

## **PROJECT YOUR DESIRE (HERE)**

///

**Josefina Labourt**

**Luciana Pinchiero**

**Monica Valcarcel-Saez**

///

**co-curated**

**by Francis Almendárez**

**and Théo-Mario Coppola (NCR)**

**Project Your Desire (Here)**, puts into dialog selected works by Josefina Labourt, Luciana Pinchiero and Monica ValcarcelSaez. By means of language, translation and transmission, **Project Your Desire (Here)** becomes an intersection of projections, reflections and inflections and the various meanings of those words.



Using both language and their own voice as tools, each of the three artists employ different approaches within the mediums of performance and video to grapple with notions of autonomy. Labourt

uses language in relation to the female body, as a point of departure in her work, however, it is her voice that is prominent and conjoins (even if just temporarily) the accumulations of her shambolic process. Full of textures, her voice accentuates words and phrases that on their own seem stranded or incomplete, but are instead contingent upon inflection and context in order to coalesce into meaning. As one follows along her performance, reading the projected text like karaoke, the words become heightened by Labourt's tonality and the physical pressure she endures while literally standing on her head. Reading reversed and upside down, like a camera, she mirrors and echoes her viewers and listeners; reframing the audience from her point of view and reinterpreting over what they are interpreting. Through this experiential performance, Labourt subverts the way language subjugates the female body, by bringing to the foreground the vulnerability found in both desiring and being desired, and rendering visible the potentiality found in reclaiming power.



In her two videos, Pinchiero plays with the ways that language is decoded; by translating from a language one understands to another that one doesn't, or by simply throwing language out altogether and instead inserting gibberish speech. Consequently, one is confronted with the disarming of language and is instead forced to focus in on sound and intonation rather than any single or direct meaning. Similarly, reverse translation allows room for imperfections, fragmentation and even misinterpretation, and in these vulnerabilities, possibilities for new meanings are found. As Pinchiero translates her mother's letter in *My Mom Doesn't Speak English*, anglophones have access to deciphering the intimate letter while Pinchiero's mother is denied meaning and understanding.

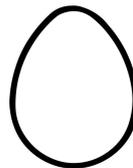


Through this reverse translation, language obstructs meaning, instead centering affect as a mode of understanding and bringing into question being the describer versus the described or object versus subject. In ValcarcelSaez's theatrical performances we are overtaken by a directionality akin to music and that intentionally steps on thresholds between visual or fine art and the performing arts. Through the play on language and lyrics, and conflating nonfiction and fantasy or what she calls "blurring the line between the real and the virtual," her works reference and poke fun at contemporary art, politics and culture, and both music and art history. As ValcarcelSaez navigates the room, she individually serenades members of the audience singing collated verses from various operas and in different languages thus decentering the reliance on language and lyrics and bringing the focus to the transmission of sound, energy and emotion.

Simultaneously, one spontaneously becomes a participant of her work (whether voluntarily or involuntarily) and is confronted with the role of being either an active or passive participant. This power play, central to ValcarcelSaez's oeuvre and similarly found in desire itself, is what gives way to her dissent, becoming author and authority, even if only in these temporary roles as performer and/or director.

By bringing these works together, **Project Your Desire (Here)** aims to pave a way for selfdirecting new possibilities and layering of meaning, by enabling each work to be experienced both individually and in relation to each other. In addition, **Project Your Desire (Here)** is an invitation to encounter a reversing of roles: to be audience and performer; to connect and deflect; and to project and be projected on.

*Francis Almendárez*



@ NEXIALISM CENTER OF  
RESEARCH  
(NCR)  
PERFORMANCES

SAMEDI 22 OCTOBRE 2016

19H00

39 BOULEVARD  
DE PORT-ROYAL  
75013 PARIS

DIMANCHE 23 OCTOBRE 2016

16H00

@ GALERIE DIX9 - HELENE  
LACHARMOISE  
PERFORMANCES

19 RUE DES FILLES DU CALVAIRE  
75003

Confirmez votre participation :  
[themariocoppola@gmail.com](mailto:themariocoppola@gmail.com)  
[almendarez.f@gmail.com](mailto:almendarez.f@gmail.com)

