

PORTFOLIO

Tamara Kuselman

TESTIMONY AND ITS BONES

2021

Performance. 15'. [Trailer](#).

This project contains six performances and is presented in a one-on-one format with the audience. Based on the personal experiences of the performers, six narratives about the traumatic and the ways of communicating it to the world are presented.

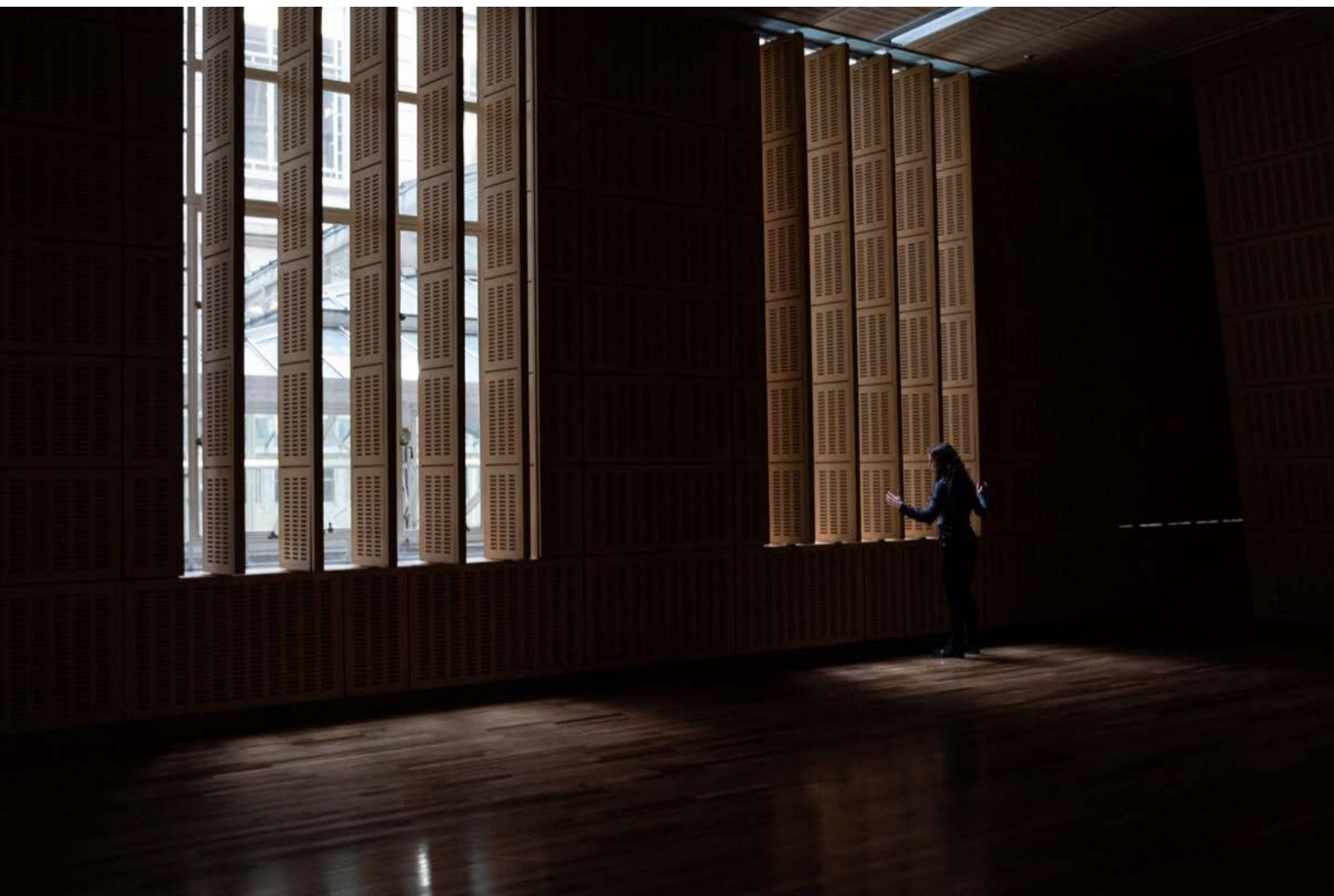
In these performances for a limited audience, the work pretends to be a space for reflection on vulnerability in which to explore its complexities. The work addresses this theme with the focus that the body keeps its own memory and that communication expands beyond the verbal.

