

# EXTENSION SERIES 8

Curated by Andrés Galeano

Residence: 07.3.-13.3.

Performances:

10.3.2011 19:30h

12.3.2011 17.30

12.3.2011 17.30

Documentation: 11.3. -13.3.

Lecture: 13.3.2011 18h.

Producing and exhibiting  
performance: a case study  
by Solvej Ovesen

The 8th Extension Series presents performances of the German **Florian Feigl** and **Jamie McMurry**. This Extension's focus is to create a show based on both video-performance and live performance. Combining mediated actions with actions in real time and space, the artists underline once again the differences between the liveness and the mediated, integrating both aspects in a complex performance/video-installation.

## VIDEO PLAYLIST

- ++ Brille
- ++ lick piece #01
- ++ Bühne verprügeln
- ++ Möbelkampf
- ++ Kurator
- ++ Baby
- ++ Singen mit Staubsauger
- ++ Singen mit elektrischer Kaffemühle
- ++ Animal Instructor
- ++ Tasse Tee
- ++ Kommen (Bröllin)
- ++ Lächeln
- ++ Sonnenuhr
- ++ Requiem für TV
- ++ lick piece #04
- ++ Gestalten

## Florian Feigl

(1970) lives and works in Berlin, and has been creating performance art work since 1997. Besides solo work, Feigl also collaborates with various artists and artists' collectives (Wagner-Feigl Forschung/Festspiele, Jörn J. Burmester). Feigl co-organises the monthly performance art event "Performer Stammtisch" in Berlin with Janine Eisenächer and Jörn J. Burmester, and curates the performance art event "Burmester und Feigl zeigen Performancekunst" with Jörn J. Burmester at Volksbühne Berlin. Feigl has been teaching performance art workshops at various German and European art schools and institutions since 2001. He also writes about performance art for German and international fanzines and art magazines.

His recent works focus on badly built balances, crash tests, unlucky circumstances and also recurrently on zombies. These subjects and their dynamics have recently drawn interest in fields such as artistic practice as research and organisation of knowledge. Occasionally, they have also found surprising acknowledgement as possible applications within processes of urban and sociological development as well as co-operative entrepreneurship.

The focus of his most recent artwork is the experimental 24hour video 300 . Prologue for 300 is a set of five-minute/300-second long performances. The performances are part of a body of approximately 300 sequences, which will form the planned 24 hour experimental video film 300. These performances explore many diverse fields such as the artistic, social, sculptural/iconographic and ethnological, amongst others.

The idea behind 300 is to cope with the massively increased use of the word „performance“ for and within a paralleled expansion in number of contexts and areas of knowledge, information and life. One must be aware that „performance“ appears in more and more areas and situations generally referred to as everyday life – in other words what is commonly perceived as reality. Life is rapidly becoming a series of performances – without clear boundary between performance and real life! Is everything actually performance? Is this a fact to be welcomed – or to be confronted? It is high time that we have specialists answering the question of what is and isn't a performance.

## Solvej Helweg Ovesen

(Denmark 1974). Freelance Curator, Berlin. She is trained as a curator at De Appel, International Curatorial Program, Amsterdam (ICP), 2003-04, and holds a Master of Fine Arts and Communication from University of Copenhagen also including studies at Roskilde University and Humboldt University of Berlin. Currently she is curating the 4th Fotofestival Mannheim Ludwigshafen Heidelberg opening 11. September 2011 in 8 art institutions presenting 70 artists. The title of the upcoming Fotofestival is "The Eye is a Lonely Hunter- Images of Human kind" and the exhibition is presenting lens-based media - photography and film. Apart from that she is curating the group exhibition on the role of craftsmanship in contemporary art, "Folklore", at Kunsthalle Møn44 directed by René Block, Denmark, as well as the international group exhibition with 21 artists, "Never odd or even", Grimmuseum, Berlin, in 2011. She is a contributing editor of SUM Magazine for Contemporary Art ENG/DK, Copenhagen, and board member of the festival organisation Golden Days, Copenhagen. Solvej Helweg Ovesen curated the group exhibition "The World as Stage", Neuer Berliner Kunstverein, Berlin, 2009, and published the book of same title, Walther König 2010. Before that was artistic director of U-TURN Quadrennial for Contemporary Art, Copenhagen 2006-2008. In advance she co-curated the Werkleitz Biennial, "Happy Believers", Halle, 2006 and worked as curator at Kunsthalle Fridericianum 2004-2006. Previous to that she worked in Holland as curatorial assistant at BAK, basis voor actuele kunst in Utrecht, 2004 and co-curated the exhibition Quicksand, De Appel, Amsterdam 2004. In 2000-2003 she worked as curator at the independent artist space, Sparwasser HQ, Berlin, and as art critic for Flash Art.

Wed-Sun 14-19 h.  
Fichte Strasse 2, 10967 Berlin  
www.grimmuseum.com  
info@grimmuseum.com



GRIMMUSEUM

# EXTENSION SERIES 8

Curated by Andrés Galeano

Residence: 07.3.-13.3.

Performances:

10.3.2011 19:30h

12.3.2011 17.30

12.3.2011 17.30

Documentation: 11.3. -13.3.

Lecture: 13.3.2011 18h.

