

# MOMENTUM

## Performance Archive

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

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## ***MOMENTUM Performance Archive Catalogue***

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Text Rachel Rits-Volloch and the artists.  
Design: Emilio Rapanà

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## **INTRODUCTION**

By enabling Exhibition, Discussion, Research, Creation, Collection, and Exchange, MOMENTUM is a platform which challenges the notion of time-based art in the context of both historical and technological development. Visual languages continue to evolve in concert with the technologies which drive them, and it is the role of visual artists to push the limits of these languages. As the world speeds up, and time itself seems to flow faster, MOMENTUM provides a program focused on the growing diversity and relevance of time-based practices. MOMENTUM's focus on time-based art generates an active performance program. MOMENTUM is committed to documenting and archiving all the performances we commission, produce, and host. This archive is made available to the public as an educational resource on our online platform. The Performance Archive also forms a resource for international exhibitions of MOMENTUM's Collection and Education resources.





## MARINA BELIKOVA

Marina was born in Moscow, Russia. From 2005-2011 she studied Graphic Web Design & E-commerce at the National Research University Higher School of Economics. From 2012-2013 she completed an M.A. in Communication Design: Graphic Design at Kingston University, London. In 2013 she began her M.F.A. in Media Art and Design at Bauhaus-Universität, Weimar.

## Re:mémorer

Date: 10.5.2015

Duration: 10 min 30 sec (performance duration: 40 min)

Location: MOMENTUM Berlin

Part of 'Works on Paper III' performance series

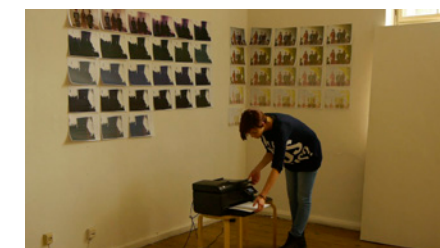
In a landmark 2010 paper in Nature, Schiller (then a postdoc at New York University) and her NYU colleagues, including Joseph E. LeDoux and Elizabeth A. Phelps, published the results of human experiments indicating that memories are reshaped and rewritten every time we recall an event. (reference)

The project is inspired by a theory claiming that every time we remember something, we do not access the original memory, but rather recall our remembrance of the event. Every time we remember something, our memory is being re-written, the newer memory overwriting the previous one. On the other hand, nowadays we store a lot of our memories in the digital form in order to preserve them safe and unchanged, but doing that we still keep endlessly copying and reproducing them in all the different mediums. Do they really stay unchanged, even being saved digitally?

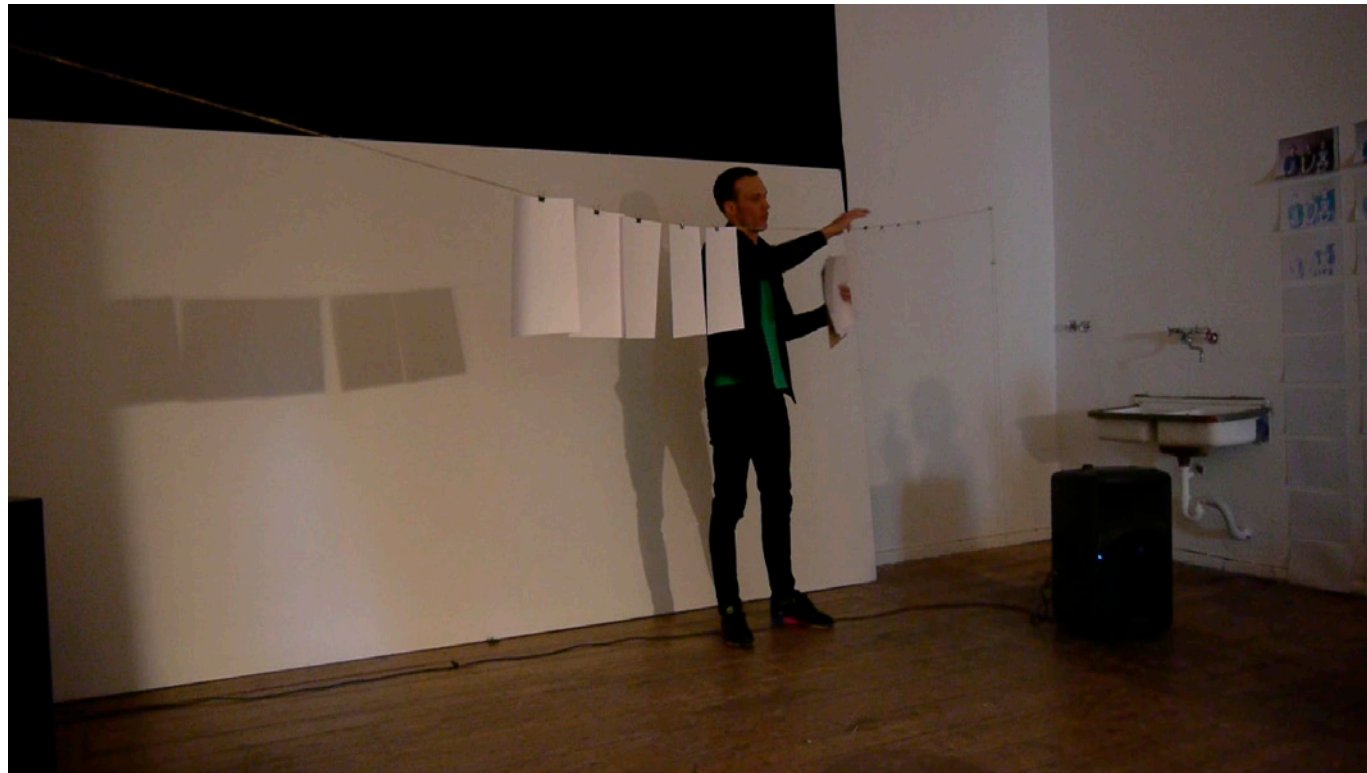
The project idea is to visualise these transformations of our memories. Overwriting the same memory over and over again until it becomes some abstract image, an idea of the original memory, influenced by our mind, altered by other people and modern technologies.

In the end we will see how the same event is being altered in time through four different points of view.

**Every time  
we remember  
something, our  
memory is being  
re-written, the  
newer memory  
overwriting the  
previous one.**







## RICHARD BERGER

Richard Berger, born 1981 in Wuppertal, is a Berlin-based artist. After finishing his studies in social work in 2006 he then began his studies in physical education, philosophy, politics and economics at the University of Kassel, graduating in 2012 and 2013. There he developed his interest in art, taking courses in contemporary dance and theater while working at the Staatstheater Kassel. In 2011 he had his first big stage performance under the direction of contemporary dance choreographer Johannes Wieland at the Staatstheater. Berger moved to Berlin during his studies in philosophy and moved his practice to fine art, with a focus on sculpture. Translating his theoretical knowledge of humanities and social science into form, his plastic works revolve around dialectic pairs like the perceptible and the imperceptible or believing and knowing. He often makes use of scientific materials and techniques to stimulate and play with the curiosity of the viewer. Since 2013 he is an active member of Zuhause e.V., a group of Berlin based artists developing a big studio space in the heart of Neukölln. Berger is currently a pedagogue at "die reha e.V.", where he works with mentally disabled teenagers and adults. He is awaiting acceptance to the Faculty of Fine Arts at the Universität der Künste in Berlin where he will start in October 2015.

## ***A Lack of Information***

*Date: 24.5.2015*

*Duration: 10 min 18 sec (performance duration: 30 min)*

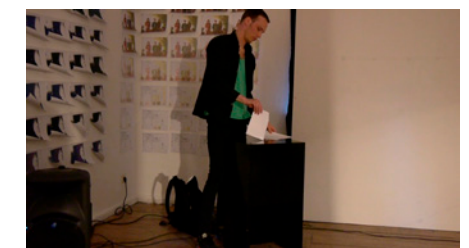
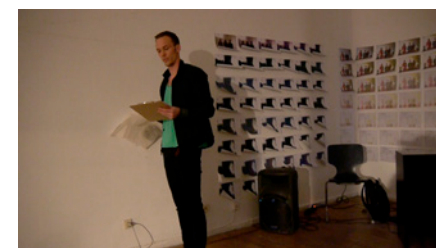
*Location: MOMENTUM Berlin*

*Part of 'Works on Paper III' performance series*

What is a simple sheet of paper usually created for? Since its invention it gives the user the possibility to structure his or her thoughts and bring them into concrete material form. The owner usually uses paper as a medium through which to transfer his or her inner world to the outside and make it visually perceptible. At the same time the sheet of paper is used as a storage medium. The information on it will be stored until it is no longer interesting. In particular, the artist usually tries to produce content on the paper which is interesting for a longer period, especially if the work is made for a viewer. The viewer gets the chance to perceive the visual content and build up his or her own personal thoughts or ideas from it.

This performance plays with the idea of not satisfying the expectations of the viewer to take part in his structured thoughts on paper. It plays with hiding and destroying instead of showing and storing. If the content is not shared, is there still content? Is the viewer trying to slip into the role of the artist and create his or her own information in front of his inner eye? Or is it just confusing?

***The artist usually tries to produce content on the paper which is interesting for a longer period, especially if the work is made for a viewer.***





**ANDREAS BLANK**

Andreas Blank was born in Ansbach in 1976. He attended the Karlsruhe State Academy of Art (Staatliche Akademie der Bildenden Künste) and was Meisterschüler under Prof. Klingelhöller. He held a scholarship with the German National Academic Foundation and received his MFA from the Royal College of Art in London. In 2009 he was a finalist for the New Sensations Award by Channel 4 and the Saatchi Gallery. He lives and works in Berlin. Andreas Blank's stone encased trompe l'oeils seem casual at first sight. However, his arrangements are precisely staged and after closer inspection one discovers that light bulbs, transport boxes and plastic bags are made of marble, alabaster or sand stone. In his sculptural practice, Andreas Blank combines the abstract and the realistic, the conceptual as well as the technical. He sources stones from quarries from all over the world, carves them with elaborate deliberation and assembles them in sometimes consciously stylized, and other times deceptively realistic objects of the everyday. In his precise installations, the apparently ephemeral objects achieve monumental permanence. Whether marble, alabaster, or porphyry, material historically used to serve religious or political functions, has in Blank's hands acquired a seemingly casual and fragmentary character. The geographical and cultural identity of the stone and the memorial function of stone-sculpture in general refer to the value of each object. Blank questions the obvious and transforms traditional ideals and values on the ordinary and present.

## ***Untitled – A Sculptural Performance***

*Date: 17.5.2015*

*Duration: 3 min 49 sec (performance duration: 15 min)*

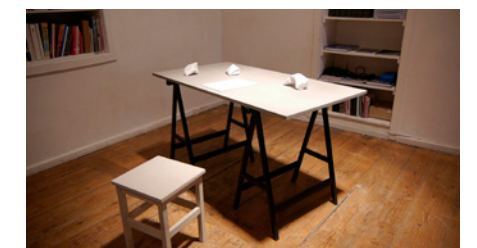
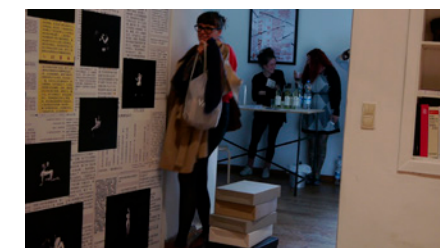
*Location: MOMENTUM Berlin*

*Part of 'Works on Paper III' performance series*

At first glance, Andreas Blank's desk appears to be like any ordinary desk. On top, some paraphernalia are neatly displayed; a half-full cup, a box and a documentation folder. The desk could be found in any artist's studio or any workspace for that matter. However, upon closer inspection, each element (including the trestle table itself) has been meticulously hand carved from a variety of precious stones, sourced from quarries from all over the world. In this way, the work relates to the history of stone carving within art history and sculpture, where materials such as marble, alabaster and limestone were traditionally used to sculpt objects of political or religious significance.

Blank, however, plays tricks with our expectations and perceptions. By treating mundane objects in a similar traditional and precise manner, he provides the everyday with a monumental status. For example the crumpled A4 white sheet of paper, in a black frame, that modestly occupies a spot on one of the exhibition walls. Upon closer inspection it is actually carved from white marble (the paper) and black alabaster (the frame). From a distance, this work could be viewed as a pun on modernist nihilism, but up close, reveals a material sensibility that goes beyond a simple juxtaposition of abstraction and reality.

***Each element  
has been  
meticulously  
hand carved  
from a variety of  
precious stones,  
sourced from  
quarries from all  
over the world.***







## JACOBUS CAPONE

Jacobus Capone is a Perth-based artist working within durational performance, installation, drawing, painting and video. His work's poetic and humanist intensity focusses on the wholeness of a lived experience tuned to the universal, often by showing how art can address feelings and values of the absurd, futile and transient. These are “small histories of nothing”, as he says, “ephemeral acts/gestures that exert considerable/extended effort – sometimes for no other reason than to exert the effort”, yet always expressing an intense and delicate sincerity, a profound concern with the human condition. Capone has exhibited in Australia, South East Asia, the United States and Europe.

## ***Dark Learning: Act 4 out of 71***

*Date: 1.2.2014*

*Duration: 2 min 6 sec (Performance duration: 45 min)*

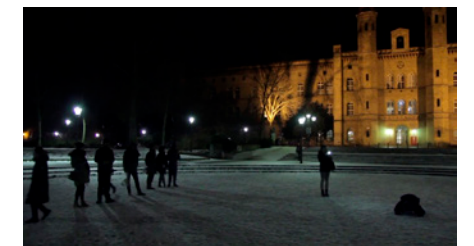
*Location: MOMENTUM Berlin*

*Part of the MOMENTUM Artist-in-residence Program*

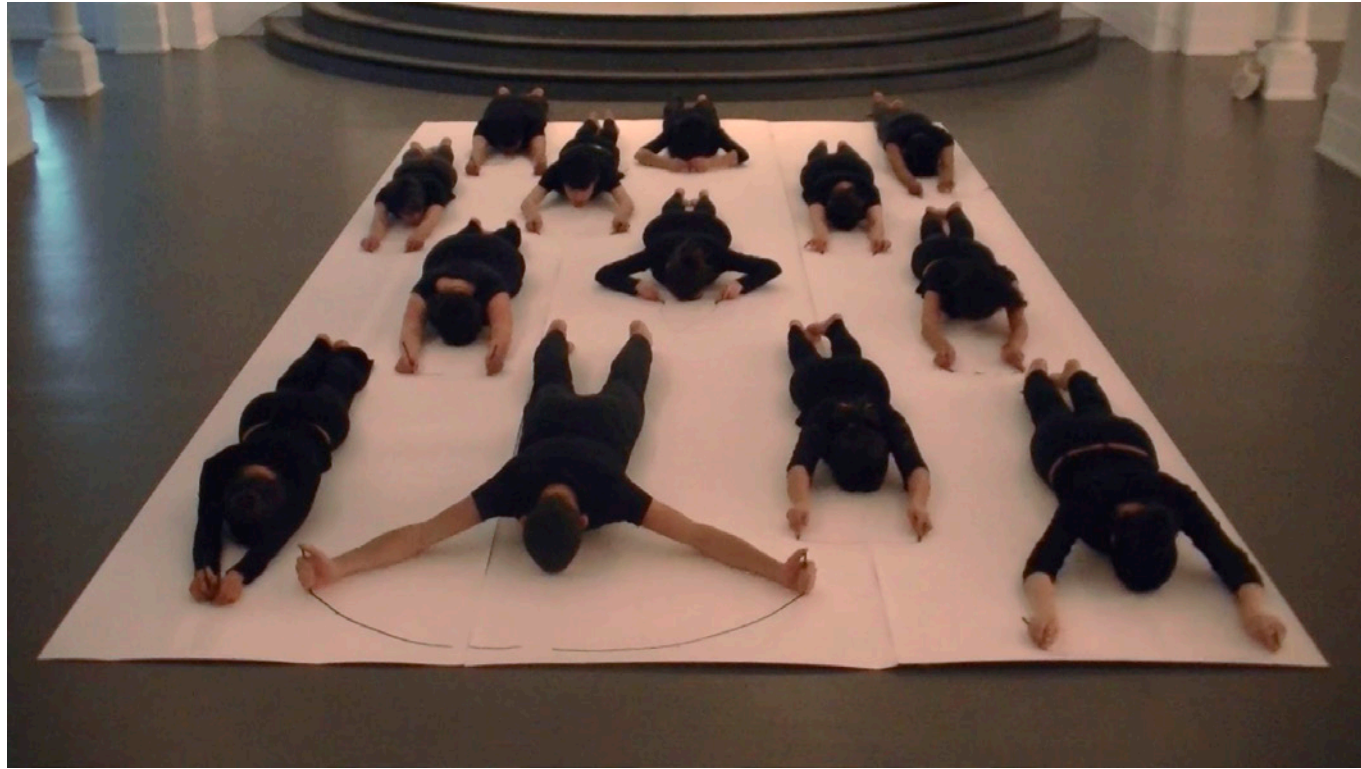
*Dark learning* is an ongoing process attempting to integrate all action into the wholeness of one lived experience utilising certain experimental gestures that earnestly strive for the sublime. Under the heading of the title fall multiple acts constituting the project, which is a life long engagement. Through acknowledging the Chinese school of mystery Xuanxue, the project seeks an uncertain equilibrium by means of direct engagement extinguishing all thought and instead puts faith in sensation. Subtle enactments and observations (either brief or durational) become components orchestrating an ongoing journey to better fathom ones relationship to the natural world, and seek a more holistic sense of engagement devoid of direct intellectualization. Unknowing, un-learning or forgetting become nuances shaping the project where ones relationship to “things” and the outer realm is hoped to be born anew. Started in 2014, the project will unceasingly be pursued until Jacobus's death.

