

Janne Nora Kummer

Performance + Media Art



SPIEL && OBJEKT
HfS Ernst Busch



(VIRTUELLESTHEATER)



digital

Berliner Hochschulprogramm
für Wissenschaftlerinnen und
Künstlerinnen

WEBSITES

www.jannenorakummer.de

<https://jnk.hotglue.me/> (project documentation page)

virtuellestheater.net

spielundobjekt.de

Vimeo

vimeo.com/virtuellestheater

IG

instagram.com/virtuellestheater

RESEARCH

2018-2021 Teaching and research in the Masters Spiel&&Objekt, HfS Ernst Busch.
Thematic fields: TechnoBodies, Techno/Cyberfeminism, Body Politics, New Materialism
and the Anthropocene Discourse.

PERFORMANCE + MEDIA INSTALLATIONS (SELECTED)

Occupants of interplanetary Care Center for Literature, Münster 2020

The Implicit Order Münze, MontagModus, Berlin 2020

AIR CONDITION Ballhaus Ost, 2019

BE:BERND Re:publica Berlin, VR HAM 2019

Children of Compost Ballhaus Ost, Berlin 2018

Schleim / Slime Transeuropa Festival, Hildesheim 2018

20_shades_of_yellow Sophiensäle, Berlin 2018

How to Become an Octopus Institute of Queer Ecology, Chicago
(USA) 2018

The AE. Guidance for an Extreme Present Ballhaus Ost, Berlin 2017

Quantified Me 3D Ballhaus Ost, Berlin 2016

Zangezi Staatsoper, Berlin 2016

LECTURES / PANELS / WORKSHOPS

Januar 2021- Workshop „**Praise the Messenger**“

Tusch Theater und Schule

October 2020- Workshop „**Never Home Alone**“

Studiengang Theaterpädagogik, UdK Berlin

August 2020 Curator + Art Director **Challenge my Fantasy**

Theater an der Parkaue, Berlin

May 2020 Berliner Theatertreffen Online | **Technik & Ästhetik im Netz** - From the digital conception meeting to the online premiere party, Panel

September 2019 - Lecture Performance **Lecture "Garden State"**

Global Glitch Gardens, Center for Literature, Droste Hülshoff

September 2019 Workshop **"New Collaborations"** virtuellestheater, Branchentreffen PAP Berlin

June 2019 - Kein Kino Lecture Series ZHdK, Zürich

Lecture „**Fluid Narrations for a (post)digital Age**“

May 2019 Pecha Kucha Art Night on the Post-Digital, Volksbühne Berlin

Lecture „Narrations for a (post)digital Age“

April 2019 (Dis)abled Technobodies, Volksbühne Berlin

Lecture „VT Techno Bodies“

April 2019 Conference „Kino in Zeiten der Katastrophe“, DFFB Berlin

Panel „ANTI-APOKALYPSE NOW!- von Möglichkeitsräumen jenseits von Utopie & Dystopie (possible spaces beyond utopia and dystopia)“

