

RIKKE BOGETOFT  
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*Shedding my tail, swimming up stream*  
*- La processione della Strega (2022)*

*Performance, Installation*  
*Exhibited at Biennale Arcipelago Mediterraneo 2022 in Palermo, Sicily*





When I got invited to Palermo it felt like a homecoming. Returning to Italy where I grew up to perform my art was going to be a full circle moment.

But when I got there I wasn't all the way home; I was a tourist. A northern mermaid swimming in the mediterranean sea.

I started reading about the patron saint of Palermo, Santa Rosalia. In 1624 Palermo was ravaged by the plague and Santa Rosalia appeared. She ordered her bones to be retrieved from the mountain and carried in procession through the city, after which the plague ceased. Her shrines are everywhere in Palermo, depicted with a crown of white roses and a skull.

In 1825 a geologist discovered that the relics were in fact goat bones. The attending priests, horrified, declared that Rosalia would not show herself to a nonbeliever and locked away the bones. Her relics are no longer on public display.

The almost humorous parallels between the dual existences of Rosalia & myself became inescapable as I wandered the city of Palermo.

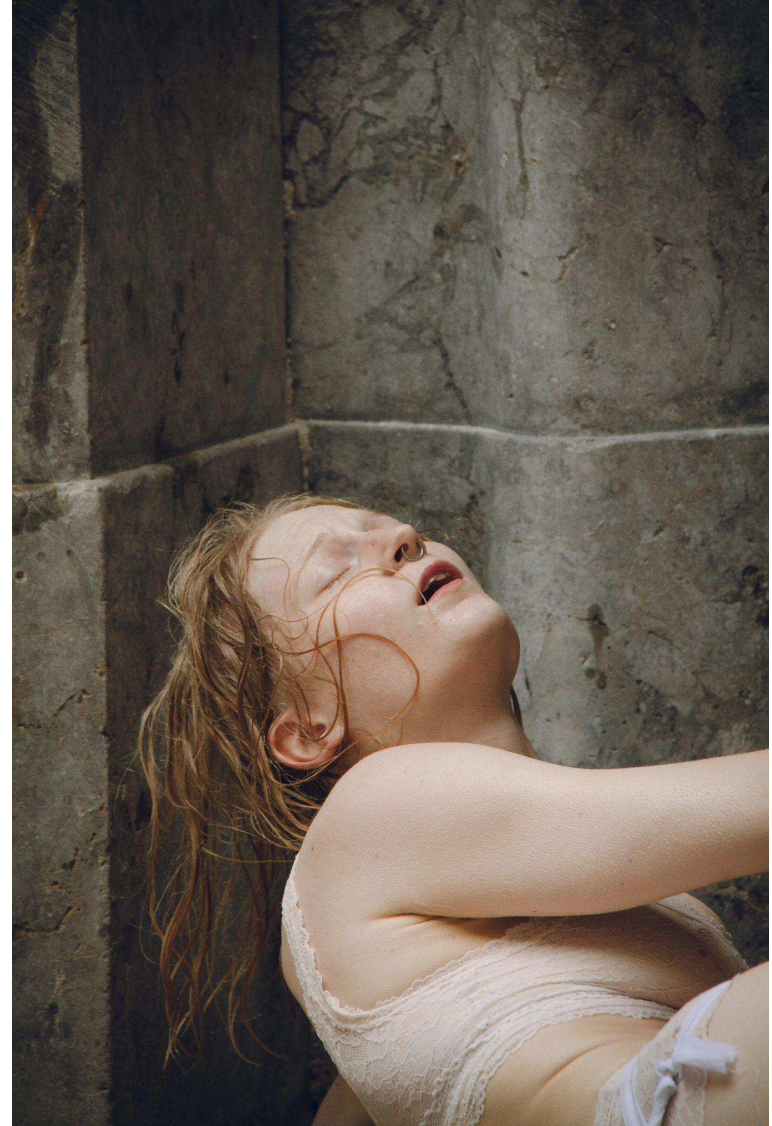
Could two realities co-exist? Could I be both tourist & local? Could Rosalia be both saint & goat?