*Act 4* objectively involves the artist kneeling down and simply breathing on a layer of ice beyond the entrance of the Kunstquartier Bethanien. Over the course of 45 minutes the constant act of breathing slowly melts away a section of ice to expose the ground underneath. A single breath then touches the ground and marks the end of the engagement.

***The project  
seeks an  
uncertain  
equilibrium by  
means of direct  
engagement.***







## ISAAC CHONG WAI

Isaac Chong Wai is an artist from Hong Kong and MFA candidate in Public Art and New Artistic Strategies at the Bauhaus-Universität in Weimar. He received his BA in Visual Arts (Hons.) from the Academy of Visual Art at Hong Kong Baptist University. He works with diverse media, including performance, site-specific installation, public art, video, photography and multimedia. His work, "I'm not changing the color of history – The Sarajevo White Roses," is selected to be shown at Macura Museum in Serbia in 2015. Chong's work, "I Dated a Guy in Buchenwald," was selected for the Moscow Biennale for Young Art 2014. His video, "Equilibrium No.8 – Boundaries," received honorary mention at the Award of the 2nd OZON International Video Art Festival in Katowice, Poland in 2013. He was awarded the first runner-up prize for the 2012 Hong Kong Contemporary Art Award. He participated in IAM (International Art Moves) in Dresden, Germany in 2012. Chong had his solo-exhibition at the Academy of Visual Arts Gallery in Hong Kong in 2011. He lives and works in Berlin.

*Equilibrium No.8 - Boundaries*



## ***Equilibrium No.8 – Boundaries***

*Date: 11.5.2014*

*Duration: 21 min 23 sec*

*Location: MOMENTUM Berlin, Studio 1 in the Kunstquartier Bethanien  
Part of 'PANDAMONIUM / Works On Paper II' Performance Series*

The body extensions which generate traces and symmetrical balance unconsciously create a dialogue with one another by means of body language. The movement of the arms creates boundaries in geometrical forms and explores the human form and the boundaries among people. We were quiet and paying attention to draw the area that we could reach and meanwhile, we were listening to the combined sound made by the drawings. By the movements and the instructions that the artist gave, a record of our bodies was marked. This performance was done on a large-sized paper and the place of each performer was determined by the artist. In this sense, the form of the human shape was lightly deconstructed by the overlapping drawings. The instruction is: the artist counts from 1 to 5, then all participants start drawing. There is no limit of time, however, the only limit is that of the material, the charcoals. Once the charcoals cannot be used anymore, participants stop drawing. The artist listens, when there is no longer any sound of drawing, he counts again 5 times and then everyone leaves.



*The Shape of Missing Violence*

## ***The Shape of Missing Violence***

*Date: 3.5.2015*

*Duration: 7 min 24 sec*

*Location: MOMENTUM Berlin  
Part of 'Works On Paper III' Performance Series*

5-7 participants are invited to perform in "The Shape of Missing Violence." Each of the participants is required to hold a knife and stay still. They stand in front of a wall within a "frame" which is made of black adhesive tape in rectangle shape. When the performance starts, the artist adjusts their postures and, later, uses the same black adhesive tape to "fill" everything within the frame. Afterwards, the wall and the bodies of the participants are covered with black tapes, while their heads and the knives are still visible; then, their heads are covered with black tape and, finally, the knives are covered as well. Once participants realize that their body is completely covered, they can move slightly, expanding the tapes from "inside" (not destroying them) and come out from the tapes. They leave the knife, which is stuck on the wall, behind the tapes. In the end, the shapes of the leaving traces of their bodies are shown while the knives are invisible.



**CLARK BEAUMONT**

Sarah Clark (b. 1991 in Brisbane, Australia) and Nicole Beaumont (b. 1990 in Sydney, Australia), are the Australian artistic collaboration, Clark Beaumont. Using performance, video and installation, their practice explores ideas and constructs surrounding identity, interpersonal relationships, intimacy and female subjectivity. Their collaboration focuses on their individual and intersubjective experiences, using themselves as the subjects of their work and, their collaboration, as a proxy for relationships in general. Their works often explore the intersection between performativity and authenticity, as well as the shifting dynamic between performer and viewer.

Clark Beaumont have presented live performances, videos and installations, nationally and internationally since 2010. Notably, in 2013, the collaboration exhibited work in Kaldor Public Art Project's 13 Rooms, curated by Hans Ulrich Obrist & Klaus Biesenbach. In 2014, they held a solo exhibition at Roslyn Oxley9 Gallery, and were selected as the QAGOMA Melville Haysom Memorial Art Scholarship recipient. Recently, they have presented live performances at the Institute of Modern Art (Brisbane), the Australian Experimental Art Foundation (Adelaide), Monash University Museum of Art (Melbourne) and Queensland University of Technology Art Museum as part of Performance Now, curated by Roselee Goldberg. In 2015, the duo participated in Marina Abramovic's Australian artist residency and exhibited in QAGOMA's survey exhibition 'GOMA Q: Queensland Contemporary Art'. They are currently undertaking a series of residencies in Berlin, a project that is supported by the Australia Council for the Arts.

## ***The O Zone***

*Date: 30.4.2017*

*Duration: 35 min 38 sec*

*Location: Studio 2 in the Kunstquartier Bethanien*

*Part of 'In Process - Two Parallel Solo Exhibitions by Amir Fattal & Clark Beaumont'*

Developed during their Artist Residency at MOMENTUM (29 January – 30 April 2017), Clark Beaumont's *The O Zone* unpacks two of the greatest issues of our time – Climate Change, and Sex – simultaneously. Climate Change is a controversial topic that is too big for everyday folks to understand & actively care about for a sustained period of time; our eyes fog over. Yet our planet needs collective action now, so what can we do? What keeps people's attention? SEX! Sex sells, but sex is mostly only used & discussed in our culture in a one-dimensional way; one that's objectifying, glossy, patriarchal. *The O Zone* will playfully weave between the two topics, using each subject to disarm the other, and open up the complex issues and perspectives surrounding both. Clark Beaumont will use these topics to question and analyse ourselves, our behaviour, ethics and values. They will examine the power that emotions have over logic on our brains; how we are hardwired to value short-term over long-term rewards and thinking; and how both of these attributes stop us from being able to see ourselves and our world clearly. The work will mash up written and found text – including facts, estimations, intimate thoughts, and personal stories – as well as organic and austere choreography made in collaboration with Berlin choreographer, Mirjam Soegner. Building on their recent work, also shown in this exhibition, Clark Beaumont used MOMENTUM's facilities within the historic Kunstquartier Bethanien as a rich resource to experiment, develop and refine their use of theatrical elements within their practice. *The O Zone* will also be shown at the Australian Center for Contemporary Art (Victoria) group exhibition, Greater Together, later in 2017.

***They will  
examine the  
power that  
emotions have  
over logic on our  
brains.***







## JOYCE CLAY

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

Book I



## Book I, Book II

Dates: 19.5.2013 (Book I) & 26.5.2013 (Book II)

Duration: 29 min 45 sec (Book I) & 28 min 56 sec (Book II)

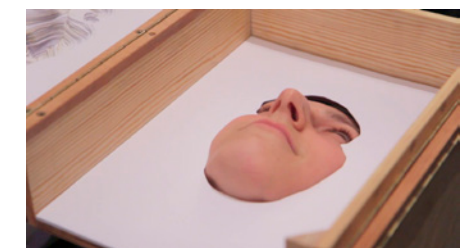
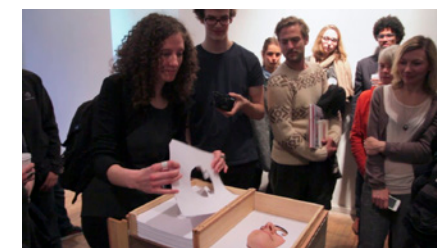
Location: MOMENTUM Berlin

Part of 'Works on Paper' performance series

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

**Body is a  
part of the  
sculpture, and  
an inseparable  
piece of it.**

Book II







## ALYSHA CREIGHTON

Alysha Claire Creighton (b. 1986 Vancouver, Canada) is an intermedia artist from Vancouver, BC. She holds a BA in Visual Art from Trinity Western University and an MFA in Drawing and Intermedia from the University of Alberta. Her performance-based practice draws on her background in dance and movement, exploring moments of physical, social and psychological tension between people through drawing, photography and video. Recent projects include her site-specific project *Waiting Room* at the Bleeding Heart Art Space, her solo exhibition *Proximities* at the Art Gallery of St. Albert, and a video installation as part of the 2013 Alberta Biennial. She teaches Drawing and Intermedia courses at the University of Alberta and also works as a lead artist at the Nina Haggerty Centre for the Arts where she assists artists with developmental disabilities in bringing their ideas to life through digital animation.

### **Mask**

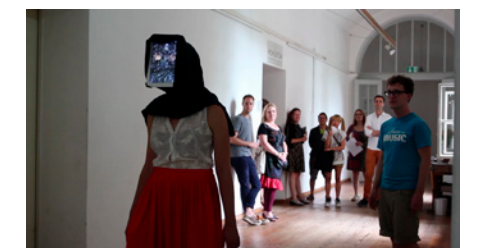
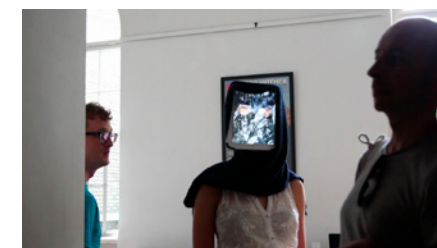
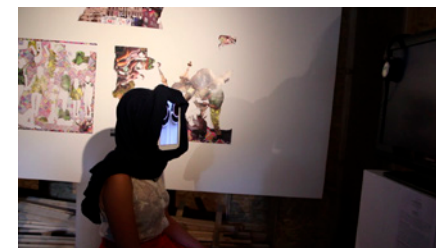
*Date: 23.7.2016*

*Duration: 7 min 57 sec*

*Location: MOMENTUM Berlin, Studio 1 in the Kunstquartier Bethanien  
Part of 'PANDAMONIUM / Works On Paper II' Performance Series*

During her Residency in Berlin, Alysha Creighton plans to move into new territory, as she further develops her practice to include performance explicitly. Through her work she investigates the emerging quality of connection as it is formed and informed by the technologies that we use and which also use us. Asking questions such as: What is the texture of nearness? Is a table not a technology that connects us? She seeks to unravel the qualities of nearness – ways of being and becoming together. In so doing, she creates space for a subtle ethics of proximity to emerge; one that acknowledges our enmeshment with our technologies and one another. Her work is very driven by viewer interaction and experience, and so for this specific project she will by the use of screens, video and performance open a space to consider the ways that technologies intervene in our lives.

***Alysha Creighton  
plans to move  
into new  
territory, as she  
further develops  
her practice  
to include  
performance  
explicitly.***





## PAUL DARIUS

Paul Darius studied in the Sculpture Department of The Art Academy Berlin with Prof. Karin Sander, Prof. Albrecht Schäfer and Prof. Eran Schärf. He graduated with a Meisterschüler Degree in 2014. His artistic practice is linked to a close engagement with daily experiences that become the source and inspiration for his work. The development of his work is associated with a creative concern for light, movement, bodily perception and direction of the spectator's attention—all leading to installations that combine objects, photography, video, drawing, printing and paraphernalia of daily life.

## ***I Believe I Can Fly***

*Performed by Sophie Ammann*

*Date: 17.5.2015*

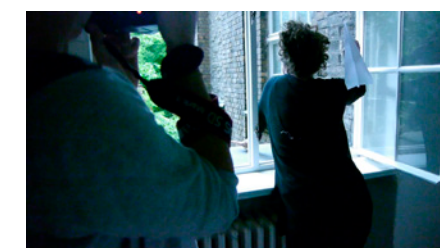
*Duration: 10 min 18 sec (performance duration: 30 min)*

*Location: MOMENTUM Berlin*

*Part of 'Works on Paper III' performance series*

The performative character is not delivered by the action of the artist, but transferred to the audience. It is not a forced one but understood as an affordance, liquidating the clear division of an „acting“ artist and the „receiving“ audience.

***The performative character is not delivered by the action of the artist, but transferred to the audience.***







## CATHERINE DUQUETTE

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

## ***On Presence, On Paper***

*Date: 12.5.2013*

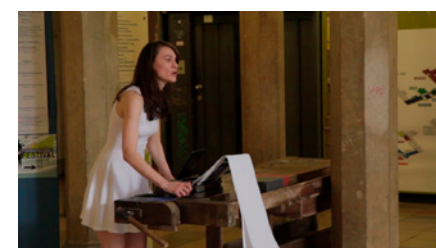
*Duration: 25 min 41 seconds*

*Location: MOMENTUM, entrance hall of Kunstquartier Bethanien*

*Part of 'Works on Paper' performance series*

What does it mean to be present? How does one close the gap between the actual self and the desired self? *On Presence | On Paper* is a meditation on the notion of presence, an interactive performance about works on paper from the perspective of the writer. Writing is the act of putting thoughts on paper, of concretizing self, of declaring, "I think, therefore I am – and here's the proof". The transference of ideas from mind to page is a simultaneous act of grasping and creating self, whereby the paper becomes body – a vessel containing thoughts that is malleable, desirable, transferable. Witness how one writer navigates the space between perceiving and being, separation and connection. The paper – in all its pliability – serves as her model, a highly coveted blueprint for the writer to become one and the same with her creation. However, the writer's body appears too rigid to assume paper's form and the paper's content too exacting to realize. Propelled by text both off and on paper, the writer observes herself and others, all the while pushing and pulling at feeling present, ultimately unveiling her struggle as a static subject of longing whose creation is more present and powerful than she is.

***What does it  
mean to be  
present?  
How does one  
close the gap  
between the  
actual self and  
the desired self?***







## NEZAKET EKICI

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

## ***The Tube***

*Date: 20.9.2013*

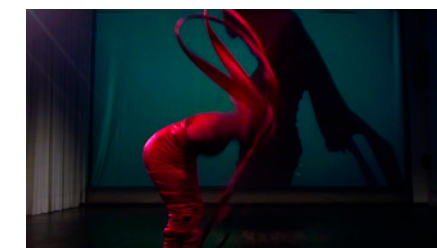
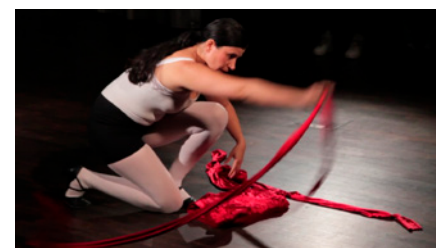
*Duration: 22 min 50 sec*

*Location: .CHB Collegium Hungaricum Berlin*

*Part of 'THRESHOLDS: Crossing the Borders Between Video, Performance, and Visual Arts'*

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

***The audience is  
thus confronted  
with two  
different yet  
corresponding  
worlds on the  
threshold of two  
mediums.***







## ***On the Way, Safety and Luck***

*Date: 13.5.2016*

*Duration: 34 min 19 sec*

*Location: MOMENTUM Berlin, outdoors in front of the Kunstquartier Bethanien*

*Part of 'HERO MOTHER: Contemporary Art by Post-Communist Women Rethinking Heroism and Visual Arts'*

In the performance *On the Way, Safety and Luck*, Ekici, a constant traveler, evokes her childhood memories concerning a farewell ritual she witnessed during her early childhood in Turkey and later also in Germany. Each time a Turkish family had to travel and leave home, either to go back to their old home in Turkey or to the new home in Germany, the members of the family or neighbors who are left behind used to come out in the street with buckets of water, throwing water behind the cars of those who are departing. This custom is also known in many other Balkan cultures. It used to be (and sometimes still is) observed in Bulgaria and Serbia. The use of water in this leave-taking ritual has the meaning of good luck and safe journey, which should come to pass as easily and smoothly as 'running water'. The meaning of water here is also as a means of spiritual purification and change.

