

VERSIONE IN LINGUA ITALIANA (ENGLISH VERSION FOLLOWS)

Scuola Piccola Zattere presenta la prima italiana di **Basically**,
l'opera performativa dell'artista in residenza Nikima Jagudajev.

La performance inaugura il 23 luglio, dalle 18.00 alle 23.00, e sarà attivata
nei giorni successivi, 24 e 25 luglio, dalle 12.00 alle 18.00.

Nikima Jagudajev (1990, US/AT/UZ) presenta il lavoro dal vivo **Basically** nell'ambito della sua residenza di tre mesi a Scuola Piccola Zattere, da giugno ad agosto 2025. Concepito come un ecosistema vivente, **Basically** trasforma gli spazi di Palazzo delle Zattere in un ambiente in continua evoluzione, dove coabitazioni temporanee, pratiche ludiche e frasi di danza danno forma a una temporalità alternativa, condivisa tra performer e visitatore.

Basically è un progetto performativo in corso. Utilizza lo spazio espositivo come un luogo ibrido di produzione e gioco: un contesto in cui praticare e performare. È strutturato come un gioco coreografico in cui otto performer mantengono costanti le regole, coinvolgendo le visitatore in modi visibili e invisibili. L'opera è governata tanto da regole formali quanto da interpretazioni soggettive che emergono nell'interazione con e tra artista e pubblico partecipante. La creazione e ri-creazione dell'ambiente è centrale in **Basically**: ogni presentazione è un frammento di un grande megaprogetto a lungo termine. Le visitatore sono invitate a scoprire come i personaggi dell'opera danno vita al mondo di **Basically** — e a diventare parte di questo gioco di ruolo a mondo aperto.

Il cuore di questo lavoro e della pratica di Jagudajev è il concetto di **re-schooling** — una pratica prefigurativa ispirata ai modi ludici in cui le studente sovvertono il sistema educativo. Alcuni degli atti più creativi e sentiti dell'educazione informale — come il gioco autogestito, flirtare, o scambiarsi bigliettini — si svolgevano al margine del curriculum scolastico ma all'interno dell'istituzione. In **Basically**, lo spazio espositivo, inteso come architettura e istituzione, ospita un mondo in cui accadono altre cose: mangiare e condividere conversazioni, fare vestiti e musica e giocare di nascosto.

Basically propone qualcosa di disordinato e accessibile, che avvolge le visitatore: qualcosa di incontrollabile e spontaneo, aperto alla contaminazione. Con la coreografia, Jagudajev propone un modo diverso di orientarsi, un'altra via di relazione con l'arte: non come qualcosa da cui siamo separate, ma come una pratica integrativa, prefigurativa, che genera nuove possibilità attraverso incontri inaspettati.

L'album **Basically**, pubblicato nel 2022, è stato segnalato su Salt Peanuts ed è entrato nella Boomkat 2021 list di Christina Vantzou. L'album è disponibile su Spotify.

INFO EVENTO

Basically di Nikima Jagudajev

23 luglio 2025 — ore 18.00–23.00 (serata inaugurale)

24 e 25 luglio 2025 — ore 12.00–18.00

Scuola Piccola Zattere, Venezia

Ingresso gratuito

Crediti:

The Class of '25:

CONCETTO, REGIA & COREOGRAFIA: Nikima Jagudajev

COLLABORAZIONE MUSICALE E DIREZIONE TECNICA: Jordan Balaber & Lester St. Louis

DRAMMATURGIA: Louise Trueheart

CON: Matti Aikio (video), Samuel Baidoo (danza, tessuti, luce), Yoh Morishita (danza), Maria Muehombo (MIMI) (musica, movimento) Salomon Leonard Poutsma (musica, movimento), Laura Stellacci (design tessile, danza), Amina Szecsödy (danza, musica), Lester St. Louis (musica, movimento), Louise Trueheart (danza), Marcella Ruiz Cruz (fotografia).