This project seeks immersive ways of working by asking ourselves what are the problems that challenge us, go through them and how to make them visible.

This piece was commissioned by Bienal de Performance 21 in Buenos Aires and could be done with the support of Mondriaan Fonds and Centro Cultural Kirchner. Performed and co-written by Jazmín Ruffo, Valeria Polorena, Belén Coluccio, Clelia Pucci, Denise Groesman and Julieta Romano.







LO COMÚN Y SUS DISTANCIAS (THAT WHAT IS COMMON AND ITS DISTANCES) -CAPILLA DEL MONTE-

Film 89'. Watch it [here](#).

This project it's being developed as an audiovisual essay observing three case studies, it will be in-between a documentary, a historical research and a performative fiction. The work will be questioning the past and present of people dealing with alternative therapeutic and alternative community practices. The three case studies which compose this body of work will propose an alternative vision to the therapeutical.

This movie is an in-between documentary, autobiographical research and performative fiction. I travelled to Capilla del Monte, Córdoba Argentina where there is a very strong presence of people dealing with alternative therapeutic and alternative community practices. My father is one of them. The movie researches the different practices that are being developed in this land that calls visitors for having spiritual and paranormal experiences with the presence of UFO's together with family, decision making, communication and ways of living together.





LO COMÚN Y SUS DISTANCIAS (THAT WHAT IS COMMON AND ITS DISTANCES) -DEN DOLDER-

Ongoing. Film. Watch draft [here](#).

This project it's being developed as an audiovisual essay observing three case studies, it will be in-between a documentary, a historical research and a performative fiction. The work will be questioning the past and present of people dealing with alternative therapeutic and alternative community practices. The three case studies which compose this essay will propose an alternative vision to the therapeutical.

The first part was recorded in Den Dolder where I did a residency at a psychiatric facility. The film is a testimony from a patient I worked with. We developed a song about a place/ landscape where she could project herself towards. During my residency I collected objects used in the clinics and I copy their shapes with clay. They were used as the scripts for the performance recorded in the dunes of Soest.

