

Portfolio

Milena Kipfmüller

selection of works

My artistic practice is based on WORKING IN A COLLABORATIVE AND COLLECTIVE way developed in long term boundaries with collectives, such as GOB SQUAD, INTERNATIONAL INSTITUTE OF POLITICAL MURDER, MATTHAEI & KONSORTEN, MACCHINA SOM ALLSTARS and SOUNDING SITUATIONS.

Binding THEORY, SCIENTIFIC RESEARCH and ARTISTIC PRODUCTION closely together opens the creational process gathering different MATERIALS to start the artistic process from a very CONCRETE point. The divers qualities of these materials that transform into ARTISTIC SUBSTANCE carry innumerous histories in its substance and can lead out of their intrinsic being and contextualization the course of the artistic process.

Artistic creation links the horizons of THEORY and PRACTICE, creating a circle of ARTISTIC RESEARCH: from a dialogue between the observation of concrete material to the artwork and back, generating ARTISTIC, EMPIRIC AND SCIENTIFIC UNDERSTANDING.

Art lies between POETRY AND POLITICS. Works conceived for an assumptive neutral space (as black box or white cube) claims a non-relational environment, exposing the artwork for itself, hiding its undeniable boundaries to social, historic and human context. Therefore I look for SITE SPECIFIC RESEARCH AND WORK since the friction between real, dirty and wounded spaces produce a specific power for artistic creation, undeniable to the spectators reception process. My aim is to twist slightly but enough the perception opening possibilities of interpretation.

My work faces an interaction of theatre, performance and soundwork creating DRAMATURGICALLY DIRECTED COLLAGES. Coming originally from the field of music the sound aspect takes an important role in STAGING and SCULPTURING AUDITIVE SPACES AND LANDSCAPES of daily present and lost sounds.

CERNa

by Milena Kipfmüller and Klaus Janek

at Vila Sul – Goethe Institut Salvador (2017)

is a project to research fundamental structures of acoustic particles within different global environments. The particles are made to collide together at close to the speed of light. The process gives the researchers clues about how the particles interact, and provides insights into the fundamental laws of artistic nature.



The project CERNa was created for the residency Vila Sul, Goethe-Institut, Salvador, Brasil. The idea was to find artistic particles, therefore create criteria of research, and go into dialogue and arts production. A big topic of the idea of CERNa navigated around the historical and also nowadays positioning of Europeans in Brazil and the projection surface of Europe for Brazilians. The two geographical entities struggle to balance the relationship, due to history and self understanding. An attempt for redirectioning the self-conception was to define oneself together with other countries to the construct of Global South. **Sounding situations** created the format CERNa by taking in consideration all this attempts and topics of balance, and researched artists, having to re-adjust and revisit the criteria many times. By finding the artists, the idea of the together creation took place in a day of getting to know, debate and decide together, what a potential result could be. Therefore the 6 active artists share the authorship.

The project happened in a historical interesting space by the architect Lina BoBardi, the Coaty. The space merge the old colonial buildings, with modern architecture, concrete with nature that grows through the building. // The residency of Vila Sul, Goethe-Institut, Salvador was supported by Goethe Institut Salvador and Robert Bosch Stiftung.



Concerto Ambulante

by Klaus Janek and Milena Kipfmüller

Q-O2 Brussels/ Festival Paisagens Sonoras cachoeirs / UFBA Salvador / NuSom USP - Sao Paulo

Concerto Ambulante is a city-immersed performance with sound in dialogue with the actual happening environment. We start with no presets and samples and walk through the city together with the audience to discover which sounds and scenes will hit our open mics. All the sounds that will be happening will be found by us on the way and transformed into music instantly. The theatrical part is a descriptive frame that creates scenes by observing them and creating a context, mixing it in dialogue with the musical composition. We broadcast the performance directly to the audiences smart-phones that see the synthesis of live-elements interaction – including themselves.

This way the city becomes a scenery, the passers by the performers, the observation with transformed soundtrack a video without a screen but with real images. The different layers of everyday moments in the streets, music creation, description, interpretation and imagination flow between each other to open and inhabit the cities stories and fictions.