CONTRIBUTI MUSICALI: Amina Szecsödy, June Jenkins GRAFICA: Laurel Atwell, Zöe Field POWDER DECK CONTRIBUTI: Ayomoy Arrono, Laurel Atwell, Samuel Baidoo, Sanne Dodier, Nina Emge, Olivia Erlanger, Che Go Eun, Zoë Field, Polina Filipova, Padyn Humble, Melanie Matthieu, Abigail McNamara, Hana Miletić, Saye Oyama, Salomon Leonard Poutsma, Lester St. Louis, Ra Tack, Wes Taylor, nick von kleist (nvk), Maïra Villena, Petra Webb, Amalia Wiatr Lewis, Joanna Zabielska MIX AND MASTER: Chris Pawlusek PRODUZIONE: Hiros RESIDENZE: Decoratelier, kunstenfestivaldesarts2021, workspacebrussels, Frankfurt LAB, Im_Flieger, IASPIS PARTNERS: Westfälischer Kunstverein, Accelerator, Dansenshus, Bergen Kunsthall, WIELS, Dhaka Art Summit, mumok, Oktoberdansen, BIT Teatergarasjen, Shedhalle Zürich, KAAP, Kiasma Theatre, de Brakke Grond CON IL SUPPORTO DI: Bundesministerium Kunst, Kultur, öffentlicher Dienst und Sport, Vlaamse Gemeenschap, C-Takt, Phileas – The Austrian Office for Contemporary Art, Re-imagine Europe, Vlaamse Gemeenschapscommissie, IASPIS, the European Union--implemented by the Goethe-Institut

RESIDENZA PRESSO SCUOLA PICCOLA ZATTERE

Nikima Jagudajev è in residenza a Scuola Piccola Zattere da giugno ad agosto 2025, nell'ambito della prima stagione di ricerca della fondazione intitolata **One Year Score**, che indaga le dinamiche della socialità, la relazione tra spazio e movimento, e il concetto di **score** come strumento per esplorare la tensione dialettica tra istruzione e azione.

Durante la residenza, l'artista svilupperà **Like**, una nuova opera ibrida che si colloca tra il formato documentaristico e del videogame.

Nel contesto del programma, Jagudajev condurrà anche il workshop **The Pleasure at Being the Cause** (26–27 giugno), che propone un approccio interdisciplinare alla pratica artistica, costruito attraverso strutture di



gioco e worldbuilding. L'obiettivo è sostenere lə partecipantə nell'esplorazione e nell'espansione del proprio processo creativo tramite il gioco, sia dal punto di vista pratico che teorico.

Il titolo del workshop, ***The Pleasure at Being the Cause***, è una frase coniata dallo psicologo tedesco Karl Groos per descrivere il momento in cui unə bambinə scopre per la prima volta la propria capacità di influenzare il mondo. Quando unə bambinə agita le braccia o scuote la testa e un genitore lə imita, quellə bambinə si illumina: comprende il proprio impatto diretto. Una gioia semplice, ma fondamentale — il piacere di essere la causa. Come ha sottolineato l'antropologo anarchico David Graeber, questa esperienza viene spesso repressa in età adulta da sistemi lavorativi alienanti. Il gioco — in quanto attività ordinata che ha fine in sé stessa — è il punto di partenza della pratica artistica di Jagudajev, che chiama ***re-schooling***. Questa pratica collaborativa e orientata al processo si ispira a forme spontanee di gioco che emergono in contesti scolastici: giochi autogestiti, pettegolezzi, flirt, bigliettini passati di nascosto. Questi atti informali, che avvengono ai margini del sistema educativo, rappresentano momenti di vera creatività e connessione. Il ***re-schooling*** richiede la partecipazione attiva di tantə collaboratorə, che condividono tra loro i propri sé più appassionati, tessendo

Scuola Piccola Zattere presents the Italian première of ***Basically***,
the performative work by artist-in-residence Nikima Jagudajev.

The durational performance will open to the public with an inaugural evening on July 23, from 6.00 pm to 11.00 pm, and will be activated on the following days, July 24 and 25, from 12.00 pm to 6.00 pm.

Artist Nikima Jagudajev (1990, US/AT/UZ) presents the live work ***Basically*** as part of their three-month residency at Scuola Piccola Zattere, from June to August 2025. Conceived as a living ecosystem, ***Basically*** transforms the spaces of Palazzo delle Zattere into an ever-changing environment, where temporary cohabitations, playful practices, and dance phrases shape an alternative temporality, shared between performers and visitors.

