

# intro

Ausgelöst durch eine sich global stetig vertiefende Kluft zwischen arm und reich, sogenannten Gewinner- und Verlierernationen, fatalen geo-strategischen Interventionen und Rückfällen in einen mystisch aufgeladenen wie protektionistischen Nationalismus, steigern sich immer mehr Gruppierungen bis hin zu staatenähnlichen Verbänden in einen fehlgeleiteten religiösen Wahn. Terror, Krieg und massenhafte Vertreibung sind die Folge. Parallel tritt fast in der gesamten abendländischen Kulturhemisphäre ein von Ratio und Ethik völlig befreiter Rechtspopulismus seinen Siegeszug an, der dem religiösen Fanatismus qualitativ in nichts nachsteht und unweigerlich in Gewalt münden muss. Für eine Generation, die in Deutschland Krieg, Folter und Terror weitestgehend nur aus Geschichtsbüchern und Medieninformationen kennt, ist gerade der Prozess, der von der bloßen Bereitschaft zur Gewalt zu deren Planung und tatsächlicher Anwendung führt, Gegenstand eines besonderen Interesses. Die aktuelle mediale Präsenz der Ereignisse führt zudem zur Erkenntnis wiederkehrender Muster und Rituale, die im öffentlichen Diskurs zwar durchleuchtet und auf verschiedenen Ebenen wissenschaftlich interpretiert werden, jedoch gewiss nicht emotional und auch nur ansatzweise körperlich erfahrbar gemacht werden können. So ist es nahezu zwingend, eine intuitive wie empathische, sezierende wie exzessive, paradoxe wie groteske, aber immer unmittelbare Vermittlung der Verbindung zwischen Glaube und Terror zu suchen. Elf KünstlerInnen und Künstlergruppen beziehen auf dem Performance Art Festival Faith and Terror im Meinblau Position. Dogma ihrer künstlerischen Ansätze ist die Überwindung jeglicher Regelästhetik, als Grenze wird nur die physische und psychische Belastbarkeit ihrer Protagonisten akzeptiert.

Bernhard Draz, im Oktober 2016

*State-like structures are driven to religious delusion triggered by the growing global gap between rich and poor, disastrous geo-strategic interventions and a growing trend toward a protectionist nationalism with a dangerous inclination to mysticism. Terror, war and massive expulsion are the consequences. The right-wing populism, lacking reason and ethic, continues its triumphal procession in the occidental cultural hemisphere - increasingly resembling its self created enemy, the religious fanaticism. The inevitable outcome of this movement is violence. Currently we are witnessing the development of propensity to violence leading to the organization and eventually actual application of such. This process is of special interest to a generation with a limited understanding of war, torture and terror that is, to the greatest possible extent, based on history books and media information. While current media presence of recent events certainly do encourage to openly discuss, analyze and interpret these recurring patterns and rituals, it fails to make it tangible on an emotional and physical level. It is therefore obligatory to present the link between faith and terror in a manner that is empathetic, dissecting as excessive, paradox as grotesque and, most importantly, immediate. No other art form would be more appropriate to illustrate the disregard of regulations than the performance art, in which no restrictions exist other than the physical and psychological limits of the protagonist. Eleven artists and artists groups take a stance at the Performance Art Festival Faith and Terror at Meinblau.*

Bernhard Draz, in October 2016

Jörn J. Burmester  
Isaac Chong Wai  
Lan Hungh  
Anja Ibsch  
Katie Lee Dunbar  
Sara Zaltash  
Open Space Performunion  
Aleks Slota  
Hanae Utamura  
Yan Gi Cheng &  
Trami Nguyen  
Anais Héraud &  
Till Baumann

Open Space Performunion

## impressum

artistic direction:

Tristan Deschamps  
Anne Hölck  
Bernhard Draz

artistic assistance:

Harriet Fuller

venue:

Meinblau Projektraum  
Pfefferberg Haus 5  
Christinenstr. 18/19  
10119 Berlin  
www.meinblau.de  
U2 Senefelderplatz

special thanks to the invited performers for

Anthropolyphonia by  
Yan Gi Cheng & Trami Nguyen:

