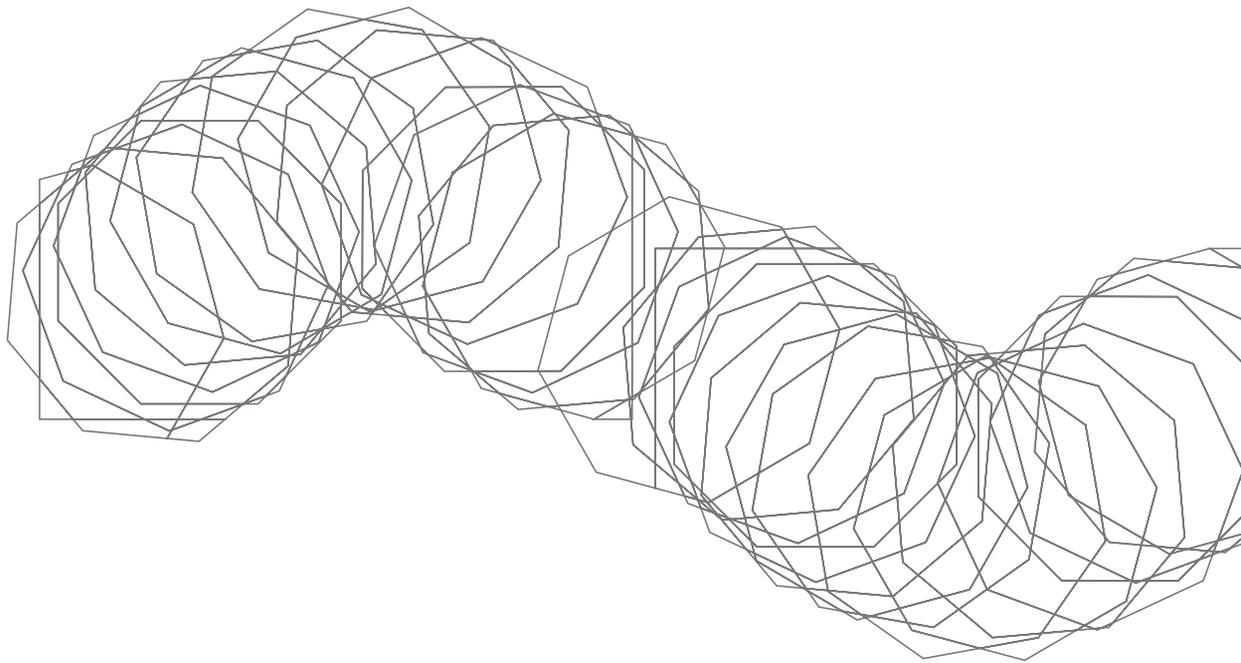


4th international performance art week-end

7 IH IIEBVI V IIOI VI B EBEOB W VICE VBI MEEK - EID

26th - 28th MAY 2017
59 IH - 58 IH W V X 50 J 1

Berlin



LUISACATUCCI
GALLERY

On 26th – 28th May 2017

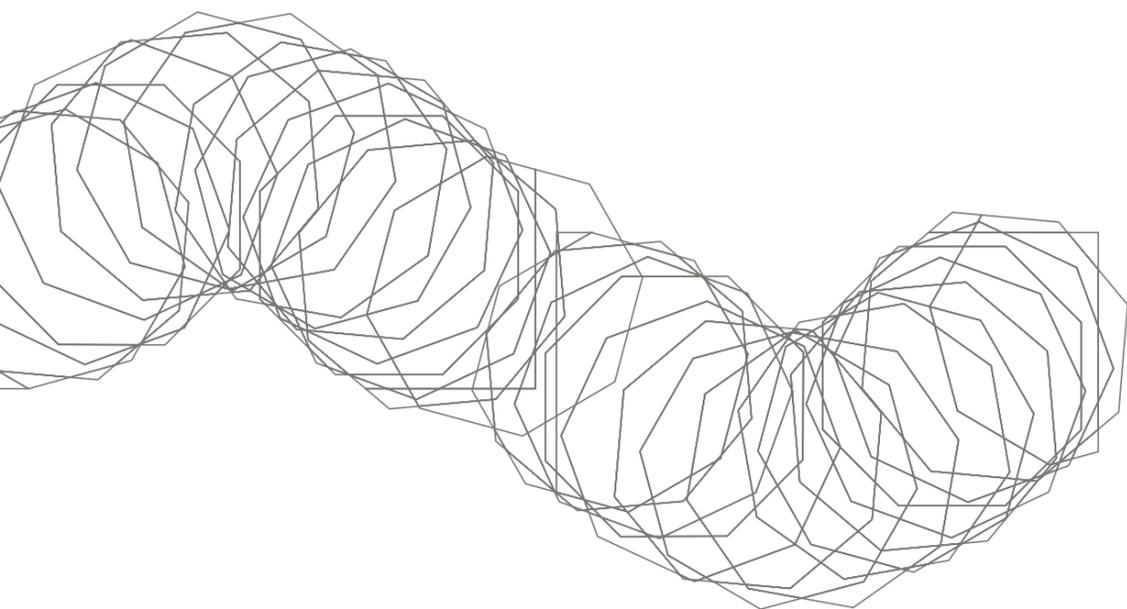
4TH INTERNATIONAL PERFORMANCE ART WEEKEND - 136.10 HERTZ.

Participating Artists

Francesco Kiàis (IT-GR) | PASHIAS & PAPPAS (CY) | Zierle & Carter (DE-UK) | Nicolina Stylianou (CY)
 Eru and Seven of Eglise (DE) | Hector Canonge (RA-USA) | Ruth Biene (DE) | Andy Tam (HK)
 Marta Lodola + Valerio Ambiveri (IT) | Anniken Weber (NOR) | Patrick Jambon (FR)
 TAFT Group: Tsui Siu Hong + Lai Sin Wah + Fiona Wan Sze (HK) | Monique Yim + Wiency Wong (HK)
 Alvin Cheng + Tang Tak Man (HK) | yoto (DE) | Felix Roadkill (DE) | Andrew Lam Hon Kin (HK)
 Olga Kozmanidze (RUS) | SoSickCommunications (UK) | Barbara Kowa (A) | Sikarnt Skoolisariyaporn (THA)
 Nicola Fornoni (IT) | Morphon (DE) | Mathieu Léger (CDN) | Keike Twisselmann (DE)

