

FRAUKE ZABEL

SELECTED WORKS

The Joker System

2018
20'

Text source: Augusto Boal, "A sistema coringa", 1967
Voice: Diogo da Cruz



The Joker System,
Installation View, 2018



The video *The Joker System* is based on the 1967 by Augusto Boal made slide film *A sistema coringa* (The Joker System). In this slide film, which consists of 50 slides, Boal describes the development of the Joker system, which marks a big step towards the *Theater of the Oppressed*. Each slide is accompanied by a short paragraph of text explaining the context of each picture.

The projection of the slides one after another on a wall was filmed. So the slide film has become a movie, accompanied by a reading of the slightly altered original text of Boal.

<https://vimeo.com/276859591>
pw: coringa

The Joker System,
Stills, 2018



The *Joker System* is shown together with the documentation of Performance *Towards Healing*, which consists of individual images like a slide film and the original sound of the Performance. Both screens are placed back to back, surrounded by a fragmented arena architecture.



Towards Healing

2018

25'

Performance at the AdbK Munich

Sound: Juliana R.

Performer: Luis Argauer, Charlotte Coosemans, Leonie Emeka, Mira Mann, Lukas Rath

Photos: Beowulf Tomek

The Performance *Towards Healing* consists of movements and interactions between four Performers. The spatial and sculptural form of the space refers to the architecture of the Teatro de Arena in São Paulo. By using this technique of *Statue Theater* the performers are restaging various documentary images of different theater plays at the Teatro de Arena from 1964 to 1971. The reenactment develops a new narration which consists of the combination of historical images from different theater plays. The movement and touches are addressing contexts from care to violent, manipulative shaping of another person. Different group constellations are created in the course of the performance without any verbal communication.

The Performance *Towards Healing* is based on the research on the *Theater of the Oppressed* (TO). In the critical engagement with Augusto Boal, who is mainly connected to the TO. The TO experienced a transition from a radical-social demand for transformation in the beginning towards an aspiration for individual relief. This development marks a shift from a collective project at the Teatro de Arena towards a personal project of Augusto Boal in Exile from 1976 onwards. Forced into Exile in Europe Boal was facing different forms of oppression. Individuals were much more affected by psychological forms of oppression. This is the frame for the shift from a supposed revolutionary practice towards a healing practice. The aesthetic of resistance separated from its context of origin became an aesthetic of self-healing. The idea of political work converted into a therapeutic format for members of a middle class in Europe. A declared formerly revolutionary practice of embodiment lost its subversive potential and became a method of healing for neoliberal overcharged psyches.

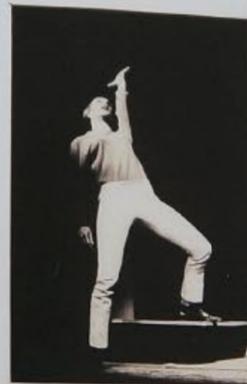
<https://vimeo.com/276825628>



Leonie one scene together



Luis/Lukas



Luis/Lukas: Movement is the beginning of scene 1



Charlotte

Scene 0
Position 1

Time 0'0" - 4'45"
Sound Boal 1_09

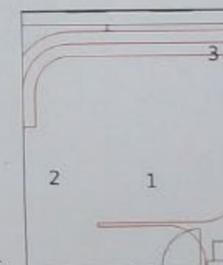
Actions

Leonie is entering the room. She is walking slowly. Luis/Lukas is entering the room. He is walking faster, passing by Leonie and walks towards the right corner of the room. He turns around and puts one foot on the top level in front of the window with bent knees. Charlotte walks in slowly, she turns around, positions herself in the middle of the room. Her body is directed towards the right wall while her face is turned towards the left side. Mira walks really slowly into the room. She is positioning herself near the wall, on the left side of the room. Her body is lightly overstretched. Her head is slightly turned to the left.

Mood

After reaching the positions all are standing or sitting still. They are not moving. Their view is serious and a bit absent. They are squinting less than usual. Charlotte is facing Mira while she is entering the room, but there is no direct eye contact between both. Mira is focussing Charlotte from her position. Leonie is focussing different movement in the room. She slowly follows the movements with her eyes. Her head is not moving, only the eyes are slowly moving. Luis/Lukas is looking into the room. His view is absent. His eyes are focussing on the entrance of the room. He is not moving his head, not moving his eyes.

