

# KOTKA GUDMON

Portfolio

December 2020

## Kotka Gudmon

(born as Viktoria Szepvölgyi in 1981, Budapest) is a director, dramaturg, performer and curator.

Her background is inter-disciplinary, with a focus on theatre, performance art, media and architecture. The art projects of Kotka represent her interest towards critical theory, spatial theories, social and political challenges. Besides creating experimental performances and cross-boundary theatre pieces, installations, she is an active publicist on contemporary architecture (under her original name) since a decade and curates exhibitions.

Since October 2016 she lives and works in Hamburg (DE) where she graduated from the Performance Studies M.A. at the University of Hamburg.

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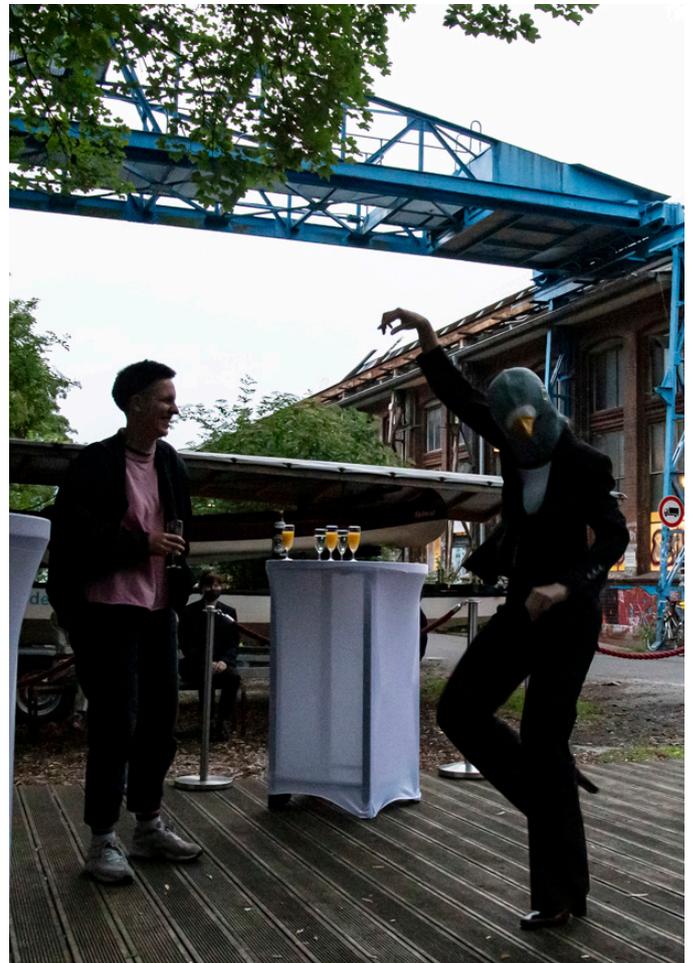
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## MAY MANDERY: ABIME DES OISEAUX. FÜR DAS ENDE DER ZEIT 2020

Kampnagel, Hamburg

### PERFORMER

Performance from a “bird-eye” perspective about the end of art, dedicated to the role of the artist and art critique - inspired by Mark Fischer’s critical theory on neoliberalism. ‘Capitalism kills nowadays even the production of the ideas of its overcoming’ - states the audio of the performance. Therefore the piece itself is absent: first the artist Mandery gives an interview about the reception of his already premiered play (a play that the audience has never seen), after that the audience is led to an opening ceremony (an event with champagne to celebrate the play to be premiered soon) and right after that they are led back to the foyer of the theatre where they can discuss their opinion freely (being the “play” itself).



The premiere was held in the frame of the 'Wovon wir wussten und es trotzdem taten.' titled Performance Studies MA graduate presentations

## MEINE DAMEN UND HERREN: DIE STADT BIN ICH 2020

Kampnagel, Hamburg

DRAMATURG, ADVISOR AND ASSISTANT

The project called 'Die Stadt bin ich' (I am the city) is a radical participatory theatre utopia from the members of the inclusive theatre company Meine Damen und Herren, Hamburg. In the frame of a mini-festival seven plays had been presented in Kampnagel, from which Kotka supported the production of two performances: 'Lissys Leben' by Josefine Großkin-sky, a biographic narrative in a monodance format, and 'Kampf um die Liebe' by Celina Scharff/ Lina Strothmann, a bloody thriller.



## MIRIAM TIEFENBRUNNER: PERCEPTION VIII (SERIES) 2019

Kampnagel, Hamburg

## DRAMATURG

The two performances of Miriam Tiefenbrunner (AT, Tirol) focus on the struggle against her chronic diseases: depression and endometriosis. With the help of a professional tattoo artist the acupuncture points were tattooed live onto her body, based on the healing acupuncture applied on the 5000-year-old Tirol mummy from Austria, Ötzi. The recorded diary notes of the performer were played through mobile speakers, hence the audience could come close (into a kind of “physical contact”) with her own experiences and voice, meanwhile seeing her facing these challenges; namely her body being changed and “healed”.



The premiere was held in the frame of the 'Are you happy now?' titled Performance Studies MA graduate presentations

© Emma Szabó

## BEATRIX SIMKÓ: DIE KREDENZ IST IM KELLER (GEBLIEBEN) 2019

Kampnagel, Hamburg

## PERFORMER

'Die Kredenz ist im Keller (geblieben)' (The Credenza Left in the Cellar) is a contemporary dance project about time, the process of aging, inter-generation dependence and the values, those remain during the continuous change of the human body. The project was the first phase and as such a work-in-progress presentation of a two year long artistic research of the Hungarian choreographer, Beatrix Simkó.



