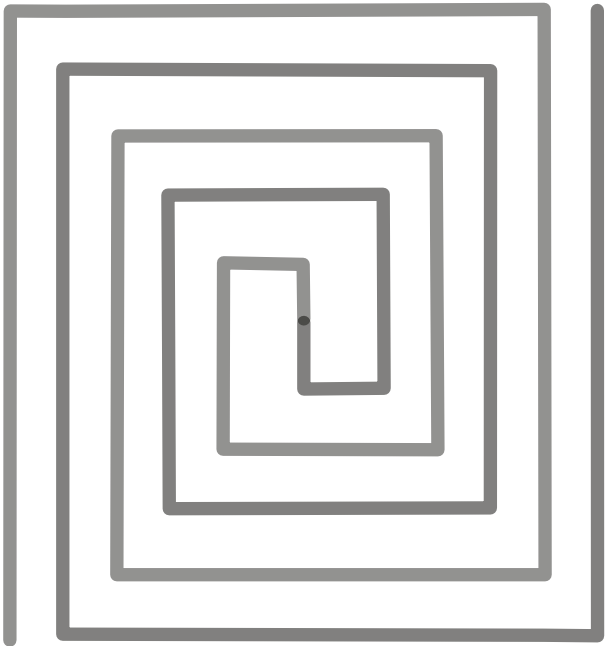


Portfolio\_\_\_\_\_

Ronald Bal┐\_\_\_\_\_

Additional Information\_\_\_\_\_



# Contents

I_World_in_a_Cocoon_Project_____	Page_3
Folding_in_Reverse_____	Page_4
Folding_in_Reverse_(Information_Plan)_____	Page_5
II_Cyber_Story–Series_____	Page_6
Error_in_Defoliation_-_Act_I_____	Page_7
Catalysis_____	Page_8
Performance-Installation_____	Page_9
Detail_Performance-Installation_____	Page_10
Inner_Body_____	Page_11
Documentation_Process_TU_Dresden_____	Page_12
Re-carving_Body_Plant_Image_____	Page_13
III_Other_Works_____	Page_14
My_Body,_My_Data_____	Page_15
Re-carving_Body_Plant_Image_____	Page_16
Potential_Body's_____	Page_17
Potential_Body's_(script)_____	Page_18
Moving_Landscape_____	Page_19



Ronald Bal

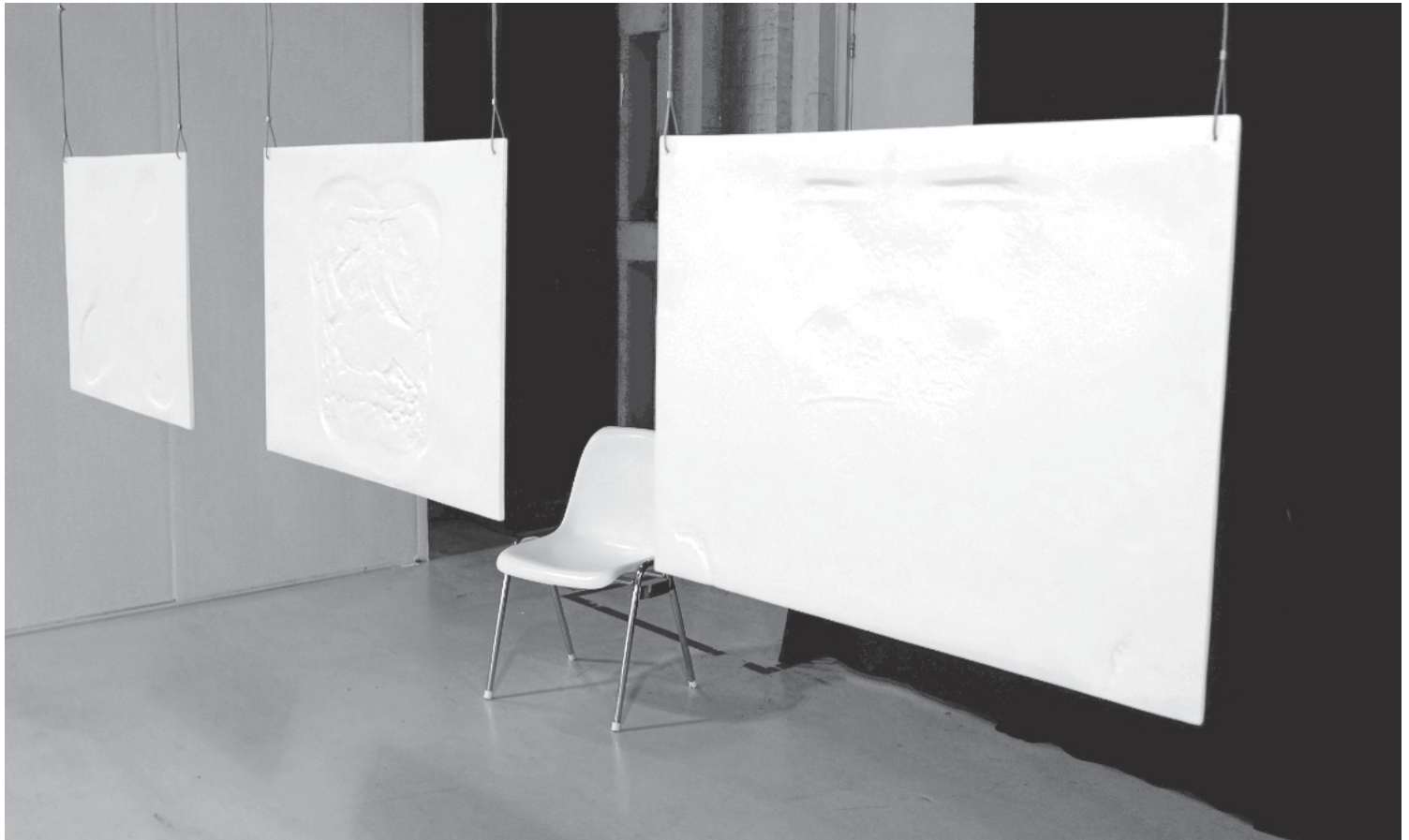
My recent project *World in a Cocoon* acts as an umbrella for a growing series of project proposals to identify various concepts of the cocoon. The project features installations, performances, text-based and choreographic works, films, soundscapes and (online) conversations. In doing so, technology and natural resources (ceramics, wood, glass, etc.) are deployed in social simulations within public and private spaces.

