

# **HECTOR CANONGE**

**Interdisciplinary Artist**

## **Dossier 2023**

Selected Sample Works & Creative Curriculum



Hector Canonge, *CRUCES*, Performance Art, Museo de Arte Contemporáneo de Santa Cruz, Bolivia. © 2021 All Rights Reserved.

**Artist's Statement:**

In my interdisciplinary work, I explore notions of personal transformation, corporeal endurance, social adaptability, and migratory displacement. As a multidisciplinary artist, I seek to address issues that pertain to gender identity, border crossing, and social constructs about cultural heritage, ethnicity and assimilation. In my installations, public interventions, and socially engaged projects, I derive my inspiration from everyday practices, the urban sphere, and my observations about the human condition. Often times, I employ found objects and materials to reassign a new meaning. Other times, I use technology to create immersive experiences with narratives that encourage reflection and dialogue. In my performance art project, I produce and present projects that align with my approach to somatic expression and corporeal actions framed by my conceptual investigation of body politics, the embodiment of ancestral heritage, and deconstruction of ritualistic processes.

My performances reference my personal history while addressing the (re)construction of cultural memory, the politics of gender, and the (de)colonization of the body. Through somatic expression, dance movement, and the incorporation of traditional materials and elements of Andean South American cultures, I create performative experiences to prompt reflection and better understanding of my origins. My work investigates and addresses the transformation of the Self in diverse urban ethnic communities. Through performance art, public interventions, in-situ installations, and social engagement, I explore the human condition.

## Biography:



Hector Canonge, *THE DAY IN BETWEEN*, Performance, Theater Kinematica, Ishinomaki, Japan, © 2023 All Rights Reserved.

Hector Canonge is an American artist of Catalan and indigenous Bolivian descent. Born in Buenos Aires, Argentina, Canonge spent his childhood in Bolivia and grew up in New York City where he studied Comparative Literature, Cinema, and New Media Arts. His work in Performance Art, Dance, Social Practice, Multimedia Production and Installation treats notions of identity, gender roles, and migration politics. Through his investigation of somatic expression, he has developed a corporeal theory for the practice of Performance Art presenting it in workshops and conferences around the world. Challenging the white box settings of a gallery or a museum, or intervening directly in public spaces, his performances mediate movement, endurance, and ritualistic processes. Some of his actions and carefully choreographed performances involve collaborating with other artists and interacting with audiences. His performances, films and media installations have been presented and exhibited in the United States, Latin America, Europe and Asia.

In April 2023, Canonge finished the presentation of his performance art project *The Day In Between* featured in the 5<sup>th</sup> Edition of the International Program Responding hosted in Ishinomaki, Japan. The artist is currently preparing to exhibit his work at Smack Mellon in New York City, and to perform in the Furia Festival organized by the Hispanic Arts Federation of New York. In August, Canonge will be in Berlin, Germany participating in the program for the KlangKunstBühne 2023 of Berlin University of the Arts, UDK.

In 2022, Canonge returned to the U.S. after living one year in Bolivia. Upon his return, the artist was commissioned to present new work at the performance space, JACK Brooklyn, and participated in exhibitions at Bronx River Art Center, and at Dixon Place. The same year, Canonge premiered his new work “AltiBajos” (Ups and Downs) in Amsterdam, and his collaborative performance project



“Ensamblage” working with artists in Venice, Dublin, Berlin and Kassel, Germany as part of Documenta 15. In December of the same year, Canonge participated as a guest artist in the International Program Theertha in Colombo Sri Lanka.

In 2021, while living in Bolivia, Canonge was commissioned to present 2 solo exhibition projects in the city of Santa Cruz: “Escolar,” *Museo de la Ciudad Altillo Beni*, “Mi hogar está donde vos estés” (My Home Is Where You Might Be), *Museum of Contemporary Art*, and in the city of La Paz, his solo exhibition “(G)ritos Urbanos” (Urban Screams & Rituals) for the *Museo Costumbrista Juan de Vargas*. He also presented his new dance project “Cholo” in the *International Festival Danzenica*, and published his book of poetry “Veinte Jornadas Para Llegar A Vos” presented in the International Book Fairs of Santa Cruz, Cochabamba and La Paz as a guest artist for the *Fundación Cultural del Banco Central de Bolivia, FCBCB*.