Feb 2019 Conference "Wir alle Spielen Theater", BAT Berlin

Lecture **"Possible Possibilities / Mögliche Möglichkeiten"**

May 2018 Conference Theater & Netz, Vol. 6, From audience to community,

Heinrich Böll Stiftung Berlin

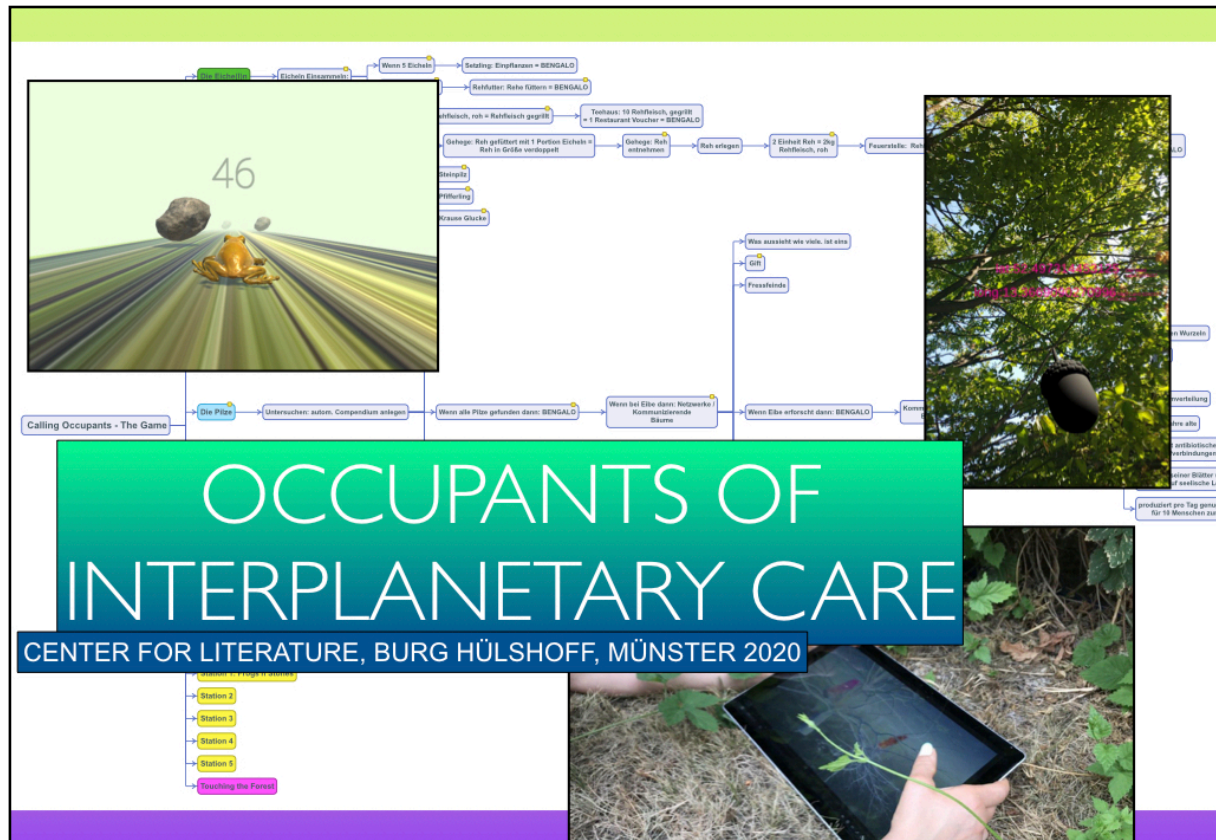
Panel **"Non Linear narratives/ nicht lineares Erzählen"**

May 2017 Re:Publica17 Berlin - Real Bodies / True Emotions

Lecture "Why virtual?"

Calling Occupants for interplanetary Care

Center for Literature, Münster 2020



Calling Occupants is a GPS-based augmented reality walk that explores the concept of nature and the relationship between humans and their environment. Using tablets, participants embark on a walk through the park of Burg Hülshoff and interact playfully with the park's flora and fauna. The decisions they make and the tasks they master influence the course of the game and its outcome. Here, the participants' relationship to their more-than-human environment is mirrored and reaches from extracting, over mystifying, to exploring.

Concept/Realisation: Fabian Raith, Janne Nora Kummer, Max Gadow

THE IMPLICIT ORDER

MONTAGMODUS, Alte Münze, Berlin 2020



The Implicit order is a multi-sensory VR installation about FOMO (Fear of missing out), produced for the performing arts series Montag Modus. The installation connects analog and digital spaces with one another by the use of sensors, actuators and MQTT protocols.