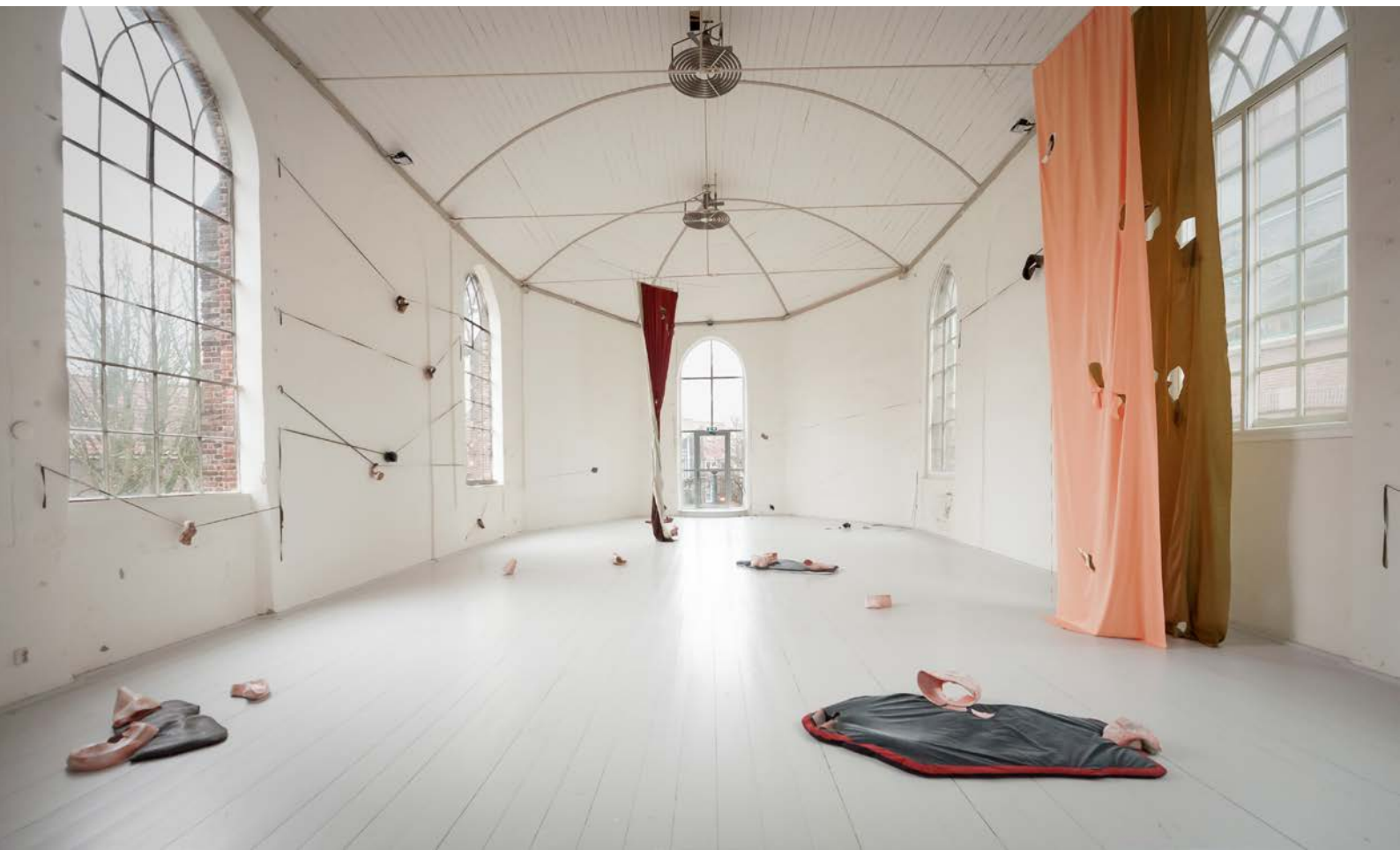


A POOL WITHOUT A RIM AND *FALLING FOREVER*: A VIDEO PERFORMANCE ABOUT TRAUMA AND RELIEF

Trough this project the idea of stability its explored as both a sociological and a psychological concept, particularly pertinent at this moment when our stability is under siege. This work produced at Hotel Maria Kapellooks at “the unexpected”; input that destabilizes our known codes and allows new situations, skills and perspectives to arise - something we are all living through in the time of the global COVID-19 pandemic. Suddenly, we have all lost our footing, we are destabilized, both individually and societally, moving into the unknown, waiting out the fall.

For this commission, I engaged with specialists in human behaviour within the social and medical sciences and locals of Hoorn (NL) who have themselves experienced being caught by the unexpected and falling through the cracks of the everyday. The research fed into the final installation and film-performance at Hotel Maria Kapel.

During the research for this project, I exchanged thoughts with different professionals about stability as flexibility, stability as a temporary state held by two forces in tension, stability as avoiding planning to not frustrate expectations or death as the only real stable moment during life. These insights culminated in the installation, and later in a film-performance ‘Falling forever: A video performance about trauma and relief’, it was premiered during the closing event this Friday 26th of February and is now available online [HERE](#).







LO QUE SEA QUE ES NUESTRO (WHATEVER THAT IS OURS)

2019. Performance, 15'

This performance is part of the research on falling that I've been developing during the last years. In this case 6 performers fall while they breath in, as an exercise of resisting gravity. The text is a song written together with one of the patients of Fivoor (Psychiatric Forensic Clinic) with who I'm collaborating. The composition of the choreography of the performance it's inspired on "De parabel der blinden", paint by Pieter Brueghel that helps me to reflect on the understanding of structures that define who is sane and who's not and the roles of power in institutional structures.