In re-enacting this custom in a rather radical manner, Ekici may imply that travel and leaving home nowadays is not always motivated by personal decisions but by other forces such as poverty and war.

***The use of water  
in this leave-  
taking ritual has  
the meaning of  
good luck and  
safe journey.***







## THOMAS ELLER

Thomas Eller (b. 1964) is a German visual artist, curator, and writer based in Berlin. In 2004 he founded the online magazine Artnet China, and in 2008 was the artistic director of the Temporäre Kunsthalle, Berlin. Thomas Eller is the curator of Die 8 der Wege, the exhibition of art from Beijing running concurrently with PANDAMONIUM. For PANDAMONIUM he will show work responding to themes and influences from China.

## ***THE White Male Complex No.11 (endgames)***

Date: 25.5.2014

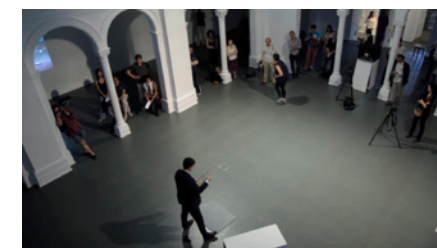
Duration: 9 min 7 sec

Location: MOMENTUM Berlin, Studio 1 in the Kunstquartier Bethanien

Part of 'PANDAMONIUM / Works On Paper II' performance series

*THE white male complex (endgames)* is the working title of a series of art works, performances and talks by artist, curator Thomas Eller, in which he navigates the cultural plateau we have all entered in the West. With little chance for change we are collectively engaged in re-spelling the vocabulary developed by artists generations in the past 40 years – a conservative approach to progress resulting in endless artistic endgames. At PANDAMONIUM he put this approach in stark contrast with a group of media artist from Shanghai largely unencumbered by such deliberations.

***The audience is  
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threshold of two  
mediums.***







## AMIR FATTAL

Amir Fattal (born in Israel in 1978) is a conceptual artist whose practice is one of historical reflection grounded in the history of aesthetics and cultural schisms. Fattal's overarching concerns are the cultural connections between Germany and Israel – countries inexorably linked through their history, memory, culture, architecture, geographical diaspora, and the mass migrations that transpose cultures to new and different nations. Fattal graduated from Universität der Künste, Berlin, in 2009, and is currently based in Berlin.

## Frieze

Date: 10.5.2015

Duration: 3 min 49 sec (performance duration: 15 min)

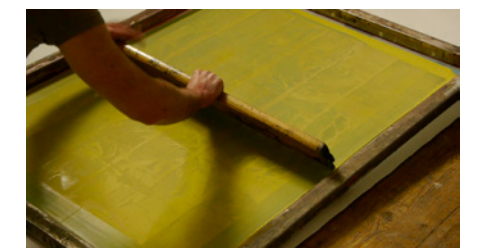
Location: MOMENTUM Berlin

Part of 'Works on Paper III' performance series

The "Frieze" performance is a creation of a frieze-like storyboard over a long role of paper using silk screen printing. The story is told by two parallel images: the first one features animals' images from the frieze of the Ishtar gate at the Pergamon Museum and the second features images from Arabic media sources showing destruction of Assyrian and Babylonian architecture.

The main focus of the performance seeks to deal with the different representations of storytelling and history of the region—the Arab media, ISIS propaganda and the perspective of Western media. The process of the printing is one of documentation and erasure and the balance between east and west.

***The process  
of the printing  
is one of  
documentation  
and erasure  
and the balance  
between east  
and west.***





ff

*ff* is a living and evolving network of artists, operating since 2011. *ff* is a way of working and communicating through art that grows out of collaborations and discussions in close personal contact. Through friendships and alliances we make art that is an essential element of our lives. Art is a field in which we move and meet, while creating and transforming it. We are different, having each our own language and history. Our heterogeneity is our strength. Feminism for us means equality for all: human beings of all genders and all origins.

## ***Pfffffffff, To Gather Instant Purification***

*Performed by: Franziska Böhmer, Kai Dieterich, Mathilde ter Heijne, Linards Kulless, Ewa Majewska, Karolina Majewska, Christoph Mühlau, Cosmo Roitmann, Phillip Roitmann, Janne Schäfer, Kerstin Schröder, Ulrika Segerberg, Magda Tothova, Dorota Walentynowicz, Zorka Wollny, ...*

*Date: 31.5.2015*

*Duration: 10 min 31 sec (Performance duration: 50 min)*

*Location: MOMENTUM Berlin*

*Part of 'Works on Paper III' performance series*

Smells and sounds form the starting point of the participatory performance of the collaborative *ff*, which will improvise with the artefacts resulting from the previous performances in WORKS ON PAPER III. The audience is encouraged to take part in the transformation of the exhibition. As the final performance in this Performance Series, *ff* together with the audience, effectively re-appropriate the preceding performances and the curation of the resulting exhibition.

***ff effectively  
re-appropriate  
the preceding  
performances  
and the  
curation of  
the resulting  
exhibition.***







## SASHA FROLOVA

Frolova graduated in 2002 from the Art School of the Stroganov Moscow Higher College of Art and Industry in Moscow and extended her studies in Graphic Design at the National Institute of Design (2004 – 08) and on the New Art Strategies (Contemporary Art) course at the Institute of Contemporary Art Problems (2006) under the tutorship of Joseph Backstein. For ten years she was assistant to the eminent performance artist and object maker Andrey Bartenev. She is the current holder of Andrew Logan's London-based Alternative Miss World award. She had a solo show in the Frederica Ghizzoni Gallery, Milan (2014) was finalist of the Arte Laguna Special Prize for a solo show in Venice in 2013 and took part in the finalists' group exhibition in the Arsenale where she was awarded a special exhibition prize. She was a finalist of the Kandinsky Prize (Young Artist Project of the Year nomination) in Moscow, 2009.

## Aquaaerobika

Date: 13.11.2015

Duration: 25 min 24 sec

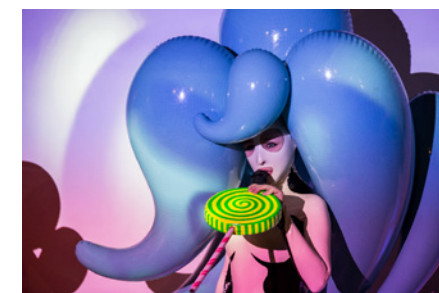
Location: Kühlhaus am Gleisdreieck, Berlin

Part of 'Balagan!!! Contemporary Art from the Former Soviet Union and Other Mythical Places'

AQUAAEROBIKA, a collective performance project that she both directs and performs, was first presented in Saint Petersburg and Venice during 2013 and has since toured widely. Her solo shows include *FRBR*, in the parallel programme of the 4th Moscow Biennale of Contemporary Art (2011), *Albinism*, Aidan Gallery, Moscow (2010) and *Cyber Princess*, Moscow Museum of Modern Art (2009). She has also presented her work in London at the Whitechapel Gallery, at the Rifle maker Gallery and at the Russian Winter Festival in Trafalgar Square; in Kyiv at Gogolfest; in Hamburg at Kampnagel; and in Moscow at the Shushev State Museum of Architecture and the National Centre of Contemporary Art (NCCA).

Frolova uses her body to work in different media – sculpture, inflatables, dance, music and performance – in which the different kinds of movement, colour and energy it generates are the dominating elements. A hybrid between the puppet-like figures of Oscar Schlemmer's Bauhaus *Triadisches Ballet* (1922), whirling dervishes and Lady Gaga on speed, she employs outlandish costumes, electronic music and dance to melt into the abstract forms of her colourful inflatable sculptures and to create a sense of awe and wonder in the viewer – a cyber-beauty of latex, speed and sound. As part of the opening celebrations of *BALAGAN!!!* Frolova made a special performance.

**She employs outlandish costumes, electronic music and dance [...] to create a sense of awe and wonder in the viewer.**







## ZENO GRIES

Zeno Gries is a visual artist based in Leipzig. Studying Media Art at the Academy for Visual Arts (Hochschule für Grafik und Buchkunst) in Leipzig since 2013, he is primarily working in the field of video, installation and performance. His works, at the moment almost exclusively self-portraits, are a study in how the environment reflects onto himself—sometimes dissecting his feelings and emotions, and other times dissecting his thoughts on and relationships to other people and things. He has been working with the Kunstraum E in Leipzig since 2014. He is not only curating exhibitions, but also, through a series of events, looking behind the scenes of the artistic process, from the idea, to the creation and the reflection of an artwork.

## Progress

Date: 24.5.2015

Duration: 3 min 31 sec

Location: MOMENTUM Berlin

Part of 'Works on Paper III' performance series

"I sleep more, so I can work better.", "I can take time off now, I've earned it." Those are things heard many times. Doing nothing, relaxing, or recuperating seems to always need a justification which, most of the time, is work.

Zeno Gries visualises this attitude to life in the performance "Progress" in which, although he views this critically, he cannot stop such thoughts and words from coming to him. In the performance the artist's body becomes a machine, printing the same words over and over again on a seemingly endless strip of paper. This poses the question, where do the instructions come from? And how can one stop it?

***Doing nothing,  
relaxing, or  
recuperating  
seems to  
always need  
a justification  
which, most of  
the time, is work.***





**MIEKO SUZUKI**

The Berlin based Director, Media Artist & Producer Christian Graupner studied graphic arts & developed interactive audio visual concepts. As a composer & music producer (artist name VOOV) he published records & CDs, created soundtracks for movies, theatre & radio, music clips. He founded 'Club Automatique', formed the independent production company HUMATIC. Universities & Institutes such as ZKM have invited him for lectures & residencies. The latest production MNM (2013) received an honorary mention at Prix Ars Electronica. His recent sculptural / media work explores the practices and myths around pop and contemporary music, combining multiscreen videos and multichannel sound with partly machine — partly user — controlled 'humatic' interfaces and mechanisms. With the media slotmachine MindBox he and his team received a Guthman's New Musical Instruments Award in Atlanta Georgia.

**CHRISTIAN GRAUPNER**

Having come from a pianist background and studied fashion, Mieke Suzuki has been organizing events and performing as a DJ and sound artist worldwide since 1998. Mieke has won awards and taken part in artist residency programs whilst also performing as a musician and DJ at clubs and international art and fashion events. Selected event include Calvin Klein Tokyo Collection 2008, Female:pressure Japan Tour 2009, MOMENTUM Sydney 2010, Kunsthalle M3 Berlin 2010, Japan Media Arts Festival 2010, REH Kunst Berlin 2012, GALLERY WEEKEND Berlin 2012, JULIUS Paris Collection 2011-2014, Cynetart Dresden, Craft Gallery Melbourne 2013, Patric Mohr fashion show Berlin 2014, Marrakech Biennale5 2014. She has also collaborated on sculpture, visual, sound and multi-media installations with artists.

## MING POON

While MING POON comes from a dance background, he prefers to describe himself as a movement performer. He readily experiments and combines elements from an eclectic mix of techniques and disciplines. He sees the body as a predilection of viewing as an object, by stripping it to its physical and affective functionality and mechanics. His idea of dance is one in which there are no 'dancers' on stage, only bodies that are in the process of forming, transforming and disintegrating. He has worked with international dance companies in Italy, Germany, Spain, Belgium, The Netherlands and Singapore. His choreographic works include: 'The man who looks for signs', 'A piece of heaven', 'Ghosts', 'Back', 'Topography of Pleasure and Pain' (dance film). 'Gravity', '(un)it: HD85828|in.ViSiBLE' and 'The Infinitesimal Distance Between Two Bodies'.

## MNM

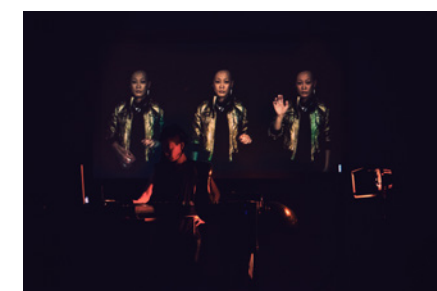
*Date: 1.6.2014*

*Duration: 39 min 7 sec*

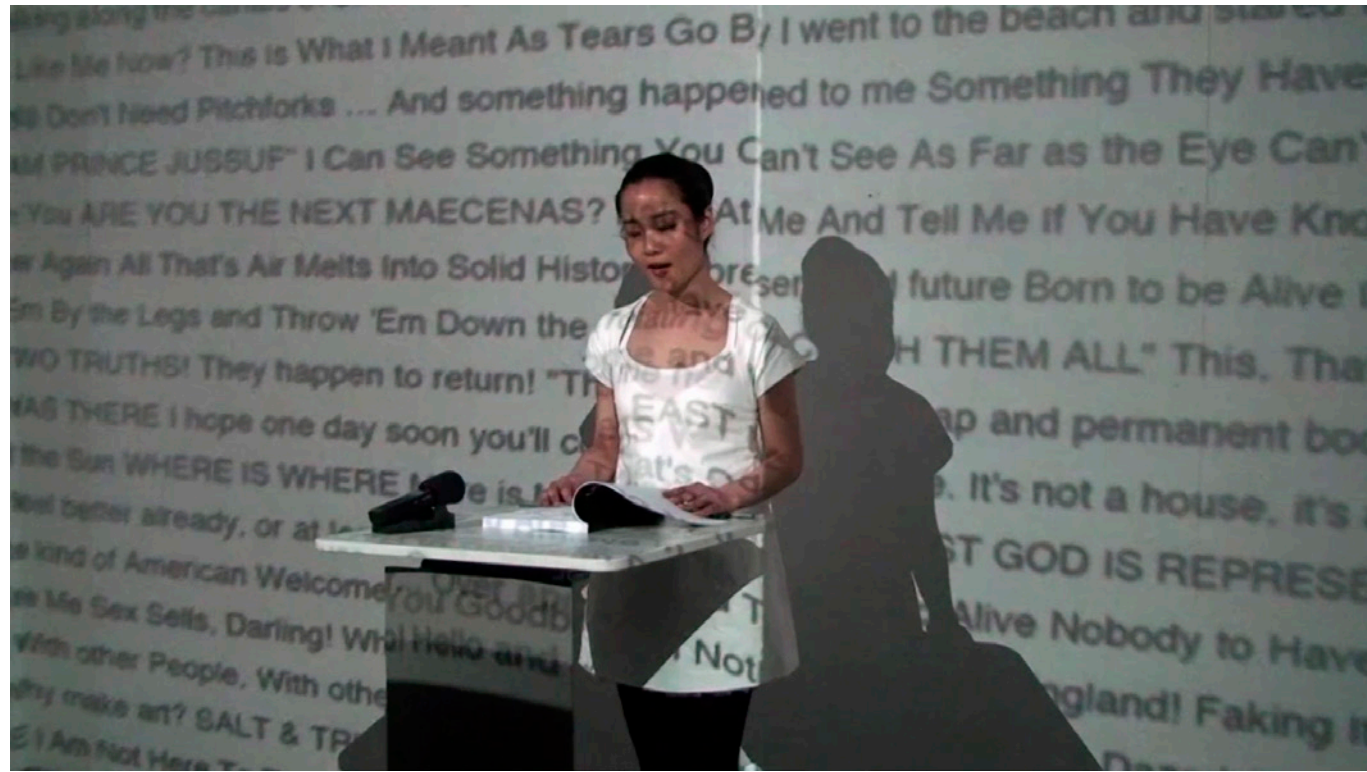
*Location: Kunstquartier Bethanien,  
Studio 1*

*Part of 'PANDAMONIUM / Works  
On Paper II' Performance Series*

MNM portrays the Hiroshima born sound artist Mieke Suzuki and the Singaporean dancer Ming Poon in their sound and body performances and generates an ongoing media concert that constantly creates new video and sound clusters. The headstrong canonical composition of vocal and percussion loops depicts the topic of total (body) control in golden times of casino-capitalism and its meltdown. The protagonists' performances are directly connected to the form and materiality of a triptych frame and a huge hacked Maneki-Neko derived figure which underlines the sculptural character of MNM. Visitors are invited to co-compose and influence the flow of the so called Humatic Re-Performance by feeding and operating the triple channel installation like a gambling-machine or to control MNM like a musical instrument.







