NOTES ON A DYNAMIC STOP

DIARY: HOW TO IMPROVE THE WORLD

(You Will Only Make Matters Worst)

by JOHN CAGE

01/04/20 -

We are aware that the current times are asking for pausing any process of production and to use this opportunity to reflect, think, listen, observe and eventually make some changes in our lives. But at the same time we know that some artists have an urge to respond to the current events. Since the appearance of the corona crisis we have witnessed how artists are showing their abilities to adapt quickly to new conditions and to continue producing work, especially in circumstances of uncertainty.

On one hand, the proliferation of multiple online formats in the performing arts has allowed artists to continue developing their practices and sharing their work with an audience. On the other hand, there are many artists resisting to accept this new reality as normal and feeling unsatisfied digitalizing their practices.

This is why with this working a group we would like to deviate the attention away from the online formats and to insist on thinking about what are, during these days, the chances for offline formats to continue existing.

We propose a 4 weeks working group of 9 participants during the period from 11.04 - 11.05.2020. The participants will engage in a collective process of mutual support to develop their individual or collective experiments, artworks or research works. During the two weeks they should propose a way of answering the following question:

How to make performing arts during the current situation within the given possibilities but without relying on online format.The participants will decide themselves how they want to interact or communicate be-

tween each other. For example, emails or phone calls can help to set up offline meetings to test ideas or do public presentations. The participants were chosen based on personal invitations starting from Felix, Diego and Nina. Each of them will choose one person who will choose another person. The formats for the sharing / showing will be ONLY live form a meaning offline formats.

The audience will be selected upon personal invitations by the participants of the group and it will be assigned to each presentation according to the nature of each work, some artists might need only one audience member, while others might need more.

LIST OF PARTICIPANTS: URS DIETRICH, SONIA NOYA, OSCAR LOESER, JOVENDELAPERLA, KIANA REZVANI, NINA BARRET MÉMY, DIEGO AGULLÓ, CARLOS STEFEIR, FELIX MATHIAS OTT, JETTE BÜCHSENSCHÜTZ, ROSANA ESCOBAR AND DANIELA MEDINA POCH.

07/05/20 -

AGAINST TRANSLATION? On the opportunities for performance art in the age of the contact ban and why athe shuttering of theaters can also be seen as an opportunity. Reflections on the festival "Reclaiming the live aspect of the Performing Arts in the current times" initiated by Felix M. Ott and Diego Agulló and supported by Tanzfabrik Berlin

More than in all other art forms, the effect of dance and performance depends on the physical presence of the performers, the co-presence of the audience, and the tangible expansion in time and space. However, during the pandemic, bodies are under potential suspicion. We're suddenly forced to look at dance from a distance and in absentia. All alone, confined within our own four walls – and under stringent minimum distance regulations and event bans?

It almost seems as if some are resigned to performance, dance, and theater only being accessible as a digital happening in Berlin until the end of July at the very earliest. While many performers started providing video recordings and streaming at the very start of the contact ban, performance artists Felix M. Ott and Diego Agulló initiated the project "Reclaiming the live aspect of the Performing Arts in the current times" with the support of Tanzfabrik. In what began as a two-week conception phase at the end of April, ten participants (Diego Agulló, Urs Dietrich, Rosana Escobar, JOVENDELAPERLA, Oscar Loeser, Daniela Medina, Nina Barret Mémy, Felix Mathias Ott, Kiana Rezvani, and Carlos Sfeir) contemplated the question: "How to make performing arts during the current situation within the given possibilities but without relying on online formats?" The question of how and under what conditions and whether or not the works could be shown at all was intentionally left unanswered, or rather changed constantly over the course of the two weeks.

"The initial idea of the project was to reclaim that online streaming is not the only way to continue. I think it is problematic to accept that we live in a new virtual era and to accept that online is the new norm. There is a very important difference between translating an offline performance into

an online stream and creating an online format from the very beginning", Diego Agulló explained to me during a Zoom interview, which Felix M. Ott also joined.

Because the translation process, which Diego criticizes, is only a technical conversion process – like a conversion from Word to PDF. The performance content remains completely untouched. Felix M. Ott fleshes out these thoughts and insists: "I have absolutely no interest in translating performances that are intended to be live into an online context. Because I don't believe that the atmosphere of a piece can be transmitted this way. On the contrary, I find it very inspiring to figure out how we can circumvent the current restrictions and attempt to continue working offline despite limitations. It seems entirely possible to me to consider concepts that deal with the situation responsibly. These are obviously balanced on a knife edge."

What is meant by the vague but crucial word atmosphere becomes clear a few days later in front of the tangible Berghain. On an early Sunday morning in late April, when the sun is still far off in the east, we gather in front of the club's doors, closed for an indefinite period of time – our public rehearsal stage for the day. Here, where there would normally be a huge crush of people at this time of the day, it is pretty bleak and empty. Around ten people are standing, crouching, or lying on the pavement and using different-sized mirrors to reflect the sunlight onto the neo-classical facade of the building, which is tucked in shadows. Their changing positions are dictated by the shifting sun. Blotches of light flit across a dark Berghain like a swarm of mosquitoes – sometimes tentative and reluctant and other times hectic – while white clouds drift over the flat roof. Suddenly, it appears as if the swarm of mosquitoes has found an entrance. On the fourth floor, at the very top and off to the right, a window is open. As if planned, all the flecks of light gather there for a moment to disappear one after the other into the blackness of the open window. The subtitle of the mirror performance is: "Keep in Touch without Touching".

Thereafter, we take a walk along the Spree River where a second scene is taking place under a motto by Franco Bifo Berardi: “The effect of the virus lies in the relational paralysis it is spreading.” Water from the Spree mixes in our hands with the flour we brought along to form a giant wobbly shape in which all the ingredients materialize as co-actors. Baking bread as a ritual to combat the loss of our social web of relationships?

But why not use this compulsory hygienic break to pause and escape from the neo-liberal pressure to produce, a pressure which is also prevalent in the art scene? Do nothing, Bartleby’s “I would prefer not to” virtually the most radical form of protest? Felix objects: “I initially saw huge potential in the vacuum. But I quickly realized that this vacuum did not leave me personally in a creative state. It felt much more important to me to process the current situation artistically, and in so doing reclaim a piece of personal responsibility. At the same time, I sense a kind of weariness with authority. Muted compliance with the order to stay home doesn’t seem to me like a solution for the situation. I consider it far more important to question authority. I’m talking less about the regulations imposed by the contact ban and minimum distance than the restrictions that prevent us from doing our jobs. Our art form is live performance. Dance in particular requires physical presence. As dancers and choreographers we are primarily concerned with contact – so precisely that which is currently being most strictly limited. In order not to get lost in our work process, we as dancers and choreographers are constantly looking for limitations. I wholly enjoy them in the artistic field, but as a private individual I also have my issues with them.”

