



MOMENTUM
Performance Archive

The Global Platform for Time-Based Art: Film/Video, New Media, Performance and Sound

WORRIES

What are the readers most worried about?

Global warming / the climate

Violence

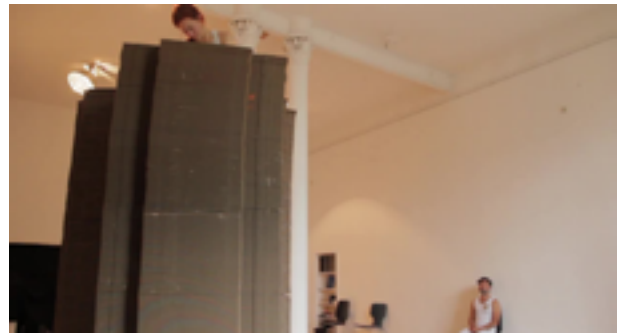
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Sarah Lüdemann & Adrian Brun

BLIND SPOT

Works on Paper Performance Series

05/05/2013 & 12/05/2013



Joyce Clay

BOOK I

Works on Paper Performance Series

19/05/2013



Joyce Clay

BOOK II

Works on Paper Performance Series

26/05/2013

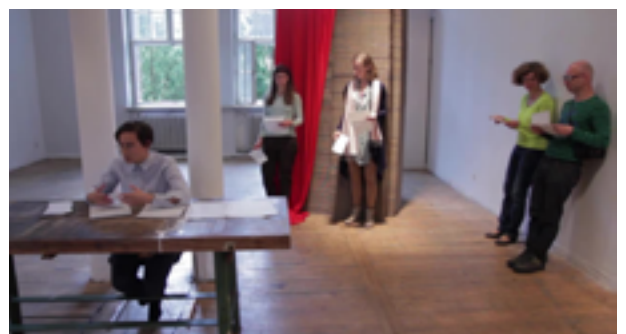


Yulia Startsev

ECTYPE_

Works on Paper Performance Series

05.05.2010 & 30.06.2013



Mariana Hahn

EMPRESS OF SORROW

Works on Paper Performance Series

With Maria Angeli, Rowand Hellier and Ingrid

Göttlicher

19/05/2013



Emi Haryama & Mariana Moreira

IMPERMANENCE

Works on Paper Performance Series

12/05/2013



Kirsten Palz

MANUALS FOR R

Works on Paper Performance Series

19/05/2013



Catherine Duquette

ON PRESENCE, ON PAPER

Works on Paper Performance Series

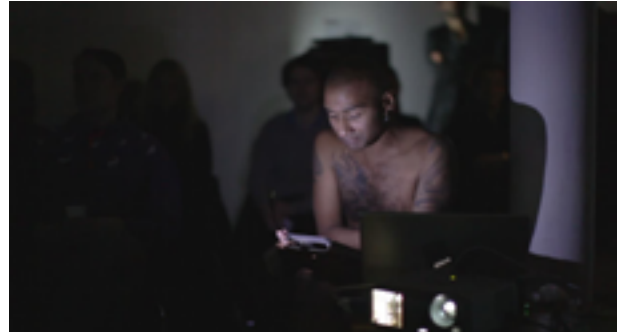
12/05/13



Sumugan Sivanesan

THE ANTICOLONIALS

17/02/2012



Nezaket Ekici

THE TUBE

20/09/2013



**Emi Haryama, Marcus Doering, Peter Kirn, and
Szilvia Lednitzky**

THRESHOLDS - INTERDISCIPLINARY
PERFORMANCE

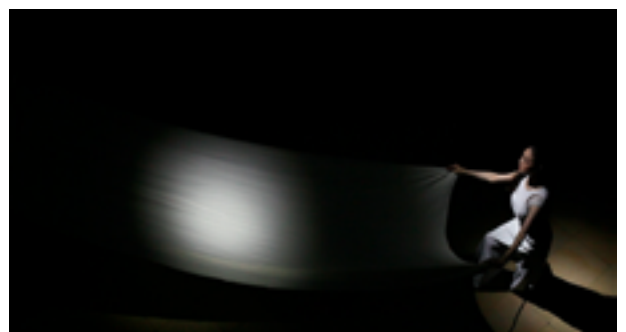
21/09/2013



**Emi Haryama, Marcus Doering, Maximilian
Magnus Schmidbauer and Daniel Dodd Ellis**

TRAVELING SOULS

09/12/2012



Kate Hers

7 DRAWINGS, 28 KISSES

Works on Paper Performance Series

26/05/2013



BLIND SPOT

The pile of paper containing thousands and thousands of sheets is reminiscent of laborious and repetitive exercises that are used for drill, punishment or mastering a skill. In this sense of an ongoing production and reproduction the pile also generates a metaphor for something one sits on top of in order to breed and keep alive, like a pile of eggs and in a more abstract sense a set of rules and traditions or a system. In its multitude the sheets of paper become a solid body, which cannot only be marked on the surface, but also carved into, penetrated and shaped both literally and metaphorically. While the structure - the appearance of the pile - remains intact on the outside, changes occur on the inside. Both destroying and building, this penetration of the body may be regarded in a political context as a metaphor for underground movements and the act of undermining systems and ideologies, until they eventually collapse. In the context of scholarly, repetitive exercises the two performers take on the roles of master and disciple. The seeming authority of the observer or the master is in itself a failure within the system, as the action carried out on top of the pile is not completely visible. Both the observer and the observed