Canonge is the founding director and curator of the performance art festivals: ITINERANT in New York City, LATITUDES in Santa Cruz de la Sierra, Bolivia, and AUSTRAL in Buenos Aires, Argentina. He is responsible for the international initiatives in South America: ARTERial Performance Lab, in Berlin, PERFORMEANDO, in New York City at the Queens Museum, TALKaCTIVE & LiVEART.US, and in Miami, NEXUS and IGNITION. In 2020, during the pandemic, Canonge launched the virtual world-wide program, CHRONICLES of CONFINEMENT, featuring artists from Latin America, Europe, Africa, and Asia. In 2022, Canonge launched and curated PAUSA, Performance Art USA, the new seasonal platform for live art and its various modalities and forms of presentation.



Curator and organizer, *PAUSA, Performance Art USA*, Public Interventions, Inwood Park, NYC, November, 2022.



## Selected Exhibition Projects:



### **A MATTER OF WHOLENESS**, Homorientalism Exhibition, Smack Mellon, New York City, 2023.

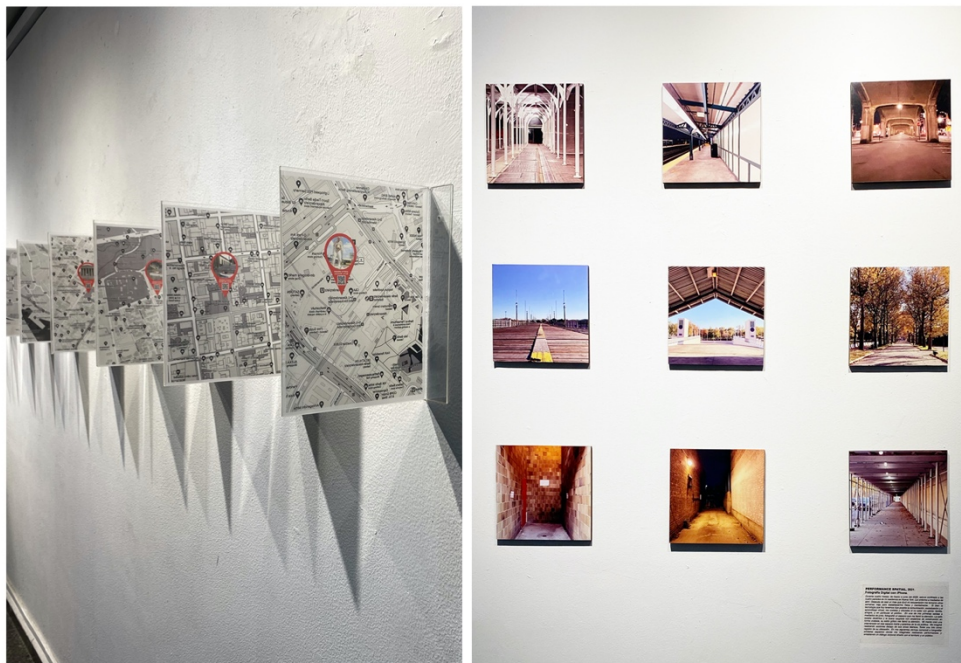
The exhibition consists of an installation generated, in part by the remnants of the performance that accompanies the work. The project represents the constant struggle with one's origins and ancestral heritage. For the exhibition at Smack Mellon, the installation consists of the following: A wall piece made from discarded, old iron wires which are mounted in the shape of the roots of a plant, an animated text video projection of a poem written by the artist, and the ephemera generated by Canonge's performance. As a performance, **A MATTER OF WHOLENESS** represents the "uprooting" of a plant from its base evoking the tearing of BIPOC individuals from their land, their gender, and their own cultures.



**TERRANAUTA**, La Galerie, Alliance Française, La Paz, Bolivia.

Interdisciplinary project that references the exploration of a known world turned inhospitable and invites reflection about confinement and human connectedness. The project was realized during the months following the 2020 quarantine in New York City, and while the entire planet was still dealing with the bio-safety measures, before the protocols of massive vaccination were implemented. TERRANAUTA evokes a possible encounter with an alarming dystopic reality where fragments of past memory are retained. The videos that comprise the exhibition reference the hypothetical exploration of a traveler, the terranuata, who finds an inert planet subdued to the experience of pandemic isolation, and despair in the second decade of the 21st Century.





