

THE CLASS OF
MARINA ABRAMOVIC
HOCHSCHULE FÜR BILDENDE
KÜNSTE BRAUNSCHWEIG

Performances
for
the VENICE BIENNALE
“Recycling the Future”

A PROPOSAL

PREFACE

Art has to be disturbing
Art has to bring predictions of the future
Art has to be an antenna
Art has to be oxygen
Artists role is the role of the servant of society.
(Marina Abramovic; Beschreiben; Hbk Braunschweig;1999)

Since 1997 Marina Abramovic has been a professor at the Hochschule für Bildende Künste Braunschweig. Her teaching has brought a large enrichment for the students at the college, especially in performance art.

Marina Abramovic has been giving her best achievement in transmitting her experience and knowledge to her students, the young upcoming generation of artists, in the form of workshops, lectures, curating the shows, studio visits and discussions. In every two years, the class has to participate her workshop "Cleaning the house" which includes body and mental training. This training is meant to give a reflection on mental and physical conditioning of the artist. The participants were to submit to a strict schedule of exercises.

The class of Abramovic consists of 22 students from different years and semesters. The most of the students are working in performance art. Beside performance art as the main major in the program, object installations and video installations are also intensively attended as part of her Raum Konzept programm.

It is very important for Marina Abramovic to help and support the students to pass through the difficult threshold of the protection of the art school and to step into the real life as a professional artist. Part of her teaching methode is to provide possibilities to present the students works in professional frame and spaces, such as galleries, museums, kunstverein, and theatres, in form of events or exhibitions.

Braunschweig, Nov 26th 2002

EXHIBITIONS & EVENTS

- 1997 "Cleaning the house", Domaine de Kerguehennec, France
- 1998 "The 70's", Hbk Braunschweig
"Braunschweiger Kulturnacht", LOT Theatre Braunschweig
"Zwischenräume - Finally ", Kunstverein Hannover, Hannover
- 1999 "Performance Abend", Rundgang Hbk Braunschweig
"Braunschweiger Kulturnacht", LOT Theatre Braunschweig
"Unfinished Business", Galerie Haus am Lützow Platz, Berlin
"Fresh Air", Kulturstadt Europa, E-Werk, Weimar
- 2000 "Performance-Abend", Rundgang Hbk Braunschweig
"Visible Differences - an event, performances and installations"
Hebbel Theater, Berlin
"Cleaning the house", Domaine de Kerguehennec, France
- 2001 "Get that balance", Hbk Rundgang Braunschweig
"Performances Klasse Abramovic", Kaskaden Kondensator, Basel, Switzerland
"Wer hat Angst vor Roger Whittaker?", Freunde Aktueller Kunst e.v, Zwickau
"Real Presence- Generation 2001" The Balkans Trans/Border - Open Art
Project, Belgrade, Yugoslavia
"Marking the territory", Irish Museum of Modern Art, Dublin, Ireland
"Get that balance", National Sculpture Factory, Opera House/Half Moon
Theatre, Cork, Ireland
"A little bit of history repeated", Kunst Werke, Berlin
- 2002 "Klangspüren" Festung Franzensfeste, Brixen, Italy
"Body Power Power Play", Württembergische Kunstverein Stuttgart
"Cleaning the house", Santiago de Compostello, Spain
"Common Ground", Landesvertretungshaus Niedersachsen & Schleswig-
Holstein, Berlin
"Prêt à Perform", Gallery ViaFarini, Milano, Italy
- 2003 "As soon as possible-performance loop", PAC, Milano

PERFORMANCES

ANNA BERNDTSON

Not scared

Today in every glossy magazine there is more often than not an article on how to lose weight, and on how we should “watch our calories”.

I am quite a thin person. In my family, my mother as well as my sister, on the other hand, are not. At least not any more.

I used to be a bit round, as a child and at some point in my early teens I suddenly lost a lot of weight. A lot of people thought I had some eating disorder like Anorexia or that I was Bulimic. That was not the case, it was simply my hormones that were changing and at the same time I started to take care of myself a bit more. I stopped eating as much junk food that I had been eating and I started to do a bit more movement based activities.

“Not scared” is a Performance dealing with the thought of food as weight (or as a weight gainer). This of course has become a popular image, but is a very unhealthy one.

I love to eat, and I do actually eat quite a lot. I wouldn't say that it is not worrying me though, when I see my mother and my sister. I get scared that I also will gain so much weight that I will have health problems (my mother has problems with her health because of her overweight). “Not (being) scared” Is something I that I try to convince myself, but I am scared, deep down.

Performance

I am standing on a scale, on the wall behind me is a long piece of paper (a list) with columns. They say:

1 Food 1 Weight - Food 1 Calories 1 Time 1 Weight - Anna 1

Beside of me is a table with one food-scale, lots of food and labels on the food with the amount of calories that they contain per 100 gram. The audience are that asked to pick out a piece of food, weigh it, note its weight and how many calories it has, feed it to me and then fill out the list on the wall

Space:

A well lit space

Duration: 2 h

Materials needed:

One big plane table – dining room size

One white tablecloth – dining room size

Wide and long white paper (a paper role)

All kinds of food – and the ability to cook food like spaghetti and rise

Plates, Bowls, Knives, Forks, Spoons, preferably white and glass

Bathroom scale

Technical list:

Light – bright, either daylight, neon light (work light) or three spotlights

CD-player with loudspeakers and all cables

Budget

Material costs:

Food 40 €

Paperrole 20

Tablecloth 20 €

Bathroom scale 20 €

Total costs: 100 €

Demo.

My home country, Sweden, has, over the latest century and during both world wars, been a neutral country. One can look at this in two different ways. Either that there is a place for everybody, where both sides can exist. Or that it is a very scared nation that can't stand up and say what they believe in.

