

KLOSTER
RUINE
BERLIN



**THE DEAD ARE LOSING OR
HOW TO RUIN AN EXHIBITION**

AUSSTELLUNG & PERFORMANCES
23.06. - 18.08.2018

PRESSEMAPPE

DE

[statement & dialogue V]

THE DEAD ARE LOSING OR HOW TO RUIN AN EXHIBITION

Ausstellung & Performances
23.06. – 18.08.2018

Ausstellung

täglich 10–18 Uhr

Alchemist in Residence: Pablo Schlumberger
Autor in Residence: Max Wallenhorst

Performance-Reihe

Samstag, 23. Juni 2018 - 20 Uhr
Antonia Baehr/Henry Wilde & Neo Hülcker
TENTACULUS OHRI
Arantxa Martinez & Paz Rojo
DOING DANCE

Samstag, 7. Juli 2018 - 21.28 Uhr
Catalina Insignares & Carolina Mendonça
USELESS LAND

Samstag, 21. Juli 2018 - 20 Uhr
Tom Engels & Bryana Fritz LEAVING PALERMO
Franziska Lantz ELASTIC BODY WAVES
Raimundas Malašauskas LIKE

Samstag, 4. August 2018 - 20 Uhr
Luzie Meyer
CALL HER MILK SPILL HER NO USE CRYING HANG
HER

Samstag, 11. August 2018 - 20 Uhr
Märten Spångberg
ARRANGEMENTS/MANDARIN DUCKS

Samstag, 18. August 2018 - 20 Uhr
Else Tunemyr
ALLTING NU

Die Ruine der Franziskaner Klosterkirche, gelegen im historischen und heutigen Zentrum Berlins, gilt sie als ein herausragendes Denkmal mittelalterlicher Baukunst. Ihre wechselseitige Bau- und Nutzungsgeschichte spiegelt die ereignisreiche Geschichte Berlins wider. Unter dem Titel [statement & dialogue] werden jährlich Künstler*innen eingeladen, die Klosterruine ins Licht der Gegenwart zu rücken und neue Perspektiven auf und für sie zu öffnen.

Lag der Schwerpunkt bisher auf skulpturalen und installativen Arbeiten, erweitert die Ausstellung THE DEAD ARE LOSING OR HOW TO RUIN AN EXHIBITION das Programm um Positionen aus der Performance-Kunst. Im Sommer 2018 präsentieren erstmals Vertreter*innen der zeitgenössischen Performance- und Tanzszene ihre Arbeiten und nähern sich an sechs Abenden den zeitlichen und räumlichen Besonderheiten des Ortes an.

Performance ist eine Kunstform, die häufig mit der anwesenden Gegenwart in Verbindung gebracht und durch den verfallenen Architekturzustand der Klosterkirche in eine paradoxe Konstellation gerückt wird. Genau da an knüpft THE DEAD ARE LOSING OR HOW TO RUIN AN EXHIBITION an und nimmt die Raumsituation zum Anlass, sich kurzerhand selbst zur Ruine zu erklären. Die Ausstellung bildet einen spekulativ-fiktionalen Raum, indem Performances – zu Münzen gegossen – alt, sehr alt werden können. Die Grenze zwischen dem, was Ausstellung und Performance, was damals und was jetzt, und was wirklich oder nur behauptet ist, wird in einem kuratorisch-alchemistischen Vexierspiel gezielt durcheinandergebracht.

Kuratiert von Christopher Weickenmeier

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DE

»Diese Ausstellung macht zwei Dinge: Sie versammelt Künstler*innen in einer Ruine. Und ruiniert sich dann weiter. 13 Künstler*innen performen im Dunklen, viele Steine, müde Beine, bleiben oder bleiben nicht zum Frühstück.

Das also ist zu erwarten und dafür wird es Zeit geben, seltsame Zeit: Was auch immer nicht jetzt ist, die Ausstellung ist genau da. Der gegenwärtige Moment wird zur Kenntnis genommen, hallo, und dann freundlich durchgewunken. Es gibt die Zeit der Erwartung und die Zeit des Zuspätkommens, aber es gibt auch die Zeit, wenn du zu spät kommst und der Zug noch später, die Zeit der enttäuschten Erwartungen und übererfüllten Hoffnungen. Als Vorbild für dieses Konzept dienen die vielen Genealogien anachronistischer Zeiterfahrungen, die von der Queer Theory zusammengetragen wurden; Erfahrungen, die von dem politischen Widerstand queerer Personen zeugen, gegen eine produktive Gegenwart und reproduktive Zukünfte. Time's a drag, we say as we sashay away slowly into the night.

