

Berlin, 30.01.2014

PRESS RELEASE

ONE NIGHT STAND #1/NOTE ON „CRAMPOGRAPHIES“

In the frame of the ONE NIGHT STAND - series, a project of KW Institute for Contemporary Art, Berlin and the Network of Berlin Independent Project Spaces and Initiatives

At the first evening of the planned ONE NIGHT STAND series the project space NOTE ON will present "Crampographies", a critical performance and video program which reflect the potentiality of the cramp as a collective-singular collapse from a feminist and post-identitarian perspective. See below for more informations about the evening and the program.

**ONE NIGHT STAND #01/NOTE ON
„CRAMPOGRAPHIES“**

13.02.14, 7 - 11 pm

Venue: Chora, KW Institute for Contemporary Art

Auguststraße 69, 10117 Berlin

Entrance: 3 €

Web: www.projektraeume-berlin.net/one-night-stand/

www.kw-berlin.de/de/events/one-night-stand-1-note-on-crampographies-416

Berlin Independent Project Spaces and Initiatives:

The Berlin Network of Independent Project Spaces and Initiatives is a loose organization of art spaces and art initiatives existing since August 2009. Its aim is to establish a long lasting structure in order to allow new ways of cooperation and exchange, to articulate political statements and to argue for an improvement of their basic working conditions.

ONE NIGHT STAND:

Coordination:

Matthias Mayer, Tiny Domingos

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Team:

Tiny Domingos (rosalux), Matthias Mayer (Spor Klübü), Isolde Nagel (A Trans), Axel Daniel Reinert (Schiller Palais), Stefan Riebel (Institut für Alles Mögliche), Stefanie Seidl (Berlin-Weekly), Allegra Solitude (Liebig12), Theresia Stipp und Sarah Straßmann (Galerie Kurt im Hirsch), Heiko Pfreundt, Lisa Schorm und Alessandro Vitali (Kreuzberg Pavillon), Jole Wilcke (Unwetter), Pfelder (Kurt-Kurt), Mariel Poppe (Scotty Enterprise)

CRAMPOGRAPHIES / KRAMPFOGRAPHIEN

Curated by Ulrike Gerhardt, Susanne Husse and Imke Kannegiesser (NOTE ON)

In the frame of ONE NIGHT STAND, a project of KW Institute for Contemporary Art, Berlin and the Network of Berlin Independent Project Spaces and Initiatives

FEBRUARY 13, 2014, 7 - 11 pm

KW Institute for Contemporary Art, Auguststraße 69, 10117 Berlin

With **Ulf Aminde & Sabine Reinfeld, Nine Budde & Natascha Rossi, Ella de Burca, Tove El, FORT, Alicia Frankovich, Andrea Fraser, Daiga Grantina, Nilbar Güreş, Faye Green, Mathilde ter Heijne, Stine Marie Jacobsen, Annika Kahrs, Dafna Maimon, Falke Pisano, Elodie Pong, Britta Thie, Michel Vvolta and Helga Wretman**



Helga Wretman, Exercise Excerpt, 2012 (Videostill)

A torsion in breath, a knot in the air expanding. Choking on nothing. Retraction in relaxation. Muscular abandon. Abandoned to stitches. A curious sensation! A feat of nature! These controversial contortions are obscene, absurd. Observe the over-extension, over-exertion: explicit, inexplicable. Spurring coherence, ridiculing narrative. Disavowal of bones. stitchknotknit gripgripetwinge ribbingruckingclenching(fisting) What are we in the throes of? A matted, tangled touch. A body tongue, with a different inflection.

(You are reading me wrong.)

It is temporary, momentary. Lasting, leaping stillness. This bodily hiatus - a notch, a crutch, the crux of a contradiction. Aporetic, apoplectic. Body of seizures, body in stitches. Time cramping, collapsing, elapsing. They are - this is, all this is unrelenting, and we are in spasm, spitting, splitting (in) time. Productivity is spluttering and our muscles are muttering, syncopated stitches, a cramped-up cacophony. Don't polarize the space between relentless and relenting - inertia is not the only option in the menace of the machinery, consuming production, producing consumption. We are not falling back in frigidity - our muscular rigidity... deranged, deranging, desiring. Not yielding, but wielding wildly, willfully: (ec)static motion. Intricate, insistent, the twist, the fist in my side packs a punch. Don't underestimate this potent paralysis, don't demean this fevered de-meaning, this rattling, riddling fractured friction.

How could it be ahysterical? How could it be ahistorical? Misreadings are

militant, a revenge of reading. There is a regimented tabling of torsions afoot, a graphing of the grip and the wrack.

They are bickering over the bend of my arm.

A wrestle, arrested. They are trying to make a system of me. Isolating, extrapolating, insistently establishing patterns, over me and over me. They are trying to conclude me, occlude me, they are trying to confine me. They are cramping my style.

But we are cottoning-on, and the in-joke is breaking out, breaking up, expanding exactly at the point of collapse. We are in stitches. The roar-body cackling, cracking, crackling. Doubled-up, doubled-over, and multiplied, becoming-other, a copy cat - it's a bad body-double or my bad-body, doubled. I've got the woman's curse, the woman's curl. Extreme extensions. A body of wires... and I've been heisted, hijacked, hotwired now...

I'm in the grasp of history, too. My hysterics. Brackets unlatched... An astonishing aporia. Baffling, battling, body of protest, the no-body, knowing, now... now...

it's bringing on a full body calamity.

How to translate these torsions differently? Dissidently? This is my radical, unreadable contribution. My trigger-body eliciting a re-citation of seizure, of suture. Is it elastic, ecstatic? How far can this stitch stretch? What can be read in the twist? No brittle-body but a body of feats. A body of phantoms. I am recurring in paradox, paroxysm passed down to me through the endless, boundless sides of my sisters. I am in the clutch, the grip of - - -

My tame frame, undone...

(I go back to reading the stitch in my side

Faye Green, (I go back to reading the stitch in my side, 2013

CRAMPOGRAPHIES are artistic acts of notation, measuring and immersion into states and topoi of physical tension that yield and resist the acceleration and exilement of the collective-singular body in capitalism. The chosen artistic performances and video works reflect and stimulate the corporeal knowledge as well as the chaotic energy of the (world-)physical cramp from a queer-feminist perspective. NOTE ON will present KRAMPFOGRAPHIEN / CRAMPOGRAPHIES on February 13, 2014 from 7 to 11p.m. at the KW Institute for Contemporary Art and the neighboring sports field in Auguststraße (Text: NOTE ON).

PROGRAM:

7 pm: **Ella de Burca** (video performance)

7:30 pm: **Michel Vvolta** invites the Shivydra (performance)

From 8 pm: **Avatar Chiefcurator Ellen Blumenstein** will be present on the sports field

8:30 - 11 pm: **Video Program** with **Nine Budde & Natascha Rossi, Tove El, FORT, Alicia Frankovich, Andrea Fraser, Daiga Grantina, Nilbar Güreş, Faye Green, Mathilde ter Heijne, Stine Marie Jacobsen, Annika Kahrs, Dafna Maimon, Falke Pisano, Elodie Pong, Britta Thie, and Helga Wretman**

For more information please visit www.noteon.de