Inspired by Maya Deren's film 'At Land' (1944) -which presents a dreamlike narrative where the actress travels and meets other people and other versions of herself - y project can be seen as embodied narratives, where the "documented" is solitary and isolated and the "digital" is multifaceted and multi-dimensional. My project will built on and bridge the gap between descriptive processes/mechanisms/behaviors and social reality.

The project gradually develops works that seeks to question forms of surveillance and objectification based on the proposition of "witnessing" as phenomenological truth and historical fact. Kelly Oliver states that 'witnessing has both the legal connotation of seeing with one's own eyes and the religious or now political connotation of witnessing that which cannot be seen'. In doing so, I focus on eyewitnesses and testimonies as a route for the project: eye - witness – testimony:

- Eye: Technology, (cyber)system, Tracking, Perspective, Knowledge, Power, Data and Image;
- Witness: Statement, Script, Choreography, Interpretation, Justice, Fact, History, Performance, Archiving and Setting;
- Testimony: Movement, Affect, Embody, Flashback and Stage-set.

To support these structures of progressive transformation, the cocoon becomes more and more an unpredictable tool that creates alternative architectural spaces. From there, forms of surveillance can be situated that transcend legal boundaries by operating in and communicating through spaces that until recently were considered strictly private.

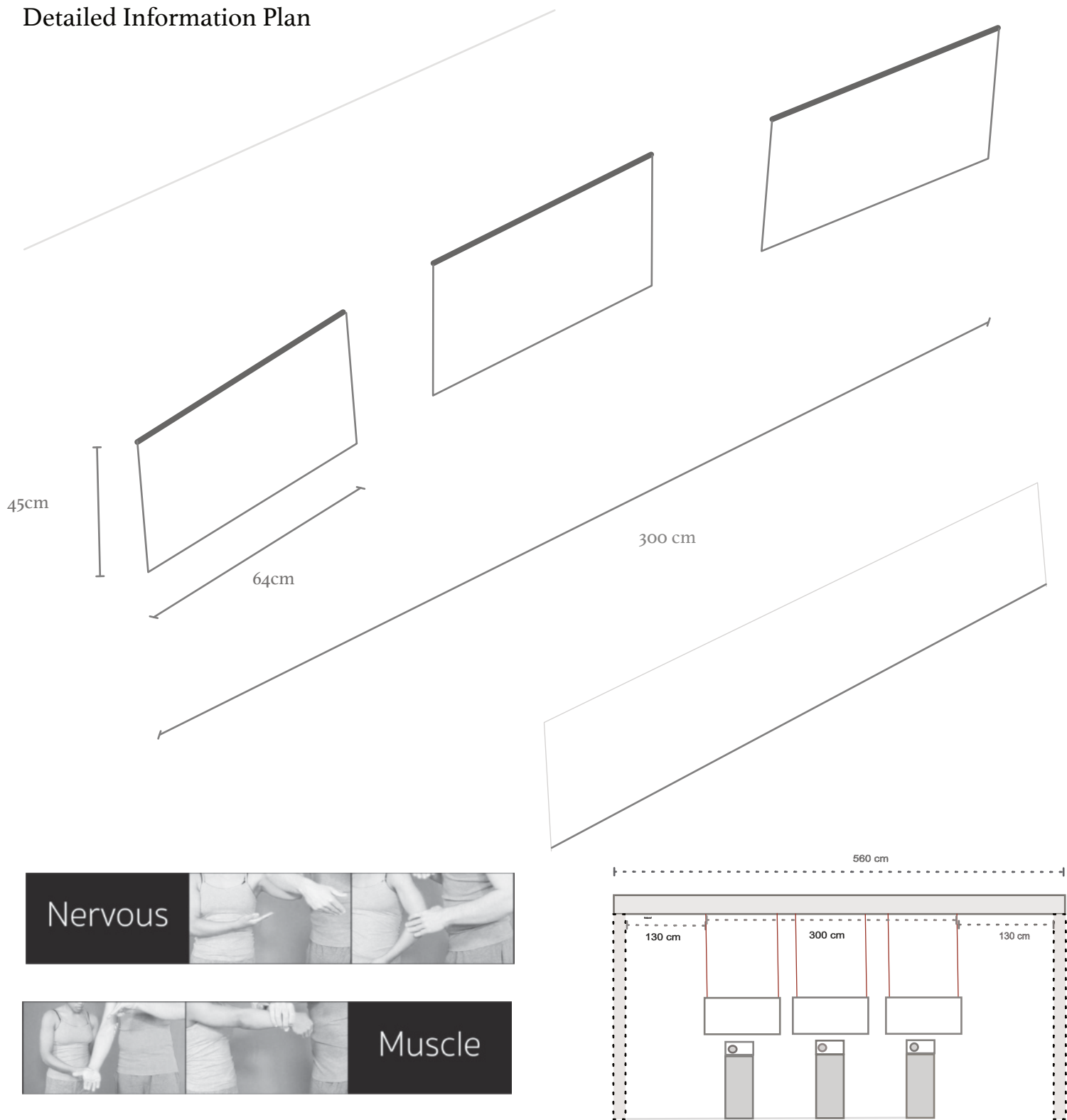


**Title:** Folding in Reverse  
**Year:** 2021  
**Duration:** 20 minutes (endless loop)  
**Medium:** 3-Channel Digital Film Installation  
 with 6-Channel Audio  
