

AS SOON AS POSSIBLE –Performance Loop
The Class of Marina Abramovic, Braunschweig School of Art, Germany
PAC Milano 6th – 7th of June 2003

PRESS

The class of Marina Abramovic at the Braunschweig School of Art is pleased to present “As soon as possible – performance loop” which includes over 30 Living Installations, Tableau Vivant, and short duration Performances during the two days performance event at the Padiglione d’Arte Contemporanea in Milan. “As soon as possible – performance loop” is a project in association with the Associazione Via Farini Milan and the PAC Milan.

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 23 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 method 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.

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EXHIBITIONS & EVENTS

- 1997 “Cleaning the house“, Domaine de Kerguehenec, 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“, Gallerie 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 Kerguehenec, 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 “Klangspren“ Festung Franzensfeste, Brixen, Italy
“Body Power Power Play“, Wuttembergischer 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
“recycling the future“, Venice Biennale, Venice
“Performance in Kunsthalle“, Friedericianum, Kassel

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Nezaket Ekici

Nezaket Ekici artistic ideas are based from every day live situations, social art, cultural atmospheres. The Performances of her are expressed in using the body alone, as part of the installations and within the context of an audience. The subjects: deal with are time, movement, space, material, body, action /interaction.

“Hullabelly” is a performance and a installation, which tries to connect by his simplicity Cultural differences of two cultures and bring in a new context. By the choice of the elements of eastern belly dance music and Hula-hoop the viewer sees an approach of Islamic tradition and today western culture. A piece of freedom thought is moved therefore in the Performance.

Nezaket Ekici born 1970 in Turkey and lives since 1973 in Germany. She is a artist from two cultures and lives and works in Berlin.

She finished her Master in Art-history and Art-pedagogy. Since 2000 she study by Marina Abramovic at the HBK Braunschweig.

Ekici has been participating in various international and national Group-exhibitions and artist Workshops in Germany and Europe. She has worked with international Artist like Ilya Kabakov and Tania Bruguera.

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Lotte Lindner and Till Steinbrenner

Lotte Lindner and Till Steinbrenner's work is characterised by their craftsmanship background. Both are sculptors as well as performers. In their performances, work and its products play a prominent role. This not only means material but as well immaterial products as sound for example. These "products" are produced by hands and bodies.

In "Family II" the artists peel a huge pile of potatoes together: one holds the knife, the other the potato. This means the top of collaboration. It assumes great trust and a great sensibility for the other. The potato stands for food in general and it gives the picture back the simplicity of a Breughel genre painting.

The performer Lotte Lindner is born 1971 in Bremen, Germany. She lives and works in Hannover. At Braunschweig School of Arts she studied sculpture, since 2000 she studied with Marina Abramovic. In 2003 she finished art-school.

Till Steinbrenner is born in 1967 in Hildesheim.

While having studied Metal Design in Hildesheim he has been a sculptors assistant from 1989 to 1993. After finishing studies, he has been building up his own studio house in Hannover, where he is living and working since 1986.

In 2000 he started his studies of Fine Arts in Braunschweig School of Arts with Marina Abramovic, where he met Lotte Lindner. Since then, they did several cooperation works.

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Lotte Lindner

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.

The performer Lotte Lindner is born 1971 in Bremen, Germany. She lives and works in Hannover. At Braunschweig School of Arts she studied sculpture, since 2000 she studied with Marina Abramovic. In 2003 she finished art-school.

She understands performance as a possibility for temporary sculpture.

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Ivan Civic

In his work, Ivan Civic tries to understand all those processes, which make us dependent from our roots. To achieve any sort of understanding of such processes, he comes as close as possible to his family, and through it, take out, in a compact, simplified body and other media language, the essence hidden behind parental structure.

Back in Sarajevo... after 10 years... is a live performance where the artist Ivan Civic presents his return to his native town... Sarajevo. A video projection is beamed on a wall, above the ground. Coming out of the wall there is a metal construction on which the performer can "virtually" step into the filmed city and interact with what he has filmed live from the 9th till the 15th of August 2002. The video is five hours long and during that time the rests of the city, relatives and friends will be portrayed through a non stop, live, new experience. The performance lasts as long as the video does, without a pause.

Ivan Civic, born in Sarajevo, Bosnia and Herzegovina, 1979.

Liceo scientifico "Giorgio dal Piaz", Feltre, Italy 1994-1999

Hochschule für Bildende Künste, Braunschweig, Germany since 1999

Primary studies in New York, U.S.A. and Sarajevo. Secondary school in Italy.

Currently studies art at the Highschool of fine arts in Braunschweig, Germany by Marina Abramovic (Performance) and Birgit Hein (experimental video and film).