© Emma Szabó



The premiere was held in the frame of the 'Are you happy now?' titled Performance Studies MA graduate presentations

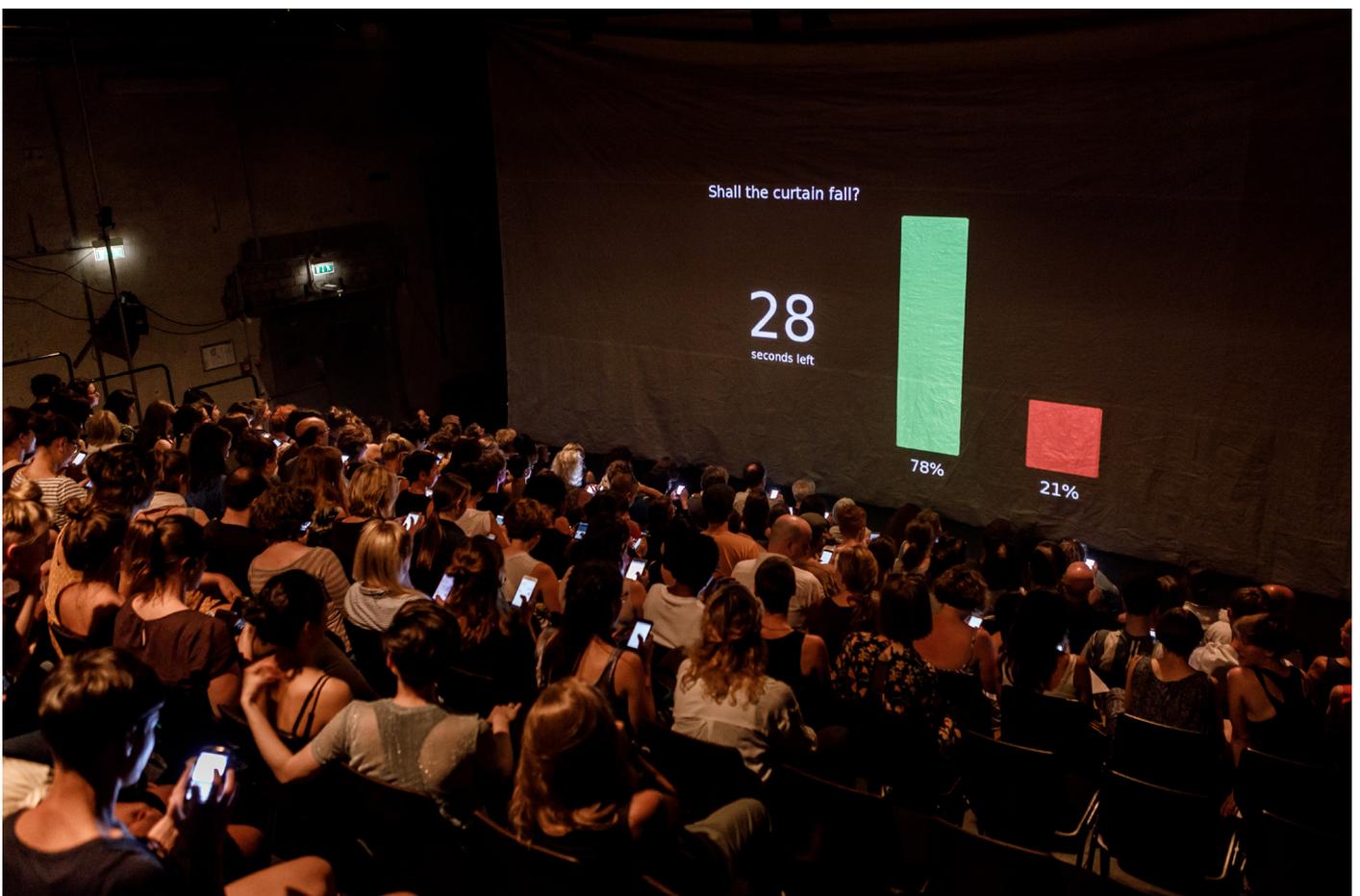
## SUPRPOWR 2018

Kampnagel, Hamburg

CO-CREATOR, PERFORMER

The performance 'SUPRPOWR' deals with the characteristics of power structures, as well as with the role and privilege of the collective within. The creators believe in their sweet dreams that if we, based on our humanity and solidarity support each other mutually, will gain superpower. Although they also argue a lot has already been determined once someone was born.

Co-creators and co-performers: Josema Enríquez, Paula Jütting, Lionel Tomm.



## QUANTIFIED SELF: REDUCE OUTPUT (19,187 G/H) 2018

Westwerk Gallery, Hamburg

CO-CREATOR, PERFORMER

The experimental, durational performance lasts approx. one hour and models inhalation strategies under circumstances where the aim is to reduce the used air quantity per hour, hence letting others to get more oxygen. A pump is attached to the gas mask. Kotka Gudmon gets only air, when she is pumping. In the mask a CO<sub>2</sub> meter is installed, through which the live state of her actual CO<sub>2</sub> emission is projected onto the wall next to her. The amount is accumulated, hence at the end of the performance the hourly emission by Kotka is visible.

The performance is part of the installation 'Quantified self'. Curator and co-creator: Nathalie Giele



## UNTER DER SONNE SIND ALLE GLEICH, IRGENDWIE 2018

Studiobühne UHH, Hamburg

CO-CREATOR, PERFORMER

German „new-colonialism“ in Mallorca and its *Germanness* is presented by the immersive performance. The event is framed with a yoga session to evoke the *inner sow (innere Sau)* and ended up with the liturgical sharing of The sausage. The performance was born as a collaborative project of five artists and based on ethnographic methods, field research and interviews, executed both in Hamburg and in Mallorca.

Co-creators and co-performers: Dinah Büchner, Nathalie Giele, Frederic Lilje, Max Mandery