EL FONDO DEL MAR ES LA CIMA DE UNA MONTAÑA (THE BOTTOM OF THE SEA IS THE TOP OF A MOUNTAIN)

2019. Installation

This installation works as a set where falling objects and bodies are playing their part. The objects are the constant elements in the show and the bodies activate the space with a performance in several occasions.

The fabrics and some of the ceramics presented in the show were exposed to circumstances that defined their shape in a "non controlled" way, where the weight of gravity or the position of the fabric when printed gave shape to the objects.





-ALL (SUCKS IN A SHARP BREATH), RIGHT (RAGGED SIGH)

2018/19. Performance, 15'. (Watch documentation at Frascati [here](#) and documentation of rehearsal at Delfina [here](#))

This work was presented at Delfina Foundation during the performance event that gave closure to the residency "Performance as Process" in the Spring of 2018. Produced in London, this piece is a continuation on the research on the limits between the control and the lack of control. The performers* follow a script based on excersises used to keep the control over thoughts before a sport competition. At the same time, the bodies are performing falls, attempmts of standing up, failings, etc.

Below images of Delfina's presentation and in the next page the ones at Frascati Theater.



THE GO AND THE IF

Performance, 60'. Installation, variable dimensions. Black and white clay, screen printed fabrics.

This project consist in a performance and an installation, a new commission as the first part of the three phase exhibition As Long as summer lasts, at Ryder Projects curated by Rafa Barber Cortell. The starting point for this project is the interest on the act of letting go, free-falling and how this uncontrolled act affects bodies and objects. This performative installation departs from a text used by a coach when training athletes before competition on how to control thoughts. The tension between letting yourself go and the natural human state of relative physical and mental control is embodied in the objects and actions brought together in this work.

This project was produced during the residency "Performance as Process" at Delfina Foundation in London, Spring 2018.



BEATING STONE

2018. HD Video, sound and color, 9'. (Watch video [here](#))

The project works around the idea of falling as a subject of study, as if trying out we could understand and prevent its consequences. The video also shows a narration about a rocking stone that felt down and that was replaced with a resin replica. In this project I'm interested in the role of the artificial on the construction of the tension of an impossible fall.



HARDEN THE SOFTEST OR HOW TO KEEP IT TOGETHER

2018. Variable Dimensions. Black and white fired clay, screen printed fabrics.

This installation is composed by screen printed fabrics and ceramics. The process in which this objects were produced respond to an interest in expanding my performative practice to object making. That's why the fabrics are screen printed in a way that the print is not reproducible anymore as the position of the fabric while printing only allows to do it in one single go. In relation to the ceramics, black and the white clay are pressed together to make them very thin and I let them dry in falling positions, allowing gravity to affect their shapes.

The composition in the space is variable and I'm interested in how this objects continue their process of falling while no-one is watching, as if they had their own logic and dynamics.



