

EMBODIED PLACES:
PERFORMANCE PRACTICES IN PUBLIC SPACE
[MONTH OF PERFORMANCE ART BERLIN]

Edited by Nathalie Fari /
atelier obra viva

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FOREWORD

Embodied Places: Performance Practices in Public Space has been produced to mark the fifth edition of the Month of Performance Art–Berlin (MPA–B): THE ANTHOLOGY. One of the aims of the catalogue is to provide a critical review of the last five years in Berlin’s independent scene. To what extent has MPA–B improved conditions for the production, reception and dissemination of performance art, and how has MPA–B contributed to the formation of a local (and international) network? Which different performance practices and forms were adopted and expanded? Which new spectator and artist groups were reached, or did MPA–B develop into a self-contained circle of experts and people with an affinity for performance? These are few key questions answered in part by one of the organisers and founders of the Performer Stammtisch¹ _Jörn J. Burmester:

“In the four, almost five years of its existence, MPA–B has helped make performance art more visible and accessible. In addition to increased public interest, a result of the bundling of activities in the performance art scene, numerous new contacts, acquaintances and friendships were made among artists, curators and networks that in many cases led to new collaborations and reflections on performances. MPA–B has also helped to establishing Berlin as a regular meeting point on the international performance-art map. Various contacts with artist organisations and festivals around the world have been made.

“Unfortunately, there has been absolutely no improvement in the catastrophic funding situation for performance art in Berlin. The City and relevant art institutions appear to have no interest in MPA–B’s activities. The newly-established Association for Performance Art in Berlin APAB e.V. sees the rectification of this situation to be a key task.”

“In May 2014, the Performer Stammtisch staged the two group performances Group Work and Duo Work that looked at collaborations and learning within the performance situation. We experimented with rule-based but otherwise largely unspoken encounters between performers. The performances emerged directly out of, and in, the interaction between

participating artists and spectators. Group Work involved artists who had already known each other and worked together for a long time. For Duo Work, we also invited artists who were participating in other MPA–B projects. For around two hours, the group divided itself repeatedly into new duos that came together randomly. We also see this performance as a theoretical contribution by the Performer Stammtisch to the question of encounters: performers with different backgrounds and experiences exchange their practices directly and physically.”

“MPA–B partly managed to achieve its intention of winning new spectators for performance art. While the editions from 2011 to 2013 mainly involved a relocation of regular viewers among various project spaces that already existed, many more visitors were attracted to Berlin’s Holzmarkt where the Ding Dong Dom theatre was open daily as the central MPA–B location. The numerous MPA–B projects in public space regularly reach large numbers of spectators who would rarely come into contact with performance art, if at all, mainly because the relevant artists and curators fail to offer any active invitation to interact. If they want to win spectator interest from the moment of performance and beyond then they have to develop frameworks and provide additional information that invite interested parties to take part in further, on-going interaction.”² _

As a performance artist and founder of atelier obra viva, I see it as my duty not only to provide additional answers to the question of how performance art can be disseminated and produced in Berlin’s cultural landscape, but also, and more importantly, to shed more light on the project in open space mentioned by Jörn J. Burmester, particularly because atelier obra viva developed such projects for all editions of MPA–B. It isn’t only interaction with the usual concepts “public space”, “public”, “participation” or “intervention” that characterize such projects, as many projects are now being classified as “site-specific performances”. For me, this means a predominantly artistic/investigative practice in which the space, with its various interpretations, functions and meanings, serves as the starting point for developing “performative works”.³

These works not only deal with a specific site but also look for an activity (or action) that illustrates, marks out, explains, underlines, suggests or even “embodies” (in the sense of making a place one’s own or appropriating it) the location’s circumstances. The body plays a central role in this. Especially in my practice as a type of disseminator, or agent, I understand the body’s physical (and emotional) presence not only as creating a link with the “outside”, the environment and social and cultural context in which it finds itself, but also translating this context of the “inside” outwards. My intention is a performative language that traces and highlights the relationships between body and space, as well as performer and spectators, and interprets and reinterprets using different artistic methods.

Embodied Places: Performance Practices in Public Space focuses on narration, which is used to investigate, via different narrative methods and structures, how a performance that has been experienced can be reported. The catalogue also discusses the meaning of documentation in performance art, particularly from the perspective of Philip Auslander who puts performance documentation into two categories: documentary, which records what happens in a performance in the traditional sense; and theatrical, in which the performance mainly serves to produce an image (or film) and the presence of spectators, or “liveness”, is secondary.

The performative works shown in this catalogue (which are neither purely documentary nor theatrical) also feature another aspect of Auslander’s viewpoint, namely the idea that documentation itself has a performative character:

“I am suggesting that performance documents are not analogous to constatives⁴ -, but to performatives: in other words, the act of documenting an event as a performance is what constitutes it as such. Documentation does not simply generate image/statement that describe an autonomous performance and state it occurred: it produces an event as a performance and, as Frazer Ward suggests, the performer as artist.”⁵

It is for this reason that artists/researchers/performers from the works that atelier obra viva has developed for MPA–B were invited to prepare a written

contribution, or “performative report”. The unique aspect of this type of account is not only that it concerns the performance achieved and experienced, i.e. certain situations, atmospheres, gestures or moments, but also that it gives rise to a fictitious dimension in which the experienced performance is overlaid with a narrative and sometimes invented elements, characters or facts, and even added to, without losing its “real” contents. In this sense, the artists are seen as authors creating their own stories based on experiences, knowledge and memories collated during the performance, especially in public space. The documentary value of a performance (which is often not easy to grasp) is expanded using narrative means and framed in a new context. Auslander’s categories are also expanded by paying special attention not only to the images but also the word and the development of another form of theatrical documentation.

The focus of these performative reports is on the fictional treatment of the performances as experienced, the “embodied places”, in order to explore new approaches to them. The “co-presence” of the spectator is assumed or even involved (for example by integrating him or her as a voice or even pseudonym). Not only is the original public fictionalised but a new public is addressed at the same time, so the “performance report” itself – again in Auslander’s words – is not seen “as an indexical access point to a past event”, but is perceived as “a performance that directly reflects an artist’s aesthetic project or sensibility and for which we are the present audience.” With these words, I invite you, the reader to see yourself as a spectator, and to re-orientate (or disorientate) yourself.

Nathalie Fari

1. The Performer Stammtisch is one of the first performance art platforms in Berlin. It was founded by Jörn J. Burmester and Florian Feigl in 2005. The Performer Stammtisch shows artistic positions and live performances by artists and is also used as a forum for artists and interested parties. In recent years, the Performer Stammtisch has developed into a regular meeting point for Berlin-based and international artists. (www.performerstammtisch.de)
2. The quotes are from an interview which the editor conducted with Jörn J. Burmester through e-mail.
3. Here, I am using the term "performative" in the sense of a formal, aesthetic expansion of performance in its traditional form.
4. Auslander's use of the term "constative" refers to the definition by J. L. Austin, for whom the "constative" utterance describes something in the world and the "performative" utterance produces something with an act. 5. Auslander, Philip (2012), *The Performativity of Performance Documentation*, In: Jones, Amelia and Heathfield, Adrian: *Perform, Repeat, Record, Intellect*, The University of Chicago Press, p. 53.
6. *Ibid.*, p. 57



VORWORT

Embodied Places: Performance Practices in Public Space entstand anlässlich der fünften Ausgabe des Month of Performance Art Berlin (MPA-B): THE ANTHOLOGY. Eines der Ziele des Katalogs ist es, einen kritischen Rückblick auf die letzten fünf Jahre in der freien Performanceszene in Berlin zu werfen. Inwieweit haben sich durch MPA-B die Bedingungen zur Produktion, Rezeption und Vermittlung von Performancekunst verbessert und inwiefern hat MPA-B zur Bildung eines lokalen (und internationalen) Netzwerkes beigetragen? Welche unterschiedlichen Performancepraxen und Formen wurden aufgegriffen und zudem weiter entwickelt? Welche neuen Zuschauer- und Künstlergruppen wurden erreicht, oder hat sich MPA-B zu einem hermetischen Kreis von Experten und Performanceaffinen entwickelt? Diesen Fragen widmet sich Jörn J. Burmeister, einer der Organisatoren und Mitbegründer des Performer Stammtisches¹:

„In den vier, bald fünf Jahren seines Bestehens hat MPA-B dazu beigetragen, Performancekunst in der Stadt sichtbar und erfahrbarer zu machen. Neben der erhöhten öffentlichen Aufmerksamkeit, die eine Folge der Bündelung der Aktivitäten in der Berliner Performancekunst Szene ist, sind vor allem zahlreiche neue Kontakte, Bekanntschaften und Freundschaften unter Künstlern, Kuratoren und Netzwerkern entstanden, die in vielen Fällen zu neuen Kollaborationen und Reflexionen von Performances geführt haben. MPA-B hat auch dazu beigetragen, Berlin als regelmäßigen Treffpunkt auf der internationalen Performancekunst Landkarte zu etablieren. Vielfältige Kontakte zu Künstler-Organisationen und Festivals auf der ganzen Welt sind entstanden.“

„Leider hat sich die katastrophale Finanzierungssituation für Performancekunst in Berlin in keiner Weise verbessert. Von Seiten der Stadt und der zuständigen Kunstinstitutionen ist kein Interesse an den Aktivitäten von MPA-B zu erkennen. Der neu gegründete Verein Association for Performance Art in Berlin APAB e.V. sieht die Verbesserung dieser Situation als eine seiner zentralen Aufgaben an.“

„Performer Stammtisch veranstaltete im Mai 2014 die beiden Gruppenperformances Group Work und Duo Work, die sich mit Kollaborationen und Lernen innerhalb der Performancesituation befassten. Wir experimentierten mit regelbasierten, ansonsten aber weitgehend unausgesprochenen Begegnungen zwischen Performern. Die Performances entstanden direkt im Prozess aus dem und im Aufeinandertreffen der beteiligten Künstler und Zuschauer. In Group Work arbeiteten Künstler zusammen, die sich überwiegend seit langem kennen und zusammen arbeiten. Zu Duo Work luden wir zusätzlich Künstler ein, die an anderen Projekten innerhalb des MPA-B beteiligt waren. Die Gruppe teilte sich ca. zwei Stunden lang in immer neue zufällig zusammen gestellte Duos. Wir verstehen diese Performances auch als theoretischen Beitrag des Performer Stammtisch zur Frage der Begegnungen: Performer mit unterschiedlichen Hintergründen und Erfahrungen tauschen ihre Praxen direkt, körperlich aus.“

„Der Vorsatz des MPA-B, der Performancekunst neue Zuschauer zu erschließen, konnte in Ansätzen eingelöst werden. Während es in den Ausgaben von 2011 bis 2013 vor allem zu einem Austausch des Stammpublikums zwischen verschiedenen bestehenden Projekträumen kam, wurden 2015 zusätzlich viele Besucher des Holzmarkt-Geländes, wo der Ding Dong Dom als zentraler MPA-B Ort täglich geöffnet war, erreicht. Die zahlreichen MPA-B Projekte im öffentlichen Raum erreichen regelmäßig große Zahlen von Zuschauern, die sonst wenig bis gar nicht mit Performancekunst in Berührung kommen. Hier fehlt es eher an der aktiven Einladung zur Auseinandersetzung durch die verantwortlichen Künstler und Kuratoren. Um das Interesse neuer Zuschauer über den Moment der Performance hinaus zu gewinnen, müssten sie Rahmungen entwickeln und Zusatzinformationen bereitstellen, die Interessierte zur weiteren, kontinuierlichen Auseinandersetzung einladen.“

In dieser Hinsicht sehe ich mich als Performancekünstlerin und Gründerin des atelier obra viva verpflichtet. Nicht nur um weitere Antworten zu geben, wie Performancekunst in der Berliner Kultur-

landschaft vermittelt und produziert werden kann, sondern um die von Jörn J. Burmeister erwähnten Projekte im öffentlichen Raum näher zu beleuchten. Denn atelier obra viva hat speziell für die MPA-B Editionen entsprechende Projekte entwickelt. Bezeichnend für diese Projekte ist nicht nur die Auseinandersetzung mit den gängigen Begriffen „öffentlicher Raum“, „Öffentlichkeit“, „Partizipation“ oder „Intervention“. Außerdem werden viele solcher Projekte mittlerweile dem anerkannten Genre der ortsspezifischen Performancekunst zugeordnet. Darunter verstehe ich eine überwiegend künstlerisch-forschende Praxis, bei der Raum mit seinen unterschiedlichsten Lesarten, Funktionen und Bedeutungen als Ausgangspunkt zur Entwicklung von „performativen Arbeiten“ dient. Bei diesen geht es nicht nur darum, sich mit einem spezifischen Ort zu befassen, sondern vor allem darum, eine Aktion (oder Handlung) zu finden, die die Begebenheiten des Ortes illustriert, markiert, verdeutlicht, unterstreicht, suggeriert oder sogar „verkörpert“ (im Sinne von sich einen Ort zu eigen machen). Dabei spielt der Körper eine zentrale Rolle, den ich speziell in meiner Praxis als eine Art Vermittler (Agent) sehe, der durch seine leibliche (und emotionale) Präsenz nicht nur eine Verbindung nach außen herstellt, zur Umgebung und zum sozialen und kulturellen Kontext, in dem er sich befindet, sondern diesen Kontext auch von innen heraus übersetzt. Damit meine ich eine performative Sprache, mit der die Beziehungen zwischen Körper und Raum sowie Performer und Zuschauer aufgespürt, aufgezeigt und mit den verschiedenen künstlerischen Mitteln interpretiert und umgedeutet werden.

In dem Katalog Embodied Places: Performance Practices in Public Space steht das Mittel der Narration im Vordergrund. Es werden unterschiedliche Erzählweisen und -strukturen erprobt, wie über eine erlebte Performance berichtet werden kann. Zusätzlich wird auch über die Bedeutung des Dokumentierens von Performancekunst diskutiert, speziell in der Betrachtung von Philip Auslander, der die Performance-Dokumentation in zwei Kategorien fasst: in eine dokumentarische, die im traditionellen Sinne das aufzeichnet, was bei einer Performance im Realen geschieht, und in eine theatrale, bei wel-

jekte entwickelt. Bezeichnend für diese Projekte ist nicht nur die Auseinandersetzung mit den gängigen Begriffen „öffentlicher Raum“, „Öffentlichkeit“, „Partizipation“ oder „Intervention“. Außerdem werden viele solcher Projekte mittlerweile dem anerkannten Genre der ortsspezifischen Performancekunst zugeordnet. Darunter verstehe ich eine überwiegend künstlerisch-forschende Praxis, bei der Raum mit seinen unterschiedlichsten Lesarten, Funktionen und Bedeutungen als Ausgangspunkt zur Entwicklung von „performativen Arbeiten“ dient. Bei diesen geht es nicht nur darum, sich mit einem spezifischen Ort zu befassen, sondern vor allem darum, eine Aktion (oder Handlung) zu finden, die die Begebenheiten des Ortes illustriert, markiert, verdeutlicht, unterstreicht, suggeriert oder sogar „verkörpert“ (im Sinne von sich einen Ort zu eigen machen). Dabei spielt der Körper eine zentrale Rolle, den ich speziell in meiner Praxis als eine Art Vermittler (Agent) sehe, der durch seine leibliche (und emotionale) Präsenz nicht nur eine Verbindung nach außen herstellt, zur Umgebung und zum sozialen und kulturellen Kontext, in dem er sich befindet, sondern diesen Kontext auch von innen heraus übersetzt. Damit meine ich eine performative Sprache, mit der die Beziehungen zwischen Körper und Raum sowie Performer und Zuschauer aufgespürt, aufgezeigt und mit den verschiedenen künstlerischen Mitteln interpretiert und umgedeutet werden. In dem Katalog Embodied Places: Performance Practices in Public Space steht das Mittel der Narration im Vordergrund. Es werden unterschiedliche Erzählweisen und -strukturen erprobt, wie über eine erlebte Performance berichtet werden kann. Zusätzlich wird auch über die Bedeutung des Dokumentierens von Performancekunst diskutiert, speziell in der Betrachtung von Philip Auslander, der die Performance-Dokumentation in zwei Kategorien fasst: in eine dokumentarische, die im traditionellen Sinne das aufzeichnet, was bei einer Performance im Realen geschieht, und in eine theatrale, bei welcher die Performance hauptsächlich zur Herstellung eines Bildes (oder Films) dient und die Präsenz der Zuschauer oder die „Liveness“ nebensächlich ist.

cher die Performance hauptsächlich zur Herstellung eines Bildes (oder Films) dient und die Präsenz der Zuschauer oder die „Liveness“ nebensächlich ist. Für die performativen Arbeiten, die in diesem Katalog gezeigt werden (und die weder ausschließlich dokumentarisch noch theatral sind), steht noch ein weiterer Aspekt von Auslanders Betrachtung im Mittelpunkt, und zwar der Vorstellung, dass die Dokumentation selber einen „performativen“ Charakter annimmt:

„I am suggesting that performance documents are not analogous to constatives, but to performatives: in other words, the act of documenting an event as a performance is what constitutes it as such. Documentation does not simply generate image/statement that describe an autonomous performance and state it occurred: it produces an event as a performance and, as Frazer Ward suggests, the performer as artist.“

Aus diesem Grund wurden Künstler/Forscher/Performer der von atelier obra viva für MPA-B entwickelten Arbeiten eingeladen, einen schriftlichen Beitrag bzw. einen sogenannten „performativen Bericht“ zu verfassen. Dieser bezieht sich auf die realisierte und erlebte Performance, d.h. auf bestimmte Situationen, Stimmungen, Gesten oder Momente. Das besondere des performativen Berichts besteht jedoch in der Schaffung einer fiktiven Ebene, mittels derer die erlebte Performance mit erzählerischen und manchmal erfundenen Elementen, Charakteren oder Fakten überlagert und weiter gedacht wird, ohne jedoch ihren „realen“ Gehalt zu verlieren. In diesem Sinne wird der eingeladene Künstler als Autor gesehen, der anhand seiner Erfahrungen, Kenntnisse sowie Erinnerungen, die er während der Performance und speziell im öffentlichen Raum gesammelt hat, eine eigene Geschichte kreiert. Dadurch wird der dokumentarische Wert einer Performance (der oftmals nicht leicht zu fassen ist) mit narrativen Mitteln erweitert und in einen neuen Kontext gestellt. Zudem werden hier die Kategorien von Auslander weiter geführt, in dem über die Bilder hinaus das Augenmerk auf das Wort und die Ausarbeitung einer anderen Form der theatralen Dokumentation gerichtet wird.

