

Press material

54 HOURS PERFORMANCES

Free Interdisciplinary Performance Lab

Curated by Marina Abramović and Billy Zhao
Students of the Folkwang University of the Arts
30 June – 9 July 2023



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Presse release

***54 Hours Performances* with Folkwang students opens at the Museum Folkwang from 30 June to 9 July**

Curated by Marina Abramović and Billy Zhao

Concluding work of Pina Bausch guest professor Marina Abramović

Essen, 30 June 2023 – The exhibition *54 Hours Performances*, with international students from all the disciplines offered by the Folkwang University of the Arts, was opened today in the presence of the North-Rhine Westphalia Minister of Culture and Science, Ina Brandes, at the Museum Folkwang. The performance exhibition is presenting the results of Abramović's year long work with the Free Interdisciplinary Performance Lab (FIPL), in which 24 Folkwang students developed long durational performances under her guidance.

A total of 24 performers will lead visitors from the entrance, to the exhibition hall, and through atrium gardens of the Museum Folkwang for 9 days, 6 hours per day. The 24 artists that will be performing, include visual artists, singers, dancers, photographers, actors, musicians, directors and composers, between ages 17 and 42. With the support of the internationally-acclaimed performance artist and her teaching assistant, Billy Zhao, and the project manager, Wayne Götz, the students have transformed their personal stories into performative actions and environments. They create a collective portrait of interconnected biographies, memories, fears, wishes and realities.

These works explore different possibilities of performance. They incorporate sonic, sculptural, and multimedia elements, to support the use of the body in varied forms of expression.

In *54 Hour Performances* the visitors are essential to the work. A number of performances ask for the direct participation of the public. The visitors' role varies in every work; whether as the subject of the work, as instigators given instruction to co-create a performance, or purely as a witness to

an action. In this way, the visitors that enter the exhibition, become a part of a collective experience.

Durational performance emphasizes focus, stamina and concentration – guiding principles that Marina Abramović has developed in her life's work and has transmitted to the students over a one-year period. In four intensive joint workshop phases, the students have developed on their own concepts and prepared for the challenges of performing for *54 Hour Performances*. A core approach to Abramović's teaching is to sharpen the artist's intuition, which involves creating a process of time and space for the students to freely test concepts, and then shifting to a professional setting, such as a museum, to present the work. By the end of the performances, students will have a unique experience working collaboratively with the museum's curatorial, production, technical, security, maintenance, visitor service, and press teams to see through the creation of an exhibition. This marks the first time such a large scaled collaboration between the university and the museum has taken place.

23 exciting, poetic, surprising, and thought-provoking works are waiting for the public in the various spaces of the Museum Folkwang.

Works can be seen by: **Eleonora Arnold** *Light Touch*; **Gloria Carobini Edera**; **Leon Maximilian Focker** *Caelum; Īnferi und Limbo*; **Klara Günther** *The Chicken*; **Camillo Guthmann** *Puppet Castle*; **Anna Veronika Hargitai** *In My Head, It's A Neatly Draped Room*; **Pau Holtkamp** *Material Boys*; **Smila Vita Hoppe** *Ka(:)tarzis*; **Jakob Jentgens** *Entering*; **Moonjoo Kim** *Body Print*; **Sophie Kockler** *How To Become A Microwave*; **Goa-Louisa Kollewijn** *Inspection Of A Gentle...*; **Florian Kreßer** *The Last*; **Frederico Mendes Teixeira** *The Yellow Shoes*; **Francesco Marzano** *Tabula Rasa. Diary Pieces*; **Julian Mattlinger** *Draga Noastră Mămicuță/Unseren, Lieben Mami!*; **Anais-Manon Mazic** *Climbing To Fall*; **Gaia Pellegrini** *Million Dollar Smile*; **Konstantin Pütz** *Edera*, **Marija Radovanović** *If You Look For Perfection, You'll Never Be Content*; **Janina Schweitzer** *Aspiration*; **Aleksandar Timotić** *Are You Hungry?*; **Luke Venatier** *Zirkusferd* and **Anton Vichrov** *I Am The Transmitter*.

Born in Belgrade, Serbia, in 1946, Marina Abramović is today considered one of the most prominent ambassadors of performance art, and has fundamentally expanded the horizons of artistic work throughout her fifty-year career. She has been giving performances worldwide since the 1970s, pushing physical and mental limits to tackle some of the most urgent and universal global issues, as well as her own personal story. In 1997, Abramović was awarded the Golden Lion as the best artist at the Venice Biennale for her performance *Balkan Baroque*. In 2008, she received the Austrian Decoration for Science and Art in Vienna. In 2021, Abramović was awarded the Princess of Asturias Award for the Arts in Spain. The artist was appointed as Commandeur de l'Ordre des Arts et des Lettres in 2022.

Marina Abramović is the first holder of the Pina Bausch guest professorship. The Folkwang University of the Arts has used funding from the North-Rhine Westphalia state government to establish the new Pina Bausch Professorship – named after world-famous Folkwang alumna Pina

Bausch and run in collaboration with the Pina Bausch Foundation – for the 2022/23 winter semester.

The Pina Bausch Professorship provides an opportunity to secure internationally-acclaimed artists from all disciplines for one-year guest professorships at the Folkwang University of the Arts. These professorships enable them to work with the students to develop new work methods and adopt research approaches and mindsets that transcend all boundaries.

The Pina Bausch Professorship has been made possible by the North Rhine-Westphalia State Ministry of Culture and Science. The first professorship is also being specially funded by the Kunststiftung NRW, LEAP Contemporary Art Fund and the Folkwang-Museumsverein e. V. association are supporting the realisation of the performance at Museum Folkwang.