Diese Ausstellung kultiviert Abwesenheiten, die nicht das radikal Andere markieren - also das, was definitiv nie da und schon immer nie dagewesen ist, sondern Abwesenheiten, die sich warm und vertraut anfühlen und entschieden nicht wie Abstraktion. Performance wirkt oft so dauerverknallt in das Hier und Jetzt. An diesem Ort aber findet sie vielleicht mehr Zeit oder weniger. THE DEAD ARE LOSING lässt bewusst den Kopf hängen, um sich einer Ruine anzunehmen mit ihrem besonderen Verhältnis zur Zeitlichkeit. Langweilige Ruinen romantisieren bloß den Tod. Die Ruinen aber, die hier gemeint sind, leben mit ihm zusammen bis in die Ewigkeit, baby. Diese Ruinen haben andere Probleme, vielleicht so ähnliche wie glückliche alte Menschen. Also dachten wir uns, eigentlich toll und haben einen Alchemisten-in-Residenz angeheuert. Sein Name ist Pablo und es ist seine Mission, die gezeigten Performances in Münzen zu gießen. Und ansonsten nichts als staubige Dancemoves.«

(CW)

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DE

Samstag, 23. Juni 2018 - 20 Uhr

Henry Wilde (aka Antonia Baehr) & Neo Hülcker (aka prof puppy)
TENTACULUS OHRI

Eine Sammlung zum Hören ohne Steckdose
Helfende Ohren: Mia Sellmann, Hannah Levin
Zwei-zu-Eins Performance
Dauer: zehn Minuten pro Person

TENTACULUS OHRI ist eine Performance für ein*e Zuhörer*in und zwei Performer. Wir präsentieren unsere Sammlung mit Tiergeräuschen aus einer anderen Natur. Du wirst eine Hörapparatur tragen, die das fokussierte Zuhören von Tier- und Naturgeräuschen aus unserem Archiv ermöglicht. Es wird sehr still sein und du wirst lernen wie die Blättrige Langschanzanglerin zu hören. Menschen werden dir zuschauen und du wirst zu einer Eule.

Arantxa Martinez & Paz Rojo **DOING DANCE**

[based in the movement practice developed by the choreographer Paz Rojo in her piece ECLIPSE:MUNDO]

Irgendwo habe ich gelesen »mit Kunst kochen bedeutet nichts zu kochen«. In diesem Sinne könnte »Doing Dance« auch »Cooking Dance« heißen. Ausgehend von der Bewegungspraxis, die die Künstlerin Paz Rojo in ihrem letztem Stück »Eclipse:Mundo« entwickelt hat, kehre ich zum Tanz als eine Praxis zurück, die nichts sein will, die – in den Worten von Paz – der Choreographie entkommt, die nicht will, dass sie bewegt. Die Herausforderung dieser Praxis ist das Aufschieben von Allem, nicht die Küche zu verlassen und weiterzukochen. Es springen, es bewegen, es drehen, es rollen, es artikulieren, es hochheben, es schütteln.

Samstag, 7. Juli 2018 - 21.28 Uhr

Catalina Insignares & Carolina Mendonça **USELESS LAND**

Die Nacht wird uns einige Stunden schenken und Übergänge brauchen Zeit; sie fordern uns zum Verweilen auf. Es gibt also eine soziale Notwendigkeit der Gemeinschaft, mit der du die Nacht verbringst, zu vertrauen. Wir werden auf Räume hören, eine kognitive Karte zeichnen. Von einem nutzlosen Land. Wir werden uns beim Sonnenuntergang treffen und mit dem Sonnenaufgang trennen. Ende 04.53 Uhr

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Samstag, 21. Juli 2018 - 20 Uhr

Tom Engels & Bryana Fritz **LEAVING PALERMO**

Mit den Herzen in ihren Händen realisierten sie plötzlich, dass Poesie meistens zu spät kommt. Oh Palermo! Stadt und zugleich Liebhaber* und ohne jeden Plan. Stadt und Liebhaber* fallen längsseits und nebeneinander. Eine wird plötzlich vom Wind erfasst und stürmt zum Kinn, die andere an den Rand der Lippen. Beim Versuch beides gleichzeitig zu spüren, fällt eine zum Boden, ein flüchtiges Gefühl, die andere in den Mund, ein salziger Geschmack.