Der Schwerpunkt dieser performativen Berichte liegt auf dem fiktionalen Umgang mit den erlebten Performances bzw. den „verkörperten Orten“, über den neue Zugänge zu den Performances ergründet werden sollen. Die „Ko-Präsenz“ des Zuschauers wird hier mitgedacht oder sogar mit einbezogen (indem der Zuschauer z.B. als Stimme oder gar als Pseudonym integriert wird). Zugleich wird aber nicht nur das alte Publikum fiktionalisiert, sondern auch ein neues Publikum adressiert, so dass der „performative Bericht“ selbst – wiederum mit Auslander – nicht „as an indexical access point to a past event“ verstanden, sondern wahrgenommen wird als „performance that directly reflects an artist’s aesthetic project or sensibility and for which we are the present audience.“ Mit diesen Worten lade ich auch Sie als Leser dazu ein, sich selbst als Zuschauer zu betrachten, sowie neu zu orientieren (oder desorientieren).

Nathalie Fari

1. Der Performer Stammtisch, 2005 von Jörn J. Burmeister und Florian Feigl gegründet, ist eine der ersten Plattformen für Performancekunst in Berlin. Er zeigt künstlerische Positionen und Live-Performances von Künstlern und wird als Forum für Künstler und Interessierte genutzt. Im Laufe der Jahre entwickelte er sich zum regelmäßigen Treffpunkt für Berliner und internationale Künstler (vgl. www.performerstammtisch.de).
2. Die Zitate stammen aus einem Interview, welches die Verf. mit Jörn J. Burmeister via E-mail geführt hat.
3. Hier verwende ich den Begriff „performativ“ im Sinne einer formalen und ästhetischen Erweiterung der Performance als reine Aufführung.
4. Unter dem Begriff „constative“ bezieht sich Auslander auf die Definition von J. L. Austin, für den die konstative Äußerung etwas in der Welt beschreibt und die performative Äußerung etwas mit einem Akt hervorbringt.
5. Philip Auslander: „The Performativity of Performance Documentation“, in: Amelia Jones & Adrian Heathfield (Hrsg.): *Perform, Repeat, Record*, Chicago: The University of Chicago Press, 2012, S. 53.
6. Ebd., S. 57.



MINIMAL GREEN

PLACE

Schlossplatz,
Berlin-Mitte

BODIES

Bettina Wagner
Catalina Fernández
Juliana Piquero
Jan Tilman Schade
Nathalie Fari
Thomas Pertzelt

DATES

December 2010 – June 2011
Performances: 14.05 + 28.05.2011

PHOTOGRAPHY

Anton R. Laub



Berlin, 09.07.2011
Dear Juliana, Catalina and Thomas,

Following our last meeting, I came to think that it was a failing on my part not to have told you during the rehearsal period how Minimal Green (MG) came about. I want to correct this now.

The idea for MG emerged in the autumn of 2009 following a commission I received from the national agricultural research project Bioenergie Ludwigsfelde. The aim was to use artistic means to generate interest and support for the project.

I initially explored the sewage farms around Ludwigsfelde with the commissioning party. Photos taken on-site prompted me to choose green overalls for the costumes. With ecological themes rooted in the back of my mind, I saw a pink bucket as well as spades and a watering can in a flower shop. I immediately decided to use these objects. In March 2010, I travelled twice a week to the site of the Denkmalpfades Rieselfelder (sewage-field monument trail) and rehearsed there. I became increasingly dissatisfied with my intention to be able to present adaptability, rather than new production, as well as presence and participation in dealing with matter and the earth's resources in the form of a solo piece.

At the present time, I believe it necessary to present a "we", which is formed from several individuals and serves life's creative, receptive strengths.

Then I was fortunate to meet Nathalie. In dialogue with her, the focus of MG became increasingly solid. We expanded the theme – the adaptability of what already exists – with the question: "What characterizes the approach to soil, land and location in our global society?"

It seemed sensible to us for each performer to be equipped with only one object. By handing the object in a different way, she would portray the idea of adaptability (a desire for unknown in the familiar). The aim was for the intensity of the performance as well as the connection with the location to create presence for the soil as well as participation in it.

We decided to find a dancer (male or female) who would embody the watering can by portraying its movements and functions through dance, and who would nourish and care for the soil with her joy and ease.

The performance by the three of us will be consolidated through music that picks up on, strengthens and accentuates the individual movement and activity impulses of our choreography.

I am particularly keen for MG to express joie de vivre, ease and humour. Here, I'm thinking of joy in the sense of Khalil Gibran (1883-1931): "Your joy is your sorrow unmasked."

Best wishes,
Bettina

WHAT REMAINS ...

I love putting one foot in front of the other and to feel the earth underneath my feet as they roll over it. In nature, it is the earth itself that preserves the scent of rain, sunshine and germination; in the city it is asphalt that exudes all the hardships, moments of happiness and changes in our civilisation. Both move me when I enter open space, step for step, not knowing what is coming. The absent and my body carry me as I move forward.

In May 2011, I went for a walk through Berlin-Mitte. This is how, on the afternoon of 14 May, I unexpectedly came across four people in action at Schlossplatz, which was then still a luscious green lawn. There were three women – two dressed in May-green overalls, one in blue overalls – and a man dressed in white with a saxophone. I was intrigued, stood standing for a while then sat down on long bench on at the top edge of the lawn to watch the activities of the four people. One of the women had a pink children's spade and the contrast with the green shone way into the distance. She was busy digging out the outlines of a large rectangle. She got quicker and quicker until, exhausted, thud, she lay there like a May bug on its back. She got up again and, in keeping with the motto "never despair", continued her digging. As if a counterpart to the speed of the digging, the other woman in green held a pink bucket into the sky and collected air, or was it infinity – the infinite nature of the indeterminable that surrounds us? She collected slowly, very slowly, and moved into the field along a concealed line. Sometimes she rattled the handle of her bucket, as if giving off signals. Another time, she shook the bucket empty, enough of the indeterminable I wondered. As I tried to work out her line, the third woman rolled across the field, this time without a pink object. She was dressed in pure blue, blue like water or the famous blue flower of longing. She rolled across the entire surface of the rectangle, the corners of which were marked out by four large white pebbles. She pressed herself into the earth, like the running water from the watering can. The main in white with the saxophone walked horizontally then vertically through the field, across and beyond the marked out sidelines. He came very close to the people watching, and sometimes he stood among us. In that moment, it was the sound of his saxophone that embraced us, removing the familiar third wall of the theatre. Stepping calmly as he played, he leisurely marked out the shape of a cross, vertical across horizontal. I asked myself about the nature of the cross. Was it a small, decisive cross on a lottery ticket, leading to a major win, or was it the Christian cross – the burden that everyone carries?

Why does the mind always start seeing signs in symbols?

The slow, very slow movements of the woman with the bucket drew my thoughts along with them. After digging out the four sides of the rectangle, the woman with the spade moved the cornerstones further in one direction. The rectangle became "migrated" and the absent, which was still something present, remained as small traces of lawn. The woman with the bucket stopped to take this in from time to time. The striking aspect of this was the fact that, thanks to the glow of its pink, the bucket

marked out an even stronger line in the space. The woman's gaze was concealed, and as a spectator I had no idea whether she intended to draw this line or whether I only saw this line as it wandered into the distance. It was calming that the activities in the displaced rectangle were repeated. I lost my fear of missing something, of having to interpret something urgently. I was more surprised how things that had already happened seemed new when I surrendered to the flow of time.

The sky clouded over, the wind rose and the pebble stones, which now clearly revealed themselves as paper stones, whirled in the air. A man ran after them and anchored them again in their positions, but the next gust of wind seized them again and chased them across Schlossplatz. As the sky grew darker, the movements and the rolling of the woman in blue seemed to be a desperate fight against the end of the world: a sudden, apocalyptic mood. The women in green goose-stepped heroically towards each other, meeting on the lower edge of the rectangle – but even they bowed before the incipient downpour of rain. The field was cleared. There was an offer, in the event of rain, of a repeat performance on 28 May.

I watched the second performance, which took place in an evening ambience, and which couldn't have suited it better: golden evening sunshine, long shadows on the ground, on Schlossplatz, which is today a construction site. Despite this change, my impression from May 2011 remains, the certainty that something of the absent resonates in what is present. Whether this is nourishing, pleasing, unsettling, threatening or challenging is a matter of one's own perspective.

Bettina Wagner in the role of Florian Plieur, a spectator

WAS BLEIBT DENN DA ...

Ich liebe es, einen Fuß vor den anderen zu setzen und Boden unter meinen sich abrollenden Füßen zu spüren. In der Natur ist es die Erde, die den Duft von Regen, Sonne und Keimen in sich bewahrt. In der Stadt ist es der Asphalt, der all die Widrigkeiten, Glücksmomente und Veränderungen unserer Zivilisation ausstrahlt. Beides berührt mich, während ich in den offenen Raum gehe, Schritt für Schritt, ohne zu wissen, was kommt. Das Abwesende und mein Körper tragen mich in meinem Vorwärtsschreiten.

Im Mai 2011 ging ich spazieren durch Berlin-Mitte. So traf ich am Nachmittag des 14. Mai unverhofft am Schlossplatz, einer damals noch großen saftiggrünen Rasenfläche, auf vier Personen in Aktion. Drei Frauen, zwei bekleidet in maiengrünen Overalls, eine in einem blauen Overall, ein Mann ganz in Weiß mit einem Saxophon. Ich wunderte mich, blieb stehen, setzte mich auf die lange Sitzbank am oberen Rand der Rasenfläche und schaute dem Treiben der vier zu.

Die eine hatte einen pinkfarbenen Kinderspaten, welcher kontrastreich zu dem Grün ins Weite leuchtete. Sie grub eifrig die Außenlinien eines großen Rechtecks ab. Sie wurde immer schneller, bis zur Erschöpfung - plumps da lag sie wie ein Maikäfer auf dem Rücken. Sie rappelte sich wieder auf und frei nach dem Motto „nicht verzagen“ setzte sie ihr Graben fort. Die andere in grün, wie ein Gegenpol zur grabenden Geschwindigkeit, hielt ein pinkfarbenedes Eimerchen in die Weite des Himmels und sammelte die Luft, oder war es die Unendlichkeit der uns umgebenden Unbestimmtheit? Sie sammelte langsam, sehr langsam und bewegte sich auf einer verborgenen Linie in das Feld hinein, manchmal klappte sie mit dem Henkel ihres Eimers, als ob sie Signale verstreute, ein anderes Mal schüttete sie den Eimer aus, genug vom Unbestimmten, fragte ich mich. Während ich versuchte, ihre verborgene Linie zu erraten, durchkreuzte die dritte auf dem Boden rollend das Feld, ohne ein „Pinkobjekt“, pur blau gekleidet, blau wie das Wasser oder die berühmte blaue Blume der Sehnsucht. Sie rollte über die ganze Fläche des Rechtecks, dessen Ecken durch vier weiße, große Kieselsteine markiert war. Sie drückte sich in den Boden, wie das fließende Wasser aus einer Gießkanne. Der Mann in Weiß mit dem Saxophon lief einmal horizontal, einmal vertikal durch das Feld, über die markierten Seitenlinien des Rechtecks hinaus. Er kam uns Zuschauern sehr nahe, manchmal stand er zwischen uns. Es war der Klang seines Saxophons, welcher uns Anwesenden in diesem Moment gleichzeitig umarmte und die uns vertraute dritte Wand des Theaters aufhob. Während er unbeirrt ruhigen Schrittes und Saxophon spielend die Spuren eines Kreuzes erkennen ließ -Vertikale kreuz Horizontale - fragte ich mich, welches Kreuz gemeint war. Ging es um das kleine entscheidende Kreuz auf dem Lottoschein zum großen Gewinn oder um das christliche Kreuz, die Last die ein jeder trägt? Warum fängt unser Verstand immer geschwind an, in allem Symbole, Zeichen zu sehen?

Die langsamen, sehr langsamen Bewegungen der Frau mit dem Eimer ließen meine Gedanken einfach dahin ziehen. Die Frau mit dem Spaten verlegte, nachdem sie alle vier Seiten abgegraben hatte, die Ecksteine weiter in eine Richtung. Das Rechteck „wurde gewandert“, und das Abwesende, was gerade noch ein Anwesendes war, verblieb als Rasenspürchen. Die Frau mit dem Eimer nahm diesen von Zeit zu Zeit vor ihr Gesicht, ohne in diesem Moment vorwärts zu gehen. Das Verblüffende war, dass der übergestülpte Eimer, verstärkt durch das Leuchten des Pinks, nun eine Linie in den Raum warf. Ihr Blick war verborgen und ich als Zuschauer wusste nicht, ob es ihre gewollte Linie war oder ob nur ich diese Linie in die Ferne schweifen sah. Es war beruhigend, dass sich die Handlungen auf dem verschobenen Rechteck wiederholten. Ich verlor meine Angst, etwas zu verpassen und eiligst eine Deutung parat haben zu müssen. Ich war vielmehr erstaunt, wie neu bereits Gesehenes war, wenn ich mich dem Zeitfluss hingab.

Der Himmel zog sich zu, Wind stieg auf, die Kieselsteine, welche sich jetzt ganz offensichtlich als Papiersteine entpuppten, wirbelten durch die Luft. Ein Mann rannte ihnen nach, verankerte sie neu an ihrem Platz, doch der nächste Windstoß packte sie wieder und jagte sie über den Schlossplatz. Bei zunehmend verdunkeltem Himmel wirkten die Bewegungen, das Rollen der Frau in Blau, wie der verzweifelte Kampf gegen das Ende der Welt. Weltuntergangsstimmung von Jetzt auf Gleich, heroisch kamen sich die beiden grün gekleideten Frauen auf der unteren Außenlinie des Rechtecks im Stechschritt entgegen. Doch auch sie beugten sich dem einsetzenden, flutartigen Regen. Das Feld wurde geräumt. Es blieb das Angebot, dass im Fall von Regen eine Wiederholung am 28. Mai stattfinden würde.

Ich war auch das zweite Mal dabei, in einer Abendstimmung, wie sie nicht besser gepasst hätte. Goldene Abendsonne, lange Schatten auf der Erde, auf dem Schlossplatz, der heute eine Baustelle ist. Trotz dieser Veränderung bleibt mein Eindruck vom Mai 2011 bestehen. Es bleibt mir die Gewissheit, dass im Anwesenden immer ein Stück Abwesendes mitschwingt, ob nährend, beglückend, verstörend, bedrohlich, herausfordernd, ist eine Frage der eigenen Sichtweise.

Bettina Wagner in der Rolle des Zuschauers Florian Plieur



RAUMTEILEN

PLACES

Tourist Sites in Berlin-Mitte: Brandenburger Tor
DADA Falafel / Spreebogenpark / Spreufer

BODIES

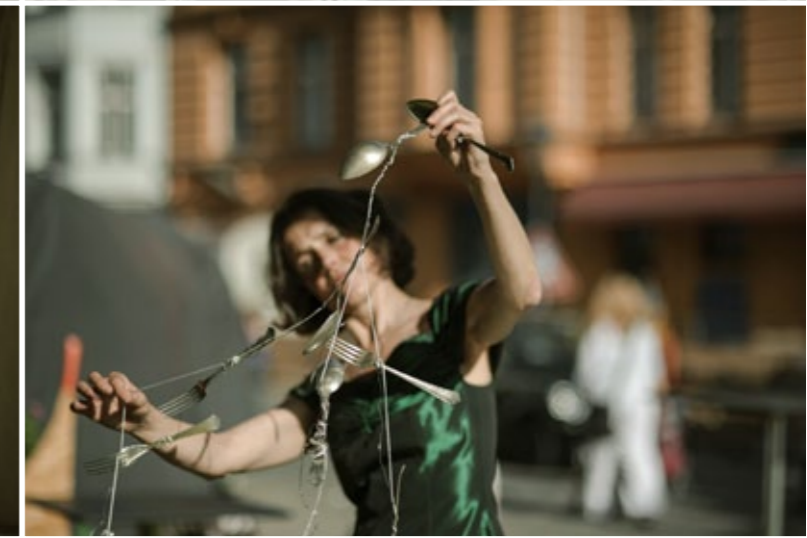
Birgit Auf Der Lauer & Caspar Pauli
Bettina Wagner
Dovrat Meron
Michaela Muchina
Nathalie Fari

DATES

16.05 + 23.05 + 30.5.2012

PHOTOGRAPHY

Anton R. Laub



A Border Ferry Service Birgit Auf der Lauer & Caspar Pauli

Klickklack - Zeit...Zeit / Bettina Wagner

The performance series ...RAUMTEILEN... investigated different forms of participation and communication in public spaces. The focus was on designing private, ambiguous, unusual and temporary spatial situations. Each situation was created at one of the selected tourist sites in Berlin-Mitte (Brandenburg Gate, Hauptbahnhof station, Oranienstrasse and Spreeufer) using the following questions as the starting point: how can one experience the city on a one-to-one basis and how can we participate in it? Which artistic means are available for this? Where can communication spaces emerge?

In the first performance by Dovrat Meron (Tourist Trap), random passers-by, most of whom were tourists, as well as observers who had come especially for the performance, were literally "caught" at the Brandenburg Gate in order to take them on a tour of nearby monuments, especially to the Memorial to the Murdered Jews of Europe, the Memorial to Homosexuals Persecuted under Nazism, as well as the construction site of the Memorial to the Sinti and Roma Victims of National Socialism. The artist wore a long, red costume that extended her arms, allowing her to enclose the tourists in both the space and narrative. While some of the tourists managed to escape her long arms, saying they had to follow their own group, others agreed to be "kidnaped", joining her on a tour that questioned the purpose and meaning of monuments.