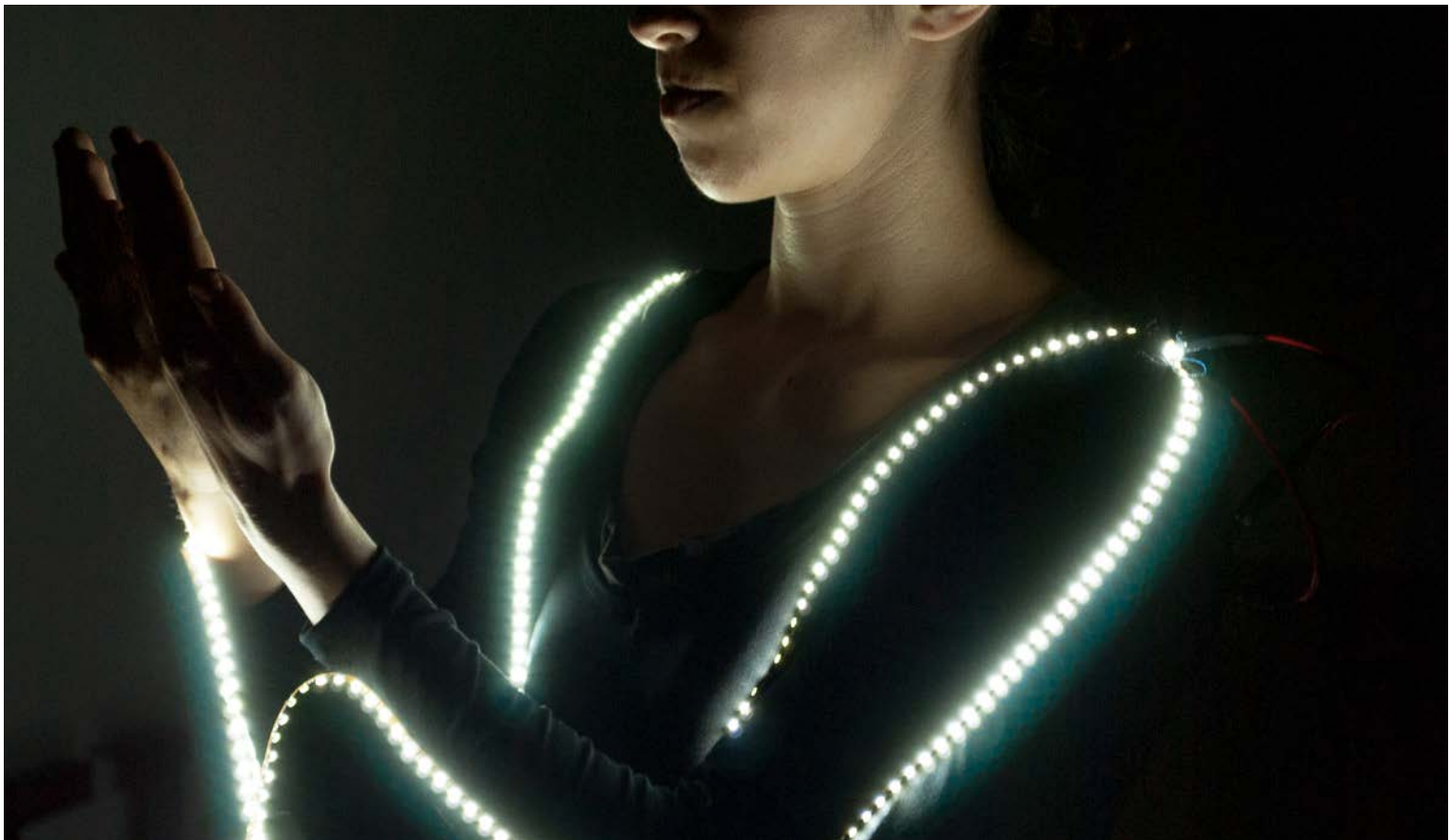


ESCUCHO LOS GRILLOS (I HEAR THE CRICKETS)

2016. HD Video, sound and color, 8'. (Watch video [here](#))

For this project I interviewed my mother many times about that night that she was taken. Based on her words I composed a choreography. The piece tries to work around the idea that the memory of a person can be experienced through the body of someone else. How we can identify ourselves with the images of a narration that belongs to another time and that can become current, allowing the present and its circumstances to interfere in the results.

Performer: Denise Groesman, Camera: Matías Alegre.





Installation view



CERRAR LA PUERTA Y TIRAR LAS LLAVES A LA ALCANTARILLA. (SHUT DOWN THE DOOR AND THROW THE KEYS INTO THE GUTTER)

2016. HD video and sound, single channel. (Watch video [here](#))

This piece is inspired in A House Taken Over by J. Cortazar. The work contains two narrative lines (showing a video performance and 3D animation). Focusing on the displaced use of sound and voice, as explained in Cortazar's story, allows me to play with the relation between the inside and the outside of the space, the visible and the unseen.