54 HOURS PERFORMANCES

Free Interdisciplinary Performance Lab

Rehearsal Impressions of the Final Performance

Photo: Marina Abramović Institute

Information:

54 HOURS PERFORMANCES

Free Interdisciplinary Performance Lab

Curated by Marina Abramović and Billy Zhao

Students of the Folkwang University of the Arts

30 June – 9 July 2023

Daily, except Mondays 12 – 6 pm

- Museum Folkwang
Museumsplatz 1
45138 Essen

Tickets:

Free tickets with allocated time slots are available at: www.museum-folkwang.de/de/tickets

There is only a limited contingent of time-slot tickets.

- For detailed information on the Pina Bausch guest professorship, photo galleries and original student sound recordings: folkwang-uni.de/pinabauschprof

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Gross, Rutten / 30 June 2023

Statements

— **Marina Abramović, Pina Bausch Guest Professorship, Folkwang University of the Arts:**

— ‘For my one year of teaching at Folkwang University of the Arts, my task was very clear. I wanted to work with students from all the disciplines of the university to develop long durational projects. In a generous collaboration with Museum Folkwang, the students and I conceived of a 9 day durational series of performances that would last for 6 hours each day, which later became the show titled *54 Hours Performances*. I worked on this project with Billy Zhao, and we prepared the students mentally and physically for this task with the *Cleaning the House* workshop at my institute in Greece. It was important for me that the students take their developed concepts and learn to work within a museum structure in order to support their artistic careers, in real life with real public.’

— **Prof. Peter Gorschlüter, Director of Museum Folkwang:**

‘With Marina Abramović and the Free Interdisciplinary Performance Lab from the Folkwang University of the Arts we are sending a clear signal with regards to the interdisciplinary nature of Museum Folkwang and further pursuing our performance and dance programme, which, in recent years, has seen exhibitions including *12 Rooms*, *Global Groove* and William Forsythe. We look forward to this also intensifying the collaboration between the Folkwang University of the Arts and Museum Folkwang.’

Prof. Dr. Andreas Jacob, President of the Folkwang University of the Arts:

‘Working with Marina Abramović was a terrific start for our newly-created Pina Bausch guest professorship. She brought incomparable experience for the students involved – some of them describe this as a once-in-a-lifetime event. She offered and offers all other members of the university and the public the opportunity to come into contact with the work of one of the most important contemporary performance artists. A huge gift for everyone, and a challenge when appointing the next Pina Bausch guest professorship next year.’

Ina Brandes, Minister of Culture and Science of the State of North Rhine-Westphalia:

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‘Warm, clever, charming, full of humour and subtle irony – this is how I was able to experience Marina Abramović at our first meeting in her New York apartment. You couldn’t receive a delegation in your own home with more affection. With her charisma and her exuberant energy, as the first holder of the Pina Bausch guest professorship she is one of the showpieces of the Folkwang University of the Arts. Marina Abramović repeatedly succeeds in motivating and impelling young artists to achieve top performances. I am very curious to see what sort of masterpiece we can expect in *54 Hours Performances*.’

Salomon Bausch, Founder and Board of Directors at Pina Bausch Foundation:

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‘The mix of disciplines has fully paid off. The students’ projects are very diverse and they all were able to learn from each other. I am sure they will never forget working with Marina Abramović. That is the idea behind the professorship: We want to enable exceptional artistic encounters for the students.’

Biografie/Biography Marina Abramović

— Since the beginning of her career in Belgrade during the early 1970s, Marina Abramović has pioneered performance as a visual art form. She created some of the most important early works in this practice, including *Rhythm 0* (1974), in which she offered herself as an object of experimentation for the audience, as well as *Rhythm 5* (1974), where she lay in the centre of a burning five-point star to the point of losing consciousness. These performances married concept with physicality, endurance with empathy, complicity with loss of control, passivity with danger. They pushed the boundaries of self-discovery, both of herself and her audience. They also marked her first engagements with time, stillness, energy, pain, and the resulting heightened consciousness generated by long durational performance.

— In 2012, she founded the Marina Abramović Institute (MAI), a non-profit foundation for performance art, that focuses on performance, long durational works, and the use of the “Abramović Method”. MAI is a platform for immaterial and long durational work to create new possibilities for collaboration among thinkers of all fields.

Abramović was one of the first performance artists to become formally accepted by the institutional museum world with major solo shows taking place throughout Europe and the U.S. over a period of more than 25 years. In 2023, Abramović will be the first female artist to host a major solo exhibition in the Main Galleries of the Royal Academy of Arts in London. Her first European retrospective *The Cleaner* was presented at Moderna Museet in Stockholm, Sweden in 2017, followed by presentations at the Louisiana Museum of Modern Art in Copenhagen, Denmark, Henie Onstad, Sanvika, Norway (2017), Bundeskunsthalle, Bonn, Germany (2018), Centre of Contemporary Art, Torun (2019), and concluding at the Museum of Contemporary Art Belgrade, Serbia (2019). In 2010, Abramović had her first major U.S. retrospective and simultaneously performed for over 700 hours in *The Artist is Present* at the Museum of Modern Art in New York.

In 1997, Abramović was awarded the Golden Lion as the Best Artist at the Venice Biennale for her performance *Balkan Baroque*. In 2006, Abramović received the U.S. Art Critics Association Award for Best Exhibition of Time Based Art for her performance *Seven Easy Pieces* at the Guggenheim in New York City. In 2008, Abramović received the Austrian Decoration of Honor for Science and Art in Vienna. In 2011, she was awarded Honorary Royal Academician status by The Royal Academy in London. In 2013, Abramović was awarded the Ordre des Arts et des Lettres Officer for her work in *Bolero*, Paris. In 2014, Abramović was named one of The 100 Most Influential People by TIME Magazine. In 2021, Abramović was awarded the Princess of Asturias Award for the Arts in Spain, and the Golden Medal for Merit from the Republic of Serbia. In 2022, the artist was appointed as Commandeur de l'Ordre des Arts et des Lettres.

