

Brisbane Brighton Curitiba
Munich Sendai Skopje

A DAY IN A LIFE _ 2008

networked performances

Special thanks to all participants:

Brisbane / Australia:

Suzon Fuks
James Cunningham
Helen Varley Jamieson
Scotia Monkovitch
Gilian Kehoul
Sunita, Regan, and the team

Skopje / Macedonia:

Boris Petrovski
Elena Veljanovska
Cveta Spasova

Brighton / England:

Claudia Kappenberg
Amy Cunningham
Sara Popowa
Sam Pearson
Lauren Doss
Chloe Ducharme and guests

Curitiba / Brazil:

Katia Horn and family
Stephany Mattano
the chamber group:
Helio Brandão (tenor sax)
Odacir Mazaroll (oboe)
Carmo Bartolloni (vibraphone)

Sergio Albach (clarinet)
Ricardo Mardock (Bass)
Gabriel Schwartz (flute)
and Octavio Camargo, who was in Munich

Sendai / Japan:

Takehito Shiina

Munich / Germany:

Stefan Dreher
Judith Egger
Ruth Geiersberger
Stefan Gschwendtner
Christian Gögger, ZKMax
Ralf Hall
Lisa Hartung, curator of contemporary art at Wittelsbacher Platz and team
Robert Hofmann, i-camp and team
Sandra Hoffmann
Interlake Media
Ulrich Mattes, ArtCommunicationProjects
Performancegroup OKA
Philtrat
Karin Sommer, Villa Waldberta and team
Tamiko Thiel

Cultural Department of the city of Munich

Assistant: Beate Zeller
PR: Christiane Pfau
Artistic Director: Horst Konietzny

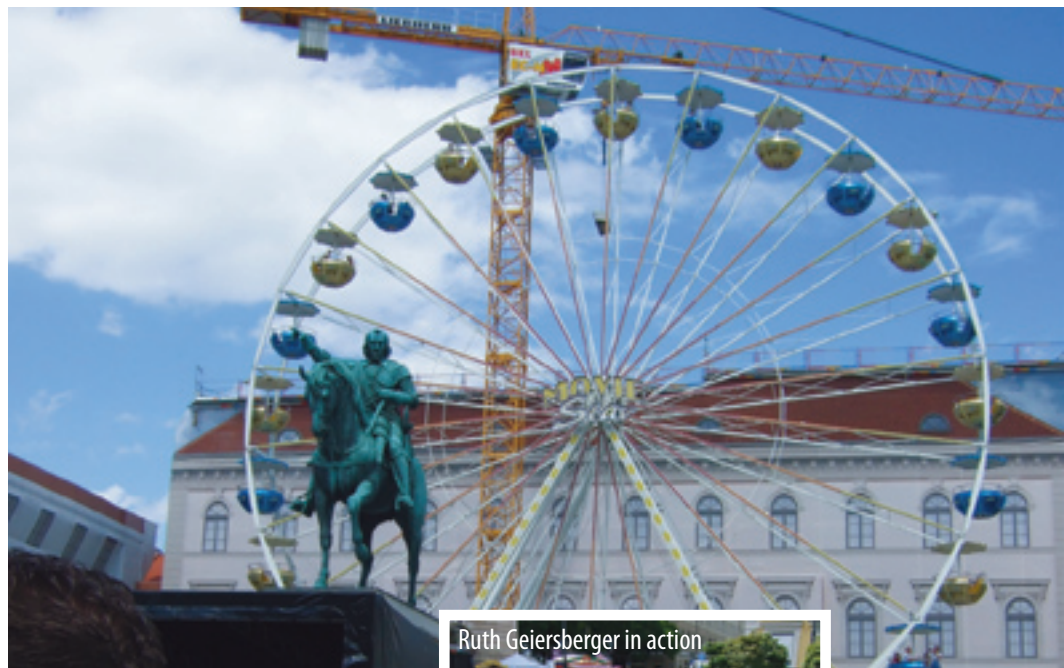
Credits

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Brisbane Brighton Curitiba Munich Sendai Skopje



Photos: Sybille Loew



Ruth Geiersberger in action



DIAL started at the 19th and 20th of July.

In Munich as part of a program featuring contemporary art at the Wittelsbacher Platz (Curator: **Lisa Hartung**) on the occasion of the 850th birthday of the city.



The project A DAY IN A LIFE (DIAL) locates the global in the local. The peculiarities and characteristics of each location are contrasted with those typical and atypical to other locations, other cities, other countries, coalescing their similarities and differences into a poetic fusion. Enabled by the growing power of the Internet - all locations are networked together via broadband technology.

HISTORY

DIAL began as a multimedia bridging of people and locations world-wide. It follows a series of projects I did in the last years that all tried to describe the stories that lie beneath the surface of the ennui of ordinary daily life situations and to establish playful moments in them.

A first version was held between Munich, Istanbul, Boston and Oklahoma City as part of the annual Upgrade! International gathering on November 30, 2006. The second version addresses more specifically the theme of Munich's 850th birthday: "Building Bridges." Artists in various places interpret the theme in cooperative interventions in daily life in their respective locations and on-site in Munich. The following is a description of the basic concept which was further developed by the participating artists.

THE BASIC SETTING

Publicly accessible spaces in participating cities around the world were connected via Internet for a span of several hours. At any given time, streaming video and audio from at least two participating partner locations can be seen and heard in these spaces, projected next to each other on screens or monitors and audible over speaker systems.

The spaces should be locations that play a role in the typical everyday life of each country – cafes, squares, city streets. These snapshots of daily life from diverse cultural backgrounds are given meaning by the selective eye of the streaming camera, the defining frame of the screen and the juxtaposition with similar but different scenes from other cities. The process is driven by the tendency of the viewer to fill a formal frame of reference with meaning – in Marcel Duchamp's words, "It is the viewers who make the pictures."

Meaning is constructed not only by the formal framing, but also by focusing the action on specific themes. This is done through targeted media inter-

ventions and actions that take place simultaneously at different locations, reacting to a common theme and pre-arranged times.

Simultaneous artistic interventions bring the snapshots into sharp juxtaposition with each other. The performance creates a medial and performative bridge of prepared performance, chance occurrence and the inevitable intercultural differences between the locations.

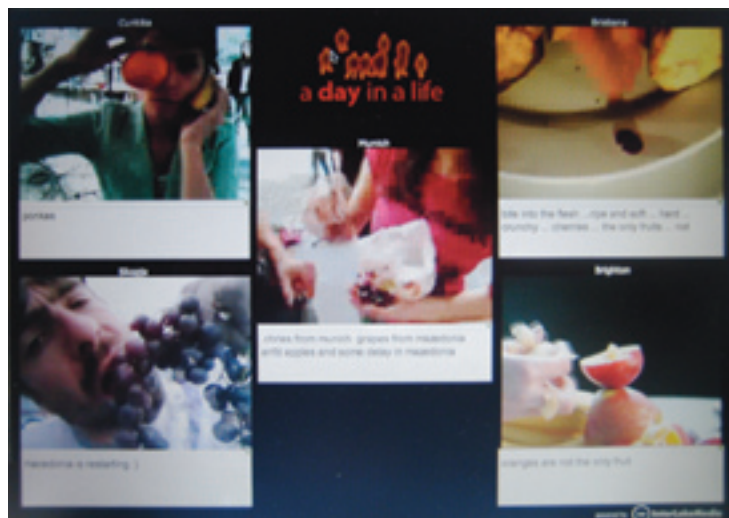
As platform for the different actions we use a streaming server solution (thank you Interlake!) that allows us to bring images, sound and text from up to five places together in real time. The images on the following pages show what this looks like.

THE PROCESS

From July until September a series of different actions took place varying the theme. This booklet leads through all of them offering an overview on what happened and giving the artists an opportunity to communicate their reflections on the process.

At its heart, DIAL is based on the collaboration of people and what is even more complex on the collaboration of artists. The participating artists of different cultural and artistic backgrounds had never before met in person. For me it was one of the issues that interested me most in the project to find out how capable of bearing and how capable an international network of artist might be of giving birth to and bearing artistic power. A collaboration of artists, able to overcome an attitude of artistic „ego-shooters“ that is still quite common even among artists. For me this process of collaboration with artists in five countries, lasting for months and months, was the most valuable part of the project. It was wonderful to experience the value of learning from each other in mutual inspiration. Writing following the end of the project I remember clearly what went well or what went wrong. This is however part of my intellectual practice and it slowly dissolves like all memories do. What is still alive and growing is the experience of an energy that arises out of a community of people who tested the possibilities of a long-distance artistic relationship. Ok, I recognize that I start to write a love letter rather than a serious article. Therefore I give over to Octavio Camargo for a moment, to offer some impressions on how we worked in his analytic way that was so valuable in the process of our collaboration. Octavio was responsible for the actions in Brazil:

„The dramaturgy of the networked exhibition was developed procedurally through the internet during the three months prior to the event. The formal structure of the streaming device, with five simultaneous windows for audio, video and text, was explored poetically by the artists as a polyphonic instrument. Experiments with its visual properties became part of the vocabulary. A compound face collage arose, breathing with eyes, mouth and nose and shared by the three different continents that were only remotely connected. Musicians in Curitiba played „Alice Crescendo“, a motto for the performance, conducted from Munich. Dance movements were choreographed in Brisbane by Suzon Fuks and James Cunningham. Newspaper news collected and rearranged in a book by Katia Horn were shown on a screen, beside images of newspapers from Brighton, an interaction conducted by Claudia Kappenberg, with responses from Skopje, and Brisbane. Melodies were sounding from the headlines as an improvised opera. In Munich, performers of the Oka group had newspaper images stamped to their bodies. Guto Horn told the story of his hat as a traveling entertainer and another story of his personal paradise, while Virginia Phiri, a writer from Zimbabwe and resident at Villa Waldberta, was being interviewed by Ruth Geiersberger. She said on



the microphone that she feared the idea of paradises. Skopje sent the signal of the whales through the drawings of Boris Petrovsky, with their long distance cry for life and respect for the planet. A ritual eating of fruits and sharing of water among the five communicating windows of the platform took place along with a text performance. A cake was brought by Family Horn and a happy birthday was sung in celebration of anniversary.“