**Dimensions:** Backdrop Porcelain Panels 45 cm x 64 cm  
**Photo:** Back Sight of the Porcelain Panels  
**Performers:** Johanna Tengan and Ralph öllinger  
**Exhibitions:** This Art Fair 2021, Kromhouthal, Amsterdam,  
 Goethe-Institute Rotterdam



Film recordings

## Detailed Information Plan



### Folding in Reverse

#### 3-Channel Film Installation

Year: 2021  
Duration: 20 minutes  
Medium: 3-Channel Digital Film Installation  
with 6-Channel Audio  
Dimensions: Backdrop Porcelain Panels 45 cm x 64 cm  
Photos: Film stills

Two dancers explore each other's bodies. Are they instructed, is it work, is it curiosity, or is it intimacy? A mesmerizing endless loop, projected on 3 screens leaves the answer to the audience.

Video Link (Trailer): <https://www.youtube.com/watch?v=Htx2lbpoZhQ>

In the Cyber Story | Series project I investigate new relationships between nature and machine by converting 2D MRI-scans (Magnetic Resonance Imaging) into 3D ceramic prints. Now that artificial body parts can be cultivated in laboratories, the perception of the body in general, and of organs in particular, is changing. In my research, cyborg, the cybernetic organism, plays a key role, in which the cyborg is considered a hybrid machine and organism in one. The cyborg is a model for the mechanical expansion and metamorphosis of nature in the human body.

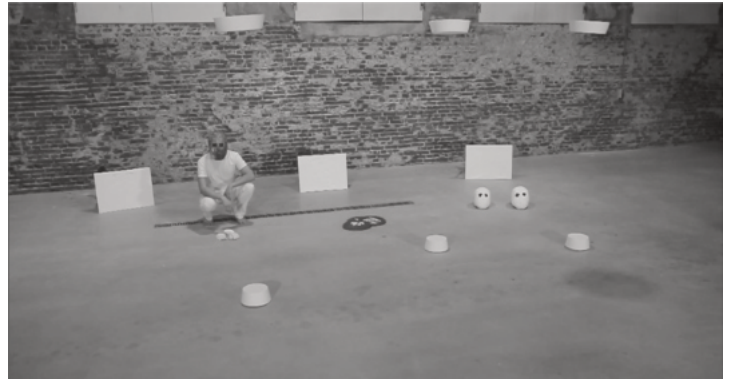
During the research I collaborated with scientists from the Neuro-imaging Center and the Institute of Diagnostic Radiology of the Technical University Dresden (TU Dresden) specializing in CT scans and ultra-sound. With this technique I was able to make scans of multiple body parts, including my organs and brain. These photos have been converted into 3D models and with a 3D printer into organic sculptures, using machine learning systems at the residency Sundaymorning@EKWC in Oisterwijk, The Netherlands.

