

**LADA (UK), Kontejner (Croatia) and KIOSK (Serbia) present**

**Extravagant Bodies: Crime and Punishment**

**Friday 17<sup>th</sup>, 7 to 9pm and Saturday 18 November 2017, 5 to 9.30pm**

*Extravagant Bodies* is an international festival curated by Kontejner, Croatia, examining the socially determined borders between the normal and the pathological, be they concerned with corporeality, appearance, behavior, sexuality or lifestyle. LADA has been a partner on the festival since its outset.

In its first version, *Extravagant Bodies* (2007), the festival dealt with issues of disability; in the second, *Extravagant Minds* (2010), mental and psychological health; in the third, *Extravagant Age* (2015), ageing.

The fourth iteration of the festival, *Crime and Punishment* (2016-17), takes as its topic the social, legislative, scientific and ideological constructions of criminality and social norms that delineate criminal from non-criminal behavior and has involved exhibition, performance, workshop, theatre, lecture, and film programmes in Zagreb, Croatia and Belgrade, Serbia in November 2016, in partnership with KIOSK, Belgrade.

LADA is delighted to be hosting a London presentation of *Extravagant Bodies: Crime and Punishment* on 17 and 18 November 2017, featuring work by five artists who took part in the programme in Zagreb and Belgrade, and four UK based artists working in these territories.

**Friday 17 November, 7 to 9pm**

**7pm**

**Welcomes and introductions LADA, Kontejner and KIOSK**

**7.10pm**

**Sinisa Labrović and Nenad Stipanic (Croatia), *Interview***

A performance in the form of a police interrogation that celebrates beauty, aestheticisation and oppressive standardisation in contemporary society.

Beauty is a must-have of contemporary living, something without which one cannot even go to pee in the dark of one's own bachelor flat. For you never know who might see you – God, guardian angel, good fairy or death. The contemporary obsession with beauty is not at all contemporary, but is the consequence of the whole of evolution, is rooted in what people are as a species and is a signal of harmony, fertility,

health, perhaps even of faith. Good taste is good, and bad is evil. Fashion, of course, is everything.

### **7.55pm**

#### **My Dad's Strip Club (UK), *We Are All Police Now***

Officer Taggart presents PCSO Watch, an inaugural project by the Office of Community Sousveillance, a tongue-in-cheek grassroots organisation with a remit to provide a forum for concerned individuals to interact with, and comment on, government initiatives relating to surveillance, control and policing.

### **8.30pm**

#### **Jack Tan (Singapore/UK), *The Law In the Limelight***

A conversation between the artist and LADA's Alex Eisenberg on Jack's approach to 'legal aesthetics' and projects such as *Karaoke Court* (a legally-binding karaoke dispute resolution process), *Four Legs Good* (a revival of medieval animal trials) and his recent DIY workshop programme exploring the relationship between performance and law.

## **Saturday 18 November, 5 to 9.30pm**

### **5 to 7pm**

#### **Branko Milisković (Serbia), *APPOINTED*, UK premiere**

A two hour durational performance in which Branko Milisković delivers the eight inaugural speeches written for the eight UN Secretary Generals since 1949. Audiences can come and go at any time.

On a residency in Geneva, Milisković's main goal was to try to enter the United Nations quarter while following his basic concept, that of being an intruder (a foreign body). Milisković made several attempts to obtain legal permission to get access to the complex but after negotiating for more than two months with UN bureaucrats his requests were turned down. In response to the UN's policy of separating themselves with armed security guards and a steel fence from the civilians, working as a secret society and simultaneously retaining the position of global peacekeepers, Milisković decided to inaugurate a new fictive Secretary-General of the United Nations with an unlimited mandate.

### **6 – 7.30pm**

#### **Božidar Katić (Croatia), *Truth Serum***

A one on one performance in which Božidar Katić ingests a truth serum and sits in a darkened room as audience members ask him one question to which he will give a truthful answer.

One of the accepted definitions of truth is the condition of being in accordance with facts, or reality. The phenomenon of accepting lies as truth (like political and media spins) shows that critical thinking is losing its strength and adjusting to the “new truth” for the purpose of ensuring the individual’s conformity. The lie has become a substitute formula for truth, which enables a person who uses it to avoid legal penalty, it diminishes the value of the adversary, and is becoming a means of global ethical and moral devolution. The public has become so used to the lie that it has become a generally accepted weapon of destruction, at the social and political and the personal and intimate levels. A truth serum is any psychoactive substance that is used to drag information from a subject that it is impossible to obtain by other means, and is used by military intelligence operatives all around the world.

**7.15pm**

**Marko Marković (Croatia), *Who Is Marko Marković?***

Marko Marković took the identity of his namesake Marko Marković and went to Moscow International Biennale for Young Art instead of him. This is a performance about stolen identity. The name and surname of Marko Marković are used in this work as synonym for certain actions, events or situations. Just as the name John Doe as a rule indicates an unidentified person, we can also consider this example either a real or a fictitious person. In the context of culture crime, Marko Marković positions his experience of exchange of identity in the world of art – a marketing machine that crushes everything in front of it, where the author is a dead letter or just one name in a series.

**8pm**

**Tania El Khoury (Lebanon/UK), *Jarideh***

A short film documenting an interactive performance for a single audience member set in a busy café. The work is a secret encounter and a highly suspicious one-on-one performance in which the performer and the audience member are partners in crime. It is inspired by crime films, the Metropolitan Police’s terrorism awareness campaigns, and operations made in the past by women militants in the Lebanese resistance.

**8.30pm**

**Richard DeDomenici (UK), *Did Priya Pathak Ever Get Her Wallet Back?***

DeDomenici revisits his 2006 performance lecture exploring the complicated relationship between his work and the police. Contains blue flashing lights.

