



# ( A. ) LIPAROTO

*Portfolio & Press 2017*

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ACTION

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3 MONTHS ABIGAIL.  
3 MONTHS ANDREW.  
3 MONTHS A.

- a) How I am adhering to the gender norms of my natal sex?
- b) Practically how can I live as a man?
- c) How does taking on the atypical gender norms make me feel about my own gendered existence?
- d) How is it perceived by the world around me?
- e) To what capacity can I create my own gendered reality?

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## I AM BECOMING

*Durational performance 9 months, 2014*

A 9 month long auto-ethnographic investigation, re-imagining their sense of self around the premise of "What if 28 years ago they had said 'it's a boy'", examining the effect of performing gender in daily life through material culture. The project which embraces lowfi and prolific image-making culminated in film which engages with the domestic aspect of the project and a book 'Andrew has his period. (Anecdotes of Androgyny)'.



Andrew a Strong Courageous Warrior, Installation view La Vie mode d'emploi, 2015

## ANDREW A STRONG COURAGEOUS WARRIOR.

Film, 16:9, single screen, 18', 2015

<https://vimeo.com/146882696>

Password: play

A voyeuristic look at the daily life of Andrew and Abigail. They alternate and shift, increasingly becoming one. Questioning which of them is real? A. Liparoto studied the construction of identity and left womanhood to subsequently transform into a male and androgynous person. Filmed over nine months in the maker's apartment, real life becomes a performance in which it seems almost impossible to escape the fiction's power.

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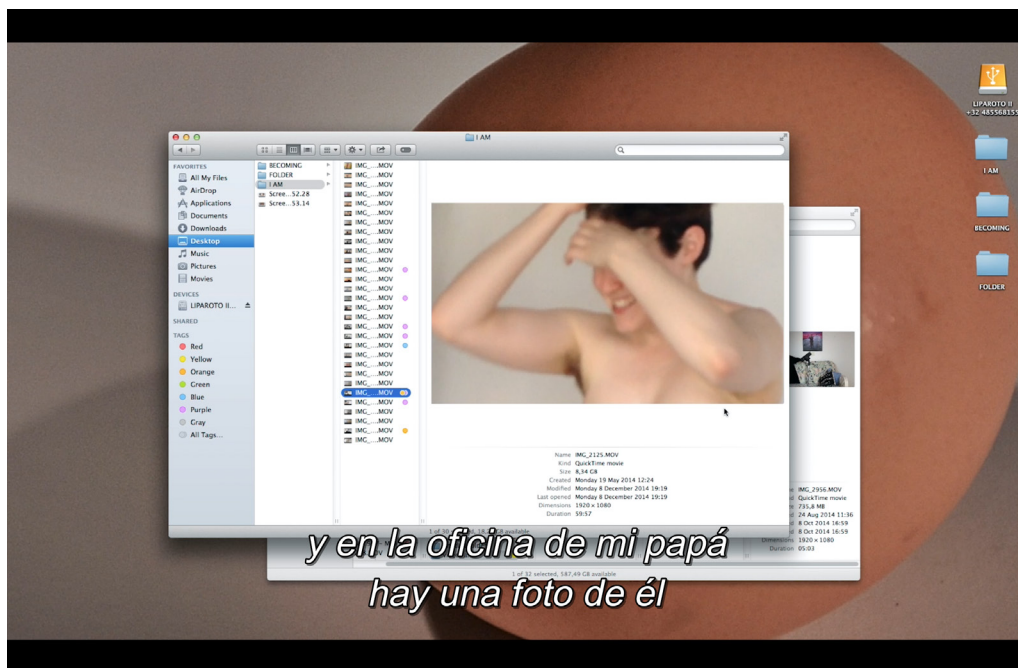
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Andrew a Strong Courageous Warrior, video still with Spanish subtitles, 2015

[>>> VIEW FILM HERE](#)

( PASSWORD: play )



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Andrew a Strong Courageous Warrior, Installation view Meatspace, Impossible Projects, Berlin, 2016



### THE POSSIBILITY OF BEING OTHER THAN YOU HAVE COMMONLY THOUGHT YOURSELF TO BE.

Solo show view Installation and screening at Strangelove Festival, Het Bos Antwerp, 2016

Solo exhibition as part of Strangelove Festival, featuring the new installation 'The Possibility Of'. The installation plays with construction aesthetics and large scale collages. It reflects on the disjointed experience of how to frame oneself in daily life post *Andrew has his Period* artistic research. Pointing to internal conflict of how to perform one's ideal gender experience in relation to ideological traps inherent in language, images and pop culture.