Artists

— **Eleonora Arnold** (*1994, Wiesbaden) is about to graduate from the Folkwang University of the Arts in Photography and Time-Based Media, after study visits at TU Dresden and at the University of Applied Arts Vienna. In her practice, photography is a point of reference from which she sometimes moves away, only to be able to return to it from a different direction. Her work has been exhibited at Kunstmuseum Ahlen and Foto Wien, among others. She is currently working as a photo lab technician at Schwarzweiss Fotolabor Düsseldorf and co-curating the artist-run space City of Gold in Essen.

— **Gloria Carobini** (*2000, Urbino) is currently attending a B.A. in Contemporary dance at Folkwang University of the Arts. In 2019, she graduated from an Italian dance high school, with a focus on ballet, and she has then continued her studies in contemporary dance at Associazione Europea DANZA (A. E. D.) in Livorno (Italy) and then at Contemporary Dance School Hamburg. She has already worked as a dancer for the company Ermitage – Visual and Performing Arts, led by Paolo Londi, and for the Sticky Trace Company, in the productions FRENZY and RESIDUALS, in collaboration with Tanz.nord. She is, moreover, studying Nutrition in Sport and she's interested in combining her personal research with Yoga and Gyrotonic practices. She's a trumpet/guitar/mandolin player.

Leon Maximilian Focker (*2000, Radebeul) studies electronic composition at the Folkwang University of the Arts. In his music, he deals with the limits of perception of individual sound events and their superimposition to form an overall impression. He also explores voice-break-like phenomena in both electronic and acoustic sound production. He is fascinated by the concept of reification, meaning the tonal fixation of musical pieces. His pieces have been performed, among others, at the NOW! Festival in Essen, at the Fulldome Festival Jena and at the Visiodrom Wuppertal.

Klara Günther (*1998) lives in Bochum and since April 2022, studies acting at Folkwang University of the Arts. She grew up in Ilmenau, Aurillac (France) and Weimar, where she first got in touch with acting at Deutsches Nationaltheater Weimar and Stellwerk - junges Theater. From 2019 to 2022 she moved to Leipzig to study Theatre Studies. There she discovered a love for the wide range of interdisciplinary performance art while working with Antonia Baehr, *tutti d'amore*, *Grizzly* and *Leo Productions* and more.

Camillo Guthmann (*2000, Bingen/Rhein) gained first music and theatre experiences at Stagecoach school for youths in Mainz. In 2015, he became an ensemble member of the musical department at Staatstheater Wiesbaden, where he took part as well in operas, dramas and performances. This was followed by work at theatres in Ludwigshafen, Mainz, Frankfurt and Marburg. In 2021, he won the young talent award for best acting performance in the short film *Lieber Dimi* at Filmschau Baden-Württemberg and may participate in a new Netflix true crime series. Currently, he studies acting in his third year at Folkwang University of Arts.

Anna Veronika Hargitai (*1994, Pécs, Hungary) is a Hungarian singer, performer based in Essen. Her artistic focus is on improvised, jazz-based and theatrical music. After her Liberal Arts studies at ELTE University (Budapest) with focus on aesthetics and Hebrew studies, she studied Jazz Singing at the Béla Bartók Conservatory (Bp.), acted in theatres (Orlai prod. Company, Golem Theatre) and gave concerts at various venues (Lumen, POSZT, Müpa ect.). She started her *Jazz Performing Artist* B. A. at the Folkwang University of the Arts in Essen in 2019. In 2021 she won the *Solistenpreis* at the Domicil Förderpreis competition, leads and composes for her own projects.

Pau Holtkamp (*1996) grew up in the deep Ruhr area and studied photography at the Folkwang University of the Arts, although she never took a photo. Holtkamp's works are spectacles. She works transdisciplinarily and collectively, always with changing accomplices. Often they fail together. Holtkamp is interested in spaces where play, community and celebration emerge. Her last performance *Synthopia - eine Verdauung* was shown at the Oval Office, Schauspielhaus Bochum. In the same year she designed the costumes for the musical *Muinda* by Belendjwa Peter, shown in Dortmund and Düsseldorf. She assisted Selma Köran at the Volksbühne Berlin and in the Paris studios of Vappereau and Monseigny. And then she also designed stage and costume for G. Pellegrini at the Venice open stage Festival 2021.

Smila Vita Hoppe (*2005, Amsterdam) lives in Leichlingen (Germany). After she completed a seven-year pre-education in dance at the Hochschule für Musik und Tanz Köln, and achieving an excellent high school degree, she started her Bachelor studies of Dance at the Folkwang University of the Arts in 2022. She has not only experience in performing dance on stage, but performed in several artistic works, live or in videos. Her interest lies in interdisciplinary working and she enjoys experimenting with her remarkable presence as a performer.

Jakob Jentgens (*1994, Wuppertal) studied jazz saxophone in the Bachelor and currently in the Master at the Folkwang University of the Arts. In search of unconventional forms of beauty and ambiguity, he explores freedoms within and out of structures in artistic exchanges. He is part of *The Dorf*, *Entretemps*, *Raissa Mehner Deviation*, Wolfgang Pérez *AHORA*, *CUMA Kollektiv* (Folkwangpreis 2021) and various interdisciplinary projects with dance, drama, radio play, performance and storytelling. He has performed at Jazzfestival Saalfelden, Jazz Ahead, Fusion Festival, Moers Festival, Mercat de Música, Mittelfest and Kölner Philharmonie among other venues.

