

LISSETTE ROS

PUBLICATIONS / SELECTED

Being someone who writes about theater and visual art as well as music, I couldn't resist the 'Living Museum' being presented as part the Netherlands' 'New Dutch Wave' programming at SXSW. The 45-minute performance had attendees ushered into a museum of "living art" curated by an eccentric character who, if I got his name right, was called Goldie Schotts.

The white-suited curator set up a table in the middle of Sixth Street, assigning random numbers to each of us in line and calling people up one by one as he pulled numbers out of a bingo cage. I didn't get called, but a woman standing next to me did. I asked what Goldie wanted to talk about, and she replied, "Why, art, dahling!"

Once we were inside the darkened, fog-drenched room, "Goldie" did something radical for SXSW: he asked us to put our phones away. We came to understand why as the performances unfolded.

First, we saw a performance by the singer slash songwriter slash performance artist futurist Cata.Pirate, who seemed to emerge from a giant plant (she could have popped out of Lana Del Rey's stage set) to sing a few melodic electrofunk jams, clad in a neon bikini and a gauzy wrap, with occasional leaves for visual accents — all illuminated by a flickering cone of laser light.

Next, we turned about face to witness a performance by **Lisotta Roe** — an artist who I'd mistaken for a mannequin. Entirely nude, she was slicked down from head to toe in what functioned as the sort of gel that gets rubbed on a belly before an ultrasound. Wielding two wired stethoscopes, she slid the sensors across her body to create a soundtrack of rushing blood and beating heart.

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We are ushered through a door. Upon entering we are met with a ruble, called, naked body lying upon a table. Knowing the history of the building one could not help but asking: Is this a dissection or a presentation? Open legs reveal a vagina that winks at us like an in-joke. The body lays still. It seems to be suspended somewhere between a leus and a carbon. Dark, naked and yet in a way, not as vulnerable as we are, the performer glances at her glowing body.

Performance artist Lisette Rice places small, steel microphones on her body and we are asked to listen as well as look. We hear organs talking, alternated by her breath and heartbeat. It runs faster, filling us with anticipation. It seems the self is not defined by skin, or the shape of breasts or hands we recognize as human. Moreover it is that what it digests, what beats, what inhales. Rice opens her eyes and meets the gaze of the audience. It shifts the presentation to confrontation. In the reflection of her glance we encounter our own motivations.

Interview about my performance work 'My Self, the Body' as part of 'Lost&Found' exhibition, De Waag Society, Amsterdam. (2018). [Full interview here.](#)

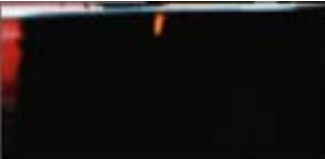


EYE on Art

November 2018

The human hand vs the robot's mechanism: which one influences our life on earth the most?

In November, Eye asks this question multiple times to receive multiple answers, each one different than the one before. Marina Abramović criticizes the impact of global warming in her new VR-experience *Rising* whilst Joost Rekveld learns from his dialogue with machines and Lisette Ros retrieves the language of her human body.



Is onderhoudsmanfeur Feik Adelaar (Huib Stapel) paranoïde of heeft de lift in het net nieuw opgeleverde kantoorgebouw een eigen wil gekregen? Inventieve lowbudgetproductie speelt voorzig in op onze angst voor op hal

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2 nov 20.00 (met performance)
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Minority Report
Steven Spielberg (VS, 2002, 145')
In deze filosofische sciencefiction-



Deze voorstelling wordt gevolgd door **Hex** (Spikie Jonze, VS, 2013, 126'). Een combinatiefictie tegen gereduceerd tarief is te koop via de website.

23 nov 20.30 + 22.15
Ryoji Ikeda: datamatics [ver 2.0]

Live audiovisueel concert van Ryoji Ikeda over de manieren waarop data ons begrip van de wereld vormen. Het hypnotiserende werk meandert tussen de natuur, de wetenschap en de filosofie en overschrijdt de grenzen tussen het reële en het virtuele. In samenwerking met Amsterdam Art en IDFA.