JIA

Jia (b. 1979) is a Berlin-based artist, born in Beijing. Jia's work reinterprets Chinese paradigms, such as compositional patterns in Chinese calligraphy, and projection systems of the traditional Chinese landscape. This general tension of cultures between the work's formal and conceptual elements serves a more specific critique of conditions in both China and the West. Most often, the artist chooses for the work an outwardly "pretty" aspect in order to address an atrocious reality. For 'PANDAMONIUM' exhibition, Jia premiered a new performance installation.

## Untitled

Date: 4.5.2014

Duration: 26 min 17 sec

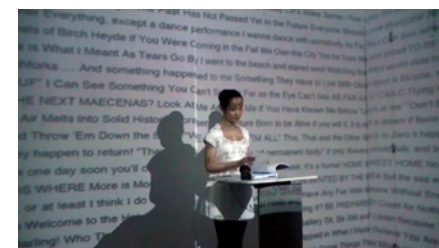
Location: .CHB Collegium Hungaricum Berlin

Part of 'PANDAMONIUM / Works On Paper II' Performance Series

*Untitled* (2014) is a combined text installation and performance work in which the installation remains as a discrete work once the performance is finished. The installation comprises two principal elements:

1. The titles of several thousand exhibitions that have taken place in public institutions and private galleries of note, internationally, during the past ten years, and affixed to the walls and ceiling of the exhibition space as though they were constituents of a single sentence, an arrangement that empties them of their original meanings, and makes possible many alternative possible meanings by virtue of their juxtaposition.
2. A podium that holds a book of similar dimensions to a book of Scripture, but which contains a succession of the same titles, together with the dates and the institutions where the exhibitions took place. In the performance phase, the artist enters the installation space and, in solemn tones, reads from the book the titles of the exhibitions contained therein, and then exits the space, converting it thereby to a spatial metonym of the semantic emptying of the titles that the installation imposes.

**An arrangement  
that makes  
possible many  
alternative  
possible  
meanings by  
virtue of their  
juxtaposition.**



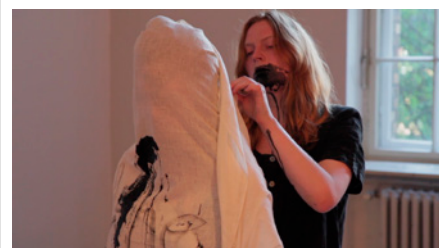
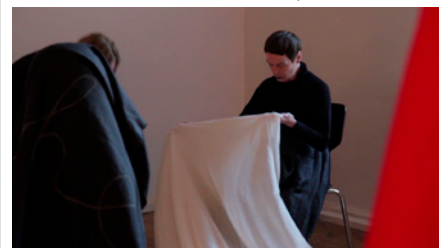




## MARIANA HAHN

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

*Empress of Sorrow*



## ***I Am Here No.9***

*With Maria Angeli, Rowand Hellier and Ingrid Göttlicher*

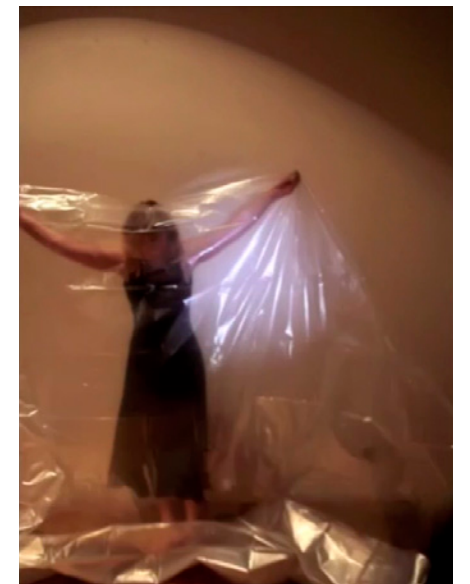
*Date: 1.9.2012*

*Duration: 19 min 35 sec*

*Location: MOMENTUM Berlin*

*Part of 'ABOUT FACE: MOMENTUM Emerging Talents Series'*

Hahn's work has been described as an itch under the skin, which the artist perceived as fitting. The itch of something that is there but cannot be caught, be laid finger on. Subtle movements of what lays beneath the surface that carries us, moves us back and forth. Transparent and yet hidden, isolated and yet profoundly prominent, like the voices of an oracle. We all always stand at a final point, into this point everything that encounters us is poured, comes to a moment of climaxing inflammation, we save up and release, often there is a slight feeling of irritation, a taste of something not being in synch, as if we couldn't catch up with that point of climaxing, a point of departure, a fleeting face, trying to catch itself, correct itself, it is impossible to hold it in an ever lasting moment of climaxing. A face as fluid as a river and yet in each of its forms isolated. There is always a distant longing for something that has been missed.



*I Am Here No.9*

## ***Empress of Sorrow***

*With Maria Angeli, Rowand Hellier and Ingrid Göttlicher*

*Date: 19.5.2013*

*Duration: 33 min 47 sec*

*Location: MOMENTUM Berlin*

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





## ***Distant Letter Present Now***

*Date: 3.5.2015*

*Duration: 5 min 45 sec (Performance duration: 120 min)*

*Location: MOMENTUM Berlin*

*Part of 'Works on Paper III' performance series*

FEELING IS A FACT AND MY BODY IS A MONUMENT OF THAT FACT

Everything is body, the world is body I am body. Absolute body. the phrases found on the letters that the spectator( reader) receives are part of an internal instant dialogue between body and the inscriptions found on it and vice versa, they are a poem of my body, the poem acts as an externalization of the body, imprinted onto paper. the letter travels to the reader from a distance, a past and yet finds actuality in the instance of reading.

All the parts of the poem could be put together in any order but also as single phrases they are the sum of the whole. The words are sometimes abstract, sometimes clear inscriptions that i find on my body, sometimes as strange and painful lacerations or as in other times as tiny laughing currents. as i write them onto paper they

Take on a new form, and also pass away for me, or i for them?

They move from a distance into an absolute presence the instance they move toward me from that distance and are extracted by passing them through my fingers, thereafter they are hardly tangible for me, they become intelligible to me. there is no sense of remorse toward that act, as it has the taste of a life saving action.

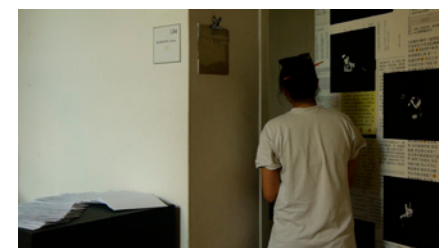
They are handed on to the reader and as he/she borrows the words they inscribe themselves into his body.

There always tends to be a difficulty to reconcile language directly to a body, due to the autonomy of language. As soon as words have been written down they become part of a different reality, so connecting them with the body, with this organic form, with the body's story will seem artificial as a result the body can only function as artifact, as an effigy of the scripture.

The reader will lend the phrases a thousand different meanings as he/she extracts these from recollecting his/her own memories and carefully knitting these together with the phrase on the letter. Like that they will find a general objective and value. the body lends itself to the reader as sculpture, sculpture as a felt thought, the face is hidden, the face is too fleeting and too referential, I find the face too masked to be able to discern a clear dialogue from it.

The artist isn't present, and yet she is since the body anticipates the presence of the artist, she isn't there in as much as she doesn't actively interact with the reader, while the phrases inflict movement into the space by creating an adjacent space between reader and body.

***The artist isn't  
present, and yet  
she is since the  
body anticipates  
the presence of  
the artist.***







## MARIANA MOREIRA

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

Mariana Amaral Moreira was born in Santos, Brazil. After living in Michigan, USA, where she graduated with an Associate Degree in Graphic Design and a certificate of proficiency in Illustration, she decided to travel and learn from other universities in order to develop a higher standard of technical skill. Because of her double degree, Mariana has been working in the field of Graphic Design for 5 years, while being active as a freelance Illustration/Fine Arts works. She concerns herself with the questioning of one's identity in constant clash with globalized nationality borders, prejudice, and social expectations. Mariana strives to evoke a sense of discomfort and embarrassment on the viewer, which can lead to a later reflection on sensitive subjects. Her work has been exhibited in the United States and in Germany.

## EMI HARYIAMA

## Impermanence

Date: 12.5.2012

Duration: 9 min 27 sec

Location: MOMENTUM Berlin

Part of 'Works on Paper' performance series

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

***A concept  
is born in  
the form of  
the dancer,  
described and  
defined by  
the words  
applied to it.***







## MARCUS DOERING

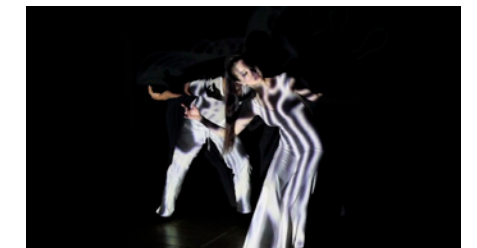
Dr. Marcus Doering holds a PhD in Physics and has made a name for himself with pmd-art for innovative light design. Together with André Bernhardt and the designers of büro+staubach, he realizes interactive worlds of experience. The three-dimensional illuminations and real-time projections on actors and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

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

## EMI HARIYAMA

## DANIEL DODD-ELLIS

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



Maximilian Magnus Schmidbauer is a trained set painter and has been for six consecutive years a stipendiary participant and teacher in Robert Wilson’s Watermill Center NY. He has worked as assistant to Lisa de Kooning and has had, as the first artist after Willem de Kooning’s death, the possibility to work and exhibit in his studio in the Hamptons. He has acted as a Visual Designer for Rufus Wainwright, Norah Jones and Jessye Norman, and since 2007 he manages the Academy of Scenic Painting and Arts in Unteregg/Bavaria together with his father Werner Schmidbauer. Maximilian lives in New York, Munich and Berlin. His works as an artist have been shown in numerous exhibitions in Germany, the United States, Russia and Spain, and are currently developing towards the three-dimensional and motion, towards dance performance, theater and music.

## MAXIMILIAN MAGNUS SCHMIDBAUER

## ***Traveling Souls***

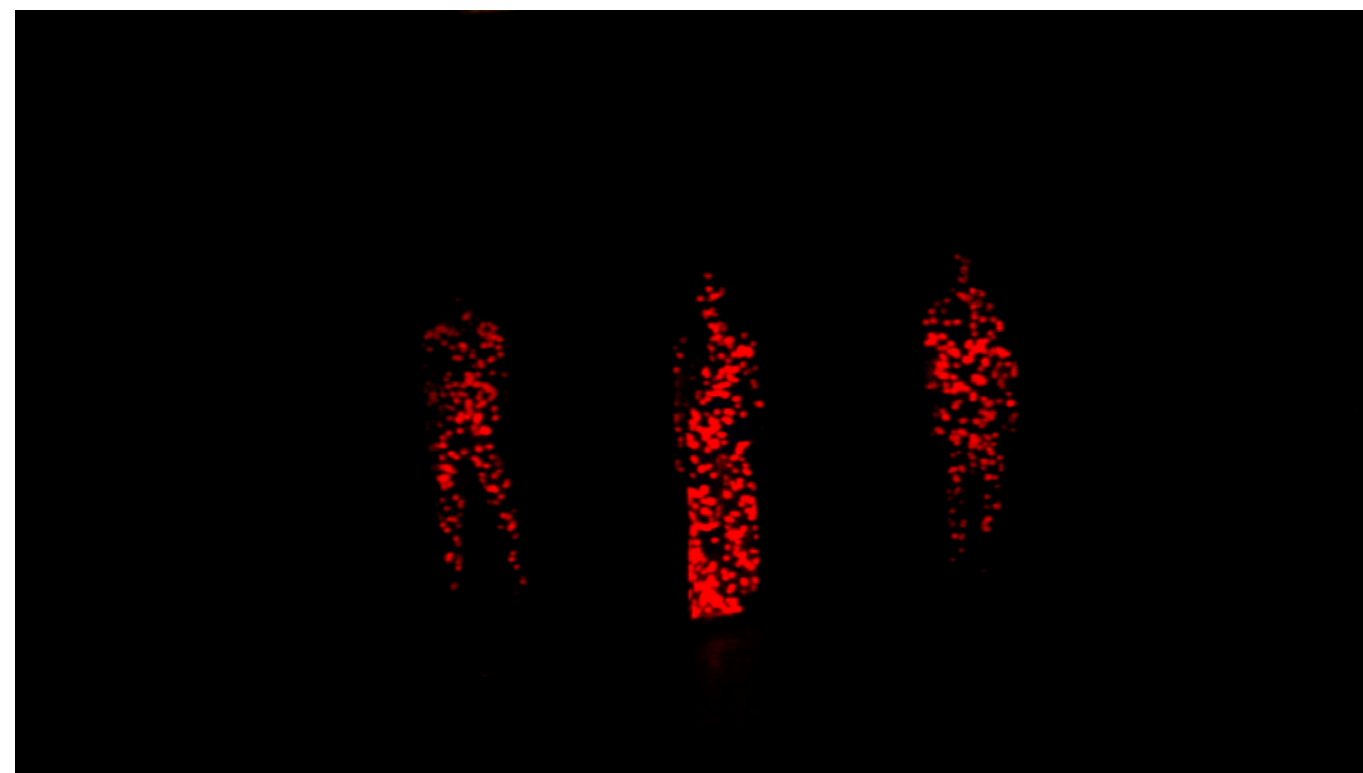
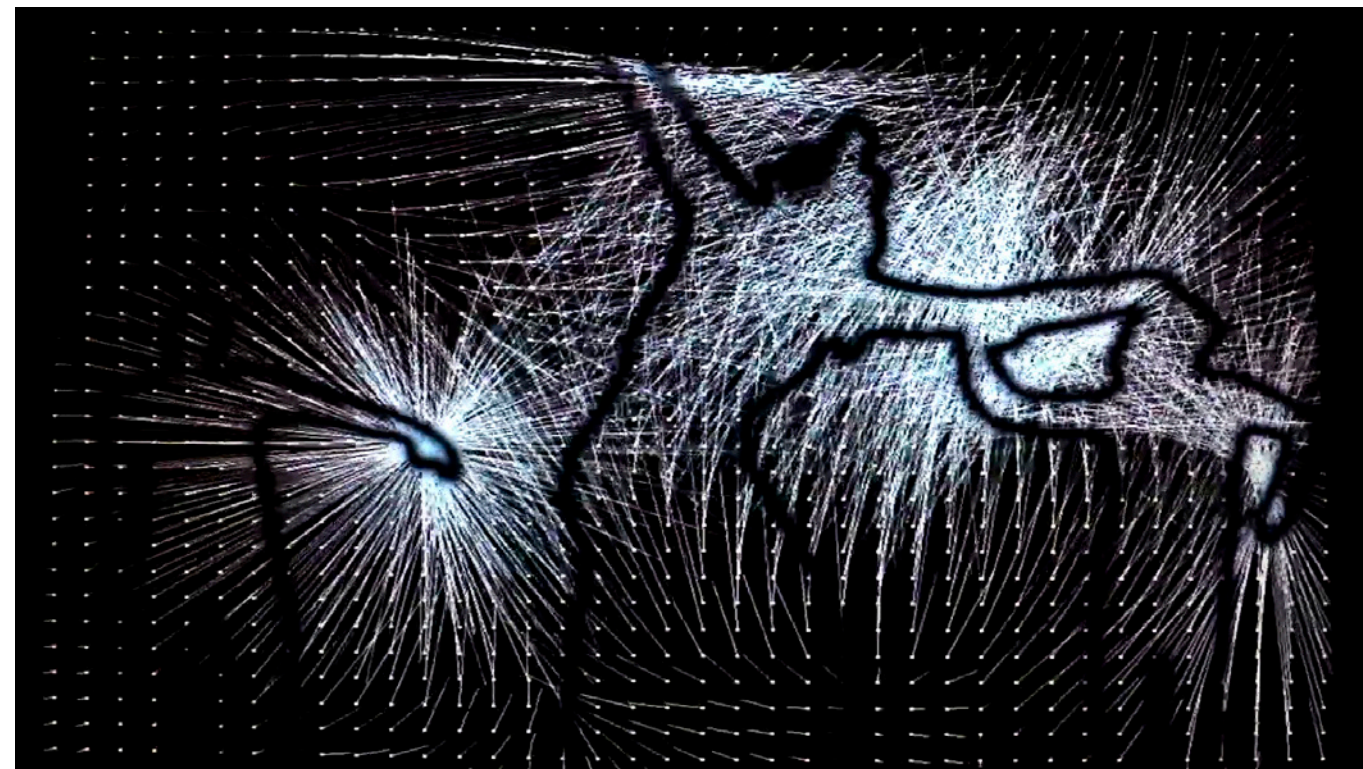
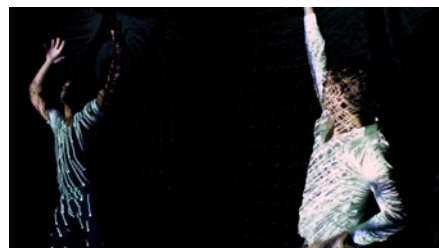
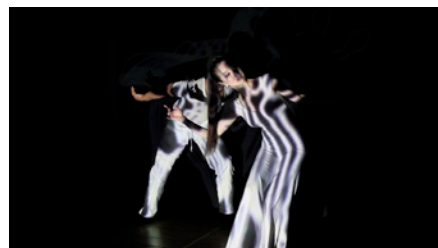
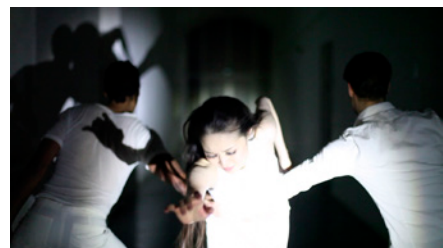
*Date: 9.12.2012*