are aware of each others presence and their limited control. Somewhat both roles are interchangeable, so that everyone is the observer and simultaneously the observed. The acceptance of this ritual is an absurdity in itself, however, it is so that systems continue to function or are eventually changed. From Germany and Argentina respectively the artists are drawing on their personal histories as well as those of their countries, challenging current political systems and social power structures (class, gender, race, religion) still shaping our times.

ADRIAN BRUN

Born in Lujan, Argentina in 1970. Graduated from Buenos Aires Medicine School as a Doctor in 1993 and became a surgeon at the age of 27. After several years of working in the operating room and teaching General Surgery and Anatomy at Buenos Aires University Surgery Chair, Adrian Brun moved to The Netherlands where he gave up his profession as a surgeon to initiate his artistic career. In 2004 he started the BA Fine Art, HKU in Utrecht and graduated as visual artist in 2008. Studying and working as a surgeon for several years had a huge impact on his creative practice. Adrian's work mainly reflects on the exploration of the body, organic systems, physiology and surgery. His video-performances articulate the strife of the body against its built-in limitations, the desire and studies of polymorphous sexualities, aiming to build a mythological parody that probes dilemmas and traumas which still shape our time. Nominated for the 'Young Talent 08' Prize after his graduation show, he participated in the Art Olive exhibition Amsterdam and his work was published in the accompanying Art Olive Catalog 2008.

Since he has been working independently, initially based in Amsterdam. Since 2011 he lives and works in Berlin. Adrian Brun's work has been exhibited widely internationally in various solo and group shows, including at Museo de Bellas Artes, Buenos Aires (AR) in 2011, VOLTA NY art fair (US) in March 2012 and YOUKO-BO Art Space, Tokyo (JP) November 2012. Parallel to his artist vocation, he co-founded and directed Room-Service, an art platform in Amsterdam and thus initiated his practice as curator and art director. In 2011 he

was selected to participate in the international Artist in Residence Program at HomeBase LAB in Berlin and subsequently invited by Anat Litwin, Artistic Director and Founder of the project, to co-curate the Residence Program. Since 2011 he is the sole curator of the program and has taken part in the BMW Guggenheim Lab Berlin 2012, and curated several performances for the MPA-B - Month of the Performance Art, Berlin 2012. In 2012 Brun was nominated for the prestigious PUG Prize of Arts and Science. Adrian Brun's practice encompasses site-specific installations, environments, sculptures and video-performances.