Moonjoo Kim (*1998, Seoul) is a freelance dancer and performer, based in Germany. She graduated with a B. A. Dance performance, majoring in Korean traditional dance, at Korea National University of Arts (South Korea) in 2020. Because of her passion about details of movement from traditional dance, it led to M. A. Movement notation/-analysis at Folkwang University of the Arts since 2020. Mainly working in between dance, notation and drawing, Kim translates her sensitive perception of the world into diverse forms of art in many productions and collectives.

Sophie Kockler (*1997, Saarlouis) works as a freelance musician. She plays and performs with several ensembles (klezmer, contemporary music, classical music, improvisation, musical theatre ...) all over Germany and abroad. After graduating in classical clarinet in Lübeck, she moved to Essen for her Master's degree at the Folkwang University of the Arts. Her focus is on crossover projects that combines musical genres and interdisciplinary projects in connection with other arts. Because of her passion for movement and sports she is also a yoga teacher and fitness trainer.

Goa-Louisa Kollewijn (*1996) grew up in Wuppertal, Germany. In summer 2023, she is finishing her studies in Physical Theatre at Folkwang University of the Arts. Her professional background stems from contemporary Gaga dance and multimedia performance groups. When creating her own pieces she experiments with different qualities of voice, very slow movement, pure dilettantism and transdisciplinary forms of narration which follow non linear structures. An interest in continuing and deepening the work with music and text emerged through performing in the queerfeminist-performance-punk band *Saure Zungen*.

Florian Kreßer (*1997, Speyer) lives in Bochum where he is studying acting since 2022. Before he moved to the Ruhrpott, he lived in Hamburg where he was studying medicine technology. During his studies in Hamburg, he got more and more interested in the theatre and took part in several pieces in the free theatre scene. He was part of the youth club of Deutsches Schauspielhaus Hamburg, took part in a performance at Gängeviertelfabrik in Hamburg and was part of the yearly occurring theatre festival *Kiezstürmer* in the St. Pauli Theatre in 2021. After deciding to change his studies, he applied for acting schools and got into the Folkwang University of the Arts in Bochum.

Frederico Mendes Teixeira (*1980, Belo Horizonte) studied Design and got a Master's degree in Built Environment and Sustainable Heritage in his hometown in Brazil. After having worked in the area for almost ten years, he decided to dedicate exclusively to dance. In 2017 he moved to Essen, Germany, where he studied in the Master Programs Dance Composition and Dance Pedagogy at Folkwang University of the Arts. His work as a dancer is deeply influenced by his work as designer, and through this interdisciplinarity, he developed *Syncopated Conversations*, an ongoing research on creative methods in and for dance. Currently, he works as a dance teacher and freelance dancer in different projects, such as *Sasha Waltz & Guests' in C* for amateur dancers.

Francesco Marzano (*1992, Bari) is a freelance flautist, performer and author. He graduated in music and literature in Milan (Italy) and then continued his studies in flute, performance, musicology and pedagogy at the Hochschule für Musik und Tanz in Cologne and at the Folkwang University of the Arts in Essen. He plays in different ensembles and is member of interdisciplinary art collectives. He is also active as radio journalist and as author of articles in the field of philology, performative theatre and music.

Julian Mattlinger (*1997, Stuttgart) is a transdisciplinary performer and musician. Having a background in classical piano (Freiburg University of Music, 2020), he currently studies Voice at the Folkwang University of the Arts. Due to his work as a performer of contemporary music, his artistic interest has broadened to encompass other art forms such as performance art, installation art, plastic art and their interfaces. In 2023, he performed at venues like Tanzhaus NRW or TanzFaktur Köln, working together with choreographer Ben J. Riepe or composer Bára Gísladóttir.

Anais-Manon Mazic (*1998, Vienna) began to study Neuroscience at Wagner College in New York and graduated from the University of Cologne in 2021. During her studies she worked as a researcher at the Institute of Cognitive Neuroscience, Forschungszentrum Jülich. She has been part of theatre productions in Austria, Germany, Denmark, Ireland and the United States and is currently studying Directing at Folkwang University of the Arts.

Gaia Pellegrini (*1998, Tuscany), with a ballerina's tutu, entered the theatre at a very early age and plants what has now become her artistic activity. While completing her degree in Cognitive Psychology at the University of Trento, she educates her body and voice to inhabit and fill the spaces - often open and massive - by playing with the performing arts company ELAN Frantoio. She is now about to finish her studies in Physical Theatre at Folkwang University of the Arts, after having spent a semester at the Superior Conservatory of Dance in Barcelona to further her practice as choreographer and interpreter.

Konstantin Pütz (*2001, Essen) has been studying Photography at the Folkwang University of the Arts since 2021. His impressive abilities have shown on many different occasions, for example when playing a lead role in the Robin Hood play, in his elementary school in 2009. He also played multiple christmas guitar concerts for his family and received two letters of reprimand from his high school in only one year. Apart from exploring different fields of art, he is a competitive athlete playing canoe polo in the 1st German division and won the German U21 championship in 2019. He transfers his athletic interest into his art, visible in his physically often very challenging performances.

Marija Radovanović (*2001, Belgrade) is a classically trained violinist. After having studied in Belgrade and Graz, she is currently pursuing her Bachelor's degree at the Folkwang University of the Arts in Essen. Besides chamber music and solo performances, she is especially interested in contemporary music, performance art and outreach. The main focus of her work is the violin, which she uses as a tool in various contexts. She enjoys showing the reality of everyday life, the discomforts and struggles she faces as a classical musician and an artist, but her main goal remains emotion, both hers and the audience's. She enjoys exploring and challenging traditions and the frame of classical music.

Janina Schweitzer (*Bonn) is a singer and performer and is currently pursuing her Master's degree in Voice Performance at Folkwang University of the Arts. Her passion for opera has led her to explore a great variety of roles. She has performed as a guest singer in several opera choruses and worked as a director's assistant at the Easter Festival in Baden-Baden. She is especially interested in rare modern Lieder repertoire and is exploring performance elements in the context of contemporary music and opera.