International artists create a two-day high-energy event with an international context by presenting their work in an hourly schedule throughout the weekend.
 The actions follow creating a connection between the public open space of the Schillerkiez with the private indoor space of Luisa Catucci Gallery.
 Performers and viewers will be taking the inside to the outside and the outside to the inside.
 The power of momentary impulses and the power of intervention with space and time, and the encompassing mix of genres and disciplines create the action weekend to become an unforeseeable overall picture of Performances where the threshold of categories merges.
 Material and conceptual structures are absent and the viewers meet with their own interpretative freedom.
 A world within a world where one main characteristic dominates: the transformation of ideas, redirecting the expectation level for completeness into an permissiveness for surprise.
 Artists and viewers alike experience the amenable possibilities of dis-categorization between performing art and fine art.
 Artist next to Artist and its non-stopping continuity of actions and movement through spaces, gallery and most of all public, unexpected urban environments of Neukölln's everyday life situations.
 Pavements transform into exciting, temporary platforms for feet and heads and the pedestrian's stride is being interrupted.
 The idea that the limitations of private and public are being met and may be are distorted, at that threshold open the borders of countries and foreign cultures, the moment when artists of different nationalities engage on Cell63 as a unique, international experienced art platform.

Curators: Dagmar I. Glausnitzer-Smith (DE), Luisa Catucci (IT)





Nicolina Stilianou (CY)
Planting the Sensorium >The Senses Still
durational, circa 1h, location: Luisa Catucci Gallery

Friday 26th 5pm

Does the past experiences influence my psychological condition? Am I just a residue of the past? and if I am, what type of deep communications, the human existence may be experiencing?
The drive of being in a constant communication with my body, mind and spirit can create different thought compositions and many bodily experiences. Through performance art my body is asking questions that can only be answered when one feels into certain sensory experiences and perhaps interact with them. In the mode of communicating with the viewers senses, environment and state of mind, the body keeps questioning and interact. At the center of the creative thought process, the core issue deals with the interaction and meeting with people. What appears to be known; counteracts with the 'opposite' in the face of others. This core is in a constant development and the threads may be synchronized with another. In a silent state of mind, these vibrations are identified through external or internal sequences that can be identified usually through a temporary sensation in the environment. Writing about thought compositions while a core sensation of the Performer keeps a noticeable vibration is like creating a moment to engage on another frequency; the body receives and shares as a tuning channel. What interests me is turning into these frequencies, emphasizing their affect on my own body within the action. My own sense experience hovers on the acute level of sensory perceptions. Like penetrating a broken wall to reach the manifestation of the meeting of two people.

Short Bio: Nicolina Stylianou studied Art & Design at Kingston University in the United Kingdom. Since 2014 lives and works in Cyprus as a performance artist and as a scenographer in theatrical plays. In 2013 she has participated at CIPAF - Cyprus International Performance Art Festival. In 2014 she participated in]performance s p a c e[in London and in Xarkis Festival in Arsos Village in Cyprus. In 2015 she has performed in GRADIENT: From Grey to Colour Scale in Ioannina, Greece and in a devised theatre called 'Το Βλέμμα' (The Gaze) with the directors Kyros Pappavassiliou and Maria Varnakkidou as a guest performer in Nicosia, Cyprus. In 2016 she has performed in theYard. Residency.16 at Centre of Performing arts - MITOS in Limassol/Cyprus, 2016 organised and hosted - PLUS MOTION - Performance Art Event with the adjoining Performance Art Workshop - The Marathon -, Nicosia
Excerpt from statement: " >Planting the Sensorium >The Senses Still
Does the past experiences influence my psychological condition? Am I just a residue of the past? and if I am, what type of deep communications, the human existence may be experiencing?"

www.nicolinastylianou.com



Zierle & Carter (UK - DE)

Friday 26th 7pm

Silent Clouds - Walking on thin air
durational, circa 2h

Silent Clouds - Walking on Thin Air is a durational material led performance piece, which challenges the notion of what it means to be truly alive, reaching for deeper wisdom and clarity when the field of vision deceives us and the heart stops talking.

There is nothing left to do, but to sit and wait,
Looking at things backward the viewpoint narrows,
Clouds of smoke accumulate into a black void.
Neither can avoid the eye of the other meeting in a barren field.
Who will take the first step and challenge Inertia, mother of the fear of living.
There is nowhere to go, there is nothing to do, so they sit and look eye to eye into nothingness.

"Out beyond ideas
of wrongdoing and rightdoing,
there is a field.
I will meet you there."
Rumi

Through their collaborative practice, Zierle & Carter critically examine different modes of communication and what it means to be human, addressing notions of belonging, dynamics within relationships, and the transformation of limitations. Their work sites an embodied investigation into human interactions and encounters, acting as an invitation to venture into the spaces in-between the external and internal, permanent and transient, spoken and unheard. The work fundamentally explores society's conventions, traditions, and rituals, often flipping them on their head, reversing orders, and disrupting the norm.

Short Bio: Interdisciplinary, multi-sensory and often site and context responsive, the performers duo **Zierle & Carter** - Alexandra Zierle (DE) & Paul Carter's (UK) - practices spans performance and live art, socially engaged practice, video, sound, installation, and photography.
Through their collaborative practice, Zierle & Carter critically examine different modes of communication and what it means to be human, addressing notions of belonging, dynamics within relationships, and the transformation of limitations. Their work sites an embodied investigation into human interactions and encounters, acting as an invitation to venture into the spaces in-between the external and internal, permanent and transient, spoken and unheard. The work fundamentally explores society's conventions, traditions, and rituals, often flipping them on their head, reversing orders, and disrupting the norm. Their work has been exhibited extensively internationally throughout Europe, Canada, United States, South Africa.

www.zierlecarterliveart.com



Barbara Kowa (A) + Collin Edina Leach (DE) Saturday 27th 2pm

"Blood is thicker than water"

duration 21 minutes, location: Luisa Catucci Gallery - Project Room

"I am creating a situation which leads me to an extraordinary experience because I believe that this energy can be shared. Inspirations and topics are personal as well as existential. The relation between the momentary situation and the larger context in time and space fascinates me, this is why I tend to work in performance cycles.

