

P for Performance: (Rehearsing)Togetherness HOLD IT TOGETHER. WE HAVE EACH OTHER.

A call for Brooklyn residents to participate in a timely exploration of (art) work, (art) institution and (art) community by artist Maja Bekan.

ISCP seeks participants to take part in Maja Bekan's collaborative work, *(Rehearsing)Togetherness HOLD IT TOGETHER. WE HAVE EACH OTHER.*, which will occur over several months' time, through meetings once a week virtually or in person, depending on conditions— from May through November. This project is a series of constructed situations exploring the possibilities and potentials of/for collective intimacy as a tool for political, cultural and social transformative force. During weekly one to two hour sessions

hosted by Maja Bekan, a contemporary artist, there will be a set of activities and rehearsals on the subject of collective intimacy—a kind of building of trust, communication, and exchange of ideas among participants. Bekan will initiate events such as digital meetings, and later on, readings, trips to museums, lectures and performances, researching the way the issues of everyday life and artistic performance infuse one another. These sessions are imagined as an open conversation where all the participants are invited to contribute. All travel and meeting costs will be paid for by the International Studio & Curatorial Program (ISCP), where Bekan is a one-year resident sponsored by the Mondriaan Fund.

To participate, please contact Maja Bekan at together@iscp-nyc.org.

ABOUT MAJA BEKAN'S WORK

In Bekan's artistic practice, she stages events, both in and outside art institutions, that serve as a way to explore the performative aspects of collective gatherings. By using the format of the gathering as a particular structure, she investigates the potential of group agency to create change. Within her work, she investigates the modes of togetherness that are operative today, and the role of intimacy as a force for social and political transformation, both in the artistic field and in society as a whole. She views collective intimacy as a space where new forms of knowledge can appear, a way to constitute new modes of relational, conversational, and participatory practices, while stretching the simplistic binary of private and public life.

Bekan's sphere of intervention is often inspired by her own biography,[1] art institutions, and the relationships she forms while doing artwork through collective activities. She is interested in the transformative force of the performance—the performance not bound as a category of temporality and disappearance, but seen as a space of becoming, not only understood as an aesthetic category, but also as a mode of political power. The protagonists of Bekan's work are often women: artists, activists, students, retirees, and people seeking a place for themselves in difficult circumstances.

[1] Bekan was born and raised in the former Yugoslavia during the 1980s and 1990s. This was a period of extreme change: from the at-one-time-esteemed totalitarian system of social equality, welfare, comradeship, and solidarity; to the fully crashed post-civil war state, the dictatorship of Slobodan Milosevic, and the brutality of high-speed forms of capitalism. She uses her history as an ongoing site of exploration.



Maja Bekan, *P for Performance: A Series of Unexpected Incidents (rehearsal)*, 2016, photo: Bartosz Górka, courtesy of CCA Ujazdowski Castle and the artist.