*Performance documentation and video still, Etcetera III @ S.M.A.K Museum, Ghent, (BE), 2015*

**PLEASE PERFORM YOUR IDENTITY QUIETLY I AM TRYING TO READ.**

*Performance & Video, Etcetera III @ S.M.A.K Museum, 2015*

This one hour performance was the reading of the book 'Andrew has his Period' from back to front. The book texts is an intimate account of gender performativity in daily life. The performance culminated in the screening of a new video work and discussions with the artist.



Andrew has his Period (Anecdotes of Androgyny), Limited edition of 7 with unique covers, 2015

### ANDREW HAS HIS PERIOD (ANECDOTES OF ANDROGYNY)

*Research Book, 2015*

The book *Andrew has his period. (Anecdotes of Androgyny)* reflects through text and images on the multi faceted nature of the 9 month performance 'i am becoming'. The book concerns itself both with the project and with questioning the limitations of expressing an experience. Playing with the notion of the anecdote as an incomplete and whimsical means of expression.

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Book View video Andrew Has His Period (Anecdotes of Androgyny)  
[>>>VIEW BOOK HERE](#)



Still from performance video featuring Zed Morales & Aay Liparoto at Not Gallery, Austin, USA, June 2016

[>> VIEW TEASER HERE](#)

**“I WANT TO AGREE WITH YOU BUT YOU ARE MAKING IT REALLY HARD FOR ME”**

*Performance with Zed Morales at Not Gallery, Austin, June 2016*

“....I want to agree with you but you are making it really hard for me” is a text-based performative work, initiated in the middle of the Atlantic ocean as P\_A\_C sailed from Rome to the U.S. The text is formed as part of a performative journey, a satirical starting point reflecting on the construction of selves through the ideas of ancestry, gender, race, and notions of identity. Creating a mirror to each others image.



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# PLURAL AUTHORSHIP COLLECTIVE PRESENTS: IDENTITY BULLSHIT

*Twin video, 4', Soft Focus Institute at Antwerp Art Weekend, 2016*

Plural Authorship Collective presents: Identity Bullshit' is the first satirical reflection in video of their recent journey to the America's by boat, on a search for understanding what it means to be white female artist born on the America's, a landmass that neither call home. "Whilst we had for sometime come to the understand that we bore the visible identities as women we had the privilege of only recently discovering that we were also white"

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Plural Authorship Collective presents: Identity Bullshit Video Still, 2016

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Plural Authorship Collective presents: Identity Bullshit, Still, 2016



### LETTER TO A DEAD ARTIST WHOSE BED I SLEPT IN

*Framed Print & 2 postcard take aways at Tumult, Ghent, 2015*

This letter is the final work from a larger body of drawings and paintings produced in relation to the little known polish Artist, Daunt Wolak. The letter is the concluding motif that reflects both personally and critically on the series of drawings and paintings produced over the course of one year. The letters touches on ideas of isolation, being an outsider artist and Liparoto's privileged social position in relation to Wolak's. The framed print is accompanied by multiples of two unframed images: one of Wolaks's paintings arranged on a couch in her studio in Cieplce, Poland. The second image is of a series of drawings and painting produced by Liparoto and laid out on their studio floor in Berlin.



Wolaks's Studio, (Poland 2012 ), Postcard take away, 2015

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## LETTER TO A DEAD ARTIST WHOSE BED I SLEPT IN.