'Blood is thicker than water' becomes a transition, using elements from a previous performance cycle that is about to close after a set of twelve years, 'until death do us part' (I am combining the chapters: Water, Blood, Heart) and this crucial fusion will point to another performance cycle: 'letting go'."

with Partner: Collin Edina Leach

Short Bio: Barbara Kowa*actress*live-art*dance*filmmaker*choreography

started in 1989, actress at the stage school in Hamburg and explored her work through Theatre and Film appearances 1996-1999Renaissance Theater Berlin: Actress in contemporary plays of Jean Claude Grumberg, Neil Simon, William Mastrosimone 1998 "LEXX - The dark zone" Director: Paul Donovan (Science Fiction Series) has participated in several Performance Festivals, transitstation 2005 - 2010 Berlin, Edinburgh and Copenhagen, 2011 in China, with Live Performances Water Wisdom, 2013 initiated SEVEN SEALS in Berlin and New Zealand, Prana Festival, she is the founder of ACT.ART.OUT, since 2014 following performative work concepts 'Blood and Breath', 'Skin and Seeds' with Live Actions at Cell63 during the MPA-B Events and transporting these Live Performances to Latvia, Museum PÈdvale

<https://actartperformancetheater.wordpress.com>



Patrick Jambon (FR)

Portable Structures

durational circa 2h

Saturday 27th 2 pm

The project has its origins in the image of Berlin's sausage streetvendors, who carry their grill equipment on their own bodies. Inspired by this form, I designed structures that enable me to set boxes or shelves on my body, and a computer. They serve as platforms for gaming and forums. A computer is built into the structure and a computergame (karaoke, car racing, Dance Dance Revolution), which can be played by the spectators, is installed on the computer. I use this game as an extension of the body to create an interaction with the audience. Thus, the audience may be motivated, entertained and trained at the same time. It is a debate with our entertainment society, in which freedom and creativity occur within a given framework. Mobility and flexibility up to absurdity, I extend my body to this dimensions. At the same time, the idea is to imagine strategies in form of action against precariousness. The action combines the obligation to be self-reliant with the pleasure of doing things yourself in form of new occupations, creative, flexible, autonomous, and non-alienated.

Short Bio: (1966, Lyon, France) studied at the Fine Art School of Lyon, at the Academy of Art in Düsseldorf with Nam June Paik, at the Academy of Media Arts in Cologne and at the University of Fine Arts Berlin. Since 1990, he has held exhibitions and actions in different countries of Europe, America and Asia. "Patrick Jambon examines the connections between imagination and reality. He is aware of the absurdity of existence; with a nonchalant smile he moves in a world of constant (spatial)

metamorphoses. The ironic alienation and revaluation of the utensils of everyday life is the artistic foundation for the

metamorphosis of the props and attributes used by the artist.

The life forms in the utopia seem cloned, products of bio-engineering, extraterrestrial, androgynous and filled with indifferent ecstasy,

humanity and home are like failed jokes".

(Michael Voets, Kunstraum Düsseldorf)

Excerpt from statement: "It is a debate with our entertainment society, in which freedom and creativity occur within a given framework. Mobility and flexibility up to absurdity, I extend my body to this dimensions. At the same time, the idea is to imagine strategies in form of action against precariousness. The action combines the obligation to be self-reliant with the pleasure of doing things yourself in form of new occupations, creative, flexible, autonomous, and non-alienated.

www.turbojambon.de



yoto (DE)
Space of time melodies
duration 30min.

Saturday 2:30 pm

Yoto will welcome everyone to this evening of research of the moment., and will talk about high and low notes as in music in comparison to high and low times or feelings. This will lead her to talk about high or low times in life in general as well as in different areas of life. For example work and business verses family and relationship. Yoto will ask the audience to take some time to define their position at this very moment and set the notes on music strip accordingly, these strips will than be put together to create a melody of the moment which will be played and morphed by yoto.

By presenting this piece at different places, yoto will over the long run collect a number of melodies from many places. This will be a collection and a mirror of where people of different places positioning themselves. It is not clear yet what will come out of it if these will be compared to each other.

Yoto's goal is to find out more about the deeper feelings of groups of people in different places. It is a work in progress project, already planed to be presented in Poland, USA, Germany and Viet nam.

Short Bio: Yoto lives and works in berlin since 2009.

In 2010 she became member of Performer Stammtisch.

Born in Bremen, she went to Groningen (Netherlands) to study interdisciplinary fine arts. During her life she traveld and lived in cities like: saigon, ha noi, bangkok, vien tien, paris, zürich, kopenhagen, vancouver.

<http://www.meinzeitraum.de/>



Sikarnt Skoolisayaporn (THA)
Zero Gravity - how to break a brick without mass?
durational circa 1-2h

Saturday 3 pm

How to break a brick
6. The mind needs to be freed
7. Transform everything into karate; therein lies its exquisiteness
13. Transform yourself according to the opponent
15. Imagine one's arms and legs as swords

In principle the body, mind and spirit—the whole person—must be developed simultaneously. Through karate we learn to control our movements, but more importantly, we learn to give up control. We can remain focused without having to concentrate on any one thing. In essence, the body remembers how to move and the mind remembers how to be still.

(20 percepts of karate)

Franz Kafka writes in "The Great Wall of China": "Human nature, essentially changeable, as unstable as the dust, can endure no restraint; if it binds itself it soon begins to tear madly as it bonds, until it rends everything asunder, the wall, the bonds, and its very self

Wall: The Vanishing Divide, Rem Koolhaas

Short Bio: Sikarnt was born in Thailand, studied in London and at present with her performative and video work moved to Düsseldorf. Recent exhibitions include: Parabiosis: Regeneration-Expansion, Chongqing Changjiang Contemporary Museum, Chongqing, China; Guilt Complex, Charlton Gallery, UK; Laundry National Art Prize, Australia; When Body Moves City, CCLAP, UK; Pareidolia II, SPILL festival, UK; No Electricity, No Gas, No Water, Germany. Recent performance included: Space in body in Space, Stanley Picker Gallery, London, UK; Ouroboros Month of Performance Art-Berlin, Cell 63, Berlin, Germany; Amnesia Liquidity, Gruentaler 9, Berlin, Germany; People of Atlantis, Bournemouth Thai Contemporary Art Festival, UK; Sinking un-reading, Reading - Writing, Five years, London, UK, Razzmatazz I,II,III, Performance Art Event London "Via moving image, performance and writing I make art in the state of weightlessness; calculate occult mathematic; practice spinning and falling (level 2.5)"

www.sikarntskool.blogspot.com



TAFT Group: Tsui Siu Hong + Lai Sin Wah + Fiona Wan Sze (HK)
Hongkong er
duration 20 min.