Producing and exhibiting  
performance: a case study  
by Solvej Ovesen

The 8th Extension Series presents performances of the German **Florian Feigl** and **Jamie McMurry**. This Extension's focus is to create a show based on both video-performance and live performance. Combining mediated actions with actions in real time and space, the artists underline once again the differences between the liveness and the mediated, integrating both aspects in a complex performance/video-installation.

## Jamie McMurry

### 365 Performances

"On Sept 23, 2005 I began a project called 365 performances in which I set out to do a performance action every day for a year.

The context, content and methods of documenting the daily actions varied greatly. Many took place in and around my studio, in very much the same way that daily practices or rituals of other kinds are centred around ones home. I sought to use this project as a means to better understand fundamental aspects of performance as contemporary art, to see the performativity in the everyday by forcing performance into the everyday and to have the creation or process of the project be the work itself, without the limitations of the live viewer and venue that is typically quintessential to time-based work. I unofficially began the work with a preparatory action on September 16th, in which I had the date when I would begin the project tattooed on my left forearm to remind me to make manifest my daily actions. In addition to the daily actions, I also posted images from each one on my website, and create a traditional slide image that represents each days work. The slides are periodically exhibited in sequential order on light boxes and used in "slide show performances" in which all the images are shown at a rapid pace accompanied by a soundtrack of noises made in the execution of the actions.

Each performance also involved the completion of a daily tracking form that notes details about the action, location, method of documenting, the date and number of the performance. The form is completed in triplicate to have 2 copies for archival purposes and one copy that is attached to objects used in the actions, which are also archived. I came to consider these ongoing and integral aspects of 365 Performances. Almost the foundation or control track that the periodic daily activities rest upon.

Often there were sub-serials within the 365 performances and they regularly pushed traditional ideas of what, where and when there's performance. Many take place in my studio, home and many public spaces, in very much the same way that daily practices or rituals of other kinds are centred around one's home. Almost as a daily worship of the subject, I have found that the sometimes burdened and sometimes joyful daily ritual bears better personal insight into not only locations of everyday life but also into a base human need for routine. I attempt to confuse art and life, and I attempt to have a new kind of experience with the viewer." - Jamie McMurry

The liveartwork editions DVD of Jamie McMurry's 365 Performances project features a 41 minute video made up of snatches of fragmentary documentation from all of the 365 performances. The seemingly chaotic images quickly become compulsive viewing as the all encompassing scale and hidden subtleties of the project become evident. For over ten years US artist Jamie McMurry has been creating original performance art works and presenting them internationally. He co-founded the Rite! Performance Art Troupe and Powderkeg Contemporary Performance and has also organized several major performance art exhibitions in Seattle, Los Angeles and Boston including the Full Nelson Festival. He is currently based in Los Angeles.

Autobiographical in its foundation, McMurry's work also deal with nationalist identity and the desire for conformity. Although physical intensity and aggression are common frames for his actions, the pain of the work is circumstantial - much as it is in everyday life.

Jamie McMurry can be contacted via his website:  
[www.mcmurryperformance.com](http://www.mcmurryperformance.com)

### Publication Details:

Total video duration: 41 minutes.  
Original performance duration: 365 days  
The video contains a small amount of text

spoken in English.

Published on a DVD-R disk in PAL format.

Original documentation by Jamie McMurry  
DVD production by Christopher Hewitt  
for liveartwork  
Published May 2007 by liveartwork.com

## Solvej Helweg Ovesen

(Denmark 1974). Freelance Curator, Berlin. She is trained as a curator at De Appel, International Curatorial Program, Amsterdam (ICP), 2003-04, and holds a Master of Fine Arts and Communication from University of Copenhagen also including studies at Roskilde University and Humboldt University of Berlin. Currently she is curating the 4th Fotofestival Mannheim Ludwigshafen Heidelberg opening 11. September 2011 in 8 art institutions presenting 70 artists. The title of the upcoming Fotofestival is "The Eye is a Lonely Hunter- Images of Human kind" and the exhibition is presenting lens-based media - photography and film. Apart from that she is curating the group exhibition on the role of craftsmanship in contemporary art, "Folklore", at Kunsthalle Møn44 directed by René Block, Denmark, as well as the international group exhibition with 21 artists, "Never odd or even", Grimmuseum, Berlin, in 2011. She is a contributing editor of SUM Magazine for Contemporary Art ENG/DK, Copenhagen, and board member of the festival organisation Golden Days, Copenhagen. Solvej Helweg Ovesen curated the group exhibition "The World as Stage", Neuer Berliner Kunstverein, Berlin, 2009, and published the book of same title, Walther König 2010. Before that was artistic director of U-TURN Quadrennial for Contemporary Art, Copenhagen 2006-2008. In advance she co-curated the Werkleitz Biennial, "Happy Believers", Halle, 2006 and worked as curator at Kunsthalle Fridericianum 2004-2006.

Previous to that she worked in Holland as curatorial assistant at BAK, basis voor actuele kunst in Utrecht, 2004 and co-curated the exhibition Quicksand, De Appel, Amsterdam 2004. In 2000-2003 she worked as curator at the independent artist space, Sparwasser HQ, Berlin, and as art critic for Flash Art.

Wed-Sun 14-19 h.  
Fichte Strasse 2, 10967 Berlin  
[www.grimmuseum.com](http://www.grimmuseum.com)  
[info@grimmuseum.com](mailto:info@grimmuseum.com)



GRIMMUSEUM