

steffi weismann

portfolio

audioperformances and urban interventions
selection 2006 - 2013





*Isn't it nice to have a computer that will talk to you?
That was the beginning of our acquaintance.*

Calling Victoria

live interview/video performance with speech recognition software by Steffi Weismann
performed in various versions (2003-2012)

programming: Heiko Gölzer & Steffi Weismann, Video Playback: Joule L'adara
duration: 20 - 40 minutes, in english language

Calling Victoria is a personal conversation between Steffi Weismann and Victoria, the artificial voice of a language synthesis programme. In the course of the dialogues, Victoria, with her talent for individual life advice and linguistic training, becomes an increasingly real interlocutor. It is hard for the audience to tell to what extent the artificial intelligence of a computer actually develops a "life of its own" here and where human manipulation begins.

"Steffi Weismann's performative experiments in communication with machines aim less to probe the potentials of technology than to take us back to ourselves – which is essentially present as the center in and behind every human-machine communication." (Dr. Verena Kuni)



Takeaway: Haste Töne

an interactive snack bar by Steffi Weismann & Georg Klein

Am Schlossplatz, sonambiente – internationales Festival für Hören und Sehen 2006

Since its invention, the snack van has been an expression of urban life. People stand together consuming beer and sausages, and sometimes chat for a brief moment. With their installation, Georg Klein and Steffi Weismann transform this transitory site of communication into an artistically compressed situation. If someone walks along the pavement through the sensor area a woman's voice coming from a loudspeaker addresses him or her in a Berlin accent. The closer the visitors approach, the more intimate the voice becomes. It is the voice of Tina Volkhardt, owner of the snack van. She comments on the situation at Schlossplatz in Berlin, the demolition of the 'Palast der Republik' and the remodelling of the former GDR Council of State building to house a European business school. She also addresses the sounding and speaking snack bar as a rationally operating art object that requires no staff. The limits of interactive play are underlined here, not without self-irony.





Car Event

urban intervention by Steffi Weismann (performance and video) at Johannesburg, South Africa

may/june 2007 artist residency at August House, End Street, Johannesburg

KIN:BE:JOZI international art project curated by Dorothee Kreutzfeld

Like most "white" people the artist dared only to cross Downtown Johannesburg protected by a car.



photographs: Anthea Moys and Abrie Fourie



le vol

by telefon (Steffi Weismann & Annette Krebs)

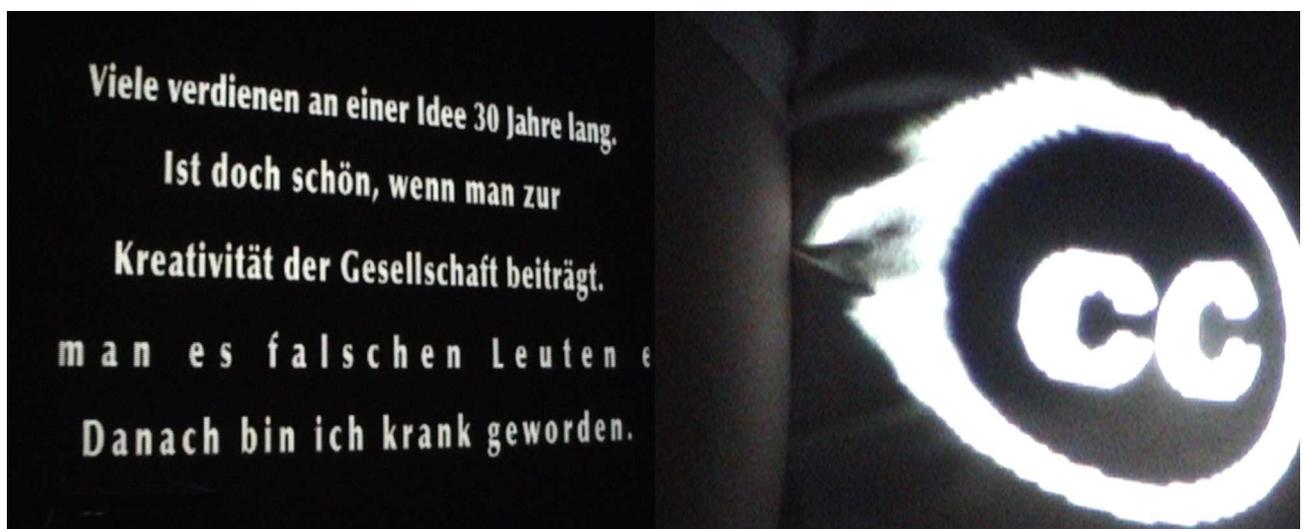
audiovisual performance in three parts with sound objects, speakers, text and live-video