Aleksandar Timotić (*1992) is an opera singer and performer. Aleksandar was born in Serbia where he started his music education. He finished his bachelor studies in Russia and Master studies at the Folkwang University of the Arts in Essen. He performed till now as a singer in different theatres (theatre Lübeck, Bayerische Staatsoper, etc..) Aleksandar loves to use different forms of art to bring his message to the public that is how this piece was born.

Luke Venatier (*2001, Hamburg) grew up in Cologne and is currently living in Bochum. After working as dramaturgy- and assistant director at Theater Lüneburg, he participated in the Bochum theatre project *TheaterTotal* from 2020-2021. Later on he moved to Leipzig to study theatre studies. In 2022 he started his Acting studies at Folkwang University of the Arts. Apart from that, he performed in two Physical-Theatre Performances, *Corpus Dio astro unser* and *THIS IS A CONFESSION - idontknowwhatimdoingwhilstdoingit* both directed by and performed with Melanie Geldner, in which he discovered his interest in working interdisciplinary. In his own work he wants to reflect on his dreams and feelings, creating a queer and visually appealing environment. He is interested in full body expression and the strength of images.

Anton Vichrov (*1995, Brest, Belarus) always had a transdisciplinary approach to arts and is currently working with installation, sculpture, performance and new media. For him, transdisciplinarity means intentional tension, enduring contradictions and building a multi-perspective perception of the environment around him. He has been nominated for the NRW.Bank.Kunstpreis 2021 in the category performance, was Student in Residence at College for Music and Arts in Montepulciano and worked as a Cultivator during Asad Razas *Absorption* at Ruhrtriennale 2021. Currently, he is about to graduate from the Folkwang University of the Arts with a B. A. in photography.

Wall texts

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ELEONORA ARNOLD (*1994, WIESBADEN)
LIGHT TOUCH

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Immerse yourself in a world where seeing and feeling collide. As you lie down on the massage bed and surrender to the gentle touch of the performer's hands, a fascinating image will gradually appear before your eyes, as if conjured by magic. Will you keep your eyes closed and sink into a blissful state of calm, or will you open your eyes and discover a world where you are both the subject and object all in one? *Light touch* – a participatory artwork that amplifies your senses and transports you to a place of pure relaxation and wonder. A playful and thought-provoking experience that will leave you feeling refreshed, rejuvenated, and ready to embrace the beauty of the present moment.

GLORIA CAROBINI (*2000, URBINO)
KONSTANTIN PÜTZ (*2001, DÜSSELDORF)
EDERA

Disconnection. Separated long ago, two parties were symbiotic in the past. Still searching for one another, but not knowing where to start. Not knowing what they're actually looking for, but always feeling a sense of unrest recognizing that something is missing. This performance is about uniting contrasts. About showing that opposites cannot exist without each other. *Edera*, the Italian word for ivy, symbolizes loyalty, reliance, compassion and love, but also exhaustion. During the performance, one performer is moving between plants, dancing, interacting, and taking care of them. In between the plants stand multiple ladders, which the other performer is moving across in absolute slow motion.

LEON MAXIMILIAN FOCKER (*2000, RADEBEUL)
CAELUM

Caelum is a performance that looks at the interaction of performer and visitor. Here the aim is to create a very direct and physical interaction in a more conventional performance setting. The performer is free to use two metal chairs to produce a variety of sounds, do anything else with them or leave the space as he pleases. The visitors are invited to join the performer and influence him in what he is doing. The performance only takes place when both the performer and the visitors are present.

LEON MAXIMILIAN FOCKER (*2000, RADEBEUL)
ĪNFERĪ

Inferi probes the relationship of performer and audience, in this case by removing the performer from the equation. By establishing group identity forming features within the audience, the audience is split in different groups and its behaviour is altered. Thus the audience becomes the performance itself.

LEON MAXIMILIAN FOCKER (*2000, RADEBEUL)
LIMBO

Usually a performance requires an audience, as it lives from the immediate interaction between public and performer. *Limbo* explores this interaction by blurring the relationship between the two. Not knowing when the performer is being watched by an audience, puts him in *Limbo*.
→ leonfocker.de/Limbo

KLARA GÜNTHER (*1998, BREMEN)
THE CHICKEN

Based on two dreams, the performer is going through the infinite transformational process of becoming a chicken. The first dream the performer had was when she was four years old, where she watched herself from above lying in a pan being fried as a chicken wing. The second dream is a recurring one. She is standing in her room completely naked and is being watched by an unknown group of people. This performance strives to connect both situations, transposing the dream state of exposure and vulnerability into a reality.

CAMILLO GUTHMANN (*2000, BINGEN/RHEIN)
PUPPET CASTLE

The performer is captive in an enclosed space, where he dances upon a floor covered in tiled mirrors. Tap dancing is one of the most independent dance styles, almost detached from the music, creating the music. With some steps, the mirrors break and the cracks spread further. Mirrors supposedly show reality. Everything that the mirror shows in the end is an illusion and we do not know who is looking at us there, as we look into it. How do we know what is true and what is not? In the Renaissance, the motif of the mirror was an important tool in painting, architecture, theatre. It was also very important in superstition and in social power structures. This mirrored confinement tells about narcissism, ambition, external control, and the need to break out. Every step has consequences. Every hour has consequences. Every day has consequences.

ANNA VERONIKA HARGITAI (*1994, PÉCS)
**IN MY HEAD, IT'S A NEATLY
DRAPED ROOM**

A gentle, musical self-vivisection. Displaying a mind, that is maybe my mind, that is an inner world, that's stuck and lost in its illustrious set up – *isn't a fine mind, with the ripest thoughts, the most delicate prison of them all?* Mixing it up with playing the role of the eternal "the woman" as I'm slipping through, in and out. Reflecting on my own reality: fears and vanities, my artistic persona, and archetypal roles ... clichés – *isn't that the everyday experience of being an artist?* All while singing or performing music, some of which I create.