MANIFEST OF THE NEWEST TESTAMENT OR HOW TO DEAL WITH THE  
EVERYDAY? 2018

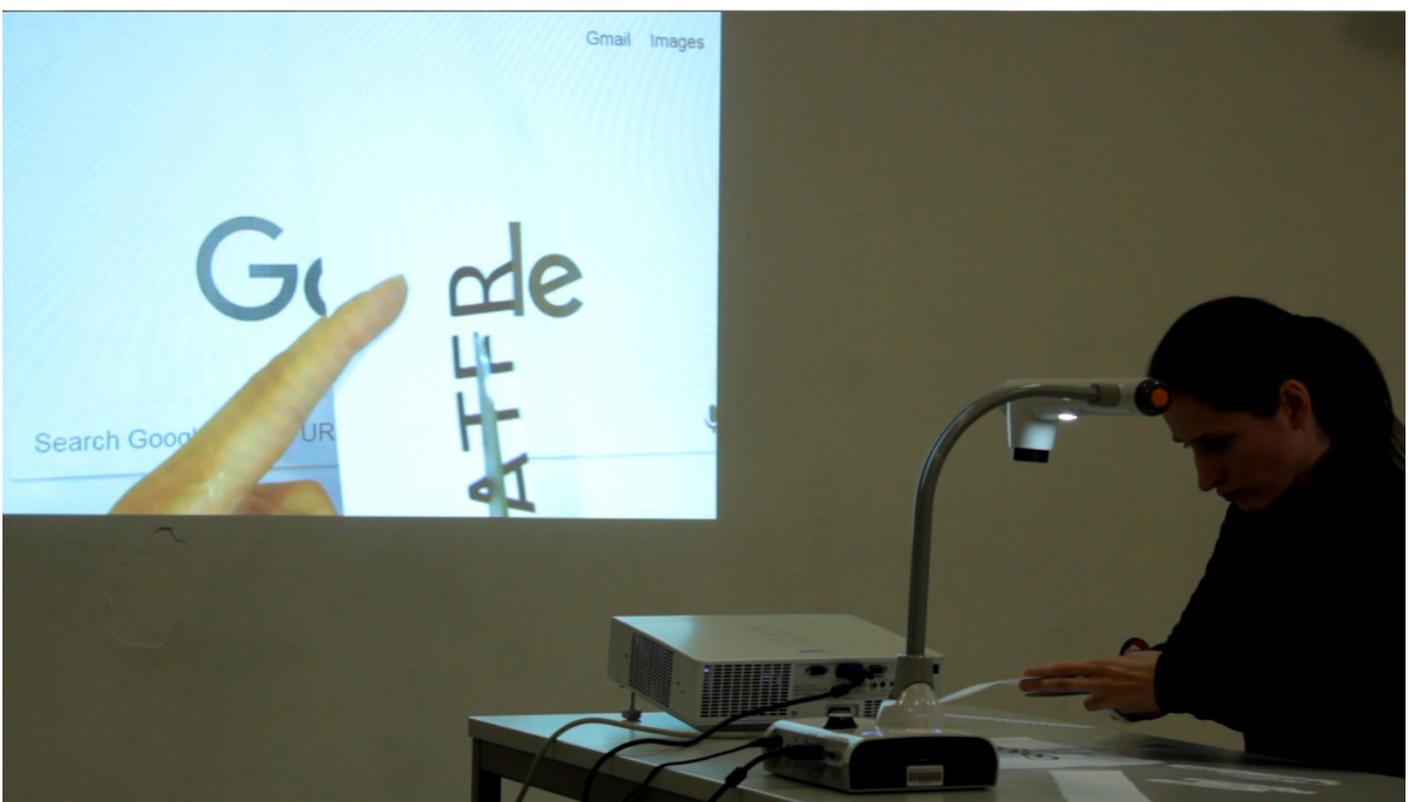
Studiobühne UHH, Hamburg

CREATOR, PERFORMER

The results of a google search is influenced by invisible, AI-driven algorithms, scoring, SEO settings and advertisement - letting the users to reach or being unable to see certain findings. This kind of filtering could also be seen as a way of canonization - argues the performer, Kotka Gudmon.

Before the Internet, the most common information source of the globe, where most of the search for answers was conducted, was the Bible. In our age, Google could be seen as a double canonized, continuously changing „newest testament“: not only Google is „The Book“ that anyone can access and „open“ for answers at any time, also the contents are continuously re-„written“ according to algorithms and the top search expressions of the local users, but beyond that, it also determines faith. Faith, as the more results are to be found about a topic, the more the user believes its existence and significance, and the lesser references are to be found the least probable is even to think about the existence of the searched topic.

Given the over-commercialized nature of Google one might ask the question, if the belief in the results, as an understanding of the world, as a sense of truth, is well founded. Also, there is an urgency to ask, what kind of contemporary cultural identity is reflected in the yearly Google search-expression-statistics. In the performance Kotka struggles with a Google window and with some of those expressions that are not contained by the „canon“, by the top German Google search expressions from 2017.



## CONSCIOUSNESS ON THE CRITERION 2017

Studiobühne UHH, Hamburg

CREATOR, PERFORMER

The performative possibilities of the criterion was an artistic research project by Kotka Gudmon, expressing distrust in the notion of the criterion, referring to the discourse of epistemology as well as to the paradox of measurement (Coastline Paradox of Mandelbrot).

Taken an everyday restriction, the 2 cm diameter of the vacuum-cleaner's tube, a central criterion is chosen: things that fit in, and those which do not. It can be associated with certain canonization and segregation processes, which actions are to be executed during the common practice of the daily routine of the vacuum cleaning.

The vacuum-cleaner as an object of stigmatized female attribute and the appearance together with it on the stage might also be read as an example of the Doing Gender (West, Zimmerman 1987): 'individuals who „do“ gender', 'a situated doing'. At the same time the understanding of the 'Staging Gender' of Brandstetter (2003) is also represented by the performance: 'die Bühne der Geschlechterbeziehungen in der Kulturgeschichte und ihre Hierarchien'. In the Hungarian history of socialism the relationship of women and vacuum-cleaner is carved in the memory of all Hungarian through an urban legend, related to an allegedly banned advertisement of a local vacuum cleaner, called Mónika: 'Don't knockout! Don't shake out! Let Mónika to suck out!'



## PINA REBOOT: PINAMOVIC 2016

Kampnagel, Hamburg

CREATOR, PERFORMER

In the frame of the project, based on the artistic vision of the choreographer Jochen Roller, each involved performer needed to combine the aesthetics of Pina Bausch with a different artist, who did not collaborate with her but in some way could be related to the art of Bausch, either for the similarities of their art or for the distance between their way of expression. Kotka chose Marina Abramovic and got further inspiration from the ninety-seven short chapters by Péter Esterházy ('She loves me'/'Eine Frau'/'Egy nő') focusing on the love a woman. The 13 short, „Bausch-echoing“ performances were presented in Kampnagel as a „pre-show“ to the piece 'Viktor' by the Tanztheater Wuppertal.

Co-performer: Renalda Mtaki. Artistic leader: Jochen Roller. The performance was presented in the frame of the Dance Future II. international conference.