Basically is an ongoing live project. It utilizes the exhibition space as a hybrid production space and playground; a context to practice and perform within. ***Basically*** is structured as a choreographic game in which eight performers hold the rules of the game constant, incorporating visitors in visible and invisible ways. The work is governed by the formal rules as well as by the subjective interpretations that occur in interactions with and between the participating artists and visitors. The creation and re-creation of the environment is central in ***Basically***. Each presentation is one moment in a long-term long-form megawork. Visitors are invited to experience how the works' characters write the world of ***Basically*** into existence – and to become a part of this open-world, role playing game.

At the heart of this work and Jagudajev's practice is 're-schooling' – a prefigurative practice inspired by playful ways students subvert the educational system. Some of the most creative and heartfelt acts of our early education, like self-organized play, flirting, or passing notes, were extra-curricular yet located within the institution. In ***Basically***, the exhibition space as architecture and institution, contains this world in which other things are happening: eating and sharing conversations, making clothes and music, and surreptitiously playing a game.

Basically proposes something messy and accessible that envelopes the visitor, something uncontrollable and spontaneous that is open to contamination. With choreography Jagudajev offers another way of orienting ourselves, a different way of relating to art, not as something that we are separate from but as an integrative, prefigurative practice that offers contamination through unexpected encounters.

The ***Basically*** album, released in 2022, was featured on Salt Peanuts and included in Christina Vantzou's Boomkat 2021 list, where it was ranked as her #7 release of the year. The album is available on Spotify.

Event info:

Basically by Nikima Jagudajev

Date and Time: July 23, 2025, from 6.00 PM to 11.00 PM (inaugural evening); July 24 and 25, 2025, from 12.00 PM to 6.00 PM

Location: Scuola Piccola Zattere, Venice

Free Admission

Credits:

The Class of '25:

CONCEPT, DIRECTION & CHOREOGRAPHY: Nikima Jagudajev

MUSICAL COLLABORATION AND TECHNICAL DIRECTION: Jordan Balaber & Lester St. Louis

DRAMATURGY: Louise Trueheart

WITH: Matti Aikio (video), Samuel Baidoo (dance, textile, light), Yoh Morishita (dance), Maria Muehombo (MIMI) (music, movement) Salomon Leonard Poutsma (music, movement), Laura Stellacci (textile design, dance), Amina Szecsödy (dance, music), Lester St. Louis (music, movement), Louise Trueheart (dance), Marcella Ruiz Cruz (photography).

MUSICAL CONTRIBUTION: Amina Szecsödy, June Jenkins GRAPHIC DESIGN: Laurel Atwell, Zöe Field POWDER DECK CONTRIBUTION: Ayomoy Arrono, Laurel Atwell, Samuel Baidoo, Sanne Dodier, Nina Emge, Olivia Erlanger, Che Go Eun, Zoë Field, Polina Filipova, Padyn Humble, Melanie Matthieu, Abigail McNamara, Hana Miletić, Saye Oyama, Salomon Leonard Poutsma, Lester St. Louis, Ra Tack, Wes Taylor, nick von kleist (nvk), Maïra Villena, Petra Webb, Amalia Wiatr Lewis, Joanna Zabielska MIX AND MASTER: Chris Pawlusek PRODUCTION: Hiros RESIDENCIES: Decoratelier, kunstenfestivaldesarts2021, workspacebrussels, Frankfurt LAB, Im_Flieger, IASPIS PARTNERS: Westfälischer Kunstverein, Accelerator, Dansenshus, Bergen Kunsthall, WIELS, Dhaka Art Summit, mumok, Oktoberdans, BIT Teatergarasjen, Shedhalle Zürich, KAAP, Kiasma Theatre, de Brakke Grond WITH SUPPORT FROM: Bundesministerium Kunst, Kultur, öffentlicher Dienst und Sport, Vlaamse Gemeenschap, C-Takt, Phileas – The Austrian Office for Contemporary Art, Re-imagine Europe, Vlaamse Gemeenschapscommissie, IASPIS, the European Union--implemented by the Goethe-Institut

RESIDENCY AT SCUOLA PICCOLA ZATTERE

Nikima Jagudajev is in residency at Scuola Piccola Zattere from June to August 2025, as part of the foundation's first research season titled **One Year Score**, which investigates the dynamics of sociality, the relationship between space and movement, and the concept of the score as a tool for investigating the dialectical tension between what is prefigured and what is enacted.