Minority Report, Steven Spielberg (2002)
"Interviewing Spikie Jonze: My Self, the Body",
Lisette Ros
Hex, Spikie Jonze (2013)

Samenwerking met Leiden International Film Festival

Vier films droegen ook op het LIFF:
PK (1998), 5 nov
Ghost in the Shell (1995), 6 nov
eXistenZ (1999), 8 nov
Bride of Frankenstein (1935),
11 nov



man machine
analyse

1813	1597
1390	495
1174	1884
807	1210
2117	1100
1733	1734

The Myself series is about my research
into the self-identification process

news



**Minority Report with live-performance
Intervening Space: My Self, the Body by
Lisette Ros
2 November 20:00**

Three paranormally gifted persons have the ability to foresee crimes in this sober and philosophical SF film. Then suddenly the team's leader (Tom Cruise) appears in one of these visions. Spielberg replaced the positive emotions of *Artificial Intelligence: A.I.* with feelings of acute paranoia in this futuristic film noir.

Interview about my performance work 'My Self, the Body' as part of 'The Man Machine' exhibition, EYE Film Museum, Amsterdam. (2019). [Full interview here.](#)



What made you decide to work with performance art as a medium in your work?
 In addition to my studies in the 2nd section through my teachers I discovered that I myself was actually the most interesting and accurate part of my projects during my study. They did a great job opening the, because the performative aspect in my work, which was viewed as an object and a tool in my research, turned out to be very therapeutic and therefore decisive in precisely formulating, developing and translating my vision, identity and the fluidity of these. I came across this medium because I was searching for my own vulnerability and feelings, so these were underlined because of experiences in my youth, who would be better to research and confront this than me to literally showing myself in this context and

You have a strong autonomous vision and aesthetic, how do you approach collaboration with other creatives and disciplines?

First of all, that is a nice statement, thank you!
 Besides my own language and aesthetics, I am also very open-minded and pleased, especially interested and above all curious for others and the world around me. My art allows me to reach more in contact with others and to find connections. That includes co-operation, of course, not even collaborative or job is inspiring or of added value, but that does me an idea of what I can't like and I believe that every experiment happens for a reason and being open to that is most important. No guts, no glory.



What can we expect from you in the near future?

I am extremely excited to dive into my current research about "twoistic bodily behavior" to find more from meaning and integrity during a sequence of my latest work titled "INCUBATED SPACE" for 2020 (2021). Besides that, I am also teaching creative special features and workshops about my vision for about a 5 years now and that is so rewarding as well. A funny, applied and inspiring way to make a real difference and to research and interact with different ways of thinking at any age.

And not to forget, I am also working on several other future projects, among which is my next film to appear.

Upcoming projects and events where we can see your work?

Yes, in May I will present the film of my performance work "My Day, the Day after and edited by the Siblings and Gabrielle Pineson, in London during my next tour. I will also perform my work "My Day" the 26th together with a selection of other works of the "My Self" series at The 100, Kinn's Space in "My Day" you can explore my "connecting and part collaboration and performance" page on my website regularly, so check it out if you're interested!

Interview for Kaltblut Magazine / FashionClash Festival (2020).

Art & Culture

Art & Culture

Lisette Ros

Art & Culture

TTE
actual performance

1994-1995

1995

1995

1995

1995

6

9/18

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1995

ARTFORUM



FACT

Writes Series Lives Tech



'TRANCE' collaboration published in [ARTFORUM](#) and [Fact Mag \(2020 / 2021\)](#).



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Duncan Hurd

Lisette Ros

Nina Kawada

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Elliot High

Sandra McNamara

Ai Sato

Paul Simon

Oakley Tapola

REPRESENTED ARTISTS

Cesar Bermudez

Tom Kinsley

Therese Springer

LISETTE ROS

Dutch, born 1991

FOLLOW

Lisette Ros is a (conceptual) performance artist from Amsterdam. In her work, she challenges conventions, routine, behavior, and banal acts and she questions their self-efficacy. The starting point of her work is the confrontation with herself, questioning and challenging my own bodily conditioning, lust for control and daily routine. As a performance artist, she uses herself to provide audiences with the same confrontation as I undergo, both in body, mind... Show more

— Submitted by Oped Space



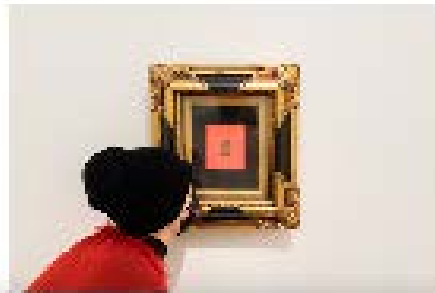
Lisette Ros
Mirror, 2020
Oped Space
(Conceptual/Performance)

'The Mirror' on Artsy by Oped Space Japan (2020).

