

CATHARSIS

BODY & SPACE MORPHOLOGIES - ACTING AND THE ACTED IN A MORE-THAN-HUMAN WORLD #II

ECOPERFORMANCE IN ARCHITECTURE – Seminar Week September 11th – 15th

Monday Sept. 11th - Maura Baiocchi & Wolfgang Pannek (Taanteatro Companhia); ECOPERFORMANCE

Introduction to the Ecoperformance concept / the International Ecoperformance Film-Festival

09:30 – 11:30 Taanteatro Companhia's Selection of Ecoperformance Films - facilitated by Maura & Wolfgang
14:00 – 16:00 The Concept of Ecoperformance presented by Maura & Wolfgang – open discussion / Q&A

Tuesday Sept. 12th – Off

Wednesday Sept. 13th - Julie Dind & Rolf Gerstlauer; A(U/R)TISTIC ECOPERFORMANCE ON FILM

Crip-Time – Voodling – Gestures – Mute Evidence – Magic/Alchemy – Transmuting Matter

09:30 – 11:00 A(u/r)tistic Ecoperformance on Film; three Ecoperformance Films by Julie & Rolf
14:30 – 16:30 Cenotaph For Weird's Well And T[h]ree Missing Bodies – and other texts by Julie & Rolf

Thursday Sept 14th - Roundtable; DIALOGUES & ACTIONS IN A MORE-THAN-HUMAN WORLD

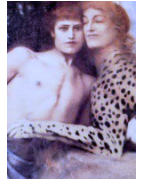
Bodies, plays, presences, dialogues, forces, performers, agents, components, events, processes and vehicles in living interactive environments

09:30 – 11:00 A selection of Ecoperformance films chosen by Anders, Jan Gunnar, Lone, Wenkai & Rolf
14:00 – 16:00 Living interactive environments – roundtable discussion with an intro by Rolf
Roundtable: Maura & Wolfgang, invited guests, students & teachers of the catharsis studio

Friday Sept 15th – Roundtable; ECOPERFORMANCE IN ARCHITECTURE

Ecoperformance in / around / within / because of / all the things we are entangled with

09:30 – 11:00 Another possible series of Ecoperformances facilitated and selected by Wenkai
14:00 – 16:00 Ecoperformance in Architecture – roundtable discussion with an intro by Wenkai
Roundtable: Maura & Wolfgang, invited guests, students & teachers of the catharsis studio



Films screened in the seminar:

Monday September 11th from 09:30 to 11:30

Taateatro Companhia's productions:

Cerrado Ancestral (*Ancestral Cerrado*), Brazil, 2010, 21'02'', by Maura Baiocchi.

Tapera, Brazil, 2022, 9'41'', by Wolfgang Pannek.

Itaoca, Brazil, 2022, 9'08'', by Wolfgang Pannek.

Taateatro Companhia's Selection of Ecoperformance Films:

Hear Us, Poland, 2021, 7', by Jarek Lustych.

Silêncio e Som (*Silence and Sound*), Brazil, 2018, 16', by Eva Maria Santoro, Mateus Almeida, Renata Franco and Pilar Echavarria.

E SE O MÁXIMO QUE EU PUDER SER É NADA? (*And if everything I can be is nothing?*), Brazil, 2023, 25', by Nu Abe.

A Primeira Casa (*The First House*), Brazil, 2021, 12', by Alana Barbo.

Skin, Russia, 2020, 2'30'', by Vadim Stein & Tasha Koleso.

Salto (*Leap*), Portugal/Germany, 2020, 10', by Marc Philipp Gabriel.

pE.HSen, Belgium, 2020, 6'39'', by JulianneK & Romanowitch.

Wednesday September 13th from 09:30 to 11:00

A(u/r)tistic Ecoperformance on Film; Weird Works by Julie & Rolf:

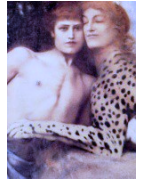
Weird Drawn At Land, Norway, 2014-2020, 19'51'', by Julie Dind & Rolf Gerstlauer.

Weird Works The Bridge, USA/Norway, 2013-2022, 26'38'', by Julie Dind & Rolf Gerstlauer.

Weird From Iceland, Quo Vadis Nomen Nescio, Iceland/Norway/USA, 2022/2023, 11'35'', by Julie Dind & Rolf Gerstlauer, w/ Inga Chinilina.

A(u/r)tistic Drawings on Film; Weird Works by Julie & Rolf:

33 Drawings of NN (*Lumieres / Voodles / Video Paintings*), France/Japan/Norway/Thailand/USA, 2013-2020, 33 x 1', by Julie Dind & Rolf Gerstlauer.



Thursday September 14th from 09:30 to 11:00

Living interactive environments; Ecoperformance films selected by the Catharsis studio teachers:

Rio Invisible (*Invisible River*), Argentina, 2022, 12'30'', by Ines Tillous.

Re(De)Composition, Colombia, 2022, 8', by Leonardo Campo.

Ané das Pedras (*Ring of Stones*), Brazil, 2021, 15'48'', by Barbara Matias.

Aonde habitamos? (*Where do we live?*), Brazil, 2011, 12'18'', by Lara Dau Vieira.