- 1 Charlotte
- 2 Mira
- 3 Leonie
- 4 Luis/Lukas



One copy of the printed Din A5 booklet. It contains the images which were re-enacted, a description of the movements and moods in the room. The booklet was the foundation of the communication with the musician Juliana R. to create the sound of the Performance.









From Revolution To Healing

2017
20'

Performance at Teatro de Arena Eugênio Kusnet, São Paulo

Sound: Juliana R.

Performer: Flora Rebollo, Jonathan Murphy, Matheus dos Reis,

Thiago Barbalho, Frauke Zabel

Photos: Paulo Ayres

The performance *From Revolution to Healing* consists of the reading of a text, movements and interactions between the performers and a sound collage. While the audience was seated on the stage the performers were sitting in the auditorium. The text which was recited, is dealing with the imagination of the colours, the light and the smell of the Teatro de Arena and how it is possible to link these sensual elements to the historical events happened at this place. Between the reading of the text passages the performers were moving around in the auditorium. They were reenacting documentary pictures of different theatre plays at the Teatro de Arena from the 1960s. The movements of the performers and the shaping of each other is happening without a verbal communication by making use of the basic technique

of "Image theatre" developed by Augusto Boal. Just by moving and touching the other performers and members of the audience softly each scene is brought into shape. The intimacy of the necessary body contact and nearness as one tool derived from the therapeutic theatre techniques of Augusto Boal, are creating an atmosphere of involvement for the audience. The sound collage consisted of a life generated synthesizer sound and fragmented loops of historical theatre pieces.

The Teatro de Arena is the space where Boal worked until 1972, until he had to go to exile during military dictatorship in Brazil. In this theatre he started to develop the basic techniques of the *Theatre of the Oppressed* with other people together.



One copy of the printed Din A5 booklet which was given to the audience at the entrance of the theatre. It contains the entire english performance text to enable the audience to read along while the text is read by also not native speaking performers. The Layout of the Booklet is referring to the Booklet of the theatre play *Opinião* from 1964. A theatre play, which was directed by Augusto Boal.



From Revolution to Healing
Performance at the Teatro de Arena São Paulo 2017



From Revolution to Healing
Performance at the Teatro de Arena São Paulo, 2017

Imagine A Black Room

2017

20 images and 7 pages of text; variable size

Performer: Flora Rebollo, Jonathan Murphy, Matheus dos Reis, Thiago Barbalho
Photos: Luís Knihs

**IMAGINE A BLACK ROOM.
IT'S NOT DARK IN THE ROOM. A
LIGHT IS SWITCHED ON AND YOU
CAN'T QUITE FIGURE OUT WHERE
THE LIGHT IS COMING FROM.
THE ROOM IS BLACK. THERE'S
NOT ONLY ONE BLACK COLOUR
AROUND YOU, BUT DIFFERENT
VARIATIONS OF BLACK. BLACK
OF DIFFERENT MATERIALITIES,
BLACK OF DIFFERENT SURFAC-
ES. FROM BLACK WITH A SHINE
TO THE DULLEST MATT BLACK.
THE DIFFERENCES BECOME OB-
VIOUS AS YOU LOOK AROUND.**

A reenactment of documentary pictures of theatre plays at the Teatro de Arena in São Paulo. The pictures from the 1960s were reenacted by four performers. The new images are accompanied by a text about the imagination of the colours, the light and the smell of the Teatro de Arena.



Imagine a Black Room, 2017



Imagine a Black Room, 2017



Imagine a Black Room, 2017

IN REPLY:

Mr. Boal I'm standing on a street in the Centre of São Paulo in front of the Teatro de Arena. It's the year 2017. During the 50th and 60th this theatre was one of the most important spaces for the development of Brazilian theatre. You worked here until 1971, during the time of military dictatorship in Brazil.

The Teatro de Arena has space for 99 spectators. The stage measures 5 meters by 4 meters. 20 square meters is also the size of my room, which is only hundred meters from here.

Standing here I'm imagining a letter you might have written to me as a respondent on the performance I'm planning to do in São Paulo.

