

2015

ARTISTIC PRACTICE (2012 - Present)



Fleur Khani

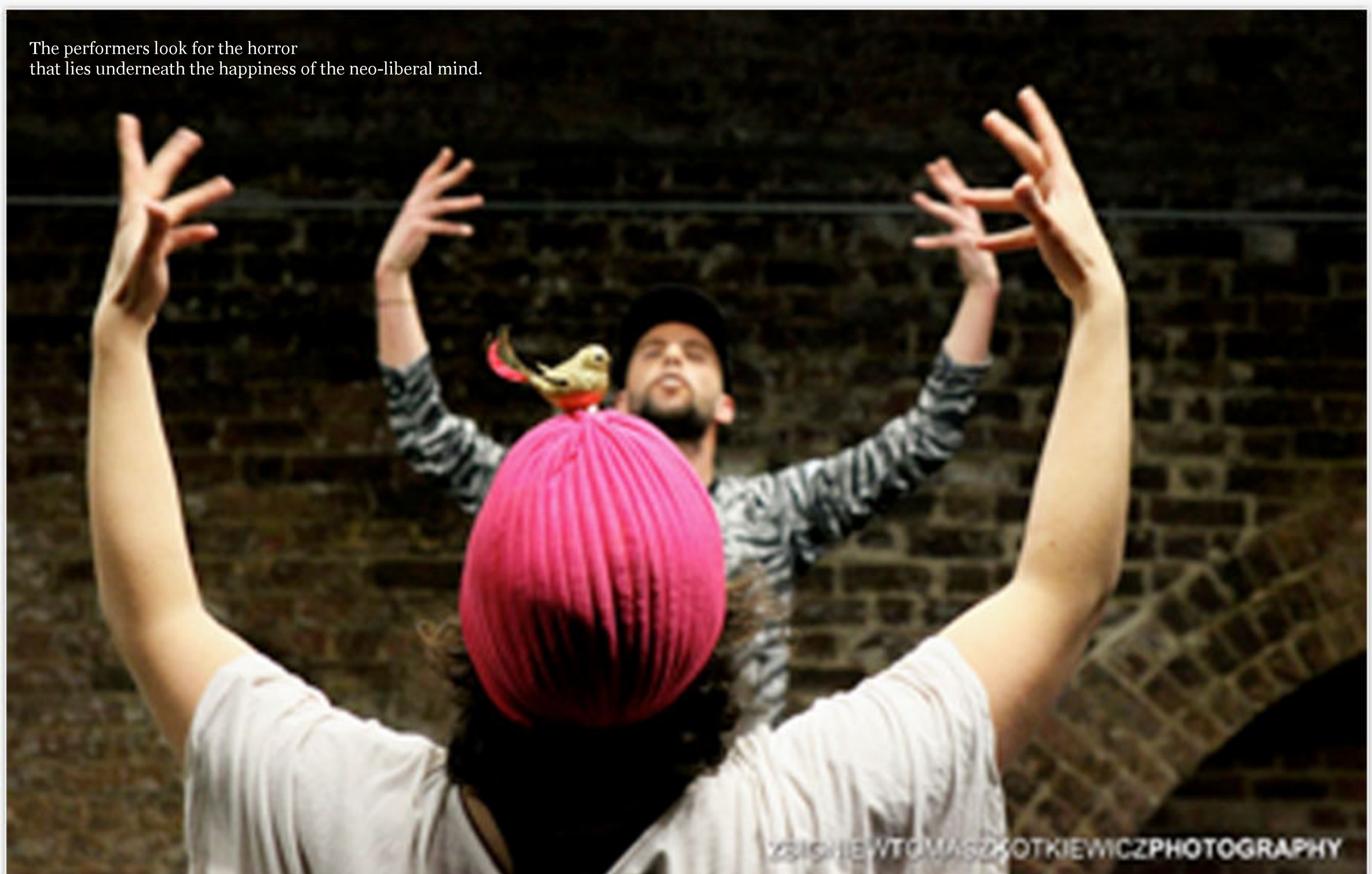
fleurkhani@gmail.com

2015

“Heroshima”

HEROSHIMA is a duet by Fleur Khani and Antonio Onio. In the piece the performers ask the question whether it is possible that something is so toxic it will last forever. In a world where nature doesn't exist anymore, the performers reveal the deeper layers of horror that actually constitute happiness in a neo-liberal mind. *HEROSHIMA* is the story radioactive bodies, of bodies that do not hold themselves, of infections that are not curable.