## SLAVE TRADE FLASH MOB 2015

Main squares of Budapest, Kecskemét, Miskolc, Nyíregyháza

## DRAMATURG

There are some 36 million people still living in slavery according to the report of the Walk Free Foundation (2015). The Hungarian Anthonopolis Association launched an international project supported by the Norway Grant to research the phenomenon and realize awareness raising campaigns related to the results. The flash mob actions, as a part of the project, were conducted during December 2015 and located directly next to busy christmas markets of four Hungarian cities. Participants (the „slaves”) applied as volunteers from the cities the performance took place, only the „sales man” role was played by a professional actor using a text earlier composed.



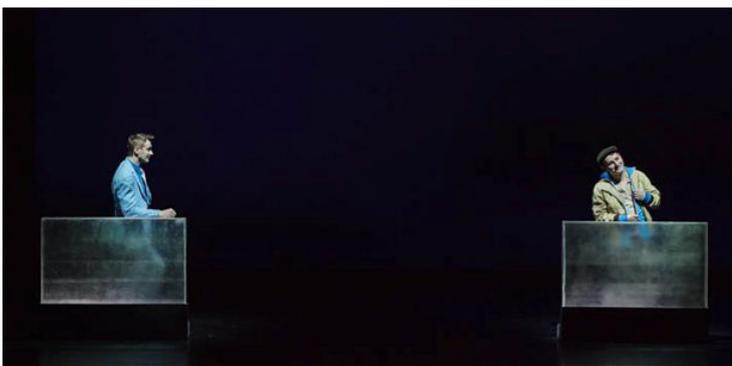
## HANOCH LEVIN: SUITCASE PACKERS 2013

Vígsház (Commedy Theater), Budapest

ADVISOR, ASSISTANT



'The Suitcase Packers catches the essential pathos of our lives as well as their ridiculousness so that we get both laughter (lots of it), and some tears.\* 'If death is there to remind us of our lives and their meaning, then the theater, a kind of reconstruction of life, is a reminder squared. A performance is momentary and transient, more so than the life it imitates.\*\* According to the concept of the director, Enikő Eszenyi the play was realized with the use of almost no props and set. This intention was the reason of the collaboration, as Kotka already had experience with applying empty space on stage and with transforming lights into dramaturgical effects.



\* Helen Kaye: Theater review: Suitcase Packers, In: Jerusalem Post (04.09.2011) <https://www.jpost.com/arts-and-culture/entertainment/theater-review-suitcase-packers> (State 09.30.2018)

\*\* Michael Handelzalts: Stage Animal, In: Haaretz (30.08.2011) <https://www.haaretz.com/israel-news/culture/1.5160607>

## THE BLADDER CIRCUS COMPANY: I KNOW THAT YOU'RE ALIVE 2011

Merlin Theater, Budapest

PERFORMER / role Anna Csillag

The Bladder Circus Company (1997-2014) was an experimental performance company with members from the fields of classical music, theatre and fine arts. Their shows balance on the boundaries of circus, performance, chamber opera, musical drama and the visual theatre of unusual musical instruments.

The performance 'Tudom, hogy élsz' (I know that you're alive) tells the story of an old circus acrobat in an abstract, associative way. The play is based on texts by Bruno Schulz, Amos Oz, R. M. Rilke and the historical documents of the Jewish circus member Géza Winkler, who inspired the main character. Anna Csillag played by Kotka suffers from a poor growth of hair, but after a blessing of enlightenment she invents a magic mixture, a hair growth liquid, so she becomes an apostle of hairiness.



## KOTKA GUDMON - GERGŐ BÁNKI: JUGGLERS ILLUMINATED 2011

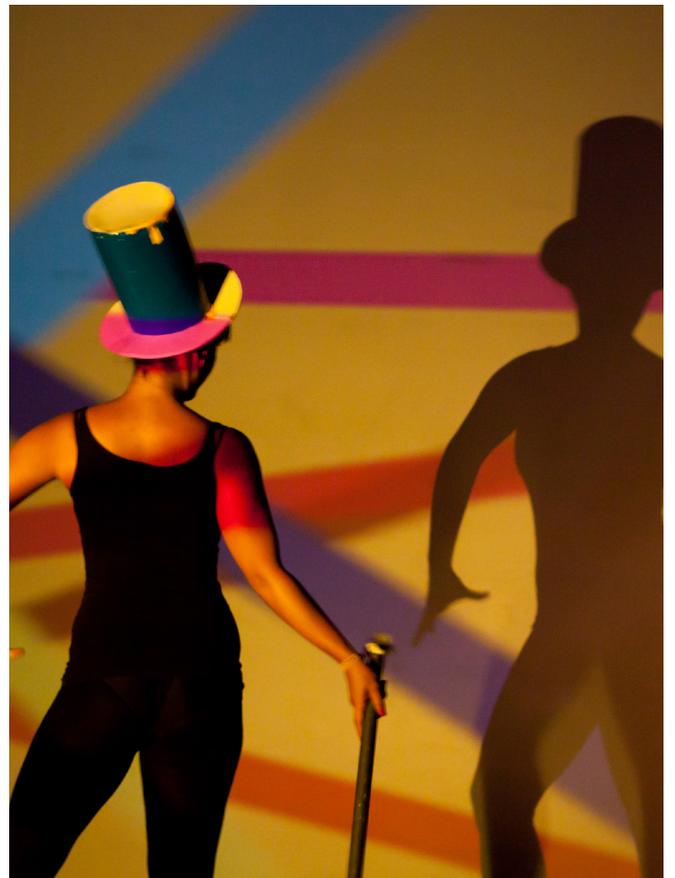
Millenaris Teatrum, Budapest

CO-AUTHOR, DIRECTOR



Shape, light and sound performance in 50 minutes. The play is composed on the rhythm of the shadows, the secrets of the urban noises. The sounds of light manifest, the noises become shapes in the world of dynamic forms.

The 'Jugglers Illuminated' was inspired by Laszlo Moholy-Nagy, the internationally reputed Hungarian born artist of the Bauhaus. In order to make the strict shapes of the Bauhaus engageable for children between 5-12 years, we composed a tale, based on a fiction of seven loves and added a story teller "creature". His costume was inspired by the diver costume of Oskar Schlemmer (Triadic Ballet 1922) and the special skills of the character - that when he says something it happens on stage - was influenced by Prospero of Shakespeare's The Tempest. Children just enjoy an amusing, participatory performance meanwhile they get familiar with paintings and artistic concepts of the Bauhaus, without noticing it.