In moments like the one you were just witnessing (an author falls into a childish, sentimental mood that obviously affects his clear perspective on the matter), the network shows its value again like it did throughout the whole process of the work. As the collaborative performances were developed in dialogue it seems adequate to continue this introductory article not

in a monologue but by showing how discussions among us developed in the process of preparing or reflecting on the rehearsals. So I will quote from a transcript of talks that Suzon Fuks, James Cunningham, Helen Jamieson and other participants in the Brisbane node took:

„We had a debrief session in a circle, drinking wine and eating cheese.“

R: „I found it playful. I really liked the part in the text where due to language, misspelling, the way they read what we have written, the different interpretations of the words, they would come up with something else. I really like that connection/interaction. That takes you somewhere.“

S: „Interaction depends on the time of the day! We have different reactions, moods if it is morning or evening. I really felt that we have a cycle in our day! Even if you are energetic in the morning, your mind is not awake the same way then at night.“

R: „Ggood title: A Day In A Life: different times, different personalities, different ways of reacting ... I really liked that they were outside.“

S: „For me it is the very first time that we have a full streamed event happening here. We did some trials but not a full event like that. So i was happy that we did it here and not outdoors.“

H: „I have done similar things in my work. I have done it with 4 people with sound, but not with a whole event happening in the other place.“

J: „I like how things can take time to resonate in other places, and it is not so forced, it is more organic. Like the face happening, on the glass, and then drawing it. It could have been set up but that was spontaneous. The time factor gives more space for spontaneity!“

R: „Yes for improvisation.“

H.K: „I enjoyed the event very much. I like the duet, the 2 people creating one picture, that was very good. Also looking at kids, making different characters.“

Sc: „I liked when we played across the windows particularly with Brighton, pouring water. We could have done more things like that.“

R: „Did you feel like you built bridges during the preparation, with people connected to the project?“

S: „Definitely! A stronger connection with the Brazilian mob and Horst in Munich, and at times with visitors that he had.“

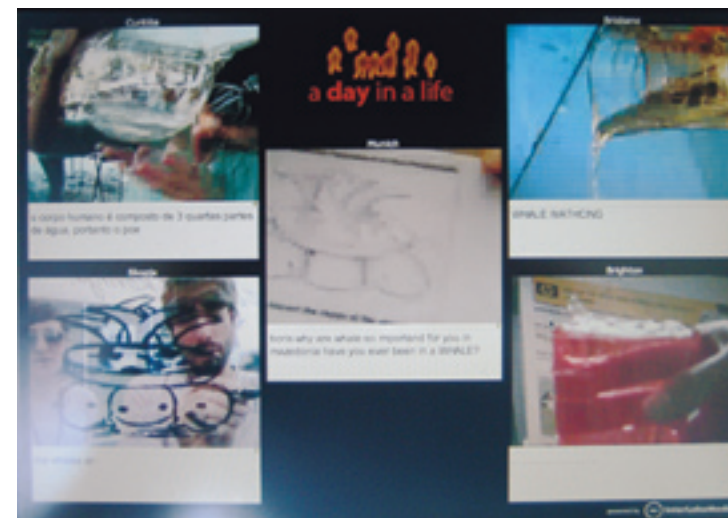
J: „Stefan, I didn't know him 2 weeks ago. Horst suggested we contact each other. We had a few skype conversations and a rehearsal of about one hour, and then another conversation of about 20 minutes and that was it!“

S: „it was very targeted in the communication. That's the problem when you have a group of people, the focus is really diluted according to what people get, not get or ...“

Sc: „So it was good to have rehearsals and trials. We had more time and people were more relaxed and that's when there was this stream of poetry ...“

H: „But the short, sharp, process is good ... not mucking around ... we have this time, these specific resources and these people, and you have to do something. And you have to be quite ruthless, throw in your ideas, and then, let go of them, and see which one swims.“

S: „During the preparation, trials/rehearsals were really essential in building up the bridges! The first meeting with the Brazilian artists, we improvised with what we had right there at that very moment, that's where the use of fruits came from. It was not so much about ideas (we had many and we used only



few of them) but more about connection and affinity between people, and also in which context they were. Streams of poetry came across chat windows in a more relaxed moment, contrasting with a sense of party when dancing on the same music across nodes.“

H: „There are so many things we don't know outside this little frame!“

S: „There is so much happening and to take care of: the proximal audience (that we have here, which is very generous in trying and improvising, keen on just connecting for a day), then the translation into a frame which is a small fragment of what is happening, giving a sense, then the bigger frame

with the other nodes' windows with interaction or not between them, and again each of them having their own audience and action, translated into a frame within the global interface. It is a lot to take care of, when we are a small team.“

Sc: „The very rich part of yesterday was the artists exchange, the Brisbane Bridges, prior the international exchange, the diversity of the presentations in terms of different artforms that people were talking about. And then, imagining, dream that on to say what are the

possibilities of collaborations here. It seems to be a big potential for this internet exchange process to have all the skills required, imagining that we make a collage image with one artist's input and the other responding and transforming ... To hear people talking about their work, we don't normally do that!“

R: „In Brisbane it is hard to feel connected.“

I only want to add that it is probably as hard to feel connected in Munich. And I want to express my thankfulness to all who helped to establish a lively, colorful, rich and enriching artistic connection for some months and hopefully for much longer.



James Cunningham and Stefan Dreher. Photo: Suzon Fuks

Reflecting on and practicing communication in an artistic process was the basic principle that guided me through the conceptual phase and the curation of the project as a whole and I am happy that we managed to establish a series of events in response to this issue.

We started with an event at the **19th and 20th** of July, which was part of a program in Munich featuring contemporary art at the Wittelsbacher Platz (Curator: Lisa Hartung) on the occasion of the 850th birthday of the city. The performances and processes described above were part of that event.

On the **24th of July** we continued with a 24 hour-long performance between Munich based artist Judith Egger and Takehito Shina in Sendai, Japan. Judith was stationed at the ZKMax in Munich, a venue for media art in public space that is openly accessible for 24 hours and Takehito in his home in Sendai. Both of them had never met in person before nor had they seen each others image. However they had an email exchange for years reflecting on their artistic similarities. This process of mutual spiritual nourishment became literal in their CHOPSTICK performance.

On the **8th of August** we participated in Helen Varlie Jamiesons 080808 UPSTAGE festival offering a physical space for the virtual stages at the ZKMax. The Upstage Festival aims to create a participatory space for collaboration, creation, and for the presentation of current cyberformance. Artists from all over the world performed their live shows on the UPSTAGE platform. Munich based artist Marlena Corcoran for example joined in from South Korea.

The whole of **August** German writer Sandra Hoffmann wrote a daily diary tha was projected live from 5-7pm every day at the walls of the „Rathausgalerie“, a municipal art gallery in the heart of Munich.

Also in **August** Ulrich Mattes from Hamburg did various projects exploring the artistic vibrancy of the stipendiaries of the Villa Waldberta and the realities of the daily association of the people in Starnberg (where the Villa is situated) with art.

Ulrich Mattes, Sandra Hoffmann, Claudia Kappenberg, Octavio Camargo and Boris Petrovski held a residency at the Villa Waldberta during the process of the project.



Upgrade! Scotland, B-Sides programme:

Speechless Moments: Angela Bartram (00:01:41)
 Single Track Road: Lisa O'Brien (00:00:59)
 Yellow Road: Jane Frazer (00:00:07)
 Cold Breeze: Thomas Qualmann (00:00:31)
 Madame I: Beverley Hood (00:01:17)
 Facade: Alison Philp (00:02:21)
 Surfbloom: Jaygo Bloom (00:01:52)
 Zombie Lick: David Hutchison (00:01:12)
 Intimate Klüver: Johannes Birringer (00:02:40)
 Hologram: Jane Frazer (00:00:31)
 A Film Found in a Dump: Alex Hetherington (00:01:37)
 Passenger: Gillian McIver (00:01:31)
 Arch Louise: K Fraser (00:00:48)
 Sacred Turf: Holger Mohaupt (00:01:08)
 Liferaft Ryszard: Lewandowski (00:00:11)
 Railings: Jane Frazer (00:00:09)
 20 Games of Scrabble: Thomas Qualmann (00:00:48)
 B-sides Triptych: Luke Collins (00:03:04)
 Fur Kiss: Angela Bartram (00:00:51)
 134 Contrails: Lizzie Hughes (00:00:21)

Upgrade! Vancouver Programme:

Medium: Sean Arden (00:2:48)
 Home Bathroom Hotel: Victoria Stanton (00:1:18)
 Moving Fruit: Victoria Stanton (00:1:11)
 Roller Disco Solo (Segue): Miriam Needoba (00:3:00)
 Anamorphic Loop 1: Puttering in the Meltdown: Oliver Hockenhuil (00:1:59)
 Anamorphic Loop 2: Cab Wise: Oliver Hockenhuil (00:4:30)
 Tempograph (Pink Kite): David Leith (00:00:29)
 Hacking the Jack: Jesse Scott (00:0:11)
 Cauliflower: Christopher Zimmermann (00:0:02)
 Afterthoughts: Lane Last (00:2:54)
 A Doll's House Is... (excerpt): Henry Gwiazda (00:5:45)
 Time Present Solo: Evann Siebens & Keith Doyle (00:1:45)

Filmstill from B_Sides Programm „Passenger“ by Gillian Mc Iver

Complementary to the DIAL actions, we executed a six week screening of video art at the ZKMax in Munich. Along with works of Suzon Fuks and Boris Petrovski, who participated in DIAL, we showed two video art collections that originated in the UPGRADE! International network: „B-Sides“ from Scotland and „p2p outdoor art“ videos from Vancouver.

„In partnership with Upgrade! International, Upgrade! Vancouver is presenting a series of outdoor screenings of local and international art videos.

Appropriating the functional model of online videosharing sites such as YouTube, we are creating a series of exploratory events that translate social video-sharing into the analogue environment of the urban street.