SARAH LÜDEMANN

Sarah Lüdemann was born 1981 in Cologne, Germany and is currently living and working in Berlin. Receiving the prestigious South Square Trust Award Lüdemann started her MA in Fine Art at Central Saint Martins, London in 2010, and graduated with Distinction in September 2011. Her first degree was a BA (Hons) teaching degree with the subjects Fine Art and English as a Foreign Language at Universität zu Köln, where she was taught a.o. by Beuys' student Dr. Peter Rech. Between 2005 and 2012 Sarah Lüdemann lived and worked in Norway, Italy, England, The Netherlands and Germany. During her stay in Cambridge and Amsterdam, she co-founded and directed the two exhibition projects Cambridge Open Art Space and Expo ISBN and curated various conjuncted exhibitions.

In 2010 Lüdemann was selected for an influential residency with Mona Hatoum in Santander Spain, and in March 2013 she was invited to give several lectures about her work at various universities in the USA. Lüdemann has exhibited widely internationally, including at the 4th Cairo Video Festival, Goethe Institute Cairo, Egypt in 2010, New York Art Book Fair, MoMa PS1, New York, USA, and The Piracy Project, SALT's library, Garanti bank, Istanbul, Turkey in 2011, About face, Momentum | Berlin, Berlin, Germany in 2012, and First they took New York, then they took Berlin, Present Company, New York, USA in 2013.

BOOK I & II

The underlying theme common to my works is the conflict or dialogue with myself and my interactions with the world. What should I hide about myself? What should I show? What should I reveal? There are questions, there is inquiry - and all of this goes on within the context and with the understanding that I'm sharing the space and creating an experience with other people who are busy with the same thing. The two works I have presented here feature performance, sculpture, and body in an intertwined relationship. Body is a part of the sculpture, and an inseparable piece of it. The performance is putting into question the presence of the body, and the experience is relating to the artist as a person or as a part of the object in that moment. As the designer of these frameworks for experience and an integral performer of them, I experience the performed sculptures as an extension of my body, and as a frame for my body that defines borders, declares division, and offers points of access and inaccessibility. In these works, I create a specific structure for the situation or interaction, which I assume has clear guidelines. However in reality, each person present,

individuals loaded with imagination, cultural conditioning, social inhibitions, influence of their peers, will perceive, interpret and act differently in the given situation, and that's when things get interesting. writer to become one and the same with her creation. However, the writer's body appears too rigid to assume paper's form and the paper's content too exacting to realize. Propelled by text both off and on paper, the writer observes herself and others, all the while pushing and pulling at feeling present, ultimately unveiling her struggle as a static subject of longing whose creation is more present and powerful than she is...

JOYCE CLAY

I am Joyce Clay, a performance artist based in Berlin. I have lived and studied in North America, the Middle East, and Europe. My studies have bridged fields that include visual theater, jewelry design, sculpture, installation and bodywork. The unifying theme of my work is that of exploring the body of the artist as a part of the sculpture, of myself and an inseparable piece of my presentation, action and reaction with the world around me.

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ECTYPE ___

"His father's name was Akaky, so let his son's name be Akaky too." In this manner he became Akaky Akakiyevich. They christened the child, whereat he wept, and made a grimace, as though he foresaw that he was to be a titular councillor." (Nikolai Gogol, *The Overcoat*, p. 1) To write, rather than to speak; to put to paper any given thought is to somehow bind one's will to language. This is the weight that a paper frequently carries. But, to copy, is to somehow exclude one's self from the process of making the word real, an avoidance of binding one's self to the concept and meaning of language. A workshop-based performance will function as research into Nikolai Gogol's book *The Overcoat*, both examining the act of copying from the

perspective of Akaky Akakiyevich as abstraction, and as a societal relationship.