Dear Danuta Wolak

You never met me but I feel like I know you well, I slept in your bed, the one you died in, the same week you died (with fresh sheets of course). Your home enchanted me. I slept surrounded by your paintings and toasted with vodka to your life, the life of a little known polish painter, the life of a mother.

In that freezing cold house, I used your easel and bathed myself in the idea of being an artist, I wore giant jumpers and made love in your bed and ate at your table. I hope you don't mind that I changed a few things, I put in a new kitchen floor and added a bathroom door, even though your son Ryszard did not see the necessity of it.

'Letter to a dead artist whose bed i slept in' Partial Letter Text, 2015

I guess with all my attempts of being bohemian I am still a girl who grew up in Surrey and I am not much of a painter either. I don't have the patience for it. I did try though for a year and a half, to do as you did. I painted my family, my friends and strangers

## *3 COURSES, 3 ARTISTS, 3 ART STUDENTS, 1 GALLERY OWNER, 1 ARTIST'S ASSISTANT*

### *DINING RULES*

- 1. DINERS MAY ONLY EAT WHEN FED*
- 2. ONE CAMERA PER DINER*
- 3. DINERS MUST WEAR BLACK*



A. LIPAROTO FEEDS STEFAAN DHEEDENE

#### **FORMALLY FEED ME**

*Performance dinner, VIBRATIONS Off the Format @ Kristof De Clercq Gallery, 2014*

In 'Formally Feed Me' we share in a ritual reserved for the lovers, children and the sick. This performance took place at Kristof De Clercq Gallery as a part of theme day: Food and Flora at Honore d'O's exhibition Vibrations Off the Format and was the second occurrence of this event. Guest ranked in order of importance starting Honoré d'O, Kelly Schacht, Stefaan Dheedene, Kristof de Clercq, Fien Rebry, A. Liparoto, Martijn Petrus, and Mark Grootes.

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WE ARE FED AND WE LEARN TO FEED OURSELVES.  
WE LEARN THE RULES AND FORMALITIES OF FEEDING.  
WE LEARN TO SHARE IN THE CEREMONY OF COLLECTIVE EATING AS ISOLATED UNITS.





## SOMETHING THAT ALWAYS WORKS

*Site specific installation KASK featuring video works, 2015*

This site specific installation 'Something that always works', brought together the video *What you see is what you get (Hard drive dreams)*, video loop 7 mins, 2014 *At least 2-3 mins on average PART I & II*, Video loop 3 mins, 2014, a large scale collage and performance based around ideas of mass consumption of information and the modulation standardized material, a characteristic of a non-space. The view out to the beautiful neo-gothic building that surrounds the space is obscured by chalk paint. All indicators location are lost. One could be anywhere.

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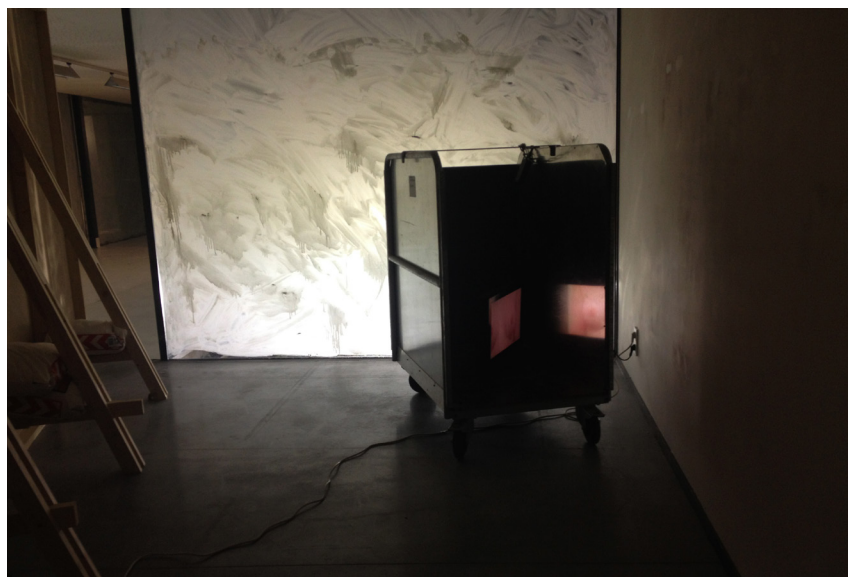
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Something that always works, Solo show, KASK, Ghent, (BE)

