distinct self-states of cognition, affect and behaviour. Inside the artists' mind there is randomness, moments of clarity and chaos.

We-identity is about expanding ourselves, challenging norms and exploring different ways of being. It matters because society needs more we, less I.

Performance by Dawn Reeves and her alter-egos: Donnah, Tatyana Bogdanovic, the little one and Doris*.

Technical assistance: Irina Baldini and the tech team

WEDNESDAY, JUNE 18TH | 18:00 - STUDIO 6



CHETNAA MEHROTRA

LETTERS TO MY FATHER, ABOUT MY GRANDMOTHER AND MY SON AND
THE NOISE OF GUNSHOTS, SINCE 1947

Letters to my father, about my grandmother and my son and the noise of gunshots, since 1947

"The Kashmir valley is the most highly militarised zone in the world... the highest soldier to civilian ratio that exists anywhere in the world."

— Professor Chandra Talpade Mohanty, *Wars, Walls, Borders: Anatomies of Violence and Postcolonial Feminist Critique* (2015)

This participatory performance explores intergenerational trauma from the 1947 Partition of India and Pakistan to the ongoing Kashmir conflict, focusing on gendered silences, displacement, and historical erasure. It draws on Michel Foucault's concept of counter-memory to resist official histories and Chandra Talpade Mohanty's decolonial pedagogy, which values lived experience and embodied knowledge.

Inspired by Indian-American artist Pritika Chowdhry's anti-memorials, which use water and fabric as symbols of mourning (Hindu rituals) and erasure; Kashmiri artists Khursheed Ali and Nasir Hassan's use of red and white to signify bloodshed and grief; and Iranian performer Tara Fatehi's dispersal of archives in public spaces.

The performer writes names of undocumented refugees on fabric, which water gradually erases, reflecting fragile memory and erasure.

Audience members are invited to read the forgotten letters aloud, becoming living archives.

This work asks:

How do families carry memory when the archive fails them?

What is lost when remembrance is denied public space?

And how can we, together, remember what history chooses to forget?

Performer- Chetnaa Mehrotra

THURSDAY, JUNE 19TH | 16:00 - OUTSIDE



SOFIA KARAGIORGOU

BIRTH RIGHTS / BIRTH WRONGS

Birth Rights / Birth Wrongs explores the instinct to procreate – how natural it seems and how deeply it's shaped by culture and society. Through a feminist and ecological perspective, the work questions what it means to bring life into a world already in crisis. With overpopulation and environmental collapse in the background, the body becomes a place of resistance and speculation: What if not giving birth could be a radical act of care?

Developed through a research-as-practice process, the piece weaves together performance, installation, sound, and ritual to challenge traditional myths about human exceptionalism, motherhood and heritage. Rather than offering answers, it opens a shared space for feeling, reflecting, and imagining otherwise.

Concept / Choreography: Sofia Karagiorgou

Music / Environment Professional: Maria Loloni

Performance: Zoe, Jaka, Sofia and others

Stage / Lights: 1st year's cohort and Sofia Karagiorgou

Duration: approximately 30', in slots. Please organise your slot by your arrival for the evening.

Photo: Antonia Gersch

THURSDAY, JUNE 19TH | 16:45 - STUDIO 6



KRISTI-LEIGH GRESSE

LOST IN TRANSITION

lost in transition

Fragments collected during walks embody unseen stories, presented both as an installation and an invitation, silent witnesses to a process of embodied recollection.

Through contact improvisation and improvised text, two bodies explore the idea that memories are not merely stored; they are unearthed, excavating what lies beneath the surface and intertwining both individual and shared memories.

As the performance unfolds, the boundaries between personal and collective memories begin to blur. Stories—some familiar and others foreign—intertwine through the rhythms of movement and the quiet presence of the collected items. You are invited to leave traces of your experiences, contributing to the ongoing dialogue about the nature of memory and how the body remembers. This project is not a finished product, but rather a messy exploration of how memories and connections are woven together.

Concept & Research: Kristi-Leigh Gresse

Performers: Kristi-Leigh Gresse and Arya Celik

Co-creator: Arya Celik

Set & Lighting Design: Kristi-Leigh Gresse

Supervision & Tutor: Maria Pisiou

Invigilator: Ethan Ericson

Poster Design: Kristi-Leigh Gresse

Technician Support: Irina Baldini and the Technical Department.