As Sweden again not spoke out fore or against the war in Iraq, I wasn't suppressed

As the war is raging in Iraq and people are standing up and demonstrate against this war, in Sweden as usual no one is saying anything out loud. There is no political statement from the government about the war. It reminds me of the monkeys, hear no evil, see no evil, speech no evil.

I what to use this neutrality in the performance "Demo.". I am, in a neutral way, trying to demonstrate how I feel towards the neutrality of Sweden and Sweden's approach towards wars as a whole.

Performance

I am standing in front of the entrance to the building. I am wearing my Swedish Folk dress. In my hands I am holding a banner, there in nothing written on the banner, it's just white. I have my eyes, earth and mouth covered

Space:

Outside the entrance

Duration:

2 h

Materials needed:

A with textile cloth, 2 meter x 1,2 meter

Two sticks, 3 meter

Staplegun

Budget

Material costs:

White cloth 20 €

Two sticks. wood 10 €

Total costs: 30 €

OLIVER BLOMEIER

mobil

concept:

the artist has to travel to present his work abroad. He uses individual means of transport. These means of transport consume different amount of energy. It takes a specific time to travel.

My performance will be a transformation of energy (in form of food) into distance: a bicycle tour from Braunschweig, Germany (where I live) to Milano, Italy (where the group show takes place). The passage should take around 16 days for the 1000 km. The performance will be finished, when I arrive at pac. The bicycle will then be installed on a stand inside the exhibition space. A slide projector will be mounted on the bikes front carrier. During the performance event the audience will have the chance to sit on the bike and cycle. This will switch on the slide projectors lamp and can see the food I consumed to realize the journey.

costs:

accommodation 0 €
food for 16 days,
health insurance,
road maps: 400 €

technical requirements

slide projector with carrousel
(KODAK 2050 or similar)

IVAN CIVIC

BACK TO SARAJEVO...AFTER 10 YEARS

MOTIVATION:

I analyse family structure... As a single child, growing up alone, I developed a more intimate relationship to my parents, which comes out through my work...

My mother is almost always the central point...

Showing myself and making the public show it self is also important. I have no limit, concerning the size nor shape between me and my viewers... The type of communication depends on my state of emotions and mind... It can be sexual, silent or almost non-existence.

I need to be respected, hated and loved by the public...

And I have to feel the same towards them, creating dependence through a total mix of emotions, so that they can not leave the space until they haven't all exchanged their own fears and moral and personal restrictions...

DESCRIPTION OF PERFORMANCE

There is a video projection on the wall. The projection is about 5 meters long and 3,5 meters high.

There are metal tubes or sticks stuck in the wall where the video projection is projected. I am moving all the time between the metal tubes; hanging, jumping and climbing up and down.

The installation is called "BACK IN SARAJEVO... AFTER 10 YEARS" The video is about six hours long and documents the return to my hometown, after 10 years of exile. The remaining parents are to be seen, as well as what has become of the town today. All video shots have been made between the 9th and 15th of August 2002, in Sarajevo. My performance will last as long as the video does.

TECHNICAL REQUIREMENTS FOR THE WALL INSTALLATION:

19 robust metal tubes or sticks, to be screwed into the wall where the projection will be done. They must be strong enough to keep at least 77 Kg weight each!

The video projection has to be about 1,5 meters from the gallery floor. The projection is about 5 meters long and 3,5 meters high. There are 6 rows of metal tubes, the six rows, horizontal to the ground are aprox. 70 cm distant from each other. The lowest row is composed of 6 tubes.

Each one of the six tubes is 1 meter distant from each other. The 3 tubes from the

2nd row are 2,5 meters distant from each other. The 2 tubes from the 3rd row are 2 meters distant from each other, and each one is 1,5 meters distant the two vertical limits of the video projection. The 4th row is composed again of 3 tubes, exactly like the 2nd row. The 5th row is composed of 2 tubes, exactly like the 3rd row. The 6th row is again composed of 3 tubes, like the 2nd and 4th row.

TECHNICAL REQUIREMENTS ALL TOGETHER:

- 1 video beamer (not weaker than 2500 lumen)
- 1 VHS player
- 1 sound enhancer to connect to the VHS player
- 2 to 4 sound boxes to connect to the sound enhancer
- 2 spot lights to illuminate me from the sides.
- 1 Slide projector (strong), to project constantly the slide on which the description of the action will be seen.
- 1 especially designed outfit with luminescent letter inscriptions, that reflect strongly the light of the video beamers so that the viewers can see me clearly climbing up and down the wall.
- 1 pair of training shoes to be securely adherent to the metal tubes.

COSTS OF PRODUCTION:

19 stainless steel sticks (40 cm long and 30 mm diameter each)	
Cost, with cutting them from one long tube:	90 €
Rent the machine/ drill and driller	
(in approx. German price/day)	30 €
GIPS 5 Kg (in approx.)	25 €
outfit and light reflecting attachments, all together:	50 €
Total material cost not yet included the shipment and technician	175€

The METAL tube construction

19 stainless steel sticks. 40 cm long and 30 mm diameter each
For the sticks to be put in the wall I need a: Borhammer - in English: driller,(bigger than usual house purposes) with a "bohrkrone"- in English "drill", from 31 to 35 mm diameter for wall drilling. The sticks will be fixed into the wall ca: 20 cm.
Technicians are as well required, to build the sticks in the walls.
To rent the machine the prices are from 30 Euro upwards per day, in Germany. I am not informed about the Italian prices.
I will get the sticks in Germany and send them to Italy, therefore I need for this action the money in advance.
The shipment costs of the sticks to Italy have to be covered by The PAC.
Shipment costs are still not defined.
The cost will be defined as soon as the sticks have been purchased, and weighed.

From 5 kilo, up wards, of GIPS to attach the sticks to the wall correctly, properly, and securely. In Germany, cost from about 25 Euro... I am not informed about Italian prices.