Ecos (*Echoes*), Brazil, 2023, 4'30'', by Rafael Machado (director), Sidnei Puziol (performer), Marc-André Boucher (music).

enerRgy, Italy/Slovenia, 2023, 9'07'', by Jatun Risba.

Precious Balance Walk, Sweden/Denmark/Finland/Venezuela, 2020, 13'24'', by the intuitive art project I Still Live in Water.

Living interactive environments; Lista films selection:

Mushrooms /Once a Forest / Longing / Evening Calm, Norway, 2023, 5'18'', by Stiv Kuling (Anders & Jan Gunnar – Catharsis Studio).

Beach Raking, Norway, 43'', by Stiv Kuling (Anders & Jan Gunnar – Catharsis Studio).

Peat bog, Norway, 2020, 10' (excerpt), by Stiv Kuling (Anders & Jan Gunnar – Catharsis Studio).

Windy Day, Norway, 4'41'', by Petri Jäntti (Catharsis Studio Lista).

Friday September 15th from 09:30 to 11:00

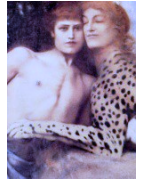
Ecoperformance in Architecture; facilitated and selected by Wenkai (Catharsis studio teacher)

The Healing, Germany, 2022, 4'39'', by Johannes Gerard.

Moriyama-San, Japan/France, 2017, 63', by Ila Bêka & Louise Lemoine.

Hedgehog in the Fog (*Ёжик в тумане*), Soviet Union, 1975, 10'29'', by Yuri Norstein.

Sofie engaging with Lista, Norway, 2020, 10'42'', by Sofie Hauge (Catharsis Studio Lista).



Film synopsis & credits in the order of appearance:

Cerrado Ancestral (*Ancestral Cerrado*), Brazil, 2010, 21'02'', by Maura Baiocchi.

The film triptych *Ancestral Cerrado* is part of the performance *DAN Devir Ancestral* (DAN Ancestral Becoming), a work by the Brazilian performing artist Maura Baiocchi that inaugurated the concept of *ecoperformance*. Originally conceived as an in-person screening of three simultaneously projected films, *Ancestral Cerrado* is an ecopoet[h]ical and eco-political creation that explores the tensions between the mestizo body and the ecologically threatened environment of the Cerrado. Author, director, performer, voice-over: Maura Baiocchi. Camera Director: Randal Andrade. Editing direction: Maura Baiocchi. Edition: Joana Limongi. Finishing Editing: TAO Films. Costume Design: Laura Roque and Maura Baiocchi. Make-up: Maura Baiocchi. Translation and subtitles: Wolfgang Pannek. Production Director: Wolfgang Pannek. Location: Cerrado, Brazil.

Tapera, Brazil, 2022, 9'41'', by Wolfgang Pannek.

TAPERA is a meditation on the memory of ancestral lifeworlds, abandonment and suspensions of time. The performance was recorded in a mud house, typical for traditional South American and African construction methods.

Director: Wolfgang Pannek. Performers: Mônica Cristina Bernardes, Jorge Ndlozy. Camera & sound edition: Wolfgang Pannek. Sound mixing: Anderson Kaltner. Edition: Wolfgang Pannek, Maura Baiocchi. Production: Wolfgang Pannek, Mônica Cristina Bernardes. Location: Vale Do Ribeira, São Paulo, Brazil.

Itaoca, Brazil, 2022, 9'08', by Wolfgang Pannek.

ITAOCA presents a genesis process of the body and its states of matter in symbiosis with a tropical womb cave.

Director: Wolfgang Pannek & Maura Baiocchi. Dancer: Mônica Cristina Bernardes. Choreographic director: Maura Baiocchi. Camera, edition: Wolfgang Pannek. Music: Claudio Vinícius Fróes Fialho. Production: Wolfgang Pannek, Mônica Cristina Bernardes. Location: The performance was recorded at Black Hill Cave, Iporanga, São Paulo, Brazil.

Hear Us, Poland, 2021, 7', by Jarek Lustych.

Screened at the 2nd Int. Ecoperformance Film Festival.

Introducing non-human beings as active participants in the field of art and recognizing their subjectivity leads to an empathic understanding of these beings. It allows discovering shared and hitherto unrecognized possibilities and effects of creativity. The synergy of human and non-human activity can change the current perception of the phenomenon of life and the human place in the world. The video's soundtrack consists of recordings of sounds extracted from the mushrooms, the surroundings and the author. Jarek Lustych is a Polish visual artist (*1961). After his basic training and after fifteen years of a career in the confined space of printmaking, Lustych redefined and enriched his artistic perception and practice with the realization of sculptures, installations, urban interventions, and site-specific actions. Author: Jarek Lustych. Location: Krzyżowa, Varsóvia – Poland.

Silêncio e Som (*Silence and Sound*), Brazil, 2018, 16', by Eva Maria Santoro, Mateus Almeida, Renata Franco and Pilar Echavarria.

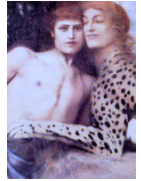
Screened at the 1st Int. Ecoperformance Film Festival.