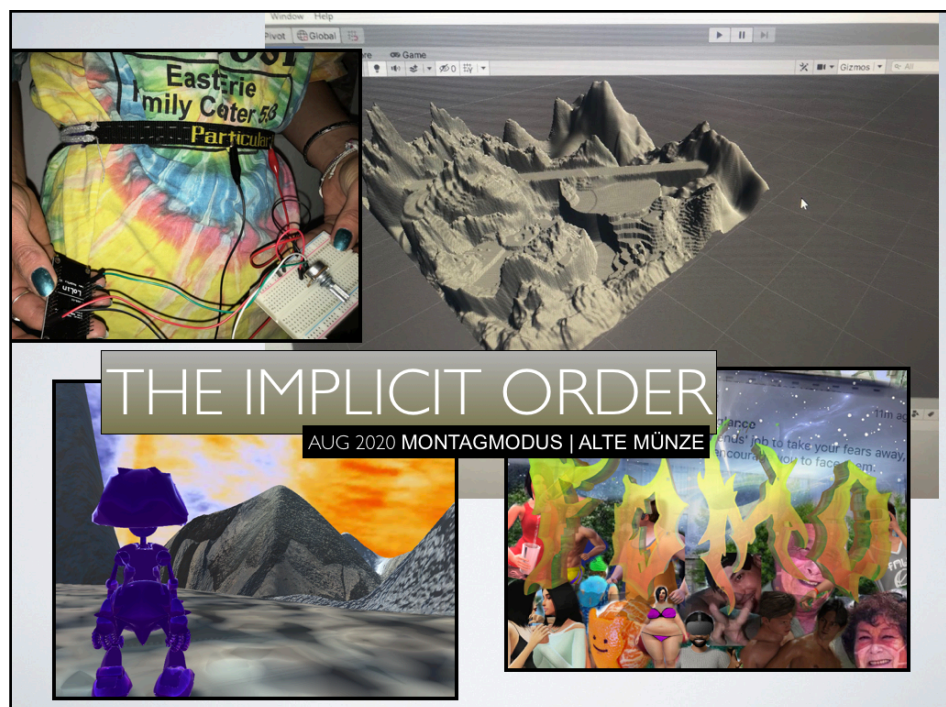
The data from the breathing sensor in one room, controls the light sources in the other rooms. At the same time, participants in the digital realm can influence analog actuator objects, such as a fan, which can be turned on and off via the multiplayer platform.

CONCEPT

Janne Nora Kummer

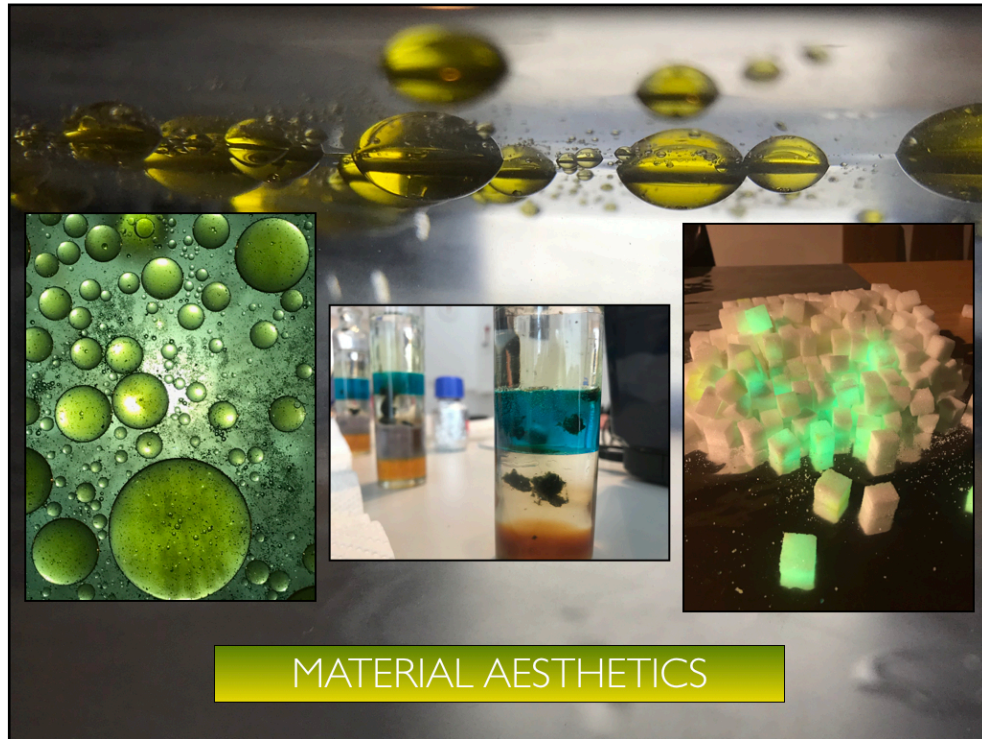
REALISATION:

