

KATHRYN MARSHALL

CONTACT

[EMAIL](#)

[WEBSITE](#)

[INSTAGRAM](#)

[VIMEO](#)

TEL. +33(0)637643946

2024
PORTFOLIO

"With each step, each movement, she takes shape. She evokes her scars through those of the places in which she constructs herself, and deconstructs traumatic scenarios by proposing moments of introspective sharing, altering our perception, our senses, to open the doors to emancipatory reflections. Like a shapeshifter, she mutates between authoritative, zany, strict, vulnerable and sincere forms to provoke intimate reactions. She nourishes herself by giving, and gives to nourish others."

- Ryan Jamali

*Curator & Founder of D.Dal
Hybrid Art Space, Marseille*

BIO

Kathryn Marshall is a graduate of the **École Nationale Supérieure d'Arts de Paris-Cergy** (Diplôme National en Arts Plastiques / Master of Fine Arts), the **Université de Paris-VIII Vincennes** (Master in Creative Industries) and of the **Cooper Union School of Art** (Bachelor of Fine Art) in New York. She also holds certificates from the yoga school **With Grace & Joy** in Sri Lanka, **The Oxbow School of Art** in Napa Valley, CA and the **Upright Citizen's Brigade Theatre School** in New York.

As a dancer, her approach to movement is inspired by contact improvisation, circus acrobatics, intuitive movement practices, African dance, and classical ballet. She has studied alongside choreographers such as **Elsa Wolliaston, Judith Perron, Antonija Livingstone, Patricia Kuypers, Logan Ditillo** and **Sherwood Chen**. She has performed at the **Centre Pompidou** in Paris, the **FRAC-Méca** in Bordeaux, **The Invisible Dog** in New York, **Palácio da Bolsa** in Porto, **La Cité Internationale des Arts** in Paris, **Centre d'art contemporain La Panacée** in Montpellier, and in many other venues in France and abroad.

Her visual language bears the imprint of her collaborations - working with the likes of **Michel Gondry, Théo Mercier, Laetitia Badaut Haussmann, Dan Deacon** and **Kim Sooja**. Her sensitivity to ecological issues stems from her ongoing health battles, receiving a cancer diagnosis followed by a series of auto-immune diseases in her twenties. Her chronic illnesses prompted her to explore alternative solutions, traveling to the jungles of Sri Lanka, where she studied yoga, plant medicine and trance practices.

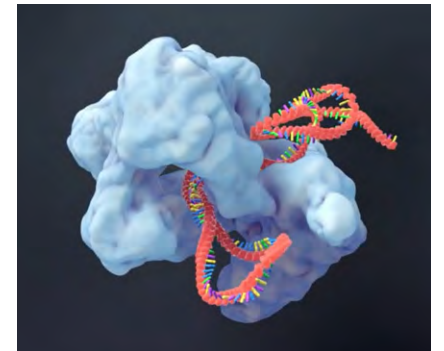


Born New York, 1991.
Lives and works in Marseille.

ARTIST STATEMENT

Through dance, storytelling and pseudo-spiritual experiments, Kathryn Marshall creates immersive moments for contemplating existential questions collectively. Working primarily in-situ, she proffers an alternative reading of the site in question – twisting its signification through a lens that is as comedic as it is meta. By exposing her own vulnerabilities while simultaneously inviting the public to do the same, she facilitates a form of “performative group care.” With whimsical mischievousness, she opens up cracks in the façade and brings to light invisible or neglected layers of reality, with the intention of provoking a change of perspective in viewers. Her interactive, itinerant performances are laboratories in which she transposes her relationship to universal ideologies into poetic scenarios.

Kathryn Marshall is radically nuanced; she aims to maintain a state of instability among spectators in order to displace their fixed conception of the world, detached from any duality. This displacement allows participants to reconsider capitalism, feminism, extractivism, optimism and other -isms. Her interest in the body and the environment stems from her own health struggles, where she draws on her quest for inner balance to fuel an ongoing interrogation of the paradoxical relationship between man and his environment. Kathryn Marshall seeks to incite emancipatory thinking for the purposes of fostering a deeper connection with oneself, with others and with the world around us.



PROJECTS

KATHRYN MARSHALL

VAPEURS FANTÔMES

METAMARSHALL & KILLIAN DE LUMIÈRE

The fruit of a six-month collaboration with musician-dancer [Killian de Lumière](#), *VAPEURS FANTÔMES* is an interdisciplinary performance blending dance, absurdist humor, music and light. A hybrid of digital shamanism and cosmic poetry : a space opera. Incarnating two creatures from a distant galaxy, we created an interstellar trance-like ambiance using additive light and shadow illusions, blending our artistic universes to offer the audience an immersive and ecstatic experience.



[LISTEN TO THE MUSIC](#)

2024



"VAPEURS FANTÔMES"

Performance and concert
with Killian de Lumière
Images by Clément Gaud
and Elsa Dévèze

Les 8 Pillards, Marseille, France
2024

[Video Link](#)



A HACKER'S GUIDE TO THE FOREST: MUSEUM EDITION

COLLECTIF TREE.0:

ELISABETH BANOM, KATHRYN MARSHALL, MARTIJN VAN ELFEREN

A spin-off of one of our previous performances, *Bouture Future : A Hacker's Guide to the Forest*, a piece that addressed climate change through an ironic lens. Posturing as researchers (or tree-searchers), we presented fictitious cutting-edge technology, tropes inspired by fake news and green-washing campaigns, and alternative solutions that exploited the forests to "save the planet." For this edition, which took place in the Museum of Contemporary Art of Skopje (North Macedonia), we invited visitors to experience the forest by means of a satirical guided tour of the museum grounds. Through an in-situ process, we transposed the facets of the museum and its grounds into metaphors for articulating the underlying themes of ecology, technology, and childhood. Beginning in the museum lobby and then derailing into the "wild," we led the public to neglected areas on the property that were incongruous with our quippy narrative about forests, pushing spectators to reconsider their relationship to their immediate surroundings and see "the forest for the trees" (an old adage that means to see the bigger picture).



2024



**"A HACKER'S GUIDE TO THE FOREST :
MUSEUM EDITION"**

Performance with Kathryn Marshall,
Martijn Van Elferen & Elisabeth Banom
45 min.