Silence and Sound is an immersion in the most intimate landscapes of the Cerrado. The brightness and sound of the cerrado biome evoke sensations impelling to compose visual poetry. The relationship develops from sensitive listening, a search for the movement's authenticity, manifesting itself in dualities: light and shadow, absence and presence, day and night. dry and wet, female and male, expansion and contraction. The perception of impermanence and indissolubility in the relationship of the human being integrated with the environment in a state of presence.

#14 IN THE CATHARSIS-STUDIO-SERIES



Arkitektur- og designhøgskolen i Oslo
The Oslo School of Architecture and Design



A film by Eva Maria Maria, Renata Franco and Mateus Almeida. Script and artistic coordination: Eva Maria Maria Editing and sound: Renata Franco Photography and color: Mateus Almeida Dance midwife and invited artist: Pilar Echavarria Resident artists: Ainara López, Andrea Barbour, Carolina da Costa Saraiva, Cláudio Miranda Júnior, Dayane Jennings, Eva Maria Foloni Santoro, Fernanda Pessoa, Francesco Passalacqua, Guilherme Maciel Aguiar, Isa Barreto Dória Figueiredo, Jonatas Roberto Duarte de Campos, João Ferreira de Lima Neto, Junior Leite (Dhyan Gandha), Larissa Araújo, Leandro Junqueira, Letícia Medeiros Estevam, Makeda Dyese, Marcos Giacomelli Soares, Maria Helena Francisco Gomes dos Anjos, Maria Mendes, Mateus Almeida da Silva, Meujael Gonzaga da Cunha, Michelle Queiroz, Paulo Mateus Vasconcelos Vianna, Pilar Echavarria, Renata Franco, Severino Lucena, Sujata Yoko, Taize Inácia dos Santos, Vibeke Pipaluk Hansen, Victor Biasolo Rissatto, Warla Giany de Paiva, William Fossati Rodriguez Still photography: Mel Melissa Maurer Final sound mix: Eduardo Veiga (Goiaba) Drone: Natália Vitral Music: Collective creations RESSONÂNCIAS DA DANÇA - artist residency, Danilo Hare Bird, Renata Franco, Porangui Love. Location: Chapada dos Veadeiros - Alto Paraíso de Goiás, Brazil.

E SE O MÁXIMO QUE EU PUDER SER É NADA? (*And if everything I can be is nothing?*), Brazil, 2023, 25', by Nu Abe.

Screened at the 3rd Int. Ecoperformance Film Festival.

A contemplative immersion in the flows of life. A body that disintegrates and surrenders to nature. Small beings of the air, land, and water, battle for their own survival. The film, recorded with a smartphone, is an oneiric journey that invites you to delve into the sensations, details, and reflections on the plurality of existences that inhabit this planet.

Direction, screenplay and editing: Nu Abe. Photography: Nu Abe, Renato San. Soundtrack: Nu Abe, Eroika Timbre, Inspector J.. Filming location: Beco da Lua, Florianópolis, Santa Catarina, Brazil.

A Primeira Casa (*The First House*), Brazil, 2021, 12', by Alana Barbo.

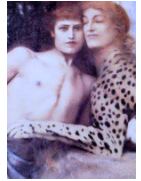
Screened at the 2nd Int. Ecoperformance Film Festival.

While they sleep with their eyes glazed over, a body-house-woman chews fertile soil and retraces watery paths of abundance that regenerate deserts and the wreckage of a collapsed house. In compacted earth, roots force their way through by exerting enough pressure to dilate the pore or decreasing its size to pass through it in the quest to recreate life. Alana Barbo is a transdisciplinary artist. She is dedicated to investigating practices of cultivation and supply of medicinal plants and agroecological foods, and to producing artistic interactions that cross disciplinary boundaries through poetic narratives that rescue and value memories and technologies of care for the Earth, reflecting on the harmful impacts of desertification that Earth and bodies are passing away as an effect of human action. She attended the Interdisciplinary Bachelor of Arts with a concentration in Cinema at the Federal University of Bahia (UFBA). Script, direction, art direction, poetry, performance and production: Alana Barbo. Director of photography and editing: Gau Solaris. Color correction, sound editing and mixing: Maurizio Morelli. Drums and waters: Paulo Victor. Berimbau: Sirc. Art assistants: Karla Luiza, Larissa Novais. Co-production: Imaginary Space. Location: rural neighborhood Rio de Contas, Bahia, Brasil.

Skin, Russia, 2020, 2'30'', by Vadim Stein & Tasha Koleso.

Screened at the 1st Int. Ecoperformance Film Festival.

The shadow dissolves the skin. The light reveals the huge landscape, and there are no boundaries between. Big in small. Dance improvisation: Tasha Koleso (Natalia Kolesnichenko), Videographer: Vadim Stein. Locations: Saint-Petersburg, Russia. Crimea, Russia.



Salto (*Leap*), Portugal/Germany, 2020, 10', by Marc Philipp Gabriel.

Screened at the 2nd Int. Ecoperformance Film Festival.

SALTO circumscribes in slow motion the dramatically contrasting landscapes of Madeira Island, Portugal. Friction between rocks, salt water, wind, feathers, fur, moss and concrete. The emergence of a human body from the ground in a single dance movement suspends time for a moment before everything melts back into matter. Letting the voices of non-human people resound, SALTO silently comments on the capitalization of nature by colonial and tourist exploitation.