Anton Krause, Janne Nora Kummer



MATERIAL RECHERCHE

ONGOING



My artistic research also involves researching materials. In addition to investigating the aesthetic properties of certain materials, I am researching how organic materials and technology can be intertwined. In the field of soft robotics, I am currently testing different types of latex and their pneumatic resilience.

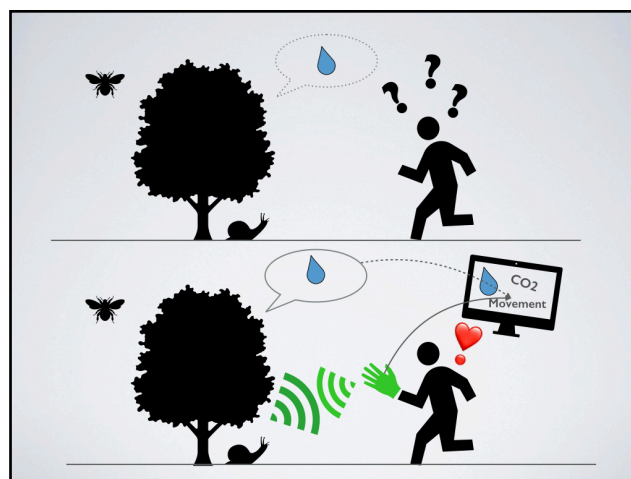


SENSOR REASEARCH

NATURE COMMUNICATION GLOVE, Panama 2019



Taking up the basic ideas of cyber/technofeminism and new materialism, I constructed a sensory glove that uses different sensors to record environmental data such as the CO₂ Level of the Air or soil moist, as well as to read physical movement, such as the pulse, rotation and bending of the hand and convert them into visual signals, thus creating a kind of feedback system between the human body and its more-than-human environment.