*Shedding my tail, Swimming up stream - La processione della Strega* attempts to tackle duality & identity amidst the throws of expectations. A three part site specific performance & tableaux reaching from the wet marble of Palazzo Sant'Elia to the scorching sun in Piazza Magione.

















Adorned in plastic flowers & sicilian pearls I walked through the halls of Palazzo Sant'Elia. My tail slithered behind me, all the way down to the twin fountains in the courtyard. The water was cool & soft against the hard marble. I gathered my tail & soaked it in the fountain, & lifted it above my head - I gasped upon impact. I threw the tail behind me & dove into the fountain. Finally submerged, my flesh swayed & swam in the marble sea. I rested, I sang, my tail was soaked, wrung and thrown. Like my dreams of a homecoming, the water was soothing at first; but slowly it turned me cold & frigid, gasping for air in between the singing, now broken & slow. I gripped the slippery marble & painstakingly climbed out of the fountain. I slithered across the courtyard, up the stairs & back into the halls of the Palazzo, leaving behind a tail on the wet stone.

Exposed & wet, I wrapped myself in a silver robe sourced from the trash treasury of Palermo. Bearing an alms box containing burning incense I led the Procession of the Witch from Palazzo Sant'Elia to the crypt of Sant'Euno. This city walk snaked through the busy streets of Palermo, & several joined the procession or slipped a donation in the alms box. By the end my body was warm & strengthened by my new comrades. Transformed, I entered the crypt.

When I reemerged, I passed my fellow performers in Piazza Magione & glided toward the center of the square. Here hangs an icon of Santa Rosalia. I stood before her & offered the alms box, still seeping smoke through the coin slot. Palms open, I spread my arms out before me & invited an embrace. As I held each person, I gently stroked their back until they broke away. Many welcomed the embrace, others accepted it. A group of kids dared each other to engage, & when the last teenager finally built up the courage, they celebrated her.

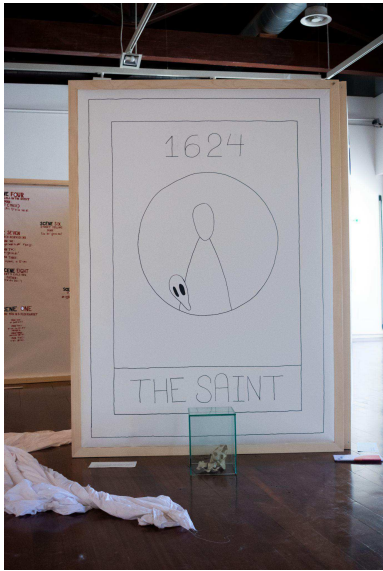
Some tears later, the incense was no more. I gathered my robe & looked upon Rosalia - my silent guardian & muse. I slowly made my way back to the crypt of Sant'Euno, & laid my bones to rest.





Video stills from anonymous spectator





Installation shots at Palazzo Sant'Elia





*OBJECTS OF PLEASURE (2022)*

*Sculptural Archive  
Exhibited at Brolandingerne*



During the early 20th century American manufacturers started advertising their vibrators as 'home appliances'. While utilizing suggestive language, the advertisements never explicitly mentioned masturbation in relation to the products. Today the Danish supermarket chain NETTO sells 'Massage Wands', 'Multi Massagers' and other evocative wellness machines.

