



TANZHOCHDREI DIGITAL

GLORIA HOECKNER

SENTIMENTAL BITS THIS MAGIC IS IN SPITE OF ME

Digital premiere: 20 April 2022 | 7:30 pm

The video is online until 24 April

Duration: approx. 70 min.

Four performers and a humanoid sex robot follow traces of their data into the inscrutable black box of an artificial intelligence that analyses their emotions. They use their bodies as troublemakers to disturb surveillance technologies and provoke glitches – errors in the system. They become entangled in playing with the transformation of their physical and digital bodies and in doing so subvert the categories of the artificial intelligence. Alternative bodies, images and narratives emerge between technological projections and the audience's gaze.

artistic direction, co-choreography, concept: Gloria Höckner | **performance, co-choreography, text:** Katja-Maria/Kay Taavitsainen, Lois Bartel, Rebecca Pokua Korang, Tanja Erhart, Gloria Höckner | **dramaturgy:** Isabel Gatzke | **music:** Victoria Keddle | **costume, masks:** Ilona Klein | **stage design:** Einsiedel & Jung | **light design, technical direction:** Ricarda Schnoor | **programming:** Paul Geisler, Fabian Nitschkowski | **3D-models:** Vanessa A. Opoku | **production, communication:** Stückliesel | **assistance:** Ruxin Liu | **video-operator:** Mathias Hollaender & Alexander Nham | **audio description:** Xenia Taniko & Nic Meyer | **video documentation:** Martin Prinoth | **video teaser:** Friederike Höppner | **scene photographs:** Jonas Fischer | **graphic:** Lisa-Marie Fechteler | **Dank an:** Anne Kersting, Niklaus Bein, Venetsiana Kalampaliki, Jess Curtis / Gravity

Herein lies a paradox: glitch moves, but glitch also blocks. It incites movement while simultaneously creating an obstacle. Glitch prompts and glitch prevents. With this, glitch becomes a catalyst, opening up new pathways, allowing us to seize on new directions. On the Internet we explore new publics, engage with new audiences, and, above all, 'glitschen' between new conceptions of bodies and selves. Thus, glitch is something that extends beyond the most literal technological mechanics: it helps us to celebrate failure as a generative force, a new way to take on the world.

- Legacy Russell, *Glitch Feminism*

Find the *Sentimental Bits* – Archive here:

<https://www.yumpu.com/en/document/read/66460362/k3-magazin-12>

BIOGRAPHIES

Gloria Hoeckner (they/them) deals with the relationship of the body to technology and power-structures. They explores the principle of hacking and the potential of glitch – disturbances in the system. Gloria's pieces have been performed at festivals such as Performing Arts Festival Berlin, Balance Club / Culture Festival Leipzig, and Out Now! Bremen. After studying Theatre, Film and Media and Performance Studies, Gloria was invited to residencies at Seoul Dance Center, K3 (Limited Edition) and Nave in Santiago de Chile.

www.gloriahoeckner.net

Katja-Maria/Kay Taavitsainen (they/them) is a multidisciplinary artist (dance, installation & film maker, composer & sound artist, embodied performer, somatic researcher and facilitator) and a trans nonbinary activist. They're born in Finland, lived and worked as a performer and dance artist in Helsinki, Berlin, Singapore, Bangkok and New York. They're currently based in Berlin working with different choreographers and artists as well as with their own practice and upcoming performance and film projects. With their work they've always been interested of the multitude and layered human condition, the vast universe that we all are and how it shifts and bends creating a flux of identities and experiences embodied in this very unique somatic system of ours.

Lois Bartel (she/her) lives and works as a freelance performer and theatre maker in Hamburg. She studied acting at the Bern University of the Arts, and in 2015 she earned a Master's degree in Performance Stud-

ies at the University of Hamburg. Her projects have been seen at Schlachthaus Bern, PAF Berlin, KALTSTART Hamburg, LICHTHOF Theater and Kampnagel, among others. Since 2012 she has been an active member of the rehearsal stage of the Gängeviertel. She has collaborated with Teresa Hoffmann, Juliana Oliveira, Greta Granderath and Gloria Höckner, among others.

Rebecca Pokua Korang (she/her) is a performance artist from Berlin. She has been working in the field of performing arts since 2012. In 2017, she completed her Bachelor of Arts in Dance at Kingston University in London. Since then she has been working as a freelance artist in independent projects and leads the Active Player Group at Heimathafen Neukölln. In 2020 she founded a theatre collective called Thesmophoria together with 8 other artists.

Tanja Erhart (she/her), who was born in Austria and lives in London, describes herself as a white queer crip - disabled and chronically ill - movement artist, cultural anthropologist and pleasure activist. Her work focuses on dismantling oppressive structures such as rejectionism by focusing on access, care and desires in embodied pleasures.