Doing nothing in protest is also not an option for Diego: “I think art becomes even more valuable during times of crisis. This might be the right moment to claim that art is as systemically important as being a doctor or a nurse. Art is an essential profession, also because we are the experts on uncertainty.” Diego, like Felix, sees an opportunity in the substantial restrictions: “Maybe artists have already been too comfortable inside the institutional frame of a theater. Maybe it is time to get out of the comfort zone and to rethink what it means to have an audience. I don’t regret that theaters are closed.” So art as a special crisis management strategy, one which is urgently needed in light of this current crisis unleashed by an

unknown virus? The poetic relevance for artistic action lies above all in its performance as a practice. A practice, which it is all the more urgent for us to reclaim and update right now – along with the risk of failure. At any rate, Diego's comment is also understandable: "I want to reclaim the poetic power of art not the productive aspect of it."

Urs Dietrich's solo, which I was able to watch on Sunday afternoon from a distance at the open door of the rehearsal studio, will unfortunately continue without an audience for the time being. It is actually conceptualized as a kind of loop performed in front of four audience members at a time, viewing in rotation. The 61-year old dancer Urs Dietrich moves in a clinically pristine, staged studio space, his face and his protective wear pale gray, his mouth encircling a tube. His futuristic-seeming movements appear to be testing out his environment. A post-pandemic body, which no longer knows its space – a standard-sized isolation ward – no longer trusts it, and can no longer touch its boundaries.

JETTE BÜCHSENSCHÜTZ I am a writer with "Tanzschreiber" I will be "observing" the project, adding notes, texts, ideas... I am happy to help!

"Schalten wir unsere Mobiltelefone aus, kappen wir die Internetverbindungen. Wagen wir im Angesicht der uns beobachtenden Satelliten den großen Blackout, und denken wir gemeinsam über die kommende Revolution nach."

Paul B. Preciado

DON'T TOUCH

about closeness without infection

„SKIMMING, GRAZING, SQUEEZING, THRUSTING, PRESSING, SMOOTHING, SCRAPING, RUBBING, CARESSING, PALPATING, FINGERING, KNEADING, MASSAGING, ENTWINING, HUGGING, STRIKING, PINCHING, BITING, SUCKING, MOISTENING, TAKING, RELEASING, LICKING, JERKING OFF, LOOKING, LISTENING, SMELLING, TASTING, DUCKING, FUCKING, ROCKING, BALANCING, CARRYING, WEIGHING…"[1]

Since seeing is directed to an outside, it refers to a surface and enables (presupposes) feeling. Touching, we might assume, is a matter of direct contact.

But at the same time: Seeing provokes the desire of physical experience, of bodily immersion. I see how bread dough is kneaded, torn and beaten. How fingers invade the flabby and resistent dough. And what I see I want to touch, smell and taste and embody. Today in times of corona Jean-Luc Nancy`s listing of different kinds of touching reads like a listing of seductive but potentially dangerous actions. But the list also shows that touching means more than just the contact of skins between two bodies. Touching is more than an immersion with the other. It is first of all a game between distance and closeness. It is the rhythm that swings between coherence, the desire for immersion, and the experience of difference. For Nancy touching is an oscillating tension between intimacy and distance, immersion and separation. A "minute, intimate distance and, therefore, an infinite distance"[2]. Touchings can take on many shapes: "Touching acts and reacts at the same time. Touching attracts and rejects. Touching propels and repels – impulsion and repulsion, rhythm of the outside and the inside, of ingestion and rejection, of the clean and the unclean"[3].

1 - Jean-Luc Nancy: Corpus, New York: Fordham University Press 2008, p. 93.

2 - Jean-Luc Nancy: Being Singular Plural, Stanford: Stanford University Press 2000, p. 79.

3 - Jean-Luc Nancy: Rühren, Berühren, Aufruhr, Stirring, Stirring-up, Uprising in: Walter Heun, Krassimira Kruschkova, Sandra North und Martin Obermain (Ed.): SCORES, 2001, Nr: 1 touché, p. 8-15, here p.9.

With these modes of touching which describe a conflict, a crises and not a resolving one can work well with in the present days. How can I experience a touch without touching? What encounters can we permit in a time of bodily restrictions? How to resist a mode of touching that merely permits closeness as immediate proximity but instead generate a touch, that alone happens within a movement?

The sun is still far in the east as the participants hold up their mirrors and reflect the sunrays upon the dark fassade of the Berghain, which is now closed for an indefinite period of time. It is sunday morning and normally our packed bodies would try to find our way in the darkness of the berghain. Today we can only play with fleeting reflections and with fading memories of things passed that we might someday bring back to life again. How does touching change when it cannot anymore take place directly but only be indirectly transmitted through a medium. When they „keep in touch without touching“?

Spots of light fly like flocks of mosquitos over the dark Berghain – sometimes hesitating and touching, sometimes hectically searching, while white clouds float over the flat roof of the Berghain. Suddenly the flock of mosquitos seems to have found an entrance. There is an open window high above on the fourth floor. Like an engagement the spots of light come together for a short moment, then disappear one after another into the darkness of the inside of the building. Maybe we meet again the next year. „Touching begins when two bodies distance themselves and set themselves apart“4, writes Nancy. He describes a dance, a solo, that investigates the field of tension between closeness and distance. But it remains a touching as merely approaching, a touch, that can only be thought as a movement. “Touch is the act of reaching toward, of creating space-time through the worlding that occurs when bodies move”5. This movement as “reaching toward”, as an open process of not yet and at the same time still. That is all we have at the moment. In this distance we bend towards another, without coming too close, without merging. A bending-towards without incorporation. **JETTE BÜCHSENSCHÜTZ**

<?> - p.13 <?> - 3 Erin Manning: Politics of touch: Sense, Movement, Sovereignty, Minneapolis: University of Minnesota Press 2007, p xiv.

THE NOTES FROM JOUR-NAL

23/04/20
to
11/05/20

NINA BARRET Spaces for collective tripping / Enchantment / Camouflage Space and interactions structure our everyday life. What space for the art is a question that has been interesting me, particularly in such a big and artist-crowded city like Berlin. The space dedicated to art is also structured, delimited, and only a certain amount of people have access to it- the audience, as well as the artists themselves.

The idea of putting the art (what a vague term!) outside of those structures has always been on the list and has been part of my practice as well (a project in Porto, Portugal, September 2016, with the Algoist artists collective: I had collected objects for a few days, and going around the city, assembling them together to create compositions that I was leaving there for a certain time, around one hour… in the public space). In a quite discreet way. Without pretending to deeply move anyone around. Without even aiming to have people watching.

It also brought up the question: what is an audience? A public? What defines an audience, does it need to be exactly defined or could it be movable on a kind of scale? A person who deliberately decides to watch a performance, an action? Just a crowd around?