## KOTKA GUDMON: NEGATIVE VARIETÉ 2010

Millenaris Teatrum, Budapest

DIRECTOR



© Balázs Balogh



Stage tribute to Laszlo Moholy-Nagy, artist and professor of the Bauhaus.

The performance is inspired by his film script, 'Dynamic of the Metropolis' from 1922. Creatures of light, photography dressed in motion, dynamic architecture - that's the Negative Varieté, created with participation of contemporary dancers. In this cross-disciplinary play shadows are presented on the stage to turn the beloved technique of Moholy-Nagy, the photogram, into the language of the play.

More information:  
[TEDxDanubia 2011 speech on Youtube](#)

## KOTKA GUDMON - KATA JUHÁSZ: FORCED MARCH 2009

Petőfi Irodalmi Múzeum (PIM, Petőfi Literature Museum), Budapest

DRAMATURG



© Péter Siklós

The 'Forced March' mono dance performance carried a complexity of cross-disciplinary stage work, involving contemporary dance and interactive projection. Miklós Radnóti, Hungarian Jewish poet was murdered in a concentration camp during the Second World War. He wrote the poem 'Forced March' in the camp short before his death. The text has an exceptional potential to adapt to stage as its title is related to physicality, the nature of a human movement is embedded in it. To keep the balance, to stand up, to keep straight, to struggle against the mental and physical gravity is its main theme - as it was a chance for staying alive during the Holocaust.

KOTKA GUDMON

INSTALLATIONS & CURATING

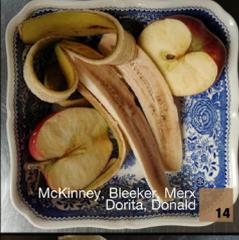
## KOTKA GUDMON: THE POPULARITY INDEX 2017

Kampnagel, Hamburg

CREATOR

*Oxidation* (according to the Biology-Online Dictionary) is a 'chemical reaction in which there is the loss of electrons'. This results the effect when a fruit cut-in-half changes its colour and consistency on its surface. Therefore, it is mainly the question of the amount of oxygen, how fast the oxidation, so the change of the original colour of the fruit is proceeded. In case of the PSI#23 2017 (Performance Studies International Conference 2017), 16 bananas and 16 apples documented the lectures and performances, those presented in the frame of the conference. One banana and one apple had been opened exactly at the moment, when a lecture, panel or performance started and were photographed right at the end of it. Afterwards their colour has been measured with Photoshop, according to which the popularity of each of the 16 academic events visited by Kotka (lecture, panel or performance) could be ranked:

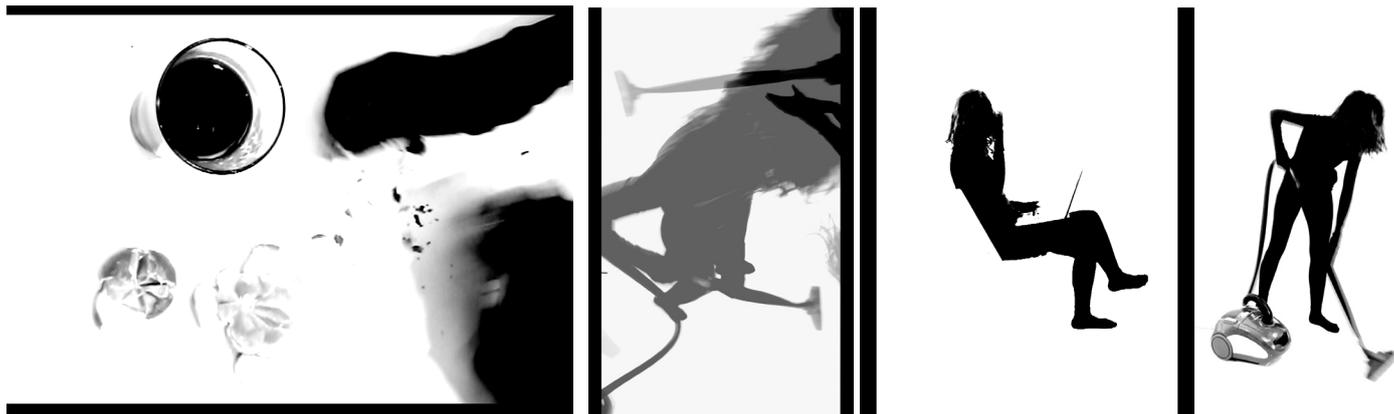
- more audience => less oxygen in the hall => slower oxidation => the fruits remain lighter
- less audience => more oxygen in the hall => faster oxidation => the fruits get darker

OVERFLOW PSI#23 2017				
 Trencsenyi, Keegan, Harari 8	 Daniel Sack 4	 Roms, Grehan, Wake, Bleeker, Eckersall, Liana 16	 Peterson, Wake, Reinelt 10	1. PERFORMANCE Panel with Diverse Abilities
 Tim Echells 12	 Leri, Chon, Matte 1	 Kwon, Papadopoulos, Florencio 15	 Kai van Etikels 13	2. PERFORMANCE +BubbleBasedAndBaised+
 Perfect Studies Unlimited 2	 Grehan, Scheer, Eckersall 3	 Avital Ronell 5	 McKinney, Bleeker, Marx, Dorta, Donald 14	3. PANEL Leaky Values: Performance, Transgression and Flow in Late Capitalism
 Patricia Carolina Mai 9	 Chan, Cheong 11	 Benjamin Whistutz 7	 Spahn, Strohmaier 6	4. LECTURE PERFORMANCE The Pedagogy of Tears: Learning to Cry in the Laboratory and on Stage
				5. KEYNOTE Mistreated: On Civic Grievance
				6. LECTURE PERFORMANCE Boats, Bodies, Borders - Contested Spaces
				7. PAPER On Imperfect Flow. Potentials of a Disability Aesthetics in the Performing Arts
				8. PAPER, PANEL The Dramaturgy of Contemporary Cornucopia Theater with a Tiger: Potentiality and Overflow in Performance Saturated Moments
				9. PERFORMANCE Catan Alay - A piece of Cake
				10. PANEL Power and Performance: Revaluing Theatre in the 21st Century
				11. INSTALLATION PERFORMANCE Hyper-Plasia
				12. KEYNOTE Ready When You Are. Performance / Stasis / Change
				13. PAPER Love How You Can Pee on Anything
				14. PANEL Scenographic Overflow: (In)traaction in Urban Space
				15. PAPER Plasticity of +Gangnam Beauty+: An Emerging Cosmopolitan Female Subjectivity / Homo-Erotic Nazism and Transmedia Appropriation: the Dramatics of Fleeting Utopias Viral Flows, Queer Commons? Dark Ecology, HIV and CUMmunity in Bareback Porn
				16. PANEL Disciplinary Values: Strategies for Staying Sane in an Academic Culture of Measurement and Overflow