PAU HOLTkamp (*1996, RUHRGEBIET)
MATERIAL BOYS

In the performance *Material Boys*, I work with the anthropological phenomenon of play as a form of communication. This experiment brings together elements of gaming culture, live-action-role-play, and cosplay. I will perform in Drag, exploring different characters, body sculpture and materiality to defy norms of gender identity. Adapting forms of character play, I invite the visitors into a friendly competition.

Enter the Arena:
I can be your competitor or referee.

Enter a Game:
Arm wrestling, eye duel, or scissors rock paper?
Playing is resistance.
Repeat the patterns, change the patterns,
choose a collaborative strategy.

SMILA VITA HOPPE (*2005, AMSTERDAM)
KA(:)TARZIS

“These are the strong who laugh in tears”.

Tears and laughter have a healing power, but many people are not able to let these emotions out to other people or even to themselves. Crying is especially associated with weakness, although it cleanses us and keeps us unburdened. The aim of my performance is to let out every repressed emotion in our daily life. I am going to watch romantic comedies and tragedies, which were used to escape human's unemotional realities for ages. Visitors will hear my crying and occasional laughing. They are also invited to join me and participate with their own emotions.

JAKOB JENTGENS (*1994, WUPPERTAL)
ENTERING ...

With *Entering ...*, I create a playful platform for a musical exchange with the audience. During the performance, I improvise on the saxophone for a total of 54 hours. How does my playing change during this time? What is the point of creative exhaustion? What happens afterwards? In the corridor of the museum, there is a telephone connected to my headphones. Visitors can use it to call me while I am playing and, by talking to me, intervene concretely in the creation of the music.

MOONJOO KIM (*1998, SEOUL)
몸프린트 (BODY PRINT)

I often drew circles on paper with a pen without an eraser, starting from a dot. In particular, I always wanted to draw a perfect circle. This performance stems from this long-held desire of mine. The circle represents a shape that symbolizes the life I have lived and the life I will live. And perfection, like completeness and integrity, is a task that can be both fulfilling and agonizing. I had enough of drawing circles with a pen. Now, I draw my circle with the surface of my body, which is not always consistent and ever-changing.

SOPHIE KOCKLER (*1997, SAARLOUIS)
HOW TO BECOME A MICROWAVE

A story about human versus machine.

A big discourse in recent years has been whether machines can one day replace us. So now it's time to face the truth: Can we compete with them? In my performance, I am setting up a simple experiment: Who's better at heating water? Is it the microwave or is it me with my power producing bicycle? The public initiates the performance by setting the timer on the microwave and I will start to heat the water. When the microwave stops, I have to stop too and imitate the microwave bell with the clarinet. Afterwards, I measure the temperature and gets a point on the list on the wall.

*The microwave beeps, the challenge is set
In the heat of the fight, I cannot forget
My eyes on the prize, a cup of water so hot
I'll beat this machine, I'll give it all I've got*

GOA-LOUISA KOLLEWIJN (*1996, WUPPERTAL)
**INSPECTION OF A GENTLE
OF A MAD
OF A GENTLE
OF A MAD
IN DARKNESS**

In this performance, I will dance.
In this performance, I will not see.
In this performance, I am (no) entertainment.
In this performance, I am (no) interference.
In this performance, I am (not) channeling.

FLORIAN KREßER (*1997, SPEYER)
THE LAST _____

This is the living image of a young man rolling his last cigarettes. In a time of a global multi-crisis, it is the attempt to deal with it in a universal and personal way. If everybody reflects on their number one consumption habits and limits themselves in a small part, can we escape global warming and the pollution of nature? Embodying a classic western image of a male cowboy, visually connected to that in cigarette marketing, should I also say goodbye to this? At the end of the 54 hours, I will tattoo the number of my last cigarettes on my body.

FREDERICO MENDES TEIXEIRA (*1980, BELO HORIZONTE)
THE YELLOW SHOES

The Yellow Shoes is a deep dive in intimacy and self-acceptance. I explore memories and secret wishes from my childhood; overload and confusion with homosexuality from my teenage years; struggles with body image, and search for empowerment in adulthood. I use elements of contemporary Dance and Pole Dance as means of physical expression, bringing myself into an introspective, contemplative, meditative state.

FRANCESCO MARZANO (*1992, BARI)
TABULA RASA. DIARY PIECES

Memories obsess me. I constantly document experiences and collect materials, in order not to let memories run away. I get stuck in the past and this prevents me from fully living the present. In order to turn the page, I am reading aloud my diaries from the last ten years, which I have never read since I wrote them. I rip them off and crumble them, page after page. A heap of paper memories grow on the floor around me. These pages hold my most personal desires and fears, but also the mundane everyday life scenes. They will all be evoked one last time.

— **JULIAN MATTLINGER (*1997, STUTTGART)**
DRAGA NOASTRĂ MĂMICUȚĂ /
UNSEREN, LIEBEN MAMI!

—

“Alo! Tovarăși! Așezați-vă liniștiți!” , shouted Nicolae Ceaușescu, attempting to silence the audience of his last speech only days before being executed during the 1989 revolution. The most grotesque symbol of his repressive dictatorship dominates Bucharest to this day: the megalomaniac *Casa Poporului*, which was constructed while the Romanians were suffering from Ceausescu’s economic mismanagement. My grandmother’s escape from the dire situation in Romania separated her from her family, who were not able to leave the country until years later. Today, remembering such traumatic experience leaves them in an ambivalent state blurring factual memories and counter-memories driven by nostalgia. Letters that my mother sent to my grandmother during the time of their separation serve as a testimony to the reasons for my family’s escape from their home country. The recursive action of photocopying this testimony reflects upon how these blurred memories and nostalgia can constitute an act of reclamation in post-migration contexts.