Video programmes are curated by individual Upgrade nodes and screened outdoors in the built environment of cities including Vancouver, Paris, Montreal, Belgrade, Seattle, Boston, Scotland, Skopje, Chicago, Amsterdam and Istanbul. Videos will travel between cities, being screened locally and internationally.

The social software aspect of these events is explored through a deliberately low-tech model in which contact information for participating artists is circulated at the screenings, with the intention of encouraging people in these cities to develop individual connections.

KATE ARMSTRONG

Kate Armstrong is an artist and writer with interest in networks, social media, urban space, poetics, and computation. Armstrong curates a series of monthly gatherings around art, technology and culture called the Upgrade! Vancouver, which was the first satellite node in the Upgrade! International network that has spread, since its inception in 1999, to include 20 cities.

www.katearmstrong.com/upgrade/vancouver

Filmstill from „Fragmentation“ by Suzon Fuks
www.igneous.org.au

„B-SIDES is a short programme of artists' film and video works that highlights one-liners, byproducts of larger creative outputs, out-takes, and radical experiments. Artists all produce works which allow them to test out new techniques and ideas, and digital video is the sketch pad for many contemporary new media artists. However, these artefacts do not often make it to a public exhibition. New Media Scotland is celebrating the rough beauty in these video remnants by presenting this programme. We submitted an open call inviting practitioners based in Scotland (and elsewhere in the UK), to create or submit shorts which represent the "B-side" of their practice. We received a wide range of submissions, and our favourites are presented in this programme. The ideal format for a light-hearted programme like B-SIDES is an outdoor screening, inspired by the Drive-in cinema model, strictly BYOP (Bring Your Own Popcorn), of course! Alternatively the programme can also be screened in a gallery setting.“

LUKE COLLINS

Programmes Associate, luke@mediascot.org
www.mediascot.org





OKA in action_Munich, Photo: Horst Konietzny



The Brighton team was led by Claudia Kappenberg and Amy Cunningham. Working with Claudia and Amy were current students and recent graduates from the Performance and Visual Art academic programme at the University of Brighton.

For DIAL Claudia proposed to gather daily newspapers in each of the participating locations. Providing a ready-made selection of headlines and topics participants and passerbys were invited to cut and paste words and images from these newspapers into a continuously changing collage, which was broadcast via the web-cam. A dialogue ensued across the different screens via the mediated material.



Collaborating with sound artist Amy Cunningham the collages became a score for vocal improvisation as did other images, which were broadcast from the other locations.



Excerpt from reflections on rehearsal of 4th July:

Aims: To test the equipment again, to try out sound response to screen images, to explore interaction with newspapers with other DIAL stations, to explore the processes of interaction between the different partners.

Newspaper Section: The dialogue via newspapers (cut outs, headlines and images) worked well. We were delighted and surprised to see how many resonances there are. It was great fun responding like this across the ether.

Summary: we only have 1-3 sec delay to the disappointment of Amy, who was hoping for a longer delay for the sound intervention, as she is recording the streamed sound and layering it with the live sound to

create a development of layered sound. We like the notion of an audio-thermometer for this intervention. We noticed that every now and then we have to refresh the screen-page, as it stops sending out the sound after some time.

There was also a nice connection via camera work; picking up on what the other was doing, ie showing spaces, people, close-ups and such like.

Learning Curve: There is a lot going on in these images, even with only 2 or 3 screens active. This makes me think that we need to operate a bit like an orchestra on the day, allowing time to listen and watch the others and not to be 'doing' all the time. Otherwise we may end up with a lot of 'noise'.

Overall we are developing an effective process of action and re-action across the screens, using our own materials and visual language and borrowing from the materials and processes of the others.

CLAUDIA KAPPENBERG

Photo: Claudia Kappenberg



„A Day In A Life In Curitiba“ was held at Passeio Público. A public area in the centre of the city for walks and leisure. A park with trees, lakes and paddling boats. Many stories surround its mythology. Authors have written poems, tales and novels centered in this location. There is also a small zoo in the park and playground for the children. It is a place reknowned for its sensual atmosphere.

The performance started at 9 am alongside to the fair of organic vegetables that happens every Saturday morning in the park. It was seen by passers-by and also by an invited public. Calls for the event in the local media brought an extra number of people to attend. The stage action in Curitiba was conducted by Family Horn, Stephany Mattanó and a chamber group of five musicians:

„We arrived at Passeio Público in that Saturday carryng instruments with us, small glass surfaces for painting, a book with a collection of journalistic photography, and birthday cakes. Over the cakes, two paper flags symbolized the meeting between Brazil, our country, and Germany, the land of our grand-parents. We brought our art and the sensation of a connection with a very ancient place, registered in the abyss of our genetic memory. No city in Brazil can comemorate 850 years! It was an unusual feast in this park in Curitiba. While participated in an international coreography, celebrating a distant city, we played and sang with Munich as in our home. We felt as guests and hosts at the same time.

We wish to meet again for other bridges, always in the spirit of sharing and enjoyment, celledbrating and expressing through art what we are today, our history and the planetary interactions that are to come. Cherrs Munich!“

Katia, Andréa, Alessandra, Águeda, Henrique and Augusto, members of the Family Horn who participated in A day in a life.

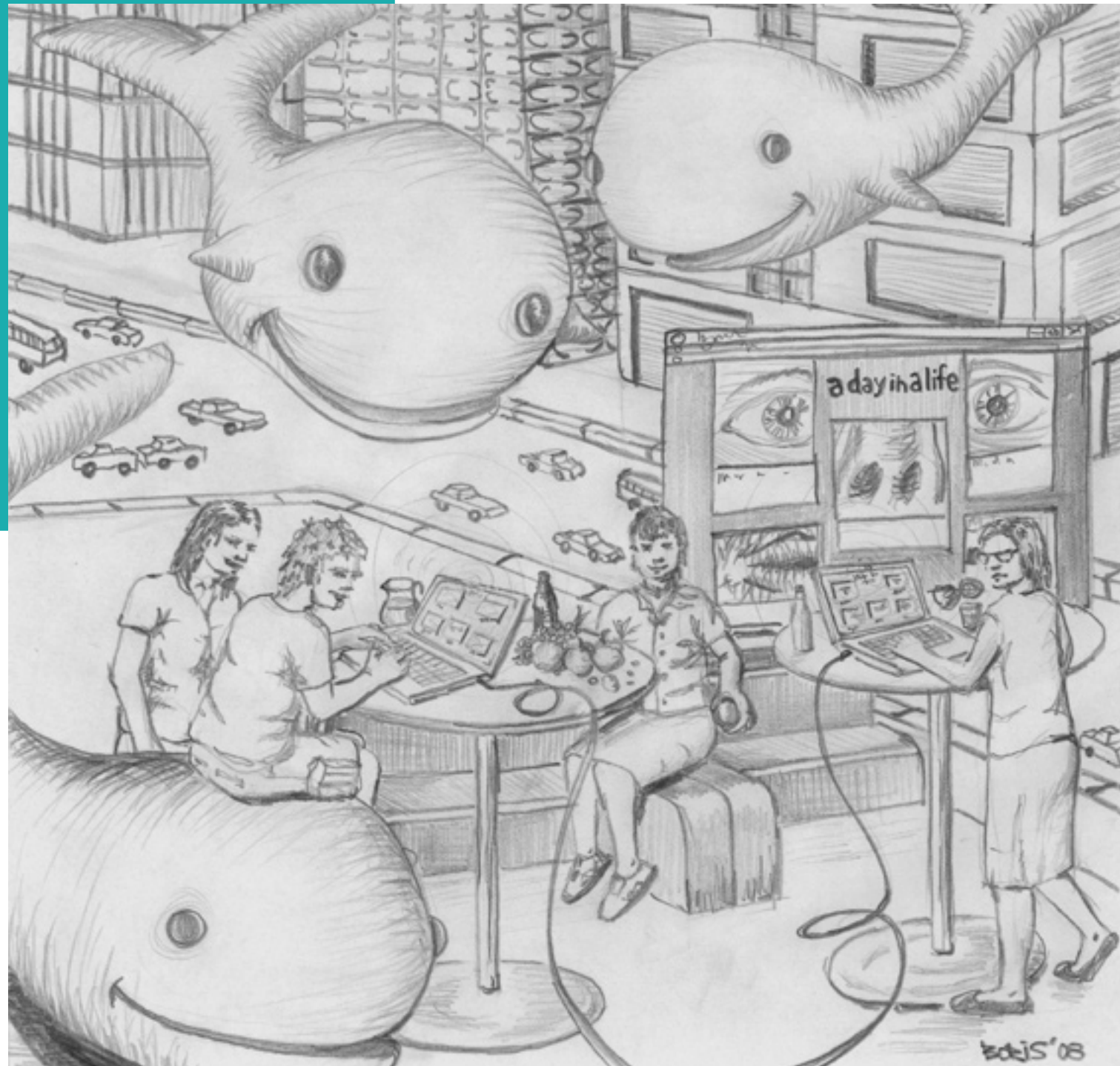
Photos: Gilson Camargo

Many of the population of Curitiba and of the country side of the state of Paraná are of german origin or somehow related. This made the celebration of Munich’s birthday especially dear for the local public. The event had the adicional support of the Administration Office of the city, through its cultural department FCC (Fundação Cultural de Curitiba), from the Educational Chamber of the State of Parana, through Parana Esporte, that helped with infrastructure. The fibre optic internet connection was provided by COPEL (Companhia Paranaense de Energia Elétrica). The action in Curitiba was sponsored by The Goethe Institute.