THURSDAY, JUNE 19TH | 17:30 - STAIRCASE



DUŠICA NASTOVA



BLUEBIRD

BLUEBIRD

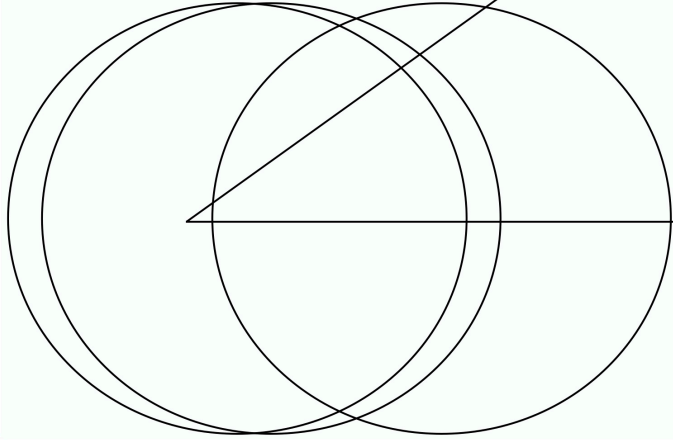
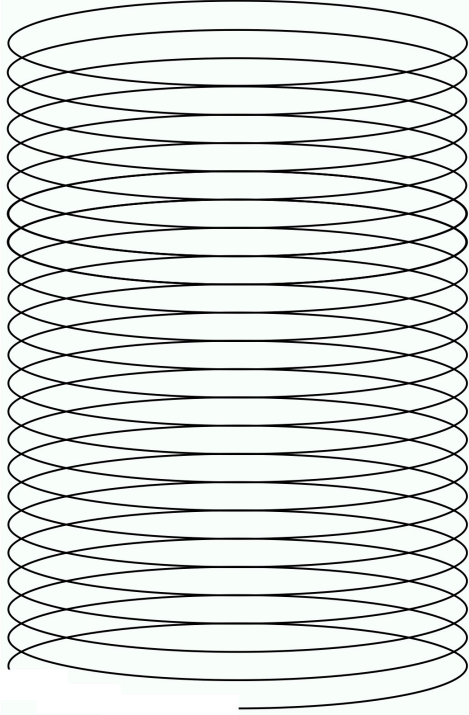
Not a performance of resolution,
but of soft resistance –
of continuing, remembering,
letting a little song escape at night.
Personal storytelling and video fragments from everyday survival.
Tracing the subtle negotiations
between disappearing and remaining.

...There's a bluebird in my heart that
wants to get out
but I'm too clever, I only let him out
at night sometimes
when everybody's asleep.
I say, I know that you're there,
so don't be
sad.
then I put him back,
but he's singing a little
in there, I haven't quite let him
die
and we sleep together like
that
with our
secret pact ...

- Charles Bukowski

Performer: Dušica Nastova

THURSDAY, JUNE 19TH | 18:15 - ZAAL 3



DO HYEON BAK WOO

SLIDING, ROLLING AND SPINNING

Sliding, Rolling and Spinning

Sliding, Rolling and Spinning is an experimental performance that uses biomechanics, particularly focusing on the sliding (or gliding), rolling, and spinning motion of joints of the human body. These motions create the circular movement and/or the linear movement of the body. In physical reality, they are elementary principles composing every possible movement of human body.

If the mechanism of movements can be called objective, other aspects such as motivations, awareness or consequences are subjective. The objective of my performance is to present with emphasis on this objectivity, rather than subjectivity. It is not my intention that certain feelings or ideas arise from my performance, even if it seems like that. The reason I can insist like this also comes from the subjectivity.

The focus of this performance is on the physical conditions of musculoskeletal system of human. Paradoxically, that is why I would like to know what subjective thoughts emerge.