If money exceeds... and I know it never does... for the clothes... outfit and light reflecting attachments, all together: 50 Euro.

YINGMEI DUAN

FRIEND

Motivation----

I come from China. There is totally another cultur. We haven't sexual education in the school of my country. Before I was 21 years old, I really knew nothing about sex and I have never spoken the word about "Sex". I have a lot of questions in my mind at that time, for example: " Why does woman become pregnant?" "Where do I come from?" " why do my parents make a quarrel?" Until my girlfriend asked me, what I knew about sex? I was very busy since that day.

Idea----

Sexuality is very important in every society. Sexuality is similar to science and ritual. Each society system instructs different rituals. Sexuality concerns not only the family but also religion, philosophy, psychology and so on.

Performance----

A naked man stands in a spotlight in the middle of the room. He looks in the direction of public. Music sounds and I come in from one side of the room. I wear a pink dress and take a glass. I am looking for something with the magnifying glass and stealthy go to the man. I am shy to see penis back und forth und very curios about penis of man und check it through the magnifying glass. After I have finished my intensiv studies of penis, I leave the room thoughtfully.
(Duration: ca. 10 Min.)

Construction of the work----

A man stands under a spotlight in the middle of a room. I move from one side to him. Music comes out from a stereo. A spotlight follows me all the time.

Budget----

Material costs

1 male performer who can be naked

1 magnifying glass (Diameter: ca. 12cm) 70 Euro
1 pink dress 50Euro
1 Musicstereo (Rental)
2 Spotlights
Total: 120 Euro

NEZAKET EKICI

Hullabelly

MOTIVATION

It lies me very much to move cultural subjects in artistic works. The reason for it lies in the fact which I come from two cultures, the German ones and the Turkish culture. Both cultures are very different in his structure. On the one hand to integrate itself with the several rituals and traditions of the Islamic belief grown up on the other hand the country like a Christian oriented to the west like Germany, bumps in the individual development again on inconsistencies. My aim is to be agreed on both harmoniously. It motivates me very much to make an artistic work which is busy with the cultural problems of two countries - here shown on the bases of a Performance - in a city like Milan where the proportion of foreigners is very high in comparison to other cities of Italy to present. With this work the viewer would have the possibility such pictures in this combination how the Performance points to see. An impulse would present itself this again in the Integrations problems to open it and contribute for a harmonic live together of cultures.

IDEA

Hullabelly" tries to connect by his simplicity Cultural differences of two cultures. The western and eastern elements hits in this work on each other. The Hullahoop is a subject with the viewer imply the movement physical, Fitniss, slimness, condition, and health. On the contrary there stands the person her the movements implements in the complete contrast. So the viewer sees a Hullahoop from a veiled woman is moved. The wish of every woman to get sportingly, fit, beautifully and to be healthy, is also the wish of a religiously Islamic oriented woman. She is not to be implemented ready Hullahoop movements even if it in their religion is tolerated. She goes a compromise while she the movements veiled as usual implements. A piece of freedom thought is moved therefore in the Performance.

PERFORMANCE

The expiration of the Performance about 32 minutes lasts looks so which comes the viewer in a dark space where they stay for few minute in the dark. After then a spotlight is directed on the Performanceartist (Nezaket Ekici). Besides, you see that her whole body falls on these like an Islamic Religious woman, from head to foot, is veiled. She holds a glittering colored Hullahoop in the hand and stands for some minutes as living Sculpture to a music starts to play. She moves with the Hullahopp to a Turkish eastern belly dance music and, besides, does certain movements like tyre with the neck to move with the belly, with the knees as well as with the arms. The piece of music 3,24 minutes lasts becomes in the Loop 10 times repeatedly just a movement the whole piece is repeated in each case, since the music begins from the front and is implemented a new movement. The Performance ends at the moment where the music and the light go out.

CONSTRUCTION OF THE WORK

A spotlight light is mounted to the blanket of the space and throws a light of a circle on the middle of the space. The rest of the space is darkened. 4 boxes and a music arrangement are mounted in every corner of the space.

TECHNICAL LIST

4 Boxen (à 500 Watt)
CD Player
Amplifier
Spotlight (1000 Watt)

MATERIALLIST

Hullahoop
Costüm

BUDGET

MATERIAL COSTS

Construction Material:

1Hullahuppreifen		=	15 €
4 Boxes	(rent: 50 € x 4)	=	200 €
CD Player	(rent)	=	75 €
Amplifier	(rent)	=	100 €

"180 Wishes"

PERFORMANCE

This performance adapts a cultural peculiarity of Spain (maybe Italy ?). During the stroke of midnight, at New Year's

Eve, 12 grapes are eaten, one for each stroke. Every grape stands for a wish. If one manages to eat all 12 grapes in this corresponding time, all wishes will come true.

In the performance " 180 Wishes " this tradition is taken over. Within 3 minutes 180 grapes are eaten one after another. To eat all 180 grapes within 3 minutes is an impossible task. The Performance requires perseverance and concentration, in order for all wishes to come true.

Equipment: alarm clock, 180 bunches, basket

Duration: 3 Minutes

Cost:

bunch 10 Euro

alarm clock i have

basket i have

FRANZ GERALD KRUMPL

life lines # 2

motivation

„life is just a simple circle“

idea

after my experience of the long duration performance „life lines“ given at the via farini gallery in milan on oct. 2002, i have the will to continue work in this direction: in „life lines“ the realisation between time and space and the performer got its visualisation through permanently drawing with the hands on a determined horizontal and vertical line on the wall.

question? how to show this flow of time in space in another way?

and so „lifelines #2“ was born!

therefore i draw a circle of 2,5 squ.meter radius on the ground. then i divide it into 8 equal segments. each segment resembles one colour. the colours are powder pigments of organic basis.

during the eight hours lasting performance i strain the pigment on the ground, each by each segment, so i conquer each colour as a new territory.

for each segment i put myself restriction to walk from one segment to the next in exact one hour. Without stopping the movement, so result is very, very slow movement.

the prints of my feet mark a two lines, my „lifelines“ at this exact moment on the ground. although the movement is very slow, it looks very dynamic afterwards, especially in that parts, where those colours overlap.

the circle is a symbol of life, and after 8 hours i close „my circle“ of eight hours of my life.