Labor Sonor Berlin 2005, amannstudios Vienna 2005 (*only part 2*)

Lem-Festival Barcelona 2006, Tesla Berlin 2007 (*parts 1-3*)

General Public Berlin 2009, Instants Chavires Paris 2010 (*only part 3*)

In the project "le vol" (French for both theft and flight) Annette Krebs and Steffi Weismann illuminate the issue of property from some unusual perspectives. In the form of a three-part live performance, using aural, pictorial and textual elements they construct an intermedia work that ranges from shoplifting and a comic fragment with flying objects to ways of dealing with intellectual property.



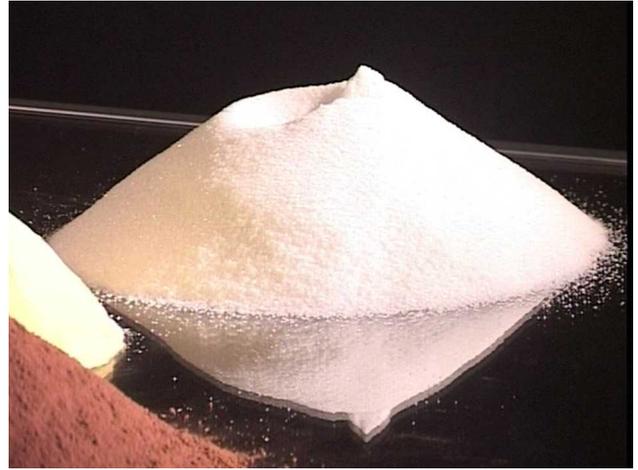


Venture Doll

Performance and video with a robot doll as a shopping guide
by Steffi Weismann & Georg Klein, Los Angeles 2008

It is a phenomenon of our globalised world of commodities that the selection of products on offer seems to be growing increasingly diverse and yet increasingly similar. Faced with supermarket shelves, we find it ever harder to make choices. All of the goods promise a lot, and all of them try to stand out from the crowd, whether through their design, their price or, more recently, their added ecological and health benefits.

The project Venture Doll plays with the helplessness, desires and fears of buyers as well as with the promotional strategies of vendors. To this end, Steffi Weismann and Georg Klein have developed the talking robot doll Savvy: Via a scanner in its mouth, the robot can read barcodes, to which Savvy offers snappy and not always unambiguous advice. The Savvy! advertising video with its documentation of the prototype in action in Los Angeles supermarkets promotes the robot doll as a shopping guide for the whole family: www.savvy-shopping.info.



Move Mountains

a suggestive exercise by Steffi Weismann (Basel 2009)

for solo performer, voice, kakao, sugar, butter, prepared table, mini-speaker, vibration-egg, recordings of brainwaves, bass shaker and wine glasses (18 minutes)

awarded with the swiss performance prize „Sicht auf das Original“, Kunsthaus Baselland 2009, Switzerland

Move Mountains (Berge versetzen) is a wide-stretched magical trick. The performer shows how she affects materials with the power of her thoughts. Minimalistic changes are hearable and observable. The patience of the swiss audience was taxed but also rewarded.