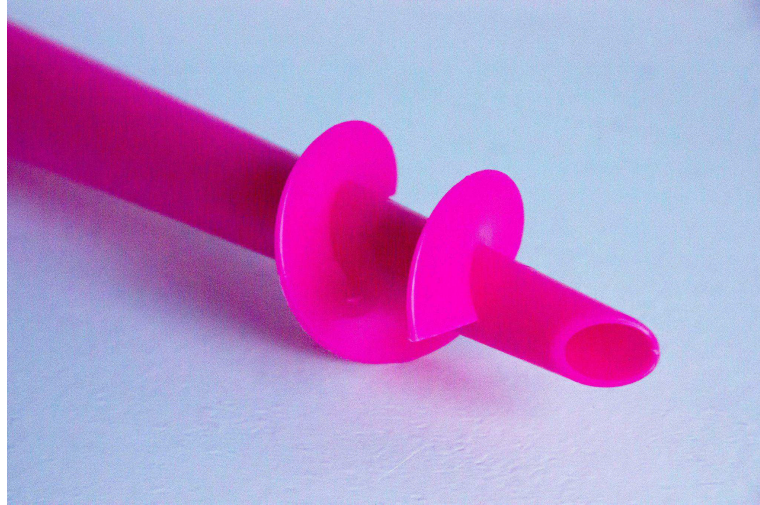
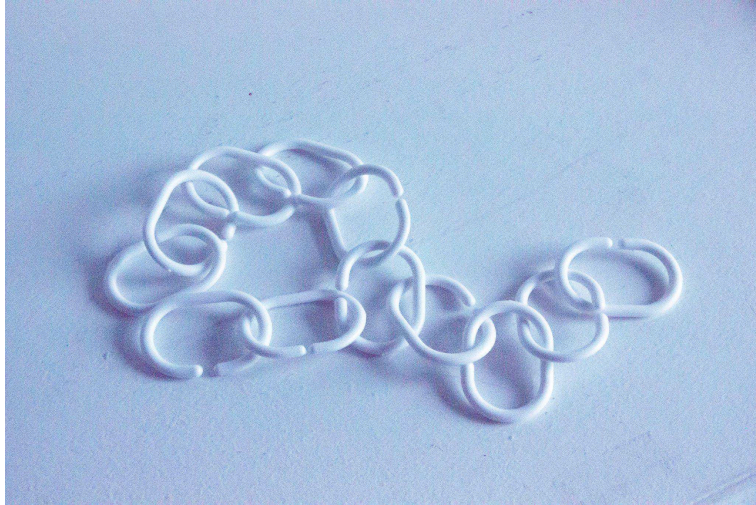
It is essentially the capitalist wet dream: Speaking to all markets, without alienating any. Selling taboo products while remaining untied to the public perception associated with such taboo products and their retailers. Liberating oneself of any obligations to uphold inherent ideologies or even acknowledge the products intended use - thus avoiding backlash from more conservative buyers.

So the question arises: what other products are actually marketed under a different identity?

Might we find other sex toys disguised in retail, marketed as work out gear or cleaning equipment? What are the hidden Objects of Pleasure?

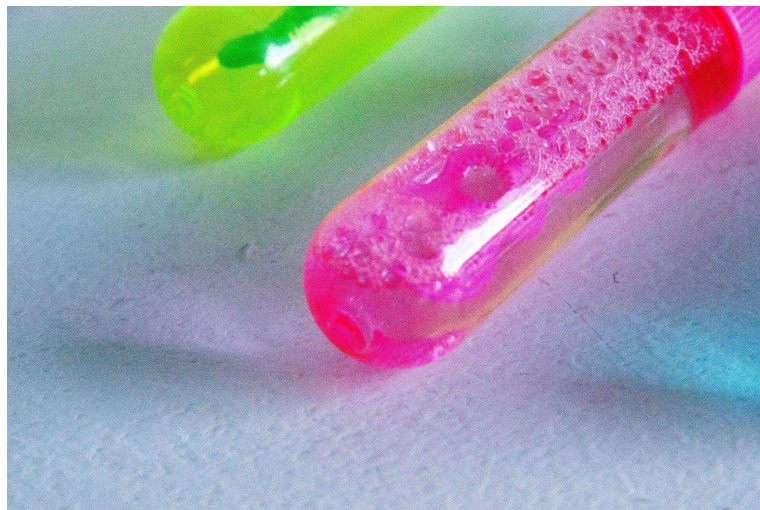
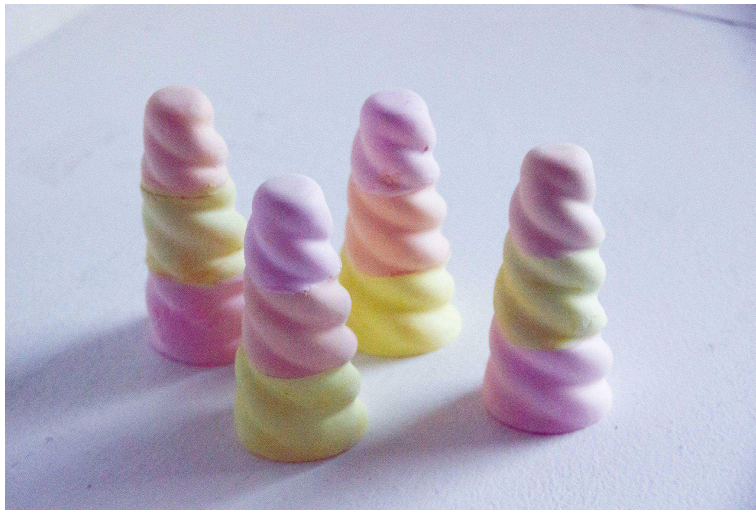