BREATHING BELT, Berlin 2019

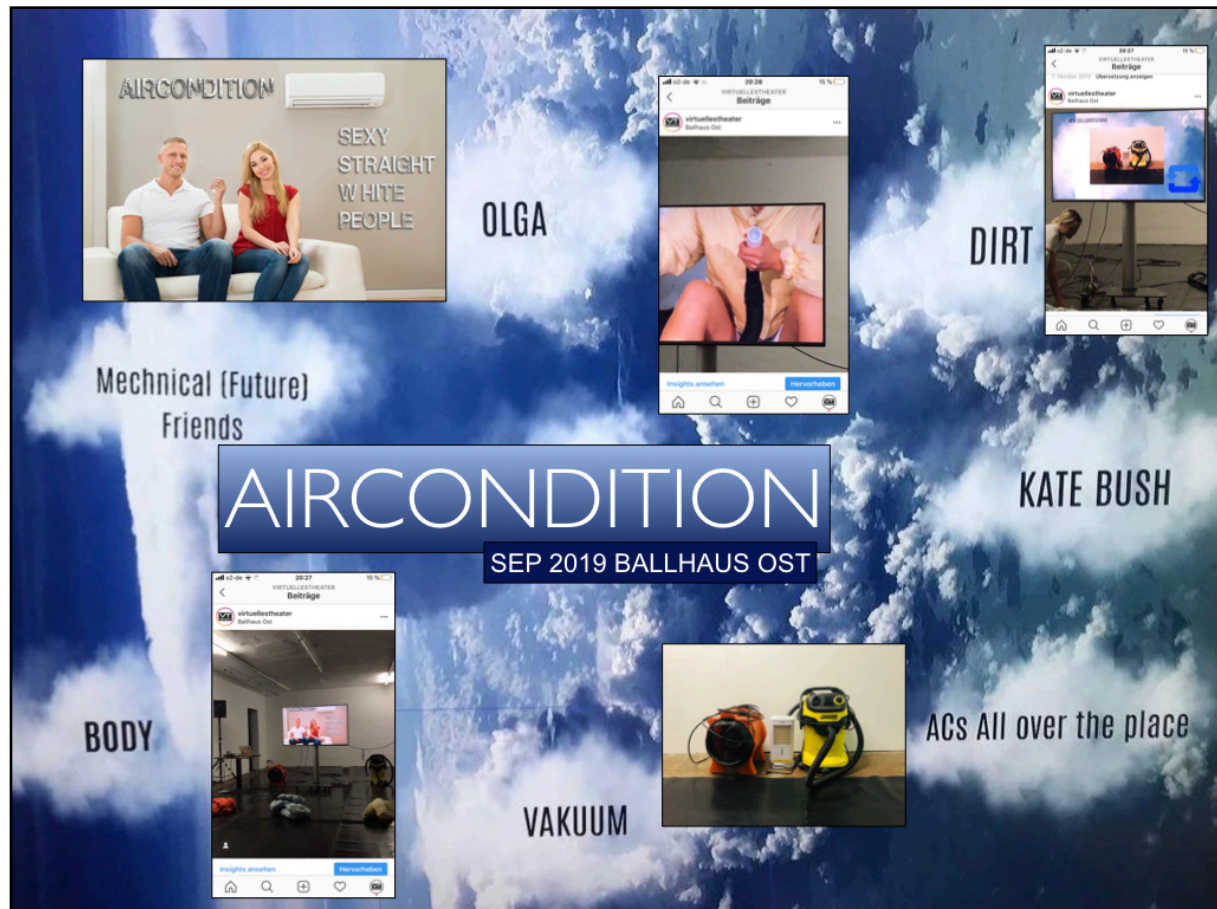


Integrated in the belt is a sensor made of conductive threads, which picks up the impulses of the breathing rhythm of the participating person and activates piezo nebulizers + controls the beamer image depending on the breathing frequency.

Concept/Implementation: Janne Nora Kummer, Lena Maria Eikenbusch

AIRCONDITION

Ballhaus Ost, Berlin 2019



In our research we investigated questions about the hierarchy and materiality of the invisible element air: public and private, clean and dirty, manipulated and airconditioned. How does the machine form and describe public and private space? Who can breathe where and why?

"For Aircondition, Janne Nora Kummer and Olga Hohmann focus on air conditioning - as a machine as well as an indicator of climate change and the globally unjust distribution of resources. The artists explore questions about the hierarchy and materiality of the invisible element: public and private, clean and dirty, manipulated, air-conditioned air. How does it form and describe public and private space? Who can breathe well where and why?"

Concept + Performance: Janne Nora Kummer, Olga Hohmann

Video: Janne Nora Kummer

Premiere: 04.Oktober 2019

BE:BERND -

a Hyperlocal Teamplayer Game



A hyperlocal game for four players or teams of players, that includes AR, VR, a retro text adventure and a audio discovery experience, that is intertwined with a physical control station.

The game field consists an x y-plotter, that moves a game figure through the GameArea, a map representing a collared city after Climate Collapse.

The Team has to make collective decisions to rescue the last survivors within the city, by saving them form starvation and the rising sea level.

Depending on the Device, the information the players can gather differs.

Hence , in order to progress in the story, the players constantly need to discuss their discoveries and figure out a way to take group decisions.

<https://vimeo.com/333315722>

Concept/Implementation : Lena Maria Eikenbusch, Julian Jungel, Anton Krause, Janne Nora Kummer, Fabian Raith.