Marc Philipp Gabriel is a performance artist based in Berlin. His work at the intersection of body, dance, voice, installation, video and architecture offers unconventional angles on social norms and contributes to the discourse on future models of life together with planet Earth. Director, camera, sound, edition: Marc Philipp Gabriel. Performer: Tizo All. Location: Ilha de Madeira, Portugal.

pE.HSen, Belgium, 2020, 6'39'', by JulianneK & Romanowitch.

Screened at the 1st Int. Ecoperformance Film Festival.

Nobody knows what pE.HSen is. Maybe a travel. A wandering. Inside the layers. Exploring the depths, erasing/acknowledging borders between parts of us and the physical and contextual surroundings, that stands also and as parts of us. Bringing to light the coexistence between what it "is" and all the other realities that coexists in the potential of what it "could be".

Concept and Performance : Julianne Kasabalis. Image, video, editing and sound design: Romain Troupin. Location: Liège, Belgium.

Weird Drawn At Land, Norway, 2014-2020, 19'51'', by Julie Dind & Rolf Gerstlauer.

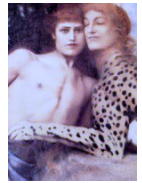
Screened at the 1st Int. Ecoperformance Film Festival.

WEIRD DRAWN AT LAND is the story of how the present deals with the past and worries about the future. Julie Dind is NN; Nomen Nescio, No Name ...or just Not Neurotypical. NN has always been WEIRD. Known as Urðr, Wyrð or Weird, she's the past. With her are her sisters Verðandi and Skuld; the present and that which yet has to become. The three Norns are in Norse Mythology the fate makers that sway humans' destiny. How the present reads the past influences the future. © 2020 Julie Dind & Rolf Gerstlauer; artist couple formed in 2012. Julie Valentine Dind (aka NN / Weird) – Butoh / dance brut performer and multimedia artist. Rolf Gerstlauer – Shiro-nuri / land art / sculptures / videography. Additional cast at the feast: Martin Eidskrem, Britt Mari Langerud, Detlef Graf Pedersen, Anders Eik Pilskog, Jan Gunnar Skjeldsøy and Rune Stordal. Additional cast at the burial: Anders Eik Pilskog and Jan Gunnar Skjeldsøy. Additional footage for the opening scene: Siri Beate Lindberg Wælgård – Burned Roots, Geir Svaba Birkeland – Migrating Geese. WEIRD DRAWN AT LAND is a work in progress filmed on the Lista Peninsula in Southern Norway.

Weird Works The Bridge, USA/Norway, 2013-2022, 26'38'', by Julie Dind & Rolf Gerstlauer.

Screened at the 2nd Int. Ecoperformance Film Festival.

The ecoperformance and ethnofiction *Weird Works the Bridge* is a cinematic para/paraphrase of *La Jetée* (1962) by Chris Marker. The film processes the filmmaker's memories of NN's (Nomen Nescio, No Name) autistic walk across the Brooklyn Bridge in New York. The work explores our (in)ability to create relationships with objects, questions our thirst for images, lists and numbers, and mourns the loss of our fellow beings. Rolf Gerstlauer is a professor at the Oslo School of Design and Architecture where he conducts experimental teaching for master's levels and produces a body of artistic research in the fields of architecture, photography/film, multimedia installations and performing arts.



Julie Dind is an artist and scholar at the intersection of performance studies, disability studies and philosophy. She holds a BA in Psychology from the University of Toulouse, an MA in International Culture and Communication Studies from Waseda University and is currently a PhD candidate at Brown University. Photography, editing, text and voice-over: Rolf Gerstlauer. Idea for the bridge-performance and performer: Julie Dind aka NN (or Weird). Additional cast and locations: students from the AHO Catharsis studio (Four Freedom Park NY/USA, 2017), Anders Eik Pilskog, Jan Gunnar Skjeldsøy and Rolf Gerstlauer (Lista/Norway, 2014), as well as pedestrians on the Brooklyn Bridge (NY/USA, 2013). Costumes (Fujino/Japan, 2013) and drawings (sumi-washes, Beijing, 2016): Julie Dind. Sculptures and land-art (tree-sanctuary, Lista/Norway, 2019), Cenotaphs (Copenhagen, 2017 & 2019) and drawings (sumi-washes, Beijing, 2016): Rolf Gerstlauer. Cocoons: provided by silkworms.

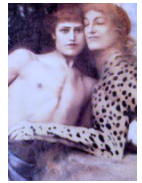
Weird From Iceland, Quo Vadis Nomen Nescio, Iceland/Norway/USA, 2022/2023, 11'35'', by Julie Dind & Rolf Gerstlauer, w/ Inga Chinilina.

Screened at the 3rd Int. Ecoperformance Film Festival.