Performer: Do Hyeon Bak Woo

FRIDAY, JUNE 20TH | 16:00 - ZAAL 3



DUALTAGH MCDONNELL-GRUNDY

THERE WAS A MEADOW

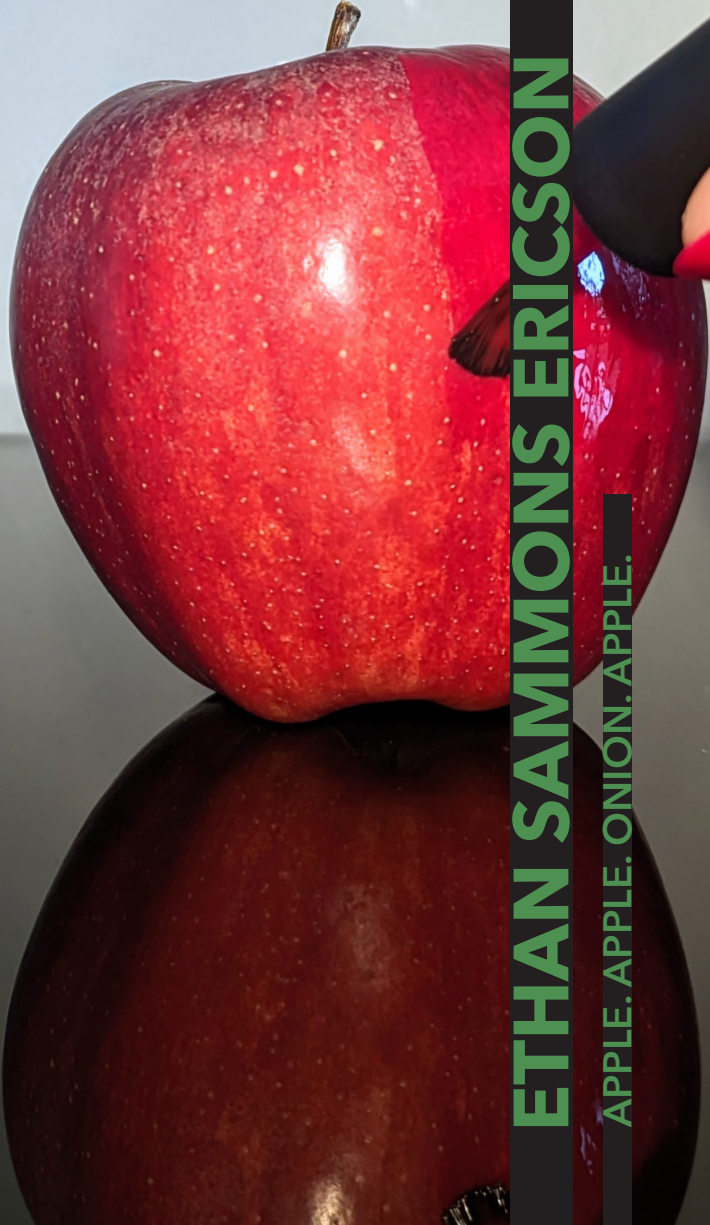
There was a meadow

Three times it disappeared. Everything became dark and wet, a kind of thick fog inside my head but I felt something moving inside me, something pushing me, something I couldn't understand.

There was a meadow is an output of artistic research into human-plant collaboration, exploring a de-anthropocentric approach to performance making. You are invited to witness an encounter with a meadow - an ecosystem of plant beings - and an attempt to move beyond the dominant position of humans. Is this even possible? Can humans really collaborate with plants and what constitutes collaboration? Theory tells us it's possible, logic says it's not. The task to challenge our awareness, to listen even if we cannot hear.

Performer: Dualtagh McDonnell-Grundy

FRIDAY, JUNE 20TH | 16:45 - STUDIO 6



ETHAN SAMMONS ERICSON

APPLE. APPLE. ONION. APPLE.

Apple. Apple. Onion. Apple.

"I am I am I am I am I am I am
I am I am I am I am I am I am not
I have to be
What you see
Not
Ageless
Genderless
Perception, Peel, Perfection, Perform
Apple Apple Onion Apple"

The Apple, a symbol of beauty, eternal youth, rebirth, immortality,
life, and death

The Onion, a symbol of resilience, health, eternity, protection,
and the afterlife

My layers, folded in on themselves, myself, contorted. Are they
visible or are they the same to the core?

Credits:

Performance: Ethan Sammons Ericson

Tutor: Maria Pisiou

Tech: Irinia Baldini & ArtEZ technical department

Invigilator: Kristi-Leigh Gresse



EDWARD LLOYD

SOFT ASSEMBLIES

Soft Assemblies

Soft Assemblies is a participatory performance that invites the audience to explore ways of connecting through dance scores and improvised movement. Following simple choreographic prompts, participants engage in unrehearsed encounters that move through states of collective joy, intimate exchange, and playful resistance.

No dance experience required. Participants are invited to join and move as they wish.

Concept: Edward Lloyd

Tutor: Maria Pisiou

Lecturers: Steef Kersbergen, Pavlos Kountouriotis, Maria Pisiou

Technical support: Irina Baldini and ArtEZ Technical

Department

Photo credits: Konstanze Flamme and Edward Lloyd

FRIDAY, JUNE 20TH | 18:15 - ZAAL 3