*Duration: 20 min 19 sec*

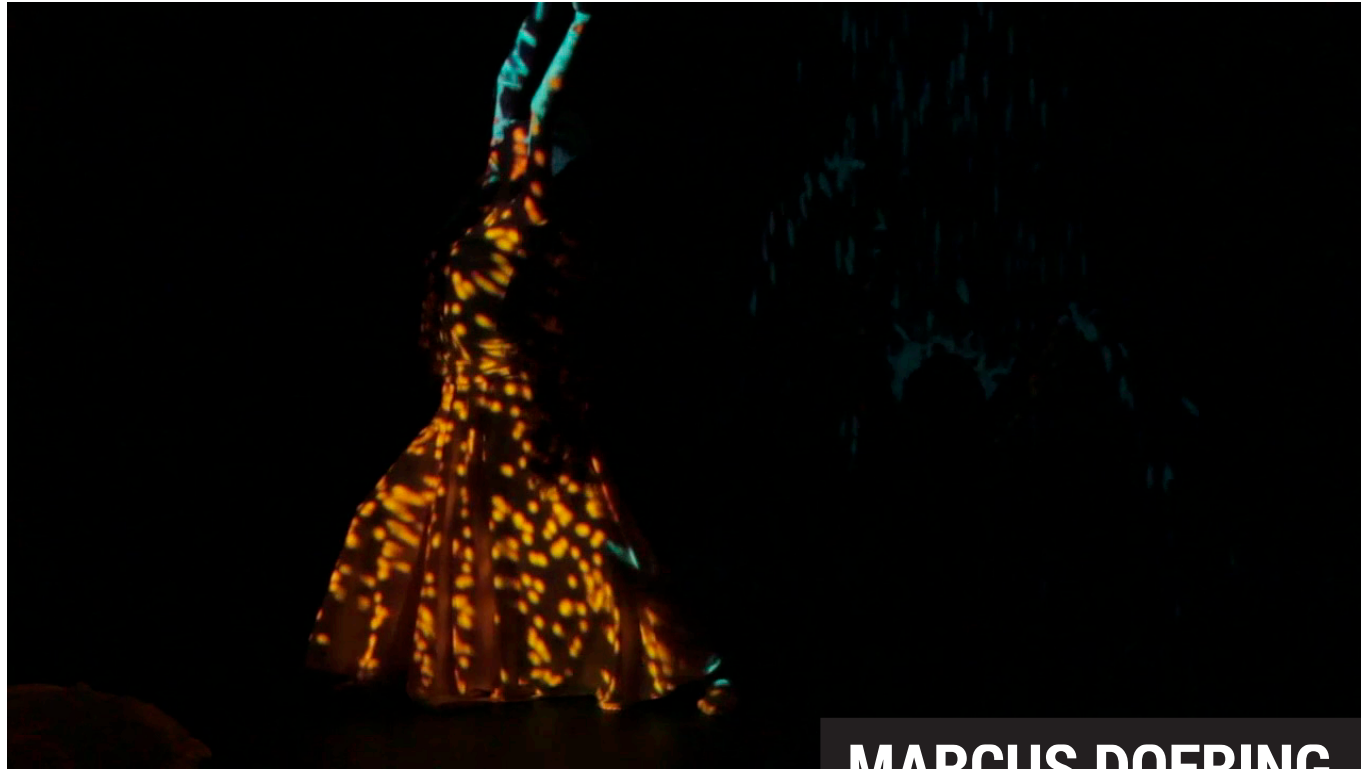
*Location: Kunstquartier Bethanien, Berlin*

What happens when you bring together a Japanese ballerina from the Berlin Staatsballet, a German painter, an American opera singer, and Berlin's most innovative interactive media artist? Magic. MOMENTUM commissioned a new work made specially for our gallery in the historic Kunstquartier Bethanien, a former hospital built in 1847 by Kaiser Friedrich Wilhelm IV which functioned as a hospital until 1970. Subsequently inhabited and fought over by squatters and arts organizations, this space has had a poignant and colorful history. Enter four diverse artists who had never worked together before. Now based in Berlin, but originally from very different parts of the world, they came together to reflect on the movements that brought each of them to converge on this particular space at this particular moment. Using dance, visual art, voice and interactive light design, they responded to the unique spaces of Bethanien and the latent aura of its history. Performed in three parts in preparation for the final video, *Traveling Souls* ties together the split narratives of its migratory performers, Bethanien's site-specific history as a place of passing, and the question that MOMENTUM continues to pose: What is time-based art? *Traveling Souls* was shown in Jerusalem as a part of Musraramix Festival 2013 alongside other future locations, and MOMENTUM is excited to continue collaborating with this team of artists.

***Traveling Souls  
ties together the  
split narratives  
of its migratory  
performers,  
Bethanien's  
site-specific  
history as a place  
of passing.***







## MARCUS DOERING

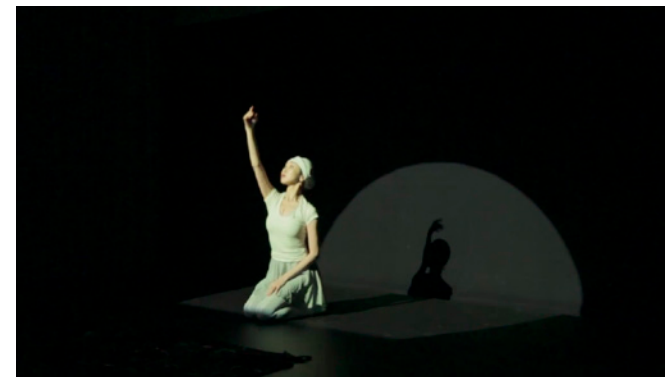
Dr. Marcus Doering holds a PhD in Physics and has made a name for himself with pmd-art for innovative light design. Together with André Bernhardt and the designers of büro+staubach, he realizes interactive worlds of experience. The three-dimensional illuminations and real-time projections on actors and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

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

## EMI HARIYAMA

## PETER KIRN

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



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

## SZILVIA LEDNITZKY

## ***Thresholds - Interdisciplinary Performance***

*Date: 21.9.2013*

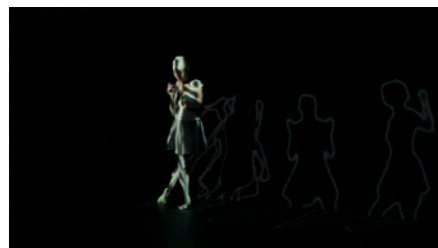
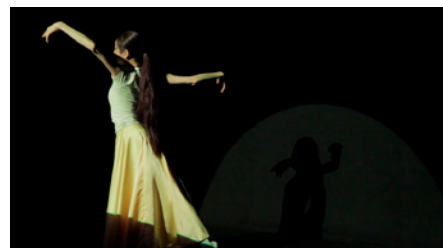
*Duration: 28 min 17 sec*

*Location: .CHB Collegium Hungaricum Berlin*

*Part of 'THRESHOLDS: Crossing the Borders Between Video, Performance, and Visual Arts'*

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

***These  
performers  
embody  
MOMENTUM's  
mission to  
enable great  
art to happen  
across cultural  
and institutional  
borders.***







## KATE HERS

Kate Hers RHEE is a visual artist and cultural producer who works in the field of social art practice. Her work seeks to rethink and reshape notions of transnational and cultural identity, often through different modes of communication and public/private interventions. Her projects manifest often in multiple mediums including: performance, sound, drawing, video, internet blogging, installation, and in commodities such as food products, posters, zines, flash cards, and games. RHEE studied notably under Juli Carson, Yong Soon Min, Yvonne Rainer, and Bruce Yonemoto at the University of California-Irvine, while on full scholarships – Graduate Studies Diversity Scholarship and a Jacob K. Javits Fellowship. A recipient of numerous awards and grants, RHEE was recently named the James & Stephania McClennen Fellow of the Millay Colony for the Arts 2013 and presented with the 1st Prize of the AHL Foundation in 2014. She received a Studio Grant from the Cultural Project of the Professional Association of Berlin Artists and a DAAD fellowship. Before receiving her MFA, she conducted research in Korea on a Fulbright Scholarship and Blakemore Language Grant, traveled to Tibet on a University of California Pacific Rim Grant, and lived in Berlin, Germany on a supplemental Jacob K. Javits Research Fellowship. She attended Vermont Studio Center, MacDowell Colony, Millay Colony of the Arts and Künstlerdorf Schöppingen on fellowships.

## 7 Drawings, Twenty-eight Kisses

Date: 26.5.2013

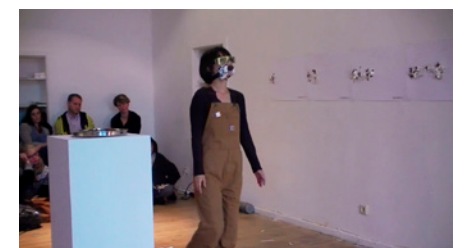
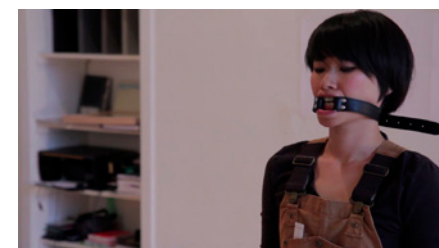
Duration: 35 min 21 sec

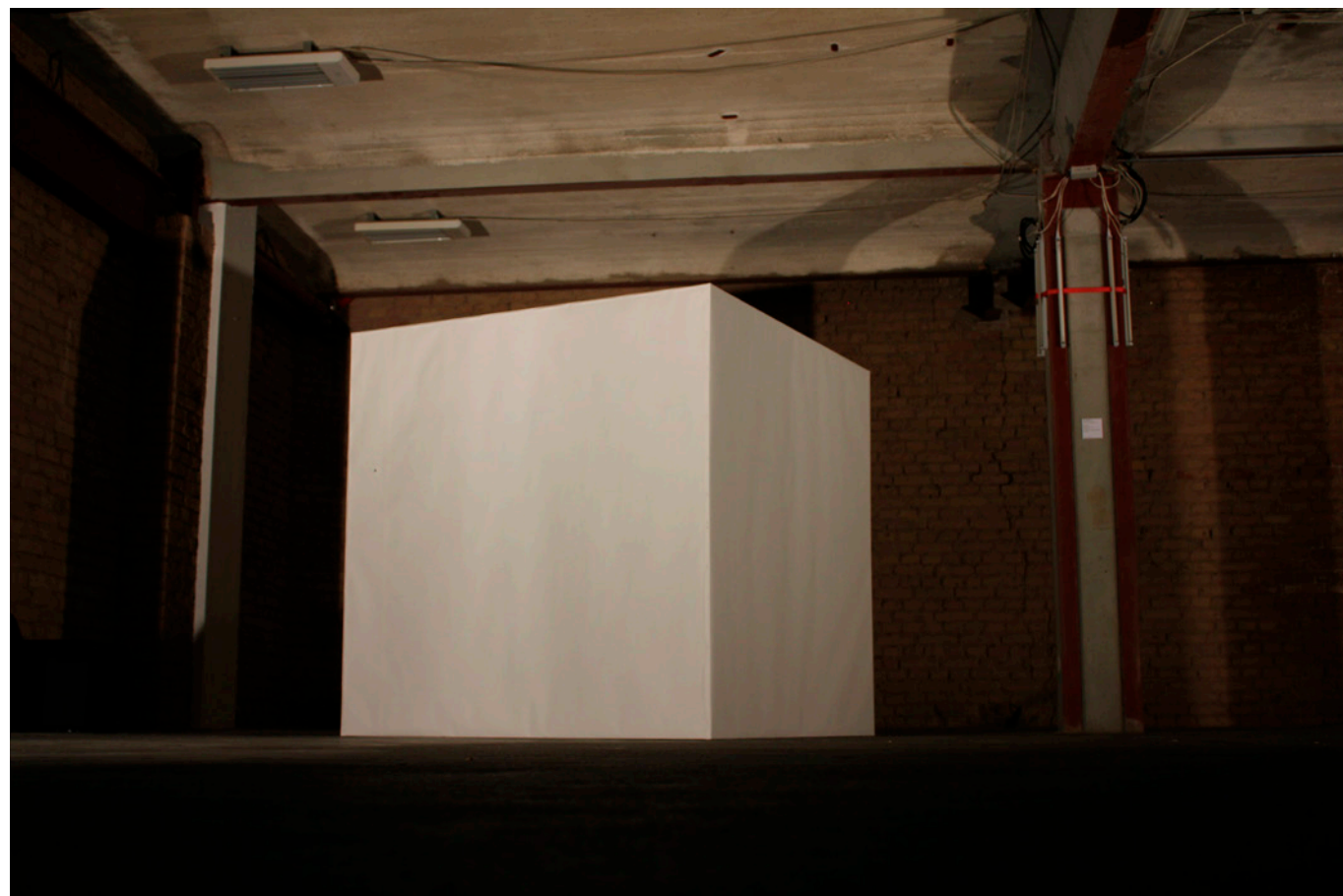
Location: MOMENTUM

Part of 'Works on Paper' performance series

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

***This methodical  
but messy  
performance  
plays with the  
slippage of  
meanings.***





## OLYA KROYTOR

Olya Kroytor attended the Moscow Museum of Modern Art Free Workshops in 2007 and graduated in art from the Moscow State Pedagogical University in 2008, the following year she gained a diploma from the Institute of Contemporary Art. In 2012 she was a Kandinsky Prize nominee in the 'Young Artist' category and in 2014 was shortlisted for the Kuryokhin Award the 'Art in Public Spaces' category. Her solo shows include Time That Exists, SRC Dawn, Vladivostok (2015), 8 Situations, ArtWin Gallery, Moscow (2015), Extra, Gallery Room, Moscow (2014), ChtoNichto, Moscow Museum of Modern Art (2011) and Split Personality, Regina Gallery, (2011).

## The Cube

Date: 18.11.2015

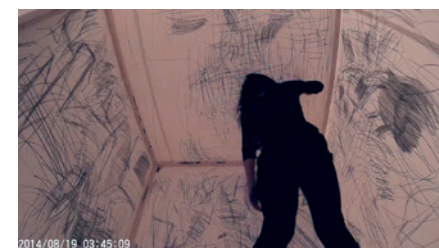
Duration: 66 min 23 sec (Performance duration: 3 hours)

Location: Kühlhaus am Gleisdreieck, Berlin

Part of 'Balagan!!! Contemporary Art from the Former Soviet Union and Other Mythical Places'

Kroytor's work moves between durational performance and the production of drawings and collages. *The Cube* (2015), a new work made specially for the exhibition *BALAGAN!!! Contemporary Art from the Former Soviet Union and Other Mythical Places*, brings all aspects of her work into play. Kroytor confines herself within a life-sized cube, its surfaces covered by paper. Hidden from view, she sketches on the inside of the cube until the surface of the paper is worn away. Once there is room for her to escape, she leaves. The marks of her 'imprisonment' remain.

***She sketches  
on the inside of  
the cube until  
the surface of  
the paper is  
worn away.***







## SASHA PIROGOVA

Ma Li is an interdisciplinary artist working with painting, sculpture, installation and performance. Using both traditional and nontraditional media, Ma Li formulates dreamlike worlds influenced in part by her background in choreography and upbringing in a collectivist society. Originally from Fuzhou, China, she has a BS degree in Chemical Engineering from Shanghai Dong Hua University, and an MFA from the San Francisco Art Institute (2014). Ma Li has exhibited her work in a range of museums and galleries, including solo shows such as *Gathering Among Stars*, Asian Art Museum, San Francisco (2015); and *Seeing, Peeping, and Scrying*, Alter Space, Peephole Gallery, San Francisco (2015).

