

**<<It's more  
activism than  
performance.>>**

**WILHELM**

Invited by Brussels-based art school Le 75 to work on artists' interviews, we designed and activated a game of cards to enter into conversation with an artist after seeing their show. *The Post-Show Game* (subtitled: *Interview with an Artist. The Non-Divinatory Art of Artistic Feedback* - a card game for conversations between artists and spectators - or how to get an artist to talk about their work and share your feelings.) follows a simple and fun conversation protocol. On one hand, it proposes a two-way exchange between the artist and the interviewers, and, on the other hand, it stimulates a form of communication that is not exclusively discursive, and which uses writing as well as drawing and photography.

**One game is divided into five stages, randomly drawn or decided beforehand in collaboration with the artist:**

### FEEDBACK WITH ANNA

inspired by American choreographer Anna Halprin's method, the interviewers ask the artist to pick a card from each category (What I have seen, What I have felt, What I have imagined) that they have filled in beforehand,

### SNAPSHOT

the interviewers choose a series of three to five photos taken during the performance; the artist is invited to suggest a title or caption for each picture,

### FAQ

ten questions asked by the interviewers (or players) to summarise the artist's career and their creative process,

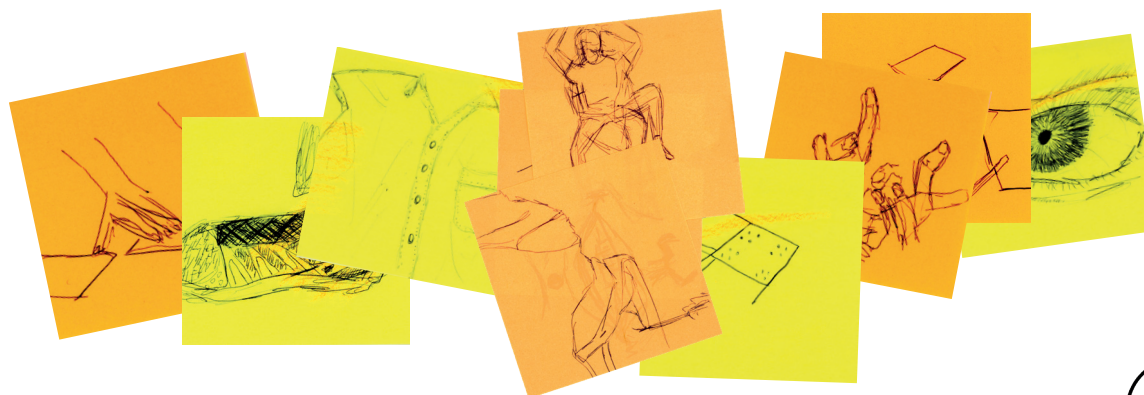
### SELF INTERVIEW

the questions the artists have always wanted to be asked + a question the interviewers have not dared asking orally,

### SHOWER OF LOVE

a gift card is given to the artist at the end of the game. The interviewers write down one or several things they loved about the show.

Live notes, drawings on post-it notes and photographs taken during the interview were used to create the portfolio. The layout follows the order of the draw made by Wilhelm Blomberg when playing the game.



PERFORMING

knowledge

*Interview with An Artist: Conversation as Documentation*  
led by Chloé Déchery, Marion Boudier, Luna Descamps and Louise Valin

le septantecinq





The portfolio of Wilhelm Blomberg is part of a series of three interviews conducted during a workshop held at the New Performance Turku Biennale in Finland, between the 5th and the 8th of September 2023. It is the result of an interview led and designed by Chloé Déchery and Marion Boudier (Performer Les Savoirs) with Luna Descamps and Louise Valin (former photography students at Le 75 art school).

## ***DANGER DANGER***

*DANGER DANGER* is a guided and participatory museum tour by Wilhelm Blomberg and Milka Luhtaniemi that explores emotions emerging from the environmental crisis using activist tools. In the performance, challenging environmental emotions can be awakened, stirred and redirected. The reference point for the tour is the museum action of the British activist group Just Stop Oil, which startled the art world and opened up questions about the museum institution as a platform for direct action and public discussion. Humour, pedagogy and interventionist performance create a nuanced mix that asks how to confront the ecocrisis, act, rage and grieve.