Hector Canonge, *(G)RITOS URBANOS*, Solo Exhibition, Museo Costumbrista Juan de Vargas, La Paz, Bolivia. © 2021 Canonge. All Rights Reserved.

**(G)RITOS URBANOS** treats the relation and exploration of urban spaces, the body and time. The exhibition consists of a selection of videos and photographic documentation of public interventions in various cities around the world, interactive maps, garments and objects used in public performances, photographs of places where a performance never took place during the pandemic and an in-situ installation -the result of a public intervention for the opening day of the exhibition.





Hector Canonge, (G)RITOS URBANOS, Public Performance & Installation, Plaza Riosinho, La Paz, Bolivia. © 2021 Canonge. All Rights Reserved.

Public performance, opening day of the exhibition **(G)RITOS URBANOS**. Responding to my walks in and around the city of La Paz, I found materials and objects in the *ferias* (street markets) that are traditionally used in this part of Bolivia: *caña hueca* (hollow cane) for the local festivities of *Todos Santos* (All Saints Day), colorful sheep wool used in knitting baby's clothes and the *Aguayo* (typical garment) used by women in particular to carry their loads or their babies. With this performance, I reference the diversity of peoples living in Bolivia. I become part of the totem that I built becoming wrapped in the wools and the *Aguayo*. I am the product of that rich mix of peoples. It's my scream, it's my ritual, and one part of my identity.



Hector Canonge, *ESCOLAR*, Solo Exhibition, Museo de la Ciudad Altillio Beni, Santa Cruz de la Sierra, Bolivia. © 2021 Canonge. All Rights Reserved.

**ESCOLAR** is an exhibition project that treats the socio-politico-economic disparities of education in Bolivia. Using discarded materials, objects, and elements from various schools in the industrial city of Santa Cruz de la Sierra, the project constructs a visual narrative of the history of education in the emerging city while questioning the realities of cultural inequality and access to centers of learning. For the exhibition, Canonge worked several months with the department of education, the *sub-alcaldía* (mayor's office) of various districts, and museum staff to build one of the tallest installations – made of children seats- ever produced in the building.

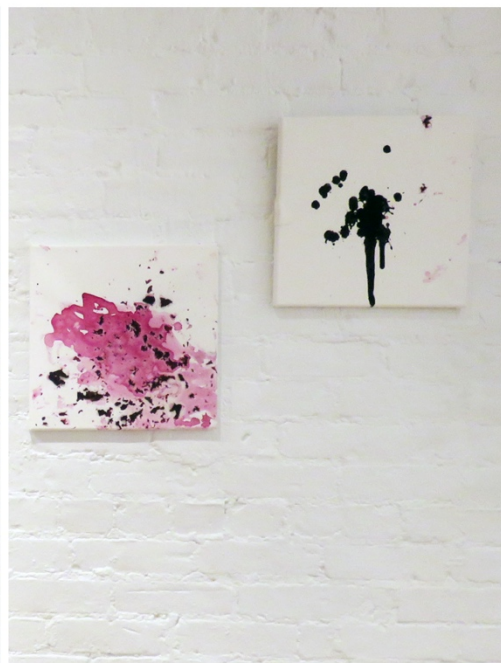




Hector Canonge, *MI HOGAR ESTÁ DONDE VOS ESTÉS*, Solo Exhibition, Museo de Arte Contemporáneo, Santa Cruz, Bolivia. © 2021 Canonge. All Rights Reserved.

The solo exhibition, **MI HOGAR ESTÁ DONDE VOS ESTÉS** (My Home Is Where You Might Be) treats the theme of memory and the exploration of space using the Spanish roof tiles of Santa Cruz de la Sierra. The project employs repurposed materials, colonial roof tiles, and gives them a new meaning far from their original use. The discarded tiles were found in front of a colonial house in the downtown city area. They serve as the conductive thread to create an intimate immersive space that prompts reflection as it invites audiences to interact with its elements while reading projected narratives and interpreting the type of pseudo-archeological experience presented by the artist.