-

lifeline #2 is a performance of the duration of 8 hours. the performance is about the visualisation of time in space with the performers body.

the concept of this piece is dialectical one: on the one hand we see a performer, who, because of the long duration of the performance can hardly control himself, and gets into transforming mental and physical conditions; on the other hand he creates a sign of beauty through his with increasing time painful kind of action.

budget.

perform. dress 0,— euro

perform. shoes	0,— euro
colour pigments	100,—euro
chark usw.	10,—euro

total	110,—euro
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Eun - Hye Hwang

The Worship of Coffee

Motivation

Whenever a fragrance of coffee floods near by me, I am taken by it into a peaceful, friendly and mythical space where I can have the feeling of at home.

Breathe it in deeply!

Breathe out slowly!

Feel how the coffee's fragrance gose into my body!

Transfer myself into an act of freedom according to a shout of the coffee's fragrance.

Idea

I am caught by a fragrance of coffee. My nose, eyes, mouth, ears, arms, legs and heart are opened. Although I live in a complicated and stressful society, at least....at least in this moment when a scent of coffee greets me, I feel cozy, restful and being in my place.

I step into a holiness space which is full of a scent of coffee and start to move my body with winding the scent of coffee.

I admire a coffee space of freedom highly.

Construction of the work.

1. A woman, who wears a formal clothing, comes into with holding a coffee pot.
 2. She pulls out the coffee on the floor.
 3. She takes the fragrance of coffee into her body and starts to have worship for coffee.
 4. She put the coffee into the pot lovly and carefully.
 5. And she gose out.
- it takes 15 min and 15 min later doing again
it will be repeated

Material

1. Ground coffee: 10kg
 2. a Pot which has ground coffee.
- Cost 30 euro.

Technical list

1. one spot light (which is locaited on the top of ground coffee).
2. one light stands 45° side in front of me.

DANIEL MUELLER-FRIEDRICHSEN

Starless tour

Being starless in a star situation. The work is dealing with the mediated body. A short appearance and disappearance where the public could project their own idea of a star. Showing some details which is typical for the starbody in connection with mass media.

Performance:

The performance should be presented in a crowded space.

Duration: 10 minutes.

It will fit the best to the opening of a gallery space. Appearing in a limousine. Throwing gimmicks to the public, taking pictures with a polaroid camera and signing them while the developing process. Giving autographs.

Disappear in an entrance

Construction of the work:

Some initiated people (photographers, screaming girls, etc.) should wait in front of the gallery space.

Material List

Limousine and traditional driver

two bodyguards

schoolclass or actors (20-25 people), between age 14 –17, basically most of them should be girls even mixed with boys, who should act as fans

Polaroid film

5 Photographers (people who act as photographers, equipped with cameras and flash lights)

Polaroid Film

Budget:

1 polaroid Camera

29 €

1 Polaroid film.

7 €

total

36€

Steady state

Each gun is target and aggressor: steady state - no movement possible. The piece of the two Berlin based artists is a reaction on the contemporary political situation
Collaborative work with Susanne Winterling at transart02, Brixen, Italy 2002

Costume and equipment: 200.-€

DECLAN ROONEY

SERVITUDE

Artist Statement

In performance I seek to reinhabite the body through experience, memory, cultural history and tradition.

I am interested in the communal and the collective, the public and the private and in creating a proactive and reactive dialogue with the audience.

Ideas of imitation, enthusiasm, passion, obsession and folly are demonstrated in work that is both ritualised and spontaneous.

Technical List

1 spot light

1 Video projector

1 VHS player

Parish Newsletter

2003

Live performance

Duration: 40 mins

'Parish Newsletter' is an exploration of a public and private persona and the frictions that exist between these two projected realities. The work also looks at the means of disseminating the moral and ethical viewpoints, which make up these personas and the inherent responsibilities that exist in both a social and formal setting.

A SAINT FOR MARCH

St. John of God 1945-1550

"John's young life was spent as a soldier. When he turned 40 he became anxious about things he had done. He regretted that he had brought harm to people instead of goodness. John opened a house for people with nowhere to go. Years of soldering taught him how to care for wounds. Here he used his knowledge to nurse the sick. The local archbishop got a complaint that John was housing tramps and immoral women in his hospital. John's reply was that he knew of no bad person there except for himself" Intercom March 2002

Technical Requirements :

- AC Power supply.
- X1 Plinth: 51" x 18" x 14" (l x b x w) painted white.
- X 1 regular hardback Chair (preferably white or green)
- X3 Large brown cardboard boxes
- X2 extension leads. Approx (8-10 feet each)

The artist will supply radio, small light , plastic sheeting and other sundry items.

IRIS SELKE

HUNTING LOVERS #2

IDEA

In this Performance, Iris Selke continues working on narcissism as subject, which she started in 1996 with her performance called "Narziss". In "Narziss", Iris Selke smashed a big mirror against her forehead. The "Hunting Lovers#2" is her coming back to due with narcissism, ego and all questions about selfish attitude of social being. The mirror is used as an object, which symbolized the self-reflected image. In "Hunting Lovers 2#", Iris Selke is hunting herself. She is shooting one reflection of her self at the mirror by using an arrow and a bow, destroying all her matters of ego, feeling, and thoughts involved.