HEROSHIMA is a performance machine in five stages, in which Khani&Onio propose a language, a jargon to speak about contemporary performance from the inside out. By amending a collage of symbols, embodiments and references, the bodies on stage become part of a bigger (w)hole, in which this society sees its won reflection. The bodies are techno bodies weaved together with analog flesh bodies, covered in layers of corporate new age knowledge.



The performers look for the horror that lies underneath the happiness of the neo-liberal mind.

HEROSHIMA questions and changes subject really quickly. *HEROSHIMA* doesn't know and keeps on forgetting. *HEROSHIMA* has a toxic existence, that is both micro and macro infectious. *HEROSHIMA* was made in a society where information is transmitted so fast that we assimilate it without a filter. *HEROSHIMA* doesn't need ethics because it survived codes of social interaction. *HEROSHIMA* is a surviving body, the parasitical hero that survived abuse. *HEROSHIMA* says the things that everyone thinks, but nobody wants to say. *HEROSHIMA* is the abject that just keeps on resisting. But *HEROSHIMA* smiles in a mean and sexy fashion. Because *HEROSHIMA* knows that after you die and after you transcend there is only landmine of nothing.



HEROSHIMA is a story of toxic, infected and incurable bodies.

CREDIT

Concept and Performance:

António Onio & Fleur Khani

Dramaturgical support:

Alexander Baczinsky-Jenkins

Thanks:

Ginasiano Escola de Dança (Porto),
TanzFabrik (Berlin), PianoFabriek
Kunstwerkplaats (Brussels), Unite (London),
Kaaistudios (Brussels), Tanzhaus (Zurich)

