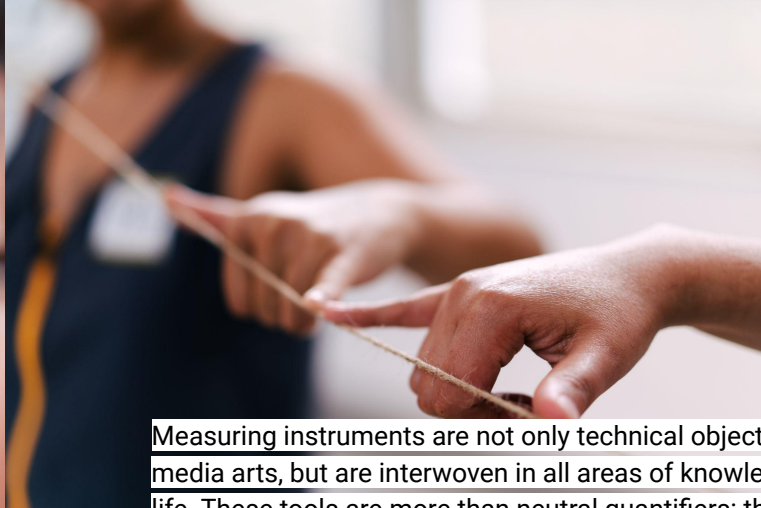


MEDICIONES*; EXPLORATION 01

2024, Germany.



"Mediciones: Exploration 01" is a performative reading that explores measuring instruments from both theoretical and personal perspectives. A site-specific structure of strings, weights and floor modules forms the stage for two performers. Performer 01 randomly determines the sequence in which performer 02 reads a narrative about measuring instruments. This performance reveals, deconstructs and reimagines the complexities of measuring instruments, inviting us to reconsider the assumptions implicit in the tools we use to quantify our world.



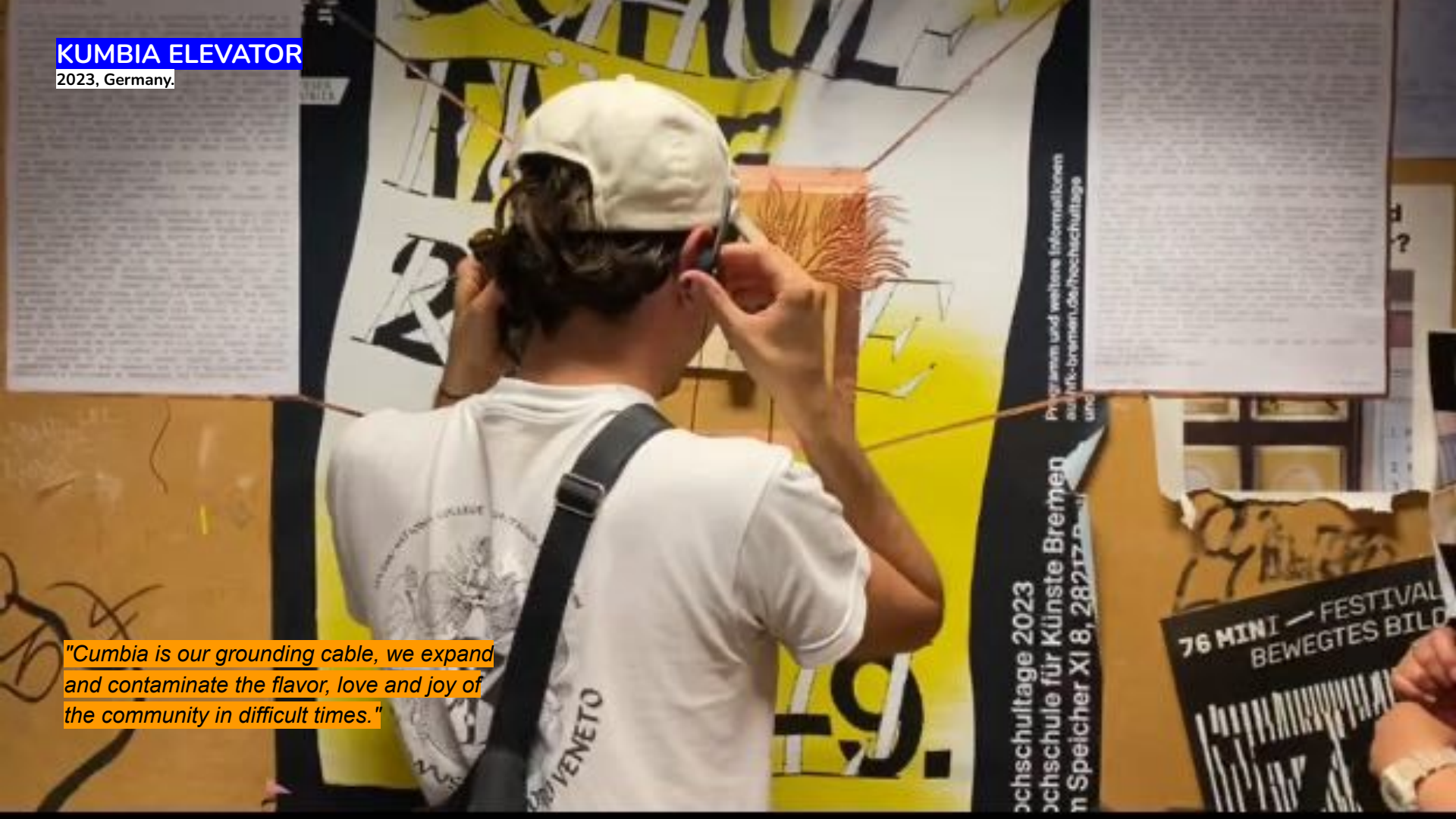
Measuring instruments are not only technical objects used in the media arts, but are interwoven in all areas of knowledge and everyday life. These tools are more than neutral quantifiers: they carry historical, contextual and philosophical meanings. Artists around the world employ sensors and other instruments to convert reality into abstract data, which then manifest as sound, images or motion. Although rooted in the belief that our environment is quantifiable, these instruments are imbued with assumptions about the objectivity and nature of reality, which influence everything from their design to the act of measuring itself. Beneath the quest for objectivity and precision lies a complex interplay of preconceptions that subtly orient these instruments toward a specific interpretation of reality.