— **ANAÏS-MANON MAZIC (*1998, WIEN)**
CLIMBING TO FALL

I am digging a hole and carrying the soil from one side of the courtyard to the other. Slowly, a small mountain is rising, while the hole becomes deeper. The mountain symbolizing my achievements and the hole representing my grave, are growing at the same time and rate. Throughout the performance, I may stand proudly on top of my mountain or lie quietly in my grave. What do I strive for? Is every step into life also a step towards death? Am I climbing higher only to fall deeper?

GAIA PELLEGRINI (*1998, TOSCANA)
MILLION DOLLAR SMILE

“The human eye looks for beauty, and some woman take advantage of their looks to achieve success. Those women there, do you think someone forced them to go on television?” – A father at a Christmas lunch. The performer has 54 hours to melt the link of a picture by using her saliva. She dresses up as Velina, the TV showgirl appearing to spice up Italian’s top primetime satirical show. She repeats a routine: hold the Velina position, perform the so-called stacchetto, and spit. *Million Dollar Smile* is a rage-based performance that celebrates disgust for a living icon, who affirms misogyny in Italian pop culture. Choreographic material and costumes, styled by Giulia Parenti, are freely inspired by the TV show “Veline”. Video works are directed by Gaia Pellegrini and edited by multimedia artist Luckas Becker.

MARIJA RADOVANOVIĆ (*2001, BEOGRAD)
**IF YOU LOOK FOR PERFECTION,
YOU'LL NEVER BE CONTENT**

In my performance, I would like to see how long and how many tries it would take me to change the way I intonate on the violin. I show the process of trying to reach this "perfect" intonation, measured by the tuner. I will see if my ears could start to hear differently. I also invite one visitor at a time to sit and rest their eyes on the green, and rest their ears, while I play a selection of pieces. I am continuously practicing with the hairs as a witness to the number of attempts and the passage of time. I break free when you rest your eyes in green.

JANINA SCHWEITZER (*BONN)
ASPIRATION

This performance features an aquarium, a fragile parallel world that is equally a prison and a place of exposure. The water inside takes away my breath, and my voice, which I consider my strongest means of expression. In my younger years, I struggled with feelings of being non-feminine, or even non-human. However, as I began to explore my singing voice, these feeling gradually dissipated. The aquarium is a reminder: I will lose my voice again.

ALEKSANDAR TIMOTIĆ (*1992)
ARE YOU HUNGRY?

I grew up in Serbia, South-Eastern Europe, in the Balkans. The people of the Balkans are often associated with being "very emotional people". Yes, we are very loud and very expressive. But when it comes to love, it is considered a weakness. It is difficult for us to show our innermost emotions. One of the biggest expressions of love is to ask someone "are you hungry?". In this performance, I invite the public to peel potatoes with me. I also sing traditional folk songs, which carry so much tragedy in self-destructive love. Music and food are the only two spaces where emotions are allowed in my country.

LUKE VENATIER (*2001, HAMBURG)
ZIRKUSPFERD

Zirkuspferd is inspired by the mythology of Narcissus. In Ovid's *Metamorphoses*, a beautiful young man called Narcissus is adored by many people, but refuses the attention he is given. One day he falls in love with his own reflection. Though the reflection is there, its gestures cannot physically reach him. Later, Narcissus recognizes himself in the unattainable image. He dies from his unrequited love and transforms into a flower: the daffodil. The performance deals with vulnerability, voyeurism, the sexualization of the young queer body, and the longing for honest and reciprocated love.

ANTON VICHROV (*1995)
I AM THE TRANSMITTER

Inside the workshop of the museum, a performer forges sculptures out of PCB and solder. Visitors can follow this process through a livestream. Once the object is finished, the performer leaves the workshop with the sculpture. He crosses the borders from private to public, from virtual reality to physical presence, and meets with the public at the space where he has been watched. He asks the audience for personal objects or tokens to place inside the sculptures. A communal chronicle of events slowly becomes evident as the work is then installed inside the museum space.

Video programme

— HEAD PIECES (2022)

The Head Pieces were created in the first working phase in November 2022. The Free Interdisciplinary Performance Lab was assigned to bring a concept for a work in which the head would be used as the main performance material. The performances were filmed for video.

Directed and edited by Konstantin Pütz
Sound: Jakob Jentgens and Janina Schweitzer
Production Assistant: Camillo Guthmann

— CLEANING THE HOUSE WORKSHOP (2023)

In March 2023, the Free Interdisciplinary Performance Lab travelled to the Marina Abramović Institute in Greece to participate in the *Cleaning the House Workshop*. The conditions of the 5-day workshop were: no eating, no speaking. All cellphones, laptops, watches, and electronic devices were collected. The participants were led through a series of long durational exercises, which developed focus, stamina, concentration and helped explore their physical and mental limits, in preparation for their 9 day performances.

Directed and edited by Konstantin Pütz

12 ROUNDS OF DECRESCENDO (2023) JAKOB JENTGENS

Participants: Eleonora Arnold, Camillo Guthmann, Francesco Marzano, Julian Mattlinger, Anaïs-Manon Mazic, Janina Schweitzer, Luke Venatier, Frederico Mendes Teixeira, Florian Kreißer, Moonjoo Kim

Beds are set up in nature for the audience. I move around them in twelve increasingly large circles, improvising on the saxophone. In each circle, I reduce my tonal material by one note. As the performance progresses, we move from chaos to simplicity, from closeness to distance, from loudness to silence, from cultural sounds to natural sounds, from day to night, from waking to sleeping. The work was performed and filmed after the *Cleaning the House Workshop* in Greece.

