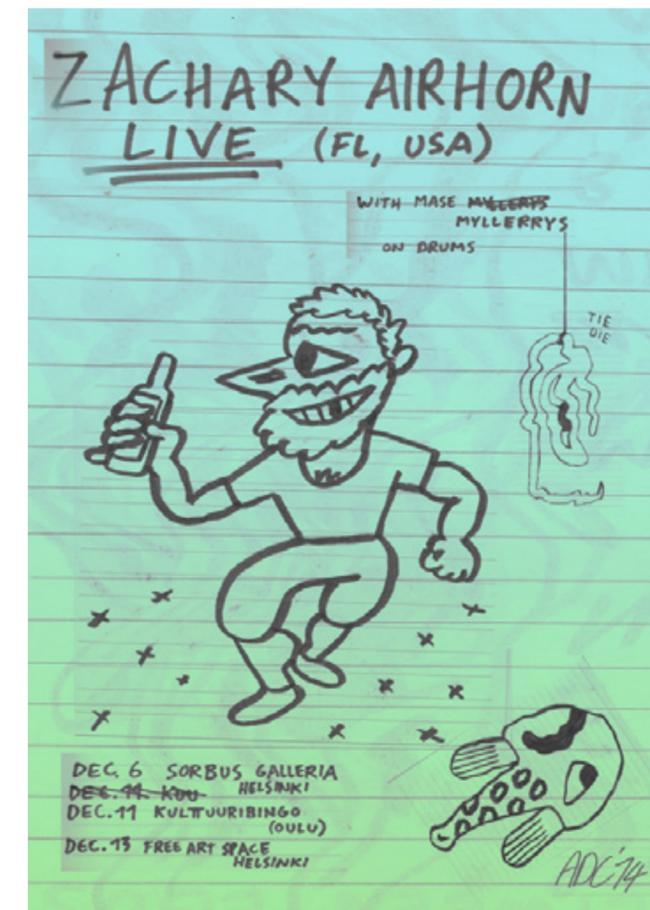


A man with a beard, wearing a white t-shirt and dark pants, is crouching on a concrete floor in a workshop. He is painting large black silhouettes of human figures on a large sheet of paper or canvas that is laid out on the floor. The silhouettes are simple, stylized figures in various poses. The workshop has a concrete floor, a wall with peeling paint, and several wooden pallets leaning against the wall. There are also some paint cans and brushes on the floor.

# André Chapatte

Selected works 2013-2017

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## 'The Zachary Airhorn Show' (2013 - ongoing) Songs and texts performed in various locations

'Zachary Airhorn' is the star of an ongoing series of performances which could be regarded as a sort of post modern rock & roll. Audio instrumentals are prerecorded and played off of cassette tapes, so the members of the band are as such split away from the stage. The context of the shows varies from living rooms and rock clubs to gallery and projects spaces. A particular uniform is worn at every occasion (with occasional colour variation) in order to attempt to remove the performer from the common day context of contemporary music genres. The show has been supported by the Finnish Cultural Institute for the Benelux and has been hosted at Arti et Amicitiae in Amsterdam for Museums Nacht.



## **‘Wat Maak Niet Doet Niet Maak Vet’ (2014)**

Wordless theatre at the Oude Kerk in Amsterdam

My first time experimenting with stage design, the work remained as a gigantic, low-budget triptych during most of the show, turning twice into the backdrop for an absurdist theatre piece about power and chaos. Two lower class citizens are abused by higher class folk, before the higher class is itself abused by mystical forces. Using the acoustics of the church, the performance communicated by only using bells and instruments, with the ending consisting mostly of shouting. My role in the show was originally only to produce the stage and direct the performers, but just before the second representation someone fell in and I had to fill in.



## **'Like A Snake In A Nature Reserve' (2015)**

Music video (4'20)

This high definition music video tells of an animal in an environment it is unaware of. The lyrics compare the performer to a snake living in a protected area, without much knowledge of the forces moving the world around it. The only important elements to it are in relation to it's context. Where is the food, where is the danger, where is the mate? The viewer expecting the green screen to be utilised at any moment, thus maintains their attention on the dancing and singing. The drum is never used. Someone once told me they could not tell if I was making an elaborate joke or if I was dead serious, which somehow sums this whole piece up for me just fine.