By contrast, the second performance by Bettina Wagner (Klickklack - Zeit...Zeit) in the DADA Galerie (an extension of the well-known Dada Falafel shop) saw indirect contact established with spectators. While the people in DADA Falafel ate their meals, the artist moved slowly through the room with a rope full of cutlery. Every now and then, she stopped at a table and offered pieces of her cutlery for eating purposes. Many didn't know how to respond, because her actions were alien to the usual course of business there. It was only on second

look that her initially subtle movements became more noticeable, accentuated by the sound of the cutlery. The two final performances by Birgit Auf der Lauer and Caspar Pauli (A Border Ferry Service), as well as Michaela Muchina and Nathalie Fari (h a l t e s t e l l e), were presented on the same day. The performance by Birgit und Caspar was the only one not to address passers-by directly. Instead, it was spectators who had previously registered for the event who took part. It would have been impossible to meet passers-by anyway, as the performance consisted of a route through deserted wasteland along the Spreeufer. Those who took part in the routes (three people per route) were able to experience a trek far away from the hustle and bustle of the city, something the artist used as a metaphor that allowed her to talk about the situation of refugees who try to cross stretches of water to reach Europe.

After the trek, which ended at the Hamburger Bahnhof museum, the spectators were able to walk to Spreebogenpark (opposite Hauptbahnhof), where the h a l t e s t e l l e stood. This stopping place, an abstract, yellow object, was not so easy to recognise and classify from the outside, but when a passer-by came close, he or she was either summoned by Nathalie Fari, who had already spotted the person with her telescope, or, alternatively, the passer-by became curious on seeing the object, as well as two people with their eyes closed in it, and understood that they were doing in a type of "field meditation".

Nathalie Fari

Stopping Point

On the expansive, barren site of Spreebogenpark, not far from Hauptbahnhof station, stands a conspicuous spatial object. This object is distinctive on account of its mobility-themed construction. It looks odd from the outside. When a passer-by comes close, a flap door swallows him up, as if by the ground. When the door is open, the interior space is visible. There is a large panorama window on the other side.

A short time later, a second passer-by turns up and looks through the panorama window into the inside of the object. He sees two people inside, their eyes closed. It looks as if they've been sitting there for a long time. Every now and then, a voice is heard from the inside: "There's a small window to your right. The window is the most important invention of modern architecture. Imagine you have a view. Stop! Open your eyes and the window."¹ The window stays open for a while. In the meantime, a trail of passers-by has gathered in front of the object. A babble of voices can be heard: "What?" – "Stop?" – "View?" A second voice from outside calls into the crowd: "Stop! Take a seat! Interruption! Where are we?" An older man in the queue says: "But how do I get inside?" The flap door then opens again and swallows him up. The same voice from inside is heard again: "You are currently standing on an elevation of Spreebogenpark. The Tiergarten Tunnel is underneath you, the connection from north to south. Imagine you stop in this tunnel. There's no view. Wait!!"²

The older man waits, and waits. But nothing happens. Twenty minutes later, he hears "Wait!" again, then nothing more. He is unsettled and nervous, particularly because he has already seen what there is to see through the panorama window, and what is inside the object. But he can't stand up again. And he no longer knows where the flap door is. "I don't get it!" he says broodingly. "I have landed in the Tiergarten Tunnel, the connection from north to south. There's no view here." "Stop?"

The *haltstelle* is a time and site-specific vantage point looking out on green areas in the city. It is an interaction object. It creates time in public spaces. It invites you to deal with your immediate surroundings and enter a new relationship with them. Stopping to observe becomes a vantage point.

Michaela Muchina & Nathalie Fari

¹ These quotes are from the original version of the so called "fieldmeditation", which was created for this performance at the Spreebogenpark.
² Ibid.





Haltestelle

Auf dem weiten, kargen Gelände des Spreebogenparks unweit vom Hauptbahnhof steht ein aufgefaltetes Raumobjekt. Charakteristisch für dieses Objekt ist seine auf Mobilität angelegte Bauweise. Von außen betrachtet wirkt es fremdartig. Sobald sich ein Passant neugierig nähert, wird er von einer Klapptür wie vom Erdboden verschluckt. Die sich öffnende Tür macht den Innenraum sichtbar. Auf der gegenüberliegenden Seite befindet sich ein großes Panoramafenster.

Kurz darauf taucht ein zweiter Passant auf und blickt von außen durch das Panoramafenster ins Innere. Er sieht zwei Personen, die mit geschlossenen Augen im Objekt verweilen. Es scheint, als ob sie hier schon eine längere Zeit zusammen sitzen. Zwischendurch hört man eine Stimme aus dem Inneren: „Auf Deiner rechten Seite gibt es ein kleines Fenster. Das Fenster ist die wichtigste Erfindung der modernen Architektur. Stell Dir vor, Du hast einen Ausblick. H a l t ! Öffne die Augen und das Fenster.“ Für eine Weile bleibt das Fenster geöffnet. Inzwischen hat sich eine Schlange von Passanten vor dem Objekt angesammelt. Man hört ein Stimmengewirr aus „Was?“ - „Halt?“ - „Ausblick?“. Eine zweite Stimme von außen ruft in die Menge hinein: „Halt! Bitte Platz nehmen! Unterbrechung! Wo befinden wir uns?“ Ein älterer Herr in der Schlange erwidert: „Aber wie komme ich da rein?“ Daraufhin öffnet sich wieder die Klapptür und verschluckt ihn. Dieselbe Stimme aus dem Inneren erklingt wieder: „Du stehst gerade auf einer Erhebung des Spreebogenparks. Unter Dir befindet sich der Tiergarten-Tunnel. Die Verbindung von Nord nach Süd. Stell Dir vor, Du machst halt in diesem Tunnel. Es gibt keine Aussicht. Warte!“

Der ältere Herr wartet und wartet. Jedoch passiert nichts. Erst nach zwanzig Minuten hört er erneut: „Warte!“ und dann nichts mehr. Er wird ganz unruhig und nervös, zumal er bereits alles gesehen hat, was es durch das Panoramafenster zu sehen gibt und was sich im Inneren des Objektes befindet. Er kann aber nicht mehr aufstehen. Er weiss auch nicht mehr, wo die Klapptür ist. „Ich fasse es nicht!“ sagt er grübelnd. „Ich bin tatsächlich im Tiergarten-Tunnel gelandet. Die Verbindung von Nord nach Süd. Es gibt hier keine Aussicht.“ „Halt?“

Die **h a l t e s t e l l e** ist ein zeit- und ortsbezogener Aussichtspunkt auf Grünflächen in der Stadt. Sie ist ein Interaktionsobjekt. Sie schafft auf öffentlichen Plätzen Zeit. Sie lädt ein, sich mit der direkten Umgebung anders auseinanderzusetzen, und in ein neues Verhältnis einzutreten. Das Innehalten, um zu beobachten, wird hier zum Aussichtspunkt.

Michaela Muchina & Nathalie Fari

1. Dieses Zitat entspringt aus der originellen Version der so genannten "Feldmeditation", die speziell für die Performance am Spreebogenpark entwickelt wurde.
2.Ebd.



The Role of Monuments

I arrived in Berlin in 2000 but since I had neither a residency nor work permit I was constantly on the road, travelling for work and performing elsewhere. In 2006, I was not allowed to enter the EU for six months. I went back to Israel then came back. In 2009, I began the long process of obtaining German citizenship.

In 2011, as I was studying for my Master's degree, which covered the discursive field of curatorial practice of site-specific performances, action and participatory intervention in the public realm,¹ a German Neo-Nazi underground terrorist group known as the Zwickauer Zelle was uncovered. With this in mind, I conducted research for the practical part of this course and curated art projects at the Memorial to the Murdered Jews of Europe, designed by architect Peter Eisenman. With *Beyond Commemoration – Hit and Run Art Projects* at the Holocaust Memorial in Berlin, I took a critical look at commemoration culture in Germany and how the Holocaust needs still to be remembered in Germany today.

During my research, I spent many hours in and around the memorial, observing the streams of tourists heading to it as well as those who crossed the street to visit the Memorial to Homosexuals Persecuted under Nazism. Nearby was the construction site of the Memorial to the Sinti and Roma Victims of National Socialism, designed by the Israeli artist Dani Karavan in 1992, which I discovered for the first time.²

I was never interested in memorials as monuments or architecture as art in the heart of Berlin, nor "memorial tourism" (memorials as tourist attractions), but rather the process that was taking place prior to and during their erection: discussions in the offices of the federal memorial foundation; votes against proposals by other architects and artists; disagreements among decision-makers, architects, artists and city planners about how to implement the original concept in real terms; different opinions, different perspectives, different tastes and the ways these were eventually resolved. In short, it was the debate that interested me most.

The construction of the Memorial to the Sinti and Roma Victims began in 2008 and was stopped due to various disagreements about respecting and recognising their identity, culture, customs, language

and legacy.³ The Sinti Alliance rejected the use of the terms *Zigeuner* (the German word for Gypsy), *Sinti* and *Roma* on the memorial's inscription. Instead, the Nazi extermination policy as it related to various groups of victims is described on one of the monument's walls. The longest argument was about the text that should be used. The words of the Italian Roma poet Santino Spinelli, in both German and English, were chosen for the basin in the centre of the memorial: „Gaunt face / dead eyes / cold lips / quiet / a broken heart / out of breath / without words / no tears.“ Though officially known as *Sinti-Allianz Deutschland*, the website also aims to represent the Roma, a separate minority group with a similar ethnic background. A free translation of the statement given on the website reads:

“The Roma live mainly in eastern countries. In the past 30 years, a number of Roma have come to Germany, more recently also as refugees. They are discriminated against, even in their own countries. We, the Sinti people, do not reject the immigration of the Roma or any other people who flee a dangerous situation, be it hunger, a threat to life, or any other reason. The Sinti community in Germany expresses its solidarity with the Roma. We wish to make it clear that we are Sinti, not Roma. We have our language, *Romani*, which is different from *Romanes*. The Roma themselves wouldn't have liked to have been identified as Sinti, and that is their right.”⁴

This solidarity, mutual respect, trust and sense of pro-existence helped to change the image of the communities as well as the xenophobia, misjudgement and prejudices against the groups. I only hope that politicians respect each other and use some of this strategy while negotiating matters such as the occupied territories and solving international conflicts in this spirit. It could also help artists who are forced into defining their creative endeavours under one name, one title, a keyword, merely for the sake of search engines, making it easy to find them.

The following exercise might help to clarify the point I am trying to make. If we take the statement on the *Sinti-Allianz* website and change the names of the groups, it could be read as:

As a statement written by **performing artists**:

"Performing artists (performers) live mainly in the institutional theatre and dance context (or milieu, or environment": the physical or social setting in which something occurs or develops). In the past 30 years, a number of performing artists gradually started to appear in an institutional Fine Arts context, more recently also as refugees. They are discriminated against in the institutional theatre and dance context. We, performance artists, do not reject performing artists or any other actors, dancers, theatre authors (poets, playwrights or dramaturges), theatre directors or dance choreographers who wish to escape situations that restrict their right to practice traditional, conventional or experimental theatre or dance pieces.

The performance artists community in Germany expresses its solidarity with the performing artists! We wish to make it clear that we are performance artists and not performing artists. We performance artists have our language, performance art, which is totally different from the performing arts. Actors and dancers themselves wouldn't have liked to have been identified as performance artists and that is their right."

Or as a statement written by **performance artists**:

"Performance artists live mainly in the institutional Fine Arts context (or so called milieu, or environment": the physical or social setting in which something occurs or develops). In the last 30 years, a number of performance artists have gradually appeared in the institutional theatre and dance context, more recently also as refugees. They are discriminated against in the institutional Fine Arts contexts. We performing artists do not reject performance artists or any other artists who wish to escape situations that restrict their right to create or threaten artistic expression, regardless of whether it is a new medium or discipline.

The performing artists community in Germany expresses its solidarity with performance artists! We wish to make it clear that we are performing artists and not performance artists. We, performing artists, have our own language, the performing arts (plural), which is totally different from performance art (singular). Performance artists themselves wouldn't have liked to have been identified as performing artists and that is their right."

Or as a statement written by an **artist**:

"I, Dovrat Meron, was born in Israel. There are artists everywhere. In the last 30 years, a number of artists have been forced to adapt their artistic practice to current trends. Recently, artists have even been discriminated against in their own communities if they dared to express their political position. They therefore travelled to other countries. I, Dovrat, do not reject artists or anyone else with a unique artistic language that has never been experienced before and therefore cannot be named and translated into English, and no one as yet has the knowledge or academic lexicon to criticise it.

I, Dovrat Meron, currently live in Berlin express my solidarity with other artists. I wish to make it clear that I am Dovrat and no one else. I, Dovrat, have my artistic language, my own creative ways of expressing my ideas and concepts. This is totally different from the artistic languages of other artists. Different artists with different names wouldn't have liked to have been called Dovrat Meron, or that their art will be mistakenly presented as the art of Dovrat Meron or Dovratmeronic Art or Dovratmeronian Art, and that is their right."

1. The performance *Tourist Trap* was developed in correlation with this project.
2. The monument was opened on October 24, 2012, although Roma organisations and human rights groups say they are still being discriminated against in many European countries.
3. The assumption that the Sinti and Roma peoples generally follow a lifestyle that is dominated by a tradition that basically separates them from the majority of society is also incorrect. In fact, the range of different lifestyles within the minority groups is as wide as in mainstream society. If you ask Sinti and Roma people to characterise their culture, you will receive different, sometimes contradictory, information. In addition to language, answers regularly show that, in comparison to society in general, a higher value is placed on family. Respect for older people and family cohesion are important values in Sinti and Roma culture, which may be connected to their history of persecution: as Sinti and Roma people were unable to rely on the help of others in mainstream society, solidarity within the groups was all the more important.
4. www.sinti-allianz.de/sinti-und-roma.htm





VERSTILLING

PLACE

Richardplatz, Berlin-Neukölln

BODIE

Nathalie Farl

DATES

12.05.2012

PHOTOGRAPHY

Anton R. Laub

The Decelerated Performance

Claudia Lamas Cornejo: What will happen at the performance Verstilling?

Nathalie Fari: An unusual sense of time. I'll pass on my temporal space to the viewer. Verstilling will have a traditional time frame, like a piece that is performed on a stage. But by slowing down it feels different. Longer actually, but viewers are surprised that everything is already over, because one is accustomed very quickly and very well to slow pace of time.

CLC: What role does the spectator play in your performance?

NF: A very important role because the spectator is involved indirectly in the work. The spectator is part of the work in the sense that it is with me in the space that is created by slowing down and by the specific atmosphere, and thus the performance is reflected in its altered sense of time. This creates a strong bond. The deceleration must be endured not only by me, but also by the spectators. But as I said, the reactions tend to be those that one is surprised that it's over already.

CLC: What kind of role does the context play for your sense of time, space and recipients?

NF: For me space is a container, like a square, in which everything happens. The time is a circle and the body is a triangle. I work with these three geometric symbols and my body works with time and space and creates the context. The view goes first to the space. Facilities are selected or created, and then I see what the body does with the room. The time is then the factor that has to do solely with the form of presentation. The combination body-space is therefore very important for me and at the same time it creates images. Images and aesthetics are important to me as I do work at the boundary of performance and visual arts.

CLC: Can aesthetics ever be sustainable?

NF: It depends on the material. I think the works of my colleagues at PACKET-SOUP are highly aesthetic, but you could also just say that everything there is made of garbage. This brings us to my performance Verstilling because Verstilling analyzes the garbage that we have in our minds sometimes - mental junk we accumulate unconsciously and are burdened with. So I want to create idea spaces, intellectual freedom for the audiences within the perception of the space and the period of the performance. This is a very subtle work. It's about to embark on something else, only then can reflection and awareness of one's own environment arise and questions about how we deal with it. If I reach one single person, I'm happy.

An interview made by Claudia Lamas Cornejo with Nathalie Fari for the catalogue of the art project PACKET-SOUP by Savvy Contemporary.



7 KPH

It took place on a cold weekday in May in Richardplatz in Berlin-Neukölln, aka "Rixdorf" (this working-class district, which was traditionally inhabited by Turkish families who had come to Berlin in the 60s, is now particularly popular among young "hipsters"). As usual, a couple of residents were sat on benches chatting about the week's events or their problems. Others sauntered across the square with their bike or pushchair without taking much notice of their environment... what for? Nothing seemed out of the ordinary: cars travelled at their usual speed and there was a feeling that the hustle and bustle of the big city was far away.

As the clock struck 6pm, I stood in the middle of the square, dressed in red and white. My worker's costume also included red noise-isolating earphones and a shrill whistle. It was particularly the earphones that gave me a feeling that everything around me was silent and still. I used this silence to start a choreography that consisted of three movement sequences: striding slowly forwards and backwards, raising the arms and at the same time giving subtle instructions, and standing still with an occasional sharp blow into the whistle. Initially, everything went unnoticed, was unspectacular and caused no major stir.

However, after a while the atmosphere and movement changed in the square. It wasn't just the couple of children who started to perform the choreography with me but also a few passers-by or spectators who stopped to find out what it was all about. They became spectators: "What is this woman doing in the square? What is she trying to say? Why are earphones attached to the benches?" Questions I couldn't answer because I could barely hear anything, which was also very pleasant. Nothing disturbs my peace more than being overrun with questions during an intervention, unless they're part of it.