YULIA STARTSEV

Yulia Startsev (b 1988, Moscow) is an artist, curator, and writer based in Berlin. She studied Interdisciplinary Arts at the Nova Scotia College of Art and Design, Interrelated Media at the Massachusetts College of Art and Design, and participated in the New York Studio Residency Program in 2011. As an assistant curator at the Nida Art Colony in Lithuania, Startsev co-curated (with Vytautas Michelkevicius) the first retrospective exhibition of artist works produced from the residency program. She works in a variety of media ranging from video games to performance. Drawing from a feeling of displacement and a precarious balancing acts between extremes of comfort and agitation, visibility and invisibility, her work frequently requires the viewer to act. Currently her work reflects on and examines the cold war and its continuing repercussions in eastern Europe.

EMPRESS OF SORROW

“My dog, an avatar of Job, lacerates my foot with his desperate teeth and forever prints his message of indignation in the flesh of my memory.” This is one of the first sentences of Cixous’s foreword to her *Stigmata Texts*. The body as paper onto which memory is written, wherein an augmentation of memory by a mnesic growth can be perceived; a scar has found its voice, it has been born like a dark star, orbiting the plane of our perception. The stigmatized person shows traits of a saint and an outlaw at the same time, as both a martyr and as one condemned, elected and excluded. This is what the stigma conveys: a paradoxical message that lives in between the worlds as an interlocutor of the underlining message of humankind’s ill figure. *Empress of Sorrow* is a work that contemplates the body of a being enchained by pattern; the fate of this being’s family writes itself into the body as if it were a blank sheet of paper, with the body of the woman becoming host of the family’s patterned desire to be. The white fabric used in the performance acts as the herald of such a pattern. It tells the story and spins it at the same time.

MARIANA HAHN

Born in Schwaebisch Hall in the south of Germany, Mariana Hahn studied theater at ETI in Berlin and has a degree in Fine Art from Central St. Martins in London (2012). Following her performance of *I Sweat You* in MOMENTUM’s emerging artist series *About Face* (2012), Hahn has twice more exhibited in the gallery: *Burn My Love, Burn*, which was shown as part of the exhibition *Missing Link* (2013), and *Empress of Sorrow*, commissioned and performed during MOMENTUM’s month-long performance series *Works on Paper* (2013).

IMPERMANENCE

The stage will be set with multiple levels of hanging paper and a paper cylinder, in which one of the artists will wait prior to the performance. Once the music begins to play, she will dance, playing with light and shadow as it falls upon the paper. Suddenly cutting herself free from the cylinder, the other artist will join in the background painting the word “hakanasa” (“transience”, “impermanence”, “fragility of existence”) upon a hanging sheet of paper in Japanese. Both artists, dressed in paper costumes, will be covered with writing and words. As the first artist dances and the second artist works, the paper costumes will be torn from their bodies and the first, through the dance, will tear down the paper hanging with the word “Hakanasa” upon it, revealing another drawing behind. This work, inspired by the main use of paper – communication and recording of ideas – and its short life, focuses on the nature of change as well as the transience of ideas and forms. From the paper cylinder a concept is born in the form of the dancer, described and defined by the words applied to it. This work aims to bring to light the utter inability to permanently define or express anything, the inability of the human mind to create an immortal concept. Emi Hariyama, born in Japan and educated at the Bolshoi Ballet in Moscow, is a ballerina with the Berlin Staatsballet. Mariana Moreira is a Brazilian artist with a focus on illustrative arts who is also based in Berlin.