### 'Ondulations' (2015)

Custom made textile, comic book, fashion photos, video clip, terrarium, silk screen prints prints, illustration, found wood, wood chips, tape player, light filters, PVC plastic

My first multimedia installation examined cultural connotations related to snakes and the archetype of the serpent. The glass windows reminds the spectator of being himself inside a terrarium, while the terrarium itself is filled with snake skins and actual dried snake. Contrasts in between life and death, inside and outside and natural world vs cultural world make their appearance in various ways within the space. Originally presented as the graduation work at the Gerrit Rietveld Academy, the piece was ridiculously ambitious, requiring me to flip between song recording, classic cartooning, textile design and lighting. One of the best technical learning experiences I've currently gone through.



## 'Fuck Boy' (2015)

Paint on canvas, paint on wood, unamplified performance  
Zoete-Broodjes, Amsterdam

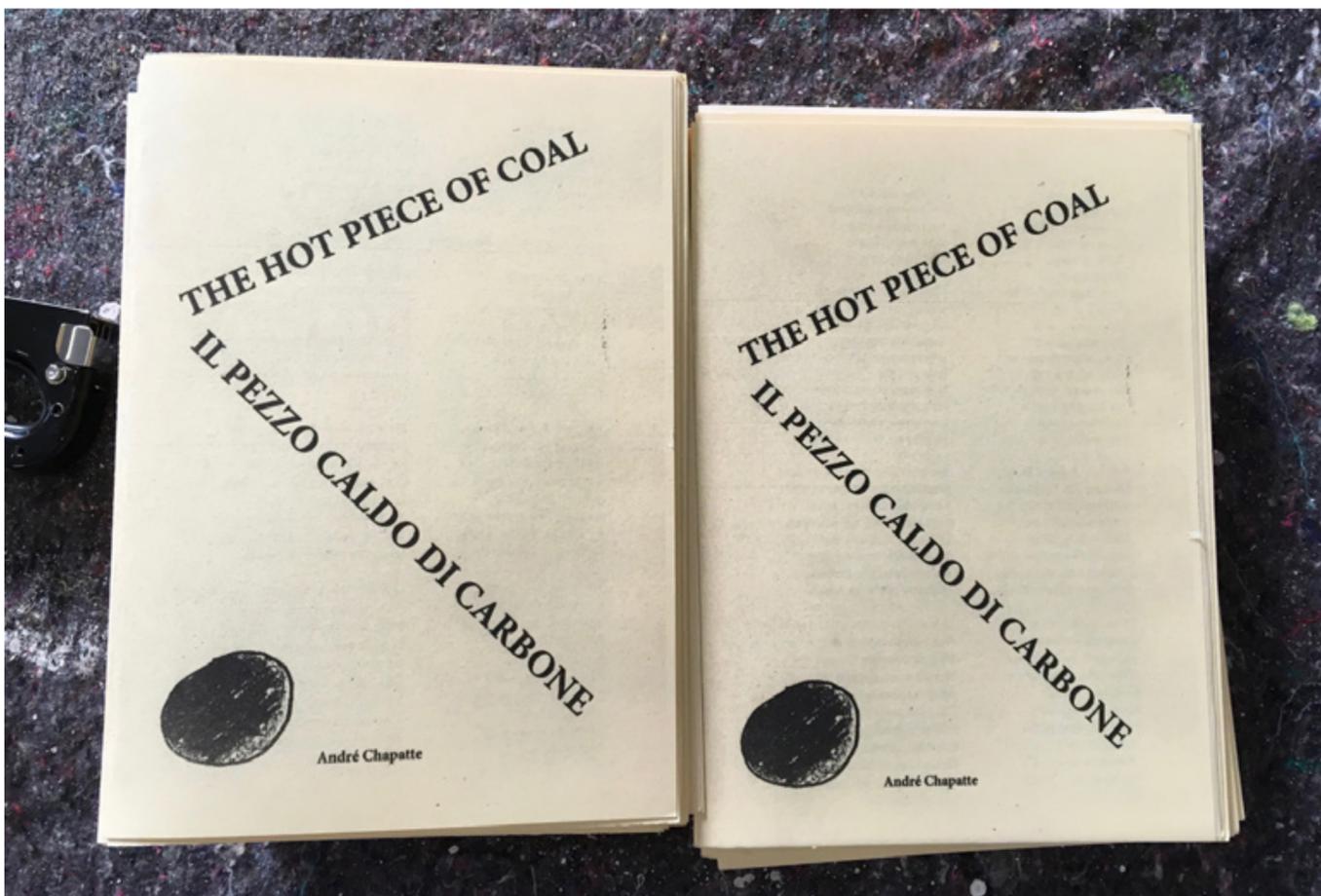
In 'Fuck Boy' the audience is surrounded by a mess of symbols, representing various states of disappointment, melancholy and suffering. The audience is not only surrounded by the stage, but also somehow part of it. The scenery is then activated by various songs and spoken word pieces that I performed. Without the use of amplification, I was forced to shout most of the lyrics and information towards the spectators. During the rest of the event, a Marvin Gaye's best of cassette tape was played. This was the first time I performed the song "Skinny White Male".