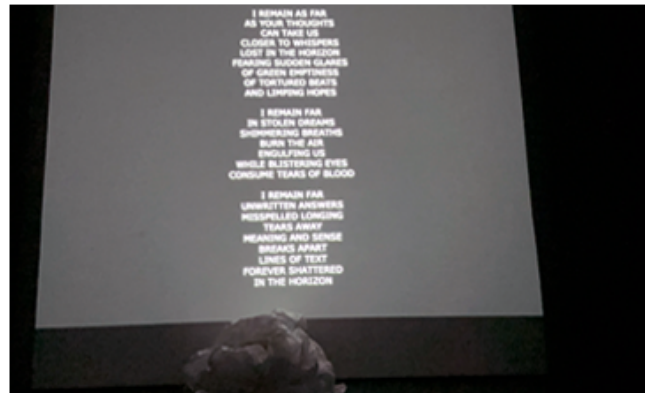




Hector Canonge, *LATINEAMERICANES*, Exhibition and Performance, Taller Boricua, New York, USA. © 2019 Canonge. All Rights Reserved.

In the exhibition **LATINEAMERICANES**, I explore the demarcations of language and gender in Spanish speaking countries. The present attempt to challenge normative binomial constructions and their effects on communication and the efforts to fight patriarchal norms, yet – and in contradictory praxis – still accept to be colonized by thoughts and approaches to social revolutions framed by states in power and neo-imperial control. *LATINEAMERICANES* was presented at Taller Boricua as part of the Latin American Arts Triennial in 2019.

## Selected Performance Art Projects:



**VIDEO AS AGENT**, Experimental Performance, Universität der Künste, Berlin, Germany, 2023.

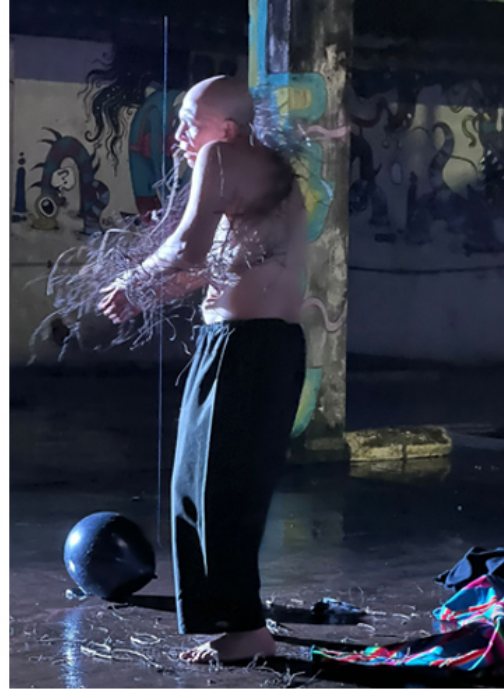
Based on his textual narratives and performative work that integrates spoken and written language, Hector Canonge produced a sample work exploring meta-corporeality delineated by choreographed movements and generative text. Assisted by fellow artist Gourav Nijjer, Canonge set up the foundations for his upcoming work to be presented in New York City in the Fall 2023.



**SONAIDA NO HI (The Day In Between)**, Japan, 2023.

Performance Art project that addresses the complex relationship between humans and nature. The work explores the emotional effects that natural disasters have on individuals as they face the aftermath of a life changing situation. The two part performance - one to be presented at Kinematheka Theater, and the second, as a public intervention at Ishinomaki Minamihana Tsunami Memorial Park, evokes the earthquake and tsunami that devastated the Ishinomaki region in 2011. After spending time in the DAIS residence, Canonge presented his work working with local organizations, artists and community members. SONAIDA NO HI (The Day In Between) develops into corporal actions based on Japanese movement rituals, Butoh practice, and expressionist dance while using elements found in the disaster area.





**MY NEST ON MY SHOULDERS, Theertha Biennial, Colombo, Sri Lanka, 2022.**

Performance art project that explores human displacement around the globe, and peoples search for a place in the world. The performance art piece evokes the artist's own experience living nomadic for a number of years and his yearning to return to a place of origin. Using a typical Andean indigenous fabric and a nest made out of a piece of metal rubble found in the Rio Complex in Colombo, Sri Lanka, Canonge created a moment of reflection while the seasonal rain fell over his corporeal actions at the sound of a mix of melodies rearranged for the opening event the biennial.