## KOTKA GUDMON: THE MINIMUM OF THE ROUTINE 2016

Trafó, House of contemporary arts, Budapest

EXHIBITING ARTIST / LECTURE PERFORMANCE



'The minimum of the routine' titled site specific video installation was an immersive projection with a lecture performance. The audience experienced the video content as a parallel reality spatially around them. The theme represented scenes from an ordinary daily routine of a single person, but in an abstract and minimalist way. At the end of the lecture performance the audience was asked if they imagined the fragrance of the shower gel when the bathing person was "having a shower around them". Hence, what is the minimum of a visual experience one can identify oneself with? Beyond that, what does it elicit, if something is happening around them in the theatre space and not on a usual central stage as expected?

Reception depends on the *individual's perception*, and so the *spectator's illusion about reality*; consisting of personal experiences, standards, socialization, fantasy and the power of the mind



© Vera Éder



© Kotka Gudmon

that fills certain gaps with own associations - as it fills the white void background and the black body/objects of the video.

The goal of the project was to investigate the mechanisms behind the routine of spectating, the process of self-identification and the stream of thoughts that flow through the viewer while experiencing art. A further aim of the installation was to trigger the experience that space as a medium has a dramaturgic potential.

## AGE OF THE GNOMES 2014

LOFFICE Saletrom and Art Market, Budapest

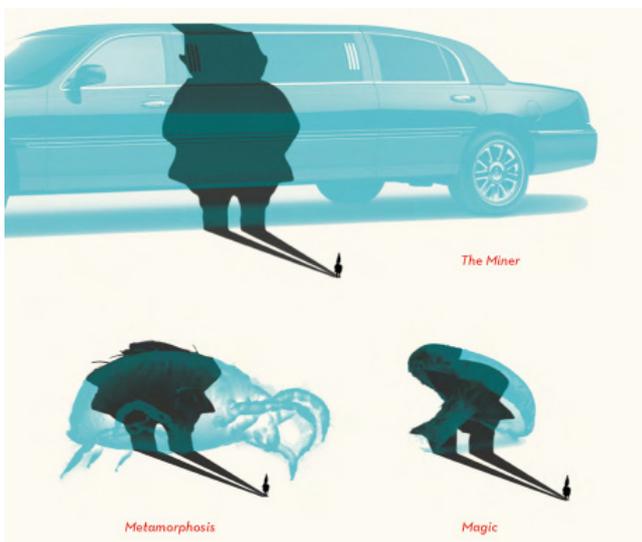
### CO-CURATOR

For Budapest Design Week 2014 and Budapest Art Market (yearly international art fair) an innovative co-working office LOFFICE and WERK Academy jointly presented a cutting-edge design project.

These two institutions originally had the intention purchasing garden gnomes as a decoration of their building's yard. Kotka, partnering with them that time, suggested to transform these objects of kitsch into art pieces by reputed Hungarian artists, and to offer the art works for an auction on the day of the 2014 governmental elections in Hungary, under the project title 'Age of the Gnomes!' - as the timing of the Design Week and the Art Market matched the day of the governmental elections. Finally, each of the invited 25 participating artists received a different, already decorated, mass produced, polyresin garden gnome (height of 50-70 cm) to create their understanding of this creature.

Co-curator: Réka Kenéz

Graphic design of the project: Willem Van de Ven



## COULEUR LOCALE 2011

Designterminal, Budapest

CO-CURATOR



Does the design culture of different countries have unique characteristics? Can we define unequivocally typical national features in 2011, in an irretrievably globalising world? We have tried to answer these questions with the help of the design experts of some thirty countries by selecting objects manufactured during the previous three years. The answers arrived in the form of three objects per country, representing a wide range of local colours. The exhibition displayed 90 diverse products from 30 countries and was visited by more than 15 000 visitors.

To show such a wide range of products, a selection with different sizes, shapes, forms, colours in a homogenic, yet innovative way, the curators decided to replace pedestals with imagined boxes - as if the objects have just been pulled out of the box, permanently put on the top of the box they arrived in and not yet displayed properly. Each item had its own "box design" highlighting the item's main characteristics, which made the exhibition "unorthodox", humorous and playful. Thanks to the special installation concept, so the unconventional display, a much higher amount of visitors were interested in the exhibition, those also who previously haven't seen any exhibition or a design show yet.

Co-curator: Rita Mária Halasi

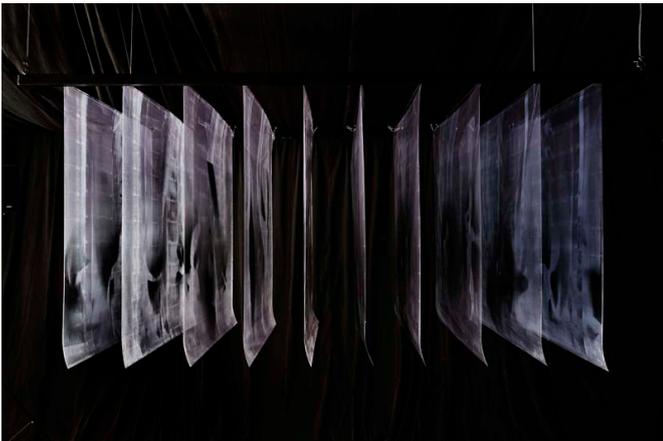
Installation design: Márton Ágh



## INTERACTIVE BAUHAUS INSTALLATION 2010

Mai Mano House of Photographers, Budapest

## CURATOR



The concept of the interactive Bauhaus photo and video installation is related to the thoughts and publications released in the 1920's by Laszlo Moholy-Nagy. Regarding to his theory, foils set behind each other overrun the boundaries of the two-dimensional photograph. This new arrangement can be understood as a motion progress in the spectators' mind.