KUMBIA ELEVATOR

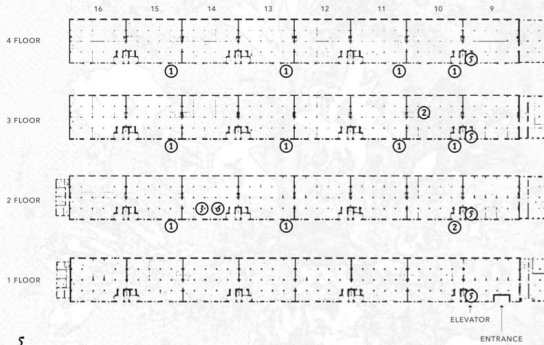
2023, Germany.

"Cumbia is our grounding cable, we expand and contaminate the flavor, love and joy of the community in difficult times."



....THE CONTAMINATED BODIES UNDER TECHNO-CAPITALISM.....

....CLASS BY VICTOR ARTIGA....



5

ALBERTO HARRIS ◊
ANTONIO REBEIRO1

Spreading soy beans on cotton

By bringing together two materials: Soy Beans and Cotton, this project seeks to shed a light on the hidden colonial past of the post-war US build as a cotton storage, and relate it to the global north hunger of Soy Beans as a commodity.

KUI XU.....2

Chains of Tea

Tea leaves are designed as necklaces, combined with hemp rope, serving as a medium, hanging around the neck of a modernist figure to remind us of the importance of not forgetting history.

GAURAV TALEKAR.....3

The Brown Gold

Tracing the colonial history of coffee and embracing the present, this project invites through an intimate space to create a Sudan migrant simulacrum.

'CONTAMINATED BODIES',
I.E. MARIA AZET.....4

will clean later (the stuff of memory)

Collective gestures and traces with dust and cotton

MOIRA.....5

Kumbia Elevator

Kumbia Elevator is a precarious dance experience that fuses dance with the presence of different minerals. This proposal invites through an intimate space to create a Sudan migrant simulacrum.

