

Editorial

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The programme is packed this year, with 32 performances, 2 installations and 1 reflective moment, five artists presenting several works. As usual, multiple threads intersect to weave the programme, each creation being linked to the others by some of these threads, connecting artists from Brussels and elsewhere, including several from Africa (Zora Snake, Romuald Dikoume, Larissa Ebong, Ras Sankara Agboka), Martinique (Annabel Guérédrat, Aimé-es Rossi), and Mexico (Rocío Boliver). Their works help us to shift our perspective and to appreciate the world based on other values.

Ghosts. The ghostly dimension and the dialogue with the invisible (or the infinitesimal) appear in several works. In these performances, we encounter ancestors (Larissa Ebong), representatives of other kingdoms, animal, plant, mineral (gustaf broms), chatty microbiota (Wojtek Ziemilski), deceased persons (the performer Ana Mendieta, who haunts Annabel Guérédrat's work *Let's Go Back to the River*, Larissa Ebong's father, whose death she mourns, the voices of the dead recorded and revived by Alexandra Lecuiller), spectacular rebirths (thanks to AI and robotics in Kris Verdonck's work, or on handmade wooden stilts in Romuald Dikoume's), and mirrors that make the transition between the visible and the invisible (Kimia Nasirian). The artists become magi or shamans to put us in communication with these entities not visible to the naked eye.

Woke, resolutely. At a time of unprecedented attacks on societal advances, the festival asserts more than ever its feminist, queer, intersectional dimension, attentive to the peripheral positions of class, health and ability, 'race', gender and sexuality. Trans and non-binary artists (Aimé-es Rossi, King Baxter, Day Magee) talk about their multiple identities, which are also explored in Lieven De Boeck's gender fluidity project *Parade*. Women's issues, particularly in the art world (works by Olivia Hernaiz, Karine Marenne) are explored in their intersectional dimension by Annabel Guérédrat from Martinique and during the 'reflexive moment' *Vases communicants*, which brings together several researchers at Amazone, around the figure of Ana Mendieta. But men are also taking a stand for and with women: Zora Snake, who stimulates and supports the collective female force in the street, and Ras Sankara Agboka, who exposes the code of silence on rape. Angel Vergara's *Straatman: Ecoute-voir!* continues to expand his project involving people with mental disabilities, in this case outsider artists from Créahm, while Irish artist Day Magee's durational performance is a projection of the autism spectrum disorder to which they are subject.

Participate, interact. While some projects take on a 'spectacular' form, many performances invite you to think outside the box. Several projects invite the audience to get involved over a longer period of time, beyond the 'brief encounter'. *Let's Go Back to the River*, by Annabel Guérédrat, invites participants to immerse themselves in Caribbean rituals for almost four hours. *Faire Poing Commun*, with Zora Snake, is built up through two preparatory workshops with women from Saint-Josse... and elsewhere. *Défilé Vidé*, by Aimé-es Rossi, invites you to deconstruct gender through a collective artisanal gesture, for three hours... to then exhibit it in the public space. The pieces by Angel Vergara and Lieven De Boeck rely on the participation of volunteers who engage their unique bodies in these actions. Marta Bosowska's interactive performance is based on an exchange with passers-by near the Balsamine. Natacha Nicora's performance invites the audience to release their hatred through words... and rotten vegetables. Mejdí Dridi's drifting through the parks of Schaerbeek, Saint-Josse and Brussels is an invitation to 'let go' for the people he meets along the way... and the meal that Yuna Choi invites a few people to share is randomly based on their behaviour.

The public space is political, even when it doesn't appear to be. Obviously for the activist Ras Sankara Agboka, who questions the colonial heritage, violence against women, and the (lack of) freedom of the press. Just as much when Zora Snake opens the streets of Saint-Josse to a swarm of sorority warriors. But also when the de-gendered figures of Lieven De Boeck take over the Botanique gardens, when Aimé-es Rossi sets fire to his effigy of makoumè (faggot, in Creole), or when Marta Bosowska plays with nationalist myths by getting children, old ladies or the homeless of Schaerbeek to sing nursery rhymes in Polish.

Troubled bodies, troubling bodies. Trouble is ultimately the place of the radical body. The trance that Rocío Boliver seeks in a gesture that exhausts her body as an artist in her late sixties aims to go beyond her limits and ours. At the other end of the age spectrum, the youthful bodies of artists studying at La Cambre (Romain Clary, Ana Malnar & Luca Valentino, Maël Keppenne) explore fantasies, desire and pleasure. Natacha Nicora offers herself up as a (comic) sacrifice. Smearred with coal, pigments or fluids, the bodies of Larissa Ebong and Romuald Dikoume are a surprise in the urban space. The body, we always come back to it, is a troublemaker.

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