**Museum of Contemporary Art Skopje
Performance Festival "(Post) Yugoslav
Legacies and Bodies"**

Skopje, Macédoine du Nord
2024

Images : Leni von Geleva







Images : Leni von Geleva



"A HACKER'S GUIDE TO THE FOREST : MUSEUM EDITION"
Performance with Kathryn Marshall,
Martijn Van Elferen & Elisabeth Banom
45 min.

Museum of Contemporary Art Skopje Performance Festival
"(Post) Yugoslav Legacies and Bodies"
Skopje, Macédoine du Nord
2024



THE FOUR CHAMBERS OF THE HEART

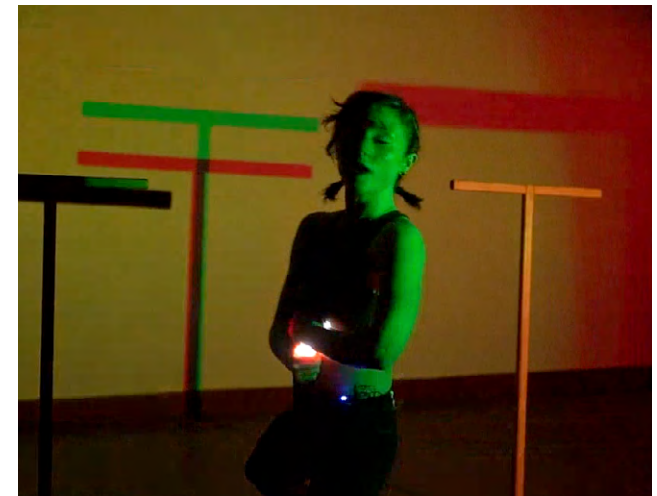
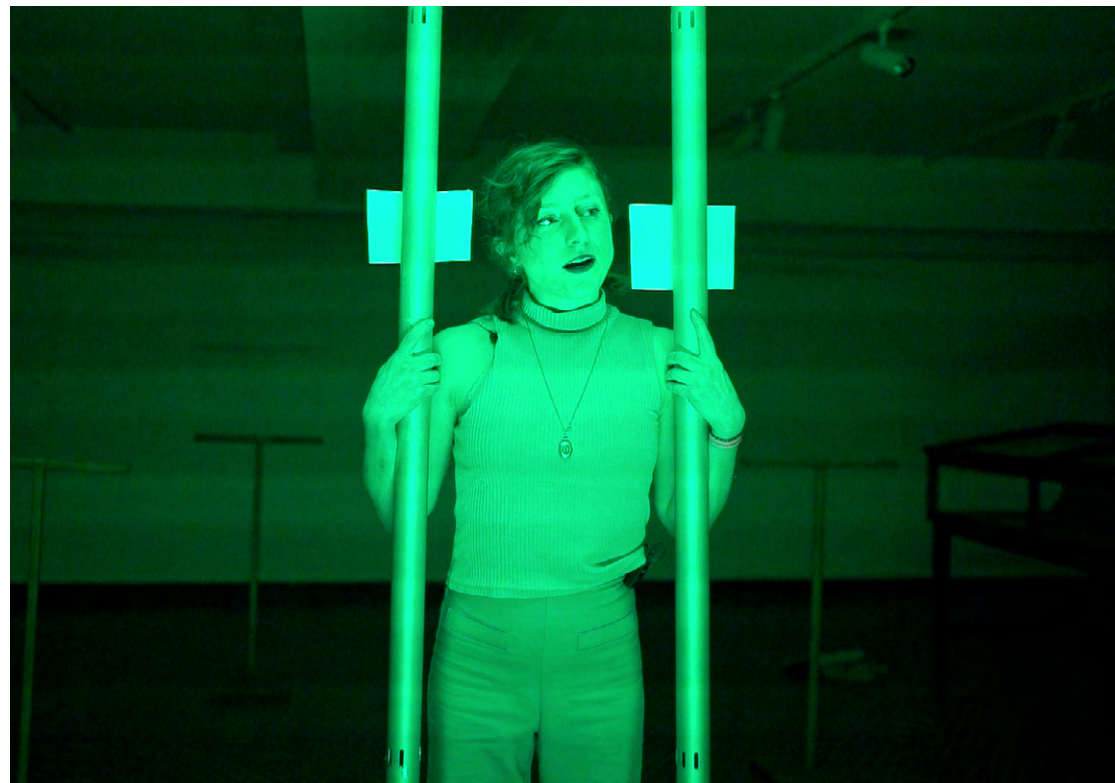
A choreographic performance that interweaves personal anecdotes with the history of the Château de la Forêt - a castle built in the 19th century in the town of Livry-Gargan - to examine the universal themes of love and grief. The resulting score is the culmination of several weeks of in situ experimentation and mise en scène, during which research was undertaken on how to incorporate the architectural and historical aspects of the site into choreographic phrases, all the while having a fractured foot and a broken heart. These phrases were then woven together to tell a personal story, with occasional forays into themes of murder, immigration, capitalism and ecology.



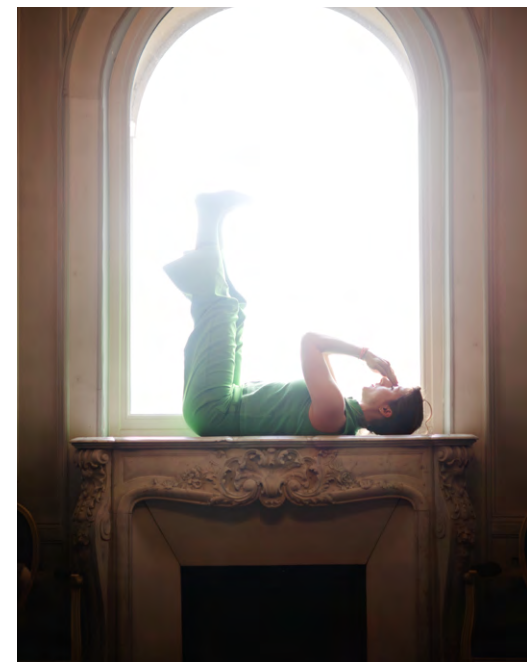
2024



"LES QUATRE CAVITÉS DU COEUR"
 Performance with Kathryn Marshall
 45 min.
 Images : Ludovic Ringeval
Château de la Forêt
 Livry-Gargan, France
 2024



"LES QUATRE CAVITÉS DU COEUR". Kathryn Marshall. 2024.