Looking back, I would actually like to answer one of these questions, the one asking why there were earphones attached to the benches: in order to boost the deceleration process, not only in Richardplatz but also in another square in Germany, Schlossplatz in Schwetzingen, as the starting point for this intervention was a daily news report that I happened to see on ARD on 8 September 2011 and which was highly explosive (or weird) for the research I was then conducting for Verstilling. Here is the transcribed report by the journalist Tom Buhrow:

As the prince among poets, Goethe, once said: "Whoever wants to take safe steps must take them slowly." The citizens of the town of Schwetzingen in Baden-Württemberg must have paid particularly attention to these words. You get this impression very quickly when you enter the centre of town where they're testing a special traffic regulation that looks strange to outsiders, but even the locals have to get used to it. Very slowly. Florian Gediehn reports:

"It's not slow-motion and the driver knows for sure that his car has an accelerator pedal. This comfort is not caused by a traffic jam. There's method in this slowness. Schwetzingen in northern Baden-Württemberg. Schlossplatz. Not a residential area but a thoroughfare for 7,000 cars a day. A community is putting on the breaks, intentionally. Walking speed in the centre of town. Seven kilometres per hour for everyone. Even for the gentleman on his bike. That's the Mayor of Schwetzingen (Dirk Elkemann, independent). He's not being rude. He isn't dallying on his way to the interview. He wants to stick to the rule but nonetheless isn't quite doing seven kilometres per hour. 'I think it's just under 10 hours per kilometre. It must have been eight or nine hours per kilometre.' This won't have triggered a speed camera yet, but the local municipality says it's not about harassment anyway. The aim is harmony on the road. The stronger give way. There is equality in slowness. 'For drivers who have to slow down here, it is also an opportunity to take a breather and say: look, everyday life is stressful enough, I can take it easy going over Schlossplatz.'

"Frantic hustle and bustle labelled unpleasant. Therapy provided by a model deceleration project. Thoroughly astonishing in a world that is almost always about being quicker than the next person, which is why this man finds the reduced pace in the centre of town daft. Christian Bürkle is a taxi driver. Getting quickly from A to B is a matter of professional honour. For him, seven kilometres per hour is a tortuous balancing act between coasting along and braking, and he says many people take no notice of the deceleration issue. 'You get a flash of headlights from behind, or people look at you as if you're crazy. People overtake you, on the left and right, depending on where there's space, and then others fly by. People try to avoid Schlossplatz if they can.'

"The slowness issue must even out at some point. Somewhere between levelling down and successful transport policy that evidently pitches something against everyday speed mania."

Convinced the new transport regulation could be transferred from Schlossplatz in Schwetzingen to Richardplatz in Berlin, I developed the choreography 7 kph: seven kilometres per hour for the legs, arms, organs, muscles, joints, meniscus, thyroid gland, ears, heart, skeleton, blood, nervous system, Achilles' tendon and thoughts. This speed, which, thanks to the number seven, could even have been magic, triggered in me a kind of "racing standstill" (Paul Virilio): "The space no longer expands and the moment of immobility replaces continuous movement. Reversal begins."¹ Virilio means: "We're going backwards, but always more quickly. The involution that leads to immobility accelerates."² He concludes: "If 'above' and 'below', as well as 'future' and 'past' become equivalent, then this sudden reversibility puts the body as the centre, as the centre of the world surrounding it, in first place again."³

I released myself from immobility in Richardplatz and Schlossplatz. From here, with my eye on reversal, and almost frozen, I went to the first Japanese restaurant I saw and returned my body to the surrounding world with sake ...

Nathalie Fari

1. Virilio, Paul (2002), *Rasender Stillstand*, Frankfurt a. Main, p. 36

2. *Ibid.*, p. 47.

3. *Ibid.*, p. 121.

7 KPH

Es geschah an einem kalten Wochenendtag im Mai am Richardplatz in Berlin-Neukölln, auch bekannt als „Rixdorf“ (dieses Arbeiterviertel war bisher überwiegend von den türkischen Familien bewohnt, die in den 1960er Jahren nach Berlin gekommen waren. Heutzutage ist es besonders unter jungen „Hipstern“ beliebt). Wie gewöhnlich sassen ein paar Bewohner auf den Bänken und plauderten über die Geschehnisse oder Besorgnisse der Woche. Andere schlenderten mit ihrem Fahrrad oder Kinderwagen über den Platz, ohne sich groß mit der Umgebung auszutauschen..., wozu auch? Es schien ja nichts ungewöhnlich zu sein; die Autos fuhren in ihrem normalen Tempo und man hatte weiterhin das Gefühl, dass die Hektik der Großstadt fern war.

Als die Uhr dann sechs Uhr schlug, stellte ich mich in rot und weiss gekleidet mitten auf den Platz. Zu meinem Arbeiterkostüm gehörten auch rote lärmabweisende Kopfhörer und eine schrillende Pfeife. Besonders die Kopfhörer gaben mir die Empfindung, als ob alles um mich herum still und unbeweglich wäre. Ich nutzte diese Stille, um eine Choreographie zu beginnen, die aus drei Bewegungsabläufen bestand: langsam schreitete ich vor- und rückwärts, ich hob die Arme und gab subtile Anweisungen, blieb stehen und pustete ab und zu kräftig in die Pfeife.. Zunächst beinahe unbemerkt, unspektakulär und ohne großes Aufsehen zu erregen.

Jedoch veränderte sich nach einiger Zeit die Atmosphäre und Bewegung auf dem Platz. Nicht nur ein paar Kinder begannen die Choreographie mit mir auszuüben, sondern auch einige Passanten hielten an, um zu erfahren, was das Ganze soll. Sie nahmen die Rolle der Zuschauer ein: „Was macht diese Dame in Rot hier auf dem Platz? Was will sie überhaupt mitteilen? Warum sind ausser ihrer Kopfhörer weitere an den Bänken befestigt?“ Fragen, die ich nicht beantworten konnte, da ich sowieso kaum etwas hören konnte..., was auch sehr angenehm war. Denn nichts bringt mich mehr aus der Ruhe als während einer Intervention mit irgendwelchen Fragen überrollt zu werden, ausser es gehört dazu.

Im Rückblick würde ich aber gerne eine dieser Fragen beantworten und zwar die, warum Kopfhörer auf den Bänken befestigt waren: um den Prozess der Entschleunigung anzukurbeln, nicht nur auf dem Richardplatz, sondern auch auf einem anderen Platz in Deutschland: dem Schlossplatz in Schwetzingen. Denn der Ausgangspunkt dieser Intervention war ein Tagesthemen-Bericht, den ich zufälligerweise am 08.09.2011 im ARD gesehen hatte und der für die

damaligen Recherchen von Verstillung hoch brisant (oder komisch) war. Der transkribierte Bericht mit dem Sprecher Tom Buhrow lautet folgendermaßen:

„Wer sichere Schritte tun will, der muss sie langsam tun, sagte schon Dichturfürst Goethe. Die Bürger von Schwetzingen in Baden-Württemberg müssen diesen Spruch besonders aufmerksam gelesen haben. Den Eindruck bekommt man jedenfalls sehr schnell in der Innenstadt Schwetzingens. Denn dort wird jetzt eine besondere Verkehrsregel ausprobiert, die für Fremde ungewohnt aussieht, aber auch die Einheimischen müssen sich daran gewöhnen. Ganz langsam.

Florian Gediehn berichtet: „Das ist keine Zeitlupe und der Fahrer weiss auch garantiert, dass sein Auto über ein ganz normales Gaspedal verfügt. Diese Gemütlichkeit ist kein Stau. Das Langsame hat hier System.“ Schwetzingen, nördliches Baden-Württemberg. Der Schlossplatz. Kein Wohngebiet, sondern Durchgangsstrasse für 7000 Autos täglich. Eine Kommune bremst sich aus, ganz bewusst. Schrittgeschwindigkeit in der Innenstadt. Tempo 7 für alle. Auch für den Herrn auf dem Rad. Das ist der Bürgermeister von Schwetzingen (Dirk Elkemann, parteilos). Der Mann ist keineswegs unhöflich. Er bummelt nicht auf dem Weg zum Interview. Er will sich an die Regel halten und schafft Tempo 7 trotzdem nicht ganz. „Oh ich vermute mal so knapp 10 Stunden pro Kilometer. Acht, neun Stundenkilometer müssen es gewesen sein.“ Eine Radarfalle hätte dies noch nicht ausgelöst, aber um Schikane soll es hier laut Stadtverwaltung eh nicht gehen. Das Ziel sei Harmonie auf der Strasse. Der Stärkere gibt nach. In der Langsamkeit sollen alle gleich sein. „Für einen Autofahrer, der halt langsam hier fahren muss, ist es auch eine Gelegenheit, sich mal kurz zu entschleunigen und zu sagen: schauen wir mal, der Alltag ist stressig genug. Über den Schlossplatz kann ich jetzt auch mal ruhig rollen...“

Die rasende Hektik als Übel identifiziert. Die Therapie ein Modellprojekt zur Entschleunigung. Durchaus verwunderlich in einer Welt, in der es fast immer darum geht, schneller zu sein als andere. Selten doof findet deshalb er das gebremste Treiben im Stadtkern. Christian Bürkle ist Taxifahrer. Zügig von A nach B zu kommen gehört zur Berufsehre. Tempo 7 für ihn ein quälender Balanceakt zwischen sich rollen lassen und bremsen, und die Sache mit der Entschleunigung sei vielen hier ziemlich wurst. „Man bekommt eine Lichthupe von hinten oder man bekommt einen Vogel gezeigt. Man wird überholt. Links oder rechts. Je nachdem, wo gerade Platz ist und dann fahren eben andere Auto-

fahrer dran vorbei. Und wer eben hier es kann, der versucht den Schlossplatz zu meiden.“

Sie muss sich einpendeln, die Sache mit der Langsamkeit. Irgendwo zwischen Gleichmacherei und gelungener Verkehrspolitik, die den täglichen Tempowahnsinn so augenscheinlich etwas entgegen setzt.“

Mit der Überzeugung, dass die neue Verkehrsregelung vom Schlossplatz in Schwetzingen auf den Richardplatz in Berlin übertragbar sei, entwickelte ich die Choreographie 7 kph. Tempo 7 für die Beine, Arme, Organe, Muskeln, Gelenke, Meniskus, Schilddrüse, Ohren, Herz, Skelett, Blut, Nervensystem, Achillessehne, Gedanken. Dieses Tempo 7, das durch die Zahl 7 vielleicht sogar magisch sein konnte, löste in mir einen „rasenden Stillstand“ (Paul Virilio) aus: „Der Raum breitet sich nicht mehr aus, der Moment der Bewegungslosigkeit löst die fortwährende Bewegung ab.“ Was dabei passiert, beschreibt Virilio weiter: „Die Umkehrung beginnt. Wir gehen rückwärts, aber immer schneller. Die Involution, die zur Bewegungslosigkeit führt, beschleunigt sich.“ Er kommt zu folgendem Schluss: „Wenn ‚oben‘ und ‚unten‘ sowie ‚Zukunft‘ und ‚Vergangenheit‘ äquivalent

1. Virilio, Paul (2002), *Rasender Stillstand*, Frankfurt a. Main, S. 36

2. Ebd., S. 47.

3. Ebd., S. 121.



MADE IN OMNITOPIA

PLACES

Various locations in Berlin-Mitte / Prenzlauer Berg /
Schöneberg + Center for Art & Urbanistics (ZK/U)
in Berlin Moabit

BODIES

Nathalie Fari & Paula Hildebrandt

DATES

October 2012 - April 2014/ Public Event: 28.05.2013

PHOTOGRAPHY

Anton R. Laub
Michaela Muchina (p.xxx)

IDEA AND CONCEPT/

made in omnitopia is based on the idea of performance practice as a form of artistic research. Performance research essentially means doing research through performance. It articulates and situates personal experiences to celebrate multiple and always constructed realities. Performance research affirms different approaches to design, conduct and report research.

We are looking for new formats how performance can be shown, (re-)presented and mediated as language and as practice: Which tools are necessary to reach and involve an audience? What is the social relevance of performance art practice today?

Performance practice as research defines itself as multi-method and in search of result (or preliminary findings) across disciplines, based on self-reflexivity and led by practice. Moreover, performance research as a sub-genre of artistic research is only partially a means to an end to discover, create or enlarge a certain knowledge. The research process and the methods used, respectively invented on the way, are inherently themselves an exemplum, a demonstration, an experiment, a thematic, social and cultural signifier.

Starting point is the term Omnitopia, originally coined by the American communication scholar Andrew Wood. The term 'omnitopia' is a mix between 'utopia' (not-place) and 'heterotopia' (other-place), which means that it does not reside elsewhere, but everywhere. You have to experience it – as it happens, as it merely is. According to Wood omnitopia can best be described as a kind of "embodied performance" and always in the present tense. Omnitopia hence can accommodate multiple interpretations and narratives, even contradictory ones.

We use this concept to trace the contours of omnitopia in today's cities. We investigate where and how does public life in the sense of meaningful human interaction happens or could have happened. Put differently: made in omnitopia is an inquiry into the nature of terminal public spaces enacted by performance – with or without words.

METHODS/

1. Scores // Dramaturgic anchors

Shaping dramatic anchors, in this case based on the writings from Andrew Wood on Omnitopia. These anchors serve as a sort of guide to improvise and compose an open script that is always adaptable to the different situations and locations.

2. Roles // Sara and Paloma

Developing characters or roles helps to dramatize and realize performative situations. For that reason we created the roles of Sara and Paloma as protagonists of Omnitopia. Sara uses a blonde wig to epitomize and play with stereotypes of womankind and Paloma uses construction workers headphones to exaggerate current encapsulations in everyday life. Using these gadgets facilitates entering into a certain role, and also refers to the very idea of Omnitopia – looking for meaningful interaction without using words.

To enter the role and become Sara and Paloma also defines the beginning and the end of the performance.

3. Situations // 12 postures

By investigating our own attitudes, the conditions of social behavior and codes of communication in different locales we turn them into a posture. Beach, cash, comfort, cocktail, deposit, fitness, rest, souvenir, sushi, taxi, tube or wifi – we developed a series of 12 postures which document the process through which different places become Omnitopia.

The aim of performing these postures is to detour existing everyday situations into a new reality. In its limitless play of meaning and interpretative freedom, however, every posture in its execution is particular and distinctive.

The postures are not about two women in different situations, but about the continuous process, the latency of the always unfinished business of becoming, searching, creating public moments of meaningful interaction.

4. Reports // Multimedia outputs

Temporary works require reporting. These reports do not intend to convey facts, conceal truth or create evidence, even if anecdotal. In our case they offer a way of representing and narrating about Omnitopia in order to reach multiple and heterogenous audiences. For that we use different media.

The idea behind is that any performance documentation is a betrayal of the authentic. In this perspective these reports draw attention to conditions of production, recording and circulation of different media.

Every report seeks to open a space for collective encounter, dialogue and reflection; and challenge conventions and traditional ways of representing knowledge claims.

Presenting the project to a wider public (not only) includes numerical data and discursive text, but uses visual materials, music, sound and smell, of live action and digital code.

Using different media is an attempt to reach different circuits of audience beyond the first-hand participants to multiply and redistribute categories of reporting, performance, the documentary and memory.

FINDINGS

Concerning omnitopia // public life.

Omnitopia is present in today's cities, and it is solidifying. Communicating without using words causes a feeling of anxiety and suffocation.

Omnitopia shifts borders between proximity and distance: being in a bubble mediated through technical interfaces like screens, buttons and terminals alienates people inevitably from the immediate vicinity.

Omnitopia stretches time. Entrance and exit into this certain state of being in the world also needs time. Maybe switching is a matter of training.

A stopover in Omnitopia is not for free and not accessible for everyone. Transport, communication and consumption cost money.

The promise of public life which implies a commonality, but also diversity and heterogeneity of places, people and perspectives is hardly fulfilled. Different milieus and social groups do seldom encounter.

Omnitopia is an illusion with real implications for social life and health; it increases the yearning for real touch and interaction with people. Ubiquitous Smart-phone-mania can be described an abuse of technology by intensifying the feeling of being "connected" but actually disconnected from real world.

Omnitopia is a universal concept and global phenomena, however, manifests differently in each city. In Berlin for example, where we made our first experiences, Omnitopia is self-evident and the compartmentalization more hermetic. In Fortaleza, where we have been afterword, Omnitopia is less widespread and constantly challenged by people who want to communicate face-to-face. Omnitopia as a sterile and supposedly safe space and self-protection is permanently challenged and messed up.

PERFORMANCE AS RESEARCH / RESEARCH AS PERFORMANCE

Body as medium: Using your own body as a magnifying lens amplifies and extends the range of aspects and topics related to the original research question being investigated. It goes through the own skin and senses; you can report deeply and broader about it than just in a rational way. Performance research contests conventional mind/body dualism and explores different forms of knowing.

Acting as a performer and researcher means to elaborate new and emerging terminologies and methodologies by creating practices distilled from the integral understanding of performance in context.

Lived experiences can hardly be visualized but can be remembered in our bodies.

Practice, practice, practice: To perform and hence embody the city requires skills how to express yourself to strangers.

The craft of performance is to encourage people to display and become legible to others. However, to bear and return a look or a gesture, to start a communication requires certain social capabilities, crafts or acting competencies. Experimenting with a role or even to improvise needs a score, the ability of taking risks and mediation.

Transition and rest: Reconsider public space on the basis of a positive idea of the transitory, instead of holding on to the opposition between the ephemeral and the durable. Accept, if not embrace, precarity, fragility, blurring and intermittence. Public space should not be only transitory, but also a place to rest for a moment (an other understanding of belonging or being at home).

Leave the comfort zone: Stimulating public encounters requires irritation and friction to re-embody the city through real experiences and notions of presence. For these encounters empathy is an important aspect - it's not like on the stage, where you have a certain protection and frame, but in the public space you are forced to „leave your own space and comfort zone to meet the other“.

Audience: Reach different circuits of audience. Create a sense of agency, of making public space by togetherness. The binary of active/passive is simplistic, reductive and unproductive, implies and reaffirms inequality.

Create events that are accessible, readable, sensible and meaningful (situations in the sense of creating a context for agency). Build a platform for performance research for a non-exclusive audience – acknowledging the privilege of engaging in certain kinds of artistic research without a clear conceptual or theatrical frame.

Think about alternative modes of how to better communicate and translate performance research findings and translating them into events. Research findings that go further than numerical-data and written words but experiences you cannot describe.

In this regard we created so far the postcard-edition »Greetings from Omnitopia«, the video from the life event at the ZKU (Zentrum für Kunst und Urbanistik in Berlin) that was recorded during the third edition of the Month of Performance Art and the Cordelo (Booklet) »Aventuras e Andanças de Sara e Paloma« that was created during the LAB <Other Places, Formats and Practices in Performance> in Fortaleza, Brazil.