*Chains & Screws (2022)*  
*Flogger / Bottle Cleaner (2022)*





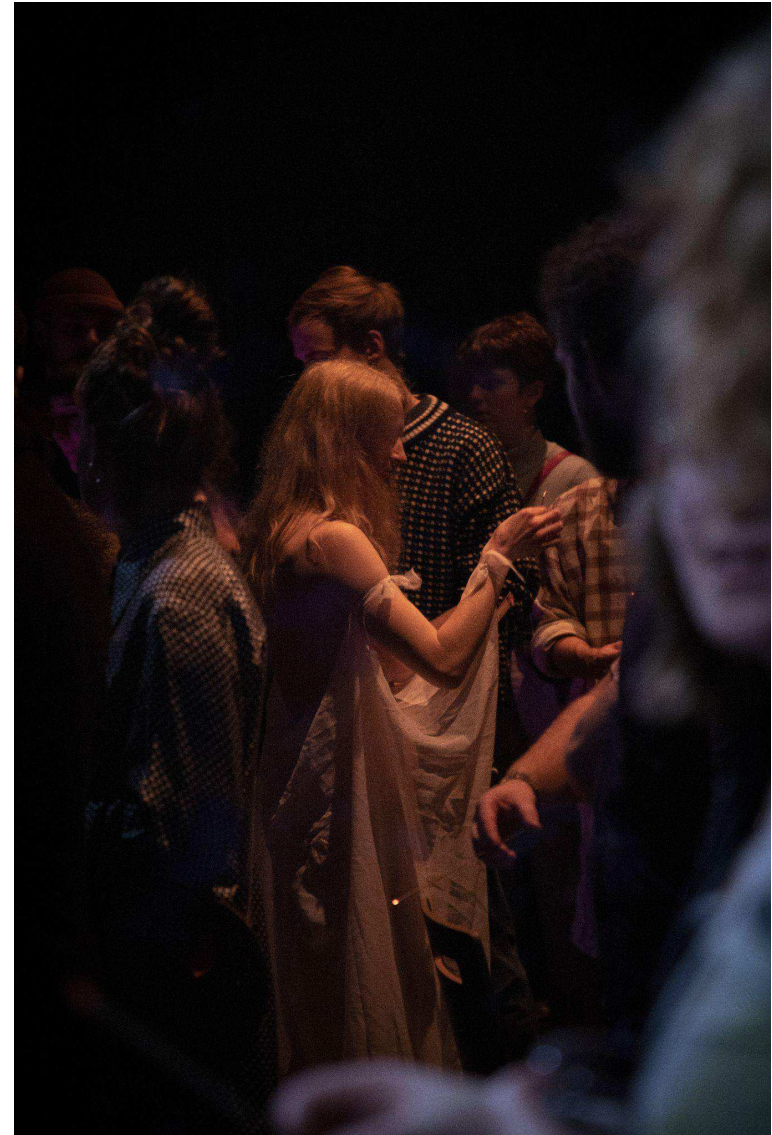
*Butt Plug / Unicorn Chalk (2022)  
Bullet Dildo / Soap Bubbles (2022)*



*Studsning (2021)*

*Participatory performance*

*Exhibited at 8000 Sounds, curated by P224 & MUX*







Studsning explores cultural perceptions & expectations of femininity linked to the length of female body hair. This performance challenges heteronormative perceptions of femininity & binary gender norms and invites audience members to cut the artists hair. No limitations were imposed on participants. The performance toys with the limits of audience agency; upon entering the liminal space the participant turns co-performer and complicit actor in the artists transformation. Participants segregated themselves between cutters, watchers & demonstrators. The hair cuttings were finally ingested & dissolved.