By converting CT scans into ceramics, the "inside" of my body is transformed into a visual "outside". In this way I create a metamorphosis from the inside out. In addition, I use natural materials to make the virtual – not visible – interior visible. In other words, by printing with natural materials I come close to staging organic processes.

The aim of the Cyber Story | Series is to create new works of art in which nature (human and non-human) and technology (machines) form an alliance, in the sense that it is "created" in an area of virtuality beyond that conventional boundary between an organic body and a digital representation of reality.



Title:	Error in Defoliation - Act I	Photo:	Photo documentation, Friso Spoelstra
Year:	2021	Exhibition:	This Art Fair 2021, Kromhouthal, Amsterdam
Duration:	10 minutes		
Medium:	Porcelain, Metal, Video, Audio, Costume		
Credits:	Work co-commissioned by Mondriaan Fonds, CBK Rotterdam and P.S. Performance Site	The performance-installation <i>Error in Defoliation</i> creates a surreal doubling effect that plays with questions of truth and fiction. Act I talks about the replica of body parts, and is one part of a two-hour performance.	



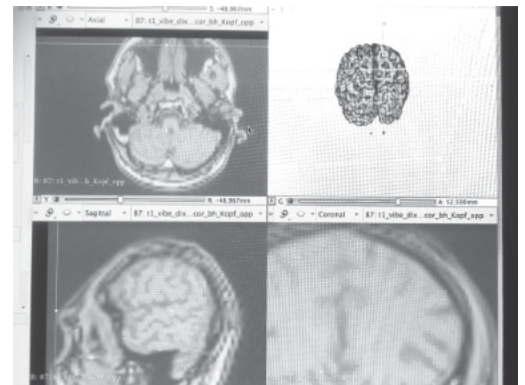
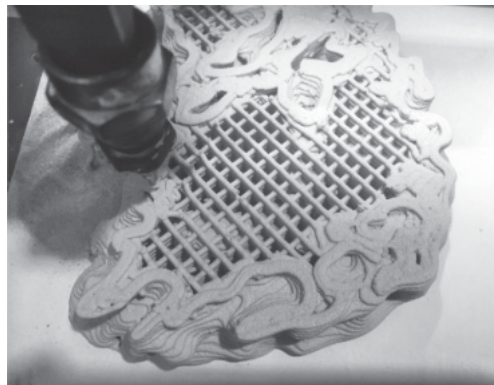
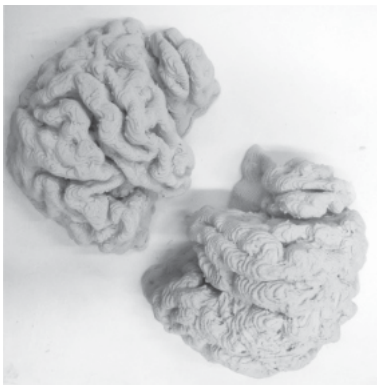
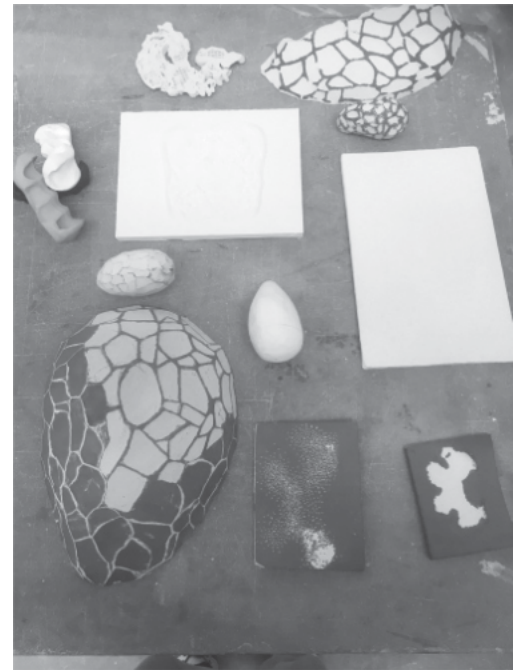
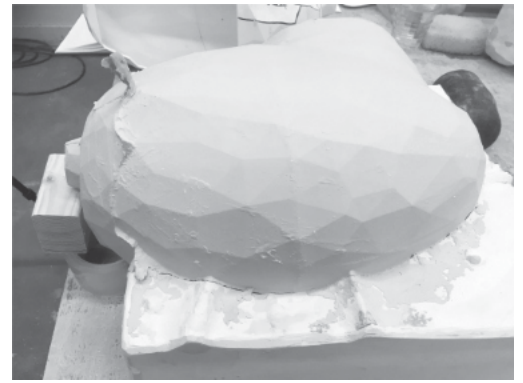
Title: Catalysis  
Year: 2021  
Duration: 20 minutes  
Medium: Single Channel Digital Video with Audio  
Dimensions: Backdrop (2.5 m x 3.5 m)  
Credits: Work co-commissioned by National Culture and Arts Foundation Taiwan  
Photo: Film still  
Exhibition: Embodied Interface, National Culture and Arts Foundation, Taiwan, 2021 (Online)