Isabel Gatzke's (she/her) practice is characterised by the close connection between dramaturgy as practical-theoretical research as well as a method in artistic processes. The collaborations of the Berlin-based dramaturge are characterised by the exploration of language and text in contemporary dance. In this way, she has worked with artists such as i.a. Ana Lessing Menjibar (*Show your Wound*, HOTO Berlin, 2021), Olivia Hyunsin Kim (*History has failed us, but...*, Sophiensæle, Berlin 2022), Olympia Bukkakis (*Under Pressures*, Gessnerallee Zürich, 2019), Göksu Kunak (*AN(A)KARA*, Sophiensæle Berlin, 2021) and Judith Förster (*handle with care*, Feldfünf Berlin, 2021). Together with the artist Clay A.D., Isabel leads the workshop *Moving Bodies as Writing Bodies*, which gives an insight into the interplay between somatic practices and science fiction writing.

Victoria Keddie (she/her) is an artist, working with ephemeral embodiment, transmission, and sounding spaces. Recent projects include customized software to sound space debris, and sounding a utopian landmark building for virtual and real spaces. Keddie is Co-Director of *E.S.P. TV*, a nomadic TV studio and cable access serial, that deconstructs

the televisual for live performance. Video works are distributed through Lightcone, (Paris/FR) and The Filmmakers Co-op (NYC/US). Sound work released with Chaiken Records, (NYC/USA) and In Context Music (Toronto/CA), and Fridman Gallery (NYC/USA).

Ilona Klein (she/her) is a trained seamstress and studied costume design in Hanover. She works within the independent theatre scene as a costume and make-up designer. She has already created designs for Greta Granderath and Juliana Oliveira (*DIE PALETTE*, *FrontMan*, *ISO*) and for Lois Bartels *Imagines*. She designed the stage and costumes for Barbara Schmidt-Rohr's children's play *Steinstaub* and for Guy Marsan in *L'APRÈS MIDI D'UNE LICORNE*. Whether costumes, make-up, pictures or stages: Things emerge from material experiments and from a love of traditional processing techniques as well as the smallest details. Her style is a playful mix of provisionality and patient perfection.

Marc Einsiedel (he/him) & **Felix Jung** (he/him) have been working together as an artist duo in Hamburg since 2010. With their working method, they attempt to artistically analyse various aspects of public space in order to then infiltrate differences through the process of adding, de-purposing and recycling. From an investigative, documentary research phase, the two develop both installative, material-oriented works and performative works. These are presented as interventions in public space, but also in classical contexts such as galleries or museums. For the past 10 years, they have also been designing and realising stage sets for theatre, film, festivals and performances.

Paul Geisler (he/him) & **Fabian Nitschkowski** (he/him) develop sensitive electronic systems. The nature of site, action of users and wealth of other data sources flow into their work. They combine classical mechanics with microelectronics, DIY spirit with spreadsheets and old industrial equipment with neural networks. In this way they discover hidden connections and make them tangible in a meaningful way. Most recently, their installation *The Apparatus* (with Oliver Chanarin), consisting of four robots and over three hundred photographs, was shown at the Museum of Modern Art in San Francisco.

Vanessa A. Opoku (she/her) is a visual artist living and working in Berlin. She studied at the Academy of Fine Arts Vienna, Bezalel Academy of Art and Design Jerusalem and graduated in 2021 in artistic photography at

the Hochschule für Grafik und Buchkunst Leipzig. She is currently a master student of Tina Bara. She has been a scholarship holder of the Rosa Luxemburg Foundation since 2014. In 2022 she won the gute aussichten prize for young German photography. In her artistic practice, digital media, photogrammetry and AI form the starting point with which she negotiates the boundaries of mixed reality and finds alliances between art, science and technology.

Ruxin Liu (they/them) studies art at HfbK Hamburg. They work with moving images such as video and animation, and installation. Their work investigates the affective state in a world full of representation and mediations.

Xenia Taniko (they/them) is a choreographer, performer and audio-describer living in Berlin. Taniko's artistic practice is at the intersection of performance, music and participatory formats. As an audio-describer, Taniko has been working on the development of creative and intersectional audio-descriptions of dance and performance for blind and visually impaired audiences since 2019. Together with artist Sophia Neises, she regularly gives talks and workshops on the topic of power-critical audio-description for institutions and artists in the German-speaking independent scene.

Nic Meyer (she/her) is a queer feminist scholar, consultant for audio description, access dramaturge and expert for audio dramaturgy. She studied Sociology, Disability, Gender and Queer Studies (M.A.) at the University of Hamburg and is currently doing her PHD at the National University of Ireland Galway (NUIG). As a consultant, expert and access dramaturge, Nic has an ongoing collaboration with the choreographer duo Rykena/Jüngst and the choreographer Ursina Tossi. As a co-author, Nic has already been involved in various audio descriptions for plays, including *Revenants* by Ursina Tossi and *Childs/Carvalho/Lasseindra/Doherty* by (La)Horde/Ballet National de Marseille.

Sentimental Bits is a production by Gloria Höckner in coproduction with K3 and in cooperation with Ballhaus Ost Berlin.

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OTHER SHOWS AT TANZHOCHDREI DIGITAL

Venetsiana Kalampaliki PHRASES
21 April | digital premiere | 7.30 pm

Clarissa Sacchelli WILD
22 April | digital premiere | 7.30 pm

Join us for the Q&As after every premiere.

K3 – Zentrum für Choreographie | Tanzplan Hamburg
Kampnagel, Jarrestr. 20, 22303 Hamburg, 040 / 270 949 45
www.k3-hamburg.de



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