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Meryem Bayram premieres her last performance *Fourfold*, unveiling the relationship between simple module objects and the bodies in charge of their activation. In the serene movements of the performers, Bayram privileges the intense visual quality of the simple geometrical forms. The multiple possibilities of shapes and dimensions, moving from squares to triangles, proposed by Bayram's objects are completed by the soul and hands of the performer. For *Fourfold*, Bayram collaborates with visual artist Guy Rombouts who adds his alphabet Azart.be into the scenographic vocabulary, central to Bayram's work. Rombouts, whose practice focuses on the questions of current communication system with particular attention to an overlap between form and content, created this abstract alphabet with his companion and artistic partner Monica Droste in 1984. In this occasion, both abstract objects and letters coexist on this minimal stage as perfect allied reformulating thus the limits of their flow.

For *Fourfold*, the artist extends her choice of craft materials, and her regular use of cardboard and elastics, to include also paper and wood. Sharing a common source and a palette of colours, these materials offer the ideal flexibility, dynamism, and capability to be indefinitely reshaped. An invitation to define the actions and movements of Rombouts and Bayram on stage reinforced by the warm and touching qualities of these materials. Folding, extending, stacking, and shifting their three central elements: the initial white paper covering the stage, the cardboard and elastics for objects, and the wood of the stages play into the unlimited combination of this unfinished puzzle. A combination enhanced in the construction of the shapes by the dramatic lighting. These movements insinuate a circular reading sustained on the one hand by the

independent actions carry by the performers as well as by the introduction of seven letters and their combination into several words. From time to time, their almost unreadable sounds, are said at loud. Here! Now? No! Where? Nowhere are interrupted by the sounds of the materials resisting each other as their movements overlapped. Sounds from the materials and saying making present the abstract forms become subtle conducts of appearance and disappearance. This insinuated process of peeling in and peeling out exposes the forces of Bayram's abstract and humanistic vocabulary.

For her second performance, Meryem Bayram explore the qualities exposed in her previous performance *Autonomous Scenographies* (2013) —presented at Playground, Labozaal, Leuven — with particular attention to her choice of malleable materials, the privilege of the visual possibilities open by the abstract objects, and the collaborative working method where the performers open up a score from the set of possibilities of Bayram's objects and forms. Bayram elegantly balance the autonomous of objects within the course of improvise actions and the defined rhythm of the performance.



Meryem Bayram (1981, Antwerp) is a visual artist/scenographer. Graduated at the Royal Academy of Fine Arts in Antwerp as Sculptor, she also studied scenography at the POPOK in Antwerp. She works since 2006 as artistic collaborator for platform 0090. Among her most recent scenographies for other productions are: 2016 scenography for the theatre performance *EvVel zaman* Istanbul theaterfestival, 2016 Radio Voice project *QUALIA* – Charo Calvo, 2017 scenography design for the theatre performance *Mockumentary of a Contemporary Saviour / Última Vez* in collaboration with Wim Vandekeybus, 2017 scenography for the theatre performance *Nachtelijke Symposium/ TheaterOnderHetVel*.

Guy Rombouts (1949, lives and works in Antwerp). Since the early 1980s, Rombouts has blurred the existing boundaries between words and objects creating a body of work with poetic and conceptual idiosyncrasies. In the early '80s, he collected objects whose names consisted of three letters, and exhibited them in alphabetical order. In 1984 with his partner Monica Droste (1958-1998), Rombouts created his well-known *Azart* alphabet. The line-based alphabet allows words to take on an endless array of two/three-dimensional shapes. Ever since it was first designed, it has served as a deliberately coincidental procedure for creating objects, sculptures, paintings, etc. Using the website www.azart.be, everyone can generate images in *Azart*

credits

concept Meryem Bayram objects / performance Guy Rombouts & Meryem Bayram dramaturgy Igor Dobricic lightdesign Pol Matthé sound Azart technician sound/light Nele Verreycken voice coaching Caroline Daish recording & mix Ludo Engels outside eye Mesut Arslan costumes Johanna Trudzinski technical realization platform Jan Van Goethem

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