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## !VALUE# [ 2ND ACT ]

*Site Specific Installation, Crox 527, instalraam, Ghent, 2016*

This is the 2nd act in a new series of small actions and works that reflect on how we conceive value and worth, both in the art world and wider society. This is an ongoing project which I will be developing in 2017 through a new series of interventions and writings.



VALUE# [ 2nd Act ] Site Specific Installation,  
*'My Level of personal debt stands at 20,954.03 pounds.'*

## ***TRANS IS THE NEW GAY***

**IFFR, 26TH JANUARY 2016, BY MOUNIR SAMUEL**

### ***BEAUTIFULLY PHOTOGRAPHED AND FASCINATING, BUT WHAT IS HIS BATTLE?***

How incredibly difficult it is to discuss and investigate all of these layers and facets of the gender issue, is reflected in the wide selection of films at IFFR this year. Many of them investigate the human body; the physical aspect of gender. There is *Andrew a strong courageous warrior.*, an artistic and autobiographical film by A. Liparoto, who wonders how much of identity is fixed and clearly definable, if you can simply take on the characteristics of another gender. Shot over a period of nine months, we see how Abigail (a woman obsessed with cosmetics and lingerie) becomes Andrew. Beautifully photographed and fascinating, but what is his battle? And who is he fighting with? It's definitely not the world outside of his room, so how courageous is this warrior, really?



Andrew a Strong Courageous Warrior, video still 2015

**LINK TO FULL ARTICLE >>>**

[HTTPS://IFFRR.COM/EN/BLOG/TRANS-IS-THE-NEW-GAY](https://iffrr.com/en/blog/trans-is-the-new-gay)

## **ANDREW LIPAROTO: “I DON’T FEEL I NEED TO APOLOGIZE ANYMORE”**

**WONDERZINE , 8TH MAY 2014 , BY KARINA PAPP**

**BRITISH CONCEPTUAL ARTIST ABOUT THE WOMEN FROM THE OUTSIDE AND THE MEN FROM THE INSIDE**

Young conceptual artist Abigail Liparoto from Great Britain was always interested in quite complicated subjects: the search for identity, social roles, correspondence with gender expectations. Once she asked herself, what would her life be like, if she was born as a boy. She realized, that the appropriate way to find the answer is to become a boy. That's how the project «Becoming a boy» was created, and young man Andrew Liparoto, twin brother of the artist, came into being. He was the one who told us about confidence in oneself, unconscious desire of women to please, restrictions in mens lives and unwanted hair.



*The Possibility Of Series, Photo Rachel Gruijters, 2014*

**LINK TO FULL ARTICLE >>>**

[HTTP://WWW.WONDERZINE.COM/WONDERZINE/LIFE/WONDERGIRLS/200347-ABBY](http://www.wonderzine.com/wonderzine/life/wondergirls/200347-abby)

## ABIGAIL - ANDREW - PERSON A

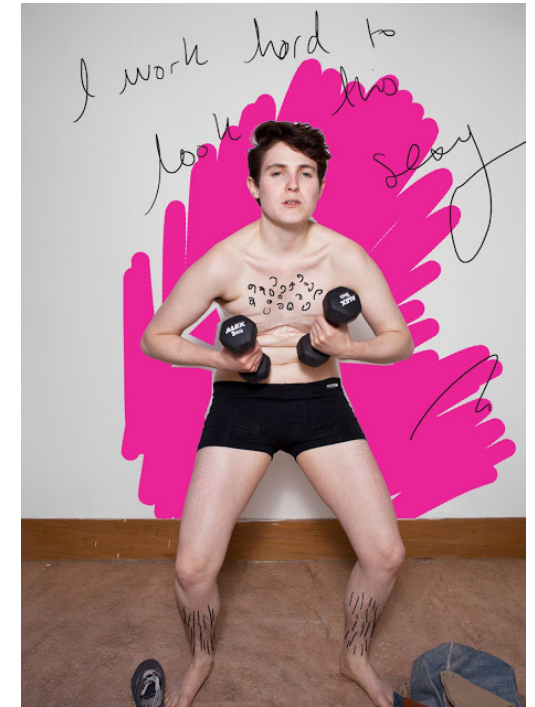
METROPOLIS M, AUGUST 2015 , BY SOFIE CRABBÉ

