

Béatrice Steimers' opening event on the 10th of July "Artist & Lovers" will kick off the series of events surrounding the one-year anniversary of the artist group "Héroïne".

With her interactive performance, the multimedia and performance artist ventures into the conceptual sphere. By inviting her guests to sell their own items of clothing, Béatrice takes the idea of the artwork being formed by the spectator to the extreme.

Not only do we contribute to the work by, in Duchamp's words, "deciphering and interpreting its inner qualification's." We as spectators become collaborators on the physical as well as metaphysical plane, as we're bestowed the right to choose what items are part of the exhibition and, furthermore, which of the exposed objects are up for sale.

This should create an open atmosphere of "checking each other out". We are invited to glitter, sparkle, and self-represent.

We may define style as a signature in an artistic sense. Its worth is increased by the connection to the subject who assembles and wears it. You're invited to define yourself as a brand. This can be a deeply empowering experience. Especially when it means reclaiming agency from institutions and truly self-define what is a good look.

Thus, style reveals itself as the game without set rules, which it is at heart, since, in RuPaul's words: "We're all born naked, and the rest is drag."

Moreover, being able to choose what we wear is a deeply human experience.

As the only naked primates, one can say evolution chose to take our fur to make place for drag.

When one then chooses to use our clothes as tools for self-expression, one embraces the paradox of trying to get more naked by dressing ourselves.

Simultaneously Béatrice interactive piece points to darker truths.

Consumerist-oriented brands also promise to make the client the creator of their individual brand. It allows them to market the short-livedness of clothing manufactured in mass production as an opportunity for recreation. Thereby inviting us into a spiral of destruction and consumption.

Likewise, the creation of a space where we're invited to concentrate on superficial, externalized images of each other bear great resemblance to our experience of social media.

Today it is the platform that has the power by giving its users the chance to connect.

This leads to the dynamics of self-marketing and competition, typical for creative communities.

And while each individual user is on a quest to get the best results out of the network for themselves, they tend to forget that the main profiteer from all actions within the boundaries of the platform is the platform itself.

It's as if all users have an unspoken agreement to form a society that more or less ignores the infrastructure that constitutes its world. This results in users' actions getting disconnected from reality and thus superficial by nature.

Beyond the light & shadow of the symbolism of her work, the event in itself redefines the relation between artist & artwork. By transferring the act of selecting the objects to the audience, Béatrice extends the term "collaboration" beyond its traditional meaning. When no one is solely responsible for the artwork, everybody is to the same extent.

This poses numerous questions: When we can define acts of life, what then is the need for art? When everybody can just be (already is) an artist, why bother becoming one?

Finally, has art become nothing more than a form of meditation, a window of opportunity to direct our consciousness in a new way? The opportunity to truly notice?

Béatrice invites us to explore the boundaries between art & life, external & internal & artist & lover. Not through individual, intellectual effort but through organic, flirty collaboration.

So be anxious! Be courageous! And sell your hat, your heart, and your soul—not necessarily in that order—on your quest for sublimation of style.