As guest artist for the program **Overlapping Kassel** organized by Singaporean artist and curator, Cai Qing, for **DOCUMENTA 15**, Hector Canonge presented various projects among them: A public intervention in the city of Kassel, a lecture for the program Postinstitutional Café, performances at Moving Art - Königs Galerie and Violett Galerie, conference about Performance Art and Somatic Energy in the age of Tele-presence. The artist organized the performance caravan, a fourth one in his series of performative procession, "Volkasselvan," with the participation of fellow artists from the program Overlapping Kassel.

Photos (from top left-right and down):

- \* **CORPOREAL LEARNING**, Performative Lecture, Post Institutional Café. Photo: Jan-Hendrik Pelz.
- \* **LIBERATION**, Public Intervention, Das Fremdlinge und Flüchtlinge Monument. Photo: Eva Dabara.
- \* **CAN WE ALL BE AT EASE?**, Performance Art, Moving Art -Königs Galerie. Photo: István Kovács.
- \* **VOLKASSELVAN**, Performative Caravan, Documenta 15, Kassel. Photo: Cai Qing.





Hector Canonge, *PENA (Sorrow)*, Performance Art & Exhibition, Museo Casa Melchor Pinto, Santa Cruz, Bolivia, 2019.

Presented in the opening day of my solo exhibition **FUTUROS BIFURCANTES** (Forked Futures), **PENA** is the awakening from a dream to confront an imminent moment of departure. The sorrow is evoked through actions using typical elements of Bolivian culture: the yute fabric, the *colchón de paja* (straw mattress), the aluminum framed mirrors found in peasants' homes, and a *cuchillo de palo* (wood handle knife) that my grandmother used to keep in her kitchen. Every element serves as an instrument of transformation: dying the fabric, tearing the mattress with the knife, pulling the straw until there are only remnants on the floor symbolizing my own state of mind at that moment.





Hector Canonge, ATLAS, Performance Art, Grace Exhibition Space, New York City, USA.. © 2018. Hector Canonge. All rights reserved.

As a man, I carried the norms and impositions of a society that has not alleviated their constructed attitudes that scream “boys don’t cry.” I am expected to be strong, courageous, potent, noble, and never to show any weakness...

Can there be a masculine revolution? So I can cry, feel not so strong, and be also cared for?



Hector Canonge, *A MATTER OF WHOLENESS*, Performance & Installation, The George Washington University, USA, 2018.

**A MATTER OF WHOLENESS**, George Washington University, Washington DC, United States, 2018. The performance represents the constant struggle with one's origins and ancestral heritage. I wearing a typical garment of the *Guarayo* peoples from the oriental region in Bolivia, I interact with a small tree that eventually is taken from the pot and cleaned living its roots exposed in the open. The tearing of the leaves, the cleaning of the soil, and the revelation of its roots symbolize our constant attempt to affirm one's identity as one struggles to define one's Self in contemporary society.





Hector Canonge, *INCONNUE (Unknown)*, Performance Art & Intervention, Schoelcher Library, FIAP, Fort de France, Martinique, 2017.

I am not a colonized body. I am not a conquered body. I am Unknown – ***INCONNUE***.

I am a body that is the result of colonization, conquest, confrontation, and love. I accept that I am the product of two: two worlds coming together, two bodies that came together, two blood types, two sets of chromosomes, two languages, two cultures, two ideologies, two worlds.

How can I decolonize IT (my body) if it is as the air –oxygen, O<sub>2</sub>- that keeps me alive?...

I don't struggle with who I am. I struggle with what people think I am...





Hector Canonge, *CORPOGRAFIAS*, Performance Art & Installation, ARCIS, Hemispheric Encuentro, Santiago, Chile, 2016.

Since childhood I've been fascinated with the objects, materials, and supplies that are used in schools. I found myself in Chile during the early confrontations of students and government for the privatization of education. One of the most important Art Colleges, the ARCI, was at the point of closure; its classrooms abandoned, its seats piled in forgotten dusty pavilions, the legacy of its mentors in the mind of the few remaining students. I intervened one of the pavilions and invited the public to join me in building a classroom using the old desks, seats and the straw that had been accumulated. We built a **CORPOGRAFIA**, an in-situ installation as a result of our actions.

## Selected Performances for Screen



Hector Canonge, *LIMINAL FATIGUE*, New Media Performance, Online Performance Art Festival, Screen Capture Images, 2020.