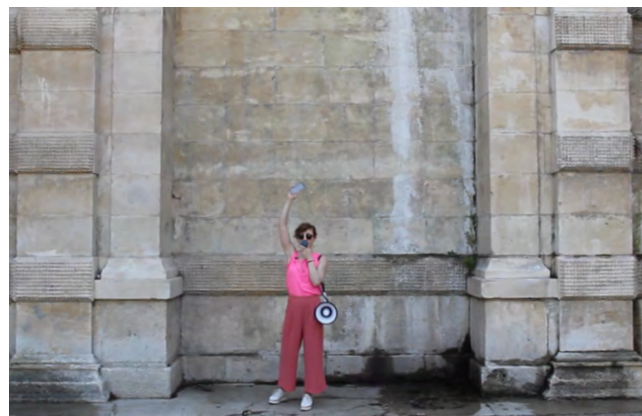
"LES QUATRE CAVITÉS DU COEUR"
 Performance with Kathryn Marshall
 45 min.
 Images : Ludovic Ringeval
Château de la Forêt
 Livry-Gargan, France
 2024

A LONG STORY SHORT

This satirical performance took the form of a guided tour, taking the public on a journey through the Palais Longchamp and its gardens. The historical site, an emblematic monument built to celebrate the arrival of drinking water in the city, was re-examined through an ironic, eco-feminist lens. The result of many weeks' work in situ, "A Long Story Short" is a choreographic narrative that offers an alternative perspective on the landmark site and the visible/invisible tensions between man and nature.

The performance was commissioned for the Festival d'Art Contemporain Marcel Longchamp in Marseille, in partnership with the Château de Servières and the Mairie des 4e et 5e de la ville de Marseille, as part of the Journées du Patrimoine festival.





"A LONG STORY SHORT"
 Performance in-situ with Kathryn Marshall.
 45 min.
 Images : Elsa Devèze
Palais Longchamp / Château de Servières
 Marseille, France
 2023



BOUTURE FUTURE : A HACKER'S GUIDE TO THE FOREST

COLLECTIF TREE.0 :

ELISABETH BANOM, KATHRYN MARSHALL, MARTIJN VAN ELFEREN

An itinerant performance that takes the public on a guided tour of the Axe Majeur woods. "Bouture Future: A Hacker's Guide To The Forest" is the fruit of in situ research and experimentation in various forests in the city outskirts of Rennes and Paris. Inspired by fake news and green-washing campaigns, we built a "Tree.0" (trio) character that offered a glimpse into the future of forests, openly parodying Silicon Valley's promises of a "greener future" thanks to cutting-edge technological developments. As the audience moved deeper into the forest, the Tree.0 persona began to disintegrate, giving way to a more organic, vulnerable form. Our characters - Kathryn, the "ringleader/guide"; Martijn, the "park ranger"; Elisabeth, the "chorus/ Siren" - began to transform, introducing acrobatic dancing under and within the trees, recounting childhood memories accompanied by improvised vocal riffs and tree-parkour.

On this living stage, Tree.0 interwove individual anecdotes and collective observations to address the links between man and nature in a way that was both metaphorical and scientific.



2023



"BOUTURE FUTURE : A HACKER'S GUIDE TO THE FOREST"

Performance with Kathryn Marshall,
Martijn Van Elferen & Elisabeth Banom
45 min.

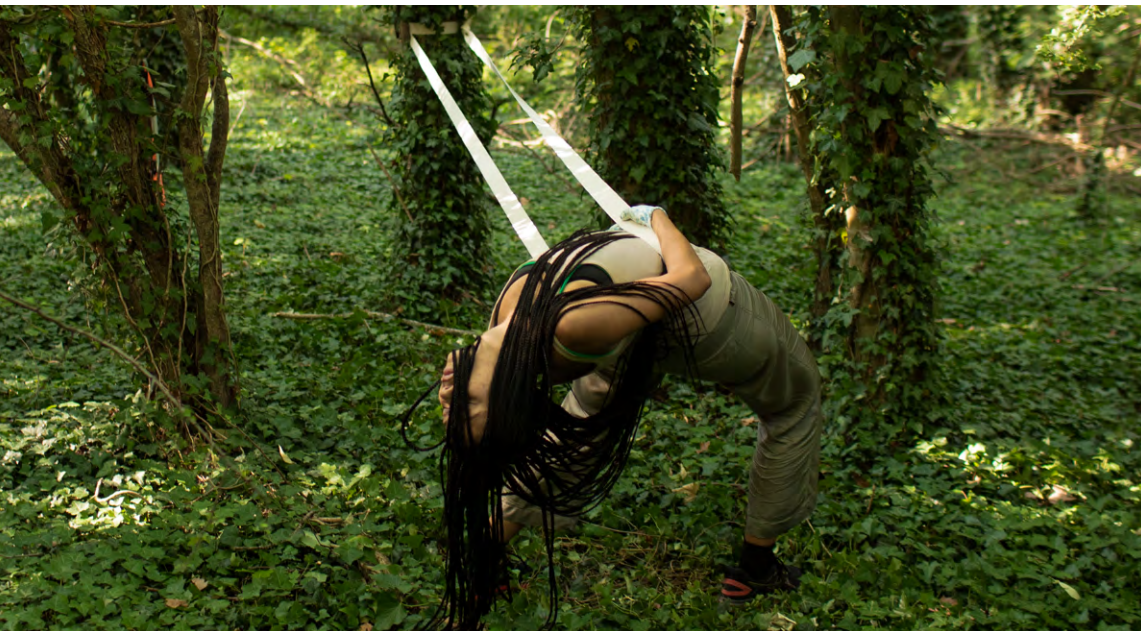
Parcours Artistique du Festival Axe Majeur
Cergy-Pontoise, France

Centre National de la Danse, Pantin, France
TransCanal, Rennes, France

Centre Chorégraphique National LeGarage,
Rennes, France
2023

Images : Nadezhda Ermakova







LIGHT BODY

A dance workshop that explored altered states of consciousness and perception through repetitive movements, extended musical compositions and light manipulation. Participants were invited to explore with their bodies the double meaning of the word “light” through various protocols proposed by Kathryn Marshall. Inspired by the whirling Dervishes of the Sufi tradition, African dance, 1980s fitness videos, contact improvisation and yoga, the workshop aimed to enable participants to enter a trance-like state, from which they could experience a deep connection with themselves and relief from prolonged stress. Students were also equipped with colored lights (using plastic gelatin to transform their cell phone torches into red, blue or green spotlights) to play with additive light and the optical illusion that occurs when three primary colors intersect. After the workshop, participants created a shadow dance on the ceiling, using their hands and lights to mark the rhythm. The brain’s inability to separate the intersecting shadows with the optical illusion of additive light created a collective hypnosis, a suspension of time and a profound therapeutic effect.