Echolot

by Klaus Janek and Milena Kipfmüller

Goethe Institut Montreal / **matralab** – Guy Concordia University / Miss Hecker Berlin(2016)

Goethe Institut Sao Paulo (2017)

Echolot searches for hidden sounding and musical material that is saved in books. Written words that transmit semantic meaning are for us scores for sound and music. Transformed through the voice of the visitors into sound, the short and playful recordings get overlaid, (de)composed, sent, resent and received by the listener in musicalized form. An initially „simple“ sembling recording of one voice transforms into a four-part fugue, into a mix of music and language and then into a rhythmic-electronic musicpiece-radioplay. The listener can constantly rearrange, record and re-influence the live mix together with the performers and suggest new and other spoken or musical accents, a different text passage or speak in other languages. The construction is therefore a living instrument to research the sounding depths of the library. Visually we play with different axis, that shift the perspective leading always back to the listening. The books and the readers overlay, scores and players, as basic elements of the always changing composition.

The project was developed for the library of the Goethe Institut Montreal for the nuit blanche 2016 and presented as stage performance at the **matralab of the Guy Concordia University** Montreal.

Video and sound: <http://www.milenakipf.de/echolot/>



Kunst im Verhör – WDR3/5 (2017)
Pawlenski-Talks
by Milena Kipfmüller
für Nordwind Festival at Kampnagel Hamburg –
BALAGN Festival (2016)



Images of Pawlenski's activism have gone around the world: he sewed his mouth shut, nailed his testicles to the Red Square, and cut off an earlobe on the wall of the Serbsky Center. His

performances are both drastic and planned out in

great detail, while remaining radically simple in their structure. Russian courts, media and the public are consistently outraged, and their responses become part of Pawlenski's art. A dialogue between artistic action and the institutions of power develops.

In contrast to many Russian artists that seem to be overwhelmed by the political developments and increasing repression, Pawlenski remains an activist. He forces the judiciary and the police into positions outside the standard catalogue of reactions. Recently, Pawlenski persuaded an investigator to change sides. Pawel Jasman had interrogated Pawlenski about his action "Freedom" over a period of four months. Pawlenski secretly recorded the interviews and published them in several magazines, including Der Spiegel printed the transcript. Pawlenski argues in one interview: "You agree with me that you are merely an instrument. The government turns people into instruments." Jasman answers: "I agree with that." He has already studied law and became a lawyer. Moreover, he wanted to become a lawyer in the Pawlenski court case, but the judge banned him from legal defence.

Extract: <http://www1.wdr.de/mediathek/audio/wdr3/wdr3-hoerproben/audio-hoerprobe-kunst-im-verhoer-100.html>



HALB TAUBE HALB PFAU

Galerie König (2016)

Literaturhaus Stuttgart / Literaturhaus Freiburg (2017)

The book written by Maren Kames is similar to a landscape, that needs to be discovered, to be delimited. A lyric identity wanders though the scenario as well as though the text itself in a book full of white. It changes between lyric, prose, drama and audioplay. The book itself goes beyond the limits of the pages, into an audio layer, where the written words become sound. The reader lost in a world where the medium itself already became ambiguous.

Klaus Janek and me developed the sound layer of the book by Maren Kames published at Secession Verlag. First performance at Galerie König.

Further development of a scenic installation at the Literaturhaus Stuttgart.

Sound at: <http://www.milenakipf.de/halb-taube-halb-pfau/>



Idiotie und Widerstand: Live-Radio Shows (2016/2017)
matthaei & konsorten
sophiensaele, Berlin

A live radio show that tests individual resistance in the heart of our rapidly growing controlling society: We are celebrating the proud peculiarity that refuses to conform. We reject the sexually charged nature of efficiency and are hammering out skewed models for the bar at the end of the assimilation. We will eavesdrop on the voices of foreign beauty – in the walk-in studio with various theorists, artists and practitioners of idiocy. **BY AND WITH** Klaus Janek, Milena Kipfmüller, Jörg Lukas Matthaei and guests

Sound at: <http://www.milenakipf.de/idiotie-und-widerstand-herbstsalon/>



Case Cortina
by Klaus Janek and Milena Kipfmüller
Haus der Kulturen der Welt (2015)

Case Cortina is a project that looks for the development of an auditive-performative „instrument“. It is based on the constant investigation of the special acoustic characteristics of field recordings, music and language that enter a dialogue of its informational content.