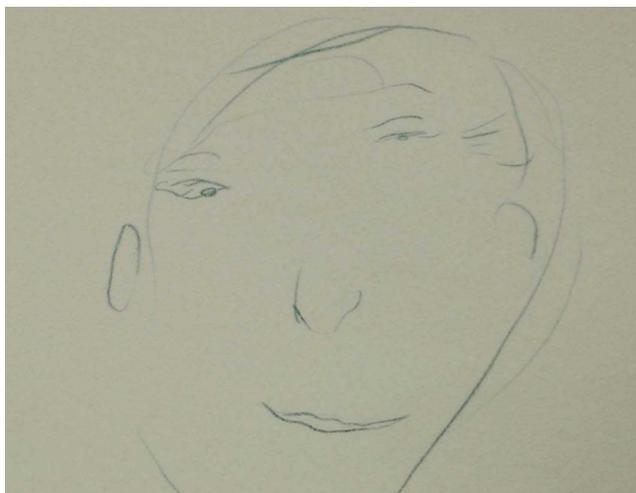


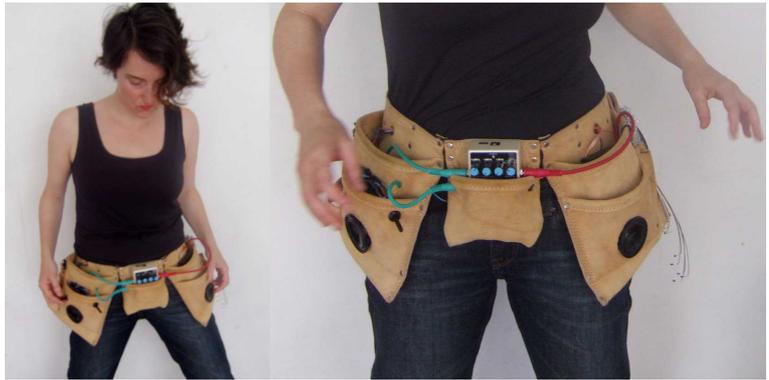
Blind Portraits

performance & drawings: Steffi Weismann

Sinopale, Turkey 2010 (foto above) and Visarte Kabinett, Zurich 2012 (performance installation, fotos below)

- 1 performer is sitting face to face to a visitor at a table
- 2 looking to each other (approx. 1 minute)
- 3 performer closes eyes (pulls eye mask down) and draws a portrait of the person with a pencil on paper (approx. 1 minute)
- 4 both looking to the result
- 5 the performer signs the drawing. the visitor gets the original.
- 6 the carbon copy of the portrait comes to the wall of the gallery





LapStrap

sound belt, texts, voice, fieldrecordings & performance: Steffi Weismann (2010-2013)

arduino (waveshield) programming: Georg Werner

In “LapStrap” groupings of sound and speech, listening and thinking are performed in loops with the idea of identity formations as swarm. “To lap” means to turn in circles and the solo creates a specific space-time experience. The title of the piece plays with the image of the instrument itself – a veritable carpenter’s belt with audio equipment (microphones, signal processors, amplifiers, speakers) that is wearable and controllable directly on the body.

LapStrap-Performances are always situative and play with the place, space, audience and context in different ways.

Basically there is a distinction between concert versions (sitting audience) and interventions (exhibition openings and outdoor performances).





Sirkülasyon

for voices and portable audio devices, performance and video, Istanbul 2010

Sirkülasyon is the turkish version of LapStrap as a performative intervention in the city of Istanbul. Steffi Weismann collected voices and sounds from different areas of the city and condensed them to distinctive sound images. She interferes with this material and her voice in live situations. Using a microphone and live-loop-function she continues to add statements from passers-by and brings them in circulation. Therefore she constantly works with new layers of perception and shifting realities.

The performance is shaped by its striking visual character. The artist is "dressed up" as a moving sound sculpture with a grape of 10 loudspeakers in hudge plastic bottles on her back. Weismann is questioning with her performance her role of an artist as a service provider for the society, similar to the trash gatherers on the streets who play an important role for the city's recycling system. Indeed her action has a neo-dadaistic aspect.