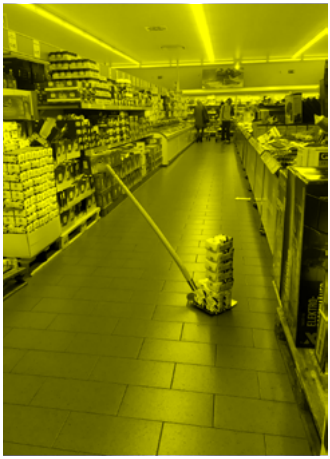
Do people have to consciously watch and see what is happening around to be defined as public or could only the presence of bodies around also be defined as such?

- 15/04/20 -

DIEGO AGULLÓ Yes I also would like to join supermarket interventions.

- 16/04/20 -

FELIX MATHIAS OTT The use of the products in the supermarket to create sculptures could be interesting as well.



- 20/04/20 -

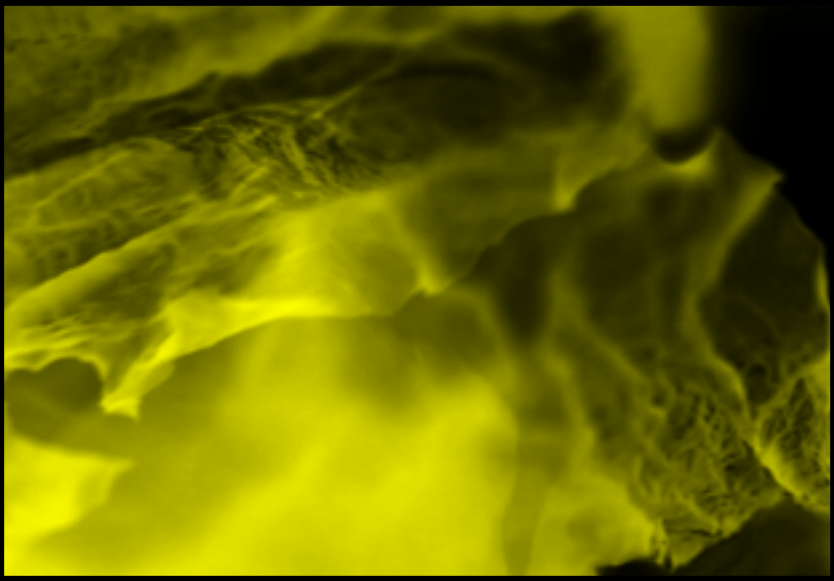
JETTEBÜCHSENSCHÜTZ Those pictures made me think of interventions/performances that were happening last June at a LIDL Store in Vienna (choreographer Manuel Pelmu) that were a part of an exhibition called “Collective Exhibition for a Single Body – The Private Score” organized by Tanzquartier **Wien and Kontakt**

OSCAR LOESER I'd like to response to the work of Urs in some/any way. I'll watch his process - we speak. There are 2 ways at the moment (15.04.21.14 o'clock).

1: Lightdesk live animation with recorded voice of Urs describing his movement. Finding movement and pace reacting to the movement.

2: Plastic as "Hülle" "Kapsel" "Skin" "Color" "Projectionscreen" "Transparency" "Layer" so I go in the woods and have the plastic form, soft and hard, white and blue, sky and water, snow and fire. What I like on plastic in this context: it is protecting and dangerous at the same time. I guess it is the same with Illnesses.

- 12/04/20 -



DEAR ALL,

TOMORROW SATURDAY BETWEEN 4PM AND 6PM I WILL PROPOSE THE COLLECTIVE GAME OF THE CHAIR GAME. YOU NEED TO BRING A CHAIR, DON´T FORGET BECAUSE WITHOUT THE CHAIR IT DOES NOT WORK. LOCATION: FRIEDRICHSBRÜCKE (AT MUSEUMS INSEL), PLEASE BE ON TIME.

SEE YOU TOMORROW

BESTS!

IF YOU WANT TO BUILT SOMETHING ELSE YOU ARE WELCOME TOO.

BEST FELIX AND DIEGO

DIEGO AGULLÓ Art can learn from the virus. Research question: How does/can art behave like a virus? Art can contribute with chaos to the already chaotic present situation: adding confusion to the confusion, adding unrealness to the unreal = the production of dreamlike unbelievable hallucinatory realities. I am also thinking of doing this practice with a group outdoors: Who would like to take part in it?

(Saturday 18th at 4pm? It takes 90 min). Please bring a chair with you!

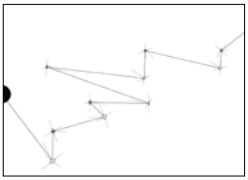
- 14/04/20 -

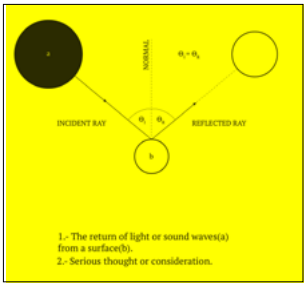
FELIX MATHIAS OTT Perhaps the chair could be changed or compared with another task? Sitting nude, Sitting on someone, Standing really close to someone, Sitting two persons on 1 chair or 3 persons on 1 chair, as many as fit on one chair.

- 15/04/20 -

NINA BARRET I really like the idea of the chairs- mostly chairs being taken outside where they more likely belong to the inside (depends on what kind of chair are used of course). If I follow Felix's suggestion, using the chair as the -physical- communication medium almost…

CARLOS SFEIR Sun flow, A group of people will be engaged in a performance without physically touching themselves. Each of them will be holding a mirror.Their movements and positions will be guided by a reflected sun ray.

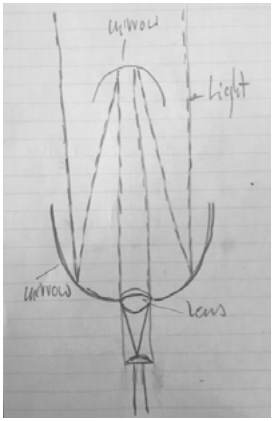




- 12/04/20 -

FELIX MATHIAS OTT I do have several lenses and mirrors for your proposal. And would love to be one reflector of it. How to collect the sun?

-13/04/20-



DIEGO AGULLÓ Me too, we could even try once to mix the Chair game with this idea of the mirrors.

Also in 2012 we made a performance called “149.597.871 km” (distance between the Earth and the Sun) reflecting one spot light with several mirrors in a theater.

- 14/04/20 -

SONIA NOYA For the moment I have no idea, but open in helping in any of yours: as body, documentation or what is needed..

- 11/04/20 -

- 13/04/20 -

FELIX MATHIAS OTT To have no idea is the best ground of Inspiration.

URS DIETRICH Presence in absence.

- 14/04/20 -

DEAR ALL,

TODAY I WANT TO PROPOSE A BUILDING WORKSHOP. PRODUCING A “PROTECTIVE SUIT OR TOOLS”. FROM WHAT DANGER WE NEED TO BE PROTECTED? HOW TO PROTECT?
AND HOW TO TRANSLATE IT INTO AN OBJECT?