Case Cortina is convinced that meaning is not just constituted by the use of understandable words and linguistic construction: any kind of acoustic material can contribute to the creation of meaning. Musical dimension in words and field recordings and linguistic information in music are analysed, recombined, overlaid and put into friction trying to unfold and discover masked meanings in concrete and abstract sounds.

In Case Cortina Milena Kipfmüller and Klaus Janek follow this work developing a long term artistic research with open ending. The project started at the forecast forum in the Haus der Kulturen der Welt in Berlin.

Sound at: <http://www.milenakipf.de/case-cortina/>



Hate Radio - Hörspiel

MK: german version, direction and realisation

Text by Milo Rau

Winner of the

Hörspielpreis der Kriegsblinden 2014

Nominated for the **Prix Europa 2014**

If someone were looking for simple and effective means to prevent the genocide in Rwanda, wrote the US American journalist Philip Gourevitch, the radio station RTLM would have been a good place to start. With unspeakable cynicism, the staff of the popular station had been preparing the genocide like an election campaign for months. The program consisted of pop music, riveting sports coverage, political communiqués, and remarkably hateful calls to murder. The newest Congolese music and the most aggressive racial analyses were combined into a dreary few-square-meter laboratory of racist ideology. The massmurder that took place in Ruanda 1994 had a „Soundtrack“ – and it came from the radio. On the popular radiostation RTLM people could listen to cool moderators, sports news and the top hits – mixed with hate propaganda and the incitement to kill. Listeners could call for music wishes and at the same time denounce the next the ones whoul would become the next victims of the genocide. RTLM copyed the casual style and cool groove of radiostations in the world and instrumentalized it for their means. The radioplay “Hate Radio” brings RTLM and its propaganda mechanisms back to the german radio – with the moderators Max von Malotki, Bianca Hauda, Uwe Wassermann and Ill Young Kim. Its just needed to omit some names, places and dates and this radiostation could be everywhere and be broadcasting today.



When we developed the theatre play „Hate Radio“ in 2011 I already had the idea for this version for the radio. The biggest question was, how to establish the sinister high spirits of the show-hosts in the context of german radio being broadcasted in the normal program. Not working with actors but with real moderators we found a way how to develop a persuasive and seductive show – as long as the listener don´t focus in the content. This ambiguity causes great insecurity in the listener getting two different informations at the same time – the one that everything is nice and ok and the other one of its moral knowledge and judgement.

With Bianca Hauda, Uwe Wassermann, Max von Malotki, Ill Young Kim and others.

Editor: Isabel Platthaus

Sound at: <http://www.milenakipf.de/projekte/hate-radio/>

**KRIEGSALBUM – Was die neuen Heimkehrer nach Hause bringen (2015/2016)
(WARALBUM – what the new homecomers bring back home)**

Live Radioplay at Akademie der Künste am Pariser Platz, Leipziger Hörspielsommer, SonOhr Festival

MK: Idea, concept and direction together with Lukas Matthaei and Klaus Janek

In „Kriegsalbum“ (Waralbum) from Lukas Matthaei, Milena Kipfmüller and Klaus Janek people coming home from wars – soldiers, journalists and doctors – tell their very personal stories about what they lived. They let us have a glimpse in real scenery of military conflicts that in situ are much more confused and brutal than the “cleaned” pictures in everyday news. These experiences doesn't have exclusively an impact on their personal lives but as well on our culture.

Kriegsalbum“ gives us an audible picture of these peoples experiances and let them enter into an acoustic dialogue with the everyday sounds of Berlin.