Performance duration. 10 min

CONSTRUCTION OF THE WORK

I enter the space carrying the bow and arrow, pointing and shooting my arrow into the reflected image of my self on the mirror.

TECHNICAL REQUIREMENTS

SOUND:

- 1 CD Player
- 1 Amplifier
- 2 Loudspeakers

LIGHT:

- 2 spot with dimmer
- a space light

MATERIAL REQUIREMENTS

1 Professional Complete Archery Set:

1 wooden Arch

1 Arrows

1 Visier

1 Arch stand (special port)

1 arm protection

1 Finger protection

1 Mirror with frame Size: 100 cm x 160 cm ; 05 cm

TECHNICAL REQUIREMENTS

SOUND:

1 CD Player

1 Amplifier

2 Loudspeakers

LIGHT:

2 spot with dimmer

space lights

ANTON SOLOVEITCHIK

BAD NEWS

IDEA :

Mit dieser performance will ich atmosfere von einer privattragädie schaffen

.

PERFORMANCE:

Ein mann sitzt auf dem Stuhl(bzw.-Sessel), raucht wahnsinnig eine zigarette nach andere. Neben ihn einer niedriger neben Tisch ,auf dem befindet sich ein Anrufbeantworter. Der AB ist voll von aufgenommenen anrufe wo betroffene Persona uber unnaturliche tod Ihre verwandte im Krig benachrichtigt wird. (wie z.b. nachrichten über getöteten Soldaten die denen Eltern erhalten.)

Duration : unlimited

Material and Techniques

1. ein kleiner ,niedriger nebenTisch und dazu passende
2. Stuhl oder Sessel
3. ein strom anschluss fürs AB./220V/
4. ein Aschenbecher
5. ein anruf beantworter

LOTTE LINDNER & TILL STEINBRENNER

Family II

We don't try to create.

We collect, clear and simplify details of daily life and transform them into a new context.

This way we focus on things that happen automatically - away from artificial engineering.

People, things and rooms keep their own logic.

We follow.

idea

The object shows the communication of joint effort.

We don't need words.

The aim defines the action.

description of the performance

In an open space are two chairs. They stand face to face with ca. one meter in between. Beside the chairs is a huge heap of potatoes (at least 100 kg). We sit on the chairs: one holds the potato in the right hand while the other has the knife (see photo for details). This way we peel the potatoes. We continue for the whole duration of the evening.

description of the installation after the performance event

The chairs and the potatoes will stay at the place of the performance, the peeled potatoes as well. The peels between the chairs will be removed and replaced by a monitor that lies on the ground, face up. It will show a video-loop with the picture of

our two peeling hands, viewed from above (see photo). This installation will be shown for the duration of the following show.

construction/technics

performance

- open space in the exhibition
- two simple chairs
- at least 100 kg potatoes, raw and unpeeled
- peeling knife
- spotlight from above (to light three meter in diameter of floor)

budget

- | | |
|---|---------------|
| - potatoes | ca. 70,- Euro |
| - knife | ca. 10,- |
| - dress (skirt and shirt) | |
| - videoworks (filming, editing, material) | |
| total: | ca. 80,- Euro |

LOTTE LINDNER

MOUNTAIN

idea

The performative installation shows a room in a room: a tent as the smallest private space. You can not find out what the performer does inside. At the same time it becomes a sculpture itself. Room will be inside and out as the performer comes out of the tent from time to time only to show his pride: this is the conquest of time and space.

description of the performance

In the exhibition hall will be a tent build up. I will stay in this iglu tent with locked zippers for some time. From time to time I will come out and take up a certain posture of an adventurer. Then I will go back into the tent.

construction/technics

installation

- open space in the exhibition hall
- tent (I will bring the tent)
- light in the tent if too dark (cable and lamp)

budget

- rent the tent: ca. 30,- €

DORTE STREHLOW

Levitation, first try

Idea

The main thing is the try not the result.
Trying means to go for it. Patient, timelessness.
To concentrate on one thing.
May be one day the carpet starts to fly.

Performance

I sit on an oriental carpet and try to build up a house of cards, which will collapse ever and ever again.

Duration: 2 to 3 hours.

Construction of work

For this performance I need an oriental carpet, which measures about 1,80 m to 2,20 m. I will sit on this carpet trying to build a house of cards. Therefore I need 208 playing cards.
Two spots will be needed.

Technical list

Oriental carpet 1,80 m x 2,20 m

208 playing cards

black trousers, black shirt, red bra

two spots

Budget

Material costs:

Carpet can be borrowed

208 playing cards 8,00 €

black trousers, black shirt, red bra 80,00 €

Total 88,00 €

Crossing Energy

Idea

Destroying and repairing. Different energy, different time.
The result: a fragile object.

Performance

I smash a wineglass onto the floor. I collect the fragment on one point and stick them together with "Tesa" (sticky transparent tape).

Duration: about 1 hour

Construction of work

For this performance I need a hard floor, the best would be a stone floor. If it is possible I would like to have all lights off in the room where I do the performance only my spot on for smashing the glass (10 seconds). After that – repairing the glass – there can be normal room light and other performances next to mine.
One spot will be needed.

Budget

Wineglass 10,00 €

Dress, winered 50,00 €

High heels 70,00 €

Total: 130,00 €

MELATI SURYODARMO

LULLABY FOR THE ANCESTORS

the concept

2001

I have been busy with questions about losing or keeping my original root.

Could I lose my root because I've been living so far away from my origins?

How much could this distance influence me or change me?

This performance is kind of a little research, a small experimental action to get the answer.

I realize that the past was not just a past to me. It does still exist today and maybe will tomorrow as well.

There are lines connecting emotions, thoughts, time and spaces of the past with the present.

But, is there any line which connects me with the history of human beings?