OCTAVIO CAMARGO

Curitiba, Munich, Skopje, Brisbane and Brighton existed simultaneously in five places of the world for one hour and the earth was in piece for some minutes for a few moments, languages, nations and frontiers ceased to exist the sloth laughed for the first time in its life the monkeys didn’t throw crap on the passer bys the macaws were more blue than ever we could see the sky reflected on their feathers The Prince of the Poets Emiliano Perneta showed up in the party without knowing why he was there Paulo Leminski and Dalton Trevisan stood up to clap their hands One from beyond, the other by not going there on saturday It is a new time. And if you think it is past wait for what you will see tomorrow Passeio Publico. The place where people walk freely to admire the animals

Antonio Thadeu Wojciechowski



The event took place in café “Karma” in the center of the city, on Saturday, 19th July 2008, from 14:00 to 15:00 h, GMT +1. It was outdoors, and there were about 15 - 20 people in the audience. The heat, above 40 C degrees, stopped most of the people from going out to see the event, no matter how interested they were! This event was a third collaboration between Upgrade! Skopje, and another Upgrade! Node, in this case the Upgrade! Munich node.

Before the main event took place, we spent some time testing the connection and rehearsing the performance. While this process was going on, the ideas were shaping and the performance took the final shape: 5 parts show, where every city is initiating one action and other participants follow with reactions.

The Content

Skopje’s proposal was the artist Boris Petrovski. He was responsible for the content of the performance. The action was realized with the help of Cveta Spasova, Jelena Trajkoska and myself (Elena Veljanovska), and we were responsible for reacting to other artist’s projects. Put outside with all the gear, on the corner of the main street, we looked a bit weird, and the audience at the beginning was afraid to interact with the project. In lack of this kind of projects happening here more often, our idea was despite only doing the performance, to encourage those who were interested to take part. And, at the end, few of them took part and tried to type in some words.

Boris Petrovski’s work was addressing an ecological subject, shown by the whale’s extinction throughout the world. His inspiration came from a medieval drawing of the earth’s surface as a plate carried by three whales. The main part of the performance was the artist telling the story about the whales to the passers by while drawing this image of the earth’s surface in a childish manner. The drawing was after given as a present to the person, in order to further on spread the thought about the issue. The action was followed by the sound that the whales are making when they communicate between themselves. He received interesting reactions from the other participants, which simultaneously were playing with water while the action in Skopje was taking place.

Drawing and Photo: Boris Petrovski

The experience

As a participant, I was very excited to take part in this experiment. I was really enjoying the time spent, reacting to the performances and looking forward to the other participants’ reactions. The combination of the media platform with the knowledge in performance and directing made this on-line collaboration a good example of a concept that fits to the medium that is used. After this second, more complex performance, I truly believe that if developed more in this direction, this platform can be used to produce more fruitful collaborations, and also develop an interesting way for interactive projects that will include the audience as a participant as well.

The outcome of this project was a small exchange of experiences while the Macedonian artist Boris Petrovski was in residency in Munich, and the DIAL curator, Horst Konietzny was in Skopje, once again introducing the platform to the audience but this time from the other side.

ELENA VELJANOVSKA





Photos: Suzon Fuks

On Saturday night there were 19 people. The DIAL event began at 10pm and went without any technical hitches, connecting live to Munich, Brighton, Skopje and Curitiba. In Munich, we could see the platz where hundreds of people were gathered for the city's celebrations, there was a ferris wheel and many other things happening in the area. In Curitiba, they were set up in a park with musicians and a tent, and a lot of people coming past. The Brighton node was in a university space, while Boris was out on the streets of Skopje.

Sometimes it was difficult to keep track of where we were in the schedule, but most of the time we had dialogue and interaction between and across the nodes. There were many hilarious moments, not least of all the great cake-dancing finale! Everyone present at the Igneous studio found themselves drawn into the actions - holding up newspaper headlines, typing into the chat box, drawing on the mirror or emptying out their handbag.

Sunday evening had a slower pace; there were 12 people here in Brisbane, including three children who contributed great drawings on the mirror and excellent balloon-handling skills. Sunday also featured a duet by James in Brisbane and Stefan in Munich, exploring the possibilities of sharing a body across the internet. The evening finished with a massed choir in Munich, and this time we actually got to eat the cake in Brisbane.

HELEN VARLEY JAMIESON

We learnt quite a lot from organizing and participating in the Brisbane node of DIAL.

- How reactions, moods and energy levels vary depending on the time of the day at each end and where people are at in their daily cycle.
- How much there was happening and to take care of.

Being a small team meant having to deal with a lot but felt like it strengthened our interaction / engagement.

- There was a strong connection at times between windows / cities with privileged communication, like between James and Stefan who had a beautiful duet, merging and separating bodies with audience participation in passing balloons from one side to the other. It looked like the balloons were scripted, but it was totally spontaneous.

- In technical terms, in order to maintain communication, in future it would be good to have at least one person per node staying on a dedicated chat, while a technician is sorting problems. The person in the chat would be a bit like a stage manager, whispering in the wings.

- Funny to hear how sound can be squeezed through the internet pipe! Definitely interesting to play more with that, instead of trying to understand words or get the melody!

- Before DIAL started, we had a local artists exchange: the Brisbane Bridges, prior to the international exchange. The diversity of artforms and people were giving a sense of a rich possible mosaic for future collaborations. An idea we would like to foster at Igneous.

JAMES CUNNINGHAM AND SUZON FUKS

Some voices from participants:

The use of fruit; drawing on glass windows; mirrors; performing at 2 locations simultaneously while ,reaching' & ,interacting' with the other performer became very intriguing; exciting; suspenseful and immersive in these performing strategies.

SUNITA JANIWALA

What I liked was that it was improvisational with some beginning ideas; that it was intimate - small crowd - so more comfortable to join in & interactivity with multi-media - great for experimenting & being playful.

LOUISE PHILLIPS

The Dial was interesting because I had never seen/been involved in a live link up before so all was new and very exciting for me. I was in awe of your technical capabilities. I recommend you do it again if possible on a larger scale.

DONNA CAMERON



so. guenta ai

Skopje

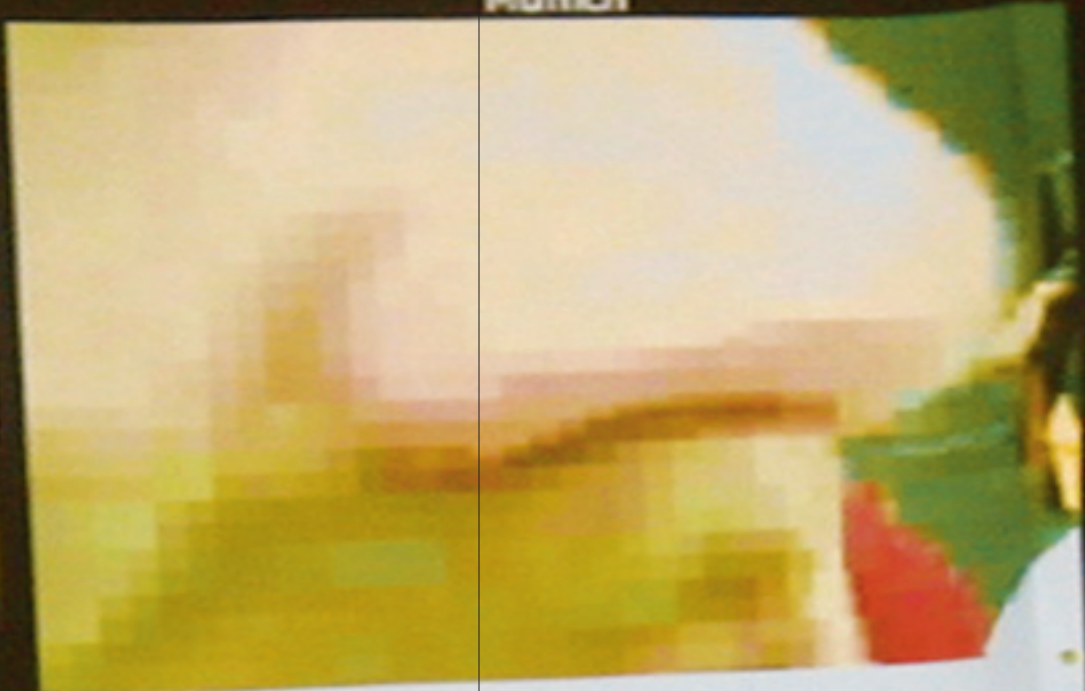


DIAL



a day in a life

Munich



let us continue with the glass surface painting



a smile and a look, from one part of the world, like a trip across the face of the planet

London



oh yes



The american artist Morgan O'Hara was travelling to Japan a few years ago. When she visited an exhibition of contemporary Japanese art she came across the work of an artist which reminded her very strongly of that of her friend Judith. So she left a note for Takehito with Judith's email and the advice to get in touch with her. Takehito luckily did and so they hooked up and got inspired by each others work. The dialogue between them started and has been continuing until now.

„chopstick“ was he first collaboration in which they actually met – even if it is only in cyber space. Takehito had the initial idea for this performance. He got inspired by an old japanese tale about heaven, hell and feeding each other with one metre long chop sticks.

Judith and Takehito staged a 24 hour long video-conference-performance in which they tried to feed each other through the world wide web. They were both situated in their home town, Munich and Sendai, and performed in public.

After the performance Judith wrote to Takehito via email:

„I was thinking a lot about the whole chopstick experience. It did make a deep impression on me and in my subconscious I stayed in cyber space a few days afterwards.

The strange thing is that in one way we have met and spent so much time together talking, feeding, making music and spinning ideas etc .. but at the same time I still dont really know who you are.

It s not the same as meeting somebody in real space and sitting in the same room. There is so much information missing. So I can't say - have I met you or have I not met you? It s something inbetween: this is new. I ve met you half way?

What are your thoughts about this - with two weeks distance?

Overall: for me it has been a really successful project since everything we have done has been real - in the sense that we did not „make something up“ - everything happened according to reality. Everything we did was genuine and not rehearsed or modified in any way to make it look better, different, more interesting etc. It was a performance and real life. So this is for me the best way to do art.“

Takehito wrote back to Judith:

„I had a similar feeling to you. The performance was so curious and impressive.

I was at home during the performance, but I felt I'm not at home. I was going out to a trip. I'm sure I was travelling with you at that time. So after the performance, I couldn't understand where I was for few days.

Like ghosts, we couldn't touch each other. We couldn't talk directly. We couldn't share the same space exactly.