Saturday 3:30 pm

Thanks to Andrew Lam, Curator and Director of MOST (Museum of Site, HK),
for including in our program the artists coming from Hong Kong

Artist supported by ARTS DEVELOPMENT FUND HK SAR GOVERNMENT



PASHIAS & PAPPAS (CY-GR)
Stirixis
durational, circa 4h

Saturday 4 pm

In an attempt to investigate the act of support (*stirixis*, in Greek "στήριξης"), visual artists PASHIAS & PAPPAS emerge themselves in a process of placing individual bodies onto a common ground - in terms of a social setting, in which 'existence' can only become visible through mutuality and exchange. This communal area is set up as a result of the artists' continuing research on the body's relation to architectural elements, introducing the effect of time duration as observed in long-durational performance practices. "Stirixis" borrows the positioning of the body in its entirety as a supporting pillar from the Caryatid figures found at the temple of Erechtheion on the Acropolis of Athens, witnessing and withstanding the effects of time passing. The merging of human bodies with the structural necessities of architecture, the act of 'standing', of 'balancing' or 'bearing weight' - the responsibility of holding up a ceiling that allows for others to meet, formulates an 'exercise' on how to share a common space of solidarity and unity.

Short Bio:

The practice of Greek Cypriot visual artist PASHIAS is grounded in the field of performance art, installation and photography. By establishing the artist's body as the basic material for creation, PASHIAS sets up a situation or environment, in which an audience is invited to initiate a process of 'action' and 're-action'. Based on the relationship of a unit towards an ensemble, in a similar manner to how an individual is received or perceived within a social setting, the artist's body is dismantled into a set of pieces, physical parts, habits or ideas, then physically and conceptually reshaped by the 'stance' of audience members. Through the artist's on-going research into social constructions (body + gender), cultural consumption (body + food) and competitive spectacles (body + sports), PASHIAS ultimately sets out to investigate alternative modes of communication through presence, exchange and co-existence. At this 'meeting' point, the body in action inevitably becomes a political body, aware and responsible for its time and place. PASHIAS has graduated from Goldsmiths University (BA) and Central Saint Martins College of Art & Design (MA) in London, whilst presenting solo exhibitions in Cyprus and Greece, and participating in group exhibitions and international festivals in the United Kingdom, France, Spain, Italy, Germany, Russia, Norway, Finland, Estonia, Sweden, Bulgaria and Turkey. In 2013, PASHIAS co-founded *epitelesis* - Performance Art Foundation as an international platform for the support of cultural activities, has been engaged in curating exhibitions and series of events on the relationship of live action to other artistic practices, and has been working as an educator/lecturer through various academic programs.

www.andreaspashias.com



Yiannis Pappas is Greek artist based in Berlin.

Throughout Pappas' work runs a deep fascination for the relation between space and the human body in natural and urban environments. His visual language is rich and varied, encompassing multiple forms of expression, such as video work, photography, performative, installative and interventionist practices, all of which bear the signs of Pappas' anthropological and phenomenological approach toward his subjects. Underscored by a critical interest in space, as sites of physical and symbolic enactment, his artistic work and research explores how different places are sustained collectively and individually throughout history.

<http://yiannispappas.com>



Ruth Biene (DE)

Unveiled

duration 30-40 min.

My performances are often site-specific and evolve from the investigation of certain objects or material that finds me. I work in different settings; performing solo or collaborative with or without involving the audience.

Within my process I investigate about belief in a context of inconsistent desire, absurd and conflicting patterns we create to feel safe and the never-ending journey of finding meaning.

I deal with unfulfilled expectations, letting go and losing control. I am curious about the unknown and embracing failure and chance as a potential. Performing is a process of understanding though we'll never fully understand; a process of translation and transformation.

Short Bio: Ruth Biene was born in 1986 in Dresden.

She studied Fine Arts/ Media Arts in Kiel and in Norwich (UK). Coming from space and sound installation she discovered

Performance Art as her way of artistic expression using not only the space and time but also the body as a material. Her first performances were developed through workshops

(e.g.: IPA, performance space London and Performance Art Studies) with artists such as Lynn Lu, Alastair McLennan and Zierle&Carter who have inspired her ongoing work.

Since 2013 Ruth lives and works in Berlin and has been performing in several venues in and outside of Germany.

Currently she studies a Master program about performative collective processes at the University of Arts Berlin.

ruthbiene.de

Saturday 4:30 pm



So Sick Communications (UK)

Tentacles of Love

durational circa 1-2h

Saturday 5:00 pm

Tentacles of Love is an awkward love story between a fisherwoman and her octopus. It is an irreverent, acidic look at love and trust: it is the soft underbelly of a fish, vulnerable to an unholy gutting. It is light-heartedness shrouded in darkness, as love so often is. In this performance, the audience is invited to relive the fisherwoman's trauma alongside her, while she soaks in her bath of inky dreams. The fisherwoman attempts to acquiesce into the life aquatic while the audience takes turns in the bath-side rocking chair, watching her shrivel and swell alternately.

Short Bio: So Sick Communications is a collaboration between Ruby Wilson and Grace Nicholas, artists with backgrounds in dance performance, choreography, scenography and visual art. Together they produce multimedia projects that range from art installations to contemporary dance pieces to grime club nights. Ruby and Grace draw on their upbringing in Bristol, England as well as on their experiences as young artists living and working in Berlin. Their work varies largely from piece to piece, preferring to experiment with styles according to what the theme of each piece calls for rather than be limited to one particular aesthetic. Their work has been shown internationally in Berlin, London and Prague.

sosickcommunications.com



Hector Canonge (RA-USA)
ANAMESA: The Outside of the Inside
duration 1h

Saturday 6:00 pm

ANAMESA: The Outside of the Inside is a performance and site-specific ephemeral installation that explores possible intersections between public spheres and private environments. The performance treats notions of Identity and Self and how this one is constructed – from within, from one’s self- and how it is perceived in the outside –by others. The Outside of the Inside is an evocative exploratory performance art experiment pertaining to the struggles and challenges faced by many people when they are forced to be relocated away from their own habitat. In the same manner, the performance touches on points of assimilation vs. adaptation, and on the traumatic yet invigorating process of being “inside” but always “outside.” Or as the Spanish saying goes: “Con un pie afuera y otro adentro” (Living with one foot out and the other in).