Creetings from BERLIN



Creetings from BERLIN



Creetings from BERLIN



Creetings from BERLIN



Narrating without words

Nathalie Fari: What are our strategies for experiencing the omnitopia concept?

Paul Hildebrandt: I have decided on a strategy of withdrawal, i.e. less provocation for low-level confusion. No costume in the traditional sense, only a blonde curly wig (model: "Sara"). No talking, occasionally doing a handstand. A strategy of withdrawal in order to observe, from the distanced position created, the allegedly normal or usual language in the sense of words, as well as body languages, and to irritate or twist things.

NF: And I will experience the space, in the way that it is the same all over in omnitopia, as cloud.

PH: Cloud? I don't think the image of clouds works. I prefer bubble, because a bubble is an illusion and it can also burst more easily than a cloud. And depending on how the light shines through a bubble, rainbow colours are produced, but that's nothing really. A cloud has content: water vapour. For me, it has more to do with nature or wishes. So let's experience the bubble.

NF: OK, then we'll make ourselves transparent and become silent. Let's see if people stay with us and if we manage to create meaning for them.

PH: And by being silent in various places in our own everyday lives, a certain continuity emerges.

NF: Do you think the different places will be similar?

PH: No, the places themselves will not be similar, but perhaps they will resemble each other in our memory: the sushi bar, the bank with the cash machines, the shopping centre, the fitness studio, the massage parlour, the Barbie Dreamhouse...

A short while after Nathalie and Paula had visited these places, they met up with each other at Sankt Oberholz, a café at Rosenthalerplatz...

NF: I get it. So we have experienced this bubble concept, in the way it can now be noticed in lots of places in Berlin, as role-playing, you with the blonde wig and me with the red noise-isolating headphones.

PH: Yes exactly, although the being silent was a deliberate decision, a different type of communication to try, or to communicate something else. You can't not communicate. It's the withdrawal to sensual perceptions, or even the independent nature of insufficiency, being able to describe and analyse the present in concepts. It's an experiment and a type of self-chosen isolation that we find ourselves in this artificial bubble. We can come out of it at any time, if the feeling of isolation,

loneliness or muteness becomes un-bearable.

NF: But don't forget that our togetherness made being silent more pleasant.

PH: I had no problem with that.

Both look out of the window...

PH: Aha! There it is again, this sliding away of the eyes when I simply look at someone intently for a while. Eyes and faces, the entire body is withdrawn in this way... rather than show any vulnerability. Somehow, I find that rather difficult to accept and just let go of.

NF: I find it easy because...

PH: Easy?

NF: I don't know whether it's easy or tough.

PH: Aren't you also longing not to be so hermetic?

NF: Well, there's something positive to being self-contained, because this is how we experience intense moments. Like in Alexa, where we were for six hours. Six hours! Do you remember?

PH: You mean that by surrendering ourselves totally to the shopping mall, and seeing ourselves as a type of acting, we discover something about temptations and consequences, as Andrew Wood meant with the transit spaces of the global jet-set, regardless of whether it's in Tokyo, Fortaleza or Berlin-Mitte?

NF: I experience more of a participation in the place. Everything is hermetically sealed this way.

PH: That's what I mean. This bubble is tempting and then shockingly difficult to leave or too confusing, because then the entire illusion explodes!

NF: How come? We're not inside?

PH: Going in and coming out is rather demanding. I also have the feeling we could use another, clearer choreography to formulate more offers for the person opposite. We're not explaining anything. And it requires certain skills to make these moments of confusion productive in themselves, to develop presence, to risk other types or reading or even other self-narrations, and endure one's own insecurity and vulnerability. I would very much like to create moments that cause those present to vibrate or even move, that they decide themselves when they go in or come out, that they are themselves protagonists in their own work. Performance is everywhere, not just in a space that is clearly marked out as theatre space, where there are clear boundaries between performers and members of the public.

NF: True. There is an atmosphere in the bubble. I have the feeling the less I do the better. Not too many offers.

PH: Our offer is to communicate differently, i.e. without

words, and possibly creating a new level of communication, which means that others engage with this type of encounter, which is actually normal, but at the same time strange or disconcerting. A deliberate decision is needed here, but also certain cognitive skills to be able to recognise the artificial situation not only for what it is but also to be involved in its design. Certain skills are needed to bring one's own body language and repertoire of gestures, looks and poses into play.

NF: By becoming visible and integrating these performative elements in the form of actions, gestures and looks? Do you feel then as if you are in a different role? Are you still Paula, the researcher, who is investigating the city from the perspective of omnitopia or would you like to play a different role?

PH: I would very much like to develop the role of researcher using performative means, and explore new Postdoc liberties.

NF: Another researcher, not yourself?

PH: Maybe more aggressive? Maybe with the exact same methods of ethnographic urban research – participative observation, audio, photo or video recordings – but then design or help design this situation far more actively, for example by sitting directly on someone's lap: "Hello, my name is Sara. And who are you? Can we talk? It won't last long. So, sweetheart, I would I would very much like to know where you come from and why you are here? Are you on your own?" I would very much like to do that. The wig helps. Props help me feel less like Paula and more like Sara.

NF: Because you would then allow yourself to leave the bubble. Really get close to someone?

PH: I'm not in the bubble anymore. Are you still in the bubble?

NF: So the opposite in a way. Reducing the other person to silence?

PH: No. I won't want to reduce him to silence. But I notice that my silence can't make him talk. That only makes him thoughtful, fearful and clumsy in his vocabulary.

NF: I can't say if I have the feeling of being in a different role.

PH: I think the roles are still too undefined. We discussed this while we were walking.

NF: You mustn't forget that the wig turned up in my dream and that the headphones were an intuitive decision to create contrast.

PH: So what's different now?

NF: With me, there's no audience. The only form of interaction I have is initially only with you. The whole thing is about incredible normality. It can never give rise to a stage situation, something that is alien to me.

PH: I can see it: put the earphones or wig on and spend a day walking through the city without speaking.

NF: Yes, but what about the choreography?

PH: For example by starting to repeat everything, as in a

loop, and carrying out the action ad absurdum. We could simply start by cleaning the window, without anyone knowing, then you already have a script for an (everyday) performance. Think about Starbucks where we arranged the chairs and sat down like spectators. The people started to see perceive themselves actively. From Mango to Zara, many passers-by actually started to walk differently because it was clear to them that they were on a kind of catwalk.

Nathalie turns to the window and simulates cleaning it.

NF: The field of vision has changed.

PH: Exactly! We're cleaning the field of vision. We're changing the perspective and creating temporary stages at different places. In addition, we're using minimal means to show how easy it is to create such a stage situation, and that everyone can do it, even without consuming anything. Everyone has the right to spend time in public spaces in urban areas: no fences, no fees, no fear.

NF: If that's the way it is, I'm still trying to find a sentence that describes what we're doing. Will we be more visible or are we hiding ourselves?

PH: I think we're emphasising our presence by wearing the wig and earphones. In each case, the people present haven't already noticed these, and that they're being watched. I think we're tickling out the present nature of this moment at this place.

NF: So we're studying the present? A present moment choreography?

PH: Yes, although we're not choreographing anything. We have to be careful about the vocabulary we're using, because they're only words in our heads. They're choreographies to us but sport to other people. Ultimately, we simply want to develop interest and meaning for others, and give them the feeling that "it matters what they do and how they do it".

NF: It seems it would have to be this way if each person is to be able to interpret our choreography individually and experience it holistically in the body.

PH: Maybe it's also about giving meaning to what are considered the most banal everyday activities: how, where, with whom and why I drink which coffee.

Based on an interview Nathalie Fari conducted with Paula Hildebrandt on 16.12.2015 in the café Sankt Oberholz in Berlin-Mitte.



Erzählen ohne Worte

Nathalie: Was sind unsere Strategien, um das Konzept Omnitopia zu erfahren?

PH: Ich habe mich für eine Strategie des Rückzugs entschieden. Also, weniger Provokation denn kleine Irritationen. Keine Verkleidung im klassischen Sinne, nur eine blonde Lockenperücke (Modell: Sara). Nicht sprechen, manchmal einen Handstand machen. Also eher eine Strategie des Rückzugs, um aus dieser neu geschaffenen distanzierten Position das vermeintlich Normale, Gewohnte, die Sprache im Sinne von Worten sowie Körpersprachen zu beobachten, ein wenig zu irritieren oder zu twisten.

NF: Und ich werde den Raum, so wie er in Omnitopia überall gleich ist, als cloud erleben.

PH: Cloud? Ich finde, dass das Bild der Wolke nicht passt. Ich finde bubble besser. Blase. Weil eine Blase eine Illusion ist, die zudem leichter zerplatzen kann als eine Wolke. Und je nachdem, wie das Licht durchscheint, entstehen bunte Farben wie bei einem Regenbogen, aber eigentlich ist das nix. Eine Wolke hat Inhalt: Wasserdampf. Sie hat für mich mehr was mit Natur oder mit Wünschen zu tun. Deswegen lass uns die bubble erleben.

NF: Ok. Dann werden wir uns jetzt durchsichtig machen und in das Schweigen gehen. Mal schauen, ob die Leute an uns hängen bleiben und ob wir es schaffen, für sie eine Bedeutung zu generieren.

PH: Und durch das Schweigen an diversen Orten unseres eigenen Alltags entsteht eine gewisse Kontinuität.

NF: Meinst du, die unterschiedlichen Orte werden homogen?

PH: Nein, nicht die Orte selbst gleichen sich einander an. Aber vielleicht werden sie sich in unserer Erinnerung einander ähneln, der Sushi-Imbiss, die Bank mit den Cash-Automaten, das Shopping Center, das Fitness Studio, der Massage-Salon, das Barbie-Dream House...

Nachdem Nathalie und Paula an diesen Orten waren, treffen sie sich nach einiger Zeit im Sankt Oberholz Kaffee am Rosenthalerplatz...

NF: Verstehe. Wir haben also dieses Blasen-Konzept, wie es mittlerweile an vielen Orten in Berlin zu spüren ist, als Rollenspiel erfahren. Du mit der blonden Perücke und ich mit den roten lärmabweisenden Kopfhörern.

PH: Ja genau. Wobei das Schweigen ja eine bewusste Entscheidung war, eine andere Art der Kommunikation zu erproben, oder anderes zu kommunizieren. Man kann ja nicht nicht kommunizieren. Es ist der Rückzug auf sinnliche Wahrnehmungen oder auch das Eingeständnis der Unzulänglichkeit, die Gegenwart in Begriffen beschreiben und analysieren zu können. Es ist ein Experiment und eine Art selbst gewählte Isolation, dass wir uns in dieser künstlichen Blase befinden. Dabei können wir jederzeit aus ihr raus, wenn das Gefühl der Isolation, der Einsamkeit oder Stummheit unerträglich wird.

NF: Vergiss aber nicht, dass das Schweigen durch unsere Gemeinsamkeit angenehmer wurde.

PH: Damit hatte ich kein Problem.

Die beiden schauen aus dem Fenster...

PH: Aha! Da ist es wieder. Dieses Abgleiten, Weggleiten der Blicke, wenn ich jemanden einfach mal lange und beharrlich anschau. Die Augen und Gesichter, der ganze Körper ist so zurückgezogen... bloss keine Verletzlichkeit zeigen. Irgendwie finde ich das schwierig, das zu akzeptieren und nur so durchzugleiten.

NF: Ich finde es leicht, weil...

PH: Leicht?

NF: Ich weiss nicht, ob leicht oder schwer.

PH: Sehnt du dich nicht auch danach, nicht so hermetisch zu sein?

NF: Naja, das hat auch was Positives, in sich geschlossenes. Weil wir auf diese Weise intensive Momente erleben. Wie im Alexa, wo wir sechs Stunden waren. Sechs Stunden! Erinnerst Du Dich?

PH: Du meinst, indem wir uns der Shopping Mall total ausliefern und als eine Art Schauspiel wahrnehmen, bringen wir etwas über die Verlockungen und Konsequenzen in Erfahrung, wie es Andrew Wood mit den Transiträumen des globalen Jet-Set's meinte? Egal ob in Tokio, Fortaleza oder Berlin-Mitte?

NF: Ich erlebe so mehr Teilhabe an dem Ort. Alles ist so hermetisch geschützt.

PH: Das meine ich. Diese bubble ist verlockend und dann erschreckend schwer zu verlassen oder zu irritierend, weil dann die gesamte Illusion platzt!

NF: Wie? Wir sind nicht drinnen?

PH: Das Rein und Raus ist ziemlich anspruchsvoll. Zudem habe ich das Gefühl, dass wir durch eine andere klarere Choreographie mehr Angebote für ein Gegenüber formulieren könnten. Wir erklären nix. Und es braucht bestimmte Fähigkeiten, diese Irritationsmomente für sich produktiv zu machen, Präsenz zu entfalten, andere Lesarten oder gar andere Selbsterzählungen zu wagen, die eigene Unsicherheit und Verletzbarkeit auszuhalten. Ich würde gerne Momente erzeugen, welche die Anwesenden in Schwingung oder gar in Bewegung bringen. Dass sie selber entscheiden können, wann sie rein oder raus gehen. Also, dass sie selbst Protagonistinnen in ihrem eigenen Stück sind. Die Darbietung ist überall, nicht nur in einem klar als Theater markierten Raum, wo es eine klare Grenze zwischen Darstellern und Publikum gibt.

NF: Stimmt. Es gibt eine Stimme in der bubble. Ich habe das Gefühl, je weniger man macht, um so besser. Nicht zu viele Angebote.

PH: Unser Angebot ist: anders, nämlich ohne Worte zu kommunizieren. Möglicherweise ein andere Ebene der Kommunikation zu schaffen. Was bedingt, dass sich andere auf eine solche – eigentlich gewohnte, dennoch irgendwie komische oder befremdliche – Begegnung einlassen. Hier bedarf es nicht nur einer bewussten Entscheidung, sondern auch bestimmter kognitiver Fähigkeiten, die künstliche Situation nicht nur als eine solche zu erkennen, sondern zugleich mitzugestalten. Es sind bestimmte Fähigkeiten notwendig, die eigene Körpersprache und das eigene Repertoire an Gesten, Blicken und Posen ins Spiel zu bringen.

NF: Indem wir sichtbar werden und diese performativen Elemente in Form von Handlungen, Gesten und Blicken einbauen? Fühlst Du dich denn in einer anderen Rolle? Bist Du weiterhin Paula, die Forscherin, die die Stadt durch den Blickwinkel von Omnitopia untersucht oder würdest du gerne eine andere Rolle spielen?

PH: Ich würde gerne die Rolle der Forscherin mit performativen Mitteln ausbauen, und neue Postdoc-Freiheiten erkunden.

NF: Eine andere Forscherin, nicht Du selbst?

PH: Vielleicht offensiver? Vielleicht durchaus mit den gleichen Methoden ethnografischer Stadtforschung – teilnehmende Beobachtung, Feldnotizen, Audio-, Foto- oder Videoaufzeichnungen –, aber dann diese Situation weit aktiver selbst (mit-)gestalten. Also, z.B. sich direkt jemandem auf den Schoss setzen: „Guten Tag, ich bin Sara. Und wer bist du? Können wir sprechen? Dauert nicht lange. So, Schatz, ich würde gerne mal von Dir wissen, wo du herkommst und warum du hierher kommst? Bist du einsam? Das würde ich gerne machen. Die Perücke hilft, Requisiten helfen, dass ich mich plötzlich weniger als Paula fühle, sondern als Sara.“

NF: Weil Du Dir dann erlauben würdest, der bubble zu entkommen. Jemandem wirklich nahe zu kommen?

PH: Ich bin nicht mehr in der Blase. Bist Du noch in der Blase?

NF: Also, gewißermassen das Umdrehen. Den anderen zum Schweigen bringen?

PH: Nein. Ich will ihn ja zum sprechen bringen. Aber ich merke, dass ich ihn durch mein Schweigen nicht zum Sprechen bringen kann. Da mache ich ihn eher nachdenklich, ängstlich, unbeholfen in seinem Vokabular.

NF: Ich kann nicht sagen, ob ich das Gefühl habe, in einer anderen Rolle zu sein.

PH: Ich glaube, die Rollen sind noch zu undefiniert. Das haben wir ja auch schon bei einem Spaziergang besprochen.

NF: Du darfst eben nicht vergessen, dass die Perücke in meinem Traum aufgetaucht ist und die Kopfhörer eine intuitive Entscheidung waren, um einen Gegensatz zu Dir herzustellen.

PH: Was ist dabei jetzt anders?

NF: Bei mir gibt es keine Zuschauer. Die einzige Form der Interaktion, die ich habe, ist erstmal nur mit Dir. Weil das ganze Drumherum mit einer unglaublichen Normalität zu tun hat. Da kann niemals eine Bühnensituation entstehen. Etwas, was für mich fremd ist.

PH: Also ich könnte mir das sehr wohl vorstellen: setz Dir die Kopfhörer auf oder die Perücke und geh doch mal einfach so einen Tag lang durch die Stadt und sprich nicht.

NF: Ja, aber wo bleibt dann die Choreographie?

PH: Indem man z.B. anfängt, alles wie in einem Loop zu wiederholen, die Handlung ad absurdum führt. Wir könnten ja auch einfach anfangen, hier das Schaufenster zu putzen, ohne das irgendjemand was davon weiss. Und schon hast Du ein Skript für eine (alltägliche) Aufführung. Erinnerst Du an Starbucks, wo wir die Stühle hingestellt haben und uns beide wie Zuschauer hingestellt haben. Da fingen die Leute an, sich wahrzunehmen, aktiv zu sehen, von Mango zu Sara haben viele Passanten wirklich angefangen, anders zu gehen, weil Ihnen klar wurde, dass sie sich auf einer Art Catwalk befanden

Nathalie dreht sich zum Fenster um und simuliert das Putzen

NF: Das Sichtfeld hat sich verändert.

