INTERVIEW WITH OTOBONG NKANGA How did you get into performance? Its may people navigate opace and Plungs:

- It was a lifestryle and cultural coole that mus given to her on Nigenia - Connected to tools ysed to be able to express one self in public spaces like druphes/birthday 4 we were privileged enough to have those tools to be able to do that, But I think when coming to Europe, and being here in Europe, one gets to realize that you know those things that you take as normal, that you take as something that happens in your life every day could also, enter into a context of within art. IN APRT PERSON CAN DO ANYTHING. The voice & music, sound, body language all that has a certain paver that maybe installation / paintings may not, have. - Thinking about space and how people connect with the work What kind of mediums or techniques do you apply in your performance installations and why? - The experiments in her Etralio a lot with the bind of medium that Ats with those ideas - Experiments and transformations that take
place in her studio which determines what ble vonk mil be - She R not tried to one thing. Do you, do you apply things, like curatorial practices or like methods, specific methods, like, especially in an exhibition, like the dashboard, like, do you apply something to do with curator, curating, or something to do with like, specific processes or specific methods, like in In example, using an example, like your specific performance of diaspore? a 10 noom exclubition with cen rules already set within this context with a voom of 5 x 5 m and evenjoure had to have a performance in that space - A perfumance à about boing in the probent and in the moment in that What kinds of analitions & amobans have you set in place, at the same time leaving space for the performer to be able to also connect to their part & connect to their own histories So their own histories were very much important in relation to that performance. That relationship to thinking of your heritage and where you come from. So it was also to determine, like, who are the kinds of people that would be performing in the work, and how do you think of that relationship of the diaspora? So that connection of also plants dispersing, also being in you have the plant coming from a specific place, endemic to a specific area, but at the same time, you could find it in Australia or in Asia or and so it kind of talks about also the movements of goods, movement of people, movements of seeds, movements of of language, of voice, of so there are many things connected to that performance, which was not just about the performance itself, but about how things connect, and how Things enter into places and find themselves embedded and and rooted within places. But it had to take also many forms of that connection with the body, the plan and the balance of the body, with that but that came already from a performance I did earlier on the Emirates, where I had a plant, the queen of the night, on my head for nine hours. Do you also take other things like into consideration like, I mean, we also mentioned, like the plants, the participants, but I mean, I noticed that they were dressed in specific outfits, was that also part of the the performance, like the colours that they were wearing, or the actions, Setting up this performance, like when you're making these considerations? Whatever they're wearing is something that I looked into and decided on the kind of tones, what kind of relationship to the color scheme, - Et also had to be comfortæble - Cover the body in a specific way It had bo planned ont Like, I mean, is there any reference to a heritage in this performance? -The condition for diaspora 13 bo be able to which that they have African Ancestry wither grundmother, Eather Different Ekin bones & chifferent people From the izlands etc.

— It allowed poorle who had this grandmother will be allowed -Ways of trickery, some people who aking a work that een create a - Groups of people peopleming get to know each other from the same city to create a community of women. To create another network within the performance and and outside of the performance, because they get to know each other, either they like each other or not, but at least there is, you know that this person exists. You know what this person is doing, and it creates another kind of network beyond the artwork itself. That's - atmospheric consideration, like, in terms of, like, setting up your performance. An example this time I'm going to take is constellation to a piece. A perfemence for a mire, a way to appeace the sea Appeace Enrigh perfemence, it was made for the sea seple, who are ourstochan of lans of literature and of nuisa There were different scores to it. So there's some it was where you looked at people, where you fix your eyes. In some cases, it was certain things that were developed by the performers themselves from the histories of their families. In some cases, this was just a hum. In some cases, it was certain things as black women, we all do so this like there are certain things we do. And even if you're in America and the islands, there's a certain commonality. So that's something that has traveled from one no matter how many hundreds of years, it's been transmitted from our great grandparents down to us. And you could be from America, you could be from the African continent, you could be from the islands. We all understand it. So there are different things that were developed in the performance. So you don't many different scores, not just one. And each time it would be, it would be pushed for it doesn't stay static in the performance. It's constantly developed each time the work has been shown. what is the difference between performance installations in open spaces compared to those enclosed spaces? Abthow an I gains to engage in a way that I connect and I am able to put out the message. The things I want to do per that public l'even it ils be have a one to one in a small room. - Lach space demands different vays of performine in bubbir may.

- Even seasons determine the performance. Things summered ong me indoors or - No interest in readion.

- Human being are unpondictable and consider thur, all kinds of people.

- Performens to feel eafe whilst doing the preformance Her whereas is in the improbemb work But it's also important to know what is the work about and how that work can be translated and in and put it into the world in which it makes it can convey the stories, the storytelling, the emotions, the the materiality of that.