Our way of communication was only by camera, microphone and text. It was so limited that we lost important parts of perception eg. touching, smelling, force feedback, temperature etc.

I will probably detect you walking in crowds on street. But I still don't know who you are, either.

It's something like knowing a TV star, isn't it?

Communication technology makes us cruel as much as ghosts. We can drink beer and eat sushi, while watching tv news reporting somebody is butchered in other country.“

How can we feed each other?

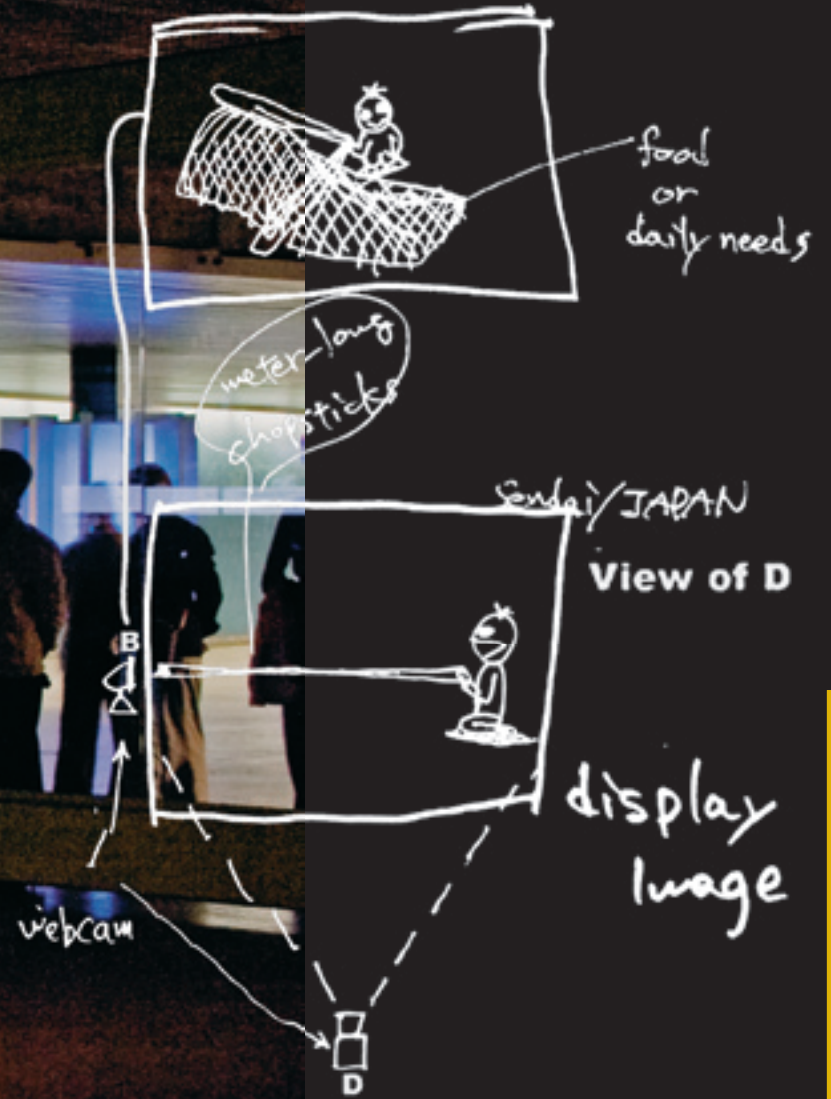


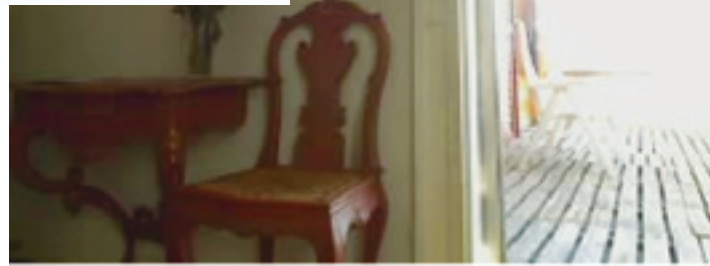
Photo: Siegfried Wameser / Drawing: Takehito Shiina



Hier an diesem Platz kann ich Ihnen genauer erläutern, was ich in den nächsten drei Wochen ungefähr tun werde, wenn ich zwischen 17 und 19 Uhr hier schreibe. Ich möchte die Lichtverhältnisse beobachten, in und um die Villa W. im August, dem Monat, i



Auf der Suche nach einem Namen habe ich nur meine Kamera auf ein offenes Fenster die Villa W. im August, dem Monat, i



Von Vorne also: Sie sehen hier eine Ambiente-Ecke in meinem Appartement: Blumen sind aus Starnberg, nicht aus dem Garten der Villa, denn im Garten der Villa wachsen fast ausnahmslos grüne Pflanzen. Ein paar kleine Alpenveilchen habe ich gesehen, ich würde sagen, Bonsai-Veilchen.



und daß dies Leben immer auch etwas heimatloses hat, wenngleich es nie langweilig wird. Immer muß man sich mit dem Einrichten, was eben gerade da ist, das Ostkörbchen ist manchmal rot (meines hier), manchmal ohne Farbe, manchmal gibt es keines, aber dafür ein Tablett. Die T



Ich kenne mich damit ein bißchen aus, denn ich komme auch aus einer Gegend, in der alles getrennt wird. Baden-Württemberger sind gute Mültrenner, auch Schwetzer sind gute Mültrenner und nun erfahre ich heute, daß auch Bayern gut im Trennen sind. Hier geht das so:



Ich erinne mich an diesen auf der Terrasse, die aber selber auch es schnell wieder zu finden ist, wie sie angefangen hat, nun endlich ein Gedicht.

Daily Diary_August

Ist da einer?

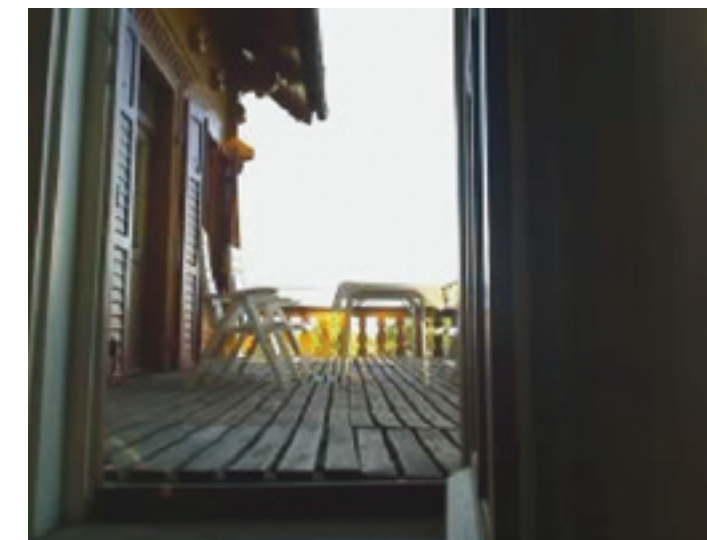
Schreiben vor Mitlesern ist eine ungewohnte Aufgabe. Sie ist noch schwieriger, als man sich das als Schriftsteller vorstellt: bevor man es einmal getan hat.

Für gewöhnlich sitzen wir an unserem Schreibtisch im stillen Kämmerlein und feilen bis zu unserer vollkommenen Zufriedenheit an unseren Texten. Gibt man sich aber der Aufgabe hin, (ganz unsichtbar und für einen selbst auch ganz unmerklich) vernetzt zu sein mit der Welt, die jeden Buchstaben, jedes Wort mitlesen kann, das man gerade tippt, so veröffentlicht man nicht nur sein Tipp-Tempo und die Fehler, die man dabei zwangsläufig macht, sondern man veräußert auch seine Gedanken beim Schreiben. Jeder kann zuschauen, wie man Sätze formt, wie man zögert (keine neuen Wörter auf dem Bildschirm!), wie man etwas wieder weglöscht, was man geschrieben hat, nochmals von vorne anfängt, und wieder und wieder.

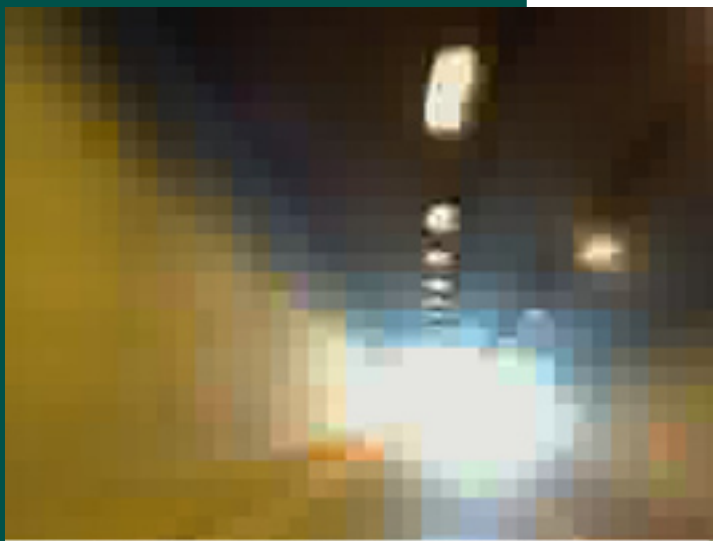
Ich habe einen Monat lang aus der Villa Waldberta in Feldafing am Starnberger See oder aus der Umgebung (als ich mit einem Surf-Stick ganz mobil war) eine Art öffentliche Momentaufnahme geschrieben, immer abends zwischen 17 und 19 Uhr, später nur noch zwischen 17 und 18 Uhr. Alles, was ich schrieb, und auch die Einstellungen, die meine Kamera zeigte, waren immer sofort in der Münchner Rathaus-Galerie und im ZKMax zu lesen und zu sehen. Und ich mußte immer davon ausgehen, da ist einer, der mitliest, und wußte doch nie, ist da einer?