LapStrap – interactions with the audience, research project archiv performativ Basel, August 2011

Versions #1- #22:

- #1 18. 09. 2010 ECHTZEITMUSIKTAGE, Kirche Elisabeth, Berlin-Mitte (concert performance)
- #2 29. 11. 2010 LABOR SONOR, Auguststrasse 10, Berlin-Mitte (concert performance)
- #3 03. 12. 2010 TRANSATLANTISCHE IMPULSE, Akademie der Künste Berlin (exhibition opening)
- #4 18. 12. 2010 5533 – independent artspace in Istanbul (performance art evening with Barbara Loreck)
- #5 23. 12. 2010 SIRKÜLASYON Istanbul (urban intervention, outdoor)
- #6 9. 5. 2011 PERFORMER STAMMTISCH, Kunstfabrik am Flutgraben Berlin (performance art series)
- #7 12. 6. 2011 OBPHON 11 Mobile Klänge im sächsischen Oberland (outdoor intervention)
- #8 6. 8. 2011 CAR CULTURES - Museumsnacht Kamuna im ZKM Karlsruhe (intervention in exhibiton spaces)
- #9 18. 8. 2011 ARCHIV PERFORMATIV Ausstellungsraum Klingental Basel (presenation of research works)
- #10 21. 09. 2011 DRAWINGS, SOUNDS & AMBIENCES, Cuxhaven (exhibition opening)
- #11 07. 10. 2011 RECOLLECTING THE ACT - zur Tradierung von Performancekunst, Kaserne Basel (symposium)
- #12 20. 09. 2011 QUIET CUE - intermedia and cooperation, Berlin-Neukölln (concert performance)
- #13 06. 12. 2011 LÜCKE / GAP Braunschweig University of Art (exhibition & book release)
- #14 16. 04. 2012 MAP#3: Performing Sound - Media Archive Performance, Errant Bodies Berlin (launch of web archive)
- #15 15. 05. 2012 FLOATING GAPS - General Public Berlin (book release)
- #16 27. 09. 2012 UNDER CONSTRUCTION - apartman projesi Berlin-Neukölln (opening of the art space of Selda Asal)
- #17 18. 10. 2012 VISARTE KABINETT Zürich (opening of solo exhibition by SW)
- #18 24. 10. 2012 GRÜNTALER 9 Berlin-Wedding (concert performance / improvisation with kruk from Rotterdam)
- #19 26. 10. 2013 O TANNENBAUM Berlin-Neukölln (concert performance / improvisation with kruk from Rotterdam)
- #20 21. 4. 2013 MUSEUM FLUXUS+ Potsdam (5-years birthday celebration of the museum)
- #21 31. 8. 2013 quEAR - das transtonale Ohrenfest, Berlin-Friedrichshain (concert performance)
- #22 16.11. 2013 EMIHAL series of experimental music at Haus am Lützowplatz Berlin (concert performance)



Fountain

for 5 + x performer, 10 + y plastic cups and one bottle of water

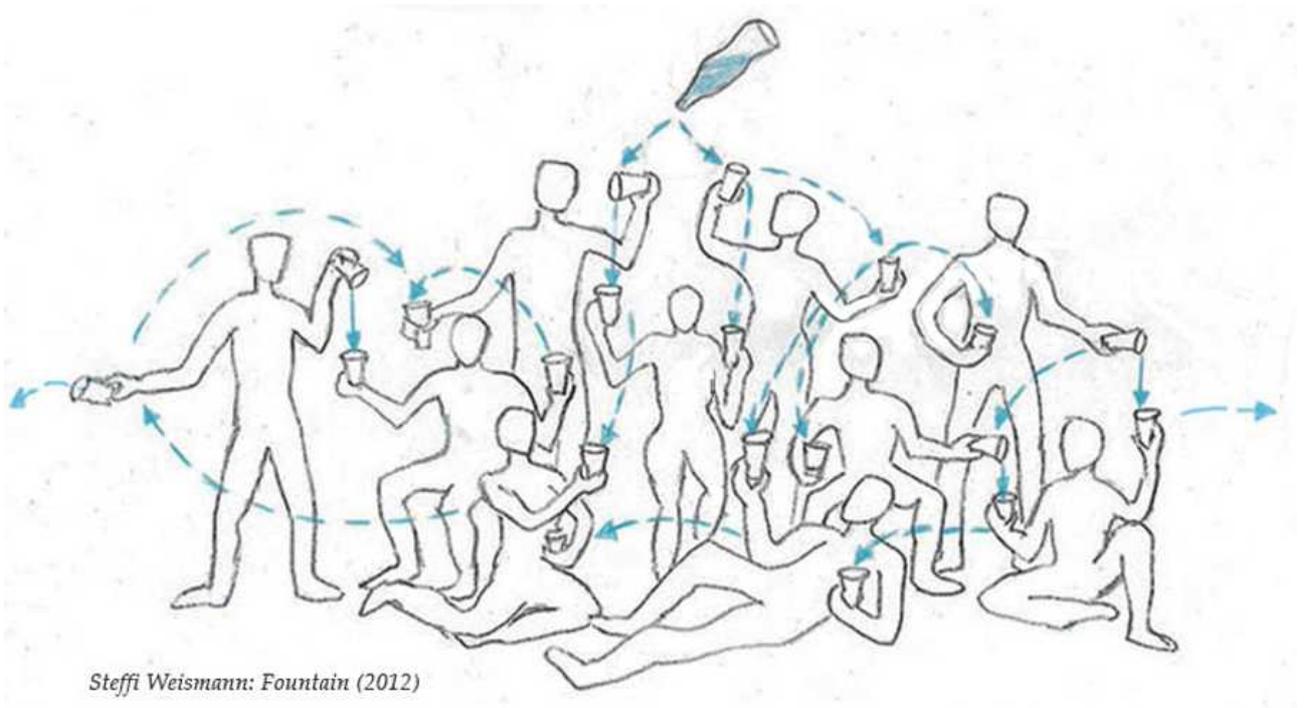
various versions 2008-2013, length: 6 - 10 min.