EMI HARIYAMA

Emi Hariyama is a ballerina born in Osaka, Japan. She graduated from Bolshoi Ballet School in Moscow in 1996. She joined the Moscow Ballet Theater and the Aalto Ballet Theater in Essen, Germany in 1997. She has won numerous international competitions, including the Special Prize at Moscow International Ballet Competition, a bronze medal at the New York International Ballet Competition, and a silver medal at the International Ballet Competition in Paris (no gold was awarded). Since 2004, Emi Hariyama has been a member of “Staats Oper Unter den Linden” and “Deutsche Oper Berlin” under the direction of the maestro Vladimir Malakhov

MARIANA MOREIRA

Mariana Amaral Moreira, a fine artist with focus on visual and illustrative art, was born in Santos, Brazil, in 1988, and is currently residing in Berlin. After living in Michigan, USA, for 2 years, where she graduated with an Associate Degree in Graphic Design and a certificate of proficiency in Illustration, she decided to travel and learn from other universities in order to develop a higher standard of technical skill. Because of her double degree, Mariana has been working in the field of Graphic Design for 5 years, while being active as a freelance Illustration/Fine Arts works. She is inspired by the great artists of Neue Sachlichkeit (New Objectivity), such as Käthe Kollwitz, and the Social Realism of her own country, such as the art of Cândido Portinari. Her she concerns herself with the questioning of one’s identity in constant clash with globalized nationality borders,

prejudice, and social expectations. Mariana strives to evoke a sense of discomfort and embarrassment on the viewer, which can lead to a later reflection on sensitive subjects. She studies portraits and the human body, placing the figures as isolated objects from any contextual relationship, in order to question, once more, their identity and their meaning to the viewer. Her work has been exhibited in the United States and in Germany.

MANUALS FOR R

The Manual as Script, Drawing and Experiment. I define the Manual as an open directive and conceptual sketch for a factual or potential intervention in space. The manuals are named after the industrial manual and prescribe the execution, matter and functionality of specific situations and objects. The manuals describe these developments, processes and objects through texts and diagrams. *Manuals for R* comprises a selection of manuals written in 2013. These new manuals are a continuation of the series *Writings as Sculpture* started in 2012.

KIRSTEN PALZ

Kirsten Palz, born Copenhagen 1971, is a visual artist working in Berlin. She holds a degree in Computer Science from the IT-University in Copenhagen and a degree of Fine Arts/ Painting from School of Visual Arts in New York City. In 2007, Kirsten Palz initiated her ongoing archive of manuals. The archive is a work in progress consisting today of 317 manuals, including objects, prints on paper and drawings. The manuals engage with various topics, such as dreams, memories, myth, sculpture and social space. Kirsten Palz has shown her works in spaces in Germany and abroad.

Recent works were presented in F***** -Towards New Perspectives on Feminism, Neue Berliner Kunstverein (nbk), Berlin and ff /Temporary Autonomous Zone /2/ in Galerie im Körnerpark, Berlin. Palz's performances frequently take place non-officially in the Hamburger Bahnhof and the Museum für Kunst und Gewerbe, Hamburg - outside the institution's listed program - and include readings and experimental guided tours for audiences.

ON PRESENCE, ON PAPER

What does it mean to be present? How does one close the gap between the actual self and the desired self? *On Presence | On Paper* is a meditation on the notion of presence, an interactive performance about works on paper from the perspective of the writer. Writing is the act of putting thoughts on paper, of concretizing self, of declaring, "I think, therefore I am - and here's the proof". The transference of ideas from

mind to page is a simultaneous act of grasping and creating self, whereby the paper becomes body - a vessel containing thoughts that is malleable, desirable, transferable. Witness how one writer navigates the space between perceiving and being, separation and connection. The paper - in all its pliability - serves as her model, a highly coveted blueprint for the writer to become one and the same with her creation. However, the writer's body appears too rigid to assume paper's form and the paper's content too exacting to realize. Propelled by text both off and on paper, the writer observes herself and others, all the while pushing and pulling at feeling present, ultimately unveiling her struggle as a static subject of longing whose creation is more present and powerful than she is.

CATHERINE DUQUETTE

Catherine Duquette is a writer and theatre artist based in Berlin. Despite frequent moves, she calls the North American Southwest home. She specializes in devised theatre and the creation of performance based on personal and collective mythology and interdisciplinary arts practices. Her original work has been supported by a Fulbright Fellowship in Spain, the International Festival of the Delphic Games in Greece, and the Subterranean Art House in Berkeley, California. She studied theatre at Arizona State University and classical acting at the British American Drama Academy in Oxford, England. Before moving to Berlin, Catherine earned her master's degree in Performance Studies from New York University.