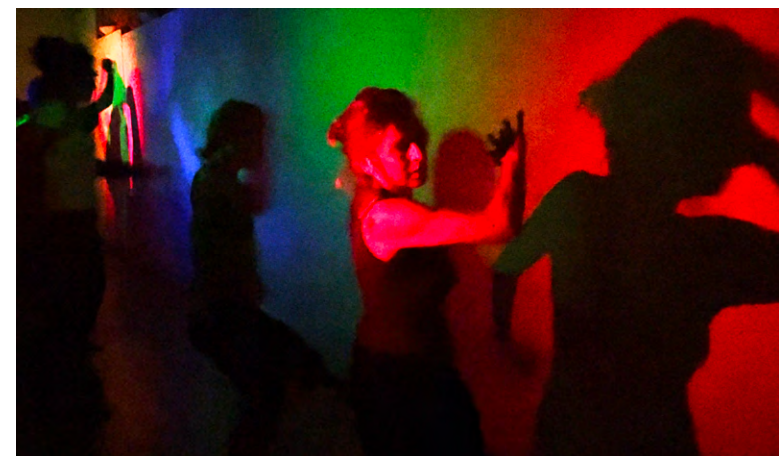


2022 - 2024



"LIGHT BODY"
Collective performance &
dance workshop
Images courtesy of the artist
L'Espace Phoenix
Marseille FR
2023

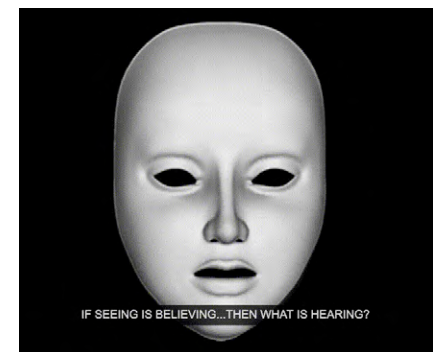
[Lien Vidéo](#)

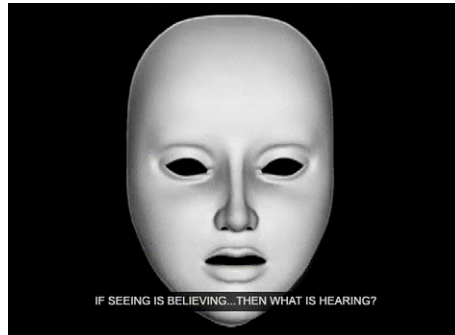


IF SEEING IS BELIEVING... THEN WHAT IS HEARING?

An interactive sound performance shared both as a live radio broadcast and as a sonic performance in the theater at Les Beaux-Arts d'Aix-en-Provence. The performance was inspired by hypnosis practices, in particular the practice of yoga nidra: a type of meditation that allows the body to fall asleep while the mind remains awake and attentive to suggestions. The listener remains totally in control of the situation, unlike other hypnosis techniques which leave the participant vulnerable and exposed. Kathryn Marshall's voice proposed a rotation of consciousness, from the mind to specific marma points (where nerve bundles cross) in the body, outside the body, and into the "beyond". Specific sounds, selected for their vibratory quality, were emitted at varying intensities and in sync with the spoken text.

Once immersed in a deep state of relaxation, participants are invited to embark on an existential journey: questioning the limits of their bodies, their relationship with the environment, and their carbon footprint. Through careful word choice, cultural references, ironic commentary and live musical (de)composition, IF SEEING IS BELIEVING... THEN WHAT IS HEARING? proposes human-scale internal solutions to the immeasurable external threat of climate change.





"IF SEEING IS BELIEVING...THEN WHAT IS HEARING?"
 Sonic performance and radio broadcast
 Images by Peter Sinclair
Théâtre de l'ESAAIX / "RÉVEIL" Soundcamp
 Aix-en-Provence / Forcalquier, France
 2021



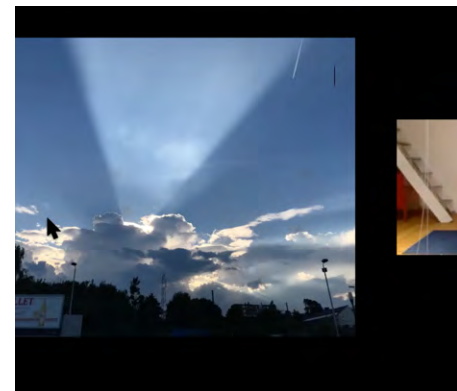
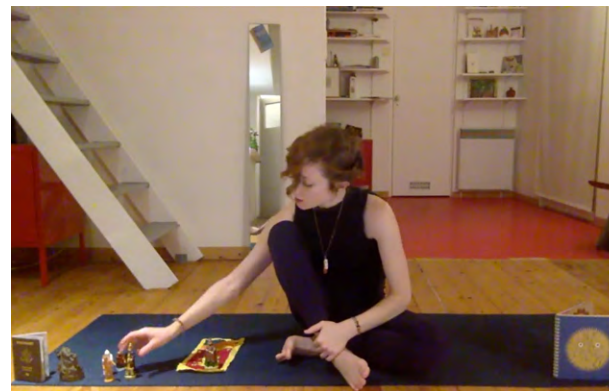
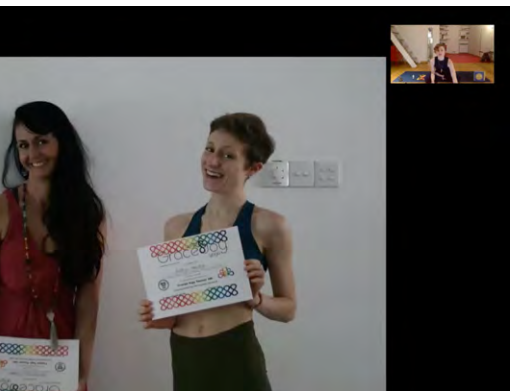
ONLY ONE LETTER TURNS GOD INTO GOLD

A virtual show that begins as an autobiographical account of a trip the artist made to Sri Lanka in 2019, but unfolds into a social critique of colonialism and its link with contemporary spirituality. With deadpan humor, she choreographically incorporates each thread of divergent themes at key moments, to weave a tapestry that reveals the interconnected nature of the ecological crisis and the global pandemic : in the hope of explaining how we got to where we are today.