composition/concept: Steffi Weismann

Fountain is a performance about shrinking resources and the process of circulation.

Fountain is a living sound sculpture, a Fluxus event and an example of Readymade music.

Fountain is able to make ear massages to a big audience with cheap means and the experience of sharing.



Steffi Weismann: Fountain (2012)



*performance and video installation in two rooms of the castle:
View into the performance space (left) and video installation (right)*

UNorJUSTNESS I Case B

performance-installation by Steffi Weismann and Georg Klein

exhibition AUGÉ UM AUGÉ (an Eye for an Eye) Schlossmediale Werdenberg, Switzerland, may 2013

The room of the video installation should be entered only by one person at a time. The visitor is facing a projected photograph of the Iranian student Ameneh Bahrami. It shows her face before she became victim of an acid attack in 2004. While the visitor is listening to her story and her remarkable fight for justice, a video camera (that is hidden in the golden frame) captures the face of the visitor that is superimposed from time to time with her face.

A performer (Steffi Weismann) is sitting on a bed in the next room reading comments from blogs and online-news by people who encourage or criticise Bahrami's intention to get the permission to blind the aggressor. This reflection about Islamic and Western society standards is faded in also visually. Weismann's long durational performance is shaped by the constant action of unfolding and scrunching tissues.



Photographs: Daniel Ammann



UNorJUSTNESS | Case A

UNzuRECHT Fall A: Finanz | Case A : Finance

video-sound installation by Steffi Weismann and Georg Klein

may 2013: exhibition AUGÉ UM AUGÉ (an Eye for an Eye) Schlossmediale Werdenberg, Switzerland

jan 26th – feb. 8th 2014: apartman projesi, Hertzbergstr. 13, Berlin - Neukölln

The installation UNorJUSTNESS | Case A : Finance has 3 parts, which are brought in opposition to each other, visually and acoustically. There are shown three working situations:

- 1 – Worker (Palm Oil Plantation, Indonesia)
- 2 – Trader (Commodities Trading, Switzerland)
- 3 – Investor (CopyTrader Promotion, worldwide)

The three videos show in a documentary style three ways of earning money: physical work, non-physical work and no work - the promise of making money without any effort for small investors by so-called 'CopyTrading'.