THE ANTICOLONIALS

The Anticolonials begins by following the steps of an iconic Aboriginal activist Anthony Martin Fernando into interwar Black London, then trans-locates between the Aboriginal Tent Embassy, Canberra, a meeting of autonomous misfits in a backroom in Bethnal Green, London, revolutionaries on Mohammed Mahmoud Street, Cairo and an underground party in East Berlin. Whilst embodying liberationist acts of radical nudity, the performance offers a patchwork reading from scraps of material culture and glimpses of mediated life. The lecture was written and performed for Momentum Berlin whilst I was shifting between Sydney, London and Berlin in February 2012.

SUMUGAN SIVANESAN

Sumugan Sivanesan is a self-described 'anti-disciplinary' artist and a transcultural radical. His eclectic practice is concerned with the legacies of colonialism, the experience of cultural difference, and diaspora. Sivanesan often engages with the theory of 'necropolitics' coined by the Cameroonian philosopher and political scientist Achille Mbembe. Building upon and going beyond the Foucauldian notion of biopower, the domain of life over which power has taken control, 'necropolitics' asserts that contemporary forms of subjugation of life to the power of death has reconfigured the relationships between resistance, sacrifice, and terror.

Sivanesan's first collaboration with MOMENTUM was during MOMENTUM Sydney in 2010, where he performed *What's Eating Gilberto Gil* (2010), a performance/lecture exploring our common history of cannibalism and its contemporary legacies. In February 2012, Sivanesan proposed to perform a new work, "The Anticolonials" (2012) at MOMENTUM Berlin. *The Anticolonials* traced the past and present of anti-colonial politics. Along with his new performance/lecture, MOMENTUM exhibited a retrospective of Sivanesan's video works.

THE TUBE

On the occasion of the exhibition opening, Nezaket Ekici staged a live performance, re-enacting her 2008 work, *The Tube* (duration 30 minutes), based on the 1925 Otto Dix painting Anita Berber. Dix's painting of Berber, a dancer and actress who was considered the embodiment of the 1920s femme fatale, depicts her in a tight, red dress. Ekici, in turn, squirms and dances her way into a five meter long, red cloth tube with overly long arms. Behind Ekici, a projection depicts the artist in a snow-covered Canadian landscape, wearing the same red dress. The audience is thus confronted with two different yet corresponding worlds on the threshold of two mediums: the live performance, its projected mirror, and everything that happens in the space in between.

NEZAKET EKICI

Nezekat Ekici was born in Kırsehir, Turkey in 1970 and studied art pedagogics, sculpture and performance in Munich and Braunschweig, Germany. She then began working with performance and completed a master's degree in Performance Art with Marina Abramovic. Ekici frequently uses her own Turkish origins and education as a subject of tension, pitting her background against her living environment in present-day Germany. Cultural, geographic and individual boundaries, transgressions, gender, cross-border connections and authorial bodies are central to Ekici's works. She has exhibited internationally, with a total of more than 120 different performances on 4 continents in more than 100 cities and 30 countries. She currently lives and works in Berlin and Stuttgart.

THRESHOLDS - INTERDISCIPLINARY PERFORMANCE

What happens when a ballerina meets Germany's most innovative light design specialist in an responsive, interactive performance? The live score, performed by contemporary electronic producers Peter Kirn and Lower Order Ethics (Szilvia Lednitzky), will combine and improvise on self-collected samples. In asking these artists to work together, we have given them free reign to develop their own expressions towards this location and their own answers to the question MOMENTUM continuously poses: What is time-based



art? Transgressing disciplinary boundaries and drawing together their creative synergies, these performers embody MOMENTUM'S mission to enable great art to happen across cultural and institutional borders.

