

JOAN JONAS

(b. 1936 America)

Vertical Roll, 19'38'', 1972

Performance for video

Vertical Roll follows the movement of rolling bars, a dysfunction of a CRT monitor. Joan Jonas' face appears with a silver spoon, which she uses to hit the camera with to create a hammering sound that mimics the change of frames. The artist's body appears in fragments in the work, assuming different identities, both dressed and undressed, creating a sense of haunting and eeriness. Jonas toys with the viewer's gaze and the impossible comprehension of a single image. This seminal work in video and performance art raises issues of female body representation in media.

Video courtesy of Video Data Bank, U.S.A.

NEZAKET EKİCİ

(b. 1970 Turkey)

Work in Progress - Personal Map, 5', 2020

Performance Duration: 80 hours

Performed at Sakip Sabanci Museum, as part of Akiş / Flux

In her 20-year career, Nezaket Ekici has performed live in more than 170 cities, 60 countries on 4 continents. In her performance *Work in Progress - Personal Map*, she is armed with nails, a hammer and a red string, and spins her personal world map like a cobweb tracing her more than 250 performances on a white wooden panel. She draws in the public to her action, encouraging them to participate in the performance. The seemingly endless nature of the work conveys the viewer the impression that they have been given the chance to observe Ekici's daily life. The artist occupies time and space in her meta-work, i.e. an artwork about her artworks.

Video by Canberk Ulasan/Flashbang Productions

NEZAKET EKİCİ

(b. 1970 Turkey)

Protheses, 7'39'', 2017

Performance for video

Protheses was made in reference to the restoration processes at the Vatican Museum, an application of marble casts on broken or fragmented parts on to statues. Nezaket Ekici takes the form of the body to statuesque positions with marble casts of her own body, at parts that are presumably damaged. The artist takes this action as an allegory for the fragmentation in the body, history, and the world.

Video courtesy of the artist

REBECCA HORN

(b. 1944 Germany)

Berlin Exercises in Nine Pieces, 40'03", 1974-75

Performance for video

Rebecca Horn has redefined the role and function of the body through ritualistic performances in the 70's. Through mystical, dreamlike extensions and choreographed movements, Horn has created a sense of wonder and fantasy to the body. The undercurrent of *the Berlin Exercises in Nine Pieces* is the limitless power of imagination instilled into the viewer, who are central to the poetic force of these performances.

Video courtesy of the artist and Sean Kelly Gallery

TEHCHING HSIEH

(b. 1950 Taiwan)

One Year Performance (Time Clock Piece), 6'54"

Performance Duration: 1 Year

Tehching Hsieh's artistic career consisted of Five- One Year Performances and a 13 Year Plan of making, but not showing work. *Time Clock Piece* was a year-long performance, in which he punched a time clock every hour on the hour, which forced him to be within proximity to the time clock and deprived of sleep. Hsieh's work explores self-isolation, existence, and otherness in societies constructed by unconscious experiences of time.

Video courtesy of the artist

ZHANG HUAN

(b. 1965 China)

My New York, 6'59", 2002

Performance Duration: 30'

Performed at 2002 Biennial Exhibition Whitney Museum of American Art, New York, USA

Zhang Huan was an active driver of the Beijing East Village, a group of performers explored forms of collectivity and body politics in China in the 1990's. *My New York* is the first of a series of works Zhang Huan creates concerning his identity in a foreign place. In this work, he assumes the body of a bodybuilder, by physically wrapping his body in raw meat. In reference to Buddhist traditions, he is brought out ceremoniously and hands doves to the public to release. Against the busyness of the New York landscape, the action is an invitation for the public to engage with another culture.

Courtesy of Pace Gallery and the artist