After having read your letter to Richard Schechner published 1970 in *The Drama Review*, I'm also choosing a public format for my letter because as your and Mr. Schechner's letter exchange, I have the feeling that my thoughts are not only private thoughts but emerging out of the time and the context I'm living in.

Maybe in your letter you would also have called me and my practice imperialistic. It's hard to be called an imperialist, even if you are just imagining it. It is hard to think someone you respect would say that you did not see what you set out to see – and that in the not seeing you distorted almost entirely the situation you hoped to react on. My visit in Brazil is maybe too swift, my role not clear and it keeps being a visit funded by an European

state, not a real living here.

As Mr. Schechner I'm not well equipped with the language. I'm doing probably not enough to learn the language, but all the people I'm meeting here in my art scene bubble are well equipped with fluent English. I'm trying to understand what is happening around me and what happened during the last decades in Brazil also in relationship to other countries. I'm depending on individual narrations, fragments of subjective views, which I try to bring together. It is a not always fitting puzzle. Not being able to read the newspaper and then additionally to learn, that the newspaper is really special in its kind of reporting is hard. Hard to understand what is going on. As always, a lot of questions around media, information and power not only in Brazil are emerging.

This letter seems to become the wish to correct the impression that you might have given of me if we would ever have met. A defence before being criticized, instead of Schechner's defence after he published a judgment on the Theatre in Latin America in *The Drama Review*. I'm not the imperialistic Mr. Schechner who visited Brazil during the year 1970, during the time of military dictatorship. I really want to understand what is going on in Brazil but I need besides understanding also to relate it to my point of view, to my position as a visitor. I'm going to exhibitions, workshops, screenings, performances and theatre plays. And an average of four to

five a week is not beyond my mental and emotional saturation point!

I'm interested in what came out of the Theatre of the Oppressed but I'm rather watching classical Brecht productions. Ze Celso* just had his 80th Birthday celebration and I'm wondering about the role of the male theater director, who appears again and again with outstretched arms in the middle of every picture. Most images I have found, show you in the same position. I'm reading your autobiography and it's hard for me to swallow it. There are so many interesting things about your practice, but the way you are talking to me in your personal narration is so much the old white man who is telling his story. A story I often don't want to hear. Somebody said to me Brazil is a "machista" culture and I should not care about. But it's disappointing and disillusioning, these parts are generating a kind of alienation effect. I know my standpoint seems to be naive, but yours seems to be naive in some areas too.

On the one hand I wish I could talk to you to clarify your vision of the Theatre of the Oppressed and what it means today under totally different circumstances on the other hand I would be afraid to be just more disappointed. What does it mean, that the „Rehearsal for the Revolution“ became a „Healing for the West“? What is a rehearsal for a revolution today? And what is your idea of a revolution, is the idea of a revolution not emptied to-

day? Not by accident I'm addressing these questions which are also surrounding the role of the intellectual in the revolution today in this format, knowing that I will receive no response. It is like repeating a question and not finding the answer. More questions are emerging.

I wish to find a link what participation in art could mean for me today. I don't want to force anybody to do something. I have to ask myself: who is participating and I know that art is not a public space. Your aim was to make the audience active. Away from catharsis to self-reflection, to practice with the people how they can identify their personal oppression and how to revolt against it. The society is changing. You already identified a shift from physical to psychological oppression. The cops are still on the street but as a main part they are in our heads. The oppression of the individual is not private, but a sign of structures in the society, which have changed the last decades and are determined by the economic, political and cultural context you are living in.

There is no evidence that the Theatre of the Oppressed caused changes. Change from the bottom up was always your aim.**

* José Celso Martinez Corrêa, Brazilian theater director, actor and dramaturg, who is leading the *Teatro Oficina* in São Paulo
**This letter is related to a public letter exchange between Augusto Boal and Richard Schechner in *The Drama Review* 1970, after Joanne Pottlitzer and Richard Schechner visited Latin America.