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Declan Rooney

In the performative aspect of his practice, Declan Rooney seeks to re-inhabite the body through experience, memory, cultural history and tradition. Ideas of imitation and falsity, passion and obsession, contrition and folly are demonstrated in works that are both ritualised and spontaneous. He is interested in the communal and the collective, the public and the private and in creating a proactive and reactive dialogue with the audience.

'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.

Declan Rooney was born in 1977 and studied Fine Art Sculpture at the National College of Art in Dublin, graduating in 1998. Rooney works in various mediums including installation, photography, video and live performance. Rooney has exhibited at the Crawford Municipal Art Gallery in Cork, the Belltable in Limerick, the Triskel in Cork and at the Rubicon Gallery in Dublin. He has also worked as an arts coordinator and curator, on the interdisciplinary art festival 'Inter-media' and the 'happy accidents' exhibition at Triskel in Cork. Rooney will also exhibit at the Fifth Gallery in Dublin and at the Kunsthalle Fridericianum in Kassel later this summer. He is currently based in Germany, studying at the Hochschule für Bildende Künste in Braunschweig.

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Susanne Winterling

With side-specific projections and performances edited and put into scene as loops, Susanne Winterling extracts certain actions, gestures and movements thereby transforming them into semi-abstract compositions. Those compositions are placed between painting and film.

The conceptual background of her images and installations are filmic or cineastic influences transferred into a live image.

The live image consists of projections and live actions by figures.

At PAC Susanne Winterling will show global players in silent conspiracy. A performance with 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. 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

Susanne Winterling was born 1970 in Rehau, lives and works in Berlin and Hannover. After studying philosophy and art history she was member of Academy Isotrop an artist group based in Hamburg. Since 1998 she studied with Marina Abramovic, Meisterschüler 2002. She participated in various international shows.

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Irina Thorman



For two years now Irina Thorman and Roland P. Runge have been working on the issue of nationalism and patriotism. They use strong slogan-like symbols in order to trace back the character of national and patriotic gestures.

Red-yellow-blue, the primary colours in painting make up the flag in their work. This flag could represent any country.

The projekt *Join Us Now* in Milano contain 3 works. Two video loops are projected life-sized in a room at one wall. At the same time the live performance *fatherlandssongs* will be shown outside from the museum.

In the performance *fatherlandssongs*, Irina Thorman and Roland P. Runge are working with archaic symbols. With the two video-projections *family* and *fatherland has burnt down* they are playing with the stereotype family: father, mother, child; and with the confrontation of dreariness with hope.

All three works circle around a human desire, which find expression in national and patriotic gestures. The sound of the work is created out of statements from homepage-visitors of www.joinusnow.org.

Irina Thorman born 1971 in Ratzeburg. She studied arttherapy at the Fachhochschule Ottersberg from 1994-1998 and finished with diploma. She lives and works as art-therapist and artist in the country of North-Germany. Since 1998 she studying with Marina Abramovic at the Kunsthochschule Braunschweig. Irina Thorman has participated in various exhibitions and projects,

for example:

Projektraum, artwork of living, www.projektraum-berlin.de, Berlin, from 1999 to Feb. 2001

Virus, Theaterprojekt, Theater am Halleschen Ufer, Berlin u. Pumpenhaus, Münster, 2000

art migration, Nationalmuseum, Stettin, Polen, 2000

Wer hat Angst vor Rogger Whittacker?, Kunstverein „Freunde aktueller Kunst“, Zwickau, 2001

„*prêt-à-perform*“, class of Marina Abramovic, Galerie Viafarini, Mailand, 2002

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Viola Yesiltac

Viola Yesiltac analyses and observes human characters, her special interest is on failures and defects.

Introverted type of women, insecure but charismatic finds herself in different situations. The Themes are often autobiographical and very often she is the centre figure of her work.

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.

The Performance “Untitled#2” is based on a series of Photographs she made.

The work is focused on the function of Photography.

Digital and analogue Images are the subject which the work is about. About possibilities of manipulating the question about the truth in the Images.

VIOLA YESILTAC born 1975 in Hannover/ Germany

lives and works in Braunschweig and Hannover 1999 study at Hochschule für Bildende Künste Braunschweig Prof. Mara Mattuschka 2000 Prof. Marina Abramovic, Prof. Birgit Hein 2003 Stipendium der Studienstiftung des Deutschen Volkes

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Dorte Strehlow

Dorte Strehlow as a performer is dealing with space. Space in the meaning of room, time and associations. For her silence makes space. In her work, she wants to create an atmosphere which makes space for the thoughts, interpretations and reactions of the public.