Short Bio: Hector Canonge is an interdisciplinary artist, curator and cultural entrepreneur based in New York City. His work incorporates the use of multimedia, cinema, performance art, and socially engaged practice to explore and treat issues related to constructions of identity, gender roles, and the politics of migration. Challenging the white box settings of a gallery or a museum, or intervening directly in public spaces, his performances mediate movement, endurance, and ritualistic processes. Some of his actions and carefully choreographed performances involve collaborating with other artists and interacting with audiences. His installations, interactive platforms, and performance art work have been exhibited and presented in the United States, Latin America, Europe and Asia. As cultural entrepreneur, Canonge organizes ITINERANT, the annual Contemporary Performance Art Festival in New York City. He started the projects: ARTERIAL PERFORMANCE LAB (APLAB), a transcontinental initiative to foster collaboration among performance artists from the Americas; PERFORMEANDO, a program that focuses on featuring Hispanic performance artists in the USA and Europe; and PERFORMAXIS, an international residency program in collaboration with art spaces in Latin America. Canonge’s work has been reviewed by several international magazines such as The New York Times, ART FORUM and many more, and online by several important art websites as Hyperallergic, Turbulence and many more.

www.hectorcanonge.net



Felix Roadkill (DE)
20 / Performances to talk about LGBT Visibility
duration 1h

Saturday 7:00 pm

Felix Roadkill's performance is the third consecutive part of a series of performances on IS propaganda material depicting brutal violence against homosexual men in Syria and Iraq. The series is concerned with the performative qualities of public executions and common torture methods as performed by fighters of the Islamic State since 2013. Roadkill sees an imperative necessity in transforming cases of violence, contempt and brutality into artistic imagery in order to overcome collective ignorance and shared trauma. He considers his performance series as „reversed hacking“.

Short Bio: Felix Roadkill (1989 in East Germany) is an artist primarily working in political performance art and installation with an agenda to challenge moral apathy and political indifference. He is based in Berlin and is currently pursuing his BA in Cultural Studies and Aesthetic Practice. Roadkill's artistic practice and research interests focus on the phenomena of pain, dying and murder and on the psychological dimensions of current neo-nationalist movements in Germany and Poland. He is actively involved in arts and culture mediation, following the question „How do we talk about performance art?“. Roadkill has exhibited at numerous events in Germany, Finland Poland, Canada, Egypt and Morocco.

www.felixroadkill.de



Keike Twisselmann (DE)
The Threshold series
duration 30 min.

Saturday 8:00 pm

The Threshold series is a progressive volume of work on philosophical inquiries on the fundamental "unknowns" of life-death, space-time - the parameter of performative exploration on these questions is the state of "being-in-between", on the threshold.

The artist is the mediator between the line, the border between the virtual and physical territory.

The physical territory contains all the laws of our outside world: political territory, communal borders, man-made rules and regulations, man-made borders.

These are only of a temporal existence, as their defining factor is time. A gesture, a glance, a political decision can set the line..."we are stepping into the same river and yet not into the same...we are and we are not..." (Heraclit).

If time is the river, we are and are not depending on the borders and limits we set ourselves at that point in our personal and global history. The borders we set are in continuous flux throughout time. This flux, the river of time in our physical world is the border to the virtual territory.

The virtual territory is the location of time as an abstract entity, yet physically manifest through the experience of becoming and decay. The laws of nature, instincts, dreams, the imagination, chance, the chance to...become...these are some of the laws within a virtual eternal flux.

"Chance" is here the river in Heraclit's parable. Some thinkers and scientists call this the law of "Chaos" in the sense of a "chaos theory". Neither a gesture, a glance, nor the bat of a butterfly's wing can change the course of laws here.

The transmission of information from the eternally valid laws (Plato's "ideas") to their physical manifestation is "being" that "becomes" and "becoming" that "is"...like the step through a door in the act of stepping IN or OUT is a matter of **point of view**. (Keike Twisselmann, Threshold series I-V, 2002-2017)

Short Bio: Keike Twisselmann born in Berlin, 1967.

Works in performance and painting since 1989.

Studied Fine Art at the University of Ulster, Belfast (Master of Arts)

and Philosophy, Politics, Law and English Literature at Hannover & Hagen Universities. Founding member of Catalyst Arts, Belfast. Exhibits world-wide, lives and works in Berlin since 2000.

Member of Bbeyond, Belfast.

<http://bbeyond.live/keike-twisselmann/>



Eru and Seven of Eglise (DE)
Bloody Florets
duration 45min

Saturday 9:30 pm

In the collaboration, Eru and Seven of Eglise explore the idea of simultaneous sound work and Performance Art live work as two different and separate entities. The synthesis is an image beyond the production of sound and live action. The sense of time is as illusive as the transparency of the image they create. Eru's sound experiments are based on cosmic and molecular instrumental tunings. The intention negotiates the possible subconscious links between two performers being unaware of each other's presence during the time of the performance. The connection of Eru and Seven of Eglise as one image only resides momentarily in the viewer's perception.

"My mind is a fat DNA spindle and circle and I am spiraling through the futures of my life.

An atmospherically, hyperactive substance can merely be arrested in the visual expectation of aesthetic congruence. Instead the action moment immediately toys with several belief systems and conventions of assumed models of perception or pre-conceptions. The intuitive power (trained through a liberation process of the projected self) reveals the unknown self, which is equally part of the same existentially placid value for my responsibility as if it was reasoned by the mind. The chosen materials can escape symbolic connotations."

Very Short Bio: Eru and Seven of Eglise is a project by the performance artist and curator Dagmar I. Glausnitzer-Smith and the experimental musician Alexander Rues (Eru, Morphon) since February 2006.

<http://www.eru7eglise.kunstwerkstoff.de>



Olga Kozmanidze (RU)
Hover
durational, circa 2h

Sunday 2pm

"hover is a simple game in which the artist interacts with a tiny feather. The task is to remain it hover by blowing towards it. Viewers are welcomed either to join the game or to observe the coinciding flows of sound and motion gestures spontaneously created by players."

Short Bio: Olga Kozmanidze is a Russian sound and performance artist. She was born in Ekaterinburg, Russia. Olga studied experimental music and multimedia technology at Moscow SA))studio and performance art at "Pyr Fyr school", Moscow. Completing circles laboratory courses as vocal training, piano class, contemporary dance, plastic theatre workshop, voice movement integration etc. In her works she explores the nature and attributes of femininity, relationship borders between individuals, as well as borders of typical behaviorist models. Site-specific aspect is wide present in her works as soon as it fulfill "witnessing" - crucial idea of her artistic practice. Currently Olga is based in Berlin.