Meine Zeit lief und mußte gefüllt werden, und ich konnte mir noch so viele Gedanken machen davor, was und worüber ich schreiben würde, es geriet mir immer anders. Beim Schreiben kommen die Einfälle, das Schreiben folgt einer (nicht immer nachvollziehbaren) Gedankenbewegung. Was sich als schöne Gliederung und Struktur der Stunde schließlich herausstellte waren kleine Überschriften, unter denen ich den täglichen Wetterbericht, meine Lektüre, den Küchenbestand und ähnliches notierte, damit gestaltete sich, so vermutete ich, die Übertragung für den unbekanntes Mitleser besser. Darum nun ging es ja in diesem Fall ganz zuvorderst: daß der auf der anderen Seite des Bildschirms auch unterhalten wurde. Eine faszinierende Aufgabe, aber auch eine fremde und gewöhnungsbedürftige, für eine, wie mich, die gerne lange braucht, auch für kurze Sätze.

SANDRA HOFFMANN



So, nun sehen Sie die Terrasse dieses Hauses. Man sagte mir, Willy Brandt habe in diesem Zimmer, in dem ich mich nun befinde, mit eben dieser Terrasse schon gewohnt, und ich stelle ihn mir seither immer rauchend auf meiner Chaiselonge, am Fenster, an meinem Schreibtisch vor und



run geschieht alles rückwärts, ich beobachte das leben hinter uns, muß einhändig schreiben, und sie sehen die sich entfernende landschaft.



Leider war die Verbindung zum Netz nun komplett unterbrochen. Nun bin ich wieder da: Direkt aus Murnau berichtet nun noch bis der Akku schlapp macht, Sandra Hoffmann



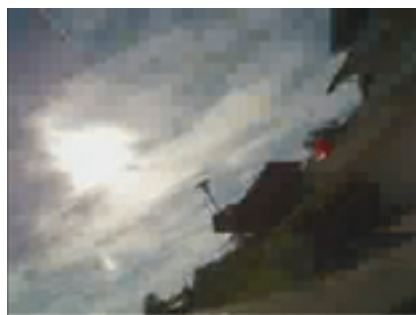
Der Satellit habe ich nun endlich hier oben aufgeschaltet, aber so eine Sonne im Sommer verdammt schwer an die Geschwindigkeit der Daten, der angeblich heute im Netz läuft, weil er eigentlich, das Handy aus dem Internet raus zu gehen.



sie sind nun live dabei auf der kuhstallrally, die aber leider auch so schnell wieder zu ende ist, wie sie angefangen hat. nun endlich ein gasthof.



run geschieht alles rückwärts, ich beobachte das leben hinter uns, muß einhändig schreiben, und sie sehen die sich entfernende landschaft. bayern ist voller touristen, die vielleicht schon um diese uhrzeit betrunken sind, so jedenfalls fahren sie herum.



Beim "run" (Stapel 1, Stellung 6) Sie sehen das Monometer sehr zu gefühl, wenn Sie die schwindigkeit aus der Fahrt geschwindigkeit ist der Akku im Lagerbehälter, schauen Sie nicht auf den See, sondern betrachten geschickt aus der Überleitung!



hinter uns nun petras kiosk "zum scharfen eck" und niemand steht an. vor uns nun endlich, lange schon erwartet, der staffelsee. wir fahren nicht ins strandbad, sondern suchen nun einen ort, an dem ich menschen beobachten kann, sofern der akku das noch



Aussenansichten 4: Sehen Sie den Schatten um die Sonne. Ich vermute dort wohnen Parkgeister, die tanzen nachts, denn selten in meinem Leben habe ich so viel und so ausführlich geträumt, wie in den Villa Waldberta Nächten seit meiner Ankunft. Dank an die Sifter. Dank an die Gärtner.

17.08.08

Vom Schreibtisch aus schaue ich immer auch auf diese Bäume oder dazwischen, an einem der Bäume hängt so ein kleiner Starenkasten, und seit ich, oder weil ich immerzu so viel träume hier, habe ich entschieden, die Traumgeister wohnen darin, nachts entschlüpfen sie.

Wetter zu Mariä Himmelfahrt: Es wird besser: Sie sehen, Lichtpunkte am Himmel. Die macht der liebe Gott, weil er nun Gesellschaft bekommen hat. - Ich hoffe Ihnen geht es auch so gut wie ihm. Bis morgen! Sandra Hoffmann aus der Villa Waldberta in Feldafing.

Was würde Sissi dazu sagen



Grüß Gott

Heile Welt

Landschaft

Du Schöne

Münchnerin

im Glücke

schlafend

Was würde Sissi dazu sagen? Mapping Feldafing

Als Stipendiat in die Villa Waldberta, Feldafing geladen zu werden, ist für die meisten Gäste ein Kulturschock gegenüber dem gewöhnlich von Prekarität geprägten „Künstlerleben“. Uplötzlich eröffnen sich Perspektiven der frei forschenden Kunstproduktion, die im zurückgelassenen Alltag meist von Sorgen um das täglich Brot nicht nur überschattet, sondern auch maßgeblich beeinflusst werden.

Ulrich Mattes hat sich nach seiner Ankunft sogleich auf den Weg gemacht, die Umgebung der Villa Waldberta zu erkunden. Heraus gekommen sind dabei 28 kommentierte Postkarten im Stile der Ersttagsblätter für Briefmarken, die den veränderten Bedingungen der Produktion als Stipendiat humorvoll Rechnung tragen. Auf einer eigens eingerichteten Internetseite publiziert, hat sich sogleich eine Lesergemeinde formiert, die ihren Tag mit dem täglich dargebotenen Blickwinkel des Fremdlings würzte und auch dem unterschweligen Sarkasmus wider den Kunstbetrieb nicht abgeneigt war: Kunst zeigt sich eben nicht in den Objekten, die „Werke“ genannt werden, sondern in den Kommunikationen, die über sie geführt werden.



Die Postkartenserie "Was würde Sissi dazu sagen?" erscheint anlässlich des Aufenthalts von Ulrich Mattes in der Villa Waldberta, Feldafing bei München als artist-in residence und ist Bestandteil des Projekts "A day in a Life" von Horst Konietzky. Die Grüße aus der Villa Waldberta befragen das Verhältnis zwischen künstlerischer Produktion in der vom Kulturreferat der Landeshauptstadt München betriebenen Kunststätte und dem Kunstverständnis des Villen- und Feriendorfs Feldafing, wie es sich nach zugehörigen Phantasien gestaltet.

Grüß Gott I

Als ich in der Villa Waldberta in Feldafing ankomme, empfängt mich bereits Kaiserin Elisabeth verbrachte regelmäßig die Sommerfrische in Feldafing und am Bahnhof die Aufforderung "Werdet Mitglied im Verschönerungsverein da liegt es nahe, das Klischee "Sissi" als dritte Instanz und Blickwinkel auf die Feldafing e.V.". Ich bin beeindruckt und überlege nun, was ich denn inhaltlich Gegenwart der Kunstproduktion mit einzubeziehen. Zur Auseinandersetzung um die Verschönerung des Ortes beitragen könnte ...

Ulrich Mattes
Erschienen am 5. August 2008

<http://villa-waldberta.kioer.de>

zwischendecken (playtime)



Der Speisesaal in der Villa Waldberta



zwischendecken (playtime) Eine Repräsentationstischdecke für die Wohn- und Besitzkultur

Von der letzten Besitzerin als „Denkmal der Wohn- und Besitzkultur“ an die Stadt München übergeben, fehlte in der Villa Waldberta, dem Gästehaus für die Stipendiat/innen der Landeshauptstadt, bislang – obgleich ansonsten prachtvoll ausgestattet – eine Repräsentationstischdecke für die Tafel im zentralen Speisesaal. Dies war für den Kulturaktivisten eine willkommene Gelegenheit, diesen halböffentlichen Ort neu auszustatten. Unter Verwendung der Postkartenserie „Was würde Sissi dazu sagen“ initiiert Ulrich Mattes ein Projekt für die Villa, das auch durch nachfolgende Stipendiat/innen weitergeführt werden kann und soll.

Die erste Tischdecke zeigt 28 Motive und ist mit einem zusätzlichen Sortiment Tischkarten versehen, die zukünftig die Gespräche – beispielsweise beim monatlichen „Jour fix“ – auf die Problematiken des Stipendienwesens, des öffentlichen Raums als Kunstort und auf all die anderen immer wieder neu zu verhandelnden Themen der Kunstproduktion lenken sollen.



<http://zwischendecken.kioer.de>

„art of which people?
art by which people?
art for which people?“

art of which people by which people?
art by which people for which people?
art of which people for which people?“

art of which people by which people for which people?“

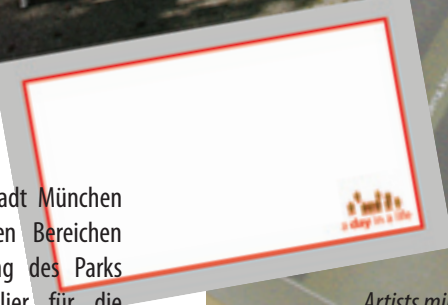
TSISTSI DANGAREMBGA

atelier global
Fragen und Antworten zur Kunst

Die Villa Waldberta in Feldafing dient der Landeshauptstadt München als Haus für monatlich fünf Stipendiat/innen aus allen Bereichen des künstlerischen Schaffens. Gleich am oberen Eingang des Parks befindet sich ein altes Gewächshaus, das zum Atelier für die geladenen Künstler/innen ausgebaut wurde. Für den Kulturaktivisten Ulrich Mattes stellt sich angesichts dessen verhältnismäßig geringer Nutzung die Frage nach den veränderten Arbeits- und Wahrnehmungsmethoden in der aktuellen Kunst.

Auf der Basis eines Fotos vom Gewächshaus entstand ein Postkartenformular, das die Stipendiat/innen Yuval Agassi (Israel), Tsitsi Dangarembga (Zimbabwe), Sandra Hoffmann (Tübingen), Ulrich Mattes (Hamburg) und Virginia Phiri (Zimbabwe) handschriftlich mit Fragen und Aussagen zur Kunst ausfüllten und in den Briefkästen des Ferien- und Villenparadieses Feldafing verteilten. Die Adresse für eine Rückantwort an die (auch zukünftigen) Stipendiat/innen der Villa ist bereits aufgedruckt.