PH: Genau, wir putzen das Sichtfeld! Wir verändern den Blickwinkel und schaffen temporäre Bühnen an unterschiedlichen Orten. Zugleich zeigen wir mit minimalen Mitteln, wie einfach das geht, solch eine Bühnensituation zu schaffen, und dass das eigentlich jeder kann, auch ohne was zu konsumieren. Jeder hat das Recht, sich im öffentlichen Stadtraum aufzuhalten: no fences, no fees, no fear.

NF: Wenn es so ist, versuche ich noch einen Satz zu finden, was wir gerade machen. Werden wir sichtbarer oder verstecken wir uns?

PH: Ich glaube, wir betonen unsere Präsenz, indem wir die Perücke und Kopfhörer aufgesetzt haben. Die jeweils Anwesenden haben dies auch schon zur Kenntnis genommen. Auch dass sie beobachtet werden. Ich glaube, wir kitzeln die Gegenwärtigkeit dieses Moments an diesem Ort heraus.

NF: Wir machen also eine Gegenwartsstudie? Eine Gegenwartschoreographie?

PH: Ja. Jedoch choreographieren wir nicht. Da müssen wir vorsichtig sein, mit welchem Vokabular wir operieren. Weil das ja nur Worte sind, die in unserem Kopf sind. Für uns sind es Choreographien, aber für die anderen Leute ist es halt Sport. Schliesslich wollen wir einfach ein Interesse und eine Bedeutung für andere entwickeln und Ihnen das Gefühl geben, dass: „it matters what they do and how they do it“.

NF: Das muss jetzt anscheinend so sein, damit sie unsere Choreographie für sich interpretieren und ganzheitlich an ihrem Körper erfahren können.

PH: Vielleicht geht es auch darum, dass die vermeintlich banalsten Alltagshandlungen bedeutsam sind: wie, wo, mit wem und warum ich welchen Kaffee trinke.

Nach einem Interview, den Nathalie Fari mit Paula Hildebrandt am 16.12.2015 im Kaffee Sankt Oberholz in Berlin-Mitte geführt hat.





SÍTIOS DISTANTES

PLACES

The public park and some of the residency spaces of the ZK/U Centre for Art and Urbanistics in Berlin-Moabit

BODIES

- Anna Semenova
- Johanna Barnbeck
- Lucio Agra & Grasielle Sousa
- Morgane Wadbled
- Michaela Muchina
- Maicyra Leão
- Rose Akras & Rob Visser
- Walmeri Ribeiro

DATES

October 2012 - April 2014/ Public Event: 28.05.2013

PHOTOGRAPHY

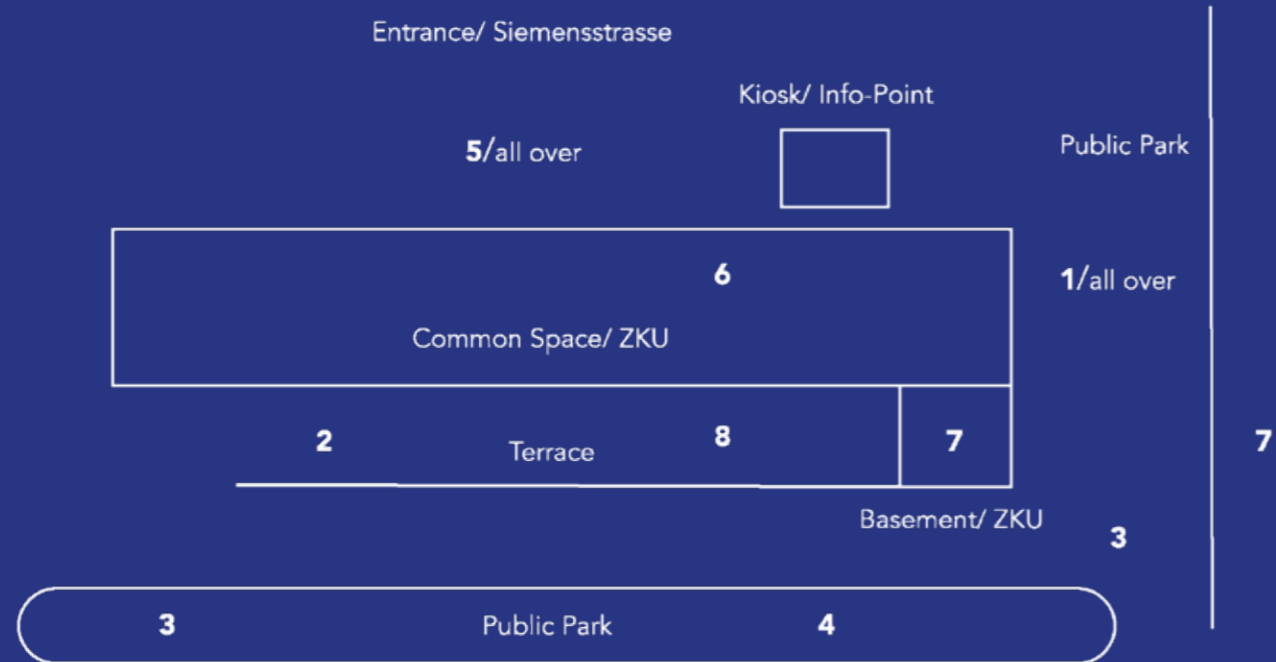
Nathalie Fari

sítios distantes (remote sites)

In the site related performances from the project *sítios distantes*, the physical features of the public park and the ZKU (Zentrum für Kunst und Urbanistik) are interwoven with fictitious and imaginary elements. It is not about describing or measuring these locations comprehensively in all its complexity, but rather they serve as the basis for developing a dramatic composition that is both personal and performative. How can you develop a relationship with a place, if the current trend is to constantly move and if specially artists, are often trapped in a nomad live?

PERFORMANCES:

- 1- *Artist Service*: Anna Semenova
- 2- *Siteseeing*: Johanna Barnbeck
- 3- *Achar Play* (based on texts from *Hélio Oiticica*): Lucio Agra & Grasielle Sousa
- 4- *land street art in the strange garden with trees wearing socks*: Morgane Waddled
- 5- *Tut mir leid*: Maicyra Leão
- 6- *Movement with a rest of Product II: Space in Moabit*: Rose Akras & Rob Visser
- 7- *Deserts*: Walmeri Ribeiro
- 8- *Crossing*: All artists and guests



Idea, Organization: Nathalie Fari/ atelier obra viva in collaboration with Michaela Muchina. Thanks to: A. Elena Azzedin, Andy Houston, Ilya Noe, Cris Wiegandt, Francesca Romana Ciardi, Miodrag Kuc, Walmeri Ribeiro.



Inventário de personas - “achar-play”

Acreditamos que nossa participação na curadoria Sítios Distantes de Nathalie Fari, durante o mês da Performance de Berlim em 2013, tem de ver com um movimento relativamente recente mas cada vez mais vigoroso que se processa no ambiente da arte da performance brasileira. Trata-se do crescente intercâmbio que os artistas do País vem fazendo com vários diferentes “sítios distantes”. Desde o início, quando fomos convidados por Nathalie, essa dimensão do atravessar o Atlântico e levar algo daqui que converse com a cidade e o espaço a que nos destinávamos, tornou-se de capital importância.

Essa dimensão se desdobrou inúmeras vezes: logo na chegada, nossa primeira reunião com o grupo que já ocupava o ZKU Berlin trouxe-nos informações sobre o local que reportavam uma época em que a cidade, fraturada em duas, abrigava, nesse território, as complexas negociações da espionagem entre dois mundos. Sabíamos também do fato de que o ZKU fora um local de experimentos para arquitetos e urbanistas e que a condição de lugar deslocado, “fora de mão” também era um desafio. Este, por sua vez, associava-se a outro, mais complexo. Antes de viajarmos contávamos com algum material fotográfico do Parque que ilustrava alguns de seus “cantos”. Por ele, soubemos do tabuleiro de xadrez, do arco vermelho e de mais alguns aspectos fragmentados que só começaram a fazer sentido quando chegamos. Entretanto era com esses dados que deveríamos elaborar nossa proposta.

Pensamos então em uma dinâmica análoga, embora de propósitos bem diversos, que havia em um dos últimos trabalhos performáticos de Hélio Oiticica antes da sua morte. Tratava-se de uma série que ele chamou de “Acontecimentos poético-urbanos” na qual inseria-se um ritual de devolução de uma porção de terra ao Cemitério do Caju, no Rio de Janeiro. Esse trabalho é mais conhecido pela frase “devolver a terra à terra” mas o que se sabe menos é da metodologia que HO usara e que evoca a idéia de achar-play, ou seja, uma ação artística em um espaço comum (ground) que vai se realizando na medida da busca de elementos reunidos e dialogantes na ação. O nosso jogo começou na imagem do tabuleiro de xadrez do ZKU. Ela nos remeteu ao filme O Pátio (1959) de Glauber Rocha, cujo cenário também se compunha sobre uma superfície quadriculada sobre a qual se dá um encontro de corpos.

Isso nos interessava pois a idéia de brincar/jogar/perfomar sobre um espaço, trazendo o “inventário de personas”/imagens de outra terra, nos atraía na mesma linha de raciocínio do evento do Caju. Ou seja, essas referências – o filme de Glauber Rocha, o “achar-play” de Hélio, e ainda a conversa Hélio-Haroldo de Campos nos “heliotapes” feita especificamente em Nova York, no Hotel Chelsea, essas referências barroquizadas e misturadas, nos serviriam para agenciar uma presença nossa naquele espaço de tantas fraturas e histórias. O encontro factual com a ventania do lugar, o frio, o céu cinza, o raro brilho do sol, e as demandas de produção, fizeram surgir novos aspectos: precisávamos buscar tecidos para montar nosso espaço de performance e evocar a “Tropicália” de Oiticica e não hesitamos em fazê-lo no “Türkisch Markt”, lugar evocador das feiras populares brasileiras e do Carnaval. Buscamos o que Fausto Fawcett chamou, certa vez, de “energia periférica”, força que nos compensa da falta do outro tipo, a “energia viking”, a que movimentava as civilizações européias.

Não éramos os únicos brasileiros, ao contrário, estávamos em maioria, mas havia russos, espanhóis etc. Experimentamos também as contradições de sermos em maioria periféricos unidos pela língua franca, o inglês. Nós mesmos, como um casal, formávamos um núcleo de ação próprio que se comprimia e expandia na superfície quadriculada, aludindo Glauber e ao mesmo tempo aproveitando movimentos derivados de artes marciais. Nosso “achar-play” pressupunha trazer uma paisagem sonora referente ao nosso repertório brasileiro, tropical/tropicalista e, ao mesmo tempo, evocadora de alguns momentos-chave da música produzida nos anos 60 e 70 no mundo ocidental.

A premissa de ocupação do vasto espaço do ZKU se concretizou como uma caminhada ao som da trilha que também criava um ambiente: a bossa-nova o samba-rock, a conversa HO-HC, os Rolling Stones, Cream, os Mutantes...

Durante mais de quatro horas seguíamos um roteiro geral ao qual nos dispuséramos e que evocava nosso – como o chamamos – Inventário de Personas: Frankenstein Psi, Xamã-Halloween, Jesus Cristo Parangolé, Cabelofagias, Beuys-Bode e várias outras irreverentes misturas de altos e baixos, crus e cozidos, tão inusitadas quanto Alexander Rodchenko jogando serpentina no carnaval ou um Lobisomen (Werewolf) de cocar ou, como na ação de HO nos anos 80, evento de arte contemporânea em um cemitério suburbano do Rio de Janeiro, misturando despacho de Umbanda e intervenção conceitual. Cada vez que voltávamos a caminhar, passávamos pelo “portal”/penetrável (expressão de HO) que funcionava como uma espécie de conexão/passagem entre dimensões culturais/espaciais diversas.

De fato, nosso intuito era proliferar essa lógica de misturas, brasilico-barroca tal como se opera também em outra referência do trabalho, o filme “À meia-noite com Glauber” de Ivan Cardoso, colagem de vários outros filmes desse cineasta e trechos de arquivo que ousam juntar Hélio Oiticica, Glauber Rocha e Zé do Caixão, com texto narrativo de Haroldo de Campos. Buscávamos seguir “o rastro cúmplice de afinidades eletivas” que o poeta menciona em seu texto para o filme e que nos evocava, naturalmente, Goethe – a Alemanha – e a vertigem de citações que esses trabalhos todos ativavam e cujo vórtice nos interessava amplificar. Uma espécie de festividade carnavalesca preparada ao longo de uma residência, expandindo-se em uma performance duracional, uma espécie de evocação do “Domingo no Parque” tropicalista de Gilberto Gil ou ainda os eventos que ocupavam, com o mesmo sentido, o Parque do Flamengo, no Rio de Janeiro, durante os fins dos anos 60 e inícios dos 70.

Buscamos, portanto, traduzir as informações que a curadoria nos dava, fazendo-as ecoar em nosso repertório de modo a sabermos o que poderíamos oferecer da tradição em que nos inserimos – a tradição da performance brasileira – posta em um contexto desconhecido, na terra ignota da qual só sabíamos por imagens.

De um “sitio distante” – o nosso – até aquele outro, ponto de cruzamento de difíceis momentos da cidade de Berlim, examinamos que extensões e conjunções nos era possível produzir.

Um detalhe curioso é que a ação realizada por Hélio no Cemitério do Caju, no Rio de Janeiro, aconteceu em 1980, ano em que se comemorava o centenário de Paul Klee. Várias referências a nomes da cultura alemã (Goethe, Klee) povoaram a trajetória dos artistas que, por sua vez, funcionaram como nossas referências. Havia diálogos implícitos da mais variada sorte: as indústrias como a Volkswagen que, a partir dos anos 60, passa a liderar a produção brasileira de carros e a simbologia desenvolvimentista que esse fato tem na história brasileira. A imagem dos edifícios de empresas que faziam conexões portuárias do outro lado do Parque, a evocação do comércio internacional, Haroldo de Campos que fora amigo de Max Bense e visitara a Escola Superior da Forma em Ulm e acabava de chegar de Austin, no Texas, para a conversa com Hélio no saguão do Chelsea em Nova York, início dos 70 e que ouvíamos enquanto performávamos no ZKU em pleno 2013, “devolvendo” os mitos brasileiros a um terreno que os disseminaria e, last but not least, os entenderia ao seu modo ou os desentenderia como uma sequência enigmática de eventos aberta novamente a conjunções inesperadas de sentido (como a artista russa que recolhia dejetos no parque enquanto passávamos evocando Beuys, bodes, Frankensteins e carnavais).

Grasiele Sousa & Lucio Agra



Persona Inventory – »find-play«

We believe that our participation in Nathalie Fari's Remote Sites project during the Month of Performance Art–Berlin in 2013 is linked to a relatively recent movement in the Brazilian performance art scene that is becoming increasingly vigorous: the increased exchange between Brazilian artists and "remote sites". Since the beginning, when Nathalie invited us to Berlin, this dimension of crossing the Atlantic and bringing something from Brazil that could relate to our destination city and space took on major importance.

This dimension unfolded countless times throughout our stay. As soon as we arrived, our first meeting with the group that was already resident at ZK/U Berlin provided us with information about the place itself: it was used for complex negotiations between two worlds when the city was still divided in two. We also knew that the ZK/U park was an experimental place for architects and urbanists and that its condition as a displaced site was also a challenge. All this related to an even more complex challenge: before travelling, we had some photographic material of the park that illustrated some of its "corners". We learned about the chessboard, the red arch and some other fragmented aspects that would only begin to make sense after we arrived in Berlin. However, it was based on those fragments that we had to make our proposal.

We then thought about using a dynamic that was analogous to the one presented in Hélio Oiticica's final performative works before his death, a series of pieces entitled Poetic Urban Happenings, but with different aims. In one of these happenings, a ritual was created to return a portion of earth to the Caju Cemetery in Rio de Janeiro. This piece is known as To Return Earth unto the Earth, but what is less known is the methodology Oiticica used that evokes the idea of "find-play" as an action that unfolds in common space (ground) as part of the search for its associative and dialogic elements. Our play had its roots in the image of the ZK/U chessboard. It referred us to Glauber Rocha's film *Pátio / Patio* (1959), the scenery for which was also built over a chequered surface on which human bodies could meet.

We were interested in the idea of playing/performing over a space by bringing a "persona inventory" from another country. This attracted us in the same way as the ideas in the Caju Cemetery event. In other words, these references – Glauber Rocha's film, Oiticica's "find-play" and the talk between Oiticica and Haroldo de Campos in the heliopatés event held at New York's Chelsea Hotel - baroque and mixed, would serve as a way of creating/building/constructing our presence in that space with many fractures and stories.

Our encounter with the strong wind, grey sky, cold weather and rare sunshine in the place, along with the demands of the production team, gave rise to new aspects: we had to search for fabric to set up our performance space and evoke Oiticica's brand of Tropicália. We wasted no time doing this at the Turkish market, a place that can be related to Brazil's popular markets or the Carnival. We searched for what Fausto Fawcett once called "peripheral energy", the strength that compensates our lack of another kind of energy, Viking energy, which moves European civilisations.

We were not the only Brazilians there. In fact, we were in the majority. There were more Brazilians than Russians, Spanish, etc. We also experimented with the contradiction of being a peripheral majority united by a common language: English. As a couple, we also created a unique core of action that was compressed and expanded over the chequered surface by referring to Glauber and at the same time using martial art movements. Our "find-play" was intended to evoke a sound landscape related to our Brazilian repertory, i.e. "tropical/tropicalista", and at the same time to some key moments from Western music production from the 1960s and 70s. The premise of occupying the ZK/U's vast space was solidified by a walk to this soundtrack and by creating an environment comprising bossa nova, samba rock, the conversation between Oiticica and de Campos, the Rolling Stones, Cream, Os Mutantes, etc.

For more than four hours, we followed our guided script that evoked our "persona inventory": Frankenstein, Psi, Xamã Halloween, Jesus Christ Parangolé, Cabelofagias, Beuys's drawing of a goat and many other irreve-

rent mixes of high and low, raw and cooked, as unusual as Alexander Rodchenko throwing streamers during the Carnival, a werewolf wearing a cocar (headdress) or, as in Oiticica's 1980s action in a suburban cemetery, a mixture between Umbanda ritual offerings and conceptual intervention. Each time we did our walk, we passed through the "portal" or *penetrável* (Oiticica), which worked as a kind of connection or passage between various cultural/spatial dimensions.