After having recovered from COVID19 in the first wave of the pandemic in early 2020, I started to experiment and explore with streaming video for the presentation of my performance art projects. Though it took me a while to accept the fact that I couldn't be in front of a live audience, I came to terms with the new reality, and immersed myself in tele-performances or zoom-performances. The experience allowed me to forge a theory about corporeal energy transformed into bits of data, streamed and reordered again on the screen of the audience. **LIMINAL FATIGUE** was the last online performance of 2020.





Hector Canonge, *MANIATADO (Captive)*, Performance Art Online, Diversa Festival, Buenos Aires, Argentina 2020.

**MANIATADO** is one of my first zoom-performances where I explored the challenges of being separated from loved ones and the impossibility to find a suitable romantic partner in the days of the pandemic. The work references self-captivity and the effects that social confinement had on the Queer community. Through the layering of fabric, the performance unravels the longing for human contact while evoking moments of joy and angst as multicolored pieces seemed to erupt from my inner body.

## BOOK PUBLICATION



Hector Canonge, *VEINTE JORNADAS PARA LLEGAR A VOS*, Book of Poetry, Santa Cruz de la Sierra, Bolivia. © 2021 Canonge. All Rights Reserved.

My first book of poetry, ***Veinte Jornadas Para Llegar A Vos*** (Twenty Journeys To Get To You) was published by Complot Editorial while I lived in Bolivia in 2021. The twenty poems that make the book were written in New York City as I waited to travel to South America just before the social and political upheavals that swept the Southern Hemisphere in 2019. Due to the pandemic, and after the country regain its democratic government, I was able to publish the book and participated in Book Fairs in Bolivia and Latin America throughout 2021.





# HECTOR CANONGE

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## Artistic Resume (selected works)

### EXHIBITIONS

- 2023 – **A MATTER OF WHOLENESS**, Homorientalism, Smack Mellon, New York, United States.  
2022 – **TERRANAUTA**, La Galeire, Alliance Française, La Paz, Bolivia.  
2021 – **(G)RITOS URBANOS**, Museo Costumbrista Juan de Vargas, La Paz, Bolivia.  
2021 – **ESCOLAR**, Museo de la Ciudad Altillio Beni, Santa Cruz, Bolivia  
2021 – **MI HOGAR ESTÁ DONDE VOS ESTÉS**, Museo de Arte Contemporáneo, Santa Cruz, Bolivia.  
2020 – **TEMPTATIONS**, Mein Blau, Kunstalle, Berlin, Alemania.  
2019 – **FUTUROS BIFURCANTES**, Casa Museo Melchor Pinto, Santa Cruz, Bolivia.  
2017 – **(DE)SOLACION**, Aliance Française Gallerie CBA, Bolivia.  
2016 – **ALTERIDADES**, Galeria de la Academia de San Carlos, UNAM, Mexico.  
2015 – **SOMATOPIAS**, Gallerie de Alliance Française, Arequipa, Peru.  
2013 – **TARRAGO URBIS**, Grey Square Gallery, Tarragona, Spain.  
2012 – **SUI GENERIS**, proyecto mARTadero, Cochabamba, Bolivia.

