



UN/COMFORTABLE

performance, 2019

INSTRUCTIONS:

Audience must not do anything just relax and let me do everything instead of them, for them.

I overwhelm them with kindness | complement (personalise if possible!) | pat, caress, put on blankets, soft, warm textiles | whisper nice things (personalise if possible!) | notice if they wish for something/try to do something on their own and do it instead of them, for them | feed them and help them drink by holding the glass | massage ears, nostrils, lips, eyebrows, .. comfort them with the following objects: face-mask freshening sprays | flower petals | thick soft brushes and various textile pieces to caress with cotton swabs | nail clippers, nail scissors | nail polish and remover | body lotions and creams | a lot of soft blankets and scarves | comb, hair cutting equipment | chocolate, biscuits and fruits for feeding | mugs and glasses + tea, cocoa, coffee, juices, water | toothpick | toothbrush, toothpaste | parfum | basins with lavender and warm water for feet and hands | fan | sunglasses and sleeping mask | ear warmers | incense

IDEA:

I noticed a thermostat in people that regulates how much goodness, awesomeness and kindness they accept or give.

I feel there's a lack of kindness in general - want to increase its presence

EFFECT:

challenged my ability to give

audience confronting themselves on the border of enjoying but not being able to accept

realisation in audience about their hardships of accepting kindness



IDENTITY - BREAKTHROUGH

video performance, 2018

IDEA

Do you have an identity as a sole being? Or is it a matter of attitudes and relationships?

The development of one's identity is emphasised in the performance.

The actions in the piece can be interpreted as an allegory of a human life and the formation of identity.





INSTRUCTIONS		allegory
I.	silence, blankness	newborn's purity, innocence - lack of identity
II.	try to begin, to speak	human beings are trying to express themselves from the first moment
III	repeat what is heard	learning through copying
IV.	imitate what is heard with an instrument	interpret what is heard, try to own it
V.	play classical pieces - note to note as you are told without creativity each is a different one - does not match if played simultaneously	try to meet expectations of school, say exactly what they're told, without even understanding it the things they've learnt are "perfect" and "whole" but if they're put together it is just a mess, they cannot connect
VI.	try to coordinate with a metronome - chant texts to the rythm like it was a musical piece	still trying to apply rules (it is what people are used to) but the text shows their individual thoughts and that they are looking for freedom, trying to fly ("I would go but the direction is lacking")
VII.	try out new instruments, chaotic noise	breaking status quo, try new things, break away from norms, search for own "voice", freedom, oneself
VIII.	play together, listen to each other, unison, harmony	need for company brings them together again, using their experiences they can co-create
IX.	silence	energy is released, silence after the creation of harmony, calmness, acceptance of oneself, the others and the world peace, catharsis

JOY EXPLOITATION

video performance, 2019

INSTRUCTIONS:

1. unwrap a frozen berry from 6 plastic bags
2. light a tree on fire
3. unfreeze the berry and eat it

sunglasses

→ blind to notice problems

fox fur

→ hunting, killing is for pleasure

frozen berry

→ luxury product into an everyday item

rabbit fur

→ prey of fox who is prey
of humans - but both end
up as the prey of humans



IDEA:

- inspired by the concept of anthropocene
- critique of the destructive consumerism
- symbolises the extreme exploitation of resources
- message to authorities - performed at a construction site which used to be a forest

plastic bags
→ excessive packing,
waste

dystopic setting
lack of any wildlife

pine tree (an ex-Christmas tree)
→ Christmas became a celebration for capitalism
→ deforestation





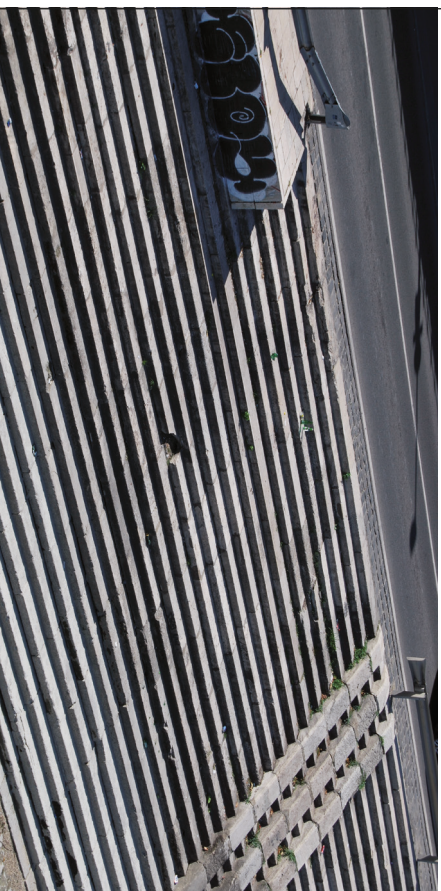
AIR FACTORY

interactive installative performance, a community-based art research
at OffBiennále Budapest, 2017

based on the conspiracy of James Tilly Matthews | simulate an air factory (300m² office-labyrinth)
departments of the factory created by individuals | group of 30 international performer
community brainstorming | common rules (eg. visitors can participate)

My department

I install a room as if it was a surreal medical examination room. Empty wooden frames, balloons and plastic bags filled with air are hanging from the ceiling in one half of the space, in the other one separated by bubble wrap there is an exhibition of a *collection* of my documentary photographs about suspicious places where air replaced another material - "air is spreading, take care!"



INSTRUCTIONS:

I was the SPACE SPECIALIST of the Factory.

Tasks:

- examine skills and capacity of new workers (=audience)
- issue matalRnity certificate for new workers (=audience)
- inform them about the "spreading air", examine their fears

Ways:

- Work one on one
- Measure air bearing capacities of new workers with the help of a balloon or plastic bag
- Deduce their ability to fear based on the photographs they determine to be the most dangerous from the collection
- Talk about their fears
- Be confidential | private | pedant | mysterious | unpredictable | strict understanding | emphatic
- act as an authority | confuse

IDEA, EFFECT:

Experiment: Interactive. - What is art? Who is an artist?

Negative utopia, conspiracy is presented criticising and exaggerating current social and political problems.

Working method (every participating artist can have own perspective, own small project) + it is interactive —» positive micro society model



SELF-EXPERIMENTS WITH A SKIRT

performance, 2019-2020

IDEA:

self-experiment: Can I slow down?

draw attention to our accelerated world, the need
for slowing down

INSTRUCTION:

wear a tight skirt for an extended period of time
(2 months) which prevents taking large steps thus
forcing a slower walking speed on me

videos - artistic representations of the experiment

EFFECTS:

on me:

constantly reminded to slow down

on my environment:

others notice

some have to act upon it (wait for me, adjust speed,
slow down)

attention is brought to accelerated world
(conversations happened)





TRANSPORT

public performance, 2019-2020

INSTRUCTIONS:

While using public transportation I brush my teeth, rinse | cut my nails (hands, feet) | cut my hair | walk around, think | do gymnastics, yoga | dance | sleep with pillows and blankets | grimace in the windows | put on a face-mask | change clothes | use cotton swabs | make tea, drink it | look at myself in a mirror

Do not directly violate travel regulations, just the norms of the space.

IDEA:

What is a public space? What can I use it for? Should I respect norms? Can I challenge them?

Can I bring my privacy into a public space? Does it deconstructs my privacy? Does it disturbs you if I do so?

EFFECT:

laugh, a break from everyday life, liberated | gets confused | bothers them | do not notice, so consumed with their lives → the alienating effect of the city can be detected | joins me (dance, gymnastics) → norms challenged