In the film *Catalysis* a character performs in dualism holding parts of its own body as both witness and victim from its own creation. Can cyborgs produce and consume their own organs? Key question in the film is whether we are considered hybrid machines and/or humans?

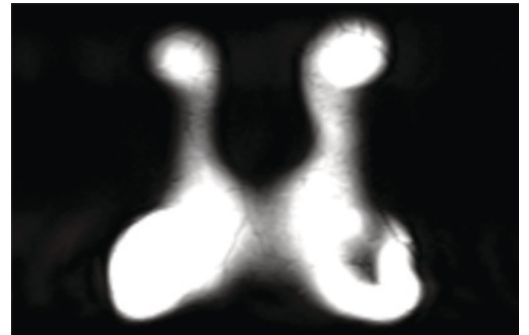
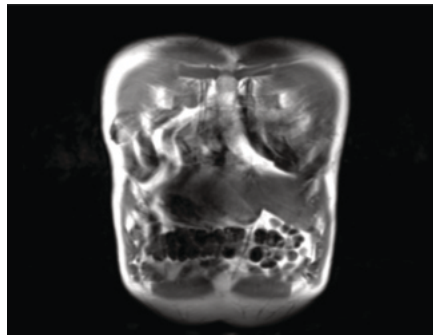
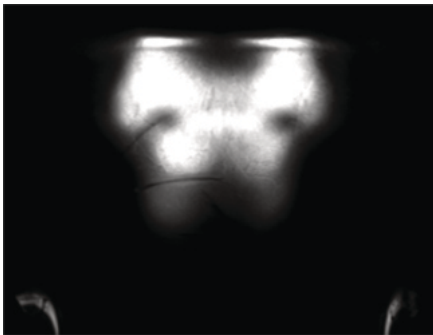
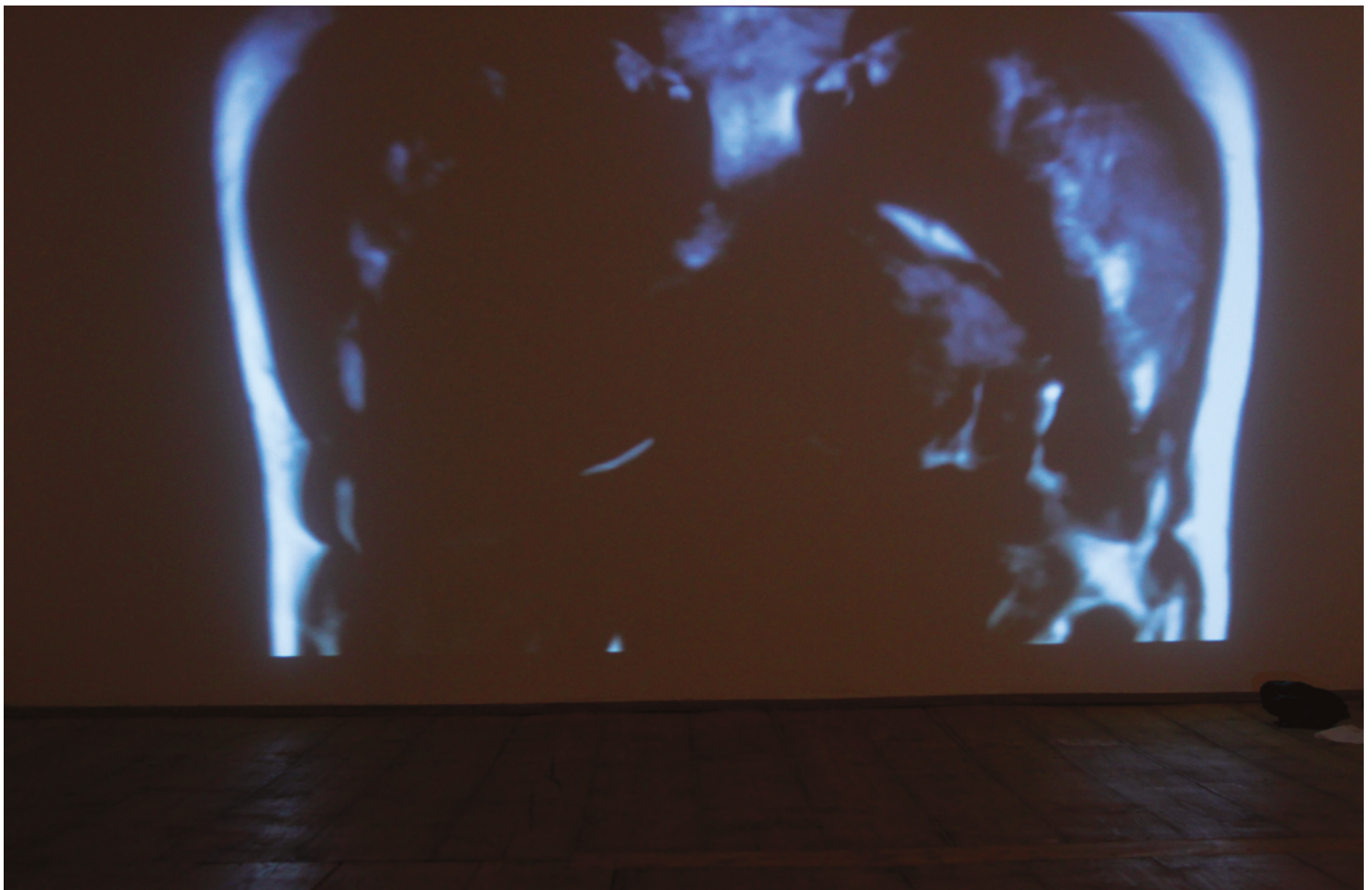
Video Link (Trailer): <https://www.youtube.com/watch?v=GNJPa7w7nAw>