Am I a reborn product or made of ashes? »»»»»»»»»» 0 point position

In fact, I just know that I was born out of my mother's womb. I am a product of my parents, my parents are products of my grand parents, my grand parents are products of my great-grand parents, and so on. »»»»»»»»»» 0 point + position

Do I have any influences from my ancestors?

Is that something which I can like or dislike?

Is it possible to cut the line that connects me to the ancestors?

Is it possible to be visible for the invisibles?

In this performance I make an experiment in order to connect and disconnect my self

with my ancestors. As the method, I intend to work on this performance by using Javanese mystical performance patterns. The Javanese have long used the power of mysticism in their social lives, especially before other religions influenced and changed their traditional social structures. A person who takes the main role in mysticism is the shaman. A shaman is someone who has extraordinary power, who can transcend normal consciousness and travel among different cosmological planes. As an intermediary between the visible and invisible worlds, this powerful wise one is guardian of a tribe's psychic and ecological health and welfare.

In order to give some guidance to society, shamans create ceremonies that include dramatic invocation of evil or benevolent spirits, or both, for diagnosis and advice as to treatment. Sometimes, the ceremonies guided by the shamans have an aesthetical part or even a dramaturgie. They work in their performances by using their voice, dialogue and body (physical) activities.

The purpose of making this performance is to put myself (an untrained standard personality who is not shamanic at all) into a position to make use of shamanic-based performance.

In this performance, I would like to connect and disconnect the lines between:
my body (me) »»»» human being,

with a horse »»»»» animal, animalistic power, symbol of power, ancestors

the performance:

I enter the space hold the horse and walk in a big circle. I give the horse to the horse guard. I go to the place where the bucket is. I put my head inside the water and hold the breath. As soon as get up I pick the whip and move to the centre of the space. I start to whip cracking several times, according to my feeling. I go back to the bucket and repeat again the action several times. Parallel to this action. The guard keep the horse running while I am whip cracking, and keep the horse stay while I put my head into the water. After the last whip cracking, I leave the whip in the middle of the space and return to the horse. I leave the space together with the horse.

duration: 20 minutes

space

Out door (court yard)

Material:

horse/pony: black or white, 1,40 - 1,50 cm height if possible male

leather whip (I have)

wooden bucket (ø 80cm) fulfilled with water

Technical requirements:

Assistant

1 male assistant, as the horse keeper, about 40 years old, not over weight. This person has to be able to deal with horse, the best would be a teacher from riding school or circus guy. His task is to hold the horse and to be with me in the performance space during the performance. Which means, I need a person who knows what to do with the horse and me.

Light for the court yard

Rehearsal

I will need one day rehearsal with the horse and the horse keeper

Dress room

I will need a wardrobe (dress cabine/room, quiet room) with mirror and shower closed to the yard.

Budget

A rent of the horse and fee of the horse keeper	200 Euro
The Bucket	100
Total	300 Euro

ALÈ LINO

The Idea

I start working on this work by making a research about the BISSU, a group of shamans lives in South Sulawesi Indonesia. The Bissu are famous with their position as shaman for the Bugis folk in this area. They are mostly transsexual and homosexual. Concerning to the subject, I am not working on the gender diversity as a subject. I am interested into the spiritual concept, which includes the cross-sexual state. As a matter of fact, the transsexual act in this genre is supposed to be a way of losing human identity, defined by gender differentiation. The highest level of being a Bissu if a shaman can let his life free from all the sexual determination. I combine my spiritual experiences, and led a comparative study with religiousness, spirituality in Javanese tradition, Islam, Buddhist, and Christianity.

I believe that the spirituality in visual arts world is an important aspect to experience the environmental surroundings, especially during the time when human beings are occupied by political and economical disasters.

The concept

Alé Lino is a performance work, which articulates a need of being able to touch the layers of emptiness. This is a layer of mind, which I consider as a bridge between human being and its God, spiritual guiders, nature, the supra natural power one. The transformation from being a human being with its gender, into the no gender identity

involves my concept for this work. I intend to reveal to work on the inner transformation rather than the sexuality terms concerning these subject. The artistic arrangement and objects used in this performance are supporting the image coming from a transformation process of my individual state of mind. In this performance, I want to create the silence between the rush.

The Performance

Melati Suryodarmo stands on a high plinth, wearing a dress made of phergament leather, which contents text. At the background runs 7 slides projectors, colour images, synchronized with music. Melati Suryodarmo holds a long spear stick towards her breast in the 45° position. This is a living installation performance.

Duration: 1 hour

Material List:

- Plinth: 50 x 50 x 120 cm, black painted
- A 2,75 m long Ø 5 cm wooden spear
- A self made leather outfit

Technical List

- 7 slide projectors
- White projection wall ca. 3x4 meter square
- Spot light

IRINA THORMANN

For two years now we (Irina Thorman und Roland P. Runge) work on the issue of nationalism and patriotism. Herefor we circel around a land, that each of us carries inside. We call it Vaterland (fatherland, motherland).

www.vaterland.org

Join us now

Two video loops, each taking up the theme Vaterland from a different perspective, are projected life-sized in a room at one wall. At the same time one live performance will be shown in the middle between the two projektions.

Two video projections, one performance

Video loops

1.

A nuclear family is standing in front of the flag of Vaterland. The infant is being held on the father's arm, the woman is standing on the man's left side, a little backwards.

2.

A woman in a dirty white dress is sitting on a rocking-horse in front of a torn, wrecked and burnt flag. The flag is sticking out of a heap of burnt wood, ashes and coal. The woman is riding on a floor covered with ashes and coal.

Performance

A woman in a long dress is standing in a big heap of corn up to her knees. In her left arm she is holding a skull. In her right hand she is holding a burning torch.

Duration: approximately 1 hour

Technical description

This work requires a dimmed room.

2 video projectors 2500 Lumen are being set up on
2 pedestals (1,16m high, 0,43m x 0,36m), so that the
2 VHS Players,
video loops can be seen simultaneously side by side to the performance in life-size
on the same wall.