Die Postkarte soll auch von kommenden Stipendiat/innen der Villa ausgefüllt und im Großraum München verteilt werden. Der halböffentliche Raum „Briefkasten“ wird zur kunstphilosophischen Schnittstelle.



„Künstler arbeiten immer nur in der Nacht.“

„Kunst sieht nicht nur so aus.
Dann ist sie keine.“

SANDRA HOFFMANN

„What is forbidden in art?“

„Does art must come from pain?“

„Is an artist allowed to do more than others?“

YUVAL AGASSI

„Artists are like vegetables.

They are consumed by everyone.“

„Artists mirror communities in both good and bad times.

It is their responsibility to do so!“

VIRGINIA PHIRI

„Wozu brauchen Kunstinstitutionen die Künstler/innen?“

„Wer verdient an der Kunst?“

„Kunst taugt nicht als Geschäftsmodell!“

„Was hat Geniekult mit Kunstverachtung zu tun?“

„Was ist Kunst und was Kunsthandwerk?“

„Die Arroganz der Künstler/innen spiegelt die Arroganz des Publikums.“

„Über die soziale Funktion von Kunst entscheidet Ihre Nachfrage?“

ULRICH MATTES

<http://villa-waldberta.kioer.de>



The series of DIAL events was finished at the 3rd UPGRADE International conference in Skopje Macedonia in September 2008 but the process is going on.

Current information and more detailed documentation in the web:

www.a-day-in-a-life.de

Octavio Camargo

Composer and theater director, engaged in interdisciplinary actions related to art and activism. Teaches composition at the school of music and fine arts of Parana (Brazil) since 1991.

Some relevant works:

- pé com cabeça (urban intervention) 1995
- ao redor da mesa (theatre piece) 1999
- oráculo do momento (instalation) 2000
- iliad (monologues from the Iliad of Homer translated to portuguese by Odorico Mendes. this action has been in process since 2000, with itineracy of the monologues in theatres and libraries, and is still being developed)
- os lusíadas (theatre piece) 2001
- Canto I da iliada, com Claudete Pereira Jorge (1st biennale of thessalonik - greece) 2007

CDs:

- nova musica brasileira (compositions recorded by mario da silva junior) 1996
- musica brasileira desconstruida (compositions recorded by mario da silva junior) 1997
- musica (compositions for theatre - in the period of 1996 to 2004 - conducted and recorded by the author) 2004
- nanoépicos (compositions conducted and recorded by the author, with drawings of luiz alberto cruz) 2008
- pe com cabeça

www.errantbodies.org/camargo.html

James Cunningham

James performed in and choreographed solo and ensemble stage shows, performance-installations, and video-dance works with Igneous since it's inception in 1997. Since 2003 he has been involved with experiments in networked and online performances, including three online plays in the UpStage 070707 festival. In 2000 he performed with DV8 Physical Theatre (UK) and in 1999 received an Emerging Artist's grant, as a choreographer, from the Australia Council through Ausdance. He paralysed his left arm in a motorbike accident in 1992, prior to which he was three years with Dance North, Townsville (1989 - 91). www.igneous.org.au

Amy Cunningham

Amy Cunningham's art practice explores the implications of the futuristic and the nostalgic using her own voice and music in a visual context. The work is situated in gallery or in site-specific contexts, often utilising classical music, new and obsolete technologies and landscape.

Amy Cunningham studied at Wimbledon School of Art, London where she gained a BA in Fine Art Painting in 2000 and then went on to study at The Slade School of Fine Art, University College London where she completed an MA in Fine Art Media in 2002. Since 2000 she has exhibited performance, installation and film work in various galleries and spaces including, Norwich Gallery (2003), Pitzhanger Manor Gallery London (2004), Zinger Presents, Netherlands (2005), Node. London (2006), Turner Art Gallery Eastbourne (2007) and Parlour London (2008) and Musée des Beaux-Arts de Nîmes (2008). She current teaches Performance and Visual Art at University of Brighton.

In parallel to her individual solo practice, Cunningham also works collaboratively and collectively with artists including the collective SpRoUt of whom she has been a key member since 2004. With SpRoUt she is currently developing a new film and vocal work for Under Construction: Staging the Future, SC Gallery, Zagreb in September 2008.

www.sproutart.co.uk

www.ucl.ac.uk/slade/scemfa/framed/2006/index.html

Stefan Dreher

Choreographer and dancer born in 1966. lives in munich. He studied at Folkwang Hochschule fuer Musik, Theater und Tanz in Essen (D), under direction of Pina Bausch. Dreher develops his own choreographies since 2003 in close collaboration with dancers, actors and visual artists in permanently changing constellations and presenting the work during international tours:

„yoyo“ about the stillness at the point of return(2002) and „gehen“ (1997) are the first choreographies of Dreher. „Station to Station“ about the impossibility to learn dancingis created in 2003/04 and in '05 follows the

short form with 12 dancers called „Loving Lucy“. „Angie“ an instant comedy in episodes (2005/06) is developed in three extensive and very different working processes resulting in 18 episodes and a final version currently touring called „Angie“ the most beautiful girl. Two creations in the same setting are „island“ solo for one (Halles de Schaerbeek (B) 28th Jan. '07) and „island“ solo for two (Biennale Charleroi/Danses (B) 27th, 28th and 29th of April '07). „A Video for Youtube“ created with Hans Theys www.hanstheys.be and Vaast Coolson, Pol Mathé and Lieven Segers in September 2007 is filmed by the audience. „superimposing“ (2008) a room in Hamburg and a room in Munich, two performers and two Volleyball teams. A new creation for October 2008 „Ausgenommen die Hunde“ on disobedience and dance and their relation to age.

Judith Egger

Following her studies in Germany and Great Britain she worked on numerous installations and performances at home and abroad (including Great Britain, USA, Italy, Austria, Hungary, Mexico and China). The central theme of many of Judith Egger's art works are the processes of growing, becoming and eventually transformation.

In her creations, Egger intertwines different forms of expression such as installation, music, performance and drawing, constantly inventing new combinations. Since 2004 she has been head of the parasital „Institute for Hybristics and the Empirical Sciences of Swelling Bodies“ whose mission is to research into the essence of the „swelling force“: the all empowering force of life. 2007 she was artistic director of the EU-project „open here“ which had been initiated by the Kulturreferat of the city of Munich. Essential part of this project about art and migration has been a truck which served as performance vehicle and connected the partner cities Vienna, Prag, Liverpool, Arles and Marseilles – in collaboration with local artists and organisations.

www.judithegger.com

Participants**Suzon Fuks**

Multimedia artist, director and photographer, born in Brussels, trained in dance, theatre & music at Lilian Lambert Academy, Brussels (69-76), completed a Masters in Visual Arts at La Cambre, Brussels (79-84), and moved to Australia in 1996. Her photographic exhibition Keeping the Light toured from 1997 to 2001 to seven capitals of the world, and her photographs are part of the State Library of NSW and the National Library of Australia collections.

She has made award-winning films, videos and solo performance shows, and created the film part of the Mandragore Theatre's groundbreaking show The Strange Mr Knight, which toured the world for 5 years (Adelaide Festival 1990). In 2003, she began experimenting on networked/telematic performance, collaborated on 3 cyberformances for the UpStage 070707 festival upstage with artists from UK and NZ and co-founded in March 2008 the cyberformance group ActiveLayers www.activelayers.net. In April 2008, Suzon received the Green Room Award for Outstanding Video-Scenography in Theatre (New Form). www.igneous.org.au

Ruth Geiersberger

Born 1957, performer, actress and speaker. She finished in Paris, Munich and Berlin her formation in body work (Feldenkrais), singing and acting, before realizing her own projects. For her performances, called by herself „Verrichtungen“, she explores as a „field researcher“ for example the urban space. On the research for „home“ she looks for unusual locations which are in a sort of waiting situation: at the station, on building sites, in a bunker, in churches, in empty shops or in the zoo ... Therefore she picks out the construction of idyllic places as well as their deconstruction by loss, crash or dis-camouflage. Since 1990 instruction and workshops in bodywork (Feldenkrais), voice and performance, among others at the Academie of Art /Munich, the theatre department of the university in Munich, theatre & school, Education-projects with the Berliner Philharmoniker and club of pedagogues at the Theater an der Parkaue/Berlin.

Sandra Hoffmann

1986 – 1990 Intern with the German Society for the Protection of Children; trained as educator for youth and children's homes in the psychiatric ward, Tübingen. Worked in the psychiatric ward for youth and children from 1993 Studied literature, medieval studies and Italian literature in Tübingen; additional course of studies at the Studio for Literature and Theatre.

1998 – 2002 Worked as assistant in the faculty for comparative literature; guest lecturer for poetry Tübingen 2002/2003 Awarded scholarship by the Künstlerdorf Foundation in Schöppingen.

Since 2003 Organiser and moderator of the event „buch&bühne“ – a series of readings with young authors in the State Theatre, Tübingen.

2004 Awarded scholarship by the Foundation for the Arts, Baden-Württemberg.

2005 Awarded scholarship by the Künstlerhaus Edenkoben; grant for Erik Reger Prize; Georg K. Glaser Prize.

2006 Awarded scholarship by the Ministry of Science and Art, Baden-Württemberg.

2006 Awarded scholarship/Writer in Residence in Bombay by the Goethe Institut and houses of literature (Literaturhäuser) in Germany Lives in Tübingen.

Publications: Liebesgut, novel, 2008

Den Himmel zu Füßen, novel, 2004

schwimmen gegen blond. eine erzählung in zweiundfünfzig tagen, novella, 2002

www.hoffmannserzaehlungen.de

Helen Varley Jamieson

Helen is a writer, theatre practitioner and digital artist. She has recently completed her Master of Arts (research) at Queensland University of Technology, investigating her practice of cyberformance.

