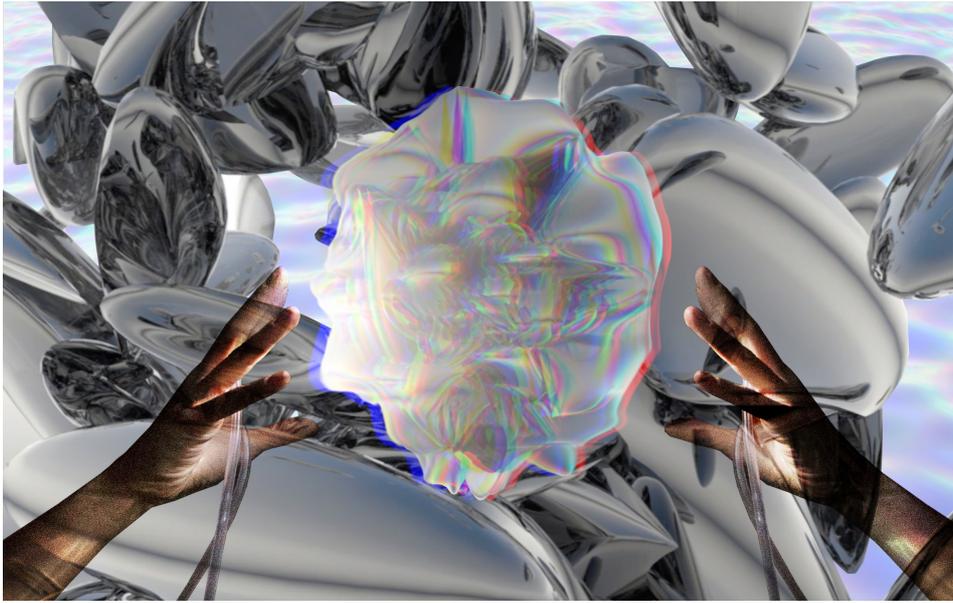


RACHEL CHEUNG: **LIMITAL STATES**



Wednesday 26 July 2017, 18:30-21:00

Liminal States is a one-night event with an immersive installation and performance by **Rachel Cheung** which physically and conceptually negotiates the uncertain agency of human forms when approaching technological transcendence.

Transforming the **Chisenhale Studios** space with an ephemeral display of sculpture, video, sound and movement, Cheung will create a *Portal Room*—an environment that opens a threshold between the real and the unreal, the physical and the virtual. Visitors within the portal will be suspended in a state of liminality as they find themselves guided into a temporary realm by a metallic light map which wraps the room from floor to ceiling and a web of reflective aerial sculptures. Alone within the empty room the objects hang motionless and visibly silent, but with the entry of moving bodies into the space the realm becomes an “activated portal”. The silvery shapes move and glisten as subtle currents of energy and spirit permeate the air.

The portal will be fully activated with a two-part dance performance by Cheung along with **Paola Napolitano** and **Piedad Albarracin Seiquer**. This newly commissioned piece will explore human movement and presence within virtuality. The physical bodies of the dancers will conceptually straddle the periphery of the portal, existing between the lived world and a realm that is suspended in place and time. Their actions and motions will mimic those of machines to question the precarity of bodily agency within digital and simulated domains. Celebrating the unique shared site of the Chisenhale Studios and the **Chisenhale Dance Space**, this performance will highlight the work of artists who bridge creative disciplines and explore the materiality of gesture and expression within a space.

The vitality of the portal will be stimulated throughout the performance with interjections of spoken word in the form of *Virtual Poetry*. Conceptualized by Cheung and accompanied by a permeating audio soundscape, the poetic verses will be amplified into the space to create a sense of other-worldliness in a place that is at once disorienting and familiar. In an age of accelerating automation through technological advances, Cheung’s presentation will ultimately return to an enigmatic question: who has the control, the human or the machine?

Liminal States is curated by **Alexine Rodenhuis** and supported by the **Goldsmiths Annual Fund**.