Title: Performance-Installation  
 Year: 2020  
 Medium: Porcelain works, various methods and temperature Cobalt Blue and Copper Pigment  
 Dimensions: Archival objects with various dimensions.  
 Credits: Residency at Sundaymorning@ EKW, Oisterwijk, Netherlands  
 Exhibition: Installation build up as stage set/ intervention in the space



Title: Performance-Installation (Detail)  
 Year: 2020  
 Medium: Porcelain works, various methods  
 Temperature °C1120, 5% Copper Pigment  
 Dimensions: Various dimensions



Title: Inner Body  
 Year: 2020  
 Duration: 40 minutes  
 Medium: Single Channel Digital Video with Audio  
 Dimensions: Backdrop (2.5 m x 3.5 m)  
 Credits: Work co-commissioned by Galerie Raskolnikow, Dresden (duo)  
 The project is generously supported by the City of Dresden,  
 Technische Universität Dresden, Goethe-Institut Niederlande  
 and CBK Rotterdam.

The film *Inner body* moves back and forth through the upper  
 body as a digital portal. The film runs in an infinite loop, in an  
 open space, and is shown on the gallery wall. The images were  
 made with CT- and MRI-scans.



Photo: Documentation Process MRI-scan, Diagnostic Radiology,  
Technische Universität Dresden, 2019

Credits: The project is generously supported by the City of Dresden,  
Goethe-Institut Niederlande and C. Rockefeller Center for the  
contemporary Arts.