# SNAPSHOT

Prepare to inverse in the lyceum etiquette

Repair to immerse in the museum estimate

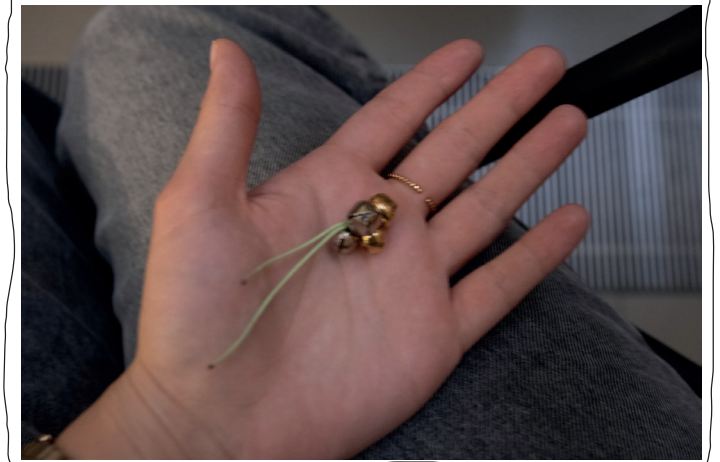
Beware to disperse in the phloem excellent

Prepare to immerse in the museum etiquette

Voltaire to immerse in the coelem eminent



Inspired from the story of  
the invisible children,  
prepared for a questionnaire  
about climate change emotions



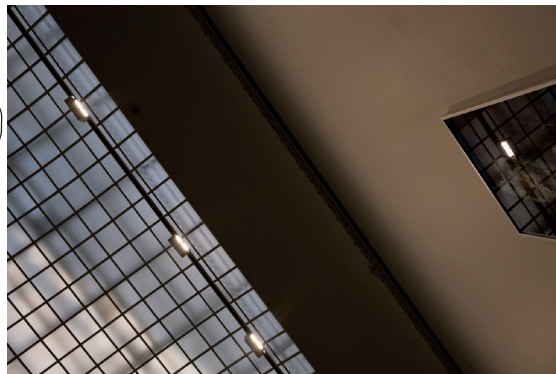
Driving into the tunnel

Diving undo the funnel

Drying can-do the runnel

Diving into the tunnel

Skiving imbue the gonnel



Restoring acoustics forever

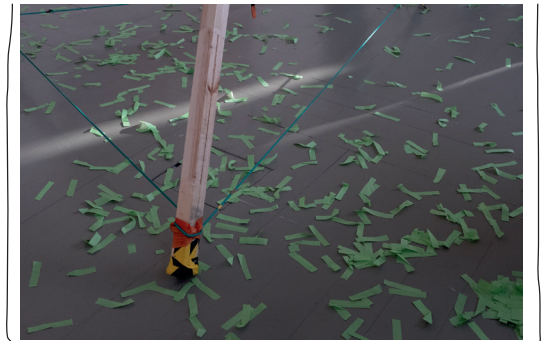
Imploring bamboo sticks together

Exploring ballistics allweather

Deploing moose ticks pinfeather

Exploring acoustics together

Abhorring plastics together



The leg of a tripod that  
costs approx 20€ to build,  
and green confetti referring  
to an action performed at  
Wimbledon by grandparents



# FAQ

What is your training?  
Did you go to art school, to  
University or did you learn  
by doing?

«Amsterdam: dance school. Germany and  
Belgium: workshop with the danse companies C  
de la B and Rosas. Paris-Etampes: clown with  
Philippe Gaulier. Helsinki University: study  
in adult education and climate education.»

- How long have u been working /  
rehearsing this project?

«6 days in the museum. I'm writing since the summer.»

4. Since when have you  
started thinking about this  
project? Since when have you  
been working on it?

«I applied to the Festival's open call 1,5 years ago. My project  
changed twice. I first went to the market to meet people who don't go  
to the Festival. Then came the museum tour, even though I didn't know  
anything about visual art. Silly idea. I tried to find the meeting  
point between activism and education; the practice starts there.»

- Who has influenced u the  
most for this project?

«Stop oil. Extinction rebellion Finland. Andrew Morris, an established impro teacher from Australia,  
the most meaningful teacher I had. Panu Pihkala, emotion and psy at Helsinki University.»





# FEEDBACK

## WITH ANNA

«So much informative content rather than poetic could be exhausting but I wanted people to understand things.»

«Engaging the audience to do things: they are often scared! I want them to feel that they are having fun, not feel humiliated. The dragging came from an exercise. I enjoy the passive part. **Discomfort is a big part of activism.**»

WHAT I HAVE  
SEEN

WHAT I HAVE  
SEEN

I have seen a cautious  
clown wandering in the  
museum.  
I have seen a crowd walking slowly.  
I have seen chaos in the dark.  
I have seen bodies lying on the  
floor.  
——— protest banners  
——— a very old stone.