Performance

Preparation with one assistant:

300 kg corn, in sacks of 25 kg each, is being heaped up around the legs of the performer, reaching up to her knees.
Then the torch in her hand is being ignited.

The performance needs extra spotlight.

Material list / Photos

2 video projectors
2 VHS Player
2 socles or brackets with boards to fix the video projectors to the wall
A dress
Half a ton of corn in sacks of 25 kg each
A skull
A torch

Budget

Material costs

Three video projectors
2 VHS Player
Installation of the video projectors
Skull to rent from a museum in Milano

Half a ton of corn	100,- €
Four Torchs	8,- €
Total:	108,- €

HEEJUNG UM

DISINTEGRATION II

MOTIVATION :

EVERY TIME WHEN I FEEL ALLRIGHT WITH MYSELF, I AM ABLE TO LOVE MYSELF AND READY TO BE LOVED BY OTHER PEOPLE. REGULARLY, FROM TIME TO TIME, SUPRESSED FEELINGS SHOW UP. THEY OVERSHADOW MY LOVE FOR LIFE. THE PLANNED PERFORMANCE IS A WAY TO LET FLY MY OWN SUPRESSED FEELINGS AND MY UNMASTERED PAIN . . ."MY SHADOWS".

IDEA :

A SPOOL (= ME) WITH WOUND UP RED THREAT (= SUPRESSED FEELINGS AND UNMASTERED PAIN) IS EMPTIED (THAT MEANS, I'M ALLRIGHT WITH MYSELF). THROUGH SLOW PULLING-ACTION. THE RED THREAT FALLS ON THE WHITE CLOTH.

I STAND NEXT TO THE WALL AND TO BEAT MYSELF :
THROUGH THE BEATING-ACTION IT IS TRIED TO KILL THE
SUPRESSED FEELINGS AND THE UNMASTERED PAIN, WHICH
EMPTIES ME LIKE THE SPOOL, AS LIGHT AS A BIRD FLIES.

PREPARATION :

THE WHITE CLOTH / LINEN IS PLACED IN THE CENTER OF THE
ROOM.
THE PERFORMANCE ARTIST, WEARING A WHITE DRESS,
IS ON THE WHITE CLOTH / LINEN ON BOTH OF HIS KNEES,
BAREFOOTED.
IN HIS LEFT HAND HE HOLDS THE SPOOL WITH THE WOUND UP
RED THREAD.

PERFORMANCE, PT. I : ABOUT 40 MIN.

THE PERFORMANCE ARTIST UNWINDS THE RED THREAD STEADLY
AND VERY SLOWLY WITH HIS RIGHT HAND. THE RED THREAD
FALLS ON THE WHITE CLOTH / LINEN. HE UNWINDS THE
THREAD TOTALLY UNTIL THE SPOOL IS EMPTY. THE EMPTY
SPOOL IS LEFT ON THE WHITE CLOTH / LINEN NEXT TO THE
WOUND UP RED THREAD.

PERFORMANCE, PT. II : 3-5 MIN.

THE PERFORMANCE ARTIST GETS UP ON HIS FEET, TURNS
AROUND, GOES TO THE WALL AND STOPS CLOSE TO THE WALL,
HIS FACE TO THE WALL.

THE PERFORMANCE ARTIST STARTS TO BEAT HIMSELF : AT
FIRST HE BEATS HIS BUTTOCKS WITH BOTH HIS FLAT PALMS
AS NOISILY AS POSSIBLE (IN THE BEGINNING NOT
SYNCHRONOUSLY / AFTER 30 SECONDS SYNCHRONOUSLY).
AFTER THAT THE PERFORMANCE ARTIST SPREADS BOTH HIS
ARMS AND BEATS WITH HIS FLAT PALMS SYNCHRONOUSLY AND
AS NOISILY AS POSSIBLE AT THE OUTSIDE OF HIS THIGHS.
HE LOOKS LIKE A BIRD, STARTING TO FLY.

AT THE END THE PERFORMANCE ARTIST REMAINS STANDING
MOTIONLESSLY.

BUDGET

COST OF MATERIAL :

- | | | |
|---|------------------------------------|------------|
| - | A SPOOL WITH WOUND UP RED THREAD | EURO 50,00 |
| - | A WHITE CLOTH / LINEN (160*130 cm) | EURO 15,00 |
| - | A WHITE DRESS | EURO250,00 |

TOTAL EURO315,00

LOVE ODYSSEY

DURATION:3HOURS

PERFORMANCE:

ARTIST KNEELS(ON HIS KNEES).SHE TAKES A WHITE PAPER AND PUTS IT DOWN AT THE MIDDLE OF THE DISTANCE TO THE ORCHID FLOWERPOT. SHE TAKES A SMALL PIECE OF BARK FROM THE FLOWERPOT AND PLACES IT ON THE WHITE PAPER.HE TAKES ANOTHER WHITE PAPER AND PLACES IT ON TOP OF THE PIECE OF BARK (SANDWICH). THIS ACTION IS REPEATED. SHE BUILDS THE TOWER WITH PAPERS AND PIECES OF BARK FROM THE ORCHID FLOWERPOT.

MATERIAL:

A ORCHID FLOWEPOT(CA.30cm HEIGHT).
THE FLOWER POT CONTAINTS PIECES OF BARK INSTEAD OF SOIL.
CA.50 PIECES OF WHITE PAPER(CA.9*9cm).

