

WHY WAS SHIFT:IBPCPA INITIATED?

Super-curator Hans Ulrich Obrist in 'Ways of Curating' (2014) has a specific chapter exploring the potential of the art biennale. This important subdivision investigates what the biennale could be, and its results on the surrounding urban and cultural environment. For instance, Obrist states that "Since the 1990s, biennials have contributed to the new cartography of art" and that biennales had become the "formation of collaborative ties that lead to new artistic projects." With the rise of biennales, a new global map-making of artistic practises, through collaboration, have the potential to develop and have done in the past. Also mentioning the concepts espoused by philosopher Etienne Balibar that artists and exhibitions should become more 'nomadic' where they physically and mentally travel across borders. For instance, the nomadic artist would not only be physically present in a topographical place of culture, language and identity, but could traverse the hypothetical, conscious and ethereal space which also extends to the vibrational and digital realm. Furthermore, that this form of artistic coagulation, outside national precincts, "would allow languages and cultures to spill out in all directions, broadening horizons of translating capacities." Continuing with the temporal aspect of the new biennale where a "temporary exhibition can also serve as a reciprocal contact zone mediating between museum and city and inventing new exhibition formats" and that it is "urgent to generate a situation that is receptive to interesting, more complex spaces, combining the large and small, the old and new, acceleration and deceleration, noise and silence." Furthermore, that current and future biennales "need to provide new spaces and new temporalities." These elements are where the potential of the biennale exists as a "catalyst for different types of creative input" continuing with the concept that biennales can "form a bridge between the local and global" – current terms used in the 54th Venice Biennale.

Obrist's curatorial career stems from his seminal project the 'The Kitchen Show' (1991) where he invited artists to exhibit works in his unused kitchen. Since then, Obrist has become one of the most famous and influential curators to adorn the contemporary art world. Consequently, Obrist also states that new and existing biennales should potentially produce "dynamic energy fields" radiating throughout the city in which it is presented, and that this method works completely when "all the exhibition spaces and institutions, within a city, participate in a joint effort to create a critical mass." For this reason, SHIFT:ibpcpa focuses on the discipline of performance and

participatory arts where the collaborative element is necessary to traverse current social, environmental and creative boundaries. SHIFT:ibpcpa aims to create a plethora of 'networked' performances which are not necessarily site-specific and include a collaborative element between artists and/or a participatory element between artist and spectator.

The difference between performance, collaborative and participatory arts is their methodologies. Performance art, within a fine art context, is where the artist produces a live piece of work using their body, but this live work can also be streamed through the digital realm – technologies and methods that should be utilised to generate fluid networked performances. Participatory art generally invites the spectator of the artwork to be involved in the production of the piece. Participatory art, in the broadest sense can also include relational, interactive and community-based art. Collaborative art, on the other hand, crosses boundaries where various disciplines, individuals or artists collaborate to produce a combination of or singular piece of work. Consequently, what SHIFT:ibpcpa aims to do is create a biennale where participating artists cross, not only the physical, but hypothetical space of performance art to include a more avant-garde approach to the production of new ways of working and exhibiting work. Therefore, SHIFT:ibpcpa accept projects where zealous and stimulating collaborations occur to produce inventive projects. Where artists have genuinely reached across the boundary of their subjective 'known' and environment. SHIFT:ibpcpa are not only looking for the aesthetic but the critical and homogenisation of disciplines. We are also not looking for work produced by individual artists who know and feel 'safe' working with each other but by those who are willing to push the boundaries of relationships and foster new ways of working. The plethora of human creative working conditions can be assessed through experimental working and developing new relationships and techniques in doing so. SHIFT:ibpcpa are looking for the 'live' creative nomads with a curiosity in a collaborative and/or participatory combo using site and non-site-specific performance art-based disciplines. Here performance art exists as performance in the fine art context arising from its official use in the 1970s as the continuation of the Dadaist and Futurist experimentations of the 1900s. The performance art that SHIFT:ibpcpa focus on excludes performing arts but can be inspired by experimental concepts surrounding theatre. Since the artworks are 'networked' performances they can exist as live one-off events, as physical documentation or online. Performance art, as a practice, is considered to engage directly with societal truths, which includes the specifics of space and the politics of identity through subjective introspection and place. The performance artist exists as a 'live' entity and self-aware consciousness inhabiting the hypothetical space or the physical place where meanings and considerations are produced.