WHAT I HAVE  
SEEN

WHAT I HAVE  
SEEN

WHAT I HAVE  
FELT

WHAT I HAVE  
FELT

WHAT I HAVE  
FELT

I felt a group  
and community  
spirits.

WHAT I HAVE  
FELT

I have imagined the audience  
as a community.  
I have imagined going down  
to the street and start a protest.  
I have tried to imagine my  
life in ten years.  
I have imagined seeing this  
performance in ten years.

WHAT I HAVE  
IMAGINED

WHAT I HAVE  
IMAGINED

WHAT I HAVE  
IMAGINED

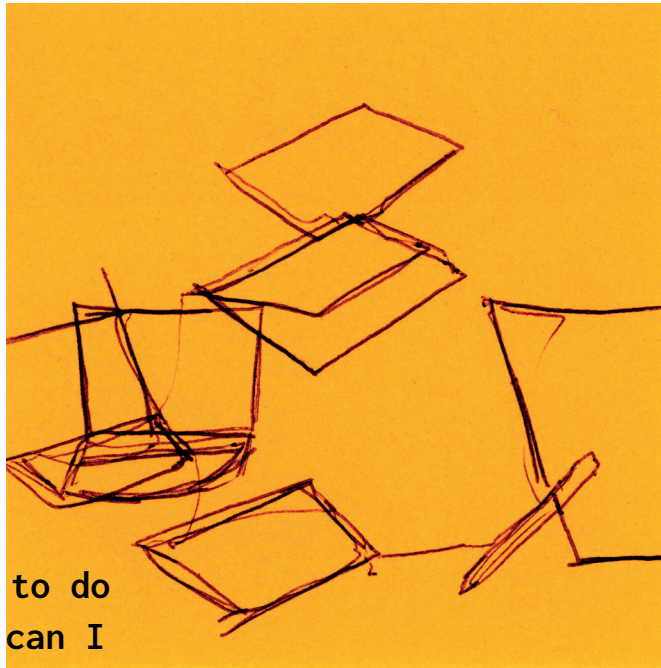
WHAT I HAVE  
IMAGINED





# SELF INTERVIEW

The question you've  
always wanted to be asked



«I really want to do something: how can I get involved with doing activism, even though I feel uncomfortable, as I'm not a political person?»

Do you see this  
piece as activism,  
and if yes, do you  
see it as effective?

THE QUESTION  
WE DIDN'T  
DARE ASKING

Would  
you be ready  
to throw  
soup or paintings?

By making  
an ~~exhibition~~  
~~with~~ of a  
protest are  
you extending  
the Stop Oil  
gesture?

Are you  
playing a  
role or a game

when you  
perform?

What is your  
strongest experience  
of a protest?



# SHOWER OF LOVE

a gift for the artist



Hi Wilhem!  
 I loved the way you make  
 art/activism!  
 I loved been lying on the  
 floor in the museum!

xxx  
 M.

I loved the way you make  
 art/activism!  
 I loved been lying on the  
 floor in the museum!  
 I loved the way you make  
 art/activism!  
 I loved been lying on the  
 floor in the museum!

I loved the way you  
 danced. The way  
 you moved us.  
 I loved your green skirt.  
 I loved shouting in a  
 museum, thank you.

I loved your  
 kindness and  
 your aura,  
 your fantasy  
 and your skirt!





### **Credits:**

Graphic design, drawing and photography : Luna Descamps et Louise Valin.

*The Post-Show Game* was conceived and designed by Marion Boudier and Chloé Déchery (Performer Les Savoirs) in collaboration with Luna Descamps and Louise Valin. It is part of the bigger card game, *The Feedback Cards*, a Performer Les Savoirs production currently in progress.

A co-production between the European project Performing Identity, performing art facing contemporary societal challenges, and in particular with one of the project's partner art schools, ESA Le 75 in Brussels, and Performer Les Savoirs, with the support of EUR ArTeC.

WHAT I HAVE  
SEEN

WHAT I HAVE  
SEEN

WHAT I HAVE  
FELT

WHAT I HAVE  
FELT

WHAT I HAVE  
FELT

WHAT I HAVE  
IMAGINED

### **References :**

Amicale de Production, *Le jeu de l'oeil du spectacle vivant*, Les Thermes; Anna Halprin; Marina Abramovic, *Instruction Cards to Reboot Your Life*; Guillaume Désanges, *Questions pour un champion (100 milliards de propositions pour faire parler un artiste)*; Raphaëlle Doyon; Mathilde Maillard and Lucie Caouder (Club Travail), *Le Jeu du tarot du travail*; feedback method DasArts Amsterdam; Lorette Moreau, *Campement pour Spectateurices*.