Julie, aka NN, Nomen Nescio, No Name or just Not Neurotypical, ...moves still... autistically... is Weird, as the one of the three Norns in Norse Mythology. After having been Drawn At Land at the shore of Southern Norway, Weird Works The Bridge into all possible/impossible times of the New World before she now re-occurs in Iceland and all the commotion of the people and the land soon can commence again: quo vadis nomen nescio? We do not know the name of where you are going, Weird from Iceland. Julie & Rolf are an autistic artistic couple who explore (neurodivergent) perception and memory in search of a re-connected ancestry and/or mythology. They collaborate with Inga, who is a composer and pianist based in Providence, Rhode Island. Their ecoperformances on film are part of an ongoing Research Creation project named Drawing NN. The work attempts to decenter the human – extending the problem of the body beyond exclusive human (in)capacities of knowledge production. Dancer: Julie Dind aka NN; performing Weird's dance of Gudrid Torbjørnsdottir. Videography, photography, editing: Rolf Gerstlauer. Composer, pianist: Inga Chinilina. Shooting location: Guð Fingur, Skutustadhir at lake Myvatn, north of Iceland, Iceland. Performed June 15th, 2022, between 18:09 and 18:36 hours.

33 Drawings of NN (Lumieres / Voodles / Video Paintings), France/Japan/Norway/Thailand/USA, 2013-2020, 33 x 1', by Julie Dind & Rolf Gerstlauer. A selection of published shorts.

Excerpts from: DRAWING NN in Tokyo, Naoshima, Toulouse, Paris, New York, Chiang Mai, Beijing and Lista - by Julie Dind & Rolf Gerstlauer - 35 small and 2 large scale photographic pieces and a video installation (58 minutes) of the DRAWING NN works were exhibited in two different locations (the bath house and the commander's house) at Nordberg Fort, Lista. The independent work was part of the group-exhibition "What We Have" What We Have, are the things, that are. All those things around us. The things we act with. Spending time with those things, they can move us and make us aware - of the thing itself and of something in us that does care. New things can become of this. Old things too. It's neither good nor bad, but just the things that are – the things we come with – what we have. What We Have, was a collective exhibition of a group consisting of a Butoh performer, a filmmaker, multimedia artists, architects and students of architecture, who frequently work on the Lista peninsula. Each having their own individual praxis, they collaborate for the Lista Research Creation Project - a Body & Space Morphologies research and teaching unit initiative at the Oslo School of Architecture and Design. Wenkai Xu (@wiccc) I want to make a house for me and my animals Adrian Vindedal Ørnes (@kraakefingar) Expansions and roofs Fredrik Rognerud (@f_rognerud) Birdhouses and a war tower Jan Gunnar Skjeldsøy (@stivkuling_architects) Friends, enemies and strangers Anders Eik Pilskog (@stivkuling_architects) Grid and gardens Julie Dind & Rolf Gerstlauer (@drawingnn) Drawing NN in Tokyo, Naoshima, Toulouse, Paris, New York, Chiang Mai, Beijing and Lista Sørlandsutstillingen 2019 - June 1st to September 30th #sørlandsutstillingen #sørlandsutstillingen2019 #thelistaproject #lista



Rio Invisible (*Invisible River*), Argentina, 2022, 12'30'', by Ines Tillous.

Screened at the 3rd Int. Ecoperformance Film Festival.

Rio Invisible arises as an unfolding of my research around the various morpho-hydrological changes that the Chocancharava river and its floodplain have been suffering due to human interventions linked to agribusiness since the 1950s. After a great flood, the construction of a wall that completely surrounds it and its loss as a public space, I carry out the construction of an archive made up of stories and photographs of the La Carlota community in relation to the river. From those stories, I take sentences and try to write them in the water, while swimming.

Ines Tillous was born in La Carlota, Córdoba, Argentina in 1993. She studied Visual Arts at the Universidad Nacional de Córdoba and at the Federal Fluminense University of Niterói, Rio de Janeiro. As a student, she carried out teaching and work assistance tasks as part of the production team at the Center for Production and Research in Arts (CePIA). In 2022, she was selected to participate in the artist training program at LAVA (Santa Fe) and won the Fondo Nacional de las Artes creative grant. Recently, his work was chosen among the 25 that formed part of the 100 Salón Nacional de Santa Fe. Author, performer, sound design and editor: Ines Tillous. Camera: Santiago Moriconi. Shooting location: Chochancharava River, La Carlota, Córdoba, Argentina.

Re(De)Composition, Colombia, 2022, 8', by Leonardo Campo.

Screened at the 3rd Int. Ecoperformance Film Festival.

Since the beginnings of the Moravia neighborhood (Medellín, Colombia), in 1984, when it ceased to be a garbage dump, it is usual to see people or machinery moving construction materials from one side to the other this is always, always building up and deconstructing, transgressing and diverting public space and improvising methods of re-appropriating it to make it their home, turning it into a city composting. Leonardo Campo Menco (2000). Art student at the National University of Colombia and member of Lab a-PTSE (Articulating Laboratory of transdisciplinary, sensible, and ecological practices). Art manager La Fuente Art Gallery. Winner of Art and Culture calls from the Mayor's Office of Medellín and the National Ministry of Culture. He has exhibited his artwork at the House Museum Pedro Nel Gómez, Sala U Contemporary Art, and Cultural Centre Gabriel García Márquez, among others. Author and performer: Leonardo Campo. Camera: Carolina Hincapié. Translator Juan Carlos Callejas. Shooting location Moravia, Medellín, Antioquia, Colombia.

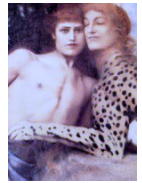
Ané das Pedras (*Ring of Stones*), Brazil, 2021, 15'48'', by Barbara Matias.