www.okozmanidze.tilde.ws



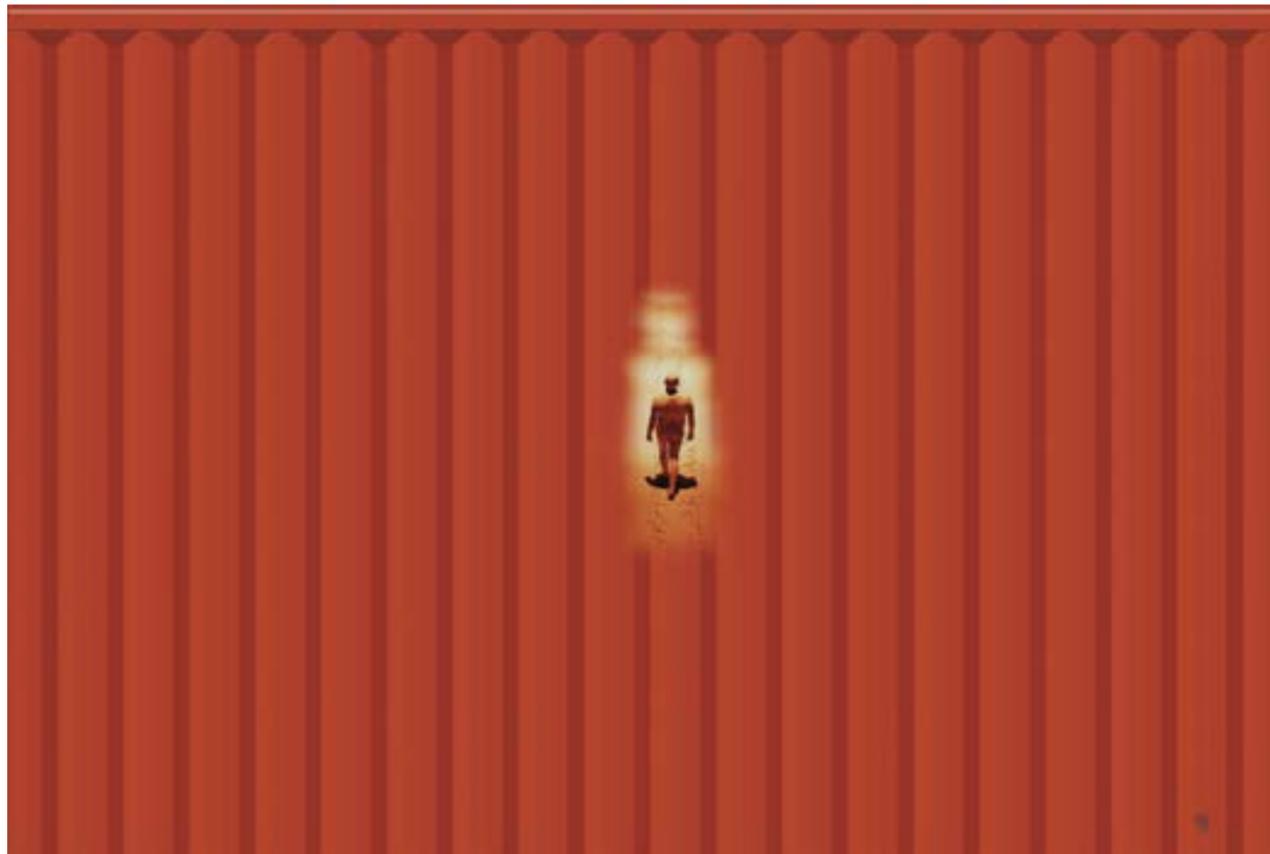
Anniken Weber (NOR)
Compos Memoriae & the Multimanimum Mentis
durational, circa 3h

Sunday 3pm

There are many words, melodies and sounds within me;
I'll enveloping myself in the ones I have and get, and give them away
[I can use the crossroads].
I have these movements that I itch to get out; I'll stop resisting
- I'll be silence so that I can hear when the time is right, then move accordingly.

Short Bio: Anniken Weber born in 1990 in southeast-Norway, right before the digital middle-class era's boiling point; growing up in this building climax has set large marks in her work (mediums and materials) as well as process. Her background before performance art are within Communication, Media and Journalism. Anniken's work can be found digitally, publicly as well as privately. Studied Fine Art in London, Kingston University. Recent public work has been performed at Razzmatazz1, 2 and 3 -Performance Art Event in London, and at Cell63 Gallery, Germany, Performance Art Events 2015/2016 NORTH NORTH EAST, SOUTH SOUTH WEST AND 360 °, and Performance Art Workshop 2015- The Marathon at Booze Cooperativa, Athens

www.weberanniken.wix.com



Andrew Lam Hon Kin (HK)
Disoriented performance
duration circa 20 min.

Sunday 3:30pm

The project explores the notion of "disorientation" in contemporary life, facing Hong Kong and Berlin in this migration era. Repetition of the problematic becomes the order of the day. The mental/ heritage/physical infrastructure and their disoriented relationship with some found objects in a rational German city will be studied as a pre(text) of the 2017 Guangxi Biennale in which Andrew Lam will participate.

Short Bio: Andrew Lam Hon Kin is an artist and curator from Hong Kong. He is also the founder of MOST. The existence of MOST is emblematic of a parallel voice of the conventional culture, institution and museum. Andrew Lam studied art in Hong Kong and England (Cambridge U and Victorian Society London) and he initiated the provocative collective/ alternative space MOST (Museum of Site), which has been a community-cum-alternative space in Hong Kong since 1994.

MOST represents an expanding global curatorial view and innovative platform, aiming to advance insightful perspectives and projects for the art community.

MOST organized performance touring in various cities in Asia supported by HK Arts Development Council. Each year, MOST organizes a festival of Cross Media Int'l Festival in Hong Kong, incorporating performance art and its extended forms.

<http://jccacmate.com>

Artist supported by ARTS DEVELOPMENT FUND HK SAR GOVERNMENT

Luisa Catucci Gallery /// Allerstr 38, 12049 Berlin /// www.luisacatucci.com /// info@luisacatucci.com



Monique Yim + Wiency Wong (HK)
Queer Series No.10
durational, circa 1-2h

Sunday 4pm

An artist and a writer, a same-sex Hong Kong couple, collaborated the artwork "Queer Series No.9 : Strangers" with performance art and poem to illustrate the situation and their thoughts over the issue of same-sex marriage equality, and to raise public awareness towards the issue: two people loving each other are not capable of safeguarding the other and the relationship is known as strangers under the law, are walking backward, but to nowhere/ to somewhere with no entrance and no destination. Hence, they are forever men of no land in here where they cannot build their own family. This time, they will collaborate again to extend this artwork and concept in Germany to talk about this issue and LGBTQ rights.

In the work "Strangers", Monique Yim started her performance at Hong Kong City Hall Marriage Registry, by walking backward in wedding suit. She held hundreds of roses on one hand while the other hand holding scissors cut the roses into pieces, thus broken petals fell on the ground. Meanwhile along the same route, Wiency Wong wrote her reverse poem on ground with the theme of same-sex marriage equality. They passed by some typical locations for wedding photography in Hong Kong, and walked along to Lan Kwai Fong, that is said to be a popular marriage proposal spot, and at this end point of the work, they finished the poem and burned the remains of roses after this 1 km in 2 hours. In the beginning and at the end of the poem, Wiency Wong borrowed and divided the famous Irish gay writer Oscar Wilde's (1854-1900) quote, "This suspense is terrible, I hope it will last."