Ulay en Lisette Ros hebben samen een video gemaakt waarin Ulay zijn polaroids van Lisette Ros in een museum ziet. Lisette Ros is een performancekunstenaar die in 2019 een solo tentoonstelling had in het Stedelijk Museum in Amsterdam. Ulay heeft een langdurige relatie met Lisette Ros en heeft haar werk vaak gefilmd.

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Ulay in het Stedelijk: de rauwe blik van een kwetsbare kunstenaar

We liepen met
performancekunstenaar Lisette
Ros langs Ulay's polaroids, een
stuk ingelijste huid en video's van

**STTW Presents:
Videos for Uncertain Times**

Quarantine Mini-Playlist 2: Time slowed until it came to a halt. Life focused, changed, and became about the little things. We collectively hid in our homes as the days repeated onward. An email popped into your inbox asking "Do you have time for two art videos?" and you answered "What is time anymore?" Today we hope to find a touch of curiosity in the midst of all this rebellion. Won't you join us on this mini-journey?



'INTERVENING SPACE: The Loft' in Straight Through the Wall video news (2020).

A screenshot of the STTW website. The top navigation bar includes the STTW logo and links for 'ABOUT STTW', 'LEARN', 'ARTISTS', and 'HOW TO VISIT'. Below the navigation is a '2020 Program' section. Two video thumbnails are displayed side-by-side. The left thumbnail shows a woman wearing a patterned headscarf and a dark jacket, with the title 'Silent Self' and the artist's name 'SARAH AL-KHAYAT' below it. The right thumbnail shows a red, abstract sculpture on a stand in a room with a clock on the wall, with the title 'Reframing Conventions During Quarantine' and the artist's name 'LUCY HARRIS' below it.

'Reframing Conventions during Quarantine' part 1 in [Straight Through the Wall NYC exhibition](#) (2020).

'Performance' van Lisette Ros

Ten de berge

Uitgeest ■ Verhazing en nieuwsgierigheid doen mogelijk donnerdag woensdag even stoppen bij de nevenburen van Fort aan den Ham, aan Busch en Dam 4 in Uigjeest. „Wat is hier aan de hand?“ Een blonde vrouw zit op een stoel in het weiland voor de batterij. Acht uur naar stop in de zon, tot zes uur 's avonds. Het betreft de 'performance' van conceptual kunstenaar Lisette Ros (29) uit Amsterdam.

Zij heeft een spontaan gesprek: blijven zitten, geen praten, niet praten, niet eten, niet drinken en ook niet even naar de wc. „Het is echt boring. Doordat ik niet of juist in de hand wordt, maar dat is zekerlijk nog niet gekend“, zegt voornamelijk galeriehoudster Gabriel Roth die mede-organisator is van deze ongeschiedende kunstuiting. Lisette doet dezelfde performance al eerder, tijdens de lockdown. Toen in de roze buurt van Amsterdam, in een verlaten park aan de Oudezijde Voorburgwal. Op dezelfde stoel, in dezelfde kleding en met dezelfde 'kannet'.

De correspondentie is uitgebreid. Gabriel: „Net als in het verleden, tijdens de Spaanse griep en de



Lisette Ros, na drie uur zitten.

FOTO: TON DE JONCK

wereldwijde economische crisis, bevonden we ons in een 'kannetmoment'." Leidde het verder tot een kantermoment als Raubhaus met

moderne functionele voorproefing, nu staan steeds meer kantoorgebouwen lang terwijl ze toch functioneel zijn. „Deze batterij is weer

andereel van de Stelling van Amsterdam, de beroemde verdedigingslinie die bij voltooiing al niet meer functioneel was, wegens de

'Zitmarathon' bij Busch en Dam trekt veel bekijks

kanter van ongeschiedende kunstenaar.