THE QUESTION HOW TO PROTECT AGAINST THE SIDE EFFECTS OF THE COVID19 PANDEMIE WILL STAND IN THE CENTER OF THE 3 HOURS.

IF YOU ARE INTERESTED TO JOIN PLEASE WRITE YOU IN THE LIST OF THE INFOSHEET.... THERE ARE JUST 3-4 TABLES IN THE WORKSHOP.

BRING BASIC TOOLS: CUTTER, SAW, MEASURE TOOL, PENCIL, HAMMER, PLIERS....

THE WORKSHOP TAKES PLACE
FROM 3-5PM TODAY
BAUBÜHNE GMBH
CENTRO PARK AM SPREEBOGEN
WIEBESTR. 12 - 18
10553 BERLIN
IF YOU WANT TO BUILT SOMETHING ELSE YOU ARE WELCOME TOO.

BEST FELIX


amate
No Glute

FELIX MATHIAS OTT Interest: What specific Audience situations are proposed by the reglementations of the pandemie? How to create and show during this time live performance work. Idea: To use the limitations to create within and at the border of what is allowed and possible. Research: The body of the Pandemie, The invisibility of the virus as an inspiration. Producing a “protective suit or tools” - From what danger we need to be protected - How to protect? And how to translate it into an Object? The question how to protect against the side effects of the Covid19 pandemie will stand in the center of the 3 hours working session.

Non Contact improvisation Duet, (using the methodologies of contact improvisation, without physical contact, 1 to 1 workshop, place to be defined)

- 09/04/20

JOVENDELAPERLA Contact was a very powerful weapon during the AIDS crisis. And it was so powerful because at that time the bodies that performed it were discriminated against and there was a fear of affection and touch in the environment because of the thousands of lies that ran around the virus.

So I think that performing an improvisation under the rules imposed on this new virus goes against everything that was learned in the AIDS crisis and makes such a dance lose all its power. I would find it more interesting not to abide by the rules and live with the risk of contagion and not to eliminate contact.

- 12/04/20 -

FELIX MATHIAS OTT Thanks you for this input!

I put the protective in “”, because i’m interested in the absurdity of protective behaviours. To create a “corona catching mask” for example, which protects from fear, and you can see, feel, taste and smell better with it. The Non contact Duett is for me a way to discover the contact in the non-contact, the physical contact is for sure important, through the non contact, contact gets more visible and also existencial. (speaking in terms of dramaturgy)

In the limitations, in the reglementation there are doors, i ‘ m sure through them we can find freedom. I’m interested in the spaces behind these doors.

The Covid19 epidemia did not break out in a minority, it will contaminate the majority. There is the potential that stigmatas will not find fruitful grounds. It’s our responsibility to not let stigmatas develop. As it is not to bring some in danger with our behaviours?! It is not the worst to understand that behaviours have an impact on the world. It’s not the worst to become aware that we are one world. It’s not the worst to be confronted with yourself. It’s not the worst to face finity/death.

- 13/04/20 -

JOVENDELAPERLA WE ARE SICK IN A GLOSS OF TOTAL HEALTH, AND TOTALLY HEALTHY IN A SICKENING WORLD.
THIS MINUTE I WAS WEEL, AND AM ILL, THIS MINUTE. (John Donne 1624 sickbed masterpiece-Devotions upon Emergent Occasions)
REMEMBER
NOTHING STAYED THE SAME FOREVER.
INUTILITY. VULNERABLE BODIES.
THE POETRY

Pepe Espaliú, Carrying action, 1992

-11/05/20-

DEAR GROUP

HOW ARE YOU. I SAW TOMORROW IS GOING TO BE SUNNY SO I THINK IS A GOOD IDEA TO DO THE BERGHAIN'S ACTION.

SO LETS MEET TOMORROW AT 9:00 WITH OUR MIRRORS AND A CHAIRS.

PLEASE SPREAD THE WORD TO YOUR GUESTS.

KISSES

PERLA

JOVENDELAPERLA I loved trying both actions on Saturday, it created other ways of communicating with the building, other ways of understanding it, of losing respect for it. Why don't we repeat it in another building like Berghain.
It can be interesting to break with that relationship, to come down from the pedestal to the building.

- 19/04/20 -

DIEGO AGULLÓ I love the idea. We could do it on an early Sunday morning to follow the Berghain ritual. We can also notify each participant to 3 more people and make the action respecting the safety rules of the COVID. We have to test first if it is feasible to do it in the morning. We depend on the sun.

- 20/04/20 -

CARLOS SFEIR I'm in. I just saw what would be the best time to do it and the best time would be at 8:00

- 20/04/20 -

FELIX MATHIAS OTT Could be a alternative?

- 21/04/20 -

JOVENDELAPERLA The metaphor that will be created with the mirrors and the ritual of going there to light a building affected and shut down by the current pandemic is beautiful.

- 22/04/20 -

JOVENDELAPERLA Hey group. We were thinking to try the mirrors game this Sunday in Berghain. According to the sun map the perfect hour is early in the morning. Lets meet there at 8:30 with a mirror, I think is not necessary a chair because is only a try out. If its works we are planning to do it with more people Sunday 3th.

- 24/04/20 -

DIEGO AGULLÓ Yesterday we checked in the try out that we have since 8.00 in the morning two hours before the sun is on the facade. The best thing would be to summon people next Sunday at that time, at the mythical kiosk in Berghain and explain them the action there what the action consists of.

- 27/04/20 -

JOVENDELAPERLA Here some pics of the try out. I think that time is perfect. We should do it next week.

- 27/04/20 -

JOVENDELAPERLA Hey group. I was wondering how can we communicate the Berghain's action.
What if we invite at least 10 people and we tell them to bring at least one more person? I think It's better by word of mouth than by making a flyer, keep it as a secret.
Diego saw that this weekend is not sure is going to be sunny, so we have to be ready to decide on Saturday to communicate to everyone if it is going to happen or not. Otherwise we wait one more week
Lets wait until Saturday to decide and in the mean time lets gather the people. Let as know

- 28/04/20 -

NINA BARRET I missed yesterday's performance for other reasons, I hope you all enjoyed it!
How many people were you yesterday?
If I got it right, you wanna do again on Sunday this week?
I am a slightly concerned about gathering so many people together regarding what has been happening lately/is still happening. Even though we would, I guess, consider thea restrictions and distancesbetween the people, would you feel confortable being part of a bigger crowd? I am not directly afraid for myself, it is rather a matter of respect towards other people and the fact that we are currently trying to avoid crowds coming together- as in social consciousness. Considering that this project was built upon these exact restrictions. It is also playing around with the restrictions, but... I am just wondering

- 28/04/20 -

CARLOS SFEIR Dear all, we were checking with Felix the weather conditions for the little gap of time we have tomorrow to do the performance and it seems to be ok.
Sooo, let's meet tomorrow at 9 am with our chairs and mirrors in front of Berghain.
Please spread the word to your guests.

