



Jury report André Veltkamp Grant 2016

The jury proudly awards the André Veltkamp Grant 2016 to 'Cock, cock, who's there?' by Samira Elagoz, graduate of the School for New Dance Development. 'Cock, cock, who's there?' is a documentary lecture performance about violence, intimacy and establishing connection in a world in which the virtual and the real are inextricably intertwined. The performance is unsettling, thorough and moving. It has fundamental thematic and deserves a life after graduation.

Renowned trauma expert Bessel van der Kolk wrote 'The Body Keeps the Score', in which he transforms our understanding of traumatic stress, revealing how it literally rearranges the brain's wiring—specifically areas dedicated to pleasure, engagement, control, and trust. He shows how these areas can be reactivated through treatments including neurofeedback, mindfulness techniques, play, yoga, and other therapies that put the body before the cognitive. The jury was reminded of Van der Kolks theories: Elagoz' work can be seen as dealing with her trauma in a bodily way. Choreographing and filming meetings with strangers seem to be used to rewire her affected soul. Facing fears is her way to build strength and finding a new way to interact with men after a life-changing experience. Through cinematic means life can be edited into a new reality. And she shares her journey with the audience. Having said that, 'Cock, cock, who's there?' far transcends the therapeutic. It is a genuine quest between the boundaries of public and private, an exploration of the power of female sexuality, a research into national differences and a deep dive into fringe cultures.

'Cock, cock, who's there' brings to mind work of female performance artists like VALIES EXPORT or more recently Alexandra Marzella, who confront traditional notions of female sexuality. Aesthetically, Elagoz' work is reminiscent of Pipilotti Rist, Marlene Dumas and Sophie Calle. But she takes it into the 21st century, compellingly displaying her own style.

Samira Elagoz not only captures zeitgeist convincingly, but also show a remarkable mastery of the tools of her trade. Her editing and framing skills are extraordinary, the dramaturgy flawless. She is uncompromising and does not aim to please. The calm self-assurance with which she renders this alarming and intimate story shows a very mature artist.

The public is challenged to think about its own ethics and morals. Are we voyeurs? Can the camera be used as a weapon? What strategies do we use to stay in our comfort zone when encountering strangers? What is fiction? How do we stage ourselves in cyberspace? In short: 'Cock, cock, who's there' is performance that resonates long after you leave the theatre.