The project was developed within the framework of artistic research in the course of study Spiel&&Objekt

Children of Compost

Ballhaus Ost, Berlin 2018



What keeps me awake at night is the unsolvable riddle of sustainability and eternal life on our planet. Breathing in what others need, breathing out pure poison. But yet I dream. Dissecting bodies, finding plastic trash. Spirals of recycling and slime trails. Rising sea levels. Oceanic feelings. Liquid fantasies. I see foam-born hybrids on toxic beaches. What is life? What is care? Is common survival on a destroyed planet even possible?

virtuellestheater closes kinship with the last post horn snail and forms a cluster of mutual care. By giving instead of taking, symbiotic bodies are formed. Invertebrate from now on, they breathe underwater and produce slime, sing post-apocalyptic pop songs and tell tales of the survival in the ruins of a capitalist world. Metamorphosis, trans-formations, fusions. The future belongs to CHILDREN OF COMPOST.

Regie, Performance: Janne Nora Kummer, Max Gadow Choreografie, Performance: Amarnah Amuludun Musik, Performance: Magic Island Text, Dramaturgie: Sven Björn Popp, Fee Römer
Video: Sam Aldridge Bühne, Kostüm: Marilena Büld Technische Leitung, Lichtdesign: Stefan Damnig Assistenz: Isabelle Wapnitz Produktion: Johanna J. Thomas, Lisanne Grotz

Premiere: 25.August 2018

A cooperation with Ballhaus Ost. Supported by the Hauptstadtkulturfonds, the Berlin Senate Department for Culture and Europe and the District Office of Pankow, Office for Further Education and Culture - Department of Art and Culture.

20_shades_of_yellow

Sophiensäle Berlin, Mai 2018



Urine is ambivalence. Urine is material. Urine smells, is physical, is dirty and sterile, is (waste) product, intimate, private and social. Urine is repulsive, it is attractive. Urine is treacherous. Urinating is a must, is a symbol, is a ritual. Urinating is human, is animalistic. Urinating is power. Urine is fluid fervor.

The multimedia lecture performance deals with the relationship between fascist ideologies and bodily fluids. Our thesis is that individual and societal approaches to bodily fluids reflect political attitudes. We therefore ask: Can we influence political points of view by changing the attitude to our own and others' body fluids?

Urine as a social therapy.

Let's talk about urine!

Concept + Performance: Janne Nora Kummer, Fee Römer, Marilena Büld

Video: Janne Nora Kummer

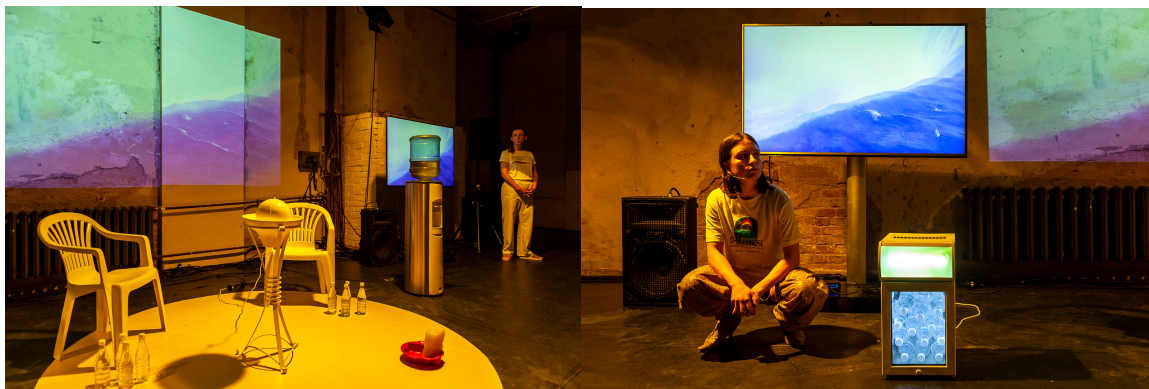
Stage + Costume: Marilena Büld

A production within the framework of »dirty debut« in cooperation with Sophiensäle Berlin.