- 29/04/20 -

JOVENDELAPERLA Hi Guys. How are you. I saw tomorrow is going to be sunny so I think is a good idea to do the Berghain's action.
Lets meet tomorrow at 9:00 with our mirrors and a chairs.
Please spread the word to your guests.

- 01/05/20 -

KIANA REZVANI Group, Unfortunately I am injured and cannot come to Berghain tomorrow.
Also me and Perla would like to send you a sketch of what we are and have been working on. Would be great to get some feedback to continue developing it.

- 02/05/20 -

DEAR COLLECTIVE,

ON SUNDAY AFTER THE REHEARSAL OF THE MIRRORS, WE WOULD LIKE TO INVITE YOU TO BE PART OF OUR COLLECTIVE PERFORMANCE.

"THE EFFECT OF THE VIRUS LIES IN THE RELATIONAL PARALYSIS IT IS SPREADING."

FRANCO BIFO BERARDI

WE WILL EXPLORE DOUGH AS A LIVE ARCHIVAL MATERIAL – A DOCUMENTATION OF THE TIME WE LIVE NOW IN WHICH WE ENGAGE OUR BODY, BOTH TEMPORARILY AND TIMELESSLY: DOUGH AS A CONTAINER OF MICROORGANISMS CONTAINING THOSE OF THE ATMOSPHERE AND THOSE OF OUR SKIN. DOUGH AS A MEAN OF CONTACT AND COMMUNICATION BETWEEN THE HUMAN AND THE NON-HUMAN WHERE, DOUGH, ATMOSPHERE AND HUMAN HANDS ARE ALL ACTIVE SUBJECTS. ESSENTIALLY, A SIMPLE ACTION IN WHICH THE INPUT OF MOVEMENT AND CONTACT UNLEASH A CHEMICAL PROCESS, AN ECOSYSTEM OF LIVING ORGANISMS THAT RESPOND TO AN ACTION... DOUGH KNEADING AND BREAD MAKING AS A WAY TO THE RE-SIGNIFY COLLECTIVE SOCIAL CONTACT AND THEREFORE AS A WAY TO IMAGINE THE FUTURE.

STARTING POINT: BERGHAIN AROUND 10
PLACE OF ACTION: A CHOSEN POINT BY THE SPREE

ROSANA ESCOBAR AND DANIELA MEDINA POCH.

ROSANA ESCOBAR + DANIELA MEDINA POCH

Together with an architect, a philosopher, a speculative designer, an engineer, a philosopher and a choreographer we built a memorial called Elevar la Masa. We wanted it to emerge organically as a virus, built upon the agreement and engagement of all who were present and in the place where the dough emerged, next to the Spree river. it was very beautiful to see what emerges when some people gather for a similar purpose in the context of a crisis.

Through this, we understood dough as an active subject and living record of the current time (zeitgeist), not only as food, but above all as a container of microorganisms containing those of the atmosphere and those of our skin. As a mean of contact and communication between the human and the non-human where, dough, atmosphere and human hands are all active subjects.

Essentially, a simple action in which the input of movement and contact unleash a chemical process, an ecosystem of living organisms that respond to an action a means of contact and communication with the non-human. We knead alongside the Spree thinking it was the Ganges and left a piece of dough that will remain encapsulated in its own time and ecosystem.

- 12/04/20 -

- 15/04/20 -

FELIX MATHIAS OTT Do you know this book by the Zenmaster Tassajara

- 20/04/20 -

JETTE BÜCHSENSCHÜTZ Do you have this book? I would love to have a look at it!

DEAR FRIENDS AND COLLEGES,

WE WOULD LIKE TO CORDIALLY INVITE YOU TO THE INSTALLATION, “IN THE FIELD OF TENSION “ IN THE FRAME OF THE WORKING GROUP: “RECLAIMING THE LIVE ASPECT OF THE PERFORMING ARTS IN THE CURRENT TIMES”.

THE SOLO-BODY-INSTALLATION, “IN THE FIELD OF TENSION “ IS A COLLABORATION BETWEEN THE ARTISTS URS DIETRICH AND FELIX MATIAS OTT AND WERE THE BODY OF THE PANDEMIC IS QUESTIONED.

6TH AND 7TH OF JUNE 2020
BETWEEN 12:00 - 13:30 PM

LOOP OF 15 MINUTES FOR EACH 3 SPECTATORS IN FLUID CHANGE IN SUCH CIRCUMSTANCES WE HAVE TO MAKE AN AUDIENCE SCHEDULE WE ASK FOR ADVANCE NOTIFICATION

UFERSTRASSE 23 / EINGANG TOR BADSTRASSE
13357 BERLIN
STUDIO 5

WE ARE LOOKING FORWARD
KIND REGARDS

URS

URS DIETRICH Idea: try with my body and emotion a physical description of the condition to the current everyday situation. A test in the field of tension between approach and fend off. The floor pulled out from under the feet - wash hands until...
Research: The body of the Pandemie, The invisibility of the virus as an inspiration.

- 11/04/20 -

- 09/04/20 -

DIEGO AGULLÓ I really like the videos illustrating the article.

URS DIETRICH Here some pics of the rehearsal :

- 15/04/20 -

I am online! 14:06

Di. 28. Apr.

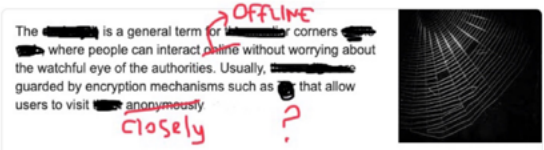
Hallo Felix. Ich habe nochmals mit den TF Team gesprochen und wir sind zum Schluss bekommen, dass besser wäre keine Veranstaltungen (auch inoffiziell) am Samstag zu machen. Ich probiere später oder morgen früh nochmal dir zu erreichen und die Entscheidung klären! Bis später! 19:17

Jacopo,

Ehrlich gesagt tendieren auch dazu die Installation

KIANA REZVANI Questions: How is something born out of the conditions but does not conform to the conditions?
What would be an invisible transgression without risk ?How to be the virus itself in the system ? Can non-doing be a form of nonconformity ? What is there to rebel against ?
Interests: building spaces for collective tripping / Enchantment / Camouflage

- 1/04/20 -


The [redacted] is a general term for [redacted] corners [redacted] where people can interact ~~online~~ OFFLINE without worrying about the watchful eye of the authorities. Usually, [redacted] guarded by encryption mechanisms such as [redacted] that allow users to visit [redacted] ~~anonymously~~ closely ?