Screened at the 2nd Int. Ecoperformance Film Festival.

Ané is a dream. Dreaming about the stones, asking the ancestral stone to be born with health. Listen to it. The stone feels and speaks. The stone is like a dream, it welcomes every body of the Earth. The stone is more experienced than my flesh and blood body, I was once a stone. The stone listened to grandmother's mother's story. This performance is a stone-planting ritual as if telling a dream." The indigenous actress Barbara Matias, PhD student in Performing Arts at UFMG, belongs to the Kariri people. She was born in 1993 in the community of Marreco (Aldeia Marrecas), Quitaius, Lavras da Mangabeira in Ceará. She transits between different artistic platforms – performing arts, audio visual and writing – to rescue and retell native memories erased by the ethnocide and memoricide of the Kariri nation.

Author, director and performer: Barbara Matias. Dramaturgy and Screenplay: Barbara Matias and Idiane Crudza.

Ancestral Voice: Idiane Crudza. Camera: Jamal Kayry. Visuality: Mamas Kariri, Idiane Crudzar. Edition: Zabelê. Production: Artesanato das Mamas Kariri. Location: Comunidade do Gesso, Crato, Ceará.



Aonde habitamos? (*Where do we live?*), Brazil, 2011, 12'18'', by Lara Dau Vieira.

Screened at the 1st Int. Ecoperformance Film Festival.

The video-dance *Where do we live?* questions the possibility of survival on a planet exhausted by Man. It explores the body's connection with the mangrove, a natural environment it cannot dominate. The video shows two bodies immersed in a liquid density habitat exploring sensory and poetic states that vibrate beyond death and life. We can hear the heartbeat of the bodies and their lack of breath. In this habitat the bodies float and peel off between human and animal and ancestral memories. Concept and direction: Lara Dau Vieira Performers: Lara Dau Vieira e Ricardo Fornara Soundscape: Michael Saup Câmera: Daniel Seda Edition: Edson Audi. Location: Mangroves of Jabaquara, Parati- RJ, Brazil, and soundscape captured in Istanbul, Turkey.

Ecos (*Echoes*), Brazil, 2023, 4'30'', by Rafael Machado (director), Sidnei Puziol (performer), Marc-André Boucher (music).

Screened at the 3rd Int. Ecoperformance Film Festival.

In 'Ecos' there is a search for the relationship between the feet and the ground since it is from the earth that we find our support. A dialogue with the roots. This ecoperformance stems from the idea of ECO(S) as a reverberation of the importance of connecting with nature and recognizing the influence it has on us. With a degree in Performing Arts and currently studying for a Master's Degree in Literature and Construction of Identities at the State University of Maringá, Sidnei Puziol develops his research and artistic language as a result of concerns arising from Butô, a dance of Japanese origin, and the presence of Ma (間) as a sensitive experience in poetics of the body and in the theater. Rafael Machado graduated in Visual Arts in 2017 and is interested in the language of audiovisual and production. Performer: Sidnei Puziol. Director: Rafael Machado. Music: Marc-André Boucher. Filming location: Astorga, Parana, Brazil.

enerRgy, Italy/Slovenia, 2023, 9'07'', by Jatun Risba.

Screened at the 3rd Int. Ecoperformance Film Festival.

The video 'enerRgy' depicts a somatic perturbation in vicinity of the clash between naturally available sources of power (sun, tides, movement) and extractive industries of energy. The work offers an unconventional perspective to contemporary discourses about energy by creating and reclaiming a space for nonconceptual, body-centred, aesthetic and intuitive approaches of inhabiting the world. Jatun Risba is a transmedia artist whose practice fertilizes reciprocity between species and the rights to pleasure. Inspired from the world's wisdom traditions, Risba uses performative ritualism as a vehicle for unveiling the poetry and magic within everyday reality, in order to re-pair Nature and Culture. Jatun regularly collaborates with human, non-human and more-than-human beings in order to create art projects that expand the view and add flash, weight and layers of complexity to the atomized experiences of the real. Director and performer: Jatun Risba. Shooting location: Vicinity of the coal-fired power plant Cerano in Puglia, Italy.

Precious Balance Walk, Sweden/Denmark/Finland/Venezuela, 2020, 13'24'', by the intuitive art project I Still Live in Water.

Screened at the 3rd Int. Ecoperformance Film Festival.

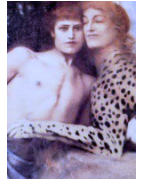
6 Nordic Performance Artists invited to perform in and with water in The Sound/Öresund, Ribersborgs Beach, Malmö, Sweden. The intention of the film is to create an immediate sense of affinity with water and to awaken impulses and inspiration to explore the fact that our bodies are composed of water and that we live in a hydrosphere. And remind us of how precious water is, and that we need to protect water.

Precious Balance Walk is made by the intuitive art project I Still Live in Water, Felicia Konrad and Johan Haugen, Malmö, Sweden, working with water, creating in the creation and creating together with creation. It is a living-learning process at the same time as it is an art project, to grow and express a human identity that connects, sense, explore and expand in being creatures of water, a part of the hydrosphere. Interactivity and collaborations are a red thread, working with interactive performance, sound pieces, photo, film, and workshops.