Izumi Ose, Helene Canuet,  
Ghaithaa Al Shaar, Dima  
Povernov, Jonas Blume, Tet-  
suya Hori, Arnaud Bourgoïn,  
Alexandra Matloka, Michael  
Pinsker, Louise Leverd, Damir  
Bacikin, and online performers:  
Sandra Julve, Laurent  
Duruapt, Fanny Castaing, Tiago  
Branquino, Aude Wyart

special thanks to

 NON ASIA CONTEMPORARY ART PLATFORM  
NON BERLIN

funded by



Berzirksamt Pankow von Berlin  
Amt für Weiterbildung und Kultur  
FB Kunst und Kultur

# FAITH AND TERROR

performance  
art  
festival

10/11/12  
november  
2016

**MEIN  
BLAU** projektraum  
Meinblau Projektraum  
Pfefferberg Haus 5  
Christinenstr. 18/19  
10119 Berlin  
www.meinblau.de  
U2 Senefelderplatz

# 10th/nov

## thursday 18-22h

Jörn J. Burmester

*Who is the Terrorist?*

From 2001 to 2003, Jörn J. Burmester examined the politics and language of terror after 9/11 in his Rambo Lectures, a series of text based lecture performances. In these often humorous performances he analysed and commented on the new wars that George W. Bush led the world into after the attacks on the World trade center in New York City. He juxtaposed scenes from the 1980s movie Rambo III, set in Afghanistan, with findings from conspiracy theory pages on the Internet, news snippets, fairy tales and a variety of pop culture products. With the entirely different, visual style of performance he employs today he will revisit remains of these performances made in the early 2000s, when the politics of terror began to shape the ways we perceive the world today.

[www.joernburmester.de](http://www.joernburmester.de)



### Open Space Performance

*White Color Guard - Every Flag is a Border*  
Originally inspired by a banner at a refugee demonstration in Berlin: *Every Flag is a Border and Borders Kill.*

At first glance, the performance appears to be a gathering of a cult, like a KuKluxKlan. We appear as a detached and militarized entity. We engage in adorning masks of white supremists and employ the techniques of the march. On the other hand, it is an Artaudian parade, looking closer at who we really are behind those masks, it becomes clear that this is an enigmatic humanist gesture. Our Flags are white, a symbol of surrender, but also of peace.

[www.performunion.de](http://www.performunion.de)



### Anais Héraud & Till Baumann

*Ritournelle\*x2 - Aerial*

This performance is part of a common research on Ritournelle, a french term that describes small phrases, often melodic, that turn around repetitively. They are often sung in contexts of ritual, children's songs, advertisements or political slogans in demonstrations, among others. In «Ritournelle\*x2 - Aerial», circles in motion and the rhythm of breathing provide the structure for the building of performative and sonorous images. Anais Héraud-Louisadat is a performer and visual artist, Till Baumann is a musician, sound artist and theatre director. Both are based in Berlin and have been collaborating since 2012 in different performance projects.

[www.heraudbaumann.com](http://www.heraudbaumann.com)



# 11th/nov

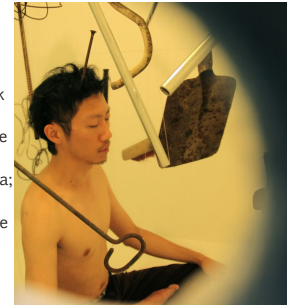
## friday 18-22h

Lan Hung

A

Action reacts to reaction, to have a conversation. He may realize it in a personal context, through how he gives back the angle of viewing, and putting the body (in)to it. Being trapped, and limiting the actions, as one response; struggle or give up as one choice. Stay, as "urban as jungle" traps the body; as the roses around the castle to protect Aurora; or the chain keeps Andromeda from running. It wants to filter out the right and wrong gestures (if there are) to free the princesses, interaction is forming a view between one and the prince.