<https://vimeo.com/121776617>

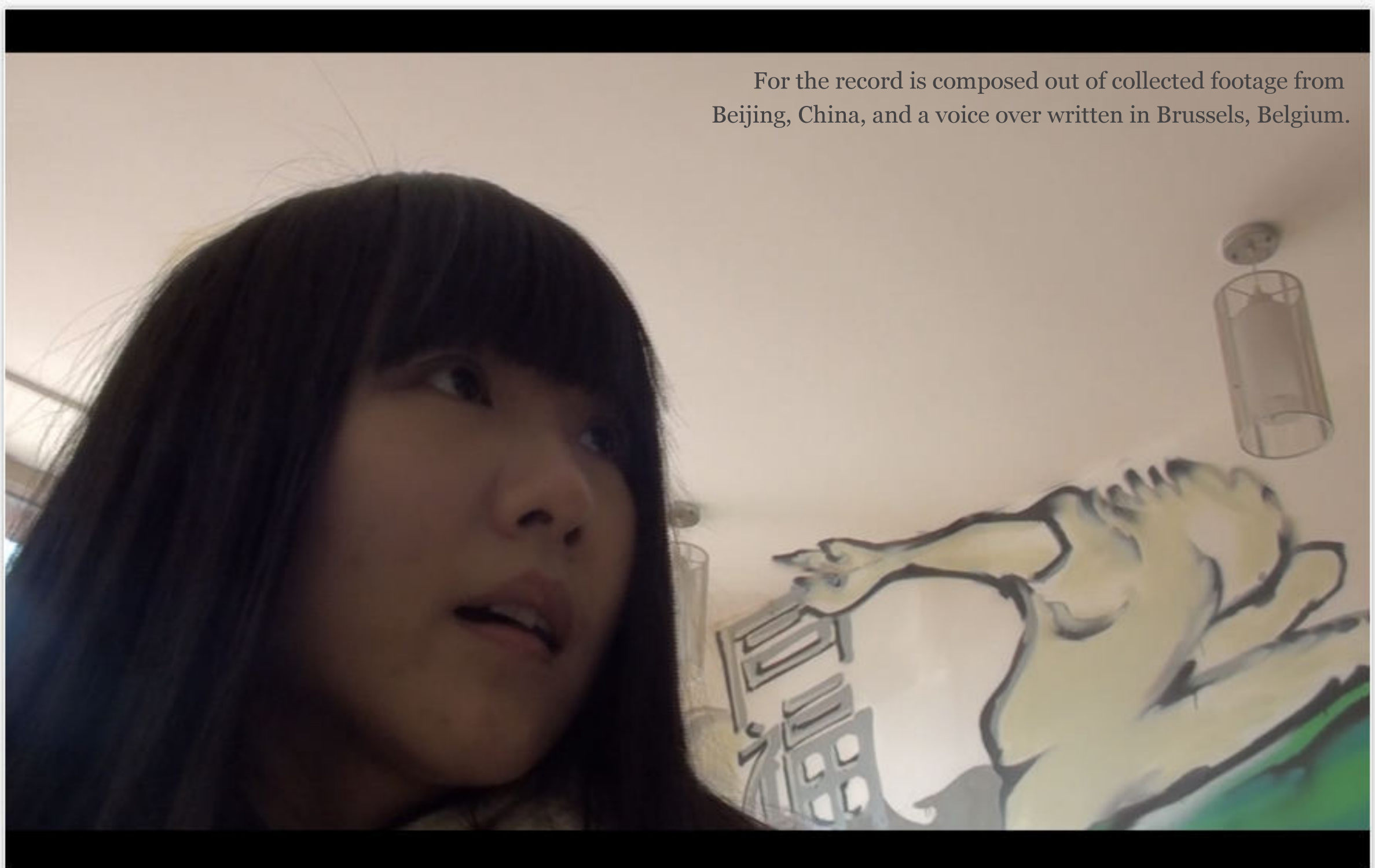
pass word: soccermom

2014

“For the Record”

Fleur Khani wrote the text and made the voice over for the short film *For the Record* in 2014. The film is composed of collected footage, gathered and assembled by film director Aïlien Reyns. She had travelled to Beijing and asked people to upload videos about the Chinese character 家, which means house, home, family, school, door... When Aïlien came back to Brussels she asked Fleur to write on these topics from a Western perspective. The result is *For the Record*, a short film produced by Animal Tank and supported by the Flemish Audiovisual Fund, Argos Centre for Media and Arts (Brussels) and the Flemish authorities.

For the Record is an audiovisual essay and an experimental documentary. Poetic and permeable in its form, it searches for forms of intimacy, togetherness and community in the metropolis. An audiovisual rhapsody that questions cultural belonging and the possibility of being home.



For the record is composed out of collected footage from Beijing, China, and a voice over written in Brussels, Belgium.

*She wasn't there
There was a trace a taste a smell
Light reflecting in her hair
But she herself
She wasn't there
She wasn't there
There was a scent of possibility in the air
perfume and space
nothing at all
she had left long before
the houses the bodies
the television of the neighbours behind the wall
(excerpt from For the Record, 2014)*

CREDIT

Director: Aïlien Reyns

Text: Fleur Khani

Producer: Animal Tank
(Brecht Van Elslande & Bert Lesaffer)

Sound: Benjamin Pasternak

Editing: Valentin Fayet

Color grading: Florian Berutti

Dramaturgy: Anneleen Masschelein

Translations:

Maxime Hanchir, Renée Dekker & Zimu Zhang

http://animaltank.be/production/for_the_record.html

<https://vimeo.com/102532750>

2014

“Space Generator”

Space Generator is a research for a choir in space. Fleur Khani (together with performers Kostas Tsioukas, Catherine Nakawesa, Camille Prieux, Janine Harrington and choir trainer Marc Philipp Gabriel) produces a methodological score for singing bodies in space.