#14 IN THE CATHARSIS-STUDIO-SERIES



Arkitektur- og designhøgskolen i Oslo
The Oslo School of Architecture and Design



Directors: Felicia Konrad, Johan Haugen/I Still Live in Water. Performance Artists: Lisa Nyberg, Erik Högström Joakim Stampe (Sweden), Meri Nikula (Finland), Ignacio Pérez Pérez (Finland/Venezuela) Elena Lundquist Ortiz (Denmark). Cinematographer: Benjamin Zadig. Camera Assistants: Anna Åhlander, Linnea Sparén. Sound Design: David Gülich. Editor: Sascha Fülischer. Music: David Carlsson, Felicia Konrad, Mats Persson. Mentor: Film director Jenifer Malmqvist. Producer: I Still Live in Water/Tangram Film. Support: Nordic Culture Fund, BoostHbg, Filmcentrum Syd, Marine Knowledge Center Malmö. Shooting locations: The Sound, Malmo, Sweden, between bridges 1 and 2 at Ribersborg city beach, Malmö.

Mushrooms /Once a Forest / Longing / Evening Calm, Norway, 2023, 5'18'', by Stiv Kuling (Anders & Jan Gunnar – Catharsis Studio).
Unpublished Lista Field Studio Works.

Beach Raking, Norway, 43'', by Stiv Kuling (Anders & Jan Gunnar – Catharsis Studio).
Unpublished Lista Field Studio Works.

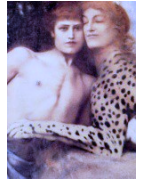
Peat bog, Norway, 2020, 10' (excerpt), by Stiv Kuling (Anders & Jan Gunnar – Catharsis Studio).
Unpublished Lista Field Studio Works.

Windy Day, Norway, 4'41'', by Petri Jäntti (Catharsis Studio Lista).
Unpublished Lista Field Studio Works.

The Healing, Germany, 2022, 4'39'', by Johannes Gerard.
Screened at the 3rd Int. Ecoperformance Film Festival.

Healing is not always painless, can be complex and slow. There can also be setbacks.. The work focus on an individual in a stage of a desired healing process. However it's not so much a healing of a troubled body, but the healing of a trouble mind and heart. We are in an epoch where we long for healing. But has the healing process even started or do we subconsciously not want any healing at all in the end within troubled societies and threatened social and nature environments . Johannes Gerard was born in Cologne, Germany 1959. Studied at School of Printmaking and Design , Cologne, Germany from 1975-1987and at Dun Laoghaire School of Art and Design, (IADT) Dublin, Ireland from 1977-1981.Since 1981 worldwide participation in exhibitions, projects and festivals. 2007 created first Land Art installations. In 2014 first video films and performance pieces. From that year on his work and artistic visions start to focus on interdisciplinary, multi media and collaboration projects. Concept, camera, sound, and edition: Johannes Gerard. Shooting location: Old carpet factory, directors office, Schirgiswalde-Kirschau, Saxony, Germany

Moriyama-San, Japan/France, 2017, 63', by Ila Bêka & Louise Lemoine.
Best Prize at London Architecture Film Festival, 2019, FILAF D'OR, Festival International du Livre d'Art et du Film, Perpignan, 2018, Arquiteturas Film Festival, Lisbon, 2018, Arqfilmfest, Santiago, Chile, 2018, FIFAAC, Bègles, France.
One week in the extraordinary-ordinary life of Mr. Moriyama, a Japanese art, architecture and music enlightened amateur who lives in one of the most famous contemporary Japanese architecture, the Moriyama house, built in Tokyo in 2005 by Pritzker-prize winner Ryue Nishizawa (SANAA). Introduced in the intimacy of this experimental microcosm which redefines completely the common sense of domestic life, Ila Bêka recounts in a very spontaneous and personal way the unique personality of the owner: a urban hermit living in a small archipelago of peace and contemplation in the heart of Tokyo. From noise music to experimental movies, the film let us enter into the ramification of the Mr. Moriyama's free spirit. Moriyama-San, the first film about noise music, acrobatic reading, silent movies, fireworks and Japanese architecture!
Image: Ila Bêka. Sound: Ila Bêka. Editing: Louise Lemoine & Ila Bêka. Production: Bêka & Partners



Hedgehog in the Fog (Ёжик в тумане), Soviet Union, 1975, 10'29'', by Yuri Norstein.

Ranked No. 1 in a poll at the 2003 Laputa Animation Festival where 140 animators from around the world voted for the best animated films of all time.

This is a story about a little hedgehog (voiced by Mariya Vinogradova) and his friend bear cub (voiced by Vyacheslav Nevinniy). The two would meet every evening to drink tea from the cub's samovar, which was heated on a fire of juniper twigs. As they drank their tea, the hedgehog and the bear would converse and count the stars together. One day, the hedgehog decides to bring the bear cub some raspberry jam. On his way to meet the bear to count the stars, he passes through the woods and encounters a beautiful, white horse standing in a fog so thick that the hedgehog can't even see his own pink paw. He is curious as to whether the horse would drown if it went to sleep in the fog. The hedgehog decides to explore the fog for himself. Soviet-era children's animation and literature was faced with the task of producing politically acceptable content. Anthropologist Serguei Oushakine (Sergey Ushakin) recognizes this atmosphere of indefinite deferment in the animation, stating: "The main thing is the work of imagination, or more precisely, the terror and pleasure with which it is linked. The final scene of pleasure, to which these various phantasmal and/or realistic experiences should indeed have led, is not included in the plot." This is evident through the hedgehog's anxiety and fixation on the horse, even after he succeeds in meeting the bear for tea.