MA LI

Pirogova is a performance and video artist, for her the two disciplines are inter-connected. After graduating from the Physics Department at Moscow State University in 2010, she received a degree in 2014 from the Rodchenko Art School in Video and New Media in Moscow. She has been awarded prizes at the Extra Short Film Festival, ESF (2012) as well as the Innovation Prize in the 'New Generation' category (2014). She has participated in various exhibitions, such as *Burning News*, Hayward Gallery, London (2014), *I saw lightning*, Udarnik, Moscow (2014) and in the *Manifesta 10*, parallel program, St. Petersburg (2014). Working with performance, she has also participated in different festivals, including: the 6th International Festival of Video, Performance and Technology, Lisbon (2014), VIII Andrei Tarkovsky International Film Festival, Ivanovo (2014), Cinedans Dance on Screen Festival, Amsterdam (2014) and *Now & After* International Video Art Festival, The State Museum of GULAG, Moscow (2014).

## Prinivethao

Date: 29.1.2016

Duration: 26 min 17 sec

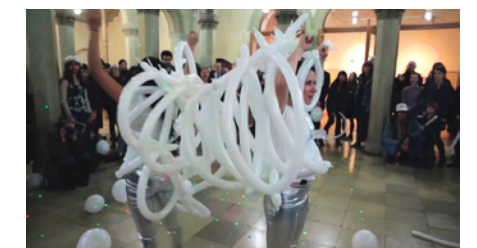
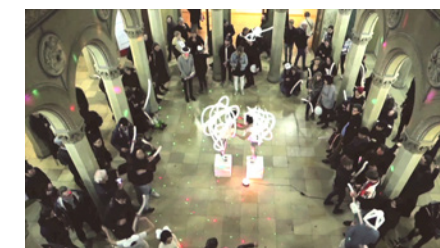
Location: 3 min 19 sec (Performance duration: 50 min)

Part of 'BEYOND BALAGAN!!! SASHA PIROGOVA: A Retrospective'

MOMENTUM Artists-in-Residence Sasha Pirogova and Ma Li draw on their upbringing in the collectivist societies of Russia and China in their interactive performance work. Coming to contemporary art through a background in physics and chemical engineering, respectively, and having both trained in contemporary dance, the choreography of bodies moving through space is integral to their ways of working. Brought together for the first time through MOMENTUM AiR, Sasha Pirogova and Ma Li made here also their first cooperative project.

Thinking about the macro scale of space and its projection to the micro level of human beings, Ma Li and Sasha Pirogova teamed up for a "play game" and invite the audience to take part in a ceremony which enacts a supernova explosion triggered by the merging of two white dwarfs.

**Sasha Pirogova  
and Ma Li  
draw on their  
upbringing in  
the collectivist  
societies of  
Russia and  
China in their  
interactive  
performance  
work.**





## SARAH LÜDEMANN

Sarah Lüdemann was born 1981 in Cologne, Germany and is currently living and working in Berlin. Receiving the prestigious South Square Trust Award, Lüdemann started her MA in Fine Art at Central Saint Martins, London in 2010, and graduated with Distinction in September 2011. Her first degree was a BA (Hons) teaching degree during which she studied Fine Art, Psychology, Philosophy, Linguistics and English literature at Universität zu Köln, where she was taught a.o. by Beuys' student Dr. Peter Rech. Between 2005 and 2012 Sarah Lüdemann lived and worked in Norway, Italy, England, The Netherlands and Germany. During her stay in Cambridge and Amsterdam, she co-founded and directed the two exhibition projects "Cambridge Open Art Space" and "Expo ISBN" and curated various conjuncted exhibitions. Lüdemann has exhibited widely internationally, including at the 4th Cairo Video Festival, Goethe Institute Cairo, Egypt in 2010, New York Art Book Fair, MoMa PS1, New York, USA, and The Piracy Project, SALT's library.

## Return of the Chthonian – This Is My Land

Date: 26.11.2016

Duration: 2 min 34 sec (excerpt)

Location: MOMENTUM Berlin

Part of 'Love, Actually...' Exhibition

*i am an anthropologist, an awkward surrealist, poetic road kill. i am the naked hunter, an Amazonian goddess, an oozing bitch. i am a magician, i am Alice. i am no feminist, my darlings!*

*let me make a mark, scratch the surface, scratch myself,*

*do not dislocate your body, dig in your brain for your animal ancestry – in order to sense the storm.*

*dynamite me! rip me apart and put me back together. blow my bones, sing for my flesh. make it all vibrate at higher frequencies, so I can reach for the stars.*

*that which built the cosmos was androgyne – total sex – without the bang there would have been no planet earth.*

**do not dislocate  
your body, dig  
in your brain  
for your animal  
ancestry – in  
order to sense  
the storm.**







**ADRIAN BRUN**

Sarah Lüdemann was born 1981 in Cologne, Germany and is currently living and working in Berlin. Receiving the prestigious South Square Trust Award, Lüdemann started her MA in Fine Art at Central Saint Martins, London in 2010, and graduated with Distinction in September 2011. Her first degree was a BA (Hons) teaching degree during which she studied Fine Art, Psychology, Philosophy, Linguistics and English literature at Universität zu Köln, where she was taught a.o. by Beuys' student Dr. Peter Rech. Between 2005 and 2012 Sarah Lüdemann lived and worked in Norway, Italy, England, The Netherlands and Germany. During her stay in Cambridge and Amsterdam, she co-founded and directed the two exhibition projects "Cambridge Open Art Space" and "Expo ISBN" and curated various conjuncted exhibitions. Lüdemann has exhibited widely internationally, including at the 4th Cairo Video Festival, Goethe Institute Cairo, Egypt in 2010, New York Art Book Fair, MoMa PS1, New York, USA, and The Piracy Project, SALT's library.

**SARAH LÜDEMANN**

Adrian Brun was born in Lujan, Argentina in 1970. Graduated from Buenos Aires Medicine School as a Doctor in 1993 and became a surgeon at the age of 27. After several years of working in the operating room, Adrian Brun moved to The Netherlands where he gave up his profession as a surgeon to initiate his artistic career. In 2004 he started the BA Fine Art, HKU in Utrecht and graduated as visual artist in 2008. Studying and working as a surgeon for several years had a huge impact on his creative practice. Adrian's work mainly reflects on the exploration of the body, organic systems, physiology and surgery. His video-performances articulate the strife of the body against its built-in limitations, the desire and studies of polymorphous sexualities, aiming to build a mythological parody that probes dilemmas and traumas which still shape our time. Since 2011 he is the sole curator of the program and has taken part in the BMW Guggenheim Lab Berlin 2012, and curated several performances for the MPA-B - Month of the Performance Art, Berlin. In 2012 Brun was nominated for the prestigious PUG Prize of Arts and Science.

## ***Blind Spot***

*Dates: 5.5.2013 & 12.5.2013*

*Duration: 5 hours*

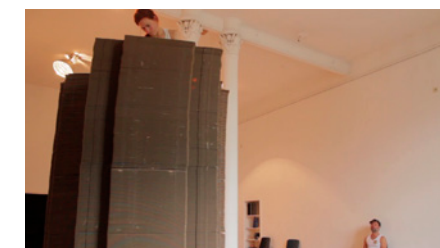
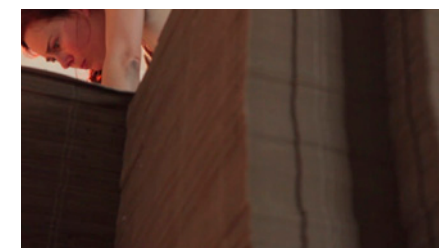
*Location: MOMENTUM Berlin*

*Part of 'Works on Paper' performance series*

The pile of paper containing thousands and thousands of sheets is reminiscent of laborious and repetitive exercises that are used for drill, punishment or mastering a skill. In this sense of an ongoing production and reproduction the pile also generates a metaphor for something one sits on top of in order to breed and keep alive, like a pile of eggs and in a more abstract sense a set of rules and traditions or a system. In its multitude the sheets of paper become a solid body, which cannot only be marked on the surface, but also carved into, penetrated and shaped both literally and metaphorically. While the structure — the appearance of the pile — remains intact on the outside, changes occur on the inside. Both destroying and building, this penetration of the body may be regarded in a political context as a metaphor for underground movements and the act of undermining systems and ideologies, until they eventually collapse. In the context of scholarly, repetitive exercises the two performers take on the roles of master and disciple.

The seeming authority of the observer or the master is in itself a failure within the system, as the action carried out on top of the pile is not completely visible. Both the observer and the observed are aware of each others presence and their limited control. Somewhat both roles are interchangeable, so that everyone is the observer and simultaneously the observed. The acceptance of this ritual is an absurdity in itself, however, it is so that systems continue to function or are eventually changed. From Germany and Argentina respectively the artists are drawing on their personal histories as well as those of their countries, challenging current political systems and social power structures (class, gender, race, religion) still shaping our times.

***Everyone is the  
observer and  
simultaneously  
the observed.***





## MAD FOR REAL (CAI YUAN & JIAN JUN XI)

Born in China in 1956 and 1962 respectively, Cai Yuan and Jian Jun Xi have been living and working in the United Kingdom since the 1980s. Cai Yuan trained in oil painting at Nanjing College of Art, Chelsea College of Art and the Royal College of Art. Jian Jun Xi trained at the Central Academy of Applied Arts in Beijing and later at Goldsmiths College. They started working as a performance duo in the late nineties with their action *Two Artists Jump on Tracey Emin's Bed* (1999) at Tate Britain's Turner Prize Exhibition.

Mad for Real are renowned Chinese artists known for their pioneering performances and interventions in public spaces. Their work acts as a dynamic dialogue with institutional and cultural power structures, taking the idea of the ready-made and transforming it within contemporary, everyday situations. The duo also creates installations that reflect on globalization and on the role of modern China in the 21st century. Mad For Real's oeuvre has continually questioned the relationship of power to the individual. Using a position of resistance, Cai and Xi have consistently produced work which is necessarily oppositional, yet its warmth and humor also acts to draw viewers in. Their performances have taken place as radical gestures, calling to mind notorious artists of earlier radical art movements, though the historical, linguistic and political context of their practice is often related specifically to their origins: China.

## Scream

*Dates: 1.6.2014 (first performed at the Venice Biennale, 2013)*

*Duration: 10 min 55 sec*

*Location: Kunstquartier Bethanien, Studio 1*

*Part of 'PANDAMONIUM / Works On Paper II' Performance Series*

Inspired by Edvard Munch's most famous painting *The Scream* (1893), Mad For Real's eponymous performance reactivates this iconic picture into a live, vocalized expression of contemporary angst. Whereas Munch's screams came from the madhouse or the abattoir of the 1890s, Cai Yuan and Jian Jun Xi's *Scream* invites participation 110 years later in a globalized context of economic and social uncertainty. Resonating with well-known texts of Chinese modernity since the May Fourth movement, such as famous author Lu Xun's volume *Call to Arms* (呐喊) of 1922, Mad For Real's *Scream* reaches across time and culture into a single, communal burst of humanity.

***Cai Yuan and  
Jian Jun Xi's  
Scream invites  
participation  
110 years later  
in a globalized  
context of  
economic  
and social  
uncertainty.***







**DAVID MEDALLA**

David Medalla (born 1942) is a Filipino international artist. His work ranges from sculpture and kinetic art to painting, installation and performance art. He lives and works in London, New York City and Paris. Medalla was born in Manila, the Philippines, in 1942. At the age of 12 he was admitted to Columbia University in New York upon the recommendation of American poet Mark van Doren. In the late 1950s he returned to Manila and met Jaime Gil de Biedma (the Catalan poet) and the painter Fernando Zóbel de Ayala, who became the earliest patrons of his art. He was editor of the Signals news bulletin from 1964 to 1966. In 1967 he initiated the Exploding Galaxy, an international confluence of multi-media artists. From 1974 – 1977 he was chairman of Artists for Democracy, an organisation dedicated to ‘giving material and cultural support to liberation movements worldwide’ and director of the Fitzrovia Cultural Centre in London. In New York, in 1994, he founded the Mondrian Fan Club with Adam Nankervis as vice-president. Between 1 January 1995 and 14 February 1995 David Medalla rented a space at 55 Gee Street London, in which he lived and exhibited. David Medalla has lectured at the Sorbonne, the École des Beaux-Arts in Paris, the Museum of Modern Art of New York, Silliman University and the University of the Philippines, the Universities of Amsterdam and Utrecht, the New York Public Library, Simon Fraser University in Vancouver, Canada, the Universities of Oxford, Cambridge, Canterbury, Warwick and Southampton in England, the Slade School of Fine Art, St. Martin’s.

## ***Chinoiserie in Potsdam: A Paper Fantasy***

*Date: 17.5.2015*

*Duration: 6 min 2 sec*

*Location: MOMENTUM Berlin*

*Part of ‘Works on Paper III’ performance series*

The performance is a celebration of the invention of paper and printing in Ancient China and featured an impromptu by David Medalla as the T’ang Dynasty master Wu Dao-zi and Adam Nankervis as the Taoist master Chuang-tzu.

***The performance  
is a celebration  
of the invention  
of paper and  
printing in  
Ancient China.***







## YERBOSSYN MELDIBEKOV

Meldibekov graduated from the State Institute of Theatre and Fine Arts, Almaty in 1992. He has exhibited internationally with various solo shows, including: *Mountains of Revolution*, Rossi & Rossi, Hong Kong (2014), *The Revolution in the Mountains*, Jozsa Gallery, Brussels (2013) and *Peak of Lenin*, Galleria Nina Lumer, Milan (2013). He has also participated in the Central Asian Pavilion, 54th Venice Biennale, (2013), the 1st Kyiv Biennale of Contemporary Art (2012) and *Between Heaven and Earth. Contemporary Art from the Centre of Asia*, London, Calvert 22 (2011).

## September – October – November. Asian Prisoner

Date: 14.11.2015

Duration: 5 min 25 sec (Performance duration: 30 min)

Location: Kühlhaus am Gleisdreieck, Berlin

Part of 'Balagan!!! Contemporary Art from the Former Soviet Union and Other Mythical Places'

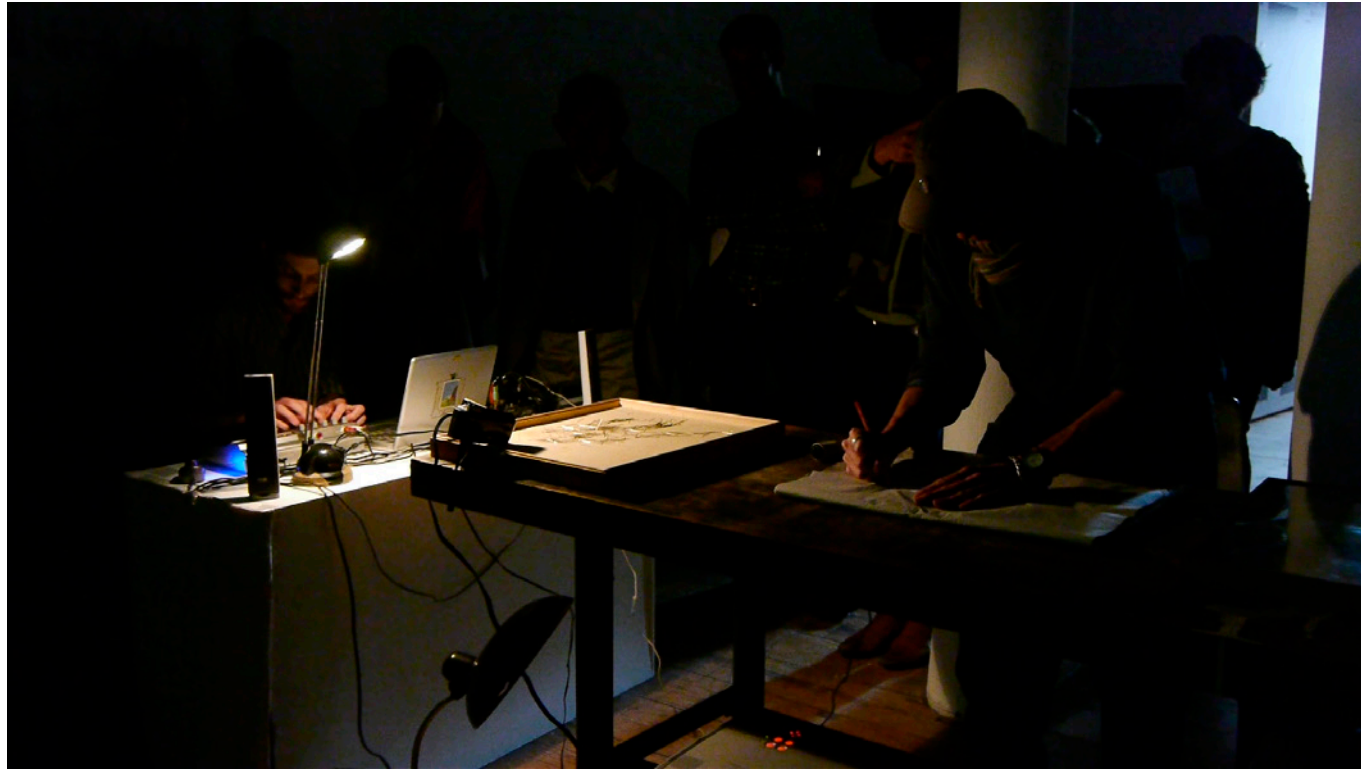
Meldibekov's work has focused on the 'collapse of culture' in post-Soviet Central Asia: its political and social disarray, with rival political and commercial 'tribes' clashing over distribution of power and wealth. He also refers to the collapse of civil society in this area, referencing continuing conflicts in Afghanistan and Iraq. Focusing on political and social change, Meldibekov works across a variety of media that includes installation, sculpture, photography video and performance.