The score is the following : (score for a choir, 30 min)

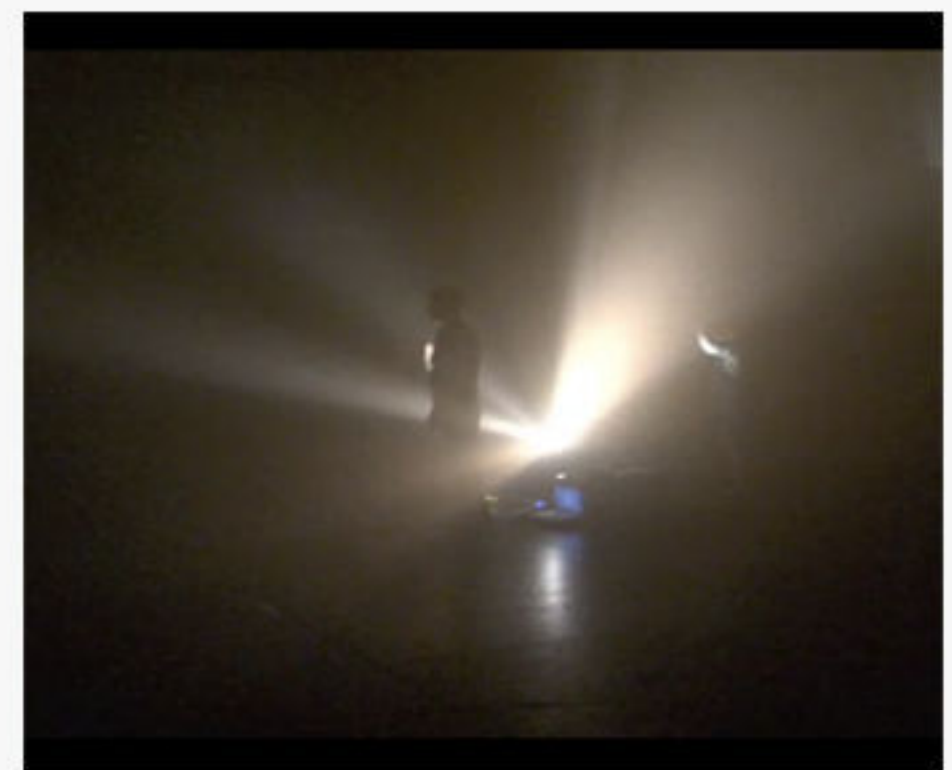
1. INVEST the space with your knowledge and awareness. Be present. Activate the space. Politicize the space. Re-activate. Re-politicize.
2. RELATE to the others and the other spaces. Embody the relation. Reach out.
3. SPEAK the relation. Measure distances in acoustics and in words. LISTEN how the spaces and the different relations talk back.
4. SING the relation. Establish the texture of the here and now. Establish together. To gather. LISTEN to the textures.
5. FORM PATTERNS. The acoustics are laying bare geometrical patterns. ALLOW for the space, the air in between the patterns to be filled and complexified. Narrative is possible.

At any moment in the score:

When you decide to move, do so. Don't forget where you come from. Take into account the places where you're not going as well. Be aware of the other people and the changing distances between bodies. To change space is to MIGRATE.

The execution of this score produces a overlaying descriptions of spaces, room, objects and smells. Each of the performers coming from different cultural backgrounds and having different cultural references, the experimental situation of the choir becomes an exploration into the temporary community, where it becomes very clear when we resonate with one another and when the only way of co-existing is through dissonance.

The methodology of Space Generator also includes other bodily practices, all used to enhance daydreaming, stimulate time travel and loose a sense place. In rooms where liquidity and rhythmical metrum coexist, Fleur investigates with the performers how text, singing, lights, haze and rainbow prisms can make us exist in several places at the same time.



CREDIT

Concept : Fleur Khani

With Kostas Tsioukas, Catherine Nakawesa, Camille Prieux, Janine Harrington and Marc Philipp Gabriel

Thanks to : Les Bains Connectives, Pianofabriek Kunstenwerkplaats, Volksroom Brussels, SignSix.