CLAUDIA PESANTES.....6

Mano de obra barata (Cheap labor)

Reinterpretation of the Bremen Central Station mosaic, highlighting its portrayal of colonial history while exploring the contemporary issue of outsourcing in the design field. Both subjects are linked by the demand for cheap labor, which contributes to stifling creativity and cultural expression.

“ ... The energy of lithium batteries are cyclic, just like mine, which are dependent on different cyclic factors such as: day/night, seasons, temperature, menstruation... Lithium batteries have impressive properties: they are lightweight, have high energy capacity, resist discharge and suffer little memory effect. According to Apple "The device is designed to operate well over a wide range of ambient temperatures, preferably 16 to 22°C (61 to 72°F)." This means that the extreme temperature changes caused by climate change affect technological bodies such as human bodies, among others. But they are also affected because battery components exist in certain habitats with certain climates and their energy cycles are also co-dependent on that. Yet in capitalist times human bodies and technological bodies are propelled to function productively and to mould or even "integrate" into all kinds of environments and habitats regardless of the individual qualities of each battery and body. In winter, my iPhone (created with the same battery as Ipod) stops working because of the extreme cold produced in the plains near the northern sea. I need to connect it to a source of electrical energy more urgently than usual by means of a cable made of CU (copper) and other components. Similarly, my body in winter requires to be connected to an electrical energy carrier, which is conceived as KU (cumbia), a sound mineral that gestates the connection to the vital energy source my body needs. Provoking the inert body movement due to its delicious rhythm and generating a simulacrum of temperature and therefore Habitat.”

- Kumbia Elevator

https://www.academia.edu/108606748/Kumbia_elevator



AMONG THINGS 2.0

2023, Germany.



Konzept und Choreografie: things like you & me (2023)

Tor40, Güterbahnhof Bremen - Areal für Kunst und Kultur

<https://www.youtube.com/watch?v=49v9MqN8Ot4>

With the performance "among things 2.0", Katze Greeven and Toni Ehrhardt once again question human superiority over things. Driven by the question "What does interspecific communication and care look like?", the duo "things like you & me" explores polyphonic structures of human and non-human bodies together with five Bremen-based artists from different fields and sound artist Esther Adam. People become objects, objects become performers and Tor40 and its infrastructure itself become an assemblage.



How to Measure a Planet

2022, Germany

Can geographical characteristics serve as a basis for connecting two points on Earth, particularly focusing on their height differences? This machine-instrument aims to fabricate *imaginary* topographies by leveraging the height differentials between two locations on the planet, using digitally gathered data. In essence, the project serves as both a methodology and a subsequent visual representation, metaphorically linking two geographical points through environmental data. Essentially, it operates as a device that translates collected data into a 2D plane drawing.



The machine comprises three servomotors that translate digital information from collected data into mechanical movements, guiding a pencil. Each arm corresponds to a specific dataset: temperature, height, and pressure, all of which correlate with the elevation of a given location.

Inspired by the stark contrast between the two places where I've resided (Santiago and Bremen), I pondered the potential avenues for connection between them. Essentially, I explored how the geographical disparities of two distinct territories could manifest as a metaphorical bridge, expressing the differing perceptions of the environments we inhabit.

The aim of this project, was to find other ways of understanding our environment and, in turn, to show how the differences in our habitats change and influence our perceptions.