KIANA REZVANI General Idea: Designing different audio files consisting of sounds and narrations. This Audio file is given to a chosen "spectator". In this location next to the mp3 there is a map showing a walking route with a starting point and a destination The spectator wears the headphone, plays the file on the mp3 and starts walking on the route. Like a trip on psychedelics. Ideas about the audio file. It narrates what is happening in the landscape that the spectator is walking through. Giving "other" explanations for what is happening and why people are behaving in this way. The narrator is talking directly to the spectator. Ideas about the route: There can be some elements implemented on the way to add

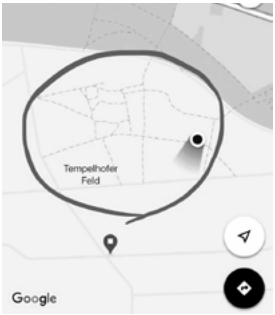
- 16/04/20 -

illusive visions to the walk. Like light reflections through mirrors which can be mentioned in a way in the narration too.

OPEN FOR COLLABORATIONS AND IDEAS ESPECIALLY FOR THE AUDIO FILES AND SECRET AGENTS. I would like to have different texts written by different people which will be recorded and mixed together with the soundscapes. The texts could be science fictional, poetic,etc reflecting on our current experiences.

Let me know if you're interested in writing one and then together we exchange ideas how it should be written.

Or if you would like to be the voice that reads and records one of the texts



- 16/04/20 -

HOLA, IT'S KIANA.
HOW ARE YOU ??

I AM WRITING TO YOU REGARDING THE WORKING GROUP. I DON'T KNOW IF YOU HAVE SEEN WHAT I WROTE IN THE DOCUMENT. I WANT TO HAVE A SERIES OF TEXTS WHICH WILL BE RECORDED AND MIXED TOGETHER WITH A SOUNDSCAPE.
I ASK DIFFERENT PEOPLE TO WRITE THESE TEXTS. THEY COULD BE SCIENCE FICTIONAL, POETIC OR ANY OTHER DIRECTION.

HUGSSS
KI

TEXT OF THE AUDIO-FILES.

Roham Amiri Far
Perla Zúñiga (JOVENDELAPERLA)
Kike García

1

Two people are selected to go through two different paths that reach the same point.

The first thing that caught their attention were the signs reflecting along the way.

Stop for a moment

On your left
next to the willow tree there’s a bypath
take that one

Good that their feet were resting in sneakers.

At this time,
that the fire has led to the release of toxic gases, and
you must go out of the house
with masks and long-brimmed hats

They were invited to an area
that had the potential to turn their imagination into virtual reality
The two wanted to see their audio guide
to see what I see
and I see what they see

2

You looked around
Rain didn’t stop raining
It was just you and yourself

But it seemed that
from any building
under construction
they were monitoring you
entirely

You were also cooperating
and kept walking in the rain

You’re probably wondering, where we are going

“We are not going anywhere specific... we just walk, it’s
better to talk like this”

Maybe you thought,

the mind
encompasses only a fraction of who you are

So, try not to look so much at the way we are going with
the mind

The rain is no longer the same as before
 and the sun is not shining like before

You’ll remember everything on the way
you have great knowledge of all lives,
every human who has ever lived.

Why only you?
Not the rest?
There is no other,
you are
and somehow, I am
and a woman, rice farmer in Amlash 805 BC

At high energy levels, everything is the same
And if we overcome time and space,
we can be in anyone and anything

Because each life is only aware of its own life experience.

You won’t realize at all when it happens

3

Double observation

Look around

There is nothing

The discovered planet here is similar to earth
Each minute equals 28 days

You are there
Only you and yourself

It seems as if you are staring into the eyes
This Gaze is a figure through which you will start in The-
ta mode

You observe

at this air pressure and fume,
you are invited to
STOP

A dynamic stop

Here, walking is like being in the water

It occurred to you
to
cross the path

You can wait a few minutes
until you return to the earth next year.

Before,
you thought it would happen
after a long run or a deep silence.

Places and structures merge times

They are the best portals for our journey
You are seen

Each of us is aware of our own life experience

Keep your eyes open. The image is foggy
From now on, you have 208 days and
then you have to climb 50 kilometers.

Remember something else

Evaluate what you see in a layer of cells
Maybe a different future ...

4

Double observation

Look around

There is nothing

The discovered planet here is similar to earth
Each minute equals 28 days

You are there
Only you and yourself

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This Gaze is a figure through which you will start in The-
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You are seen
Each of us is aware of our own life experience
Keep your eyes open. The image is foggy
From now on, you have 208 days and
 then you have to climb 50 kilometers.

Remember something else

Evaluate what you see in a layer of cells
Maybe a different future ...

THIS AUDIO YOU ARE LISTENING IS A SECRET TOOL, A PROHIBIT-ED FILE THAT CAN'T BE SHARED. YOU ARE ONE OF THE PERSONS CHOSEN TO GO TO THE ANALOGICAL HEAVEN, TO THE AREA o WHERE FLOWERS STILL BEING FLOWERS AND STILL SMELL LIKE FLOWERS.

PLEASE LISTEN CAREFULLY AND FOLLOW OUR STEPS WE RELY IN YOUR INTERPRETATION SKILLS.

FIRST OF ALL GO TO A PLACE WHERE YOU CAN DO STRETCHING EXERCISES OR PRACTICE:
YOGA
TAI-CHI
MEDITATION
ONCE YOU FOUND IT TAKE A POSTURE WHERE YOUR BODY STAYS RELAX. AND CLOSE YOUR EYES

CLOSE YOUR EYES
CLOSE YOUR EYES

STOP
JUST FOR A MOMENT AND TRY NOT TO MOVE

STOP
JUST FOR A MOMENT AND TRY NOT TO MOVE

IMAGINE
IMAGINE YOU'RE FORGETTING THE USEFULNESS OF EACH OF YOUR LIMBS
FIRST THE HANDS WITH EACH OF THEIR FINGERS
WITH EACH OF THEIR NAILS
THEN THE FEET WITH EACH OF THEIR TOES
WITH EACH OF THEIR NAILS
THEN THE KNEES
THEN THE NECK
AND THEN.....

WHERE IS YOUR STOMACH IS STILL THERE?

TOUCH IT
TOUCH IT A LITTLE BIT

CAN YOU LISTEN TO IT?
WHERE ARE YOUR SHOULDERS? ARE STILL THERE?
TOUCH THEM A LITTLE BIT
CAN YOU LISTEN TO THEM?

WHERE ARE YOUR EARS? ARE STILL THERE? CAN YOU LISTEN TO THEM?

BREATHE SLOWLY

ON THIS SECOND DIE YOU ARE SWITCHING INTO ANOTHER LEVEL AND MAYBE ONE OF YOUR CELLS IS OUT OF CONTROL
MAYBE IS GROWING OUT OF CONTROL
HE AND NOT SHE DOESN'T WANT TO FOLLOW HIS DESTINY
HE DOESN'T WANT TO DIE
HE DOESN'T WANT TO DIE
HE DOESN'T WANT TO DIE

JUST LIKE YOUuu
JUST LIKE ME

VULNERABILITY
(AS THE MAIN CHARACTER)

POOR LITTLE CELL
HE HAS CONTRIBUTED IN YOUR GROWTH
YOUR HEALTH
YOUR PERSON
YOUR LIFE AND NOW HE HAS TO DIE
HE HAS TO FOLLOW HIS DESTINY BUT
HE DOESN'T WANT TO.