### PERFORMANCES

- 2023 – **THE WIND OF MEMORY**, *Organ Kritischer Kunst*, Berlin, Germany.  
**THE DAY IN BETWEEN**, *Theater Kinematica*, Responding 5, Ishinomaki, Japan.
- 2022 – **ALTIBAJOS (UPS and DOWNS)**, Radical Acts Festival, JACK NYC, New York, USA.  
**VARIOUS PERFORMANCES**, Overlapping Kassel, Documenta 15, Kassel, Germany.  
**PERFORMING THE TEXT**, Flow Festival, Toronto, Canada.  
**I BELONG HERE AS MUCH AS YOU DO**, Dixon Place, New York, USA  
**MAS ALLA DEL INMEDIATO AQUI**, Instituto Cervantes, New York, USA.
- 2021 – **ENTRE UN AQUÍ y UN ALLÁ**, Festival de Arte Contemporáneo, PLEAMAR, Arequipa, Peru.  
**CHOLO**, Festival Internacional de Danza Contemporánea, DANZENICA, La Paz, Bolivia.  
**PROFUNDIDAD**, Bienal Internacional de Arte, Oruro, Bolivia.  
**MALOS CUERPOS**, Programa de Performance Online, Fundación Bilbao Arte, Bilbao, Spain.
- 2020 – **NUEVOS RUMBOS**, DCH Fine Arts Gallery, Noche Larga de los Museos Bolivia (Online)  
**SORROW / PENA**, International Theater Arts Institute, IATI, New York, USA.
- 2019 – **PRESENT IMPERFECT**, Edge Zones Gallery, Miami Art Basel, Miami, USA.  
**BUFONCERO**, XI Encuentro, Hemispheric Institute of Performance and Politics, Mexico.  
**ILLUSIONS DE LIBERTÉ**, Geneva University, Promenade de Bastion, Geneva, Switzerland.  
**SOMAGRAPHIKA**, *Alive in the Universe*, Palazzo Pesaro Papafava, Venice, Italy  
**Zero Gravity Performance Art Festival**, Edmonton, Canada.  
**AUSTRAL Performance Art Festival Buenos Aires**, Argentina.  
**LATITUDES Performance Art Festival of Santa Cruz de la Sierra**, Bolivia.
- 2018 – **Morni Hill Performance Art Biennial**, Chandigarh, India.  
**The Weight of Inheritance**, **SEEDS**, Boston Center for the Arts, BCA, Boston.  
**International Performance Art Series**, Koraii Gallery, Nicosia, Cyprus.  
**Open Ritual at Grace Exhibition Space**, Brooklyn, NYC.  
**Transform/Sustain**, Cornell University, Ithaca, NY.  
**Hyphen-American Exhibition**, The George Washington University, Washington DC.



- 2017 – **Movement Research at Judson Memorial**, Judson Memorial Church, NYC.  
**4<sup>th</sup> International Performance Art Festival**, Cell 63, Berlin, Germany.  
**Performance Space Series**, Kent, United Kingdom.  
**FIAP, Festival International Performance Art**, Martinique.  
**DESGARRO, Smack Mellon**, NYC, USA.  
**LABORAL**, Franklin Furnace Fund Award, Paul Robeson Galleries, Newark, NJ.
- 2016 – **X Encuentro Hemispheric Institute for Performance and Politics**, Santiago, Chile.  
**ARTerial Performance Lab**, Buenos Aires, Argentina.  
**Festival of Cultures**, Tunja, Colombia.
- 2015 – **Inter/actions**, Programme at Venice Biennale, Venice, Italy.  
**Intramurs: Festival de Arte Performance**, Valencia, Spain.  
**Translocation**, Epitelesis: Performance Network, Athens, Greece.  
**MOBIUS Performance Art Series**, Boston, USA
- 2014 – **31st Sao Paulo Biennial, Perpendicular Performance Program**, Sao Paulo, Brazil.  
**Deformes International Performance Festival**, Valdivia, Chile.  
**IV Encuentro de Artes Relacionales**, Bogota, Colombia.
- 2013 – **Bienal Internacional de Arte, SIART**, La Paz, Bolivia.  
**Red Plexus: Preavis des Desordre Urbain**, Marseille, France.  
**Hitparaden, Live Art DK, Pumpehuset**, Copenhagen, Denmark.  
**Durational Performances Program**, Glasshouse Project, New York City, United States.  
**Month of Performance Art**, Berlin, Germany.  
**Encuentros 2013, Hemispheric Institute of Performance and Politics**, Sao Paulo, Brazil.

## INTERDISCIPLINARY SOCIALLY ENGAGED PROJECTS

- 2023 – **THE DAY IN BETWEEN**, Ishinomaki, Japan.  
2022 – **TRANSIENTE**, Viena, Paris, Barcelona, Madrid, Zurich.  
2018 – **TEMPTATIONS**, Morocco, Egypt, Turkey, Cyprus, Greece.  
2017 – **DERIVAS y JORNADAS**, Spain (Madrid, Bilbao, Logroño) and Portugal (Lisbon and Porto).  
2016 – **URBAN REFLEX**, Mexico City, Mexico.  
2015 – **EOPOLUS**, Germany, Spain, Greece, and Italy.  
2014 – **CONeKTOR**, Poland, Hungary, Slovakia, Czech Republic, and Austria.  
2013 – **TROTAMUNDOS**, France, Spain, Belgium, Holland, Germany, Poland, Estonia, and Finland.  
2012 – **ESCUELA PUBLICA INFORMAL**, Buenos Aires, Argentina.