Studsning references the role of the gardener, trimming and pruning their plants to support sustainable growth. Gardening simultaneously becomes care work & tool for transformation.





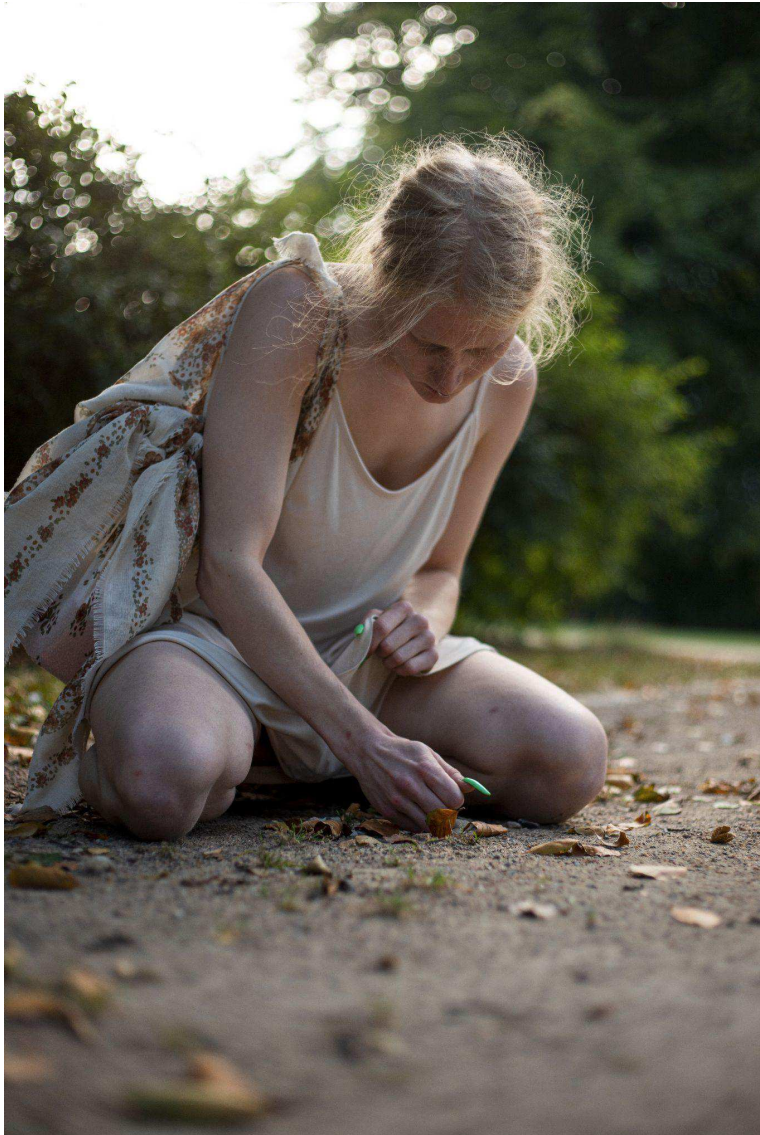




*Stensamlersken (2021)*

*Durational performance  
Supported by Aalborg Kommune*





8 5-hour performance session

Each iteration follows the performer foraging stones in different districts of Aalborg Kommune, compiling stones from wealthy residential areas to public spaces frequently associated with Aalborg homeless population. The project references the kitsch & diy movements in 21st century pop culture.

This work completes the trilogy of Ane Malen. Jeppe Aakjær wrote *Stensamlersken* (1906), the story of an unfortunate woman which later inspired *Stensamlersken* (1910) by Just N Sønderup. Sønderup's bronze statue now resides in Kildeparken, Aalborg







*AÇÚCAR BRANCO / WHITE SUGAR / HVIDT SUKKER (2021)*

*Video Performance*

*Developed during Rio Que Nos Separa*

Açúcar Branco/White Sugar/Hvidt Sukker is a post live video performance exploring postcolonialism & whiteness in 12 acts.

This project investigates the notion of ‘white sugar’ through durational performance practice, inflicted pain/pleasure & circular temporal structures. Developed during Brazilian performance residency No Rio Que Nos Separa directed by Cunts Collective.

Performer is wearing white plastic bags made from sugar cane byproducts.





*Video stills*