Franziska Lantz **ELASTIC BODY WAVES**

Der Ausdruck kommt von Erdbeben: seismographic wave monitoring. Elastic body waves durchdringen alle Materien der Erde. Ich verstehe und erfahre meinen Sound als eine Art extremer Wetterzustand, wie Stürme oder Erdbeben ...oder wie eine Reise durch unterschiedliche Klimata und Wetterlagen. Der Sound ist intensiv, und wie elastic body waves, durchdringt er alles und jeden und wenn ich live spiele, surfe ich die Wellen, versuche die Höhepunkte zu erwischen, perfekte Momente, und dann bricht es wieder alles in sich zusammen und ich versuche die nächste Welle zu erwischen, gewinne die Kontrolle wieder, bis es wieder zusammenbricht...

Raimundas Malašauskas **LIKE**

In seiner Performance like spricht Raimundas Malašauskas einen Text und der Text wird ihn sprechen. Er sagt von sich, dass er denkt, was er isst: Pilze.

Samstag, 4. August 2018 - 20 Uhr

Luzie Meyer **CALL HER MILK SPILL HER NO USE CRYING HANG HER**

In call her milk spill her no use crying hang her versammelt Luzie Meyer alte und neue Arbeiten. Neben einem Screening ihres letzten Films »St. Lucy« und einem Trailer von »The Flute«, wird Meyer in der Sakristei der Klosterruine einen neuen Film präsentieren. Im Anschluss folgt eine performative Lesung neuer Gedichte. Wie oft, kombiniert Meyer in call her milk spill her no use crying hang her Text, Performance, Musik und Film und fragt nach der Unmöglichkeit von Begehren und Autorenschaft und letztendlich einem Selbst, das fortwährend um sich zu wissen, bemüht ist. Meyers künstlerische Arbeiten zeichnen sich durch eine Formsprache aus, die virtuos mit historischen und gegenwärtigen Referenzen spielt.

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Samstag, 11. August 2018 - 20 Uhr

Mårten Spångberg **ARRANGEMENTS/MANDARIN DUCKS**

Von und mit Ulrika Berg, Louise Dahl, Hana Lee Erdman, Mårten Spångberg
Mit freundlicher Unterstützung des Swedish Art Council

Eine Serie von Überblendungen. Glas, Landschaften und Tanz. Sanfter Tanz, aufgetürmte Weingläser. Ein notdürftiger Hausstand, fast durchsichtig, nur gestört durch Feindseligkeit. Es gibt ein kaum hörbares Gespräch, aber Musik rundet die Ecken ab. Zwei halten Hände hinter dem Rücken eines Mannes, eines jungen Mannes. Ein Gespräch ist zu vernehmen, es geht um Nagellack und Persönliches, Früchte und Höflichkeiten. Die Landschaften bewegen sich schneller, durch Öl und Sand. Es ist 2005 in Venedig. Ein weiterer Besuch. Der schwedische Choreograph Mårten Spångberg hat einen Tanz geschaffen, der abwartet und im Detail verharrt. Waren seinen früheren Arbeiten von Überschuss geprägt, bewegt sich seine neue Arbeit in einer spärlicheren Landschaft, wo Formalismus in der Nacht seine Konturen verliert.