Approaching art from an anthropological as well as a psychoanalytical point of view, he creates scenarios in which physical mutations reflect both historical and social transformations. Dramatising the absurd paradoxes of the contemporary art world, his performance *September – October – November. Asian Prisoner*, made specially for *Balagan!!! Contemporary Art from the Former Soviet Union and Other Mythical Places* reprises an action made in Berlin seventeen years previously. Then, as now, the Kazhak artist is a prisoner, bound by the culture in which he finds himself, a punishing kangue around his neck as an antiquated, stereotypical symbol. Yet he is not alone. Is not the art world itself also a kind of prison?

**Meldibekov  
creates  
scenarios in  
which physical  
mutations reflect  
both historical  
and social  
transformations.**







## ADAM NANKERVIS

Adam Nankervis is an artist and curator who has infused social, conceptual and experimental practice in his lived-in nomadic museum, museum MAN, and his ongoing project 'another vacant space.'. His immersion into the experimentation of social sculptural forms and aesthetic collisions are a trademark of his art. His ongoing project 'another vacant space.', re-manifested in Berlin, Wedding in 2011, since first being found in an abandoned shoe shop on Mercer Street NYC in 1992. The project focuses on the re-emergence of the hidden in subject, content and theory, the ephemeral, exploring the art of creative destruction and reconstruction, inviting both contemporary artists and the historical. His curatorial practice is infused within his own projects, and singularly, Johannesburg Biennale 1997, LIFE/LIVE Musée d'Art Moderne de la Ville Paris, Los Angeles Biennale 2001, Museum MAN/ Blurprint of The Senses Liverpool Biennale, 2004/ 2006, A Spires Embers, Arsenal Kiev 2009, 'ilsolation', Izolyatsia Donetsk, Ukraine 2010, including, A Wake, with Rachel Rits-Volloch and Leo Kuelbs, Dumbo Arts Center, NYC November 2012. He will be performing in Mons Belgium with David Medalla, and installing a temporary site in the city of another vacant space. during Mons, Atopolis The Capital Of Culture program 2015. Nankervis, in collaboration with David Medalla, formed The Mondrian Fan Club, & is the International Coordinator of the London Biennale 2000–2012 which was founded as a free-form artist initiative.

## ***past present/future tense***

*In acoustic collaboration with James Edmonds (London/Berlin)*

*Date: 17.5.2015*

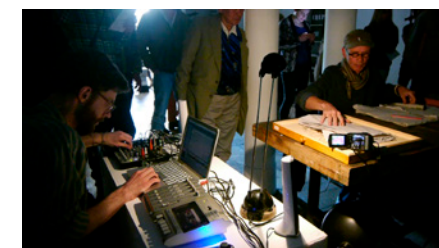
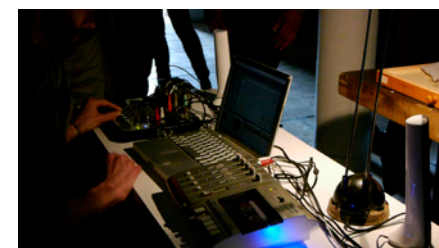
*Duration: 6 min 2 sec*

*Location: MOMENTUM Berlin*

*Part of 'Works on Paper III' performance series*

Nankervis' action is an erasure of singular memories of his life in the Australian desert, (1988/1990) and Aboriginal settlements, which are facing closure, and community displacement by political maneuvering, to create a relic, a vacant space, a string of forgotten threads on paper, for a concealed installation locked behind glass. Nankervis is collaborating acoustically with English artist/ filmmaker James Edmonds on past present/future tense. Edmonds works with painting, 8mm film and sound, to create ongoing personal chapters, filmic installments, exploring memory as photographic residue.

***Nankervis' action  
is an erasure  
to create a  
vacant space  
for a concealed  
installation  
locked behind  
glass.***





## TATSUMI ORIMOTO

Working in the 1970s Orimoto in New York, as assistant to Nam June Paik, Orimoto participated in the Fluxus art movement. A deep relationship between performance, memory and image is most moving in his later series of works that feature his mother. *The Art Mama* series documents the physical and mental decline of his mother, Odei. It provides an insight into ways in which the artist has taken a universal issue that affects society and turned it into inspiration for an on-going portrait of our relationship to self-image and aging. The artist lives and works with his mother in Kawasaki City, Japan. He has shown extensively in exhibitions and major museums across Asia, Europe, USA, and South America, and has participated in Biennales in Sydney (1988), São Paulo (1991, 2002), Venice (2001), Yokohama Triennale (2001), Busan (2002), Sharjah (2003), Bucharest (2006), as well as leading performances festivals worldwide.



## ***Breadman***

Date: 12.5.2010

Location: MOMENTUM Sydney

Since his Fluxus experiences, Orimoto's work has been dealing with the theme of communication and an important example of this are his legendary *Breadman* performances. Through his *Breadman* persona Orimoto has travelled the world featuring in numerous biennials from Sydney to Venice. Central to this performance is his use of bread, as Orimoto and other participants become living sculptures, their heads and faces covered with bundles of baguettes, tied with string. The use of bread is multi-layered, with associations ranging from its function as a staple of the western diet, to connotations of consumerism and poverty, or its meaning in Christian iconography as an emblem of sharing on the one hand and sacrifice on the other.

***Orimoto  
and other  
participants  
become living  
sculptures,  
their heads and  
faces covered  
with bundles of  
baguettes, tied  
with string.***





## NOISE CANTEEN

**Bert Liebold** is the rhythm section of pleines & liebold. Parallel to architecture studies at Bauhaus Universität, Weimar, in the nineties he intensified drum education. He played in different cover bands within a wide range of styles from metal to funk and pop. After a short trip into the world of Latin and African percussion he worked as a drum circle facilitator. Step by step, he immersed in extended software-based sound exploration. Together with Ulf Pleines he finally founded pleines & liebold and the noise canteen network. Bert Liebold about his musical approach and “live sound building”: “We use a variable technical setup. Mostly one of us starts with a single sound or sequence. After a few moments we’re totally involved. The coincidence of musical purposes, multiple mixed sound structures, human interaction, influences of space and architecture produces each time a very unique, openminded situation. It’s like discovering a hidden world.”

The musical education of **Ulf Pleines** started at the age of six with piano, followed by some years of clarinet. Early interest in synthesizers led him to pop bands and sound experiments. Jobs as an architect brought him to London, New York and Tokyo, where he worked with field recordings. With postgraduate studies in media and electroacoustic music he combined photography, space and sound. Recently he focuses on audio at the border between noise and music.

Melissa Palacio Lopez is a Physics Engineer at the National University of Colombia and is currently a student of the Media Art and Design (M.F.A.) program at the Bauhaus University, Weimar. In parallel to her studies on plastic arts and contemporary dance, she gives workshops and courses in Colombia, USA and Europe. Creating pieces where body movement, science concepts and visual effects can merge, she explores the possibility to combine different languages to express science through art and vice versa.

## MELISA PALACIO LOPEZ

## SPACE

*Date: 31.5.2015*

*Duration: 14 min 36 sec*

*Location: MOMENTUM Berlin*

*Part of 'Works on Paper III' performance series*

The concept of space is one of the most mysterious and deep notions that fascinates me. As it is a vast notion to analyze, I decided to delimit the area of study and consider it from three different points of view thanks to the conceptions of the french philosopher Gilles Deleuze, the philosopher and scientist Gottfried Wilhelm von Leibniz and the physicist Albert Einstein. Each of them presents a perception of the concept space and I connect these three through a complete narrative as the conceptual background for the project.

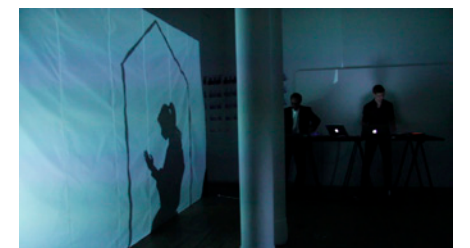
The starting point is related with the ideas of Gilles Deleuze: “The territory is the property of the animal and go out of it is venture. There is no way out of a territory without an effort for finding a new territory”. There, I’m pointing out my own relation with my territory creating and influencing my own space.

The body is a shadow, but it’s not only Melissa; it’s of all those bodies that create a vector to go out of their own territory to found a new territory, which can be transformed through the personal adventure. However, in this adventure there is something that doesn’t change, even with the experience of risk and discover, there are aspects of our lives that we preserve since they are the immutable of a human being.

Leibniz affirmed that the space is a concept which could be used according the relationship between the body and its order of coexistence. Then, the body breaks the personal territory. The images run into new geometries, places, cities or streets making new sounds in other languages, weathers and velocities.

To finish the adventure, the body is placed in a new place/landscape where the conceptions of Einstein will be considered: Space and time are interwoven as a single continuum named spacetime and it is not conceived as a plane but as a warped non-euclidian geometry influenced by surrounding masses and energy, that is to say, by the strength of gravitational fields.

The animation sketches and dance are related with geometries of geodesical forms, where space and time show their curvature influenced by gravity. This design works around the mutable and immutable when crossing personal territory.







## KIRSTEN PALZ

Kirsten Palz, born Copenhagen 1971, is a visual artist working in Berlin. She holds a degree in Computer Science from the IT-University in Copenhagen and Fine Arts from the School of Visual Arts in New York City. In 2007, Kirsten Palz initiated her ongoing archive titled *Sculpture as Writing*. The archive is a work-in-progress consisting today of over 370 works that include sculptures, prints on paper, performances and drawings. The works engages with the relation between social and architectural spaces, memories, feminism, dreams and myth. Kirsten Palz's work has been shown in institutional and off-spaces in Germany and abroad.

*Manuals for R*



## **Manuals for R**

*Date: 19.5.2013*

*Duration: 9 min 39 sec*

*Location: MOMENTUM Berlin*

*Part of 'Works on Paper' performance series*

*The Manual as Script, Drawing and Experiment. I define the Manual as an open directive and conceptual sketch for an factual or potential intervention in space. The manuals are named after the industrial manual and prescribe the execution, matter and functionality of specific situations and objects. Manuals for R belongs to the cycle of works entitled 'Sculpture as Writing' that forms an ongoing archive of manuals, objects and performances that explores the poetics and materiality of social sculpture and its environment.*

Kirsten Palz

*Manuals for R* is a performance-lecture based on a series of 9 manuals.

The lecture includes:

Manual 0900 Damage

Manual 0700 The spell of the mask

Manual 0899 Social Sculpture

Manual 0897 Authentication, the Authentic in language

Manual 0898 Sheets of paper to be stored in Berlin

Manual 0992 The cultural heritage of Great Men

Manual 0788 Dance steps for amateurs I

Manual 0789 Dance steps for amateurs II

Manual 0799 The legacy of August Strindberg

Each manual is accompanied by a mask that is held in front of the face while reading. Kirsten Palz's practice includes writings, performances and spatial interventions.

*Dance 001 Variation 1*



## **Dance 001 variation 1**

Dance 001

A work by Kirsten Palz

Dance 001 is performed by Efrat Stempler

15 Acts

*Performed by Efrat Stempler*

*Date: 3.5.2015*

*Duration: 15 min 14 sec*

*Location: MOMENTUM Berlin*

*Part of 'Works on Paper III' performance series*





## SASHA PIROGOVA

Pirogova is a performance and video artist, for her the two disciplines are inter-connected. After graduating from the Physics Department at Moscow State University in 2010, she received a degree in 2014 from the Rodchenko Art School in Video and New Media in Moscow. She has been awarded prizes at the Extra Short Film Festival, ESF (2012) as well as the Innovation Prize in the 'New Generation' category (2014). She has participated in various exhibitions, such as Burning News, Hayward Gallery, London (2014), I saw lightning, Udarnik, Moscow (2014) and in the Manifesta 10, parallel program, St. Petersburg (2014). Working with performance, she has also participated in different festivals, including: the 6th International Festival of Video, Performance and Technology, Lisbon (2014), VIII Andrei Tarkovsky International Film Festival, Ivanovo (2014), Cinedans Dance on Screen Festival, Amsterdam (2014) and Now & After International Video Art Festival, The State Museum of GULAG, Moscow (2014).

## Let's Play, Why Not?

Date: 16.12.2015

Duration: 33 min 06 sec

Location: Hamburger Bahnhof – Museum für Gegenwart – Berlin

Part of 'Balagan!!! Contemporary Art from the Former Soviet Union and Other Mythical Places'

Life imposes some rules that occasionally we have to follow. Sometimes unexpectedly they change. Sasha Pirogova investigates the system in which we live in a playful mode, using the rules of Russian outdoor games that are based on active and passive, controlling and resisting roles.

Recently a huge amount of prohibitions were again re-introduced in Russia which influence the private life of a person. Through her staged performances, Sasha Pirogova aims to capture movements and gestures that could disappear forever under these circumstances.

Winner of Moscow's New Generation Award, Sasha Pirogova is acclaimed for both her videos and performances. An amalgam of two performances premiered during the opening week of BALAGAN!!!, the performance *Let's Play, Why Not?* was staged at the Hamburger Bahnhof – Museum für Gegenwart as part of MOMENTUM's exhibition *BALAGAN!!! Contemporary Art from the Former Soviet Union and Other Mythical Places*, curated by David Elliott.

**Through  
her staged  
performances,  
Pirogova aims  
to capture  
movements and  
gestures that  
could disappear  
forever  
under these  
circumstances.**





## QIU ANXIONG

Qiu Anxiong (b. 1972, Chengdu) was born in the capital of Sichuan province in the southwest of China. There, he studied under the progressive artistic practice of Ye Yongqing and Zhang Xiaogang. Qiu and his friends collectively founded a bar which became a hub for the blossoming underground music and art circles in Sichuan, and his colleagues included He Duoling, Zhou Chunya, and Shen Xiaotong. In his animated films, Qiu co-mingles the classical and the contemporary, using the traditional Chinese ink-and-wash style to transpose contemporary social and environmental issues onto traditional Chinese landscapes. A friend and neighbor of Yang Fudong, Qiu has exhibited broadly internationally, having studied contemporary international art and traditional Chinese culture at the Kunsthochschule Kassel, Germany. In 2004 he began teaching at Shanghai Normal University and currently lives and works in Shanghai. Qiu received the Chinese Contemporary Art Award in 2006 and has exhibited widely, including a recent solo-show, titled Qiu Anxiong, The New Book of Mountains and Seas II at the Arken Museum of Modern Art in Ishøj, Denmark (2013) and group exhibition 'Ink Art' at the Metropolitan Museum of Art in New York (2013).

## Finite Element

Date: 18.5.2014

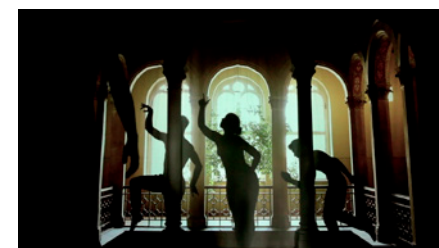
Duration: 13 min 42 sec

Location: MOMENTUM Berlin, Studio 1 in the Kunstquartier Bethanien

Part of 'PANDAMONIUM / Works On Paper II' Performance Series

A work-in-progress developed specially for MOMENTUM's 'Works on Paper II' performance series during Berlin's Month of Performance Art. PANDAMONIUM's artist in residence Qiu Anxiong embarks on an experiment to explore new, uncharted territory in his artistic practice. For the first time in his oeuvre, Anxiong combines video with live performance and animated paper cut-outs, all overlaid to create a surreal contemporary re-invention of the traditional Chinese art of Shadow Theatre. Projected onto a screen resembling the form of classical Chinese scrolls, the traditional medium of paper is here re-imagined and animated with moving images and moving bodies.