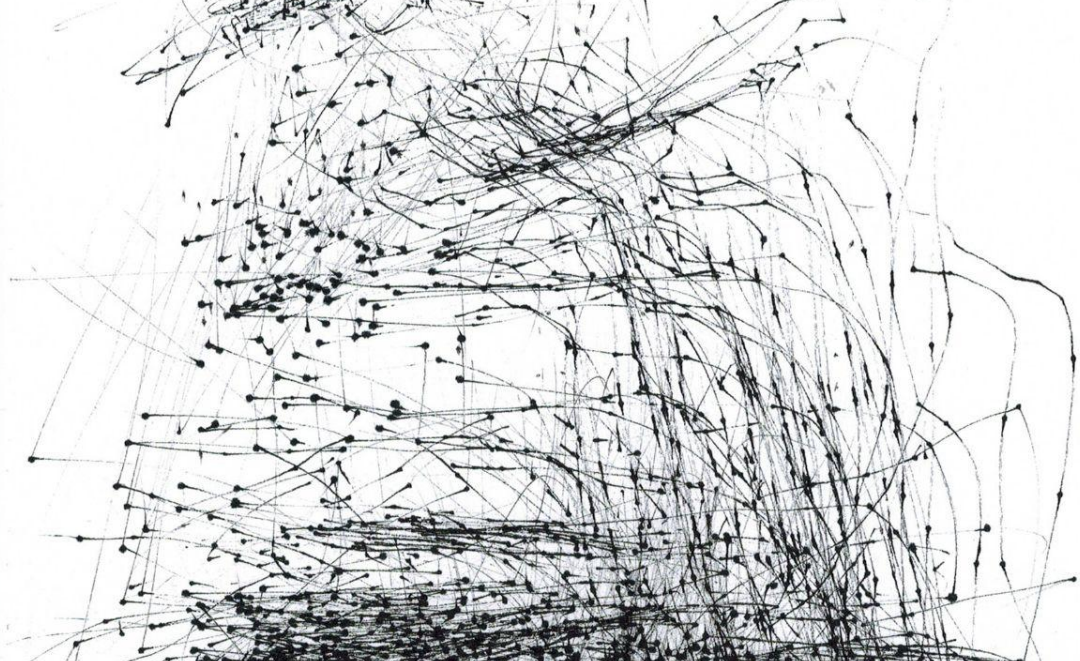
Link to video documentation {VIMEO}
<https://vimeo.com/753900856>



Santiago de Chile



Bremen, Germany



PRECARIOUS PLEASURE

2023, Bremen, Germany



We move in changing and unpredictable situations: in a precarious state. We learn to face uncertainty, to disorientate ourselves with relish and to fail glamorously on stage. What does a queer:feminist dance space need? How can we appropriate precarious conditions in dance with relish?
choreography : Katze Greeven

incómodo
crítico
erotisierend
zugespitzt
genüsslich
explotar
wild
Ungezähmt
explodieren
erotizante
puntiagudo
gefährlich
unsicher
sanft lustvoll
vibriierend vibrante
diffizil
difficil
verdreht
sinnlich
ungemütlich
placentero





PRECARIOUS DESIGN

Pandemic, at home, Germany

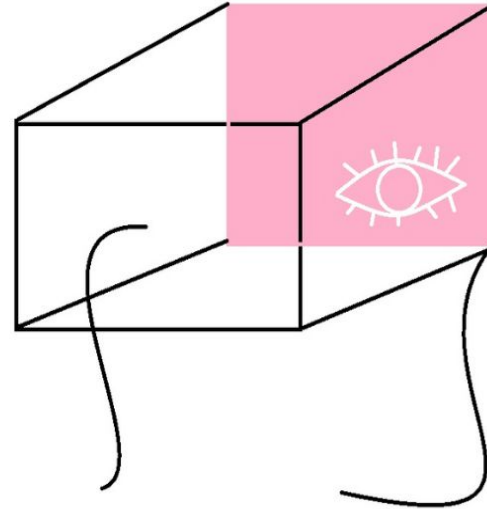
GUERRILLA GRAFIK

In the midst of the pandemic, I am creating a series of diagrams using the Microsoft PAINT program.

This series attempts to convey emotional-political states through graphic codes. In doing so, I use primary tools from the world of digitization and popular phrases or quotes from precarious artists.

Through the practice of digital graphics, I reflect on my first approaches to computers and software programs and my current relationship to digitalization from the perspective of a *Sudaka Millennial*.

Pandemic as a gap, as a time of necessary reflection for humanity, the space between one letter and another, between one language and the next.



C'EST LA VIE

*„Me desnudo para ti
Soy caliente porque sí
Mira ahora mi clítoris
Esta erecto para ti
Nací de semen artificial, artificial, artificial
Nací de semen artificial, artificial”*
- Hija de Perra

Song : <https://www.youtube.com/watch?v=VbW7NSNKxH0>

Translation:

I take my clothes off for you
I'm hot because I am
Look at my clit now
She's erect for you
I was born from artificial, artificial, artificial sperm
I was born from artificial, artificial sperm



CKIU - MARI MARI
HELLO in Kunza und
Mapudungun