Director Yuriy Norshteyn (Юрий Норштейн). Writer Sergey Kozlov (Сергей Козлов). Art Director Franchesca Yarbusova (Франческа Ярбусова). Animator Yuriy Norshteyn (Юрий Норштейн). Camera Operator Alexandr Zhukovskiy (Александр Жуковский). Composer Mikhail Meyerovich (Михаил Меерович). Sound Operator Boris Filchikov (Борис Фильчиков). Script Editor Natalya Abramova (Наталья Абрамова). Voice Actors Alexei Batalov (Алексей Баталов). Narrator Mariya Vinogradova (Мария Виноградова). Hedgehog Vyacheslav Nevinniy Вячеслав Невинный). Bear Film Editor Nadezhda Treshchyova (Надежда Трещёва).

Sofie engaging with Lista, Norway, 2020, 10'42'', by Sofie Hauge (Catharsis Studio Lista).

Unpublished Lista Field Studio Works.

AHO – September 10th 2023 – R. Gerstlauer

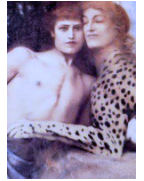
CATHARSIS

BODY & SPACE MORPHOLOGIES - ACTING AND THE ACTED IN A MORE-THAN-HUMAN WORLD #II

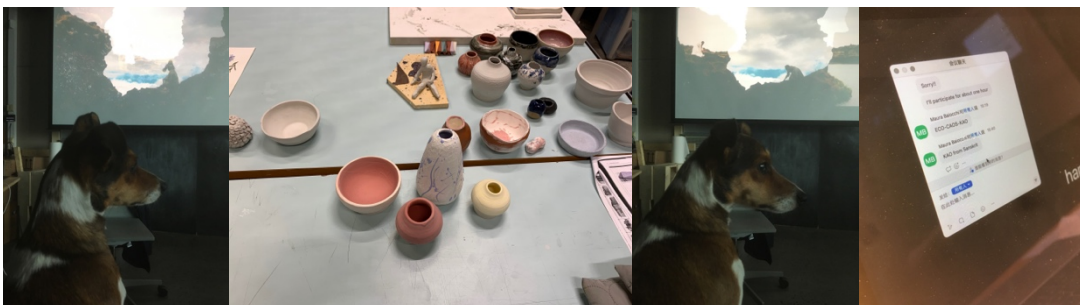
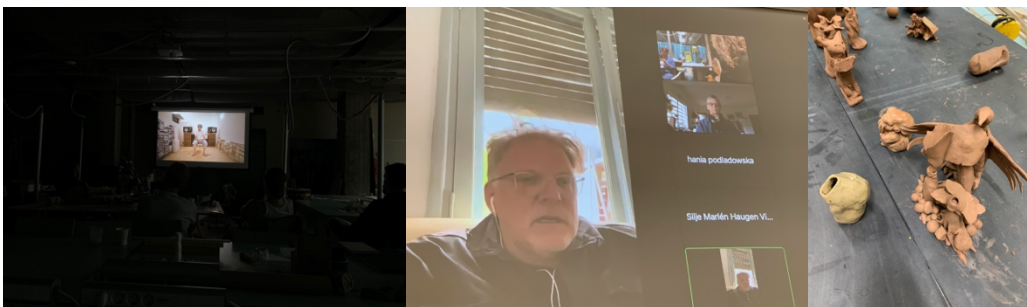
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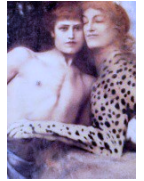
Memories, Mnemonics, Mammals, Materials



#14 IN THE CATHARSIS-STUDIO-SERIES



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Memories, Mnemonics, Mammals, Materials

Students:

Ariana Amir-Mokri, Jacob Nicolai Tønnessen Bjørnebye, Shengran Chang, Brage Hognestad Hasler, Viktoria Sørzdahl Holo, Severin Kokaas Ingebretsen, Vilius Jokubaitis, Hanna Elise Jozefiak, Niels Abraham Grandahl Larkerød, Andreas Borgen Knudsen, Markus Moen Von Krogh, Haihan Lyu, Nora Kvalsvik Otterdal, Hanna Dorota Podladowska, Taylor Hope Steel, Christina Sund, Sharkiya Yousif Taher, Silje Marlen Haugen Vikene, Yian Xu, Vegard Flickerud Ydstebø

Alumni:

Tor Christian Meling, Athena Wyller

Teachers:

Rolf Gerstlauer, Anders Eik Pilskog, Jan Gunnar Skjeldsøy, Lone Sjøli, Wenkai Xu

Special Guests:

Maura Baiocchi and Wolfgang Pannek and Julie Dind

three dogs and a missed missing cat – we always miss out on cats

If you are interested in following the Fall 2023 Catharsis Studio – feel free to visit our frequently updated Image Gallery:
<https://ahocloud.box.com/s/t71vwg53nxszdfr0j2t9qbbpj6yz7i0i>