Ferdinand in Brasil

2017

2'20''

Image and audio file

Photo: Sara Pastor

Das schwarzweiß Foto, 10 mal 15 cm, zeigt einen im Vordergrund stehenden Mann zwischen 20 und 30 Jahren in der Mitte des Bildes. Er ist der Kamera frontal zugewandt und steht in etwas verkrampfter, jedoch stabiler Körperhaltung aufrecht dar. Sein ganzer Körper ist zu sehen, der Abstand der breitbeinig stehenden Füße zum Bildrand ist etwas knapp. Der Mann schaut ernst in die Kamera. Seine Augen verschwinden fast in den Schatten seiner Augenhöhlen. Sein mittelblondes nicht ganz kurzes Haar ist leicht voluminös im Seitenscheitel zur Seite gelegt. Das langärmelige weiße Baumwollhemd mit Stehkragen ist erst ab dem dritten Knopf zugeknöpft und locker in die Hose gesteckt. Die Ärmel sind bis zu den Ellenbogen hochgekrempelt. Die Hose aus festem Baumwollstoff sitzt weit oben in der Taille und betont die Länge seiner Beine im Vergleich zum Oberkörper. Die Hose ist mit einem schwarzen Gürtel geschnürt, am Bein weit geschnitten verdeckt sie den größten Teil seiner Schuhe, die wie der Gürtel aus Leder gefertigt sind.

Der Mann steht vor einem buschigen Palmengewächs, welches über den oberen Bildrahmen hinausreicht. Ein Palmenwedel verdeckt leicht sein rechtes Hosenbein. Die Palme befindet sich in einem schmalen Beetstreifen, welcher durch helle massive Kantsteinen zu zwei parallel verlaufenden Sandwegen abgegrenzt wird. Die Sandwege laufen diagonal nach links oben und entspringen dem größeren Sandweg, der parallel zur Bildunterkante verläuft, auf welchem der Mann steht. Links von dem Mann, ist angrenzend an den schmalen Sandweg, eine zweite Beetfläche, die ebenfalls parallel verläuft, zu erkennen. Dahinter im Hintergrund beginnt eine größere Grünfläche, welche aus dem Bildrahmen herausreicht. In den Beeten und im Hintergrund sind unterschiedliche jedoch nicht näher zu definierende Pflanzen und Bäume zu erkennen. In der Mitte beider Beete befindet sich jeweils ein parallel verlaufender Metallrahmen der die Funktion einer Rankhilfe haben könnte.

Auf der Rückseite des Bildes steht am unteren rechten Rand handschriftlich vermerkt: Ferdinand in Brasilien, so um 1930/31.

A fotografia em preto e branco com 10 x 15 cm mostra em primeiro plano, no centro da imagem, um homem entre 20 e 30 anos em pé. Ele se posiciona frontalmente à câmera e está um pouco contraído, no entanto, sua postura é estável e vertical. É possível ver seu corpo inteiro, com pouco espaço entre os pés e a margem da imagem. O homem olha seriamente para a câmera. Seus olhos quase desaparecem na sombra de suas olheiras. Seu cabelo loiro escuro e não tão curto é dividido lateralmente e tem pouco volume. A camisa de manga comprida branca de algodão com colarinho está abotoada até o terceiro botão e está colocada folgadamente dentro da calça. As mangas estão enroladas até os cotovelos. A calça de algodão rígido está um pouco acima da cintura e evidencia o comprimento de suas pernas em relação à parte superior do corpo. A calça está presa por um cinto preto e seu corte reto esconde grande parte de seus sapatos. Tanto o cinto quanto os sapatos são de couro.

O homem está na frente de um palmeiral que se estende para além da moldura. Uma folha de palmeira cobre levemente sua perna da calça direita. A palmeira se situa em um canteiro estreito, que é cercado por uma mureta clara e massiva, que se encontra entre dois caminhos de areia paralelos. Os caminhos de areia correm diagonalmente para cima à esquerda e começam em um caminho de areia mais largo e paralelo à margem inferior do canteiro em frente ao qual o homem está. À esquerda do homem, há um segundo canteiro paralelo ao já descrito, ambos separados pelo estreito caminho de areia. Atrás, no plano de fundo, começa uma grande área verde que continua para além da margem da imagem. Neste plano e no canteiro, as plantas e árvores são diferentes entre elas, mas não estão suficientemente próximas para serem reconhecidas. Paralela à mureta, no centro de cada canteiro, há uma estrutura metálica que poderia ter a função de sustentar uma treliça.