During the second lockdown of COVID-19, the performance was presented on October 27, 2020 to a live (virtual) audience at the Cooper Union School of Art in New York for the CU@Lunch Artist Talks series.



2020



[Video Link](#)

"ONLY ONE LETTER TURNS GOD INTO GOLD"
 Artist Talk and live performance on Zoom
The Cooper Union School of Art
 Paris, France / New York, NY
 2020

MY BODY IS A TEMPLE

A performance that questions how to be well in an era where wellness is no longer a right, but an industry. Kathryn Marshall transforms her personal saga of chronic illness and her quest for answers into a series of vignettes inspired by experiences in allopathic and alternative medicine. The performers who accompany her play many roles, as symbolic and literal representations of characters inherent to the industry, or as allegorical surrogates for body systems (e.g., the nervous system). They are also the stagehands: manipulating lights, music and set transitions.

Beginning her story through the prism of Western medicine, the systems are isolated as discrete parts, functioning as disjointed fragments that are pricked, prodded and incised to uncover the mysterious cause of her illnesses. As her understanding of the interconnected nature of the body develops, the performance itself begins to mirror Eastern medicine and its approach to well-being. As the piece evolves, it transmutes into a form of ecological activism, advocating the abandonment of consumerist behavior, especially with regards to health, and the adoption of a more harmonious relationship with one's body and the environment. Through poetic allegories, musical soliloquies and coadjutant choreography, MY BODY IS A TEMPLE attempts to evoke a sense of wonder for why we are here, for what we have come to be a part of.



2020



"MY BODY IS A TEMPLE"

Performance with Martijn Van Elferen & Elisabeth Banom

Prosthetic sculpture by Dalle Park Chae

Music (drums) by Stéphane Gaultier

Video documentation by Mona Darley, Images by Vincent Gaillard

École Nationale Supérieure d'Art de Paris-Cergy, France

2020

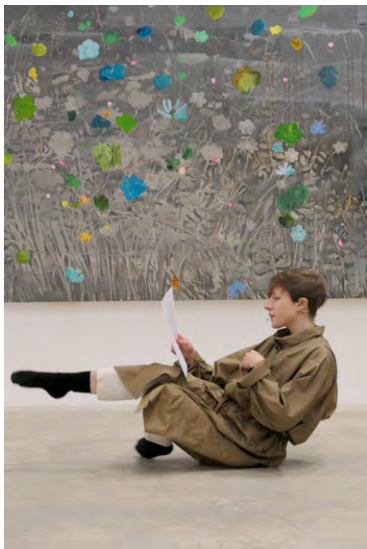
[Video Link](#)

LE SENTIMENT, LA PENSÉE, L'INTUTION (L'INCANTATION)

A roving performance at FRAC-Meca Contemporary Art Museum in Bordeaux to mark the opening of the exhibition *Narcisse ou la floraison des mondes*. Artist Laetitia Badaut-Hausmann and curator Sébastien Faucon were invited to imagine an eponymous response to the exhibition in the form of a discussion and performance associating the artist's work with a selection of works from the museum's collection. Kathryn Marshall transposed the written text into a choreography, proposing both verbal and danced sequences to establish relationships between the different works of a multitude of artists in the exhibition. She embodied the role of a character whose voice evokes the questions at the heart of the exchanges between Faucon and Badaut-Hausmann.



2020

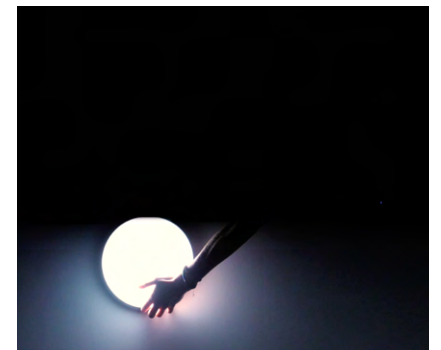


"Le Sentiment, La Pensée, L'Intuition (Incantation)"
 Performance in collaboration with Laëtitia Badaut-Haussmann & Sébastien Faucon
 Images courtesy of Frac MÉCA
Frac MÉCA-Nouvelle-Aquitaine, Bordeaux, France
 2020

HOW CAN YOU KNOW GOD IF YOU DON'T KNOW YOUR OWN TOES? PART II

An autobiographical performance that examines the theme of balance: the equilibrium between man and nature, illness and health, spirituality and science, consumerism and monasticism, hope and faith, love and loss. Conceived in-situ, the piece incorporates the particularities of the location as well as audience members into the scenario, giving it a more porous and volatile form, analogous to the unpredictable nature of life itself.