As visitors moved within the exhibition space, they became a part of the projected recording of the performance Negative Varieté with their own silhouettes. The visual language of the installation has a strong relationship with the minimalist and industrial vision artists admired during the 1920's.

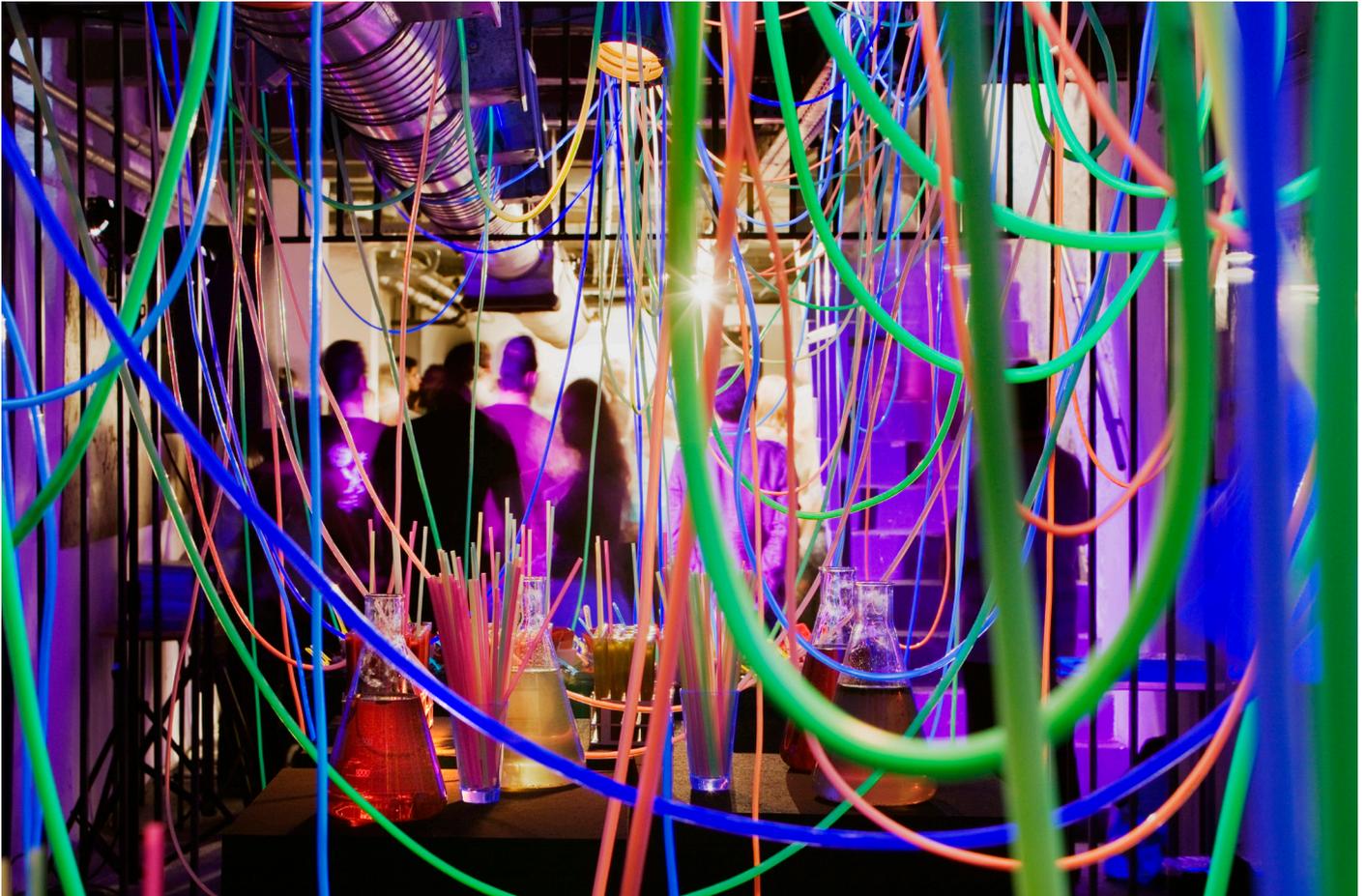
Exhibiting artists: Balázs Balogh motion designer,  
Tamás Bujnovszky photographer,  
Bence Samu interaction designer



## INSTALLATIONS ABOUT INSTALLATIONS 2010

N&amp;n Gallery, Budapest

CO-CURATOR, INSTALLATION CO-DESIGNER



Installations went through a long journey since their appearance in the 1960's. As a genre, first it developed as an anti-art revolution, manifested through performances and happenings, hence motivated movements and artistic groups. Later on it merged with different branches and expressions of art, tools of technology and new media. Today it is a crucial part of architectural, interior and exhibition design practice. In case of the 'Installations about Installations' project, the curators researched and presented the actual trends in installation design through projections, and on the other hand, as a matching display, they created a creative laboratory kind space that served as an installation itself, in which the visitors could wander. UV sensitive liquid was filled in the tubes - causing a jungle-like effect -, combined with food experiments from the food designer Eszter Horváth; all together they formed an emblematic project about the nature of installations. Co-curator: Dóra Fónagy



KOTKA GUDMON

FILM

## TRANSLATING PINA 2018

CO-CREATOR, DIRECTOR

How can be movements and visual aesthetics in contemporary dance translated? How is the statement 'dance is a translation' realized in the work of Pina Bausch? Can we suppose that in the professional dance scene there are patterns of movements, those independent from cultural background? How is a cultural content internationally translated?

The 50 min. documentary film, 'Translating Pina' presents five aspects of the art of Pina Bausch, all of which relating to the challenge if we could achieve to translate the art of Pina Bausch. The project was realized as a cooperation of five artists from four countries, studying together at the University of Hamburg, Performance Studies. Eight experts, among which social scientists, a former assistant and dancer from Tanztheater Wuppertal, friends and critics had been interviewed who all has a personal and a professional relationship to the topic and to Pina Bausch. The film might not yet be revealed publicly because of ongoing copyright discussions related to the illustrative material owned by the Pina Bausch Foundation.