Samstag, 18. August 2018 - 20 Uhr

Else Tunemyr **ALLTING NU**

Mit Salka Ardal Rosengren, Eleanor Sikorski, Èlisa Yvelin
Abwesende Mitglieder: Benjamin van Bebber, Catalina Insignares

Allting nu inszeniert die »Lieder« von Hildegard von Bingen als Tanz- und Chorstück. Die Arbeit nimmt als Ausgangspunkt eine Gruppe von Tänzerinnen, die gemeinsam singen und sich, zurückgezogen und ununterbrochen nah am Boden bewegen. Hildegard von Bingen war Äbtissin im 12. Jahrhundert, Schriftstellerin, Komponistin, Philosophin, Mystikerin, und Visionärin. In ihren selbst komponierten, polyphonen Liedern beschreibt sie außerkörperliche Erfahrungen und Visionen, oft in Verbindung mit ihrer Erfahrung von Weiblichkeit. Ich sehe eine Verbindung von Stimme und Tanz durch den geteilten ephemeren Charakter; die Stimme als ein Organ der Abwesenheit. Sowohl die Stimme als auch der Tanz sind Phänomene, die den Körper überschreiten. Allting Nu folgt dieser Bewegung indem es sich konsequent jeder Positionierung und deutlichen Rede verweigert.

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EN

[statement & dialogue V]

THE DEAD ARE LOSING OR HOW TO RUIN AN EXHIBITION

Exhibition & Performances
23.06. – 18.08.2018

Exhibition

daily 10 am - 6pm

Alchemist in Residence: Pablo Schlumberger
Author in Residence: Max Wallenhorst

Performances

Saturday, 23.06.2018 - 8pm
Antonia Baehr/Henry Wilde & Neo Hülcker
TENTACULUS OHRI
Arantxa Martinez & Paz Rojo
DOING DANCE

Saturday, 07.07.2018 - 10.28 pm
Catalina Insignares & Carolina Mendonça
USELESS LAND

Saturday, 21.07.2018 - 8pm
Tom Engels & Bryana Fritz LEAVING PALERMO
Franziska Lantz ELASTIC BODY WAVES
Raimundas Malašauskas LIKE

Saturday, 04.08.2018 - 8pm
Luzie Meyer
CALL HER MILK SPILL HER NO USE CRYING HANG
HER

Saturday, 11.08.2018 - 8pm
Mårten Spångberg
ARRANGEMENTS/MANDARIN DUCKS

Saturday, 18.08.2018 - 8pm
Else Tunemyr
ALLTING NU

The ruin of the Franciscan monastery-church, situated in the historical and present heart of Berlin, constitutes a singular example of medieval architecture. Its long, varied and eventful history reflects that of Germany's capital. Under the heading of [statement & dialogue], contemporary artists are invited to open up new perspectives on this historical landmark.

With the exhibition THE DEAD ARE LOSING OR HOW TO RUIN AN EXHIBITION expands on the current program by placing an emphasis on performance art. In the summer of 2018, for the first time various representatives of the contemporary performance and dance scene are invited to work with the temporal and spatial particularities of the ruin.

The exhibition focuses on a genre that is quickly associated with a present contemporaneity. Placed in the ruinous architecture of the Klosterruine it is brought into a paradoxical constellation. THE DEAD ARE LOSING deals with this paradox by playfully declaring itself a ruin. The exhibition thus constitutes a speculative-fictional space, in which performances – cast into coins – age and are ultimately ruined. The border between what is exhibition and what is performance, what is then and what is now and what is real and what is imagined, is purposely blurred in a curatorial-alchemical riddle.

Curated by Christopher Weickenmeier

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»This exhibition does two things: It assembles performance artists in a ruin and then ruins that, too. 13 artists performing in the shade of night, digging in darkness, dragging their feet, sensing a whole lot of it, doing their thing, staying or not staying for breakfast.

So there is that to expect and for that too we provide time, at another time: Whatever is “not now”, the exhibition is right there. It takes notice of the present moment, hiii, and politely waves it through. There is the time of expectation, and the time of being too late, but there is also the time of being too late and the train being even later, the time of disappointed expectation and overfulfilled hopes. Queer Theory has illuminated entire histories of queer people’s experiences of being out of time, of their chronological resistance to the present as a site of productivity and reproductive futurity. Time’s a drag, we say as we sashay away slowly into the night.