The performance “Levitation, second try” is about timelessness and patience, about the try, not the result. The artist is sitting on an oriental carpet trying to build up a house of cards for hours. One day the carpet may start to fly ...

„crossing energy“ is a performance about destroying and collecting. Different energy, different time. Contrasting fits which combine in one person. The question is how to deal with it ?

Dorte Strehlow is born 1965 in Hannover, Germany. She lives and works in Hannover. After educations in physiotherapy and dance (Butoh), she is studying fine arts in the class of Marina Abramovic at the HbK Braunschweig, Germany since 1999. She has participated in several dancing projects, dance-theatre projects and dance-performance projects as well as in group exhibitions.

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Oliver Blomeier

Oliver Blomeier's works are based on correlations and patterns that derive from everyday impressions he constantly develops ideas. These ideas come over and over again until they get fixed and realised.

He constructs machines, objects and situations for spaces and audience.

"When I was a little boy I always wanted to be a farmer, later to be a researcher. Being neither rooted in the soil nor systematic, I became a mechanic.

I believe that art has to be free of the force of market principles and the artist should only be responsible towards society. It's all in the idea. Form just follows the function. "

Mobil is a performance in which 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. Blomeier has travelled with his bicycle from Braunschweig to Milan, and took a huge amount of pictures which he projects through a slide projector fixed on his bike.

Oliver Blomeier, born 1967 in Karlsruhe. He became a mechanic for auto-mobile in 1991 and then he studied philosophy until 1994. He organized and founded the OSTranenie'93 in Dessau. In 2001 he finished his degree and 2002 Meisterschueler at the Braunschweig School of Art. Oliver Blomeier has been participated in various international and national exhibitions in new media, films and performances.

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Iris Selke

The subjects of Iris Selke's works are gender, identity, history and politics. The work is based on her personal experience with a consideration of art criticism and art history. Within this context she finds a way forward. It is not her intention to show either self destruction or torture in her performances. She intends to give a live impression of the physical and psychological traumas which are in our collective memories. „The body is my tool to express what I cannot say. In order to communicate, I use the body as an object as well as transforming the body by using other objects.“

In the performance „Hunting lovers#2“, 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.

Iris Selke, born 1966 in Bielefeld. Teacher in sculpture. Since 1995 studying at the Hochschule für Bildende Künste Braunschweig in photography with Prof. Dörte Eißfeldt, Performance with the Butoh dancer Prof. Anzu Furukawa, Film with Prof. Birgit Hein. 1997 Performance with Marina Abramovic. 1998 Student in exchange with "The School Of The Art Institut of Chicago", USA. Filmstudy with Daniel Eisenberg, Performance with Yvonne Rainer, Installation with Mary Patten, Photography Frank Bazatti. Diploma in 2002 as "Meisterschüler".

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Franz Gerald Krumpl

Performance as the transformation of message, shape and time into sign language in space is the way of Krumpl's expression, my interfering the community of mankind. Controlling loss of self control, delighting audience, creating atmospheres, making studio things.

Lifelines #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: 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.

Franz Gerald Krumpl, born 1970 in Carinthia, Austria, studied of art and drama in Berlin and Braunschweig. Franz got Grants from Ministry of culture in Austria, the Goethe Institute and support from the Cultural Fond of Berlin. He has been presented at various festivals and gives lectures and workshops about performance art. He lives and works in Berlin and Somogyszitfa/Hungary.

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Daniel Mueller-Friedrichsen

Daniel Mueller- Friedrichsen`s work has always appeared to be about the presence and absence of the body and his trace with minimal gestures. His work is a compact structure about his personal marking of a space of time, which transformed into a movement or image creates a charismatic field.

Strategies of actions and rules of language are proved by their motivation. The pieces are questioning language as an instrument of power. He focuses attention how language is adapted by individuals and communities. He uses language in a way like chewing gum with various possibilities and different meanings which includes also an irrational potency and openness.

Mueller- Friedrichsen appears with the habit of a star in a limousine with bodyguards and disappear in a entrance Throwing gimmicks to the public, taking pictures with a Polaroid camera and signing them while developing process. The piece is calling for interaction to create a charismatic space. His work is intent on demonstrating that there is no distinction between the sacrosanct gallery space and the everyday contingency 'out there'. The performance Starless tour deals with the language of mass-media and is a study of mass-hysteria and group dynamics.

In the performance Steady state, each gun is target and agressor : steady state- no movement is possible. The piece of the two Berlin based artists is a reaction on the contemporary political situation

Collaborative work with Susanne Winterling

Born 1975 in Hannover. Studies since 1998 at the HBK Braunschweig.