REVOLUTION
WE CALL IT REVOLUTION ONCE
THERE COULD BE A REVOLUTION GOING ON INSIDE YOUR BODY
RIGHT NOW

NOT IN YOUR MIND JUST IN YOUR BODY
NOT IN YOUR MIND JUST IN YOUR BODY
BUT YOU CAN'T LISTEN TO IT

COULD BE HAPPENING
COULD BE HAPPENING
COULD BE HAPPENING
BUT YOU CAN'T LISTEN TO IT.

FEEL THE IMPOSSIBILITY
FEEL THE IMPOTENCE
FEEL THE DISORIENTATION OF NOT BEING ABLE TO DO ANY-
THING
OF NOT KNOWING ANYTHING OF WHAT COULD BE HAPPENING
RIGHT NOW

YOU WANT TO BUT YOU CAN'T
YOU WANT TO BUT YOU CAN'T
YOU WANT TO BUT YOU CAN'T

RED OLD CELL
RAVING UNCONTROLLED
REPRODUCING IN NEW FUTURES
IN NEW ARCHITECTURES
NEW POETRY OF EXTRA CELLS

(Enfasis in the word extra)

MAYBE THEY AND NOT HE
FORM A MASS OF TISSUE CALLED TUMOR
AND THEN MAYBE CALLED CANCER

BUT THEY'RE ALL ASSUMPTIONS BECAUSE

LANGUAGE IS NOT HERE YET
LANGUAGE IS NOT HERE YET
LANGUAGE IS NOT HERE YET

WHO KNOWS WHAT IS HAPPENING
WHO KNOWS WHAT IS HAPPENING

WHO HAS THE CONTROL
WHO HAS THE CONTROL
WHO HAS THE CONTROL
HERE

SHHHHH
DON'T BE SCARED

SHHH
DON'T BE AFRAID OF YOURSELF

TOUCH ALL YOUR BODY
FEEL YOUR BODY AND BREATHE
ONE TWO THREE BREATHEEEE

(A LONG BREATHING SHOULD BE HAPPENING)
ONE MORE BREATHE AND YOU CAN OPEN YOUR EYES

ONE,
TWO,
THREE
OPEN YOUR EYES

- MUSIC -

LOOK AROUND YOU

WHAT YOU SEE IS WHAT YOU SEE
WHAT YOU SEE IS WHAT YOU SEE

START WALKING FOR A WHILE TO THE FRONT
AND FOLLOW MY VOICE

THERE IS ONLY ONE CONDITION HERE YOU CAN WALK TO THE FRONT YOU CAN LOOK AROUND BUT NEVER BEHIND IS IT CLEAR?
IS IT CLEAR?
OK NICE. YOU CAN CONTINUE WALKING

TRY TO LOOK AS YOU ARE LISTENING TECHNO MUSIC TRAP REGGAE OR WHATEVER SHIT YOU LISTEN IN YOUR DAILY LIFE.
YOU HAVE TO LOOK AS YOU ARE GOING TO REWE TO BUY SOME LASAGNA
BECAUSE
YOU DON'T WANT TO COOK TODAY.

ACT LIKE YOU ARE TIRED OF: EVERYDAY, SAME ROUTINE.
TIRED OF THE CONTEXT WE ARE LIVING
THEY KNOW IT OF COURSE.
THEY KNOW IT OF COURSE.
THEY KNOW WHERE YOU ARE. WHAT YOU WANT.

THEY ARE CONSTANTLY FOLLOWING YOU EVERYDAY AND EVERYNIGHT. SO WE HAVE TO DISTRACT THEM TO ACHIEVE OUR MISSION.

I'M GONNA TO TELL YOU SOMETHING
AT THIS MOMENT
AT THIS EXACTLY MOMENT
SOMEONE IS WATCHING YOU FROM THE HIGHEST POINT OF THE EARTH SIMULTANEOUSLY
SOMEONE IS WATCHING YOU FROM THE TOP OF A LIGHTHOUSE

BUT IT'S NOT LIGHTING YOU UP
IS NOT GIVING YOU TRUTH
THERE IS NO TRUTH HERE

TRUTH IS A MATTER OF IMAGINATION
TRUTH IS A MATTER OF IMAGINATION
TRUTH IS A MATTER OF IMAGINATION

EVERY FACE ON THE PLANET HAS TRANSITED INTO A CAMERA OF
1.2 MEGAPIXELS
THEY ARE RECORDING YOU IN HD VIDEO
ANALYZING ALL YOUR MOVEMENTS
EVERY SINGLE PERSON AROUND
YOU YOUR FRIENDS YOUR ROOMMATES YOUR LOVERS YOUR MUM
EVERY PERSON YOU HAD CROSSED TODAY
YESTERDAY
LAST YEAR
EVERY PERSON YOU HAD CROSSED IN YOUR LIVE

TO MAKE YOU UNDERSTAND

BERLÍN HAS BECOME A MINECRAFT SCENARIO AND YOU ARE THE
MAIN CHARACTER OF THE GAME

YOUR EXPRESSIONS BECOME ALGORITHMS

VOYEURS BECOME WELL PAID JOBS

RUSIAN KIDS CAN NOW HACK PUBLIC CAMERAS
AND MASTURBATE FROM THEIR HOUSES

LOOKING AT YOU AT THERE
MY DEAR.
I KNOW YOU WANT TO DISAPPEAR
BUT YOU CANT REALLY

CONNECTING AS THE SLOGAN OF NEW DICTATORS
DRONES AS THE NEW POLICE OFFICERS
GOOGLE AS THE NEW NAZI EMPIRE
BUT MORE CLEVER BECAUSE THEY NOW LOVE FAGGOTS
WITH MONEY

CAPITALISM AS A POWERFUL DRUG
OR A HUGE DILDO
THAT ONCE YOU TRY IT THERE IS NO RETURN
THERE IS NO OTHER CHOICES
YOU ONLY WANT MORE AND BETTER

MORE AND BETTER
MORE AND BETTER

3G
THEN 4G
THEN 5G
THEN 6G
THEN 7G
AND THEN WHAT
AND THEN WHAT

YOU'RE CONSTANTLY BEING ANALYZED
FOR YOUR POTENTIAL TO INFLUENCE
DEPENDS ON YOUR PERCENTAGE OF COVERAGE
YOU ARE GONNA HAVE ONE CHANCE OR ANOTHER
LESS THAN 20% MEANS YOU ARE INVISIBLE

NO MATTER WHO YOU ARE
OR WHERE DO YOU LIVE
OR WHAT PRIVILEGES

YOU HAVE HAD NO ONE'S GOING TO BELIEVE YOU

NO ONE IS GOING TO BELIEVE IN YOU

FACTS ARE NO MORE SOLID
COHERENT
ROUND AND REAL
WHAT YOU SEE IS NOT WHAT YOU SEE
WHAT YOU SEE IS NOT WHAT YOU SEE
WHAT YOU SEE IS NOT WHAT YOU SEE

WHAT YOU SEE IS NOT WHAT IT IS
WHAT YOU SEE IS NOT WHAT IT IS

IT IS NOT WHAT IT IS IT IS NOT WHAT YOU THINK IT IS

STOP JUST FOR A MOMENT AND SEND A MESSAGE TO YOUR BEST FRIEND ASK THEM SOMETHING, NO MATTER WHAT.
A SILLY COMMENT.
AN EMOJI ?