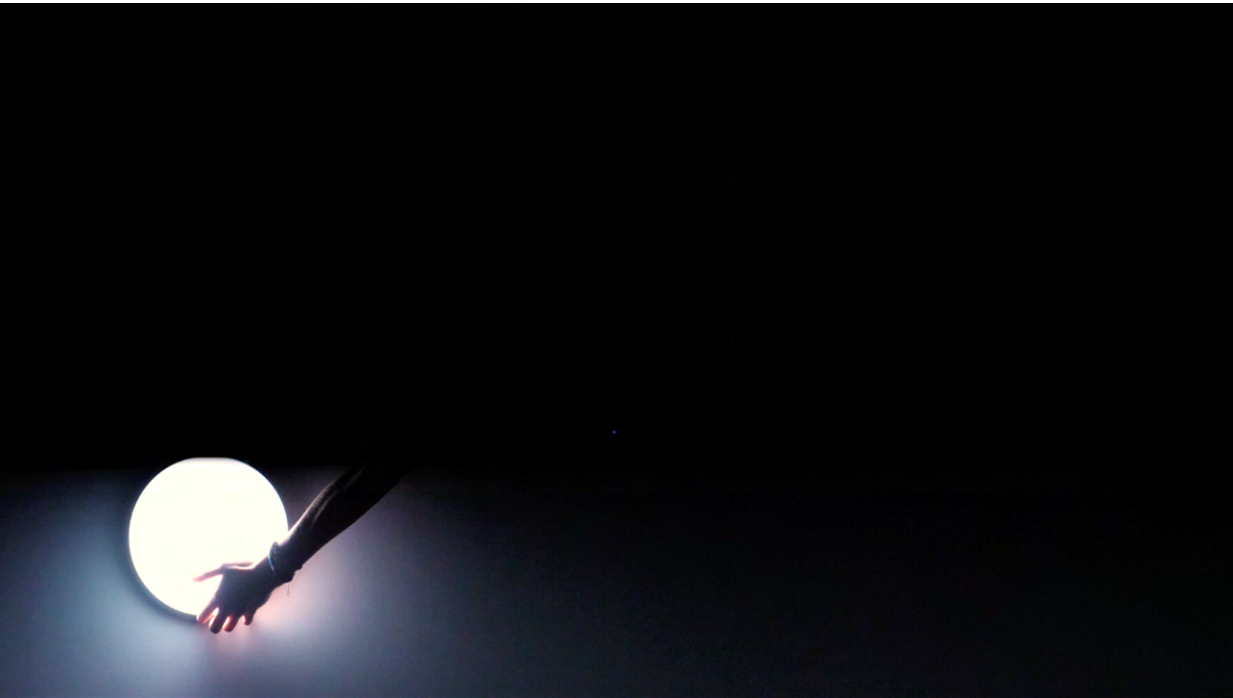
After being diagnosed with cancer and a multitude of inexplicable and incurable illnesses, Kathryn Marshall illustrates various episodes in her own quest for balance through a complex staging of ropes, elastic bands, yoga props, commercial products, user manuals, drawings and music. She links these different elements through an oral narrative that highlights the paradox inherent to being well in a sick world. Despite her frustration with the profound internal and external imbalances, she offers a ray of light in the midst of gloom, transforming pain into hope.





"HOW CAN YOU KNOW GOD IF YOU DON'T KNOW YOUR OWN TOES? PART II"
 Performance & video
 Video documentation et photos by Valentine Franc
Cité Internationale des Arts - Site Montmartre, Paris, France
 2019

[Video Link](#)



HOW CAN YOU KNOW GOD IF YOU DON'T KNOW YOUR OWN TOES? PART I

An interactive itinerant performance created in-situ in the Martin Luther King Park in Paris's 17th arrondissement. Both ironic and earnest, the piece explores the subject of enlightenment. The title of the piece is a pun on the quote by B.K.S. Iyengar (a yogi master) "How can you know God if you don't know your big toe?" - where Iyengar urged his students to connect first to their own bodies before trying to connect to God, that the body itself was in fact the portal to the divine.

Kathryn Marshall tells a story inspired by a trip she took to Sri Lanka that attempts to define the sublime. As the piece moves through the park, each new setting is a fertile ground for the staging of yet another spiritual practice. However, as with any individual on his or her spiritual path, there are obstacles, interruptions, failures, paradoxes, as well as moments of utter synchronicity. Kathryn Marshall's guru persona begins to unravel, eventually evaporating completely and leaving her exposed, vulnerable, human: she confesses her own inability to "know God". The performance ends with a collective moment when audience members are invited to join hands and contemplate their existence... their toes, together.





"HOW CAN YOU KNOW GOD IF YOU
DON'T KNOW YOUR OWN TOES? PART I"
Performance with Virginia Gamna
Images by F riel Boushaki
Parc de Martin Luther King, Paris, France
2019



OFFICE OF DISINFORMATION

A month-long performance at Magasins Généraux during the Par amour du jeu 1998 - 2018 exhibition, which opened at the time of the 2018 FIFA World Cup. Office of Disinformation was a mimesis strategy developed by Michael Staab and Kathryn Marshall to integrate with FIFA, the world's largest and most corrupt organization. The project, articulated around a mysterious entity above FIFA, questions the link between the tools of alienation used by authoritarian structures and the viewer's experience of a work of art.

For the duration of the exhibition, Kathryn Marshall, dressed in a white suit but brandished with an inexplicable bloody nose and black eye, circulated in and out of the gallery space with a modular "desk" that could be transported and unfolded instantly, like a traveling circus. Provoking fans by falsifying World Cup scores, offering snacks or drinks, or quizzing them on their relationship to soccer, Kathryn Marshall seduced visitors into a conversation. Once seated, the questions veered away from the topic of soccer into a one-to-one therapy session where fans were invited to question their blind faith in the game, their relationships, their childhoods, their hopes and dreams.



2018



"OFFICE OF DISINFORMATION"
Ongoing performance in
collaboration with Michael Staab
Images by [Curate-it-Yourself](#)
Les Magasins Généraux, Paris, France
2018



BEHIND-THE-SCENES-LOOK AT NOUVELLE COLLECTION PARIS

A performance presented during Paris Fashion Week 2018 at the contemporary art museum *La Panacée* in Montpellier (FR). Kathryn Marshall plays the role of "Head of PR", offering a guided sneak peek of the spring collection of *Nouvelle Collection Paris*, a fake haute couture fashion brand created by a collective of artists as a political curatorial project. In an ironic tone, the project parodies the superficial consumerist culture of the fashion industry, creating infatuation, desire and value for fictitious merchandise.

As Head of PR, Kathryn Marshall struts through the exhibition with her armada of assistants and community managers behind her. She presents the new collection: a line of "wearable art" designed by artists from the Beaux-Arts in Paris. Fashion jargon and name-dropping embellish her speech, creating a social barrier between those who are "in" and those who are not. She offers VIPs, a randomly selected group of visitors, "swag bags", Made-in-China bags bearing the *NOUVELLE COLLECTION PARIS* logo and containing various products for "the future of fashion". As the performance progresses, the shiny facade fades and the industry's insipid absurdity is revealed, inviting the public to examine the ecological and social impact of fashion.