## INSTALLATIONS AND PUBLIC ART

- 2017 – **DRAUMAZ**, Organ Kritischer Kunst, Berlin, Germany.  
2016 – **SHEDDING**, Commissioned by the School of the Art Institute of Chicago, Queens, NYC.  
2015 – **A-SALTO**, Noche Blanca at Museo Nacional de Arte and Plaza Murillo, La Paz, Bolivia  
2013 – **HOMBRE DE BARRO / MAN OF CLAY**, Supernova Festival, Rosslyn, Virginia, USA.  
2012 – **EL COLOR DE MI BANDERA (My Flag's Color)**, Zona Imaginaria, Buenos Aires-Argentina.

## AWARDS, COMMISSIONS & RESIDENCIES

- 2023 – *Resident Artist*, **Universität der Künste Berlin**, Berlin, Germany.  
2023 – *Award Residency*, **Responding 5**, Ishinomaki, Japan.  
2022 – *Creative Commission Award*, **Theerta Performance Platform**, Colombo, Sri Lanka.  
2022 – *Selected Artist*, **Ovelapping Kassel Program, Documenta 15**, Kassel, Germany.  
2019 – *Commissioned Artist*, **Alive in The Universe, Palazzo Pesaro Papafava**, Venice, Italy.

2018 – *Fellowship*, **Centre Culturel Les Etoiles de Sidi Moumen**, Casablanca, Morocco.  
2017 – *Artistic Commision*, **FIAP 2017**, Martinique.  
2016 – *Award Residency*, **Residency Unlimited and Casita Maria**, NYC.  
2014 – *Award Recipient*, **Goethe Zentrum Latin America**.  
2014 – *Fellowship*, Curatorial & Artistic Residency, **Fundación Cultural Banco Central de Bolivia**.  
2013 – *Award Recipient*, **Franklin Furnace**, NYC.  
2012 – *Artist in Residence*, **Zona Imaginaria**, Buenos Aires-Argentina.

## INITIATIVES

2023 – **1er ENCUESTRO LATINOAMERICANO PERFORMANCE ART BERLIN**, Germany.  
2022 – **PAUSA, PERFORMANCE ART USA**, New York City, USA.  
2020 – **CHRONICLES of CONFINEMENT**, Online Performance Art Platform, Worldwide.  
2019 – **AUSTRAL**, Performance Art Festival Buenos Aires, Argentina.  
2018 – **LATITUDES**, International Performance Art Festival of Santa Cruz de la Sierra, Bolivia.  
2017 – **ITINERANT**, Performance Art Festival of NYC, USA.  
2016 – **LIVEART.US**, Monthly Performance Art Series, *hosted at Queens Museum, NYC, USA*.  
2015 – **AKTIVAGANTE: Encuentro de Performance**, Santa Cruz de la Sierra, Bolivia.  
2014 – **PERFORMAXIS**, Buenos Aires, Argentina.

## PANELS & CONFERENCES

2023 – Guest Panelist, **Responding 5 Conference**, Kadowaki School Memorial, Ishinomaki, Japan.  
2022 – Panelist and Guest Artist, **Theertha Performance Platform**, Colombo, Sri Lanka.  
2019 – Panelist and Guest Artist, **Encuentro Hemisférico de Performance y Política**, Mexico City.  
2018 – Guest Speaker, **Centro Cultural Gota de Leche**, La Rioja, Spain.  
2018 – Class Project, **Winkelman Gallery**.  
2017 – Guest Artist, DINAMICAS CONTEMPORANEA, **UAGRAM**, Santa Cruz, Bolivia.  
2016 – Guest Presenter, X Encuentro, **Hemispheric Institute**, Santiago, Chile.  
2015 – Action Art Politics, Symposium, **Month of Performance Art, MPAB**, Berlin, Germany.  
2014 – SIART, Bienal Internacional de Arte, **Museo Nacional de Arte**, La Paz, Bolivia.  
2012 – Primer Coloquio Internacional Queer Interdisciplinario, **FLACSO**, Quito –Ecuador.  
2012 – Kunstraum, Arte & Performance en el Arte Contemporáneo, **KIOSKO**, Santa Cruz – Bolivia.

## CONTACT INFORMATION

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