### **'Instinct Not Language' (2016)**

Paint on canvas, paint on wood, textile, light filters, solo performance  
Club Sandwich, Amsterdam

Using elements from 'Fuck Boy', the spectator is once again brought into a stage that surrounds them. This time acting as a two day stage for a special performance, 'Instinct Not Language' was the first performance which incorporated improvised story-telling. Revolving around the lives of animals and their emotions, the stories include a mixture of lived experiences, exaggerations, lies and truths. For the first time I was working with the audience, something I have tried to maintain in my practice ever since.



## 'The Hot Piece Of Coal' (2016)

Paint on textile, smoldering coal, 46 unbound booklets  
Laboratorio Artistica Pietra, Turin

Part of the group show 'Lost Fortunes / Fuck Karma'. Through a series of sung and spoken texts, the tragic story of a previously unknown trauma slowly reveals itself. As the performance progresses, a series of stage backgrounds are introduced, allowing the audience to piece together the general image the story conjures. The stage progressively unfolds into a collaborative installation, blurring the aesthetic line between mise-en-scène, narrative element and work of art. Premiered in Italy, the audience members are holding translations of the text in Italian, giving the whole performance a strange resemblance to a church setting.





## 'Reading and Lifting (for Stephan Blumenschein)' (2016)

12 minute performance integrated into 40 minute reading  
The Bookstore Space, Amsterdam

Stephan Blumenschein asked friends of his to write texts for his exhibition at the Bookstore Space, and knowing that I have a good voice asked me to read them. This was one of the first performances where I used notes to guide myself rather than pure improvisation. This allows me to remain consistent while leaving space for the show to breathe. With Stephane we came up with the idea of suddenly leaving the space while still reading, which thanks to the wireless microphone creates a disconnect between the exhibition, the audience, and the reader.



## 'The French Horn' (2016)

Mixed media, a collaborative work with Gabriel Lester, Henryetta Duerschlag, Olaf Zwetsloot De Appel Arts Center, Amsterdam

As part of Gabriel Lester's 'Unresolved Extravaganza', I was asked to collaborate with other people of Gabriel's choice in order to produce 'The French Horn', a work that unravels itself as the viewer tries to make sense of it. Originally meant to be a single wall, the work slowly was decided to become an entire room, representing the brain of the exhibition. Henryetta did the founding research, while Olaf and myself found ways to bring life and character to the content. Gabriel directed us smoothly to the final result, which we were all quite pleased with.



**'Sublime Scum' (2017)**  
Working title, work in progress

As part of my Masters course at the recently founded 'Institut Supérieure d'Arts et Chorégraphie' (ISAC) in Brussels, I've started working on a forty-five plus minute solo show, focusing more on my relationship to voice and body. The main themes of the show are aspects of masculine culture which are rejected, garbage, and the music of Burt Bacharach. 'Sublime Scum' is the first of my works to use all the narrative tricks learned from being a professional cartoonist, without using a single drawing, and is projected to premiere in July 2017.