2018



"BEHIND-THE-SCENES-LOOK AT NOUVELLE COLLECTION PARIS"
 Performance and runway show. 45 min.
 Curator : Nicolas Bourriaud
 Images par Romain Mosset
La Panacée Centre d'Art Contemporain, Montpellier, France
 2018



[Press](#)
[Video Link](#)



THE WHO'S WHO OF WAY BACK WHEN

A performance as part of the *INDISTINCT CHATTERS* exhibition, offering an alternative reading of the space and the artworks through a fictional lens. Kathryn Marshall leads the audience through the gallery as she recounts the myth of the Minotaur. She uses the works as props to illustrate characters, events, structures or abstract concepts that appear in the story. She reveals the paradoxical, macho and absurd characteristics of the myth as she translates it into a simplified language. The performance brings together all the fragments and mistranslations of the original myth to give a new perspective on Greek mythology and the works on exhibition by the artist Paul Lahana.



2017



"THE WHO'S WHO OF WAY BACK WHEN"
Performance and sculptural installation
Photos by Paul Lahana and Galerie UN_SPACED
Galerie UN_SPACED, Paris, France
2017

[Video Link](#)

JUST WHEN YOU THINK YOU'VE SEEN IT ALL

A parody of the form of a guided tour, Kathryn Marshall leads visitors on a journey through the exhibition without ever mentioning a single work of art. By focusing on the site's anomalies - for example, a spider web on the fire extinguisher indicating the time since it was last used, or the graffiti on a condemned elevator that had been spell-checked, or an area where you're particularly likely to get shit on by the pigeons prowling above - she creates a narrative that draws the viewer's eye to the unseen, the overlooked, the forgotten.

Like a choose-your-own-adventure book, Kathryn Marshall selects facets of the site that take the visitor on a multitude of sensory journeys, highlighting not only the site's visual idiosyncrasies, but also its auditory, olfactory and tactile idiosyncrasies. The resulting experience is both humorous and poetic. It reminds the public to look closely at their surroundings, to stop and ask: How? How? Why? When?



2017



"JUST WHEN YOU THINK YOU'VE SEEN IT ALL"
 Performance guided visit
 Images by Marie Genin
 Vidéo by Clément Salzedo
ARTAGON III. Les Petites Serres, Paris, France
 2017

[Lien Vidéo](#)



KATHRYN MARSHALL PRESENTS

A meta performance, presented on the occasion of Kathryn Marshall's thesis show, Hugo Béhéregaray embodies the character of *Kathryn Marshall*: he presents a body of her performance work under the guise of a fictitious TV show. Presented in front of a live audience, Hugo Béhéregaray plays with the tropes of TV sitcoms (opening song, dramatic revelations, filming on a closed set, laugh track, special effects and background music, etc.), and presents videos of the artist that have been precisely placed on the set like the elements of a Rube Goldberg experiment: activating one triggers the activation of the next element, and so on.

Offstage, Kathryn Marshall (the real one) plays the role of stage manager: operating the lights, music and transitions. Hugo Béhéregaray's performance presents the artist's individual performances as a single work, blurring the boundary between appropriation and authorship. Inspired by Diego Valázquez's famous painting *Las Meninas*, the piece questions the uncertain relationship between the spectator and the artist.



2017



"KATHRYN MARSHALL PRESENTS"
Performance with Hugo Béhérégaray
Images by Constantinos Kyriakopoulos
École Nationale Supérieure d'Art Paris-Cergy, France
2017



BETTER THAN BRUNCH

Embodying the role of an American yoga teacher, the performance was promoted as a real yoga class open to the general public during the *MUSEUM ON/OFF* exhibition at the Centre Pompidou in Paris. Participants were invited to experiment with their flexibility in the museum for a one-hour Vinyasa Yoga session, accompanied by a live DJ set. The piece parodied the wellness industry, pointing the finger at the way the West has appropriated yoga for lucrative, materialistic purposes. As the course progressed, participants became increasingly aware that they had been duped, that they were in fact in the hands of a charlatan.

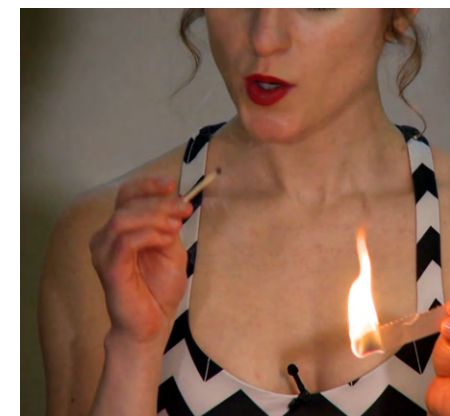


2016



"BETTER THAN BRUNCH"
Performance & live DJ set
with Hanna Todt
Images by Lucia Barahona
Centre Georges-Pompidou
Paris, France
2016

[Lien Vidéo](#)
[Archives du musée](#)



DEVANT VOUS, PART II

A comedic performance by Kathryn Marshall, presented as part of the exhibition *Un cerf et un volant ne font pas un cerf-volant* at Les Grands Voisins, a derelict hospital in the 14th arrondissement of Paris. The performance was announced as a guided tour of the site and its history for the general public. Spectators were led around the abandoned hospital (redeveloped as an ecological village) and told what to look for and its significance - or lack of it. A number of mediation devices were used to convince the audience of the legitimacy of the visit: a megaphone, a uniform, an information panel, intonation and rhythm, and so on. The paradoxes and ironic aspects of place, which emerge when a site is reappropriated for an alternative use, are highlighted and then questioned by the artist, who presents them as critical elements to structure the visit.



2016



"DEVANT VOUS, PT. II"
Performance guided visit
Images by l'ENSAPC
& Yes We Camp
Les Grands Voisins, Paris
2016

[Lien Vidéo](#)



DEVANT VOUS,

Following a residency at Château de la Roche-Guyon, a medieval château northwest of Paris, Kathryn Marshall offers a traveling performance in the form of a guided tour, posing as one of the château's official docents. Both comic and poetic, the tour draws attention to the cracks in the façade of France's heritage. Disregarding the historical facets of the château, it focuses on seemingly innocuous features, such as paint color, electrical outlets, the height of cobwebs and inconsistent writing on the walls, which reveal the flawed, human side of an otherwise immaculate site. The audience is led through the labyrinthine castle to a courtyard where Kathryn Marshall disappears through a secret passage, leaving the audience to contemplate their surroundings through a new lens.