<https://vimeo.com/80601025>
(showing Volksroom, edit version with Kostas and Catherine)

<https://vimeo.com/103443451>
(sessions with Janine and Camille, full session)

<https://vimeo.com/98335350>
(trailer version of the research with Camille and Janine)

2013

“Texture(s)”

Research in a.pass

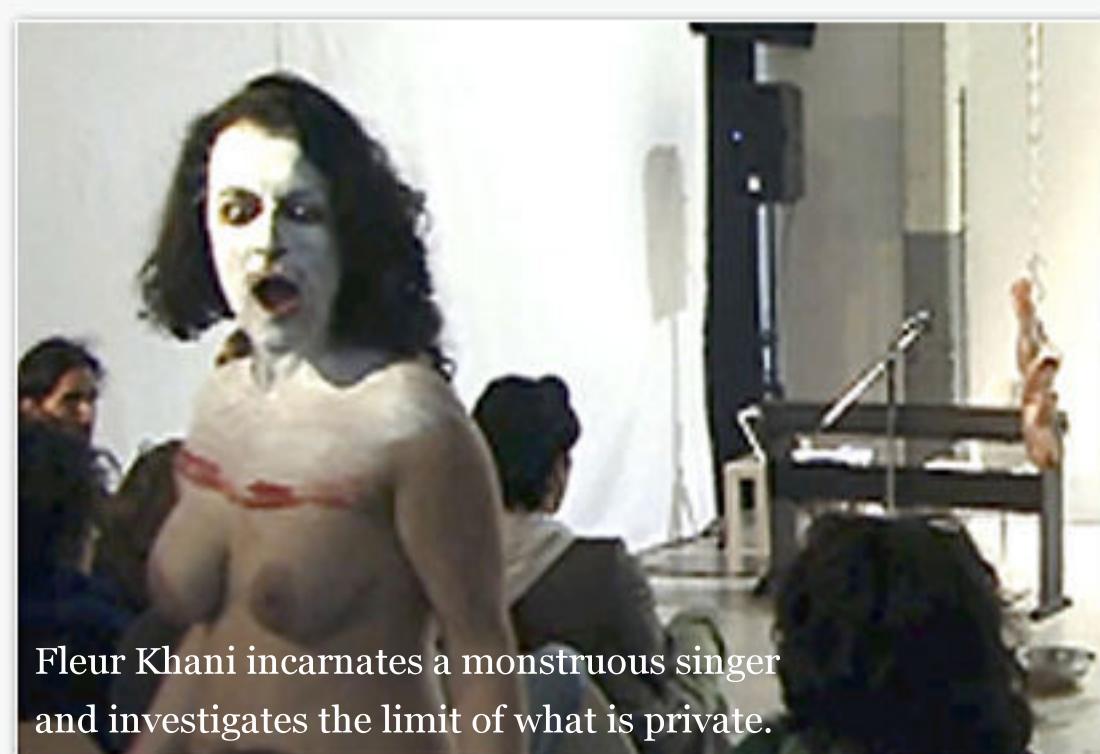
TEXTURE(S) is a theatre and music piece that was presented as a graduation work after a year of re-research in the post-masters program a.pass (Advanced Performance and Scenography Studies). In this re-research Fleur Khani investigates the materiality of text and the tangibility of the voice. Through music and singing Fleur probes the collective body that is formed when audience and performer come together. The question she asks is very precise : where is the transition between the intimate or the private sphere and the communal or collective ? *TEXTURE(S)* tries to reformulate again and again what binds us when text happens on stage. The duration of the show is measured by the slow burning of a piece of meat hanging in the middle of the



Text is a body. It has a skin, that skin is porous. It has openings to connect the inside with the outside. It is naked. It doesn't conceal anything. It can bleed, defecate, menstruate, lactate, spit, cry, sweat, smell, taste, infect. It can die. To perform surgery on a body is an act of violence. By performing an act of violence on a body, the flesh becomes tender. Tender is the flesh that never saw the light of day and is all of a sudden exposed to the sun. Tender is the connection between two parts of the body that weren't connected before. Tender is the potential for growth. Performing this surgery on the body of text is a theatrical gesture. It takes place in a sterile environment.