**Anxiong  
combines  
video with live  
performance and  
animated paper  
cut-outs.**







## SELMA SELMAN

Selma Selman is an artist of Romani origins. Her work is representative of her life struggles and the struggles of her community. Selman utilizes a multiplicity of art mediums, ranging from performance, painting, and photography to video installations, in order to express herself as an individual, a woman, and an artist. Her work, though personal, is also political. Selman defines herself as an artist of Roma origins, and not a Romani artist. The difference is subtle, but critical: through her work, Selman seeks to speak to the universal human condition, utilizing her background as a lens through which she can understand the entirety of the human experience. In her work, she wishes to break down prejudices that stereotype her community as a collective, robbing members of their right to individual expression. She earned her Bachelor of Fine Arts in 2014 from Banja Luka University's Department of Painting, where she studied under the supervision of Veso Sovilj, and worked with renowned Bosnian performance artist Mladen Miljanović, who represented Bosnia and Herzegovina at the 55th Venice Biennial in 2013. Thus far, she has had several solo exhibitions, with *Me postojis sarav – Postojim – I exist* being her first solo show in the United States, exhibited at Dreamland Gallery. She is currently pursuing her MFA at Syracuse University, where she also works as a teaching assistant.

## ***You Have No Idea***

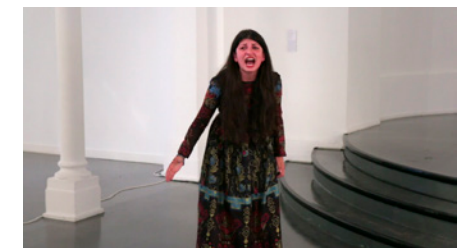
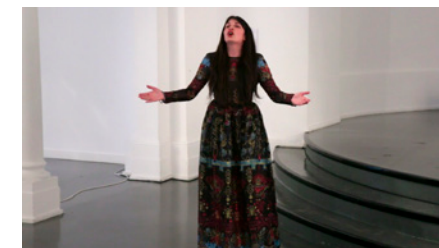
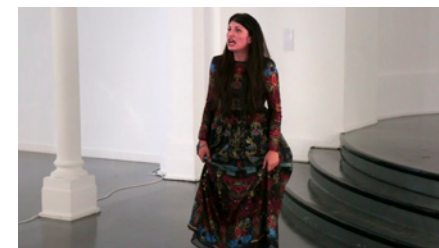
*Date: 12.6.2016*

*Duration: 29 min 33 sec*

*Location: MOMENTUM Berlin, Studio 1 in the Kunstquartier Bethanien  
Part of 'HERO MOTHER: Contemporary Art by Post-Communist Women  
Rethinking Heroism*

"You Have No Idea / Vi Nemate Pojma" is a live piece that is to be performed, where I continually repeat the phrase, "you have no idea". This performance is a very intimate one. It is my frustration brought to life. You have no idea – you have no idea about my life as a whole. You do not who I am, nor do you know my happiness or sadness. You do not know about the presence or absence of pain in my life, nor how I feel at the moment that I perform this piece to a live audience. You have no idea. Though this piece refers to the specific circumstances of my life, I believe that it carries a universal message. We have no idea about the struggles that others are facing. We have no idea, but we think that we do.

***You have no idea  
– you have no  
idea about my  
life as a whole.  
You do not who  
I am, nor do  
you know my  
happiness or  
sadness.***

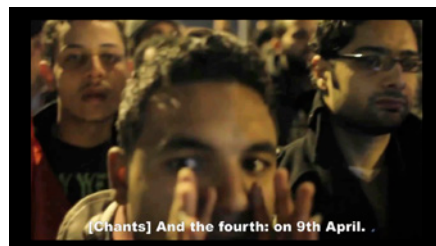




## SUMUGAN SIVANESAN

Sumugan Sivanesan is a self-described 'anti-disciplinary' artist and a transcultural radical. His eclectic practice is concerned with the legacies of colonialism, the experience of cultural difference, and diaspora. Sivanesan often engages with the theory of 'necropolitics' coined by the Cameroonian philosopher and political scientist Achille Mbembe. Building upon and going beyond the Foucauldian notion of biopower, the domain of life over which power has taken control, 'necropolitics' asserts that contemporary forms of subjugation of life to the power of death has reconfigured the relationships between resistance, sacrifice, and terror. Sivanesan's first collaboration with MOMENTUM was during MOMENTUM Sydney in 2010, where he performed *What's Eating Gilberto Gil* (2010), a performance/lecture exploring our common history of cannibalism and its contemporary legacies. In February 2012, Sivanesan proposed to perform a new work, *The Anticolonials* (2012) at MOMENTUM Berlin. *The Anticolonials* traced the past and present of anti-colonial politics. Along with his new performance/lecture, MOMENTUM exhibited a retrospective of Sivanesan's video works.

*The Anticolonials*



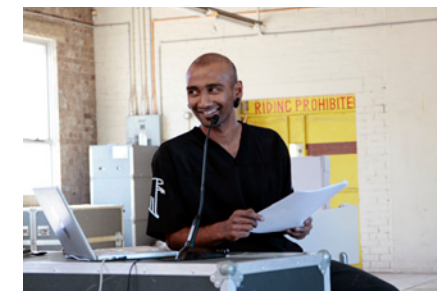
## *What's Eating Gilberto Gil?*

Date: 14.5.2010

Location: MOMENTUM Sydney

*What's Eating Gilberto Gil?* is a performance-lecture that explores our common flesh-eating history and its contemporary legacies. From ancient socio-religious origins, colonial captivations to more recent forms of cultural anthropophagy, cannibalism has shaped our civilization. The lecture uses history, popular culture, art and music to discuss recent ideas about race, settler-colonialism and necropolitics. Gilberto Gil is a cultural icon from Brazil. He was one of the key artists of the *Tropicália* movement, a short lived but influential movement that propelled cultural revolution in the late 1960s. Between 2003 – 2008 he served as Brazil's Minister for Culture where he became a figurehead for innovative and progressive thinking. Commissioned by 4A Centre for Contemporary Asian Art, Sydney, and first performed at MOMENTUM Sydney, this performance-lecture was re-written and performed a number of times in Australia and abroad over 2010-11, in both art and academic contexts. Each event culminates in the audiences' ritual 'cannibalism' of Gilberto Gil.

***The performance offers a patchwork reading from scraps of material culture.***



*What's Eating Gilberto Gil?*

## *The Anticolonials*

Date: 17.2.2012

Duration: 43 min 21 sec

Location: MOMENTUM Berlin

Part of 'The Anticolonials', a solo exhibition by Sumugan Sivanesan

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





## YULIA STARTSEV

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

## Ectype\_\_

Dates: 5.5.2010 & 30.6.2013

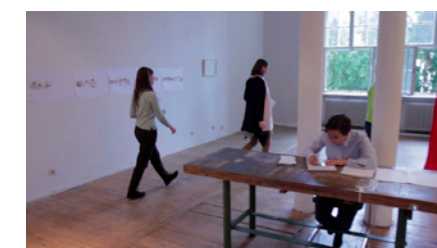
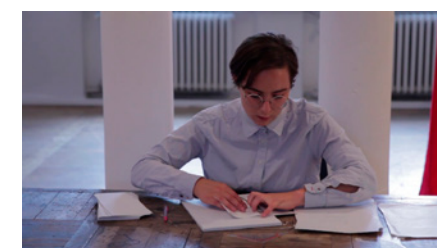
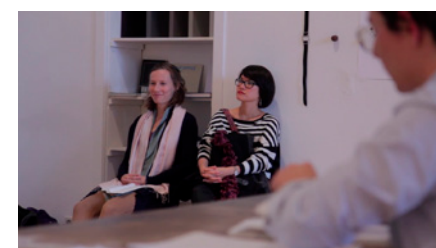
Duration: 21 min 49 sec

Location: MOMENTUM Berlin

Part of 'Works on Paper' performance series

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

**To put to  
paper any  
given thought is  
to somehow bind  
one's will  
to language.**





## LEONID TISHKOV

Tishkov initially trained as a doctor, graduating in 1979 from the I.M. Sechenov Medical University in Moscow but, from the early 1980s, began to work as an artist, making cartoon-like books and paintings that commented in an absurd way on ideology and social change. Since that time his work has expanded to include installation, video, theatre and performance and has been presented internationally: over the past decade his installation *Private Moon* has travelled to Austria, France, Japan, Russia, Singapore, Switzerland and Taiwan and his solo shows include *The Arctic Diary*, Krokin gallery, Moscow (2011), *In Search of the Miraculous* (Selected works, 1980-2010), Moscow Museum of Modern Art (2010), and *Looking Homeward*, Centre for Contemporary Art Ujazdowski Castle, Warsaw (2007). His work has also been exhibited in the 11th Krasnoyarsk Biennale (2015), the Moscow Biennale (2009) and the Singapore Biennale (2008) as well as in the museum shows *Eye on Europe – 1960 to Now*, The Museum of Modern Art, New York (2006), *Berlin – Moscow / Moscow – Berlin 1950 – 2000*, Martin Gropius Bau, Berlin (2002).

## *The Anatomy Lesson of the DABLOID*

Date: 14.11.2015

Duration: 27 min 55 sec

Location: Kühlhaus am Gleisdreieck, Berlin

Part of 'Balagan!!! Contemporary Art from the Former Soviet Union and Other Mythical Places'

Tishkov is widely known for his *DABLOIDS*, a social and artistic project initiated in the early 1990s directly after the fall of the Soviet Union. These small, and large, bright red, kidney-shaped creatures, consisting of little heads on large feet, may be understood as emblems of the burden of personal experience, views and prejudices within a transformed 'democratic' world. They spawn their own culture with clothes, flags and banners in an ironical artistic representation of symbols and opinions that refer to homeland, nationality and religion. As such, *DABLOIDS* become child-like, but potentially vicious, expressions of familiar ideologies, languages, histories and social identities. Tongue-in-cheek, the artist once warned 'Foreign Dabloids can be dangerous' – a truth clearly demonstrated in his 1998 short video, *War with Dabloids* as well as by the xenophobic paranoia that is presently sweeping Europe.

As well as making an special *DABLOID* installation for *BALAGAN!!!*, Tishkov revisited both his early medical training and the famous painting *The Anatomy Lesson of Dr. Nicolaes Tulp* (1632) by Rembrandt in his performance of *The Anatomy Lesson of the Dabloid*.

***DABLOIDS  
become child-  
like expressions  
of familiar  
ideologies,  
languages,  
histories and  
social identities.***







## UNIT 7

Unit 7 was a collaborative group put together in response to the proposal for the creative habitation/use of the former Railcorp uniform dispensary building (Unit 7) in the Eveleigh rail yards / Carriage works complex in Sydney in the lead up to the MOMENTUM Sydney event held 12 – 15 May 2010. The Unit 7 collaboration was disbanded after the MOMENTUM Sydney and Survey 2010 projects but several of the participants continue to work together on sound performance and creative projects.



## Micro Residency - Durational Sound and Image Performance

Date: 26/5/2014

Duration: 3 min 8 sec

Location: MOMENTUM Sydney

Artists Khaled Sabsabi, Sophia Kouyoumdjian, Mark Brown, Jason Wing, Vincent O'Connor, Vaughan O'Connor and Ash Wing worked together in the empty building exploring the archaeology of the site through sound, video and installation process. This 'creative lab' precipitated into an installation by Mark Brown & Sophia Kouyoumdjian entitled *Detritical Labyrinth*, the screening of video works by Khaled Sabsabi, Mark Brown and Ash Wing's documentary about the Unit 7 micro residency. Unit 7 also performed two engaging live site responsive sound performances. These outcomes were presented at MOMENTUM Sydney and during the independent Survey exhibition held after the main event.

*Detritical Labyrinth* was a site-specific installation installed in a dark stair well space. It was an assemblage incorporating a neon element referencing a labyrinth form installed directly onto a masonry wall. Below the neon was an upturned 10" sub woofer speaker. Sitting in the speaker cone were fragments of detritus originally collected at the now abandoned South Fremantle Power Station in Western Australia. These fragments included a mix of metallic rust, glass, natural matter and graffiti paint scraped from solid steel girders in the empty building. Sound recordings made at the MOMENTUM Sydney exhibition site were played through the sub woofer speaker agitating the detritus in the upturned speaker cone. The audio filed recordings later used in sound performances by collaborative project group Unit 7 held at the closing event for MOMENTUM Sydney.







## ZHOU XIAOHU

Zhou Xiaohu (born 1960 in Changzhou) is a pioneer of video animation in China and one of the first artists to work sculpturally with this medium. Although originally trained as an oil painter, he began using computers as an artistic tool in 1997. As one of China's most well-known and prolific contemporary artists, he specializes in inducing confusion and bafflement, making viewers question the evidence of their senses and their assumptions about the so-called 'facts'. He has since experimented with stop-frame video animation, video installation and computer-gaming software, whereby the interlayering of images between moving pictures and real objects has become his signature style. Working across performance, photography, installation, sculpture, video, and animation, Zhou's practice reflects the documentation of history in a digital age, where particular details become privileged, fabricated, altered, and/or omitted. Zhou's recent shows include his participation in PANDAMONIUM at MOMENTUM (2014), Tate Liverpool's The Real Thing: Contemporary Art from China (2007) and solo-exhibitions at Long March Space in Beijing (2009-10) and at BizArt Center in Shanghai. Zhou Xiaohu is currently an Artist-in-Residence at Berlin's prestigious DAAD. [LZ]

## ***A Collective Exercise 'The Good Person of Szechuan'***

*Date: 3.5.2015*

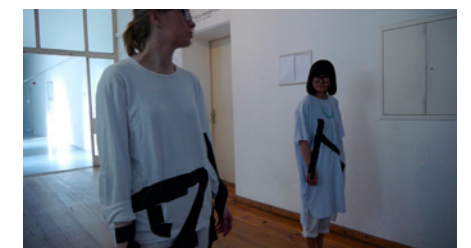
*Duration: 3 min 17 sec (Performance duration: 60 min)*

*Location: MOMENTUM Berlin*

*Part of 'Works on Paper III' performance series*

Eight participants wore light-colored clothes. There were black tapes sticking on their clothes which became a part of calligraphy. They jumped until the words "The Good Person of Szechuan" was aligned through the idea of trial and error. This project aimed at capturing a perfect "Good Person".

***They jumped  
until the words  
"The Good  
Person of  
Szechuan" was  
aligned through  
the idea of trial  
and error.***







## ZIP GROUP

Under the collective name of ZIP (an acronym that denotes the name of Krasnodar's main art space, situated in the former premises of a factory manufacturing measuring instruments, *Zavod Izmeritelnykh Priborov*) the group (Eldar Ganeev, Evgeny Rimkevich, Stepan Subbotin and Vassily Subbotin) has created a small autonomous zone of contemporary art in the city. The summer of 2011 saw them found the self-proclaimed Krasnodar Institute of Contemporary Art (KICA), the city's first independent and experimental art space, and a new intellectual/art milieu for the younger generation has started forming around it.

## ***Protest Aerobics (District of Civil Resistance)***

*Date: 13.11.2015*

*Duration: 10 min 50 sec*

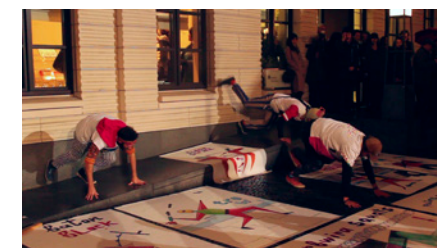
*Location: Outdoors in front of the Stiftung Brandenburger Tor am Max Liebermann Haus, Berlin.*

*Part of 'Balagan!!! Contemporary Art from the Former Soviet Union and Other Mythical Places'*

Reversing the party-inspired unanimity of the Soviet avant-garde's 'agitational' propaganda of the 1920s and '30s, ZIP have designed an environment that actively encourages dissent. Their *Civil Resistance District*, comprising B.O.P.s (Booths for One-man Pickets), bunkers, control platforms, 'plumbic fists' and information stands, has been deployed in actual demonstrations.

In a demonstration these objects provide both protection and means of communication among participants and transform a simple protest into an organised civil uprising. The B.O.P. or B.I.P. (Booth of Individual Picketing) is a legally allowed 'protester's agitation costume'. At the same time it also serves as a protective bunker and a protester's 'tank' as it is able to carry more placards than a single person and provides physical protection from attack.

***In a demonstration these objects provide both protection and means of communication among participants.***



## Acknowledgements

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