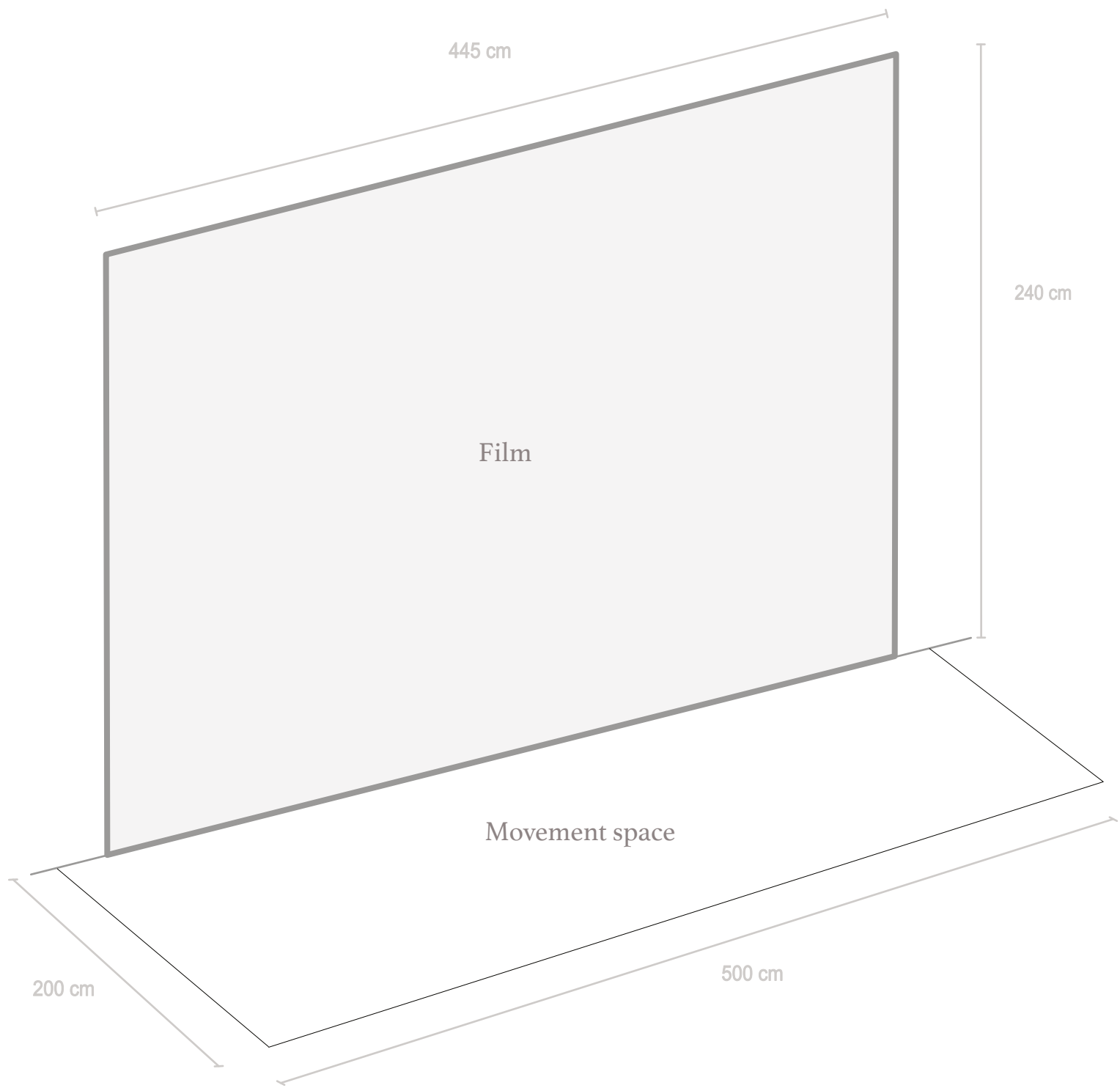


Title: Re-carving Body Plant Image  
 Year: 2018 – 2019  
 Duration: 120 minutes  
 Medium: Single Channel Digital Video Installation  
 with Audio, costume from cotton  
 Dimensions: Backdrop (3.5 m x 4.5 m)  
 Photo: Solo Performance Documentation, 2018  
 Exhibition: Revolution, Hope and Imagination, Museum  
 MAAT, Lisbon, 2019

*Re-carving Body Plant Image* is a curatorial work of archived images that personify recent history from a digital perspective. The work is a two hour film with audio, in which questions of identity are memorized and represented as a living-archive.

Vimeo Link: <https://vimeo.com/272033804>

Detailed Information Plan for  
Museum MAAT, 2019



Title:	Re-carving Body Plant Image
Exhibition:	Revolution, Hope andImagination, Museum MAAT, Lisbon, 2019
Plan:	Performance-installation Re-carving Body Plant Image
Medium:	Single Channel Digital Video Installation with Audio, costume from cotton.

### III\_Other\_Works\_ (2019\_to\_ 2017)\_\_\_\_\_

In this section I show various works related to performance that find new ways of working within my artistic research of scripted movements. The works make extensive use of trial-and-error methods in the performing arts which show its playfulness of finding a personal vocabulary as organizer/ detector and performer. Performer and object are therefor a tools to present and represent questions related to the human body.



Title: My Body, My Data  
 Year: 2018  
 Duration: 40 minutes  
 Medium: Costumes, Cloth Covering  
 Dimensions: 8 m x 6 m  
 Credits: Terytoria, Centre of Contemporary  
 Art Znaki Czasu, Torun, Polen

A performer draws lines in space to transmit his own data. Is it my data or am I subject to big tech companies? By showing lines in the landscape, the performer responds to misconceptions about ownership and data flux.



Title: Potential Body's, Act 4  
 Year: 2017 – 2018  
 Duration: 80 minutes  
 Medium: Scripted Public Performance, 2 Performers, City of Rotterdam, Netherlands  
 Dimensions: 20 m x 20 m  
 Photo: Performance documentation, 2018  
 Credits: The project is generously supported by CBK Rotterdam, Netherlands

Potential Body's focuses on the body as script and is an exploration of movement as a basis for folding. By scripting simple movements, postures and line structures, the dancers were instructed to move in a delayed fashion in order to reclaim public space.

