

«One by One by One»

QUESTIONS BY SANDRA MAN,
ANSWERS BY INKY LEE.

What happened on stage during the piece?

Motions, memories, sensations happened during the piece.

How did you see this happening on stage?

I saw a body moving.
A body and the way it moves...

What happened in the audience during the piece?

The audience seemed quietly focused.

How did you feel while watching?

I felt sentimental for a moment in the beginning, then absorbed and curious, contemplative of certain images I was seeing at times. At the end, I felt some joy.

How did the performer feel while being watched?

The performer seemed internally focused, precise, collected, revealed and not revealed at the same time.

Was the performer alone on stage?

The performer's body was a single body on stage with moving sounds and lights.

What changed during the performance?

The performer's body started undergoing a slow transformation.

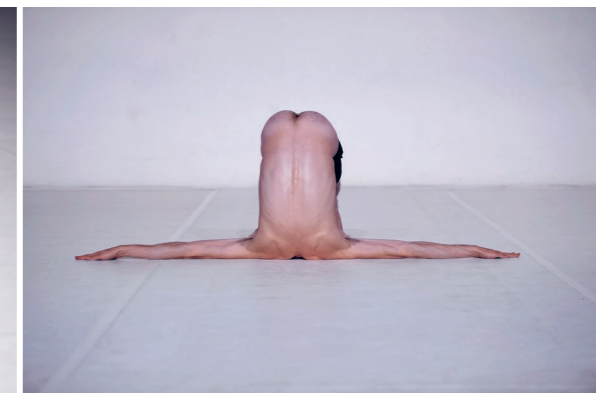
Can you describe the transformation?

It was as though a magnifying glass had been fixated on various parts of the performer's body, revealing it obsessively, in alien ways. Some movements — of muscles, bones, joints — were emphasised. Every contraction and release became visible, and each shape or transition seemed to have been carried out in rigor and precision. The black t-shirt and the trainer shorts that the performer was wearing in the beginning were gradually moved away to reveal more flesh, but still cover the «private» parts - the t-shirt covered the performer's whole head, hiding their face, and the shorts were pulled down low enough to see the buttocks, but high enough to cover the penis.

Morphing in bizarre and refreshing ways, the body transformed into something else, a specimen under examination and dissection.

What stayed the same during the performance?

The quiet focus in the audience remained the same.
The research focus of the performer seemed to stay unwavering and deepened throughout the performance.



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«ASSEMBLY INSTRUCTIONS»
NIR VIDAN

PERFORMANCE
PREMIERE

NOVEMBER 3 – 6
UFERSTUDIO 1

In what space – imaginary or real – did the performance take place?

It started at Studio 1 at Uferstudios in Wedding. Then, it went to the desert for a moment, and back to Studio 1. At one short moment though, it opened up to the world news.

In what time – past, present, future; concrete or abstract – did the performance take place?

For me, it took place in the past and the present.

Is the piece contemporary? If so, in what sense?

I would say the piece is contemporary in that it speaks to a contemporary audience.

It dealt with the theme, «normative body». The concept and the expectation of a «normative body» changes through different times, and the performance was made in line with the current concept of a «normative body», which contributes to it being a contemporary piece.

Is the piece timeless? If so, in what sense?

I think it is timeless because we all have a body as a human, and the piece researched about the body, which will continue to be the shared basis of our lives as humans.

Did the performance remind you of something?

In the beginning, I was reminded of a close friend who would often shake vigorously as part of their creative process, much like the performer on stage. My friend was tall, lean, fair-skinned with no tattoos, a queer and a dancer.

The other moment came when the performer suddenly faced the audience (which was somewhat shocking, since prior to this moment, the performer had not once faced us directly) and sat on the floor with legs bent, black t-shirt covering their face. The light turned red and moved across the stage as the performer flexed their muscles to rise slightly on their knees as they raised their arms. At this moment, I found myself confronted with vague images of violence that I've encountered in the news.

Did you connect with the body on stage? If so, how?

I didn't. The body onstage was being moved in such calculated ways that it started to feel more like a foreign object than a human body. The performer explored various possibilities of presenting their specific body parts and their body as a whole, without ever revealing their face. This facelessness had an alienating effect, turning the body into something even more inhuman, and therefore difficult to relate to.

How did the piece end?