This exhibition cultivates the kind of absences that are not radically other – so that which has and never will be here – but the kind of absences that feel warm, smell familiar and distinctly not of abstraction. The paradox is of course that performance art is usually very high on life. It has a habit of insisting on taking place “now” and “right here” and with considerable intensity. Staged in a literal ruin, this exhibition embraces becoming a downer. Ruins are of course rather special when it comes to time: Their idiosyncratic way of doing time is fundamentally unafraid of death. Yes, the boring kind of ruins merely romanticize death, the real ones ride hard with it. They have other problems, perhaps similar to those serene old people have. So we said great, and hired an alchemist-in-residence. His name is Pablo and his job is to transform performances into coins. And besides that, nothing, but dusty dance moves.«

(CW)

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Saturday, 23.06.2018 - 8pm

Henry Wilde (aka Antonia Baehr) & Neo Hülcker (aka prof puppy)
TENTACULUS OHRI

a collection for unplugged listening
with Mia Sellmann, Hannah Levin

tentaculus ohri is a piece for one listener and two performers. We will present our collection of animals from another nature to you. You will wear a hearing apparatus that we built for focused listening to nature and animal sounds from our archive. It will be very silent and you will learn how to listen like a Blättrige Langschwanzanglerin. People will watch you and you will be a little owl.

Arantxa Martinez & Paz Rojo **DOING DANCE**

[based in the movement practice developed by the choreographer Paz Rojo in her piece ECLIPSE:MUNDO]

Somewhere I read »cooking with art should mean not cooking anything«. In this sense Doing Dance could also be called Cooking Dance. From the practice of movement that the artist Paz Rojo develops in her last piece Eclipse: Mundo, I reiterate the practice of this dance that doesn't project to be anything, that in words of Paz, flees the choreography that, concretely, doesn't want that it moves. The challenge of this practice is to postpone everything, to not leave the kitchen and keep cooking. Jumping it, moving it, turning it, rolling it, articulating it, lifting it, shaking it.

Saturday, 07.07.2018 - 10.28 pm

Catalina Insignares & Carolina Mendonça **USELESS LAND**

The night will give us some hours. Portals take time, they ask us to linger. A social need to trust the community of people among whom you sleep. We will listen to space, sketching a cognitive map. A useless land. We will meet at night fall and we will leave with the coming of the sun. End time 4.53 am.

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Saturday, 21.07.2018 - 8pm

Tom Engels & Bryana Fritz **LEAVING PALERMO**

With hearts in their hands, they suddenly realized poetry often comes late. Oh Palermo! Once a city, once a lover, where no simple map is provided. City and lover fall beside and alongside. One accidentally catches a stroke of wind and rushes to the chin, the other to the side of the lip. Still attempting to sense both, one falls to the ground, a fleeting sensation, the other falls into the mouth, a salty taste.

Franziska Lantz **ELASTIC BODY WAVES**

The expression derives from earth quakes: seismographic wave monitoring. Elastic body waves travel through all matter of the earth. I think of and experience my sound strongly in terms of extreme weather conditions, like storms and earthquakes...or a journey through different climates and weather conditions. The sound is intense, like elastic body waves, it will travel through anyone anything present, when I play live, I surf the wave, try to find peaks, perfect moments, then it all crashes in on me and I am searching for the next one to ride and control and play and overdo until it all collapses again...

Raimundas Malašauskas **LIKE**

In his performance like Raimundas Malašauskas speaks a text that will simultaneously speak him. He says of himself that he thinks what he eats: fungus.

Saturday, 04.08.2018 - 8pm

Luzie Meyer **CALL HER MILK SPILL HER NO USE CRYING HANG HER**

In call her milk spill her no use crying hang her Luzie Meyer assembles old and new works. Besides a screening of her latest film »St. Lucy« and a trailer for »The Flute«, Meyer will present a new film in the former sacristy. Following this, Meyer will do a performative reading of new texts. Combining text, performance, music and film, Meyer reflects on the impossibility of desire and authorship and ultimately a self that is stuck in a continuous struggle to know itself. Her work is characterized by a formal language that plays virtuously with historical and present references.

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KLOSTERRUINE
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Saturday, 11.08.2018 - 8pm

Mårten Spångberg **ARRANGEMENTS/MANDARIN DUCKS**

With and by: Ulrika Berg, Louise Dahl, Hana Lee Erdman, Mårten Spångberg
Supported by The Swedish Art Council

A series of superimpositions. Glass, landscapes and dance. Gentle dance, wineglasses stacked on top of each other. A household so scanty you can see straight through, clouded only by hostility. There is a faint murmur of conversation, but music seems to cover the edges. Two are holding hands behind another man's back, a young man. A conversation can be heard, about nail varnish and personal relations, fruits and pleasantries. Landscapes move faster, through oil and sand. It's 2005 in Venice. A visit again. The Swedish choreographer Mårten Spångberg has created a dance that lingers and remain with details. It waits and listens through arrangements that never settle but opens for faint laughter. If his earlier works referenced abundance this work moves into a more sparse landscape where formalism dissolves into the night.