No canto inferior direito do verso da foto, encontra-se anotado à mão: Ferdinand no Brasil, cerca 1930 ou 1931.

A restaging of a photo of *Ferdinand in Brasil*. The picture of my great-great-uncle was taken 1930 or 1931 in Rio de Janeiro. Ferdinand had left Germany because of economic reasons in 1929. The Audio File delivers a description of the original photo of Ferdinand.



Frauke Zabel
Ferdinand in Brasilien, 2017
Foto und Audiospur, 2min20sec
Foto: Sara Pastor



Comrades of Time

Video 2016

15'53''

Performance: Kim Bormann

Camera: Dino Osmanovic & Frauke Zabel

Original statements by: Silvia Bovenschen

Daniel Cohn-Bendit

Martin Dannecker

Gretchen Dutschke-Klotz

Beate Klarsfeld

Barbara Köster

Bahman Nirumand

KD Wolf

The video *Zeitgenossen* (Comrades of Time) is a Reenactment of original interviews with well known persons from the 68 movement in Germany recorded in 2007. While continuously sitting in front of the same book shelf in the same outfit, one actress is performing 8 different female and male characters. The characters are starting to react on the comments of the others with their gesture and facial expression, visible through the a splitted screen.

excerpts with english subtitles: <https://vimeo.com/252864755>
full lenght in german: <https://vimeo.com/200901521>





A revolt is a small uprising, a protest, a movement that spreads into society.



A revolution is a truly violent overthrow. That's a difference, some people got it wrong later on.



The whole revolutionary discourse is about battles. History is a history of class struggles that inevitably involves violence. One thing is for sure, we were not pacifistic.



We felt it was time to take our lives into our own hands, it was time to live the way we wanted to live.



It is time to say that things are happening in politics and in the world that we don't like.



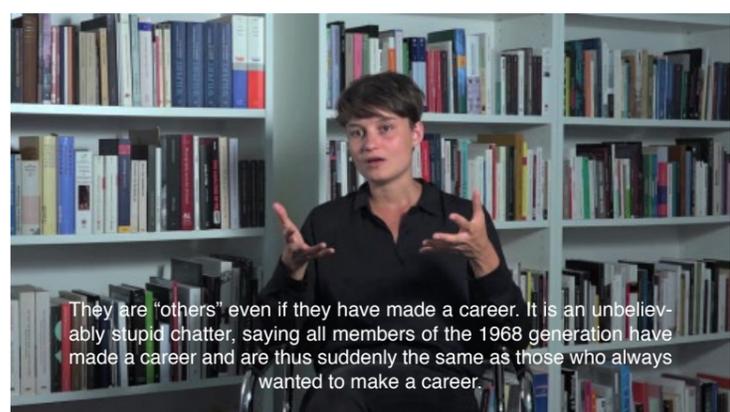
We are currently living in a very rigorous elbow society. This society could never produce a movement of solidarity, like we had it at that time.



For me, my father was the epitome of a Nazi. The private resistance turned political. With a guy like that, feeling hate was inevitable. At least, I feel it.



The people who have experienced this remained political.



They are "others" even if they have made a career. It is an unbelievably stupid chatter, saying all members of the 1968 generation have made a career and are thus suddenly the same as those who always wanted to make a career.



from bottom to top

Performance 2016

1'

Kunstverein Arnsberg / Kunstverein München

Performer: Frauke Zabel

Photos: Johanna Klingler

“Eine Treppe stellt einen transitorischen Moment dar.

Ist sie weiß, kann sie symbolisch auf Klarheit und Weisheit verweisen.

Gehen wir gemeinsam hinauf?

Die Treppe ist ein Symbol für seelische und geistige Entwicklung, für die stufenweise erfolgende Zunahme an Weisheit und Wissen sowie für die Erwartung des Menschen auf eine bessere Welt. Diese Symbolik kann mit einem sozialen und beruflichen Aufstieg gleichgesetzt werden, vielleicht auch mit einer Karriereleiter.

Mich würde interessieren, ob es unterschiedliche Wege nach Oben gibt. Denn wenn man auf dem Weg ist erscheint es einem, als gebe es nur diesen einen Weg, auf dem es nach oben oder nach unten geht.