During their residency, the artist will develop **Like**, a new hybrid work that unfolds between documentary and video game formats.

As part of the program, Jagudajev is also teaching the workshop *The Pleasure at Being the Cause* (June 26–27), which proposes an interdisciplinary approach to artistic practice developed through game structures and worldbuilding. Its aim is to support artists in exploring and expanding their creative processes through play, both practically and theoretically.

The title of the workshop, *The Pleasure at Being the Cause*, is a phrase coined by German psychologist Karl Groos as a way of describing the moment a child first discovers their capacity to affect the world. When a baby waves their arms or shakes their head and the adult imitates them, the child lights up—they understand their immediate impact. Simple yet fundamental joy, *the pleasure at being the cause*. As anarchist anthropologist David Graeber has pointed out, this experience is often suppressed in adulthood by alienating systems of labor. Play, as an ordered activity that has its end within itself, is a starting point for Jagudajev's artistic practice which they call re-schooling. This process-based, collaborative practice draws inspiration from spontaneous forms of play that emerge in school settings: self-organized play, gossiping, flirting, passing notes. These informal, self-organized acts—outside the formal curriculum—are moments of genuine creativity and connection. Re-schooling requires the input of many collaborators, sharing with one another their most impassioned selves, sewing relational threads, building strong bonds with themselves and others.

BIO

NIKIMA JAGUDAJEV

Nikima Jagudajev (1990) is a US born, Austrian/Uzbek artist and choreographer. Their performance-based work is a collaborative act of building worlds in which unexpected encounters happen through various, often game-like structures.

Jagudajev works with and assembles material that becomes contra-normative infrastructure. At play are dance phrases that fold in on themselves infinitely, snacking and napping, as well as game objects such as a deck of cards and a huge jigsaw puzzle. An expansive deployment of the practice of alteration by sewing machine and cross-stitch, from the production of artworks to the modification of visitor's clothing, alters the space. In the realms of film, documentary, video game, and performance, archetypes and avatars, be they cosmic characters or 3D renderings, traverse portals and thresholds both digital and choreographic. Doodles and doom metal appear in unconventional proportions and distortions and contribute to the mythopoetic lore forever getting re-constructed.

Re-schooling, or how play, as an ordered activity that has its end within itself, subverts the institution, is the core concept of Jagudajev's artistic practice. Their works are made for the performer and visitor to find fulfillment, in the sense of playing and sharing an experience of deviance. Social relations are conceived as spatial relations; spaces are transformed through social interaction.

Always durational, the disruptive and unfamiliar nature of these large-scale long-form megaworks ask for the interactions that take place to be similarly unfamiliar. Performers and visitors hang out, in one way or another, within the strange and unexpected nature of these constructed worlds. As people come and go, the



space changes configurations, keeping the interactions from calcifying into socio-political norms, rendering the world specific, disorienting, and queer.

Jagudajev's work is represented in the collection of mumok - Museum moderner Kunst Stiftung Ludwig Wien in Vienna. Solo exhibitions of their work have been shown at Westfälischer Kunstverein, Münster (2025), mumok (2024), Accelerator, Stockholm (2024), WIELS, Brussels (2023), Shedhalle, Zürich (2022), and Bergen Kunsthall, Norway (2021). Other shows were held at Kiasma Theater, Helsinki (2025), Kurimanzutto, Mexico City (2020), Centre d'Art Contemporain Genève (2019), MoMA PS1, New York (2018), Human Resources LA (2018), The Whitney Museum of American Art, New York (2017), and the Rockbund Art Museum, Shanghai (2017), as well as in the context of Beyond the Black Box at De Brakke Grond, Amsterdam (2024), KAAP's Dansand! Festival, Ostend (2023), kunstenfestivaldesarts, Brussels (2022), Material Art Fair's Immaterial, Mexico City (2020), 89+ at LUMA/Westbau, Zürich (2017), and as part of the Marrakech Biennale, Morocco (2015).