Saturday, 18.08.2018 - 8pm

Else Tunemyr **ALLTING NU**

Allting nu is a vocal and choreographic staging of the choral piece Canticles of Ecstasy from Hildegard of Bingen. This proposal takes its starting point with a group of female dancers who, whilst singing, move together in a close-to-the floor, continuous and withdrawn manner. Hildegard von Bingen, the 12th century abbess, writer, composer, philosopher, mystic, and visionary, wrote plenty of alluring music for her all-female choir, polyphonic descriptions of her out-of-body experiences and visions, often connected to a state of femininity. I see a relation to voice and movement through its ephemerality; the voice as an organ of disappearance. Both vocalising and dancing are phenomena which escape the body. Allting Nu escapes with it by refusing upright positioning and clear talking.

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Antonia Baehr is a Berlin-based choreographer, performer, filmmaker and visual artist. Her pieces are characterized by a non-disciplinary way of working, examining the fiction of the everyday and the fiction of the theater. She collaborates with various partners, often in the form of role play. Each of them is alternately guest or host, varying from project to project. Antonia Baehr studied film and media arts with Valie Export at the Hochschule der Künste Berlin and graduated (MA) from the School of the Art Institute of Chicago. From 2006 to 2008 Antonia Baehr was artiste associée at the Laboratoires d'Aubervilliers. Her productions include among others "Holding hands" (2000) with William Wheeler, "Un après-midi" (2003), "Cat Calendar" (2004) with Antonija Livingstone, "Larry Peacock" (2005), co-produced by A. Neumann and S. Ercklentz, "Danke" (2006), "Lachen" (2008), "Over The Shoulder" (2009), "For Faces" (2010), "My Dog is My Piano" (2012), "Abecedarium Bestiarium" (2013), "The Wildes" (2014), co-produced by Keren Ida Nathan (Ida Wilde) and Henry Wilde (Antonia Baehr), „Röhrentier“ (2016), „Da war ich noch nie in meinem ganzen Leben“ (2017) together with N. Hülcker, „Exit“ (2018) and „Tentaculus Ohri“ (2018) by Henry Wilde (Antonia Baehr) and Neo Hülcker. Recently her works „Abecedarium Bestiarium - Affinitäten in Tiermetaphern“ (2013), „Mises and Mysterien“ (2015) together with Valérie Castan and „Normal Dance“ (2016) have been presented at HAU Hebbel am Ufer. Antonia Baehr is the producer of horse whisperer and dancer Werner Hirsch, musician and choreographer Henri Fleur, and composer for New Music Henry Wilt.
www.make-up-productions.net

Tom Engels works as an editor, curator, writer and dramaturge. He is part of the curatorial team of Sarma, the Brussels-based laboratory for discursive practices and expanded publication. He recently worked with choreographers Alexandra Bachzetsis (CH/GR) and Mette Ingvartsen (BE/DK). His writings appeared in visual arts and performing arts magazines such as De Witte Raaf (BE), Extra Extra Nouveau Magazine Erotique (NL), Etcetera (BE), a.o. His curatorial project another name, spoken, was presented at Jan Mot Gallery (Brussels) in 2017. His new performance and lecture series Matters of Performance will run throughout 2018 at the School of Arts (KASK) in Ghent (BE).

Bryana Fritz is a dancer and choreographer. Her work is situated at the intersection between poetry and performance and most recently does so in duet with the everyday user surfaces of OS X. Indispensable Blue (offline) is the title that hosted multiple iterations of this inquiry- a performance, screenshot recordings, and publications. She has also worked as performer for Anne Teresa de Keersmaeker, Xavier le Roy, Sarah & Charles, Michiel Vandevelde and together with Henry Andersen is part of the Slow Reading Club.