The main focus in this project is to develop a perfromative and compositorial device in its sense of a working dramaturgy. Every time we perform this live radioplay the combination between well known sounds of the city transform in their musical aspect to merge the content of words and reports, these ones being transformed into musical material. The insecurity experienced by the people in war telling aspects of lived situations come together with daily situations which would never be the same in each version of the performance. Therefore there is no secure base of report as well as interpretation by the llistener. // sound at : <http://www.milenakipf.de/projekte/kriegsalbum-was-die-neuen-heimkehrer-nach-hause-bring/>

In collaboration with the RBB – Radio Berlin Brandenburg



KOLLABORATIONS:

Die Verschwörung der Idioten – by matthaei & konsorten

Two years of idiot research culminate in the big conspiracy before Christmas: following the Salons Idiotie & Widerstand and the idiot field research, matthaei & konsorten are creating a series of fluid gatherings with handymen of enhanced idiosyncrasy. On four evenings, performers and the audience will exchange their particular knowledge, which can only be transferred in a live session. Together we will throw the pliant adaptation of the dance around the golden calf off course. Be there or be square!



Im Apparat der Kriege (2014)

by matthaei & konsorten

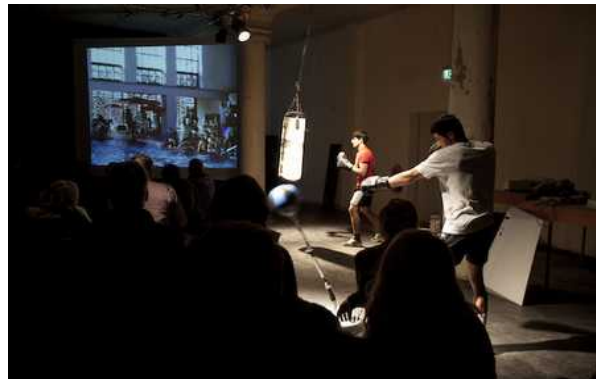
MK: dramaturgy, concept

Performance in urban space/ three days long

Since 1999 Germany is taking part in wars – but at home people do not realize it. IN THE APARTUS OF WAR infiltrates the german capital with very personal reports of soldiers, helpers, journalists, military priests and others involved in our exported wars of



nowadays. The interactive production guides via mobile phone and internet the participants through a three day lasting trip to familiar and remote places of Berlin. In the encounters with embedded actors and agents they decide by themselves , which scenarios would open up within this specific war scenarios, while the participants get more and more involved in the images and situations created. The main aspect of my work in this project was to develop a net of fictionality that overlays the real city while every days live goes on normally. We had no trained actors but people involved in the real „world of war“ in order to avoid a concrete and easy to read reference of the ongoing actions. Perfromativity, everyday live and interactive mobile and internet aspects came together in an undercover Gesamtkunstwerk. Video at: <http://www.milenakipf.de/mitarbeit/im-apparat-der-kriege-matthaei-konsorten-2014/>



International Institute of Political Murder Regie: Milo Rau / MK dramaturgy and production from 2011 - 2014

Hate Radio

If someone were looking for simple and effective means to prevent the genocide in Rwanda, wrote the US- American journalist Philip Gourevitch, the radio station RTLM would have been a good place to start. With unspeakable cynicism, the staff of the popular station had been preparing the genocide like an election campaign for months. The program consisted of pop music, riveting sports coverage, political communiqués, and remarkably hateful calls to murder. The newest Congolese music and the most aggressive racial analyses were combined into a dreary few-square-meter laboratory of racist ideology.

The project "HATE RADIO" returns RTLM to the airways in a reconstructed backdrop that remains faithful to the original – survivors of the genocide are standing on stage. Central to the project is the replay of an RTLM show, run by its hosts – three Hutu extremists and the white Italian-Belgian Georges Ruggiu. How racism functions, how human beings are "talked out of" their humanity – an instillation reconstructed by the author and director Milo Rau from documents and witness statements provides the answers to these questions so that people can feel and experience these happenings for themselves.