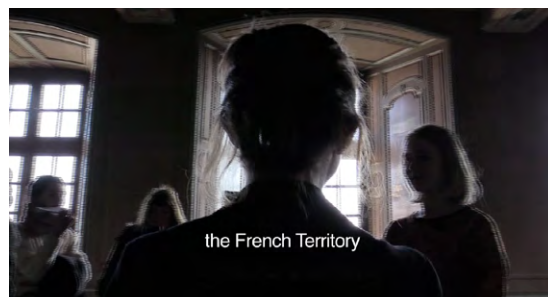
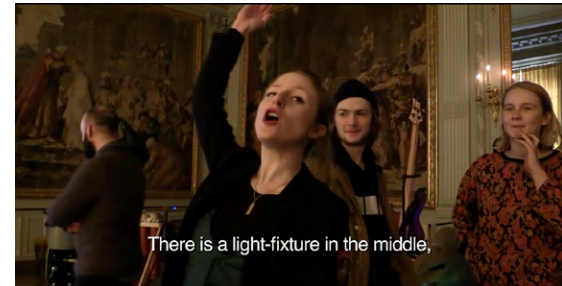


2016



"DEVANT VOUS,"
Performance and guided tour
Images by Arthur Lefever
Château de la Roche-Guyon, Val-d'Oise, France
2016

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FLUX

An improvised dance performance with two dancers enveloped in a textile case. As part of an ongoing bodily-limits research project, the performers dance within a "body bag" - a malleable costume that allow more abstract forms to appear as they move. This iteration of the project developed from the contact improvisation dance technique founded by Steve Paxton in the 1960s, where the notion of "contact" became not only something that could be shared between the dancers' two bodies, but also by the fabric that envelops them.

This parameter of a shared costume gave rise to choreography that examines tension and release, torsion and opening, distance and proximity. This "shared body" becomes an instrument for fabricating a third form that is the sum of the two dancers' bodies. The performance was created for the third edition of the outdoor exhibition La Poursuite, organized by Cédric Fauq, which took place in various public parks in Paris.

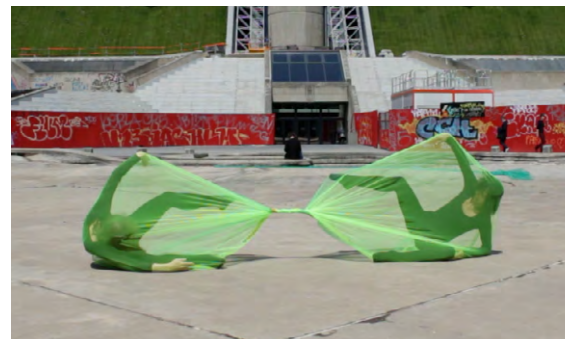
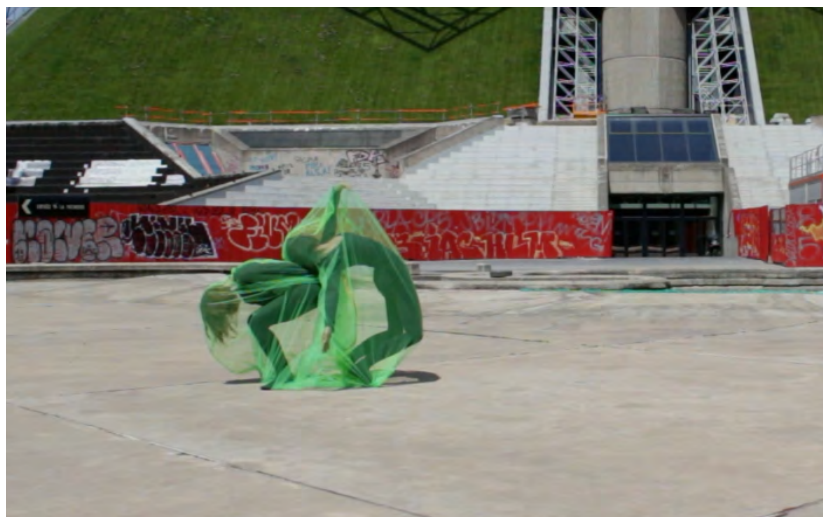


2015



"FLUX"
Dance performance with Tai-Yun Chang
Images courtesy of the artist
Parc de Bercy, Paris, France
2015

[Lien Vidéo](#)



CHROMA CHOREOGRAPHY (CAMOFLESH)

A dance video, two bodies, two costumes, and two colors. In post-production, the "skins" of the bodies are modified and mutated into windows, reflections, projections, and new layers that reflect the body hidden behind. The dance reflects experiments with color, shape, and movement - exploring how two bodies move in conjunction with each other. Other experiments examine how these bodies, these organisms, these shapes have the potential to embody a new space or an entirely new form that depends on the costume and color palette that dresses them. The choreography is inspired by contact improvisation, which uses physical laws such as friction, momentum, gravity, and inertia to explore the relationships between dancers. In addition to these laws, the limits of the costumes themselves dictated the feasibility of certain movements.



2013



"CHROMA CHOREOGRAPHY (CAMOFLESH)"
Video dance performanve with Noemi Bilger
For the exhibition *MOVING TARGET*
Images courtesy of the artist
41 Cooper Gallery, New York, NY
2013

[Lien Vidéo](#)



COLOROPOLY

An interactive video performance inspired by the *Stroop effect*, a psychological test used in clinical practices to study the delay in reaction time between congruent and incongruent stimuli. One of the most well-known *Stroop* tests asks a participant to recite the name of a color (e.g., "blue," "green," "red") and the color in which it is printed (e.g., the word "red" written in blue ink instead of red ink). When asked to name the color of the word, it takes longer, and the responses are more prone to errors when the color of the word does not match the name of the color. The performance used a simple text-to-speech program to generate a humanoid voice devoid of affect in order to ensure that the participant could not detect being deceived by the intonation of the narrator's voice.





"COLOROPOLY"

Video performance

For the exhibitions *MOVING TARGET* & *FULL HOUSE*

Images courtesy of the artist

41 Cooper Gallery, New York, NY / **Cabinet Dentaire**, Paris, France

2013 / 2014

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