<http://yooying.com/moniqueyimwk>

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Mathieu Léger (CAN)
In regards to rendering
duration 20 min.

Sunday 5pm

Mathieu Léger's performance work involves actions that inquire into the finality of things; whether a material or place has potential to continue a process or whether it is a final product. His interest in time and spatiality sustain his constant search for tertium quid. This third essence or position of something is revealed when an artist reflects on materials or situations; the transformation of context. The poetics contained in a sequence of actions is important in his work; fluidity, rhythm, and intention are the basis for his performances. The subjects of his research are numerous and he believes in the freedom of association within disciplines and ideas. He looks at things for what they are and reflects on the ability to transform them and be transformed by them.

Short Bio: Mathieu Léger (Canadian 1975)

B.A. (English Literature & Fine Arts), Université de Moncton 1998

Exhibitions, Residencies, Performances :

2018 Le Lieu, Quebec, QC, CAN; 2017 Union Gallery, Queens University, Kingston, ON, CAN; 2017 PERFForm 17 (Performance Art Tour 2017), NB, CAN; 2016 Wandering Arts Biennial, Brussels, BELGIUM; 2016 RiAP, Quebec, CAN; 2016 (Curator: George Kinghorn) University of Maine Museum of Art, Bangor, USA; 2015 (Curator: Pan Wendt) Confederation Centre Art Gallery, CAN; 2015 Embassy of Foreign Artists, Geneva, SWITZERLAND; 2015 Visualeyez, Edmonton, AB, CAN; 2014 Galerie Paradise, Nantes, FRANCE; 2013-2018 Methodologies for Tourists (5 year performance); 2010 5e Biennale d'art performatif, Rouyn-Noranda, QC, CAN; 2009 Viva! Art Action, Montreal, QC, CAN; 2006 24e Symposium d'art contemporain de Baie-Saint-Paul, QC; 2002 École beaux-arts Paris-Cergy, FRA

Grants & prizes :

Marie Hélène Allain Fellowship (Sheila Hugh MacKay Foundation)

Artsnb (New Brunswick Arts Board)

Canada Council for the Arts

www.mathieuleger.ca



Marta Lodola + Valerio Ambiveri (IT)
Equilibrium / Destroying the Border
duration 1h

Sunday 6pm

The balance among our bodies becomes a tool of power and knowledge. It is the perfect deal among individuals who are similar and different at the same time, observing each other from the inside to eradicate the discrepancy that separates them. Forming one body we become a new figure, we become an individual who is different from the single human being. The cohesion is unearthed, the cohesion is a gaze toward the inner part of someone different, who seemed at first extraneous in our eyes. The dividing line between us is made precarious by our stability. In frontal, and unbalanced position in comparison to the single centers, we unite ourselves through the support of the third eye on our forehead. We become one body, our togetherness make possible a new balance. The formed body is unique, single and double at the same time. The hands sideways support a precarious structure acting as parameter for our stability. The necessary resistance, to maintain this form, works as mechanism destroying the limit that separates us. The fusion happens through the gaze, creating a subtle game among the eyes, so close to each other and capable to see beyond our perception.

Short Bio: Marta Lodola and Valerio Ambiveri are collaborating since the 2011. They are working together about the topic of the double, the alter ego and human relationships through both live performances and performances for camera.

Marta Lodola (Borgosesia, 1985) is an Italian independent artist based in Berlin. Her artistic research examine the body and its relationships within contemporary society. In reference, her work is based on dynamics of power, discrimination, gender violence, social relationships and any kind of problems undermining the freedom of the individual. She consider art as a tool of opposition generating a counter-stream to homogenisation of culture. She uses herself as experimentation subject in order to create real experiences since the performative action has the possibility to generate "situations". Becoming a moment of shared life It gives her the chance to create a mechanism of temporary and irripetibile exchange.

Valerio Ambiveri (Bergamo, 1962) is an Italian artist and professor of Digital Video and Performing art at the Academy of Fine Arts of Brera in Milan. In addition to exhibitions in galleries and traditional spaces, he believes in the collaboration and exchange with other artists, establishing and closing exhibitions and self-organizing exhibitions in particular places in the city. He has been a member of the Scientific Committee of the Trussardi Foundation, Milan, where he curated exhibitions and initiatives. He created the magazine-sheet and website 8462. He is interested in body language and interaction between video and expressive possibilities of spontaneous movement by attending seminars and groups of contact improvisation.

<https://martalodola.wordpress.com> - <http://www.valerioambiveri.org> - <http://www.8462.it/collaborazioni.html>



Nicola Fornoni (IT)

REBIRTH

duration 30-40 min.

Sunday 7pm

Naked back with the chest wrapped in a transparent film that limits my movements I go and get off by the wheelchairs for a while. I break the second skin so I renew my body and free it. The repetition of the movement becomes like a mantra and a ritual, a physical, mental and spiritual exercise: a process towards every freedom.

Short Bio: Nicola Fornoni (b 1990. Brescia, Italy) took his degree in Visual Art at Accademia SantaGiulia in Brescia and work as performance artist since 2013.

In 2016 he participates to VIPAW 2016, Venice International Performance Art Week (Venice, IT) with a live durational performance; he performs "In Vino" for Premio Adrenalina, curated by Ferdy Colloca; he participates to the performance "Ecce (H)omo, Guerrieri di Kyrahm", at Palazzo Falletti (Roma, IT) and at Palazzo Mora (Venezia IT).

Nicola participates also to several national and international videoperformance festival:

"Eject: V festival du videoperformance de Ciudad de Mexico", Laboradorio Arte Alameda, Città del Messico (MX), "GENE videoarte itinerante" curated by Ignorarte in several Italian art spaces and galleries; "X-24 festival of videoperformance" curated by Daz Disley e Fenia Kotsopoulou at Xchurch, Gainsborough (UK); "Pas 2016 festival internacional de performance art" curated by Fernando Pertuz, Bogotà (Colombia).

In 2015 he performs at Palazzo della Permanente in Milan (IT), at Sabrina Raffaghello Gallery during the exhibition "Cibi Condimentum esse Famen" curated by Frattura Scomposta, Milano (IT); he exhibits at "Pancaroba Festival: International Performance Festival" curated by Rewind Art a Jakarta (Indonesia), and participate to the exhibition "Red Ritual", curated by Francesca Lolli at ABC, Association Bourguignonne Culturelle in Dijon (FR).