Since 1999 with Marina Abramovic. Lives and works in Berlin. Mueller-Friedrichsen has been participating in many exhibitions and performance events in Germany and other countries in Europe.

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Melati Suryodarmo

Melati Suryodarmo's performances concern with cultural, social and political aspects, in which she articulates through her body. She has high physically arresting with sharp confidence and sensuality to her movement. The darker overtones to her performances were never overworked but gave the pieces an edgy closeness.

In her performances, she uses specific objects, which are abstracting her conceptual thoughts but at the same time bringing the public into the daily facts. She also believes that the spirituality in visual arts world is an important aspect to experience our environmental surroundings, especially during the time when human beings are occupied by political and economical disasters.

"Lullaby for the ancestors" is a performance with a horse and western leather whip-cracking. Suryodarmo appears in a floor length dress, crack the whip to which a horse walks up and down. The sound of the whip-cracking dominates the atmosphere.

In the performance "Alé Lino", Melati Suryodarmo uses a 3,7 meter long stick and puts it against her breast. Seven slide projectors are surrounding her, projecting images, text and colours. 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 she considers as a bridge between human being and its God, spiritual guiders, nature, the supra natural power one. In this performance, Melati is aiming the silence between the rush.

Melati Suryodarmo born 1969 in Surakarta Indonesia, lives and works in Braunschweig. She is graduated in International Relations and Political Sciences in Bandung, Indonesia. She is graduated in Fine Art, and finished her Meisterschueler in 2002 with Performance Art as her main major at the Hochschule für Bildende Künste Braunschweig. Melati Suryodarmo has been participating intensively in various international performance festivals and exhibitions in Germany and other countries in Europe, including "Marking the territory" at IMMA Dublin and International Performance Festival Odense.

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Yingmei Duan

“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.“

Chinese artist Yingmei Duan has told us „There is totally another culture. We have no 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.“

“Friend” is a performance with a naked man stands in a spotlight in the middle of the room. He looks in the direction of public. Birds ton from Forest sounds and I come in from one side of the room. I wear a pink dress and glasses. 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.

Yingmei Duan is born in 1970 in Shenyang, Liaoning Province/ China. 1989 She finished her studies of oil exploration at the Northeast Petroleum University, China. 1991-1993 Advanced studies in oil painting and mural painting at the Central Academy of Fine Arts in Beijing 1996-1997 Advanced studies in sculpture at the Central Academy of Applied Arts in Beijing. Since 1999 Studies at the Academy of Fine Arts in Braunschweig, Germany at Prof. Nobert Tadeusz und Mara Mattuschka Since 2000 at Prof. Birgit Hein and Marina Abramovic

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Herma Auguste Wittstock

The main point of the performance by Herma Auguste Wittstock is to generate energy and to give it to the public. Her body is her temple. She is interested in the limit between strength and torture and in proving these limits of the body and concentration.

Often Herma Auguste Wittstock is “playing” with the figure of her body.

Sundaybath is a performance, which involves the theme of church and Jesus. In this piece she is washing herself with water and nails till the nails scratch the skin red.

High-way is a performance which involves the woman and the thinking about figure. Herma Auguste Wittstock is wearing a glittery latin dance dress. It is too small and the audience are seeing the fat body of Herma Auguste Wittstock. She is walking on stairs up and down and she is standing and looking always proud.

Herma Auguste Wittstock is a German artist lives and work in Braunschweig.

She was born in august 1977. Wittstock has been a dancer for latin and ballroom dancing and she has been a singer in classical ways. After school she made a practicum in an advertisement agentur. Than she start to study final art. Since 2000 she is one of Marina Abramovic’s student at the HBK Braunschweig.

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Anton Soloveitchik

Anton Soloveitchik's works are based on his beliefs that his route extends between acceptance and resistance, between stone and water. It is a field of tension, that he sees himself in.

In the performance "Bad News", Anton Soloveitchik sits next to a digital answering machine which plays all bad messages he has collected. Soloveitchik brings an image of damaged life into another dimension.

Anton Soloveitchik is born 1973 St.-Petersburg, Russia. Since 1999, he lives and works in St.-Petersburg and Braunschweig.

Soloveitchik studied Ecology of University St-Petersburg and finished in 1995. Since 1999, study HBK Braunschweig, Germany by prof.G.Bütenbender and B.Hein/Film, prof.D.Eißfeldt /Foto and prof. M.Abramovic /performance. Soloveitchik has been participating several exhibitions in St. Petersburg, Moscow and Germany.

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Eun-Hye Hwang

Eun.Hye Hwang performances are based on the moment when she can turn a space into a place, which allows her to open a special interactive dialogue with the public, which she considers as participants of her performance.