EMI HARIYAMA

Emi Hariyama is a ballerina born in Osaka, Japan. She graduated from Bolshoi Ballet School in Moscow in 1996. She joined the Moscow Ballet Theater and the Aalto Ballet Theater in Essen, Germany in 1997. She has won numerous international competitions, including the Special Prize at Moscow International Ballet Competition, a bronze medal at the New York International Ballet Competition, and a silver medal at the International Ballet Competition in Paris (no gold was awarded). Since 2004, Emi Hariyama has been a member of "Staats Oper Unter den Linden" and "Deutsche Oper Berlin" under the direction of the maestro Vladimir Malakhov.

MARCUS DOERING

Dr. Marcus Doering holds a PhD in Physics and has made a name for himself with pmd-art for innovative light design. Together with André Bernhardt and the designers of büro+staubach, he realizes interactive worlds of experience. The three-dimensional illuminations and real-time projections on actors and objects that are moving through space correspond exactly to their contours, calculated by a specially developed 3D computer model. In Berlin, Marcus participated with interactive LED zones during the "Festival of Lights" 2011 and the "Magical Mystery Show" at the Wintergarten Variété.

PETER KIRN

Peter Kirn is an audiovisual artist, journalist, and technologist. Classically trained in composition and piano, he now focuses on live electronic performance. He is the founder of CDM, a widely-read daily site that explores creative technology, and has contributed to Macworld, Popular Science, De:Bug, Keyboard, and others. He teaches and develops open creative tools, including co-creating the open source MeeBlip synthesizer. Born in Kentucky, he is now based in Berlin. He is a PhD Candidate in Music Composition at The City University of New York Graduate Center.

SZILVIA LEDNITZKY

Szilvia Lednitzky (Lower Order Ethics), born in Budapest, is known in the electronic music scene for her tense and masterful transmissions on the edge of welcome sonic paranoia. Flirting with borderline gothic and harsh industrial, her sonic world pries open the doors of noise's secret chambers, conjuring up smoky, hypnotic images of endless nights spent in daze. Lower Order Ethics is currently undertaking DJ-shows at

selected cultural events around Europe, researching Hungarian and Middle-Eastern ethnomusicology at the same time.

TRAVELING SOULS

What happens when you bring together a Japanese ballerina from the Berlin Staatsballet, a German painter, an American opera singer, and Berlin's most innovative interactive media artist? Magic. MOMENTUM commissioned a new work made specially for our gallery in the historic Kunstquartier Bethanien, a former hospital built in 1847 by Kaiser Friedrich Wilhelm IV which functioned as a hospital until 1970. Subsequently inhabited and fought over by squatters and arts organizations, this space has had a poignant and colorful history.

Enter four diverse artists who had never worked together before. Now based in Berlin, but originally from very different parts of the world, they came together to reflect on the movements that brought each of them to converge on this particular space at this particular moment. Using dance, visual art, voice and interactive light design, they responded to the unique spaces of Bethanien and the latent aura of its history. Performed in three parts in preparation for the final video, *Traveling Souls* ties together the split narratives of its migratory performers, Bethanien's site-specific history as a place of passing, and the question that MOMENTUM continues to pose: What is time-based art?

Traveling Souls was shown in Jerusalem as a part of Musraramix Festival 2013 alongside other future locations, and MOMENTUM is excited to continue collaborating with this team of artists.

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MAXIMILIAN MAGNUS SCHMIDBAUER

Maximilian Magnus Schmidbauer is a trained set painter and has been for six consecutive years a stipendiary participant and teacher in Robert Wilson's Watermill Center NY. He has worked as assistant to Lisa de Kooning and has had, as the first artist after Willem de Kooning's death, the possibility to work and exhibit in his studio in the Hamptons. He has acted as a Visual Designer for Rufus Wainwright, Norah Jones and

Jessye Norman, and since 2007 he manages the Academy of Scenic Painting and Arts in Unteregg/Bavaria together with his father Werner Schmidbauer. Maximilian lives in New York, Munich and Berlin. His works as an artist have been shown in numerous exhibitions in Germany, the United States, Russia and Spain, and are currently developing towards the three-dimensional and motion, towards dance performance, theater and music.

