

Dot Dot Dot flexible
Performance by Héloïse Delègue, Miriam Naeh and Emily Perry

The performance starts outside the gallery entrance. The three artists are wearing white velvet costumes, pink tights and each have one finger gloved in pink velvet. Each costume has a transparent plastic pocket which contains a picture of an egg, a definition of an egg and a real egg. Through gentle gestures and without speaking, the three artists walk around the crowd distributing contracts of participation. Each individual has the option to sign the contract accepting participation or not. Once everyone has decided whether to be in or not, the artists lead the audience into the allocated space where they will split the group in half: the performing audience and the observers.

Playing with the notion of inclusion or exclusion in public space, the division aims to create a tension between voyeurism and observation. The performing public is then invited to participate and engage in the piece by responding to the instructions directed by a sound and video installation. Every participant becomes involved in the process of creating a live ritual, or moving sculpture. Instructed to act out simple gestures involving various objects placed in the gallery space and guided to perform by the artists themselves, the audience ultimately becomes the piece. Therefore, the contract becomes the initial point of activation for the piece to become alive.

Interested in the boundaries between the contemporary body and mythology across their respective practices, the three artists explore how our bodies are affected by new technologies and enquire about a need to reconnect with our own physicality. By dividing the space in two, the artists are staging two environments: the digital and the physical, perhaps blurring the lines between reality and projections of fantasies.

Inspired by Roman theatre, Delègue, Naeh and Perry act as if within a pantomime, exaggerating their finger movements and integrating an erotic effeminacy to the piece. Their expressive finger gestures, which can be compared to the eloquent, yet garbled mouth, suddenly become language bridges between the digital world and the fantasy world. Are the fingers an extension of the projected green mouth? In *Dot Dot Dot Flexible*, by isolating the mouth, hands and fingers, the 3 artists are attempting to distil the purity of the spoken words and thus the core essence of meaning they are attempting to convey. The fingers gestures thus become mirrors for today's compulsory swiping activity. Our swiping fingers are silent, yet transmit so much underlying meanings. The title refers to the necessity of being flexible at all sorts of levels, in our private life and in the public realm. How are we being demanded to upgrade ourselves constantly and how does it affect our behaviors? By pointing out that perhaps we act as controllers of our own self, the piece aims at engaging the audience to reconnect with mundane yet disruptive tasks that involve touch and smell. The piece also requires the audience to be flexible and engage. However, the flexibility demanded from the participants is very structured and somehow does not allow much flexibility.

**Please note that the piece could be re-enacted in an outdoor space*