De lange symbolische performance wordt in zijn geheel opgenomen en later op YouTube gezet. Dan is ook te zien hoe een kindde schepen de weg naar Lisette weet te vinden. Eénste kijken vanaf het batterijde kantoor op haar naar de een ongeschiedde haar al grandoel. De videomomenten van Gabriele Perrens en Bob Schelides, eveneens uit Amsterdam, maken van één van hun momenten, uit het jaren durende materiaal. Het duo maakte onder meer nazaten met de documentaire 'Onze heren' (2006), over het einde prostituties op de Wallen; de tweelingzussen Lisette en Martine Folbous, die in 2012, met vijfde werkervaring. Lisette is op 20 oktober in Zaandam voor een performance in het HEM op het Homburgsterreil. Dit is het een samenwerking met danser Guido Duijth, die actief was bij het Nederlands Dans Theater.



'Reframing Conventions' for INTERBELLUM #1 in the Dutch daily newspaper (2020).



Fyrir samfélagið

FRÉTTIR

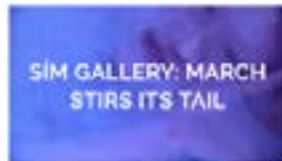
Wreya Samper Hignar 'L'Orsre des Arts et des Lettres'

Sandhildur Þorbjörg Guðmundsdóttir Wreya Samper Hignar erfr. Fréttir & sálfr. ísl. og dönska. L'Orsre des Arts et des Lettres

PERVERT HUNT: CALL FOR PARTICIPANTS - Collaborative Archive On Sexual Harassment in Public Space

Pervet Hunt is a collaborative project by artists Eva Isaks and Pinar Stettner curated by Christina Pothoulopou as an attempt...

SYNINGAR OG VIÐBURÐIR



STARA



Þessi er STARA

Starkærleikur og hjónaband er ekki eini sýni lífsins heldur er lífið sjálf sýnið. Þetta er sýningin sem sýnir lífið í allri sinni fjölbreytni.



'My Self, the (First) Breath'

For this fifth part of the 'My Self' series I research 'breath' and the act of 'gasping'. I research this in the context of individualization; taken that the first breath of a fetus is the first step towards individualization/becoming an individual. From the uterus, children share their breath with their mother; after they leave their mother's womb they become independent by breathing on their own; breathing corresponds to the first autonomous gesture of the living human being. Though, at the same time, individually breathing also means to share air with others for the first time, collectively. Thus, this detachment from the mother attaches the fetus with the environment and others. Breath seems to be the sign of the beginning and the end of life.

This installation and accompanying performance is the crystallization of my research up till now, launched at SIM Residency, inspired by my journey through Ireland.

* My research began in polluted China (2019), continued in the Netherlands affected by COVID, and has reached its final fulfillment in the crisp air of Iceland.



Launch 'My Self, the (First) Breath' during exhibition 'March Stirs its Tail', Reykjavik, Iceland (2021).



Behind the Queens – with *Lisette Ros*



(Artwork by [Natalja Gochewa](#))

We're celebrating Queensday with our femme artists. I asked them about their personal queens and called upon their favorite femme food for thought (try saying that three times fast - ha you can't). I also collected some behind the scenes shots of their studios and upcoming work to show you what's behind the curtain.

Lisette Ros



Open <https://newviewings.ca/shows/new-viewings-26/liette-ros/> in een nieuw tabblad

Barbara Thumm Gallery New Viewings exhibition (2021).



Lisette Ros

Lisette Ros, 1996 in Amsterdam, NL.
Dues and works in Amsterdam

© Lisette Ros, Nick Hackworth

2 available works
on this platform

„Where does my conditioning
end and where does my (our)
autonomy begin?“

Lisette Ros' conceptual performance work challenges the basic conventions and routine behavior that form the bonds of human society. The starting point of Ros' work always emerges for a confrontation with herself, a constant self-reflexivity that questions and challenges the normative values that she, as we all do, have internalized from society at large, manifest in impulses towards certain routines and behaviors.