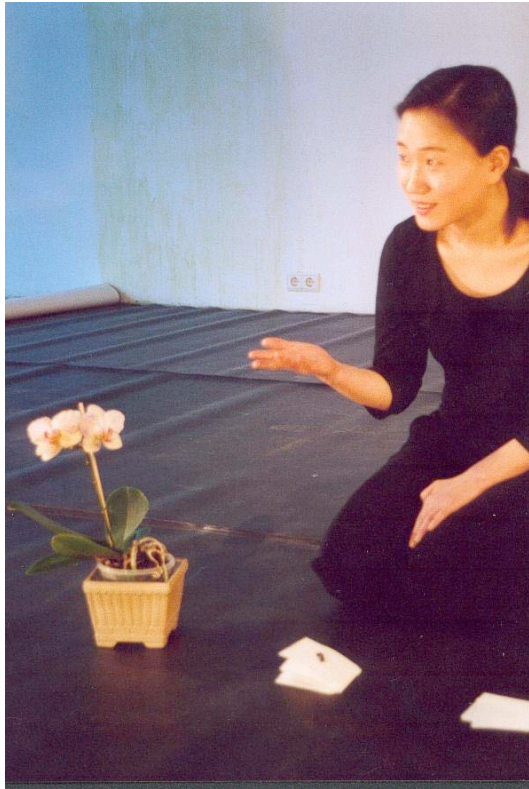
In the worship of coffee, Hwang dances an African dance in her office dress. She articulates a ritual of consuming coffee in our everyday life.

Eun-Hye Hwang, born 1978 in Seoul, South Korea.
She has graduated at the Young-In University, with painting as main major.
Since 2002 she starts to take part a class of Marina Abramovic as a guest student Braunschweig

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Heejung Um

Heejung Ums performances deals mostly with her feeling of time, love, and suppression,. For her, the planned performance is a way to let fly her own surprised feelings and unmastered pain. She called this as her shadow.

„Disintegration II“ is a performance in which Um unwinds the red thread steadily and very slowly with her right hand. The red thread falls on the white cloth. She unwinds the thread totally until the spool is empty. The empty spool is left on the white cloth next to the wound of red thread.

“Love Odyssey” is a performance in which the artist sit on her knees, holding a white paper which she puts in the middle of a distance towards the orchid flowerpot. She takes a small piece of bark from the flowerpot and places it on the white paper. She takes another white paper and places it on top of the piece of bark- This action is repeated until a tower of white papers and barks is built.

Heejung Um is born 1971 in Incheon, South Korea

Study of physics at the Incheon University . Since 1992 place of residence in Germany and studied of composition at the Folkwang-Hochschule Essen(completed).1999 direction-,and production-trainee for several new chamber operas at the series "Bonn chance!experimental musictheatre"at the Bonn opera. Since 2002 study of art,main subject performance under Marina Abramovic at the Braunschweig school of art Lives in Bonn and Braunschweig.

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Amanda Coogan

Amanda Coogan is an Irish artist whose work is principally performance based. The bedrock of her practice is the live event, followed directly, though equally, by still images, photography and video either taken from the live performance or produced in and around an action.

The sacred heart is a tableaux vivant performance lasting forty-five minutes. As a living installation the performer stands immobile in the space and slowly over the forty-five minutes a red stain appears on her exposed

Coogan studied sculpture in NCAD and an M.A. in Performance Art in Germany with Marina Abramovic. She has recently exhibited in 'Marking the Territories' at IMMA, was an award winner at EV+A 2002 and was selected by the Royal Hibernian Academy for the Eurojets Futures exhibition last year. This year Coogan will perform at the Venice Biennale and PAC Milan.

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Anna Berndtson

A lot of the work from Anna Berndtson seems to come from her own perception and the presence of the body in space. As she works with questions and thoughts that concerns herself personally, as well as being universal, her interaction with the audience is a very intimate one.

“Not scared” deals with the popular but unhealthy image, of food as weight (or a weight gainer). It the audience in body and mind as they are asked to calculate the calories in different foods and then feed it to the artist.

“Demo” is a dialogue between the artist’s relationship to her home country and its neutrality, and her own political views and believes. Using strong symbolic, Demo. approaches the audiences in a subtle but brutal way, but is at the same time “blind, death and dumb”.

Anna Berndtson is a Swedish artist who after several years in England is now living and working in Berlin, Germany. Here she has been participating in various international dance and theatre performances. Since autumn 2001, Anna Berndtson is a student of Marina Abramovic at the HBK Braunschweig, Germany .