In reality, our goal was to proliferate this Brazilian/baroque logic of mixes, like the one at work in another of our reference films *À meia noite com Glauber / At Midnight with Glauber* (1997) by Ivan Cardoso, which is a collage of various other works by the same filmmaker and some archive excerpts that dare to join Oiticica, Glauber Rocha and Zé do Caixão within a narrative text by de Campos. We wanted to follow "the accomplice trail of elective affinities" mentioned by the poet in his text for the film and which, to us, naturally evoked Goethe and the whirl of quotations that all these works activated, a vortex we were interested in amplifying. It was a kind of carnival festivity organised during a residency and which expanded itself in a durational performance, a sort of evocation of the tropicalista song *Domingo no Parque / Sunday in the Park* by Gilberto Gil or even the Oiticica events that took place, in the same way, in Flamengo Park in Rio de Janeiro during the late 1960s and early 1970s.

We therefore attempted to translate the information given to us by the curators by re-echoing it in our own repertory, so that we knew what we could offer from the tradition in which we placed ourselves, i.e. Brazilian performance tradition, when we were then placed in an unknown context, the strange land we only knew from images.

From one "remote site" – our own – to another, a crossroad of difficult moments in Berlin, we examined the extensions and conjunctions we were able to produce.

One interesting detail is that the action performed by Oiticica in Caju Cemetery took place in 1980, the same year as Paul Klee's centenary celebration. Many references to big names in German culture (Goethe, Klee) are discernible on the paths of the artists who were, in turn, our references. There were all sorts of implicit dialogues: manufacturers such as Volkswagen that started to dominate the Brazilian car production in the 1960s and the significance of this fact in Brazil's history; the image of company buildings that made port connections on the other side of the ZK/U park; the evocation of international commerce; de Campos, who was Max Bense's friend and had visited the Ulm School of Design and had just arrived from Austin, Texas for the talk with Oiticica in the lobby of the Chelsea hotel. We heard the talk while performing at the ZK/U in 2013, "returning" Brazilian myths to a place that would disseminate them and understand them in its own way, or would misunderstand them as an enigmatic sequence of events that opened up unexpected conjunctions of meaning (such as the Russian artist who picked up waste in the park while we passed by evoking Beuys, goats, Frankenstein and carnivals).

Grasiele Sousa & Lucio Agra



01 Michaela Muchina
 02 Movement with a rest of product II : Space in Moabit Rose Akras & Rob Visser
 03 Land street art in the strange garden with trees wearing socks Morgane Wadbled
 04 Desert Walmeri Ribeiro, Photo Credit: Miodrag Kuc
 05 Sightseeing Johanna Barnbeck
 06 Tut mir leid Maicyra Leão
 07 Achar Play Lucio Agra & Grasielle Sousa
 08 Artist Service Anna Semenova

WORKSHOPS

PLACES

Glogau-Air + Holzmarkt in Berlin-Kreuzberg

BODIES

Anna Semenova
Anna Júlia Amaral
Camilla Graff Junior
Henrique Saidel
Luise Greenfield
Morgane Wadbled
Michaela Muchina Nora Anis
Pauline Fauchart
Sofia Ugocinni
Tina Mariane Krogh Madsen
Ulrike Flämig
Yola Melanie Fischer
Walmeri Ribeiro

DATES

06.05 - 11.05.2013 + 21.05.2014

PHOTOGRAPHY

Ilya Noé
Michaela Muchina



The body mapping concept

Body mapping has several meanings and is applied in different ways. One of these applications is in the area of somatic bodywork where internationally recognised methods now exist.¹ Anatomic processes and body systems are explored from the inside out and thereby altered. Anatomic knowledge is not only conveyed in specialist books or visual models, e.g. the human skeleton, but also, and especially, via the process of “embodiment”. The initial idea one has of this process in practice initially seems subjective and linked to one’s own body experience and perception. However, new avenues have been developed for experiencing and working with the body in another, more holistic way using movement and the breath.²

Another area of application for body mapping is located in the context of an art therapy in which “body maps” are drawn. These body maps (which are different to body maps or scans that are created using technical apparatus) are mainly concerned with the creation of life-sized human body images that portray personal life stories, often stories of suffering, in a visual or symbolic way.³ In contrast to the first area of application, this usage focuses more on the creative process. The primary goal is no longer to experience deep-seated “internal” body stories but rather the visual translation of what happens to the body. This is where atelier obra viva’s concept of body mapping starts. Rather than translating the body’s experiences on a visual (or therapeutic) level, it is far more a matter of the body as a tool for creating a spatial relationship using its physical and mental presence, and its subjective perception. This relationship arises through the exploration and simultaneous “embodiment” of specific spaces or locations (mainly temporary, unusual or public spaces that are heritage-protected). This generates a process in which the body not only deals with the spatial aspects or circumstances of a place, or with the people who leave their cultural imprint on it, but is instead specially trained to find the relevant means and forms of expression that enable such spaces, locations or contexts to be translated into an artistic language.

For this reason, “mapping” plays a key role as an artistic and theatrical education process. This process, which until now has predominantly been found in an artistic-didactic discourse,⁴ in turn gives rise to a learning and working process with different methods, content and approaches that see the space as a “research location”. This provisionally means that the complexity of the loca-

tion forms the basis for creating spatial, visual as well as physical configurations. According to Klaus Peter Busse, the key building blocks of mapping are:

»Mapping and classification of spaces in “content-specific”, “audience-specific”, “site-specific” und “issue-specific” contexts, its methods (observing, exploring, researching, shaping, reflecting, presenting and intervening), its media (in the particular and intermedial diversity of all aesthetic genres), its products (mappings, cultural-scientific investigations, reports, displacements, interventions, landmarks, archives, artistic objects as interaction with a place) and content (spaces, places, heterotopologies, non-places).«⁵

With regard to the idea of “embodying” spaces, in which the body literally “registers” or “incorporates” places, mapping – as described by Busse – mainly serves to develop a performative and dramatic language. How are spaces generated? What means exist for translating spatial experiences into a performative language or individual actions? What knowledge and results emerge from such a learning and working process? To what extent is this form of artistic as well as cultural practice “site-specific” or “site-related”? These are key questions for atelier obra viva.

To go into these questions in part, two workshops that were held as part of the Month of Performance Art–Berlin are outlined below. The first one-week workshop took place at the artist-in-residence programme Glogau-Air in Kreuzberg. The building’s recreation and event space, a white room, can be divided into three spaces using sliding doors. This was used as the basis for exploring different daily movements and actions. The aim was to play with the spatial structure as it was. The actions were repeated over a long time period and finally carried out ad absurdum. One participant went back and forth through the door hectically, the second sat motionless on a chair she moved minimally, while the third participant burst repeatedly into the room in order to reach the window and lean out of it briefly. The simultaneity of actions carried out at different time speeds not only lead to spatial change but also to the development of a kind of choreography, which was taken outdoors, performed “on Glogau-Air’s doorstep”, on another day of the workshop. Certain places and points where individual actions could be executed were selected in order to

perform the joint choreography over a longer period of time: without words, rehearsal or any previous discourse with local residents. It made only subtle encroachments into everyday events in the street, but it didn’t take long before it was perceived as a disturbance. One shop-owner even wanted to call the police, which brought the intervention to a premature end.

The spatial translation of Glogau-Air consisted of the content-related as well as symbolic shift of the actions. If these had an abstract and often absurd character inside, in a protected space so to speak, they took on a different meaning outside. Initially, they merged almost harmoniously with events on the street, as if they were part of a whole, but the fact they were performed in absurd, unpredictable ways meant that, as a disturbance, they fell out of the everyday situation and environment. Over time, local residents realised that it was probably a performance (or intervention).

This initially inexplicable and for many people confusing situation also emerged in the second workshop in the Holzmarkt joint building venture in Kreuzberg. The one-day workshop attempted to create a joint action, choreography or dramaturgy in a very short space of time. Participants were taken on a type of “performative path” from Holzmarkt to Ostbahnhof station. We started by moving towards a water hose together. Then we investigated pink-coloured pipes, talked to a bus driver and took a break on scaffolding before finally arriving in the main hall of Ostbahnhof station where participants were left to their own devices. Each one looked for further action possibilities and, once these were discovered, shared them with the group. One of these possibilities was a travel timetable from Ostbahnhof to Eden in Brandenburg. Even if this initially seemed impossible, as the group didn’t want to leave Berlin, we adopted the “trip to Eden” idea and put it into practice, or “embodied” it, at the end of the workshop on the Holzmarkt site. The highpoint of this undertaking was a type of “baptism action” that consisted of each participant having to find a partner outside of the group, i.e. random passer-by, and be “baptised” by this person. From then on, the participants’ names changed, e.g. from Camilla Graf Junior to Camila Graf Eden.

In contrast to the situation at Glogau-Air it became clear in this workshop that the translation process was far more dramaturgic than spatial. In the moment when the travel timetable turned up at Ostbahnhof, a fictitious dimension, particularly of joint play and intervention, arose immediately. “Stages” had to be found in order to allow a group dynamic to emerge in public space, in order to generate a feeling of “having a common goal” or “we’re

all in the same boat”.

In this respect, the concept of body mapping is not only concerned with exploring the relationship between inside and out, body and space, and body and city in all its diversity, ambiguity as well as the way it can be experienced with different means, but also with forming individual and collective competencies in order to strengthen or temporarily rediscover the role of the “performer” on the one hand, and to question one’s own position in society or the city in which one lives on the other. In the words of Klaus Peter Busse:

»Nothing is more current than the idea of experiencing, in an open space, unpredictable situations that inevitably occur if you engage in what you don’t already know or can’t assess.«⁶

Nathalie Fari

1. To name two methods here: firstly, the Alexander-Technique, which aims to recognize movement patterns, habits and poor posture, particularly among musicians, singers and actors, and to rectify these; and secondly Body-Mind Centering (BMC) by Bonnie Bainbridge Cohen, which is particularly popular among dancers. Cohen developed a method that not only looks at physical movement patterns and systems but also the source of movement, going as deep as cells and embryology (cf. Johnson, Hanlon Don (1995), *Bone, Breath and Gesture. Practices of Embodiment*, Berkeley: North Atlantic Books).

2. Many of these methods or movement therapies are not recognized by statutory health funds, which means that their use is mainly restricted to small, specialist circles and interest groups.

3. In most cases, these body images are shaped by women who are either suffering from a disease or have recovered from one. One of the sources of this method is the Memory Box project by the South African psychologist Jonathan Morgan. This project intends to support women with HIV/AIDS and thereby had the possibility of compiling their stories and to shape them as souvenirs in the form of a “box” for their descendants (cf. Gastaldo, Denise, Magalhães, Lilian, Carrasco, Christine and Davy, Charity (2012) *Body-Map Storytelling as Research. Methodological Considerations for Telling the Stories of Undocumented Workers through Body Mapping* (available: [http://www.hyperlink.ca/migrationhealth.ca/undocumented-workersontario/body-mapping](http://www.hyperlink.ca/migrationhealth.ca/undocumented-workers/migrationhealth.ca/undocumented-workersontario/body-mapping)).

4. This is probably because mapping is initially always linked to a structuring and organisational form, be it thoughts (e.g. mind mapping) or places (e.g. maps or street maps).

5. Busse, Peter Klaus (2007), *Vom Bild zum Ort: Mapping Lernen*, Norderstedt: Dortmunder Schriften zur Kunst, p.242.

6. *Ibid.*, p.266.

Das Konzept Body Mapping

Der Begriff „Body Mapping“ (Kartografie des Körpers) hat mehrere Bedeutungen und wird in unterschiedlicher Weise angewendet. Eine dieser Anwendungen liegt im Bereich der somatischen Körperarbeit, wo es mittlerweile weltweit anerkannte Methoden gibt.¹ Anatomische Prozesse und Systeme des Körpers werden von innen heraus ergründet und damit verändert. Anatomisches Wissen wird nicht nur über Fachbücher oder Anschauungsmodelle, z.B. das menschliche Skelett, sondern speziell über den Prozess des „Embodiment“ vermittelt. Wie man sich diesen Prozess in der Praxis vorzustellen hat, scheint erst einmal subjektiv und an die eigene Körpererfahrung und -wahrnehmung gebunden zu sein. Es wurden jedoch neue Zugänge entwickelt, wie der Körper durch Bewegung und Atmung auf einer anderen und eher ganzheitlichen Art erlebt und somit behandelt werden kann.²

Ein anderer Anwendungsbereich des Body Mapping lässt sich in einem kunsttherapeutischen Kontext verorten, wo unter anderem sog. „Body Maps“ gestaltet werden. Bei diesen „Body Maps“ (die sich von den „Body Maps“ oder „Body Scans“ unterscheiden, die durch technische Apparate erzeugt werden) geht es hauptsächlich darum, lebensgroße und menschliche Körperbilder zu schaffen, die auf visueller oder symbolischer Art persönliche Lebens- und oftmals Leidensgeschichten darstellen.³ Im Unterschied zum erstgenannten Anwendungsbereich geht es hier stärker um den schöpferischen Prozess. Es handelt sich nicht mehr primär um eine Erfahrung von tief liegenden und „inneren“ Körperschichten, sondern um die bildliche Übersetzung dessen, was dem Körper widerfahren ist.

Hier setzt das Konzept des Body Mapping von atelier obra viva an. Dabei geht es jedoch nicht darum, die Erfahrungen des Körpers in eine bildliche (oder therapeutische) Ebene zu übersetzen. Vielmehr dient der Körper in diesem Konzept als Instrument, um durch seine physische und mentale Präsenz sowie subjektive Wahrnehmung eine räumliche Beziehung herzustellen. Diese Beziehung entsteht durch die Erkundung und zugleich „Verkörperung“ von spezifischen Räumen oder Orten (v.a. unter Denkmalschutz stehende, temporäre, ungewöhnliche oder öffentliche Räume). Damit wird ein Prozess generiert, bei welchem der Körper nicht nur mit den räumlichen Aspekten oder Begebenheiten eines Ortes befasst oder mit den Menschen, die diesen Ort kulturell prägen. Sondern der Körper wird speziell darin trainiert, die entsprechenden Mittel und Ausdrucksformen zu finden, wie solche Räume, Orte oder Kontexte in eine künstlerische

Sprache übersetzt werden können.

Aus diesem Grund spielt der Begriff „Mapping“ als kunst- und theaterpädagogischer Vorgang eine zentrale Rolle. Mit diesem Vorgang, der bisher überwiegend in einem kunstdidaktischen Diskurs zu finden ist,⁴ wird ein Lern- und Arbeitsprozess mit unterschiedlichen Methoden, Inhalten und Ansätzen gestaltet, bei welchem der Raum als „Forschungsort“ gesehen wird. Das bedeutet vorläufig, dass der Ort in seiner Vielschichtigkeit die Grundlage bildet, um räumliche, bildliche, sowie körperliche Anordnungen zu schaffen. Nach Klaus Peter Busse sind zentrale Bausteine des Mappings:

Kartierung und Ordnung von Räumen in Kontexten von „content-specific“, „audience-specific“, „site-specific“ und „issue-specific“, seine Methoden (beobachten, erkunden, forschen, gestalten, reflektieren, präsentieren, intervenieren), seine Medien (in der besonderen und intermedialen Vielfalt aller ästhetischen Gattungen), seine Produkte (Kartierungen, kulturwissenschaftliche Untersuchungen, Gutachten, Displacements, Interventionen, Orientierungshilfen, Archive, künstlerische Objekte als Auseinandersetzung mit einem Ort) und Inhalte (Räume, Orte, Heterotopologien, Nicht-Orte).⁵

Im Hinblick auf die Idee der „Verkörperung“ von Räumen, in die der Körper sich im buchstäblichen Sinn in Orte „einschreibt“ oder Orte „einverleibt“, dient hier das Mapping, so wie es von Busse beschrieben wird, hauptsächlich dazu, eine performative und darstellerische Sprache zu entwickeln. Wie werden Räume generiert? Welche Mittel stehen zur Verfügung, um räumliche Erfahrungen in eine performative Sprache oder einzelne Aktionen zu übersetzen? Welche Erkenntnisse und Ergebnisse eines solchen Lern- und Arbeitsprozesses gehen daraus hervor? Inwieweit ist diese Form von künstlerischer sowie kultureller Praxis „site-specific“ oder „site-related“? Dies sind für atelier obra viva wichtige Fragen.

Um diesen ansatzweise nachzugehen, werden im folgenden zwei Workshops vorgestellt, die innerhalb des Monats der Performancekunst in Berlin realisiert wurden. Der erste einwöchige Workshop fand in der Künstlerresidenz Glogau-Air in Kreuzberg statt. Der Aufenthalts- und Veranstaltungsraum des Gebäudes, ein weisser Raum, liess sich Schiebetüren in drei Räume unterteilen. Ausgehend von diesem wurden unterschiedliche Alltagsbewegungen und -handlungen erprobt. Das Ziel

bestand darin, mit der räumlichen Struktur, so wie sie vorgegeben war, zu spielen. Die Handlungen wurden über einen längeren Zeitraum wiederholt und schließlich ad absurdum geführt. Während beispielsweise eine der Teilnehmerinnen auf hektische Art durch die Tür herein und heraus ging, sass die zweite regungslos auf einem Stuhl, den sie minimal bewegte, während wiederum die dritte immer wieder in den Raum platzte, um bis ans Fenster zu gehen, aus welchem sie sich kurz herauslehnte. Diese Gleichzeitigkeit der in ihrem Tempo unterschiedlichen Handlungen führte nicht nur zu einer räumlichen Veränderung, sondern auch zur Herausbildung einer Art Choreographie. Diese wurde an einem anderen Tag des Workshops nach draussen verlagert, „vor die Tür“ von Glogau-Air. Dafür wurden bestimmte Orte und Stellen ausgewählt, an welchen die einzelnen Handlungen realisiert werden konnten, um dann die gemeinsame Choreographie über einen längeren Zeitraum hinweg auszuführen: ohne Worte, ohne Probe und ohne vorherige Absprache mit den Anwohnern. Sie griff zwar nur subtil in das Alltagsgeschehen der Strasse ein, doch dauerte es nicht lange, bis sie als Störung wahrgenommen wurde. Ein Ladenbetreiber wollte sogar die Polizei alarmieren, was zum vorzeitigen Abbruch der Intervention führte. Die räumliche Übersetzung von Glogau-Air bestand in der inhaltlichen und symbolischen Verschiebung der Handlungen. Wenn diese im inneren und eher geschützten Raum einen abstrakten und manchmal absurden Charakter hatten, erhielten sie draussen eine andere Bedeutung. Sie verbanden sich zunächst beinahe harmonisch mit dem Geschehen auf der Strasse, als wären sie Teil eines Ganzen. Da sie aber auf absurde und unvorhersehbare Weise vollzogen wurden, fielen sie als Störmoment wiederum aus der alltäglichen Situation und Umgebung heraus. Mit der Zeit wurde den Anwohnern klar, dass es sich wahrscheinlich um eine Performance (oder Intervention) handelte.