Co-creators: Renalda Mtaki, Yvonne Peters, Markus Posse, Anton Rudakov



KOTKA GUDMON

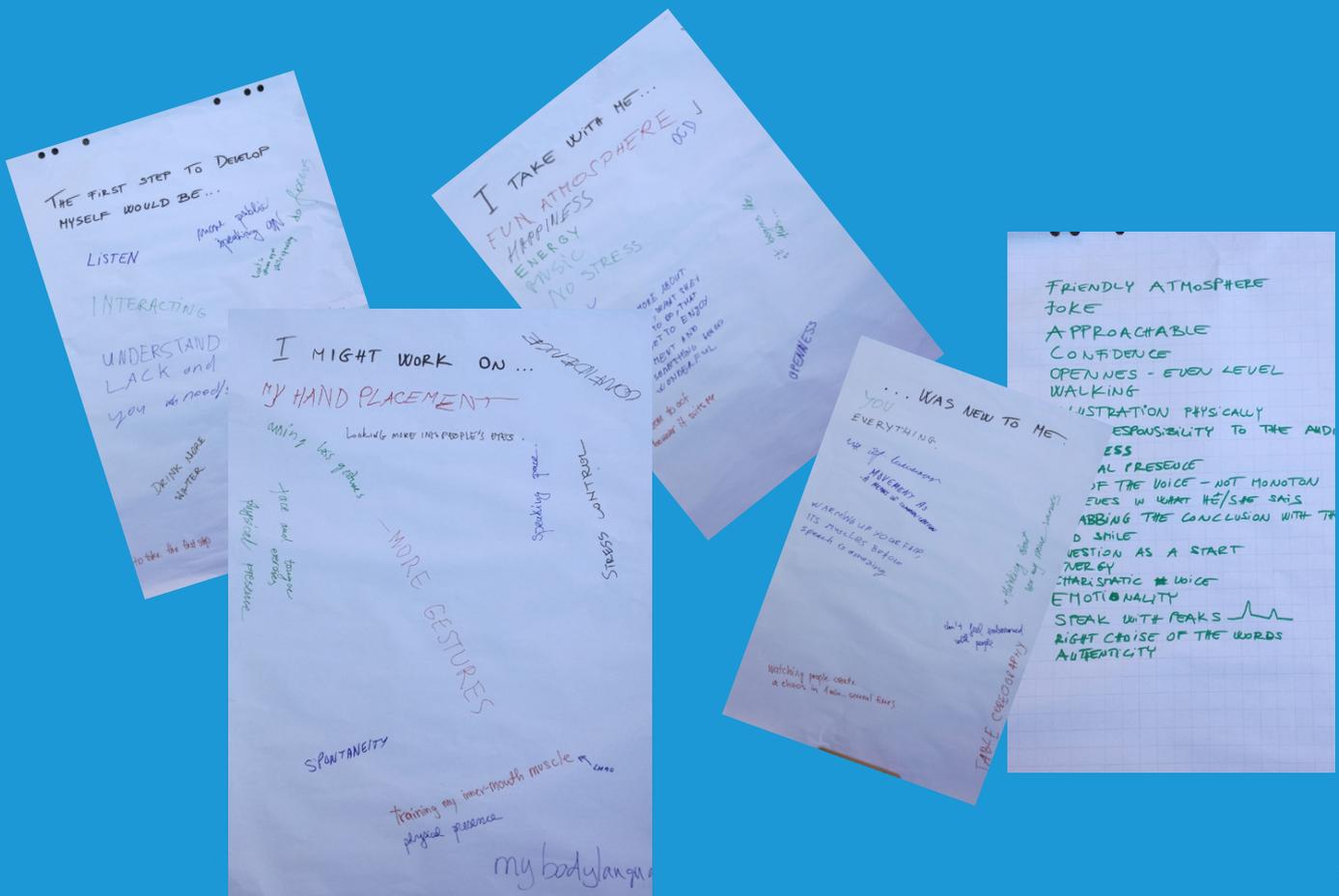
WORKSHOP

PERFORMATIVE GROUNDS. BODY, SOUND AND ASSOCIATIVE SOLUTIONS 2019

Bonn

WORKSHOPLEADER

Workshop commissioned by the Deutscher Akademischer Austauschdienst (DAAD) for the scholars of the fund. In the frame of the session different tailored, individual and group exercises were realized for the bodily and audial self-awareness of the young scholars. They face in their carrier early on the challenge that even the greatest scientific or artistic concept can fail if during the presentation of the idea their way of presentation does not support the content or their aims. Also the audience's metacommunicative responses are crucial to notice for the success of such endeavor, nonetheless the fostering of their interaction. Yet, despite all efforts it might come to unintended misinterpretations which are hard to calculate with, but it cannot be forgotten that all listener is an active participant, even without saying a word. Also, they surely have very different associations as expected. The workshop focused on these challenges and aspects in an experiential format, relying on the tools of performance art.



## RHYTHM OF THE ENVIRONMENT 2018

Gymnastikhalle UHH, Hamburg

## WORKSHOPLEADER

What kind of rhythm does the built environment have around us? How does it affect and influence us? What grabs the attention and why? Is it possible to reconstruct the built environment through the acts of observation and representation? How far can the space as observed be transmitted into another space? During the workshop the ten participants of the University of Hamburg, Performance Studies were asked to record and in a different space transmit the built environment with improvisational, artistic tools. The workshop was realized in the frame of the contemporary dance lecture series 'Choreographic Scores' led by Patricia Carolin Mai.



## CONVEYING PERFORMATIVITY 2017

Studiobühne, Hamburg

## WORKSHOPLEADER

The participatory game 'Conveying performativity' unveils the notion of performance and different strategies to convey performativity, which all could be *understood through a personal discovery*. The given structure is deeply rooted in the *collaborative making* and the *joint creation* of a spatial structure with the help of a leader chosen from the group, playing the role of an *initiator*. As a result of the process the participants realize their role in *co-creation* and a *continually shifting, shared initiating*. To achieve a deeper level of concentration on each other and to find creative ways to collaborate, the play is delivered in silence. The game ensures not only a playground for personal capacities and individual ideas, but also to develop to work in teams, besides combining own ideas with the concept of the others. This enables also a new kind of awareness towards inclusivity and an openness towards collaboration. The method was inspired by TAAT (Theatre as Architecture Architecture as Theatre), a Berlin-based collective creating cross-disciplinary workshops.



# KOTKA GUDMON

MORE INFORMATION

[KOTKAGUDMON.COM](http://KOTKAGUDMON.COM)