The piece ended on a consciously straying note.

It became more «human» in glimpses, because, for the first time, pop-song like sound came in, and the performer moved in more smooth and circular ways, which was contrasting from the edgy and precise movements and shapes that had been explored in the rest of the performance.

How did the piece begin?

The piece began with a person with a «nice» (tall, lean, fit, fair skin, etc.) and «normative» body standing on stage with their back to us. This body, however, contained so many stories that I did not know about, and these stories made the performer (who was also the creator of the piece) want to dismantle the expectations of how their body should move and be. They began to shake violently with their eyes closed, and the meticulous dismantling began to slowly unfold in front of my eyes.

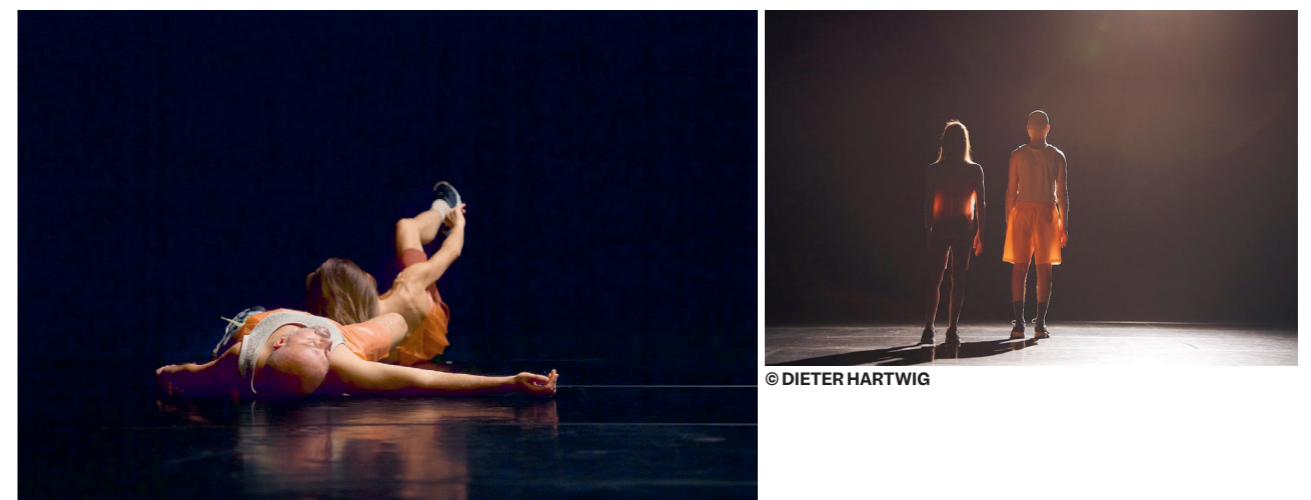
«to be real, an object»

SUSANNA YLIKOSKI

Silent Trio, Epilogue is the final work in a series, in which artists Christina Ciupke and Darko Dragičević engaged with the heritage of Spomenik monuments spread across the former Yugoslavia and explored the urban, once politically charged ruins of Berlin while participating in the life cycle of trees. I witnessed the work on the 3rd of November when it premiered at Tanzfabrik's Berlin autumn program. My experience of the work is that of tension, balance, the effect of time on the phenomena of how meaning takes form, and a deep sense of coherence. Now, upon starting to write, I am immediately confronted with the incoherent nature of thought. Despite this, I hope that my utterances will transmit the richness of the work. For this reason, I have deliberately left the description of the performance in the dark and utilized a play on the present and past tense.

Before entering the performance space, each member of the audience receives a cup of warm juice, courtesy of a new café opening, and a headset:

How does meaning take form? The performance of Christina Ciupke and Darko Dragičević invites my attention to fall onto the experience of time; the time needed to allow something to come into existence. The simplicity and repetitiveness of the actions performed on the vast stage, with each image concretely existing for an extended period, allows me to enter a process in which meaning gradually takes form and transforms over time. Curiously, the headset highlights this overbearing sense of transitivity; the fluid nature of who we are at each moment. More curiously, I feel no



«SILENT TRIO, EPILOGUE»
CHRISTINA CIUPKE
& DARKO DRAGIČEVIĆ:

PERFORMANCE
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UFERSTUDIO 14