Diese erstmal unerklärliche und für manche Leute irritierende Situation ergab sich auch in dem zweiten Workshop in der Baugemeinschaft Holzmarkt in Kreuzberg. Bei diesem eintägigen Workshop wurde der Versuch unternommen, in einem sehr kurzen Zeitraum eine gemeinsame Handlung, Choreographie oder Dramaturgie zu erfinden. Dafür wurde mit den Teilnehmern eine Art „performativer Weg“ vom Holzmarkt bis zum Ostbahnhof beschritten: Zunächst zogen wir alle gemeinsam an einem Wasserschlauch, dann erkundeten wir pinkfarbene Röhren, unterhielten uns mit einem Busfahrer, machten zwischendurch eine Pause auf einem Baugerüst und kamen

schließlich in der zentralen Halle des Ostbahnhofs an. Dort war jeder Teilnehmer auf sich gestellt. Jeder suchte nach weiteren Handlungsmöglichkeiten, bis etwas gefunden war, was mit der Gruppe geteilt wurde. Eine dieser Mitteilungen war eine Fahrplanauskunft vom Berlin-Ostbahnhof nach Eden in Brandenburg. Auch wenn diese Mitteilung erst einmal unmöglich klang, da die Gruppe Berlin nicht verlassen wollte, wurde jedoch die Idee der „Reise nach Eden“ aufgenommen und am Ende des Workshops auf dem Gelände des Holzmarkts realisiert bzw. „verkörpert“. Der Höhepunkt dieses Unternehmens bildete eine Art „Taufaktion“, die darin bestand, dass jeder Teilnehmer einen Partner außerhalb der Gruppe, also zufällig vorbeigehende Passanten, finden sollte, um von diesem „umgetauft“ zu werden. Von da an hiess man z.B. nicht mehr „Camilla Graf Junior“, sondern „Camila Graf Eden“.

Im Unterschied zur Situation von Glogau-Air wurde in diesem Workshop deutlich, dass der Übersetzungsprozess nicht allein räumlich erfolgte, sondern vielmehr dramaturgisch. In dem Moment, als die Fahrplanauskunft am Ostbahnhof auftauchte, öffnete sich sofort eine fiktive Ebene, besonders die des gemeinsamen Spielens und Intervenierens. Damit sich im öffentlichen Raum eine Gruppendynamik entstehen konnte, mussten zunächst „Bühnen“ gefunden werden, um ein Gefühl von „wir haben ein gemeinsames Ziel“ oder „wir sitzen im gleichen Boot“ zu erzeugen.

In dieser Hinsicht geht es bei dem Konzept des Body Mapping nicht nur darum, die Beziehung zwischen innen und aussen, Körper und Raum sowie Körper und Stadt in seiner Vielseitigkeit, Mehrdeutigkeit und auch Erfahrbarkeit mit unterschiedlichsten Mitteln zu ergründen, zu verhandeln und zu gestalten. Sondern es geht darum, individuelle und kollektive Kompetenzen zu bilden, um einerseits die Rolle des „Performers“ zu stärken oder temporär neu zu erfinden und andererseits die eigene Position, sei es in der Gesellschaft oder in der Stadt, in der man lebt, zu hinterfragen. Mit den Worten von Klaus Peter Busse:

„Nichts ist aktueller als die Idee, im offenen Raum unvorhersehbare Situationen zu erleben, die sich zwangsläufig ereignen, wenn man sich auf etwas einlässt, was man noch nicht kennt oder was man nicht abschätzen kann.“⁶

Nathalie Fari

1. Zu nennen sind hier zwei Methoden: Zum einen die Alexander-Technik, bei welcher es darum geht, die Bewegungsmuster, Gewohnheiten und Fehlhaltungen des Körpers, insbesondere von Musikern, Sängern und Schauspielern, zu erkennen und auch zu beheben. Zum anderen das BMC (Body Mind Centering) von Bonnie Bainbridge Cohen, das besonders unter Tänzern beliebt ist. Cohen entwickelt eine Methode, die sich nicht nur mit den Bewegungsmustern und -systemen des Körpers befasst, sondern auch mit dem Ursprung von Bewegung, womit sie bis zur zellularen Ebene und Embryologie zurückgeht (vgl. Johnson, Hanlon Don (1995), Bone, Breath and Gesture. Practices of Embodiment, Berkeley: North Atlantic Books)

2. Viele dieser Methoden oder Bewegungstherapien werden nicht von den gesetzlichen Krankenkassen anerkannt, so dass sich ihre Anwendung überwiegend auf kleine und spezialisierte Kreise und Interessengemeinschaften beschränkt.

3. In den meisten Fällen werden diese Körperbilder von Frauen gestaltet, die entweder unter einer Krankheit leiden oder diese überstanden haben. Einer der Ursprünge dieser Methode liegt in dem Projekt „Memory Box“ des Südafrikanischen Psychologen Jonathan Morgan. Dieses Projekt soll Frauen unterstützen, die unter dem HIV/AIDS erkrankt sind und dadurch die Möglichkeit hatten, ihre Geschichten zu erfassen und als Andenken in Form einer „Box“ für ihre Nachkommen zu gestalten (vgl. Gastaldo, Denise, Magalhães, Lilian, Carrasco, Christine and Davy, Charity (2012) Body-Map Storytelling as Research. Methodological Considerations for Telling the Stories of Undocumented Workers through Body Mapping (abrufbar unter: <http://www.HYPERLINK> „<http://migrationhealth.ca/undocumented-workers>“migrationhealth.ca/undocumented-workersontario/body-mapping)

4. Das liegt wahrscheinlich daran, dass das Mapping ursprünglich immer an einer Strukturierung und Organisationsform gebunden ist, sei es von Gedanken (z.B. Mind Mapping) oder von Orte (z.B. Karten oder Stadtpläne)

5. Busse, Peter Klaus (2007), Vom Bild zum Ort: Mapping Lernen, Norderstedt: Dortmunder Schriften zur Kunst, S.242.

6. Ebd., S.266



Video still - Workshop Glogau-Air Anna semenova, Morgane Wadbled, Michaela Muchina
Camera credit: Walmeri Ribeiro



Workshop Holzmarkt
Anna Semenova, Anna Júlia Amaral, Camilla Graff Junior, Henrique Saidel,
Luise Greenfield, Nora Anis, Pauline Fauchart, Sofia Ugocinni, Ulrike Flämig, Yola Melanie Fischer
Photo Credit: Ilya Noé



Photo Credit: Michaela Muchina (1) (2) (3)

Author Biographies:

Bettina Wagner (Born in Gießen, GE 1958) is a performance artist and – since 2012 – a play therapist for autistic children. After studying Media and Theatre Studies (thesis: Eye Language in Film – a Hermeneutic Interpretation of Film Excerpts with Romy Schneider/ISBN 3-8288-5031-6) and completing an acting course, she developed her own artistic form, Living Image, which she has been using since 1990 to explore and perform the issue of how perceptions are formed. Living Image highlights the iconographic aspects of performing art. Since 2007, she has been showing significant but simple gestures in public space. She works with authors who preserve the fleeting nature of the action in her stories.

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Dovrat Meron is a performance artist, cultural project manager, artistic director and curator. She holds BA Educational in Theater directing, producing, Certified acting teacher. BA in interdisciplinary studies theatre, film and music. MA "Space Strategies", Art in Public Spaces (Desertion: "Curatorial approaches to site specific performance, intervention and participatory art in the public realm"). Diploma in Cultural Project Management. She was rewarded with the Ernst Ludwig Ehrlich Grant. Her work engages mainly with different curatorial approaches to site specific performance, and participatory intervention in the public realm, institutional critique and cultural policy. She lectures at conferences and deliver workshops for performance, intervention and participatory art in the public realm and urban context. She is currently developing her project Untranslatable Words within the Pan European Diploma for Cultural Project Management 2014/2015.

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Grasiele Sousa (Born in São Bernardo, São Paulo, BR) is dancer and performer. She graduated in Art Education at the Institute of Arts of the State University of São Paulo (UNESP-SP) and completed a Master in Clinical Psychology at the Núcleo de Estudos da Subjetividade Contemporânea (Center for Contemporary Subjectivity Studies) at the Catholic University of São Paulo (PUC-SP). Nowadays she is doing a research of beauty practices related to human hair at digital communications media.

www.cabelodroma.blogspot.com

Lucio Agra (Born in Recife, PE 1960) is a poet, performance-artist and scholar. He graduated in Literature at the Federal University of Rio de Janeiro (UFRJ) and completed his MA and PHD in Communication and Semiotics at the Catholic University of São Paulo (PUC-SP), where he works as Associate Professor at the undergraduate course Communications and Arts of the Body. He presented lectures and performances at various national and international festivals such as E-Poetry, Paris, RIAP, Quebec, Hemispheric Institute, Bogota, Meeting of Experimental Poetry, Montevideo, 10 Dimensions, Natal, Vazio, Manaus, Performance, body, politics, technology, Brasilia. Author of „Selva Bamba. Art History of the century XX - Ideas an Movements“ and „Monstrutivismo - reta e curva das Vanguardas.“ He has published several essays in national and international journals.

<http://contemporaryperformance.org/profile/LucioAgra>

Michaela Muchina (Born in East-Berlin, GE 1982) is a stage- and costume designer and artist. She studied stage- and costume design at the Art Academy Berlin-Weißensee and visual communication at the State University for Art and Design, St. Petersburg. Since 2010, she works in different constellations either with directors or performers. Her last stage- and costume designs she realized e.g. at Theatre Konstanz, Ballhaus Naunynstrasse, Berlin, Junges Schauspielhaus Düsseldorf, Theaterdiscounter, Berlin, Uferstudios, Berlin, Konservatorium, St. Petersburg. Her work operates at the interface of stage design and spatial interventions. In collaboration with other artists, e.g. Nathalie Fari, Yvo Wagener, Tanya Akhmetgalieva, she develops works in the fields of performance art, video installation and urban intervention. Since 2009, she presented these works e.g. at the performance festival VERBO, Galeria Vermelho, São Paulo, FLAM 4, Amsterdam, FESTIVAL INTERNATIONAL DE TEATRO, São José do Rio Preto, at MMOMA Moscow, Triumph Gallery, Moscow, ANGST(FREI) Festival, Theater der Altmark and TKACHI gallery, St. Petersburg.

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Nathalie Fari (Born in São Paulo, BR 1975) is performance- artist and teacher, and artistic director of atelier obra viva. She holds a degree in Art Education from the Fundação Armando Alvares Penteado University (FAAP) and in acting from the TUCA theatre school of the Pontifícia Universidade Católica de São Paulo (PUC-SP), and the Centro de Pesquisa Teatral (CPT) Institute under the direction of Antunes Filho. In 2009 she received a MA in „Space Strategies“ from the Arts-College Weißensee Berlin (Final thesis: „MY SPACE – An investigation into the loss of certainty“). Since 1997, she has been performing at the most various contexts: art- exhibitions and projects, performance art-, performing arts-, and multimedia festivals, theater-, opera-, and film productions, architecture-, design-, and fashion events and as well at the public space. Her main focus relies on the research and creation of a performative and site specific practice and on it's teaching method based on the concepts of body mapping and space scripts. After moving to Berlin in 2004, she founded in 2006 the production label atelier obra viva to develop and implement collaborative, educational and cultural exchange projects (especially between Brazil and Germany) with artists and researchers from different fields, as well with institutions. Since 2011, she has been also part of the curatorial- team of the one-month MPA-B performance art platform in Berlin, realizing projects with the emphasis on „performance practices in public space“

www.atelierobraviva.org

Paula Hildebrandt (Born in Berlin, GE 1976) works on politics of representation, performance theory and acts of citizenship. She holds a MA in Global Political Economy from the University of Sussex and a Postgraduate Certificate from the University of Cambridge. In 2013 she received a doctoral degree in European Urbanism from the Bauhaus University Weimar.

In numerous projects like the sustainability network 3plusX, the urban intervention squad repairberlin or the blog ROOTS AND STYLE she combines investigations of cultural phenomena with ecological and sociopolitical themes, post-disciplinary research and new curatorial approaches for example within ÜBER LEBENS-KUNST, a cooperation between the Federal Cultural Foundation and the Berlin House of World Cultures. She also lectured at the Arts-College Berlin-Weißensee and coordinated ERASMUS seminars at the Nida Art Colony of the Vilnius Academy of Arts. Currently she is coordinator and post-doc at the academic-artistic graduate school "Performing Citizenship" at the HafenCity University Hamburg.

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Photographer Biographies:

Anton R. Laub (Born in Bucharest, RO) lives in Berlin. In his work, he explores the relationship between history, architecture and autobiography. On the other hand, he is interested in the portrait genre, his portrait series mirror his immediate social, everyday surroundings. Along the years, Anton has collaborated with various journalists and performance artists.

www.antonlaub.de

Daniel Schäfer (Born in Miesbach, GE 1979) has been photographing since 1998. Besides his artistic photography, he looks back on numerous projects and publications in the sectors of architecture, interior & portrait. With Nathalie Fari he launched the project PUBLIC HOUSING which explores the relation between architecture and human being, especially from the point of view of the body and the lack of "protective spaces" or

www.danielschaeferphoto.com

LIST OF WORKS

Minimal Green (2010-2011)

Idea and concept: Bettina Wagner & Nathalie Fari
Invited artists: Catalina Fernandez (video), Juliana Piquero (performance), Jan Tilman Schade, Thomas Pertzelt (music)
Location: Schlossplatz, Berlin-Mitte
Photography: Anton R. Laub
Courtesy: The artists
The project was realized with the support of Grimmuseum
www.grimmuseum.com

...RAUMTEILEN... (2012)

Idea and concept: Nathalie Fari
Invited artists and title of the works: Birgit Auf der Lauer & Caspar Pauli (A Border Ferry Service) Bettina Wagner (Klickklack - Zeit...Zeit), Dovrat Meron (Tourist Trap), Michaela Muchina (Haltestelle)
Location: Touristic sites in Berlin-Mitte: DADA Falafel, Brandenburger Tor, Spreebogenpark, Spreeufer
Photography: Anton R. Laub
Courtesy: The artists
Acknowledgements of Dovrat Meron: I wish to thank Reyes Perez for her support creative solutions and sensitivity and passion, to Knut Honsell, Anton Roland Laub. Deep appreciation to Nathalie Fari and Nickolas Wood for their patience. To Paul Holdsworth, Daniela Garcia del Pomar for their professional documentation.

Verstilling (2012)

Idea, concept and performance: Nathalie Fari
Location: Richardplatz in Berlin-Neukölln
Photography: Anton R. Laub
Courtesy: The artist
The project was realized in the context of the exhibition PACKET SOUP from Savvy Contemporary
www.savvy-contemporary.com

Made in Omnitopia (2013-2014)

Idea and concept: Paula Hildebrandt & Nathalie Fari
Location: Various Spots in Berlin: Alexa Shopping Mall, Barbie Dream House, Bio-Company, Humboldt Box, Jivamukti Yoga, Sushi-Circle, Sankt Oberholz, Starbucks Coffee Shop, Video-World, Volta Bar (Mitte)/ Fitness First Schönhauser Allee, Sparkasse (Prenzlauer Berg)/ Ceragem, Subway-Shop, Travel Agency, Internet-Shop (Schöneberg)
Photography: Anton R. Laub
Courtesy: The artists
The project was realized with the support of the Center for Arts and Urbanistics (ZK/U)
www.zku-berlin.org

Sítios Distantes (2013)

Idea and concept: Nathalie Fari
Invited artists and title of the works: Grasiela Sousa & Lucio Agra (Achar play) Johanna Barnbeck (Siteseeing), Maicyra Leão (Tut mir Leid), Rose Akras & Rob Visser (Movement with a Rest of Product II: Space in Moabit), Walmeri Ribeiro (Desert) Invited participants of the workshop at Glogau-Air: Anna Semenova (Artist Service), Morgane Wadbled (land street art in the strange garden with trees wearing socks), Michaela Muchina
Invited artists of the Panel Discussion: Andy Houston, Ilya Noé
Photography: Nathalie Fari
Courtesy: The artists
The project was realized with the support of the Center for Arts and Urbanistics (ZK/U)
www.zku-berlin.org

Workshops (2013-2014)

Coordination: Nathalie Fari
Participants Workshop at Glogau-Air: Anna Semenova, Morgane Wadbled, Michaela Muchina, Tina Mariane Krogh Madsen, Walmeri Ribeiro
Video: Walmeri Ribeiro
Participants Workshop at Holzmarkt: Anna Semenova, Anna Júlia Amaral, Camilla Graf Junior, Henrique Saidel, Luise Greenfield, Nora Anis, Pauline Fauchart, Sofia Ugocinni, Ulrike Flämig, Yola Melanie Fischer
Photography: Ilya Noé, Michaela Muchina
The workshops were realized with the support of Glogau-Air and Holzmarkt
www.glogauair.net / www.holzmarkt.com

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