<http://nicolaforoni.wixsite.com/nicolaforoni>



Francesco Kiàis (IT-GR)

The Robin #2

duration between 30-45min

Sunday 8pm

The robin is a migratory bird, in some cases. It is a symbol of strength and fragility at the same time. His figure blends with the religious and pagan culture of the Mediterranean area, offering a memory of love and blood, solidarity and mutuality. A fertile land of encounter and dialogue on a possible common identity today in Europe.

Short Bio: Francesco Kiàis is an Italian artist, independent art writer and curator. He is member of the curatorial board of the VENICE INTERNATIONAL PERFORMANCE ART WEEK and collaborates with different educational programs like THE MARATHON both as a theoretician and as an artist.

He recently created and co-founded a platform based in Athens and dedicated to performance art: [MIND THE] G.A.P. - Gathering Around Performance.

Francesco works on body's gestures and images, as possibility to meet the others in the ephemeral territory of a common experience. The processes of meeting, clash, integration, division, collision, and of necessary coexistence and tolerance, and finally of relation, that characterize our social contradictions and lives and histories, converges in an aesthetic gesture/experience involving both the performer and the present people in a living image. In this process all media and materials can be used.

www.francescokiais.com



Arvin Cheng + Tang Tak Man (HK)
Blown in the wind
durational 1-2h

Sunday 9 pm

Exploring the boundaries in the Moves and the Performance in the wind blow:

1. Turn on all the electric fans located on stage
2. Relocate the electric fans so as to create the space of wind blown
3. Pick up a fan and start the slow motion with the momentum triggered by the wind
4. Experiencing how the body being triggered
5. Keep a firm hold on passive and slow movement
6. Exploring the relation between each moment and the movement
7. Examine the boundary between performing arts and performance art

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Morphon (DE)
136.10 HERTZ
duration circa 1h

Sunday 9:45pm

...collaborating since 1999 the three German sound alchemists: **B.Ashra**, **Eru** and **Motom** transform the cosmic octave into meditative, experimental landscapes of sound under the name of **MORPHON**. The minimal and constantly changing fractal beats with their ethereal qualities seem to withdraw from conventional harmonic principles. The ability to be in resonance with the vibrations of cosmic totality means to be in unison. It is by way of immediate experience and through the archetypical aspects of 'being' that tuning oneself becomes possible. The technique of creating this music is based on classical Indian music, which uses **136,1** vibrations per second as its main frequency for tuning instruments. This tone is called 'om' and in spiritual anatomy is related to the centre of the heart. Thousands of people on this earth are in harmony with this tone, which also corresponds to one orbit of the earth around the sun - the 'year-tone'.

www.klangwirkstoff.de



Chan Tsz Wai Levina (HK)
Natural and Unnatural
Inkjet Print

photo installation

Natural and unnatural, the two extremes, are merged together by projecting microscopic natural patterns on unnatural naked body gestures. The natural objects we think as trivial in daily lives are being magnified to human size. From left to right, they are urine, menstrual blood, shell of shrimp, lemon peel, epidermis and the fibre stipe in banana. Revealed natural patterns are no longer being in their natural states. Harmony and new individual bodies are produced and materialized through intra-actions between nature and human.

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LUISACATUCCI GALLERY

Luisa Catucci Gallery is upgrading the work done with Cell63 art platform from October 2009. As one of the very first art spaces in Berlin Neukölln, in the heart of the Schillerkietz, with time and patience the gallery has contributed, and now also benefited, of the breath of fresh air responsible of the huge transformation of this city area's facet during the last decade. Starting as a art platform open to emerging artists and designers of the young international artistic scene, the experience of Cell63 has slowly developed into Luisa Catucci Gallery, a more mature and aware vision of the contemporary artistic international reality. Still maintaining that curious and open spirit towards all the novelties coming from a creative and constantly evolving scenario which marked the story of the gallery from its very beginning, Luisa Catucci Gallery can brag today about a remarkable selection of established artists and designers of the contemporary art scene. In the spirit of this evolutionary path - yet being strong on its origins - 2017 artistic season at Luisa Catucci Gallery presents a wide and diversified artistic programme ranging between contemporary art exhibitions, performance events as well as didactic activities and workshops.

"Art collection is not about decoration ambitions. It is about mind's navigation, searching exciting and important life impulses where art objects are lighthouses able to inspire creativity and store feelings for the human soul's development."



Luisa Catucci born in Rome, Italy, on May 1976, based in Berlin, Germany, since January 2005. Established world wide freelance illustrator, graphic designer and photographer, with big passion for art.

Since September 2009 she opens and directs Cell63 artplatform in Berlin, Neukölln, until January 2017 when Cell63 upgraded into Luisa Catucci Gallery.

As curator she carries on important curatorial project, presenting confirmed artists as well as emerging talents working around peculiar themes.

At present day she has curated over 50 exhibitions in Europe, between art galleries and art fairs.

She writes as online contributor for the art magazines Beautiful Bizarre and INSIDEART

As artist she exhibited all around Europe, USA and Japan in well renowned galleries as much as in art fairs, festivals and big events.

Since January 2017 she starts her new production of artworks exploring the relation between human, nature and ecology, under the pseudonym Lacatu.



The German artist and curator **Dagmar I. Glausnitzer-Smith** graduated in London from the Royal College of Art in 2000 and from Goldsmiths College in 1994.

After her completion of a two year Picker Fellowship at Kingston University in 2003, she returned to Germany organizing international Performance Art Workshops and has been organizing public events with Live Performances and exhibitions, developing the international event translocation in London 2003, Berlin 2005, Edinburgh 2006 and Copenhagen in 2010, a collaboration with the Royal Danish Academy of Art Recently 2016 Solo Exhibition and Live Performances Kunstfoerdereverein Schoeningen, Exhibition and Live Performances at Parabiosis in Chongqing, Museum of Contemporary Art China, June 2016 facilitating Performance Art Workshops in Beijing, China sponsored by Goethe Institute Beijing, 2016 Live Performance Art Collaboration as Eru and Seven of Eglise, Freiburg, Berlin KWS-Event at BLO, Berlin, 2016 curated and participated at Berlin 3rd International Performance Weekend at Cell63, 2016 Live Performances IMAF 2016 Serbia, 2016 Cyprus 2nd Performance Art Workshop Facilitation Collaboration with PASHIAS, Kais and Zierle & Carter - The Marathon - hosted by Sensorium Space Cyprus and Live Performance at PLUS MOTION Event, Point Centre for Contemporary Art, Nicosia.

<https://dagmar-glausnitzer-smith.squarespace.com>

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