A theatre practitioner since childhood, Helen has written, directed and produced many stage plays.

During the mid-1990s she began to work professionally in the internet industry and this led to her exploration of live online performance.

Helen coined the term „cyberformance“ in 2000 to describe this form of networked performance that approaches the internet as a site for collaborative performance by remote performers.

In 2001, she initiated „the[abc]experiment“ – a research project that explored the interface of theatre and the internet and culminated in a live performance involving performers in New Zealand, the USA, UK and Europe. This project spawned the globally-dispersed cyberformance troupe Avatar Body Collision, of which Helen is a founding member.

Since then, Helen has given performances, presentations and workshops on cyberformance at festivals, universities and arts organisations internationally. With Avatar Body Collision she has devised and performed ten shows, and developed the purpose-built online performance software, UpStage. The launch of UpStage V2 in June 2007 included a two-week interactive exhibition at the New Zealand Film Archive and 070707, a one-day festival of live performance in UpStage featuring 13 performances created by artists from all over the world, which Helen curated and produced.

An active involvement with the Magdalena Project, an international network for women in contemporary theatre, since 1997 has brought Helen into direct contact with the work of many contemporary women theatre practitioners from diverse cultures. She has worked with director Jill Greenhalgh (founder of the Magdalena Project) on her series „Water[war]s“ and is currently collaborating with a group of senior Magdalena artists on „Women With Big Eyes“.

As an arts writer, Helen covered the Edinburgh DIAL Participants Fringe Festival for three years (1998-2000) and is a regular contributor to print publications and online arts communities.

www.creative-catalyst.com

Claudia Kappenberg

After a career as professional dancer in Europe and New Zealand Claudia Kappenberg completed an MA Fine Art at Central Saint Martins College of Art and Design, London UK, in 1998 and taught on the BA Fine Art until 2002. Since October 2003 she is Senior Lecturer in Performance and Visual Art at the University of Brighton.

Drawing on her background in dance and the visual arts the work uses silent gestures and movements of the everyday to perform absurd repetitions and impossible tasks. Constructed as ritualistic activity or repetitive loops the projects challenge one system by creating another.

Performances and installations have been shown in Britain and internationally, including at ForestArt 08, Darmstadt Germany; Soundwaves 08, Brighton UK; WintergARTen, Vogelfrei 07 Darmstadt; News From Nowhere: Visions of Utopia, Lloyd Park, London UK; Controlled Democracy, The White Space, London; The Well, Danielle Arnaud Contemporary Arts, London; Unbemerkt in Genf, Centre D'Art en Ile, Geneva, Switzerland; Biennale of the Moving Image, Gallery Piano Nobile, Geneva, Switzerland; Turbulence Magnetique, Alba University, Beirut, Lebanon and at Hazira Performing Arts, Jerusalem, Israel.

Her latest video project Moebius has been screened internationally and was shown as installation at Moves 08, Manchester, UK. She has published a variety of critical essays as conference papers and was a contributor to Anarchic Dance, ed. Liz Aggiss, Routledge 2006.

Horst Konietzny

Director, dramaturg, and curator from Munich. His productions sit on the borders of music, visual arts and theatre. He realises art projects in public space and festivals and develops projects around current cultural issues. He works and teaches on the theatrical aspects of the internet and the development of forms of interactive dramaturgy.

The concept of DIAL follows a series of projects regarding the art of perception. Everyday situations in public places, form the basis and the focus of art projects in various areas. Literature, music, performance and video art, produce an aesthetic new framing of standard situations of everyday life.

Art is developed through coincidence and the friction caused by artistic intervention. Art gives way to new perception of different aspects of everyday life. The REFRA-MES initiative focuses on the creation of a continuously growing network of international partners, in order to enable mutual inspiration of art and society within an intercultural dialogue.

www.reframes.de

Ulrich Mattes - ArtCommunicationProjects

He studied Fine Arts at HfbK Hamburg/Germany and works as a curator, artist and cultural network activist using the label „ArtCommunicationProjects“.

Besides his individual art work he founded the public space intervention group „KiöR“ (Kunst im öffentlichen Raum) working at the outskirts of Hamburg and runs the art laboratory „Hamburger Waschhaus“ .

In 2005 he organises „kunstecho-hamburg.de“, an open source calendar in the internet for artist-run spaces and he was one of the founding members of the „Plattform für Kunst und Kritik“ THE THING Hamburg in 2006. Since 2006 he took part in the subcultural projects of „Wir sind woanders“, hosting a symposium in 2006 and a european art festival in 2007.

He is the owner of the publishing company „hyperzine verlag“ founded in 2004.

In August 2008 he worked as artist-in-residence at Villa Waldberta, Feldafing, a small village, where Kaiserin Elisabeth (Sissi) was often located in the summertime.

The projects Ulrich Mattes started there on August 5th describes the gap between live as normal and the international artproduction in the Villa Waldberta using the medium of postcards and table cloths. You will find the special information on the website related to the project.

www.ulrich-mattes.de
www.kioer.de
www.kunstecho-hamburg.de
www.thing-hamburg.de
www.wirsindwoanders.de
www.hyperzine.org

Participants**Scotia Monkivitch**

She has a background spanning twenty years in movement based theatre, devised performance, and coordination of projects and theatrical productions in Australia and Internationally. She is committed to artistic collaboration which privileges the contribution of the collective to develop their art, their audience and the cultural relevance of their work – privileging performers who are artists who change the way people see their own and others lives. The two major influences on her work are the Body Weather technique and improvisational practice. Scotia is currently collaborating with a range of artists, exploring the development of performance works based in theatrically non-traditional spaces.

From 2000 – 2007 Scotia was one of the founding members of „sacredCOW“ an Australian independent theatre ensemble. The ensemble's long-term training in voice, movement and performance making was a laboratory style practice. sacredCOW performed throughout Australia, Denmark and Colombia.

Scotia is the Executive Producer of the Australian chapter of the Magdalena International Project, which aims to give voice and recognition to the skills and achievements of women in theatre.

Performancegruppe OKA

At the drama department of the Ludwig-Maximilians-University of Munich Dr. Jörg von Brincken establishes a performance workshop in the spring of 2006 for “Theaterwissenschafts“-students, which is to become the substratum of the OKAgroup.

OKA is an acronym, incessantly transforming but originally referring to three of the basic theatrical notions according to Aristotle-Opis, Katharsis, Anagnorisis. However, the group does definitely not consider itself as theatre-based but moved by the explicit aim to experiment with intense stimuli and affective impressions that go far beyond the scope of stagework and mimesis ...

Boris Petrovski

Born 08.01.1975, in Skopje. Graduated from Faculty of Fine Arts in Skopje, 1998, at Sculpture Department and Graphic Design. From 1998 he lives and works in Skopje as a free-lance artist.www.afadrenalin.com

SOLO EXHIBITIONS:

2007 Disfigurements, Gallery MC – New York
 2007 Dehumanization, Open Graphic Art Studio – Museum of the City of Skopje, Skopje
 2007 Transformation, SKC, Belgrade

GROUP EXHIBITIONS:

2007 ISCP - open studio weekend, New York
 2007 Balkan Snapshot Film Festival, Amsterdam
 2007 Magaza, Bitola
 2007 Denes , Museum of Contemporary Art, Skopje

Takehito SHIINA (1973-)

Born in Hanamaki, Iwate, Japan. Lives and works in Sendai, Japan. His representative piece is the „Kazan-yaki“ project. In the project, Shiina fired his handmade clay figures and made into terra-cotta sculpture with the heat of magma near the active volcanoes in Hawaii, Italy and Japan. The project was awarded several prizes in Japan, 2003. Based on making plastic arts in clay, his works and activities range over installations, performances and projects with the use of video images, sound productions, daily necessities and foods. He has developed his recent projects under his idea „Matter is equal to what we call it an image.“

www.shiinatakehito.com

Cveta Spasova

Born 1979, Macedonia. She holds a MA degree from UNESCO Chair in cultural management and cultural politics at the University of Arts in Belgrade. Her academic interests are focused on researching models of cultural cooperation in the region of the Western Balkans. She has worked on variety of cultural projects in Macedonia and in the Balkan region. She is co-founder of the NGO Line Initiative and Movement, where she currently works as a Cultural manager.

Jelena Trajkoska

Born 1981, Macedonia. Student at the faculty of Art history and archaeology at the Ss. Cyril and Methodius University in Skopje. She is co-founder of the NGO Line Initiative and Movement - platform for new media art and related technology (www.line.org.mk). Lives and works in Skopje, Macedonia

Elena Veljanovska

Born 1979, Macedonia. Graduated from the faculty of Art history and archaeology at the Ss. Cyril and Methodius University in Skopje. As a curator she is interested in researching the relations between visual and sound art and their fusion. In 2006, she co-founded the NGO Line Initiative and Movement - platform for new media art and related technology (www.line.org.mk), where she currently works as a Visual program director. Lives and works in Skopje, Macedonia.

A DAY IN A LIFE (DIAL)

builds bridges, highlighting the familiar in the foreign and the foreign in the familiar.

Concept, Curation and Organisation:
Horst Konietzny

DIAL took place from July till September 2008 in
Curitiba, Brighton, Brisbane, Munich , Sendaj and Skopje

Sponsored by the Department of Culture of the Bavarian Capital
Munich.

A DAY IN A LIFE at the 19th and 20th of July at the Wittelsbacher
Platz took place as part of the program „contemporary Art at the
Wittelsbacher Platz“. Curator Elisabeth Hartung.

Some participating artists were supported by the „Artist-in-
Residence“ programme of Villa Waldberta/Internationales
Künstlerhaus der LH München

Rehearsals and preparations at ICAMP Munich

At the ZKMax the Screening program and some of the perfor-
mances took place . Curator Christian Gögger.

The realisation of the project in Curitiba was supported by Goethe
Institut Curitiba

The streaming solution was offered by Interlake Media

We thank all of our partners and supporters.

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this project would have never come to life!



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Opening 19./20. Juli

Screening

Chopstick performance

Daily Diary

Interventions

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