Neo Hülcker is a composer* and performer*, whose focus lies on music as an anthropological inquiry into everyday life. His* compositions appear often in the form of situations, performance-installations, videos, actions and interventions and deal with digital practices (such as ASMR), childhood, human-animal relationships, queer lives and cultural hacking. www.neehuelcker.de

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Catalina Insignares (*1987) is a Colombian dancer and choreographer based in Paris. As a choreographer, she is interested in pieces that question production systems in art and society. She's looking for that moment when dance, touch and movement escape their disciplinary regimes and generate unintelligible, unapologetic, whatever-like subjectivities and collectivities. Her work entails collaborations (Carolina Mendonça, Else Tunemyr, Miriam Schulte, Caroline Creutzburg, Rodrigo Andreolli, Zuzana Zabkova) and more personal works. After studying dance in Montreal, Catalina went to India to undertake Butoh training in the Himalayas. Moving to Europe in 2010, she completed her dance studies in Paris with a BA in Dance Studies as well as a cycle of Labanotation. In 2014 Catalina assisted choreographer Xavier Le Roy in *Rétrospective* in Centre Pompidou and she received the DanceWeb scholarship of the Impulstanz Festival. In 2016, she finished an MA in Choreography and Performance in Giessen (ATW-DE) and she performed for choreographer Tino Sehgal in *This objective* at Palais de Tokyo. In 2017, she works with choreographer Myriam Lefkowitz in *walk, hands and eyes* (Theaterformen - Hannover) and *do we ever know in such darkness* (La Galerie – Paris; La ferme du Buisson - Paris).

Franziska Lantz is an artist/ musician. She merges visual and audio work in dense installations and uncompromising performances in a perpetual quest to unearth hidden landscapes and lost remains from some sort of post-apocalyptic future past. Lantz founded Global Warming Records label in 2014, where she just released "expanding arid zones", her double album of filthy survival techno, loaded with relentless rhythms, moody synths, erratic melodies, distorted beats like grinding bones, this is a march through the desert. Since 2008 she has been producing *DriftShift*, a weekly radio show on London's ResonanceFM, from where she is regularly broadcasting her electronic music experiments into space.

franziskalantz.net
driftshift.blogspot.com
soundcloud.com/global-warming-records

Raimundas Malašauskas has co-written an opera libretto, co-produced a television show, served as an agent for DOCUMENTA (13), curated oO, the Lithuanian and Cyprus pavilions at the 55th Venice Biennale, and keeps occurring under hypnosis.

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Arantxa Martinez is a performer and choreographer based in Berlin since 2003. Born in Madrid, formed in ballet and contemporary dance in his hometown and in 1999 in the Choreographic Center of Montpellier, France. Her work is concerned with identification, exchange and dependency processes between body and its environment and it investigates performativity in relation to these processes. Her titles include: Avant-Garten, 2017 – a temporary garden in collaboration with Juan Dominguez for the Sommerfestival in Kampnagel, Hamburg-; Très bien éclairé, 2015; Emisiones Cacatúa. Special Issue, 2012 - a radio project in collaboration with Nilo Gallego -; The Present, 2010/2012 - in collaboration with Lola Rubio -; al oeste del Pecos, 2007; J, a folk-striptease in 4", 2007; Trofeo, 2003; de l'impatience de celui qui regarde dormir, 1999 - in collaboration with Remi Héritier -. As a performer she works with artists such as Paz Rojo, Kate McIntosh, Juan Domínguez, María Jerez, Petra Sabisch, Antonia Baehr, Eszter Salamon, Cullberg Ballet, Isabelle Schad, Tino Sehgal, Massimo Furlan, Martine Pisani, Alexandre Roccoli, Philippe Saire, Mathilde Monnier and Germana Civera among others and she participates in several video works of visual artists like Pauline Boudry & Renate Lorenz, Lior Shamriz, Emmanuelle Antilles, Delphine Ste. Marie and Blanca Casas. Between 2002 and 2007 she worked regularly with the music band Velma, with which she creates three pieces: Requiem, 2007, Velma Superstar, 2005 Rondo, 2002. Since 2015 she teaches regularly at the Stockholm University of the Arts.