Die Treppe begegnet einem gelegentlich auch als absteigend, in dunkle Bereiche führend.

Wenn man auf dem Weg ist hat man das Gefühl, dass es Oben immer besser ist als Unten. Wenn man dann oben ankommt, ist man dann gar nicht mehr so sicher.

Ich gehe wieder runter.”

Performancetext *from bottom to top* 2015

During the performance *from bottom to top* individual visitors of the exhibition were addressed at the bottom of the staircase. While walking up together they were confronted with thoughts about the symbolic of the staircase and the different paths we are able to follow. Arriving upstairs the doubt of want to be ahead caused the performer to move down again, leaving the visitor alone in the exhibition.



from bottom to top, Kunstverein München 2015

Studio Visit

Performance 2015

6'

Academy of Fine Arts Munich

Performer: Frauke Zabel

Photos: Simone Kessler

A studio was the workplace of artists and the space of self-staging. The relationship between art and audience made the studio meaningful. Let's go through.

The studio is the historic place of the production of art. This is the place where the artist and artist's model were facing each other. Besides the production of art, the studio was a place to reproduce a special appreciation of art as well as artistic identity itself. The function of the studio changed over time. When it was still a mystic place which offered the genius the possibility of withdrawal from the world, it was claimed as a place of creation. To protect the mystic and secret processes which took part in the room, the doors kept closed.

The history of this room is one of an exclusive class studio of a governmental educational institution. Over time different factors decided which people got access, as teachers or students. Gender, descent, sexuality, political convictions and socialisation. In a room like this art students came together. Here they professionalized their tactics of art production in a given time-frame. As a strategy of the culture industry, which kept up the construct of the art system, more students than demanded were educated. So the future producers of art were educated with their competent audience. This apprenticeship was based on the principle of the masterclass, in which the students remained until the end of their studies. The difference in age between teachers and students and as exacerbating factor the teaching for life, led to a striking loss of contemporary relevance of the young artist's generation. This being thrown out of time became an urgent problem in global comparison, which led to the abolition of the masterclass inevitably.

If we look around we could imagine for which function this space was intended originally. We have the enormous ceiling height, the huge windows which provide the room with an unalterable light from northern direction, as well as the reduced interior. In its function as a representa-

tional space of art, it was also used as an exhibition space. The spaces of production and consumption of art changed parallel with the function that was ascribed to the art.

Let's have a look on the historical White Cube. The White Cube made any time-related localization of art impossible and denied contextualisation. Liberated from historical time, the White Cube provided the works which were shown with timelessness. This timelessness enabled the art to occur completely separated from daily life and politics. But it was not a neutral space. It gave significance and value to the selected works which found their way into the White Cube. Being bound to a place, the White Cube became a symbolic fetish in the context of globalisation which found its translation into virtual spaces. The presentation on white walls became obligatory. Distribution and reception took place in a virtual space. Can you imagine an exhibition space other than a White Cube? - I can't. But back to the studio again. Artists have transformed the studio into an office in the past. A space where projects were organised. Artists were flexible and mobile, because surplus value could have been generated everywhere. The studio was transformed from a space of physical production into a space with potentially all kinds of functions. Participation and artistic work met each other. Self-determined, active spectators helped to provide the art a new existence by dissolving the boundaries between consumption and production. The former studio became an unstable and changing space, not physically present, groups and structures of art production. Additionally it functioned as a virtual space of thoughts.

In case you have asked yourself constantly during the last minutes: 'What were artists?' Artists were the innovators of changes in society as a whole in which they dissolved. In the self-created structure the art lost its autonomy and became an imitation of the accelerated surrounding more and more.

The performance *Studio Visit* reenacts a variation of institutional critique of the 80s. In taking up again a well-known strategy, the incorporation of critical and resistant artistic practices by an market-driven art business becomes visible. As an actualization of institutional critique the text based performance is located in the area of fictionalization. The performer is speaking from a not distinct defined moment in the future. In the confrontation of historical and a divine in the future, which looks back upon bygone times, power relations and mechanisms of the art world are made to the subject of discussion.