Flupsi

by Emma Bennett (London) & Steffi Weismann (Berlin)

for two performers, analogue and digital voices, text, printer, microscope cam, objects and speakers

17 min. 2012-2013

25. august 2013 STRAHLER, Pflügerstraße 15, Berlin-Neukölln

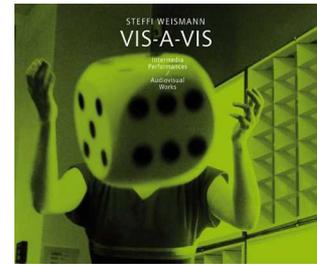
Over the course of nine months, the artists engaged in a fitful exchange of materials, ideas and recordings. Sometimes, as the challenges of their day-to-day lives got in the way of their artistic ambitions, the pair exchanged descriptions of physical ailments and frustrating circumstances. At other times, a lonely pet budgerigar named Flupsi acted as a conduit for collaboration, his song making an animalistic intervention in a dialogue mediated by machines.

Here, their dialogue is transformed in a performance using human speech, machine noise, and voice synthesis software – each element offering its own lament for the absent bird.

The time structure of the composition is determined by the intervals of e-mail and skype conversations. Each artist works with her own distinct tempo: sometimes fast, sometimes slow, always simultaneous.



steffi weismann



Steffi Weismann, born in 1967 in Zurich, attended the the Zurich School of Design and studied costume and set design as well as experimental music and performance from 1989 to 1995 at the Berlin University of the Arts. She is working on audiovisual and spatial concepts in time based arts and is exploring the interactions between language, music and new communication media. Apart from works in the context of performance and visual art, she plays experimental music and fluxus concerts with the group Die Maulwerker . Since 2005 she is working with interactive elements in live-performances and installations in public space (MaxMSP or Arduino based) and realised several projects with the sound artist Georg Klein.

Steffi Weismann received artist-residencies in Johannesburg (2007) and Los Angeles (2008) and a two years grant for her artistic research from the Univerisity of Visual Arts in Braunschweig (Germany) where she has been teaching in the fields of performance and sound art.

Awards/Grants:

residency at kaskadenkondensator (space for performance art) Basel, Switzerland (2003)

residency at Nadine (media art centre) Brussels (2004)

grant with residency at Villa Aurora, Los Angeles (october - december 2008)

Swiss performance prize „Sicht auf das Original“ Kunstkredit Basel (2009)

Dorothea-Erxleben-Stipend, Academy of Fine Arts Braunschweig (2009-2011)

grant with residency at Schlossmediale Werdenberg, Switzerland (april-may 2013)

residency at Rotationsatelier, OG9, Zurich (dec-jan 2013/2014)

Publication:

Steffi Weismann VIS-A-VIS Intermedia Performances / Audiovisual Works

Artist Monography with DVD, editors: Petra Reichensperger and Steffi Weismann, Verlag für moderne Kunst Nürnberg 2009

Places of projects and performances (selection):

CORRENTI SEDUTTIVE – urban art project Taranto, Italy (2013-2014); AUSLAND Berlin (2013); STAATSGALERIE Stuttgart (2013), SCHLOSSMEDIALE Werdenberg CH (2013), VISARTE Zürich (2012); WITTE DE WITH - Centre for Contemporary Art Rotterdam (2012), SOPHIENSAELE Berlin (2012/2009), APARTMAN PROJESI Berlin (2014, 2012); REHEAT Festival, near Vienna (2012), ZKM Karlsruhe (2012/2011/2006); MAERZMUSIK Berlin (2012, 2006), KASERNE Basel (2011); TRANSATLANTISCHE IMPULSE, Akademie der Künste Berlin (2010); 5533 Istanbul (2010); INTERFICTION Kassel (2010/2006); HÖRENSEHEN 2.0 – Berlinische Galerie Berlin (2009); GENERAL PUBLIC Berlin (2012/2009); MIGMA Performance-Festival Lucerne (2009); BONE FESTIVAL Bern (2008); TESLA im Podewil Berlin (2005-2007); KIN:BE:JOZI – Johannesburg South Africa (2007); LEM-Festival Barcelona (2006); SONAMBIENTE – Festival für hören und sehen Berlin (2006); TRAMPOLINE - Media-Art-Festival Berlin (2004/2006); MUMOK Vienna (2005); Museum für Kommunikation Berlin (2004); Swiss Institute Rom (2004); Goethe Institute Buenos Aires (2004)