“ Her research on the body of the text, or text as a body, gains relevance in its irreverent take on performative qualities and its dialogue with theatrical conventions. In its reckless and simultaneous skillful and deeply practice-based uncovering of the murky territories of the flesh, of the incisive power of language to lay bare what lays beneath, her research touches upon the unsaid, the uncanny. ”

Elke Van Campenhout
Head of research a.pass



Fleur Khani incarnates a monstrous singer and investigates the limit of what is private.



© Fleur Khani - Texture, 2013

CREDIT
Concept and performance : Fleur Khani

Thanks to a.pass, Claudia Bosse

2012

“Rasa”

RASA is the Sanskrit word for flavour or aesthetic taste and refers to the underlying emotional or mental state of the spectator during a performance. In *RASA* Fleur Khani continues her search for the tangibility of text on stage. This time accompanied by live piano music. The carnal words and the voice are the protagonists of this piece. *RASA* meanders through a landscape of shame, paraphilia, awkward hospitality, fear and love, all covered in a sugary coating of cabaret.



RASA refers to the underlying emotional state of the spectator during a performance

*The body is old
But it's not yet dead
It's kept alive by a machine
It is naked and dry
Resisting to die
It wants to fuck
It wants to scream
I take drugs for the pain
They are supplied by the state
Who is controlling my mind
when I speak
You will never die
Baby, you will
never die
You sleep
(songtext from *RASA*, *You will never die*,
2012)*

“ *Performance artist Fleur Khani transforms into a singer songwriter behind the piano. I'm reminded of the Dresden Dolls and the tiresome melancholy of the last dance in a decrepit pianobar. In Khani's astonishing inner world despair rimes with red underwear, en the line between intimacy and too much information is often very thin. Confessional cabaret, let's say .* ”

(Michiel Leen, Knack.be)

CREDIT

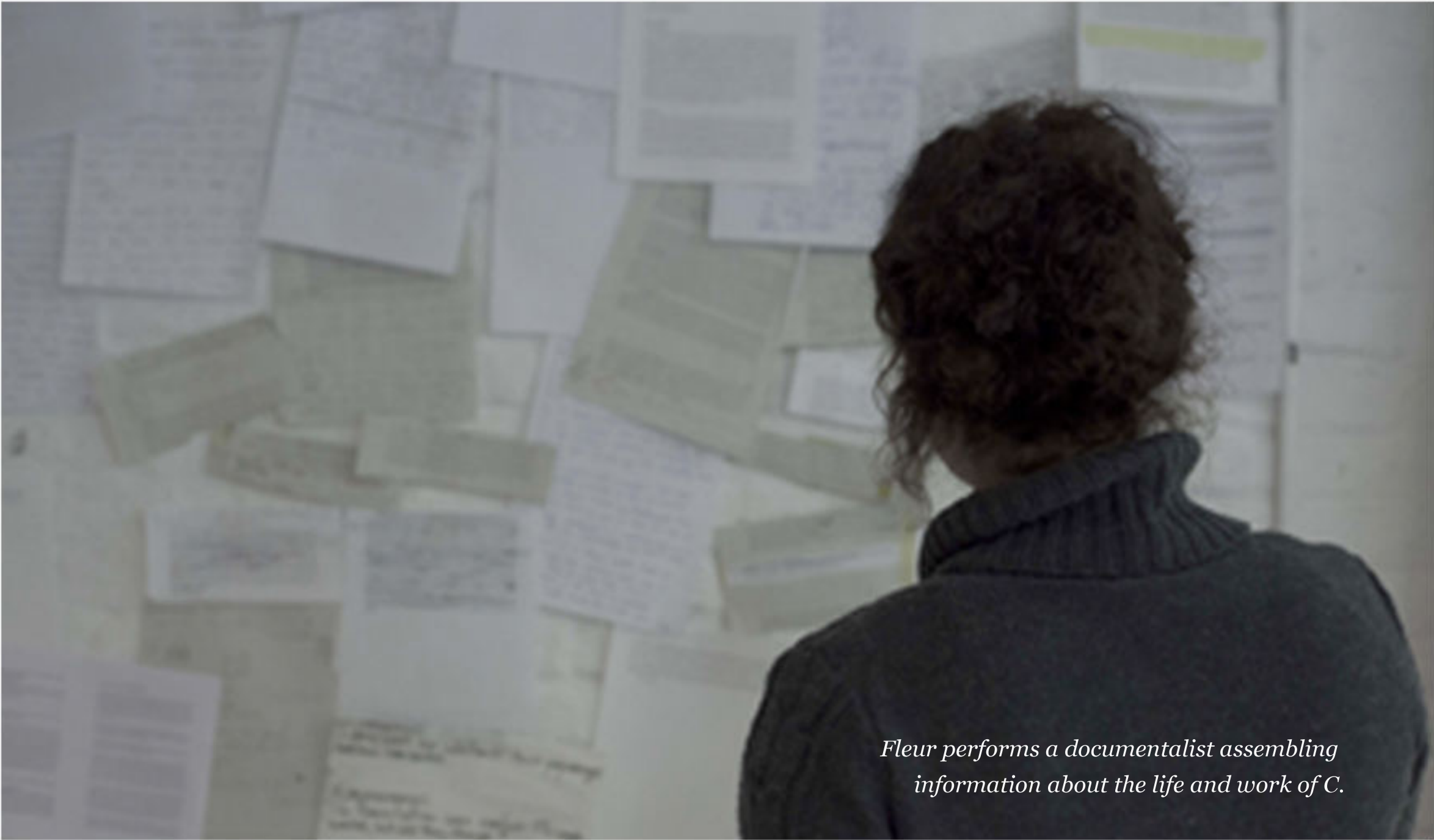
Concept and performance :