[www.lanhung.tk](http://www.lanhung.tk)



### Hanae Utamura

performing with Esther Siddique

*Letter from a Future Past*

In a dream state, everything from the past and future is experienced as 'present'. There is a museum that archives all the human civilization as a dream. There is a man standing on a cliff, in utopian and dystopian landscape, searching for a redefinition of love and freedom. The borders between the sea and the sky looks infinite, but is it lit from a backlight of the screen? Heteronomy and autonomy are in conflict, but there is a 'will' that permeates in the history. A letter from the future as a past arrives.

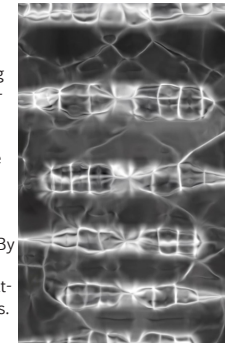
[www.hanaeutamura.com](http://www.hanaeutamura.com)

### Yan Gi Cheng & Trami Nguyen

*Anthropolyphonia*

'Anthropolyphonia' is a performance which investigates the meaning of 'being together apart', referencing the anthropocene as a hyper-object (Timothy Morton) and delezian notion of 'nomadic thought'. The performers will construct a 'rhizomatic polyphony' around a video projection through their corporeal and virtual bodies. A state of conjunction and disjunction occurs, as each performer reads a deconstruction of texts, data and memories from social, scientific and political books. Through acts of estrangement and fragmentation, an abstract choir is constructed through a trance like state. By resonating through a choral unity and the vibration of a collective singing body, it seeks to raise questions about how and why we attach ourselves to anything, be it forms, words, spaces and rhythms.

[www.yan-gi-cheng.com](http://www.yan-gi-cheng.com), [www.trami-nguyen.com](http://www.trami-nguyen.com)



### Aleks Slota

*House of the Lord*

nothingness  
explosion  
expansion  
rhythm  
noise  
truth  
god  
end

[www.aleksslota.com](http://www.aleksslota.com)

# 12th/nov

## saturday 18-22h + closing party

Sara Zaltash

*The Call*

Sara Zaltash (1985) is a British-Iranian live performance artist and Schumacher Fellow working with action, song, sound, community, ritual, conceptual enquiry, magic and the divine to evolve aesthetic, political and spiritual reality. Her performances of the Islamic call-to-prayer are internationally acclaimed as a „radical act of worship“ (New York Times, 2015)

[www.sarazaltash.com](http://www.sarazaltash.com)



### Isaac Chong Wai

*Hitting the body and Touching the body;*  
*Help!Help?Help.; Where to put the body?; Falling Exercise*

"Is the World your Friend?" is an on-going project exploring how the body is presented, covered and emitted nowadays in the virtual world questioning the political and social understanding and perception towards the presence and absence of the body in history, social media and everyday life. In this series of performance, I explore how an invisible body performs in performance. For example, I asked performers to hit an invisible body in slow motion dealing with the policy of attacking. When the speed is slow the attack becomes a touch, but it is still a movement of attacking.

[www.chongwai.tumblr.com](http://www.chongwai.tumblr.com)

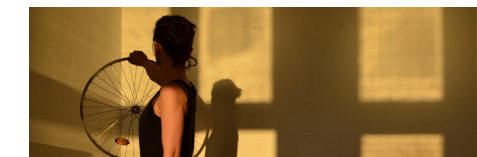


### Anja Ibsch

*last supper, encore*

In her work, Anja Ibsch characteristically tests her bodily limits, creating images that combine conceptual concerns with tasks of endurance or physical strength. For the audience, these images work to transform the way we view or understand the performer's physical identity. At the same time, the works engage the performer in a changing perception of her relationship to the world around her. Ibsch creates her work in response to the circumstances that present themselves, adapting to local environments and situations.

[www.anja-ibsch.jimdo.com](http://www.anja-ibsch.jimdo.com)



### Katie Lee Dunbar

*And I still want to work in demolition*  
- a performance with text collected and written over the last two years.

[www.katieleedunbar.de](http://www.katieleedunbar.de)