**PARADOXAAL GENOEG VOELT DE REPRESENTATIE VAN ABIGAIL MINDER ECHT AAN DAN DE WEERGAVE VAN ANDREW.**

De voorbije twee jaar verkende Abigail Liparoto (Verenigd Koninkrijk) de constructie van identiteit. Ze vertrok vanuit de sociaal-culturele aspecten van haar vrouwzijn, om zich vervolgens in een mannelijk en in een androgyn personage te transformeren. Gedurende het negen maanden durende project 'I am becoming', onderzocht ze deze drie genderidentiteiten door het aannemen van conformerend gedrag en uiterlijk vertoon. Op chirurgische ingrepen na, dompelde de kunstenaar zich volledig onder in de andere identiteit, van hormonale aanpassingen (het stoppen met de pil) tot fysieke oefeningen. Ook haar naam veranderde mee. Abigail werd Andrew. Andrew werd person A. Het leverde een 18 minuten durende film 'Andrew a strong courageous warrior' op, waarin de kunstenaar via alledaagse, huiselijke rituelen de grenzen tussen de drie identiteiten aftast. Daarnaast maakte ze ook een openhartig, lijvig boek met beeldmateriaal en zelfgeschreven anekdotes die de psychische gevolgen en gewijzigde, sociale interacties verduidelijken. Paradoxaal genoeg voelt de representatie van Abigail minder echt aan dan de weergave van Andrew. We krijgen er immers een perfect opgemaakt persoon te zien die zichzelf wat achter een façade van make-up en juwelen verstopt. Hoe de kunstenaar zich na dit experiment oriënteert en voelt? Het antwoord blijkt ergens tussenin te liggen.



Andrew a Strong Courageous Warrior, video still 2015



I work hard, postcard 2015

### **FORMALLY FED ME**

**VIBRATIONS OFF THE FORMAT, OCTOBER 2015 , BY HONORÉ d'O**

**TE LEREN DRINKEN EN ETEN, OM 'ZICH TE VOEDEN' ALS EEN COMMUNICATIEDAAD**

Met Formally feed me, een maaltijd waar de tafelgenoten een hapje eten via tussenpersonen, beoogt Abigail Liparoto tijdens VIBRATIONS OFF om opnieuw te leren drinken en eten, om 'zich te voeden' als een communicatiedaad: eerder dan een activiteit of passiviteit combineert men van lichaam-tot-lichaam de activiteit-passiviteit van degene die de ander voedt met de passiviteit-activiteit van degene die een glaasje drinkt en een hapje eet. Tussen wil en macht, tussen vrijheid en tegenwerking maken de toevalligheden van de handeling de coördinatie van de gemeenschappelijke aanwezigheid noodzakelijk, van zichzelf met de ander. MANGE-MOI (EET ME) kan worden geïnterpreteerd als het 'feit' van 'gevoed worden', van 'beïnvloed worden' door de één tot die zich geïntegreerd, zich ingepalmd, zich geïdentificeerd voelt met die ander - CERTIFIED VIBRATION. Het houdt ook het wisselen van het standpunt in zoals het gebruik van een overhead-projector verbonden en gelijktijdig getuigt van het banket van bovenaf gezien.



*Performance dinner, VIBRATIONS Off the Format @ Kristof De Clercq Gallery, 2014*



*VIBRATIONS Off the Format book, 2015*