DANIEL DODD-ELLIS

The spectrum of Daniel Dodd-Ellis as a stage performer ranges from opera, classic drama, experimental theater, and interdisciplinary performance. His studies of Theater and Vocal Performance at Sarofim School of Fine Arts in Texas/USA and at the New York City Opera have decisively shaped his understanding of improvised movement, vocal play and spatial awareness. Under the direction of Robert Wilson he performed the title role in the touring blues/gospel opera “The Temptation of St. Anthony”. Furthermore, Daniel is a lyricist and playwright, composes poetry and successfully performs with his soul/funk band “Daniel Dodd-Ellis & Band”. In Germany, he has collaborated with Marius Müller-Westernhagen, Daniel Hall and Patrick Nuo, amongst others, and co-created two performances in galleries in Hamburg and Berlin titled “Love and War” and “The Mantis”.

MARCUS DOERING

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7 DRAWINGS, TWENTY-EIGHT KISSES

In *7 Drawings, Twenty-eight Kisses*, she additionally employs the Little Gauss Arithmetic Progression Formula as a strategy of counting the Other, while objectifying and refusing to acknowledge individualized subjects. The performance also references two songs that were popular in the mid-19th century, The Ten Little Indians and The Ten Little Niggers, in which all the Indians and all the Niggers eventually die by the songs’ end. Yet another symbol, which explores the space between double meanings and connotations, is the choice of the artist’s clothing in the performance. In her hometown of Detroit, the original label Carhartt produces clothing for factory workers representing the proletariat laborer and the working class. Conversely, in Berlin, the same manufacturer produces a very different style of clothing for a distinctly other



group: the trendy, affluent hipster. Created with the generous support of the Millay Colony for the Arts, this methodical but messy performance plays with the slippage of meanings.

KATE HERS

Kate Hers is a visual artist and cultural producer who works in the field of social art practice. Her work seeks to rethink and reshape notions of transnational and cultural identity, often through different modes of communication and public/private interventions.

Her projects manifest often in multiple mediums including: performance, sound, drawing, video, internet blogging, installation, and in commodities such as food products, posters, zines, flash cards, and games. hers studied notably under Juli Carson, Yong Soon Min, Yvonne Rainer, and Bruce Yonemoto at the University of California Irvine, while on full scholarships - Graduate Studies Diversity Scholarship and a Jacob K. Javits Fellowship. A recipient of numerous awards and grants, hers recently was presented with several US Embassy project grants, as well as a Studio Grant from the Cultural Project of the Professional Association of Berlin Artists, and a DAAD fellowship.

Before receiving her MFA, hers conducted research in Korea on a Fulbright Scholarship and Blakemore Language Grant, traveled to Tibet on a University of California Pacific Rim Grant, and lived in Berlin, Germany on a supplemental Jacob K. Javits Research Fellowship. She attended both Vermont Studio Center, MacDowell Colony and Millay Colony of the Arts on residency fellowships.

She has shown widely in Asia, Australia, Europe, and North America in such spaces as: Atelierhof Kreuzberg (Berlin), Asian Pacific American Film Festival (Los Angeles), Art Laboratory-Berlin, Kunstverein-Hildesheim, Neue Gesellschaft für Bildende Kunst (Berlin), Maryland Art Place (Baltimore), National Museum Women in the Arts (Washington DC), pkm gallery (Seoul), Loop Gallery (Seoul), Kyunghee Museum of Art (Seoul), Visual Studies Workshop (Rochester), and Ex Teresa Art Actual (Mexico City). A transnational Korea-American, born in Seoul and raised in Detroit, hers speaks broken Korean. In 2011, she founded the non-profit USArtBerlin in Germany, where she lives and works, speaking German with an American accent.