PREPARATION:

WHITE PAPER AND ORCHID FLOWERPOT ARE ARRANGED HORIZONTALLY
(DISTANCE CA.80cm)

biography:

SUSANNE WINTERLING

the global players in silent conspiracy

A group of protesters dressed completely in black with black masks and shoes or trainers all have either stones or bids of wood in their hands. The best would be a complete school class aged (boys) 14-18 years old

A boy lip-talking in front of a group of boys (all are school boy dressed)-

They are all looking to a video projection of a skyline then featuring one building exploding

Material list and cost

- group of boys group of school boys (about 12 persons, between 11- 15 years old (black trousers, black sweat shirt with Kapuzen, and black ski/ demonstration hat which covers almost the whole face) 100,--

- black mask hat

200,-

Total Material Cost

300,-€

Technical list for all the installations

- Room to be darkened
- 1 DVD player
- 1 video beamer (at least 3000 lumen, or strong for day light)
- 2 posts/ plinths to put the beamer and player on
- 2 loud speakers for the sound of DVD
- Amplifier/ sound enhancer with connection cables

HERMA WITTSTOCK

HIGH-WAY

MOTIVATION

the main point of my works is to generate energy and to give it to the public.

My body is my temple, and is the center of my work.

The important questions in my performance are; what are the basic needs of human being, and what are my limits and the limits of the audience.

I am interested in the limit between strength and torture and in proving these limits, to the audience. I question what kind of concentration is important, negative or positive; difficult or easy feelings - but meditation.

The audience chooses what it will see and for the audience to have its own ideas or questions to the desired result.

IDEA

the work „high way” was born because of my fat body and the advertisement to only show thin models.

I like my body and I'm proud enough to show it. But sometimes I am not really sure if I like to show myself or not. But a lot of women have this feelings and it doesn't matter if they are thin or fat.

I'm walking like a Diva on her “high” way. Or is it the way from a impossible fat woman without tastest on her long way? It does not matter which assosiation I show. I'm standing and walking proud and I go on the right way, or it is a Syssifusway...up and down without orientation the whole life? But I'm proud...

LIVING INSTALLATION

the performance „HIGH-WAY“ has a duration of a long time. (I can do it 2 HOURS, but I can do it longer)

Normally I need stairs, but I can do this pice on the big ramp.

My body is fat. I am wearing a latindancedress for competitions. The dress is very unrestricted, asymmetrical and with a lot of glitter. Everybody can see that this dress is really to tight. So my body looks more fat than it is.

I'm walking the whole time very proud the stairs up and down. (I walk the whole time the ramp up and down.

CONSTRUCTION OF THE WORK

For this work I need the big ramp. I am going on the ramp up and down as a loop. I'm wearing the latindancedress, high-heel shoes and the styling is the style of a Diva.

It is not importante how the light is on me. If I make the performance on day and in the room is enough daylight, I need no lights, but if it is to dark I need a spot or normal light. It is nice when the light looks natural.

TECHNICAL LIST

Ramp (is there)

Latindancedress

High-heel-shoes

Material for syling

Light (perhaps)

Sunday bath

MOTIVATION

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and what are my limits and the limits of the audience.

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The audience chooses what it will see and for the audience to have its own ideas or questions to the desired result.

IDEA

the work „Sunday bath” was born because of my feelings to the church.

First time when I show this piece I made it on Sunday.

On Sunday you must clean yourself, you must clean before you go into church to have a new cleaned soul.

But the dying of Jesus, his blood, the nails in his hands is not clean. I must think about it.

I like to wash myself to be really clean, but the space where the water is inside is too small.

So I cannot really be clean, I feel the nails.

LIVING INSTALLATION

the performance „SUNDAY BATH“ has a duration of a long time. (I can do it 2 hours, but I can do it longer)

In the middle of the room there is a bath. The material of the bath is zinc. Of course the bath is too small to sit inside. This zinc bath is filled with water and big nails.

I am naked and wash myself with the nails and water.

After a while my skin is red because of scratching the nails on my skin

CONSTRUCTION OF THE WORK

My work is standing in the middle of a big room or on a wall. I am standing and sitting in or behind the zinc bath. Inside are nails and water. I wash myself with nails and water.

It is not important how the light is on me. If I make the performance on day and in the room is enough daylight, I need no lights, but if it is too dark I need a spot or normal light. It is nice when the light looks natural.

TECHNICAL LIST

Zinc bath

Big nails

Water
Light (perhaps)

VIOLA YESILTAC

Untitled

Intention:

In my work I am putting a special attention
on lighting the dramatic of the daily life.
The very defect of the human being.
Performance means to put Experience into Motion.

The Performance Untitled form 2002, is working with the Question of cultural Identity.
The female as a reference point in balance with the own stand point. The question
about the Position between two cultures.

Description of the Work:

The Performer enters the Space.
Dressed with a black -skirted pullover and old -fashioned shoes.
Slowly the Performer takes position.
With soft movements the Performer undresses herself.
Pulls the black skirt up and forms a scarf.
Under the skirt yellow stockings become visible now.
The colours of the dress are the one from the German
Flag: black, red, and yellow

Technique:

One Spotlight

Budget:

1 black peace of canvas: 25 Euro
1 pair of old fashioned shoes:

UNTITLED#2

The Performance is based on a series of Photographs I made.
The work is focused on the function of Photography.
Digital and analog Images are the subject which the work is about.
About possibilities of manipulating the question about the truth in the Images.

The work has to be shown in a separate room.
When you enter the room the Rezipient is looking at a Photopaper Background in the Key- colors.
Three old women are sitting in the room and reading newspapers (just the part where dead is announced)
They all dressed in the same way.
From the Loudspeakers you hear from time to time the sound of sitcom laughs.

Material:

Soundequipment: Amplifier, 2 Speakers, cd-player
Hama Photoback colors: royal blue, green, yellow, scarlet red, pur pur, ivory
Newspapers: collected only dead announcements.
3 old women about the age of 70

Costs:

3 hairnet: a 2,00 = 6 euro
image preparation: 60 Euro (including films)
lough sounds + cd.: 22, 90 Euro

Total: 84,90 Euro

