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Tie Gee

Concept: Eight Fang

Performance: Shar Adams, Eight Fang and Nana (Annalise Van Even)

Saxophone: Rafael Garcia Jaramillo

Tie Gee takes place among the works in the exhibition still, not still. It brings the found objects, images, sounds, bodily traces, and the processes of thinking and making behind the works into live action. An everyday household appliance becomes the condition through which the artist's body appears; the performers bring their own training and movement memories; the saxophonist responds to the space through breath and sound. The question is not how these elements might be unified, but how they enter the same space carrying their different origins, misreadings, traces of use, and experiences of foreignness, forming temporary relations through proximity, obstruction, interruption, and misalignment. In this way, the exhibition shifts from a static display into a continuously unfolding situation. Looking is no longer a matter of quick recognition, but becomes a temporal experience that is slowed down, interrupted, and repeatedly forced to readjust its distance. This also connects to broader personal and social experiences: how bodies are arranged by space, how cultural signs are recognised or misread, how a sound can organise waiting, memory, and emotion, and how everyday objects carry traces of domestic life, institutions, and migration.

The title *Tie Gee* comes from a sonic shift of Tai Ji. This slippage in pronunciation carries humour, as well as an unstable cultural distance. Tai Ji is not presented here as a movement system to be correctly reproduced. Instead, it enters the work as a sound that has been misheard, borrowed, and placed back into the live situation. This shift allows the performance to avoid mastery, display, and claims of authenticity from the beginning.

The object used in the performance continues the material context of everyday objects and temporary structures in Fang's works. It comes from a Chinese small-appliance fair in Berlin, where it originally belonged to a context of product display, transnational circulation, and temporary use. The object is usually associated with storage, domestic space, food, opening, and closing. Here, however, it becomes a mobile shell. It enables the artist's body to enter the space, while also preventing that body from moving freely. The artist does not appear as a dancer or as a complete performer, but enters the material field of her own work, wrapped, slowed down, and obscured by the object, taking part in the situation through partial and hesitant movements.

During rehearsals, the artist asked the performers and the musician about their earliest memories of learning dance or an instrument: how a memory of training is repeated from childhood until it gradually enters the body, and how, many

years later, it continues to shape the way one moves and forms different bodily perceptions. This question was not meant to unify their movements, but to allow each participant to enter the same field with her own bodily history.

The artist's body enters the space through an object, the performers through training and movement memory, and the saxophonist through breath and sound. They bring different bodily conditions into the work, and these modes of entry are not equivalent: bodies shaped by migration, trained bodies, movements that can unfold, and rhythms and responses formed through long-term practice create another sense of distance and time between them. The performance is composed through these unequal conditions. Proximity is not immediate intimacy, and interruption is not merely disruption; rather, it becomes a displacement produced by several bodies and media attempting to coexist.

Sound emerges in the performance through the actions taking place on site. Within an improvised experimental sound structure, Kenny G's *Going Home* appears briefly. Here, the melody is not simply nostalgic. It is a repeatedly played and widely circulated sound fragment, carrying a form of public memory. For the artist, it is connected to childhood experience, to the circulation of so-called Western music in China, to background music in public spaces, and to the ways institutions use soft music to soothe those who are waiting. When it briefly enters the live situation, it brings out an emotion that is familiar yet unstable: gentle, popular, and also slightly awkward and humorous.

Tie Gee allows the conditions of the exhibition to enter live action. Objects change speed and direction, sound brings public memory, and misreading pulls movement away from correctness. The artist, performers, saxophonist, and objects all enter the space with their own histories, but these histories are not organised into a unified movement or narrative. The audience is also placed within this process: they have to keep re-identifying what they see and hear across household appliances, body, dance, sound, and familiar melody, without being able to immediately place these things into stable categories. In this way, the performance turns looking into a slowed-down experience. The question it raises is not only how these bodies and objects relate to one another, but also how the audience, through misrecognition, waiting, and the repeated adjustment of distance, comes to perceive the exhibition space anew.

Friday, 26 June 2026

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