Camera by Konstantin Pütz
Edited by Jakob Jentgens

POMERIGGI IN GIARDINO (2023)
GAIA PELLEGRINI

Performed by Luke Venetier, Moonjoo Kim, Klara Günther, Goa-Louisa Kollwijn, Anaïs-Manon Mazic, Smila Vita Hoppe, Gaia Pellegrini

An homage to the grandmother who guarded the world of fantasy that my girlfriends and I let unfold in the afternoons we spent in her garden. This is a video performance for six performers and a videomaker. The person filming films at maximum zoom and holds the phone with hands soaked in honey. The work was performed and filmed after the *Cleaning the House Workshop* in Greece.

ACTIONS

collect pinecones
open pinecones
watch pinecones
being opened
open the pine nut
hold the pine nut
dance the pomeriggi
in giardino dance
video, eat hands

PERFORMER

Luke Venetier
Moonjoo Kim
Klara Günther

Goa-Louisa Kollwijn
Anaïs-Manon Mazic

Smila Vita Hoppe
Gaia Pellegrini

Facts & Figures

54 HOURS PERFORMANCES

Free Interdisciplinary Performance Lab

Curated by Marina Abramović and Billy Zhao
Students of the Folkwang University of the Arts
30 June – 9 July 2023
Daily except Mondays, 12 – 6 p.m.

Museum Folkwang
Museumsplatz 1
45138 Essen

Curators

Marina Abramović, first holder of the Pina Bausch Professorship at the Folkwang University of the Arts, Essen
Billy Zhao, Marina Abramović Institute

Artists and Performances

Eleonora Arnold *Light Touch*; **Gloria Carobini Edera**; **Leon Maximilian Focker** *Caelum; Inferi und Limbo*; **Klara Günther** *The Chicken*; **Camillo Guthmann** *Puppet Castle*; **Anna Veronika Hargitai** *In My Head, It's A Neatly Draped Room*; **Pau Holtkamp** *Material Boys*; **Smila Vita Hoppe** *Ka(:)tarzis*; **Jakob Jentgens** *Entering*; **Moonjoo Kim** *Body Print*; **Sophie Kockler** *How To Become A Microwave*; **Goa-Louisa Kollewijn** *Inspection Of A Gentle...*; **Florian Kreßer** *The Last*; **Frederico Mendes Teixeira** *The Yellow Shoes*; **Francesco Marzano** *Tabula Rasa. Diary Pieces*; **Julian Mattlinger** *Draga Noastră Mămicuță/Unseren, Lieben Mami!*; **Anaïs-Manon Mazic** *Climbing To Fall*; **Gaia Pellegrini** *Million Dollar Smile*; **Konstantin Pütz Edera**, **Marija Radovanović** *If You Look For Perfection, You'll Never Be Content*; **Janina Schweitzer** *Aspiration*; **Aleksandar Timotić** *Are You Hungry?*; **Luke Venatier** *Zirkuspferd* and **Anton Vichrov** *I Am The Transmitter*.

Sponsors/Supporters

The Pina Bausch Professorship is made possible by the Ministry of Culture and Science of the State of North Rhine-Westphalia. The first professorship receives special funding from the Kunststiftung NRW. It is named after the world-famous Folkwang alumna Pina Bausch and has been established in collaboration with the Pina Bausch Foundation as a guest professorship for the academic year 2022/23 at the Folkwang University of the Arts.

LEAP Contemporary Art Fund and the Folkwang-Museumsverein e. V. support the realisation of the performance at Museum Folkwang.

Exhibition space

1.740 qm

Number of performances

23 performances

Video programme

Opening hours

Tue to Sun 10 a.m to 6 p.m., Thu & Fri 10 a.m. to 8 p.m., closed on Mondays

Admission free

Free time slot tickets: www.museum-folkwang.de/de/tickets

Limited access.

Visitor services

info@museum-folkwang.essen.de, 0201 88 45 444

Directions

Transport connections from Essen main station: tram and underground lines 101, 106, 107, 108 and U11 in the direction of Bredeney or Messe Gruga to the Rütterscheider Stern (the way to the Museum Folkwang is signposted, approx. 7 minutes walk).

On foot from Essen Hauptbahnhof (main station): 15 minutes walk from the south exit of Essen Hbf. Follow the signs and the blue glowing glass stones in the floor.

By car: Navigation info: Museumsplatz 1, 45128 Essen

Press images

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Das



Marina Abramović

Photo: © Marco Anelli, 2022



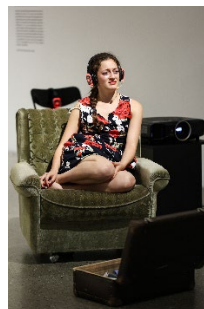
54 HOURS PERFORMANCES. Free Interdisciplinary Performance Lab Rehearsal Impression
Aleksander Timotić
Are you Hungry?

Photo: © Marina Abramović Institute, 2023



54 HOURS PERFORMANCES. Free Interdisciplinary Performance Lab
Klara Günther
The Chicken

Photo: © Ursula Kaufmann, 2023



54 HOURS PERFORMANCES. Free Interdisciplinary Performance Lab
Smila Vita Hoppe
Ka(:)tarzis

Photo: © Museum Folkwang, Tanja Lamers, 2023



54 HOURS PERFORMANCES. Free Interdisciplinary Performance Lab
Janina Schweitzer
Aspiration

Photo: © Ursula Kaufmann, 2023



54 HOURS PERFORMANCES. Free Interdisciplinary Performance Lab
Moonjoo Kim
몸프린트 (*BODY PRINT*)

Photo: © Ursula Kaufmann, 2023