**9pm**

**Zoran Todorović (Serbia), *Illegal People***

A work in two parts – a film documenting the process of brewing and bottling a new house beer, and an invitation to the audience to drink the beer. The beer is made from water, hops and barley malt, but the water comes from human urine collected in a refuge centre in Belgrade which supports refugees arriving from Pakistan, Afghanistan, Syria and North Africa.

A bibliotheque of materials looking at art and the law and issues of criminality will be available on both days.

**Artists' Biographies:**

**Siniša Labrović** has exhibited at numerous solo and collective shows, put on action and performances as well as urban interventions at home and abroad. In 2005 he attracted the attention of world media with his work *Stado.org* or *Flock.org*, in which the sheep were contestants in a reality show.

**My Dads Strip Club** celebrates dissent through video and performance. It makes un-authorized interventions in public and commercial spaces with a political bite and brings trouble-makers together for experimentation in creative resistance.

**Jack Tan** trained as a lawyer and worked in civil rights NGOs before becoming an artist. Jack makes work that explores the connection between the social, the legal and art, and he is interested in how power is aesthetically produced through law. Recent projects include *Voices from the Courts* (2016) a Singapore Biennale presentation and residency at the State and Family Justice Courts of Singapore exploring legal vocality; a solo exhibition *How to do things with rules* (2015) at the Institute of Contemporary Arts Singapore; and *A kiss is just a kiss* (2014), a performance exploring kissing and reconciliation at the Institute of International Visual Arts (Iniva).

**Branko Milisković** studied Architecture and Sculpture in Belgrade and then continued his studies at the Royal Academy of Arts in The Hague, and Hochschule für Bildende Künste, Hamburg. His works have been shown internationally at venues such as the Reims Scenes d'Europe in

2015, CSW/CoCA Torun, G12 HUB in Belgrade, solo productions at Kampnagel in Hamburg, Les Halles in Brussels (2011-2014), Zeitraumexit in Mannheim (2013), Kaai studio, Brussels (2016), ADC Geneva etc. Branko Milisković has also performed and exhibited in Italy, Germany, Belgium, France, Austria, Serbia, Israel, Russia, Poland, Switzerland, Finland, Norway, The Netherlands, Scotland and USA.

**Božidar Katić** is a multimedia artist, who graduated from the Academy of Fine Arts in Zagreb in 2008. In his work he takes up social and political issues. He has had performances and exhibited at solo and group exhibitions at home and abroad. He has produced several public sculptures, a number of interventions in public spaces, and has won several prizes. His works are to be found in the Deutsche Telekom Art Collection. He lives and works in both Zagreb and Berlin.

**Marko Marković** works in different media with a focus on performing arts and critically reflects on political and social structures in his work. His artistic interests are predominantly marked by transformation processes between the individual and society. His works reflect everyday life in which he examines the relation between inferiority and superiority as well as the position of power in different geopolitical systems. He is recognized as a performance artist who is exploring the boundaries of his own endurance and is one of the most radical performers on the Croatian art scene. Marković deals with identity issues and the body as instrument of expression and experimentation. Marko Marković is also the organizer of various cultural-artistic projects like DOPUST/Days of Open Performance.

**Tania El Khoury** is an artist working in London and Beirut. She creates interactive installations and performances in which the audience is an active collaborator. Tania's work has been shown in five continents in spaces ranging from museums to cable cars. She is the recipient of ANTI Festival International Live Art Prize 2017, the Total Theatre Innovation Award and the Arches Brick Award 2011. Tania is currently working on a practice-based PhD at Royal Holloway, University of London. Her research and publications focus on the political and ethical dimensions of interactive live art in the wake of the Arab uprisings. Tania is associated with Forest Fringe collective of artists in the UK and is a co-founding member of Dictaphone Group in Lebanon, an urban research and site-specific performance collective working in collaboration with local communities and focusing on the politics of space.

**Richard DeDomenici** makes work that's social, joyful, topical and political - although rarely simultaneously. He specialises in urban-absurdist interventions which strive to create the kind of uncertainty that leads to possibility. Richard invented the *Carry-Ok* wearable karaoke system, office chair sport *The Swivelympics*, and the crocheted crypto-

currency Knitcoin. He recently released a fundraising record called *Live Art Aid*, and adapted his inexplicably popular Redux Project for television as part of the BBC4 event Live From Television Centre. He has made work in 28 countries, and in the next year plans to take his work to Malaysia, Macedonia and Milton Keynes.

**Zoran Todorović** is an assistant professor at the Faculty of Fine Arts in Belgrade. His work thematises issues such as surveillance, bio-political administration and control, revealing uncomfortable truths and hidden motivations. He has had solo exhibitions and group exhibitions since 1992 at leading Serbian and world institutions and new media festivals in Europe and worldwide, such as Museum of Contemporary Art in Novi Sad; The Salon of the Museum of Contemporary Art in Belgrade; Artspace Sydney; Ars Electronica, Linz; ZKM Karlsruhe; NRLA Glasgow – Perth; LUX, London; Transmediale, Berlin; Video Marathon New York; Blood and Honey – Essl Collection, Vienna; Austrian Cultural Forum, New York. He represented Serbia at the 53rd Venice Biennale.

Three *Extravagant Bodies* publications *Extravagant Minds*, *Extravagant Age*, *Crime and Punishment*, are available to buy from Unbound (*Extravagant Bodies* is sold out and out of print, but a reference copy is available in LADA's Study Room).

See the Zagreb and Belgrade *Extravagant Bodies Crime and Punishment* programmes here - <http://www.kontejner.org/en/project/extravagant-bodies-crime-and-punishment>