The Moskow Trials

In the form of political theatre, The Moscow Trials retraces the steps of this story of a state and church-driven campaign against inconvenient artists. A court is being constructed in the Sakharov Center in Moscow, which previously played host to the destroyed exhibition Caution! Religion in 2003. In a re-enacted show trial with the most important exponents of the Russian cultural war, "art" faces up against "religion"; "dissident" Russia against "true" Russia. There are no actors on stage; instead there are the protagonists of real, political life: professional lawyers, a constitutional judge, witnesses and experts of all political shades. In the style of a courtroom drama with an open end, cross-examinations, summations and disputes on the sidelines of the trial will bring about a disturbing and conflicting image of today's Russia: are Putin's cultural policies violating freedom of opinion and human rights? Or is it indeed art which is violating the feelings of believers? Who is the offender, who is the defender? A randomly selected lay court, made up of six Moscow residents, will reach a verdict after three days. For or against the artists; for or against Putin.

Gob Squad



long term collaboration sind 2009 till now
assistance and production management

The Conversationalist

The Conversationalist was Gob Squad's contribution to Hebbel Am Ufer's performance marathon UNENDLICHER SPASS VON DAVID FOSTER WALLACE – 24 STUNDEN DURCH DEN UTOPISCHEN WESTEN inspired by David Fosters Wallace's cult novel **Infinite Jest**. 12 artists were asked to contribute to a tour which took its audiences on a 24 hour journey through some of Berlin's forgotten buildings and sights.



The once glamorous 5000 seater Steffi Graf tennis stadium in the wealthy Berlin suburb of Grunewald was the setting for a different kind of tennis game in which Gob Squad play 'professional conversationalists'. Locked into a co-dependent relationship with themselves, the game itself is a physical interplay of gestures, together with an unwritten etiquette of what is considered to be 'a good conversation'. Players serve topics, trying to stay within the confines of what is considered to be non-offensive and polite, opponents retaliate by attempting to develop the conversation to their advantage, whilst remaining non confrontational. It appears to be a game of social interaction in which players must stay 'light on their feet', establish and stand their ground, attack and defend their shifting positions.

This project sees the company return to the territory of site based work, this time inspired by a chapter of **Infinite Jest** in which a father takes on an elaborate disguise in order to trick his son into having a conversation with him. Gob Squad feel close to this attempt to communicate by creating a huge set up that attempts to create intimacy through technological means of alienation.

Revolution NowImagine the scene in the shiniest, biggest shopping mall in your town. Hundreds of sales assistants suddenly stop work and stage a walk-out. Customers in the middle of deciding which ultra large plasma screen to buy are left without advice. Piles of Chinese made jeans are left on the floor at H&M as the shelf-stackers leave the store and join the crowds. Shoppers help themselves to chunky crystal poodles from the Swarovski shop, to use as weapons in case things turn nasty. The crowds gather, hundreds of them now, as the procession leads out of the mall and into the street. Loan advisers from the banks hand out huge wads of notes to the throng. An upmarket deli is stormed and armfuls of organic Italian cheeses and salamis are distributed amongst the crowd. Bus drivers abandon their vehicles and suddenly there are thousands of people in the streets, an angry mob. It's the chaotic, noisy beginnings of a revolution...



Is it so hard to imagine? In these times of economic crisis, with uprisings in the Middle East and occupations in the heart of financial districts in very recent memory there's definitely the smell of revolution in the air. But is the time right for a revolution? Here and now? Aren't our lives a bit too comfortable to revolt? What would we be prepared to sacrifice for the cause? Are we, and the way we

live our lives, part of the problem or part of the solution? And hasn't the meaning of the word "revolutionary" been diluted a bit since it is used to sell everything from boy bands to nicotine chewing gum to toilet cleaner?

Brushing these doubts aside, Gob Squad have taken the first steps in inciting an uprising. Or at least rehearsing one so we can be ready when the time comes. A theatre has been stormed and is now the revolutionaries HQ. Access to props and therefore weapons, explosives and special effects have been secured. Gob Squad lock the audience into the building and open a live video link to a solitary TV on the street, broadcasting to the unsuspecting passers-by outside. *"This is Gob Squad Underground TV, and we're not coming out until the world is ready to stop and listen. We're in here for as long as it takes..."*

With the help of the audience, revolutionary moments are re-enacted, manifestos are debated, electric guitars are turned up to eleven and rousing songs are sung, all with the aim of inspiring one passer-by to stop, listen and join us. As the evening continues, the search for this one person to represent "The People" intensifies. It's all or nothing. It's Revolution Now!