Fleur Khani
Performed atL
a.pass (Brussels),
Volksroom (Brussels),
ExtraCity (Antwerp),
De Studio (Antwerp)

2012

“Show Don’t Tell”

Show Don’t Tell is a spoken word performance by Fleur Khani in which the young artists functions as a documentalist, gathering information about the mysterious performance artist called C. Together with the performance that was shown at P.A.F. (Performance Arts Forum, St. Erme, France) and at Bâtard Festival (Brussels), Fleur also published texts about her meetings with the artist, emails, articles written by C and interviews with C. Through the presentation of the life and work of C, Fleur speaks about being a young woman, about sex, about economy, about life in the city and about everyday topics. Simultaneously, *Show Don’t Tell* is a performance of language itself. By the use of text on stage and the assembling of different types of text (diary passages, theory, quotes, letters with the Brazilian psychoanalyst Ranier Guarexe...) the words and their meaning start to inflate like a balloon, until it is no longer clear who is speaking when the pronoun ‘I’ is used, who is ‘she’ and when this all of this takes place.



Fleur performs a documentalist assembling information about the life and work of C.

The small theatre space was filling up with the smell of sweat. I wanted to get out of there. I couldn’t breathe and was desperately chanting a mantra inside of my head but I had forgotten the last bit of it, although I remembered it was for healing, for purity, for harmony bekindze bekindze and I was quickly removing more and more layers of clothes – scarf, jacket, sweater, boots. I pulled up my skirt to my waist, tied up my hair, until I ended up sitting amidst my winter clothes in what seemed to be the tightest theatre seat ever, trying to control my breathing so that I wouldn’t start hyperventilating maha bekindze because I knew I had to go and talk to her after the show, because I had found it an excellent plan to invite her to dinner afterwards, because I wanted to interview her for this article I was writing. I managed to grab a pen and my notebook and wrote down ‘cure versus disease’. I draw a uterus shaped line around these words now and write “power of the parasite” underneath. I decide to write something about the politics of being infected.

(quote from Show Don’t Tell)

I quote from her performance in Brussels in 2012 :

“Do you me to psychoanalyze with you this impossibility of finding rest, the obscenity of identifying with a gender in this culture and the outraged refusal of wanting to play along? Would that then be considered as honesty? I don’t want to complain. I wouldn’t know who to complain to. What we need isa viral epidemic, a madness, a brain worm so utterdimensionally strong that it can be passed on by telepathic intention, by an image, by a word.”

CREDIT
Concept and performance :
Fleur Khani

<https://vimeo.com/138953891>
(P.A.F., 2012)

<https://vimeo.com/74394685>
(Bâtard, 2012)