The Cable Car

Performance 2015

5'30''

from Bregenz valley station to Pfänderspitz, Austria

KAMP KAYA feat. KAYA (Kerstin Brätsch, Debo Eilers & Kaya Serene) & Guests

Summer programm KUB Arena Kunsthaus Bregenz

Performer: Frauke Zabel

Photos: Kristina Schmidt

“A cable car represents a transitoric moment. It is a historic lifting system, a historic sign for progress.

We are selected to go up the mountain together. So please follow me. To be uplifted can be an advantage and really enjoyable instead of doing every step on your own. You will see it shortly.

The relationship between human and nature was always characterized by usability and enjoyment. There was a time when the mountains represented an invincibility. In comparison to a walk the mountaineering was not for the average of population. The human who conquered a mountain, was outgrowing himself and intruding into another world. He conquered the supposedly unconquerable, the nature. The top became the pedestal of the heroic subject.

Later the effortless accessible enjoyment became established. The humans were upheaved to the top. They continued to reproduce the mystic feeling of height, timelessness, infinity, unbound liberty and heroism. One was talking about the uplifting of the crowd, but factual seats stayed limited.

If we look around, we could imagine which function this space was originally intended: we have the panorama windows all over, which provide us with an overview over the landscape and the heritage of culture, we have a constant movement upwards, to the top without any effort and we have free space to become active. In its function as representation space, this space was again and again used as space for activation.

The cable car was paradigmatic for the change of society as a whole:

It is effective. It was fulfilling two popular functions at the same time: being moved while moving others. The movement upwards corresponds with a work-related and social advancement. A space that upheaved the people reliably, but not the average of population. Places were limited, the crowd was splitted into players and competent spectators which reached the top together. Actually a relationship of dependency.

Do you think, to reach the top can happen without effort, surmounting, failure and self-loss?

I don't think so.

Every way up was always linked to a perceived self-effecacy and physical fitness. The mountain is traditionally connected with a cult of the body which found its extension in a popular performativity as sociological order.

You have to imagine. This mountain has its origin in a period when daily life was separated in free and working time. When art was a separate category and not involved in daily live and politics.

Can you imagine a White Cube as intervention space? I can't.

But back to our journey. Looks like there is just one way up for all of us as a homogeneous group. Please keep together when we leave the cable car.

Let's go out before something moves us down again.”

During a cable car ride on the Pfänderspitz on occasion of KAMP KAYA, the summer programm of KUB Arena Kunsthaus Bregenz, the Performance *The Cable Car* took place. The passengers of the cable car were confronted with a text about experiences of professional advancement, the relation of technology and nature as well as the overcoming of nature. Analogue to the way up the text was recited. The audience consisted of an art audience and a group of day-tripper.



Black Box

Performance
Museum der Moderne Salzburg, 2016

with the XPatch Collective
Johanna Klingler, Liane Klingler, Judith Neunhaeuserer, Kristina Schmidt, Frauke Zabel
Photos: Simone Kessler



The performance *Black Box* took place on the occasion of the exhibition of Andrea Fraser at the Museum der Moderne Salzburg. The set-up simulated a panel discussion like the V-Girls did during the 90s (pedestal, table, chairs, microphones, name tags, black clothes). During the Performance the XPatch Collective presented the artistic work of the individual members of the collective. In reference to the precarity of a lot of people in the art business the members of the collective gave insights into their private life. The scripted text was also referring to the collection of the Generali Foundation, the artistic practice of Andrea Fraser and the institutionalization of institutional critique.



You're welcome

Performance
Museum der Moderne Salzburg, 2016

with theXPatch Collective
Johanna Klingler, Liane Klingler, Judith Neunhaeuserer, Kristina Schmidt, Frauke Zabel
Photos: Jan Erbeling



The performance *You're welcome* took place after the performance *Black Box* as a contribution to a symposium at the Museum der Moderne Salzburg. The symposium brought all people together, that contributed in an educational programme which was initiated around the exhibition of Andrea Fraser. Instead of reflecting the results of the first performance, the XPatch Collective read a fictional accompanying letter written by Walter Grasskamp and handed over three framed images of the first performance to Sabine Breitwieser as the representative for the Museum der Moderne Salzburg.