How to move?  
(Public Space)

Together  
Along  
Mutually

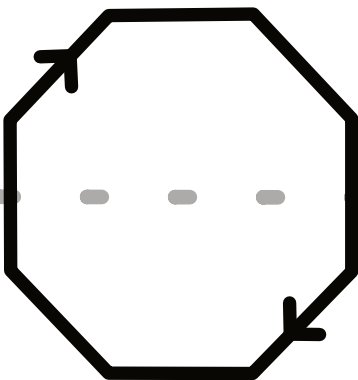
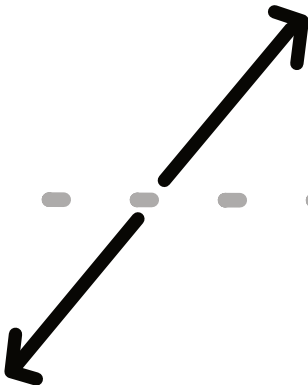
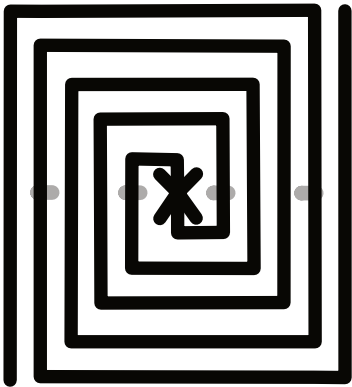
Unseen  
Double  
Single

Unify  
Unite  
Merge

2

3

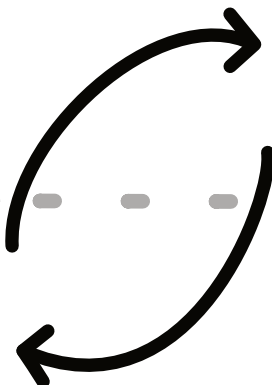
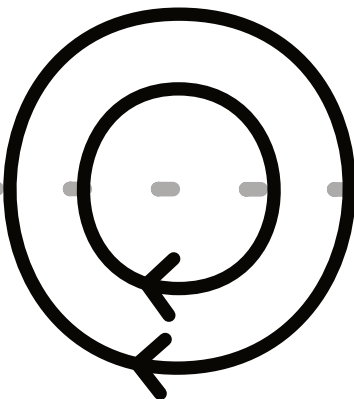
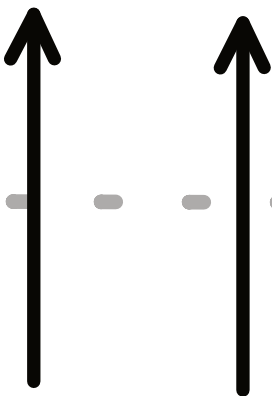
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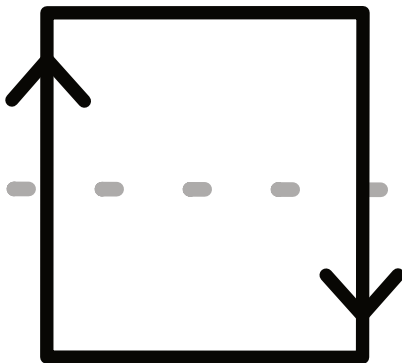
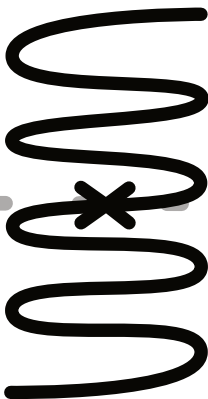
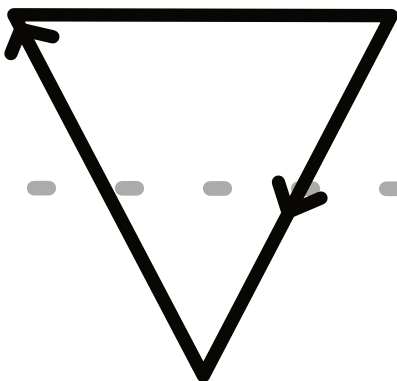
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27





Title: Moving Landscape  
 Year: 2017  
 Duration: 20 minutes  
 Medium: 6 Performers, Violin, Costumes, Cloth Covering  
 Dimensions: 6 m x 6 m  
 Credits: Work commissioned by Cloud Danslab The Hague, The Netherlands  
 Performers: Ralph öllinger, Sophia Oltmanns and Jorga Lok (circus artist), 黃祥昀 (Hsiang-yun) and Larysa Bauge (performance artist), Sonia Zini (dancer), James Hewitt (musician)  
 Designer: Aliko van der Kruijs  
 Filmmakers: Gemma Groot and Dorien Pfauth  
 In collaboration with: Hans Janssen (Gemeente Museum Den Haag)

In the project *Moving Landscape* I worked with various artists from different performing backgrounds that move from natural movements through acrobatic and abstract simulations.

Video Link: <https://www.youtube.com/watch?v=ewo5xOyAXPw>