In her performances, Ros dramatizes and aestheticizes the confrontation that she subjects her body and spirit to, thus sharing her critical findings with her audiences. Ros

Barbara Thumm Gallery New Viewings 'DEFENDER'
(2020): [check the page here.](#)



INTERVIEW

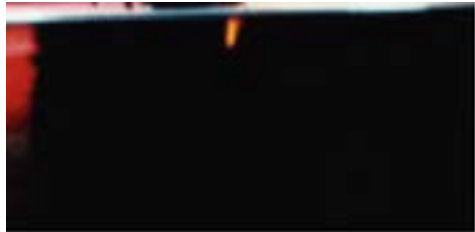
'Mijn lichaam, vlees, bloed en bewegingsvrijheid wil ik reclaimen'

– June 15, 2021

Een levensonderzoek waarbij je he-le-maal verdiept in jezelf. Daar is kunstenaar Lisette Ros inmiddels al zes jaar mee bezig. Tijdens deze zoektocht pelt Ros letterlijk de lagen van haar identiteit af. Een paar dingen waar ze inmiddels achter is, zijn haar naam, geboortedatum en haar werk als

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Is onderhoudsmonteur Felix Adelaar (Huub Stapel) paranoïde of heeft de lift in het net nieuw opgeleverde kantoorgebouw een eigen wil gekregen? Inventieve lowbudgetproductie speelt vaardig in op onze angst voor op hol

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In deze filosofische sciencefiction-



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23 nov 20.30 + 22.15
Ryoji Ikeda: datamatics
[ver 2.0]

Live audiovisueel concert van Ryoji Ikeda over de manieren waarop data ons beïnvloedt.

Proyección internacional

- Juan Ángel González de la Calle y Eduardo Millán, presentes en importantes proyectos expositivos europeos



Una obra de Eduardo Millán en Milán. /



November 2018

The human hand vs the robot's mechanism: which one influences our life on earth the most?

In November, Eye asks this question multiple times to receive multiple answers, each one different than the one before. Marina Abramović criticizes the impact of global warming in her new VR-experience *Rising* whilst Joost Rekveld learns from his dialogue with machines and Lisette Ros retrieves the language of her human body.

Thu 26 Aug | 19:15 - 20:51 (with performance)

CINEMA 1 / DCP / NLD

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The camera fluidly glides through the underwater world passing unusual organisms. A
ductive and frightening red colour appears. Then we see
EN
How the red-headed mothers unite at night, while their sons dream.



Performance *The Mirror*

The screening of 26 augustus starts with *The Mirror*, a performance by Lisette Ros.

By saturating my skin with the black, diseased water during the live performance, I confront and isolate myself with my mirror-image until I drown by my own narcissism. I begin to suffer. The utter love, smiles and confidence start to drown. The disease survives. Captured by myself, for myself, with myself and because of myself.

The process is the work.

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exibart.es destaca: dos espacios nuevos que promueven el arte en Barcelona

NOTICIAS

de Gabriel Virgilio Luciani

Ven a conocer dos proyectos barceloneses que subvierten ciertas normas galerísticas y apuestan por un futuro sostenible.



14
ABRIL 2022

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Exposiciones y eventos

Eventos de hoy

En curso y futuros

Pasados, en curso y futuros



Lisette Ros, 'My Self, the Fetus', 2022. Fotografía de Gabriel Rolt. Cortesía de The Curators Room.

Los colaboradores variados incluyen Lisette Ros (Amsterdam, 1991), Bas Geerts (Leiden, Holanda, 1971), Saša Bogojev (Croacia), Sara van Bussel (Holanda), Paul du Bois-Reymond (Berlín, 1974) y Albert Palau (Barcelona, 1956). Junto a Bombon Projects, Dítalica, Haimney y Senda, The Curators Room - La Oficina Barcelona llenará la calle Trafalgar con aire fresco mezclando lo local con lo internacional. Destaca la participación de Nik Christensen (Bromley, Reino Unido, 1973). Se trata de la primera exposición tras el detonante inaugural que fue la performance delicada de Lisette Ros.

Los paisajes pseudo-fotográficos de Christensen son trampantojos oníricos y casi fantasmagóricos: son pinturas amalgamas de lo digital y lo analógico, pero a la vez no son ninguno de los dos. Parecido a los objetivos de Rolt de fusionar el pasado con el presente para generar un futuro, el autor británico hábilmente construye retratos sensoriales que oscilan entre épicos e íntimos.