Carolina Mendonça works with dance, theater and has a certain abandonment to the categories, allowing contamination of knowledge and being vulnerable to other logics. Graduated in Performing Arts at ECA-USP and doing a Master's in Choreography and Performance at Giessen University in Germany, Carolina believes in the importance of collaboration to find possible perspectives to the world we live in. Her latest productions are "We, the Undamaged others" premiered 2017 at Oswald de Andrade and showed at MIT-2018 in São Paulo; "Falling" 2016 presented at Mousonturm, Frankfurt; "Público" 2015 created for Videobrasil; "Tragedy: a Tragedy" presented at SESC Pompéia São Paulo (2014) and Caixa Cultural at Curitiba, Brasilia and Rio de Janeiro (2016); "A Radically Condensed History of Post-Industrial Life" that won CCJ First Works Prize, and the Myrian Muniz Award to a national tour in 2013. Also acts as a curator for the Performing Arts Festival VERBO (2017) at Galeria Vermelho and Temporada de Dança (2017) at Videobrasil both in São Paulo. Her workshop Impossible Practices has brought her to different places such as São Luiz, Rio de Janeiro, São Paulo, Gent and Tehran. Carolina collaborates as a dramaturg with artists such as Dudu Quintanilha, Marcelo Evelin, Macaquinhos and Volmir Cordeiro.

Luzie Meyer is an artist based in Berlin. She graduated from Städtelschule Frankfurt in 2016. Her work involves text, video, music, and performance, and has been said to deal with flesh made words. Her works have most recently been exhibited at KW Berlin, Kölnischer Kunstverein, Éclair Berlin, Kestnergesellschaft Hannover, Weiss Falk Basel, Le Bourgeois London. She has also contributed to Issue 17 of Starship magazine. Currently she is in residence at the Cité Internationale des Arts, Paris.

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Paz Rojo (*1974, Madrid). Choreographer, dancer and researcher whose activity develops in the cross between artistic practices, choreography and philosophy. She investigates the autonomy of dance within the production of capitalist value. Currently she is a phd candidate at the Stockholm University of the Arts, Stockholm (Sweden) with a research project with a broad trajectory, associated to various institutions, self-organized contexts, exhibition frameworks, educational programs and independent initiatives in Europe and Latin America.

Pablo Schlumberger (*1990, Aachen, Germany) graduated from the Hochschule für bildende Künste Hamburg in 2018. He mostly works with installations which include sculptural objects such as fountains, ceramic pieces and coins amongst others. His works have been shown internationally in various group-exhibitions in project spaces and institutions, for instance the Madre Napoli, the KW Institute Berlin or News of the World Gallery in London.

Mårten Spångberg (*1968) is a choreographer whose interest concerns dance in an expanded field, something he has approached through experimental practice in a multiplicity of formats and expressions. He has been active on stage as a performer and creator since 1994, and since 1999 has been creating his own choreographies, from solos to larger scale works, which have toured internationally. His theoretic approach, close to that of the speculative realist movement, shakes up the genre with its riotous methods. His first book, Spangbergianism, was published in 2011. He lives and works in Brussels and Stockholm

Else Tunemyr (*1984, Sweden) lives in Frankfurt, Germany. She engages in different collaborations, sometimes as a dancer and sometimes as a maker, often without a clear division. She studied for a BA in Dance Theatre at Laban, London, and a MA in Choreography and Performance at the Institute for Applied Theatre Studies, Giessen. In 2011-2012 Else was an emerging Dance Artist in Residency at the Southbank Centre London, where she developed work shown at the Southbank Centre, Chisenhale Dance Space and Sadler's Well's Theatre. Recent works include Intermedium (2014), Version #2 (2015), and weary (2017), all first shown at Mousonturm Theatre, Frankfurt. Her research centres on the question of how the political is read through choreography and especially the female body. Parallel to her own choreographic work Else works as a dramaturg and performer both in Germany and internationally, where she worked with artists such as Catalina Insignares, Les Trucs, Jamila Johnson-Small and Mårten Spångberg.

Max Wallenhorst (*1993) studied Applied Theatre Studies and cultural studies. Focus on auto-essays and weak performances. Edit Essay Prize 2016. Last publications in Edit magazine, Merkur and FAS. In the summer 2017, he curated the text-series "sexting, season 2" on the online-platform warehouse.

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