Rachel Cheung

Cheung (UK) completed her BA Fine Arts at Loughborough University in 2013 is currently pursuing an MFA at Goldsmiths, due to graduate in 2018. This year she won The Gold Award for artistic merit at Goldsmiths, and recent exhibition highlights include: *Take Your Face and Find Another Place* at Goldsmiths Seminar Gallery in 2017, *Deptford X Fringe* in London 2017, and *#100aires Exhibition* at the Old Truman Brewery Gallery in London 2014.

About her practice: "My practice explores the hybridity of the constructed and reconstructed, and the conditions of the flux. Much of these concepts deal with abstract forms and the ambiguous, which these portals are a part of this exploration. What does a portal look like? What is on the other side? It is a transient liquid morph, or an invisible electrical field? The observations of this cannot be physically constructed or reached, but a narrative speaks to us to remind our hardened physical human states." (www.cheungrachel.tumblr.com)

Paola Napolitano

Napolitano (IT/CH) is a professional dancer, performer, teacher and workshop facilitator based in London. She is an active member of the Chisenhale Dance Space and her practice includes somatic movement, live arts performance, interdisciplinarity and research in intercultural dialogue. Recent project highlights include: *LOST*, a live performance by Foreign Investment at the Linnean Society of London 2016; *Bitter Suite* an Immersive Theatre performance at Rich Mix in 2015; *Am I?* with the LCP Dance Company, performed at The Place in London in 2014; *Wendy Houston Lab* performance with Siobhan Davies in London in 2013; *The Huddle* choreographed by Simone Forti at the contemporary arts exhibition *Le Mouvement Performing the City* in Switzerland in 2014; *Revolving Doors*, choreographed by Rebecca Davies, Allora & Calzadilla, a part of *14 rooms* at Art Basel in 2014; *HAND*, choreographed by Rosie Fish, at the Barbican Art Gallery in London, 2013. (www.paolanapolitano.com)

Piedad Albarracin Seiquer

Albarracin Seiquer (SP) has been performing internationally for over 11 years and dancing professionally in London for 6 years. She trained in ballet and contemporary technique in Spain at the Conservatorio Profesional de Danza y Arte Dramático and won the first choreography competition *Premio the Danza* in 2009. Recent project highlights include a collaboration with Laura Wilson in her performance *Rolling*, presented at the Delfina Foundation and Guest Projects in London 2017; *play of insects* with Terabac company for the Brighton Fringe Festival 2017; *Ballerina Audio*, choreography with Benoit Maubrey, for the festival Alterarte07; *As Loose as Anything* with Ryan Gander for Manifesta8 in Spain; *The Fairy Queen* as part of Glyndebourne Festival in 2012; a collaboration with visual/video-music artist Kira Shi; Sophie Walker's *garden* installation at the London Grow Festival 2016; and choreography for Ashley Panton and Stephen Ofori in their *Roundhouse Dance Film Project*; and *Detox*, a collaboration with artist Urja Thakore in 2017. (www.piedadalbseq.wix.com/contemporaryartist)

Alexine Rodenhuis

Rodenhuis (NL/USA) is an independent curator based in London who is finishing her MFA in Curating at Goldsmiths. She has previously worked at Gagosian Gallery in New York City and attended the School for Curatorial Studies Venice in the summer of 2015. Rodenhuis has an affinity for working with emerging artists, especially those who are testing the boundaries of technological innovation and bridging the contemporary disciplines of dance and art. She is committed to exploring the potential of an exhibition as a harbinger of research, and is passionate about investigating the power of contemporary performance as a platform for public discourse. Through her research-led practice, she is investigating near-future conditions including post-humanism, born-digitals, and virtual reality. Recent curatorial projects include: *Cold Wires / Warm Heart* at Enclave Lab in London in 2017; *Semi-Self Reflections* at Rockelmann& Gallery in Berlin during transmediale 2017; *Use/User/Used/* at the Zabłudowicz Collection in 2016, which featured a durational performance by dancers from Chisenhale Dance Space. (www.alexinerodenhuis.com)

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