I DON'T KNOW

AFTER THAT OPEN INSTAGRAM LOOK 3 STORIES AND LIKE THE FIRST POST YOU SEE.

REMEMBER WE HAVE TO DISTRACT THEM

DON'T FORGET CURRENTLY THE WORLD IS IN THE MIDST OF A PANDEMIC OR SO WE ARE TOLD. YOU ARE NOT BEING TOLD THE ENTIRE STORY THE PLAN TO ROLL OUT A NEW DIGITAL FINANCIAL SYSTEM OUT OF ASHES OF THIS GLOBAL EMERGENCY WHICH WILL LIKELY BE CONSIDERED THE BIGGEST ECONOMIC COLLAPSE IN HUMAN HISTORY.
BUT
DON'T WORRY

THE ANALOG PARADISE IS WAITING FOR YOU
YOU CAN GET YOUR FREEDOM BACK THERE
YOUR ANONYMITY YOU JUST HAVE TO OBEY ME

FOLLOW MY FOOTSTEPS

NEW VIRUS CREATES
HEALTH DATA
AND IT CREATES EXTREMELY INTRUSIVE PROGRAMS
TO FINALLY CREATE IMMUNITY PASSPORTS
A RUSSIAN ROULETTE IS GOING ON
AND THERE IS NO RETURN
YOUR FREEDOMS WILL BE SIGNALLED AND REPRESENTED IN COLORS

GREEN: YOU ARE SAFE
ORANGE: YOU ARE AT RISK
RED: YOU ARE THE RISK AND CAN BE TREATED AS SUCH

SLOWLY YOU HAVE BEEN PART OF THIS NEW ARMY
PART OF THE END OF AN ERA
YOU HAD BEEN DEMANDING CANCER IN YOUR LIFE
DEMANDING NEW DISEASES
DEMANDING MORE CONTROL AND LESS ACTION
DEMANDING MORE CONTROL AND LESS ACTION

YOU'VE BEEN INVOLVED IN THOUSANDS OF DEATHS MILLIONS OF MURDERS
BUT YOU'VE ALWAYS SLIPPED THROUGH THE CRACKS
DON'T LOOK STRAIGHT TO THE SUN
GO INTO THE DARK FOR A BIT

THERE IS A DARK PLACE WITHIN WHERE HIDDEN AND GROWING OUR TRUE SPIRIT RISES.
THESE PLACES OF POSSIBILITY WITHIN OURSELVES ARE DARK BECAUSE THEY ARE ANCIENT AND HIDDEN;
THEY HAVE SURVIVED AND GROW STRONG THROUGH THAT DARKNESS. THE DARKNESS HAS TO BECOME A REFUGE FOR YOU
STOP TRUSTING IN APOLLO

IN HIS LIGHT
IN HIS REASON
IN HIS PROPORTION
IN HIS HARMONY

ALL THESE TOOLS TOOK US HERE
START WALKING A LITTLE BIT FASTER
DIONYSIOS IS WAITING YOU WITH A BEER IN THE AREA
o
EVERYONE AROUND YOU ARE TERRIFIED

PANIC DISORDER CAOS
PANIC DISORDER CAOS
PANIC DISORDER CAOS

REGIME IN OUR CITIES

WHERE IS YOUR BODYYY
YOU ARE LOST YOU ARE LOSING.....
I KNOW YOU CAN WALK FASTER
WE ARE WAITING FOR YOU HERE
IN PARADISE
DON'T WASTE THIS OPPORTUNITY, YOU WON'T REGRET IT

DON'T TRUST THEM IF THEY SAY YOU SOMETHING
DONT TRUST THEM
RUN AWAY RUN AWAY FROM HIM

RUN RUN RUN RUN

YOU ARE CLOSE I CAN FEEL YOU
RUN FASTER
UNTIL THE SWEAT RUNS DOWN YOUR FOREHEAD
AND MIXES WITH THE ADRENALINE
AND DESIRE

COME ON THE LAST EFFORT

RUN RUN RUN RUN

FICTION IS A METAPHOR
THE FUTURE IS A METAPHOR
A METAPHOR OF WHAT
OF WHAT YOU SEE.

Close your eyes,

take a moment to think that
whenever you open them again
the city you are living in has been transformed.
There are no reasons
no answers
nor causes why
this transformation happened.
streets, humans, animals, plants, architecture, money, transport,
air, colors, water, museums, trees, clouds, food, everything has
changed.
Prepare yourself to leave the house
taking whatever is necessary for a walk.
This walk has no direction
nor purpose
just to be moved
and guided by
an external force.
You will take the first step,
and from there,
something else will move you

Leave your house and step in the door
Of your building, just right
In the door.
Take few deep breaths and
Remember, this transformation
Happened in the city
And now you are going to discover
The new city.

To discover a new city,
Fully transformed
Something in your perception shall change too.
There is no way to find new ways
Carrying the same vision,
The same perception.
In front of your door
Try to find the first plant, flower or tree
and go towards it.
This first impulse has moved you,
And will lead you to somewhere else.
From this first impulse,
Let yourself be guided by plants or trees,
Growing from the pavement,
from the asphalt,
From pots in the balconies,
From a garden,
Follow them for a very long walk,
with no thinking,
Just walking from one to another.

Walk until you feel lost,
Walk until you don’t know the direction you are taking,
Until you lose yourself
Being guided by the plants of the city.
After that, meet yourself again.

PARTICIPANTS: URS DIETRICH, SONIA NOYA, OSCAR LOESER, JOVENDELAPERLA, KIANA REZVANI, NINA BARRET MÉMY, DIEGO AGULLÓ, CARLOS STEFEIR, FELIX MATHIAS OTT, JETTE BÜCHSENSCHÜTZ, ROSANA ESCOBAR AND DANIELA MEDINA POCH.

INITIATORS: FELIX M. OTT AND DIEGO AGULLÓ.

ARTISTIC ADVISER: AMANDINE CHEVEAU. **GRAPHIC DESIGN:** JOVENDELAPERLA.

A COPRODUCTION BETWEEN TANZFABRIK AND FELIX MATHIAS OTT

TANZ FABRIK BERLIN

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(You Will Only Make Matters Worst) JOHN CAGE