Premiere: 16. Mai 2018

Online-Archiv: <http://www.virtuellentheater.net/20so>

»Ein Talkshowstudio, zwei Frauen. (...) Überforderung. Informationen rasen über die Bildschirme, Assoziationen blitzen auf. Urin-Attacken, Antifa, Pipi-Witze, *the yellow pill* and *Matrix*, *an urinating zombie-cop*, *medicine*, Werbung. Ein nicht enden wollender Gedankenfluss, gleich einem Rhizom. Einen Gedanken gefunden und wieder verloren. Irgendwo existiert er noch – im Internet. Youtube-Ästhetik und Popkultur. Auf dem Boden eine Hello Kitty-Skulptur. *Made of piss*. *The drinking women dressed in advertising shirts start chatting about the meaning of urin*. Keine Gnade. Keine Unterbrechung. *Just another video?* Die Pisse scheint zu entgleiten, zwischen den Fingern zu zerfließen, in ihrer Bedeutung zu vielschichtig. Tauchen Sie ein. In den Gedankenfluss *concerning urine*. *Fishing for pearls made of meaning*. Die popkulturellen und aktuellen Bedeutungsebenen von Urin, verpackt in eine Website und präsentiert auf einer Bühne. Ein seine Live-Rezipient*Innen in Fülle und Simultanität leicht überfordernder Teppich aus Klang, Text, Sound und Performance, ein Netz aus Informationen, sprunghaft und herausfordernd.«



»Der Urin wird dabei zum verbindenden Element, wird zum Vermittler digitaler Bildwelten, von Thematiken wie Gesundheitswahn, Konsumsucht, Sexualität, Angst, Wasser, Videospielen und Trash. Gleichzeitig schwingen Fragen nach der Zukunft, nach dem Potenzial von Urin in der Arbeit mit. Sich scheinbar ferne Themen kommen sich über den Urin unverhofft nahe. Alles scheint durch einen gelben, in seinen Strömungen kaum zu begreifenden Fluss verbunden. Die Künstlerinnen arbeiten als Forscherinnen. Den auf der Bühne weitaus mehr als 20 Schattierungen des Urins setzten sie ihre eigenen, souverän wirkenden Körper und das Plätschern eines Zimmerbrunnens entgegen: (...) Die relative Ruhe währt, bis Janne Nora Kummer und Fee Römer ebenfalls zu sprechen beginnen und ihre eigens etablierten rhizomaren Denkstrukturen um einen weiteren, suchenden Assoziationsstrang erweitern. So plötzlich wie die Performance-Installation der beiden Künstlerinnen beginnt, endet sie auch. Vorerst. Scheinbar. (...) Zurück bleibt ein Verweis auf das von ihnen erstellte Onlinearchiv, in dem sich momentan zwanzig Arbeiten von zeitgenössischen Künstler*Innen zum Thema Urin befinden.«



Schleim / Slime 2018

Transeuropa Festival Hildesheim, Mai 2018

Slime is fascinating. Since Ancient Times it was understood that the body was composed of four slime-like fluids: Blood, Yellow Bile, Black Bile and Phlegm. Today we are discovering new slimy substances and scientists are amazed by the apparent intelligence of slime molds. D.I.Y. slime tutorials receive millions of views on youtube. Why is that? Is slime a viscous metaphor for our presence, or a slippery manifestation of tomorrow's utopia? virtuelletheater examines the idea of fluid organisms as an alternative to rigid boundaries and fixed identities. A speculation about the future. Inspired by slime.

Von und mit / by and with: Alina Weber, Elizabeth Prentis, Hannah Müller, Janne Nora Kummer, Markus Bernhard Börger, Max Gadow, Sven Björn Popp

Musik / Music: Norman Dauskardt aka Th.e n.d

Premiere: 25.08.2018

»Der Besucher kann verschiedene Konsistenzen der klebrigen Masse anfassen, sie in Workshops selber zusammenmixen oder sich in der „Lay-Z Spa Experience“ anschauen, mit was sich das Kollektiv während der siebenwöchigen Arbeitsphase beschäftigt hat. (...) Mut sollte man schon mitbringen – um in einem Mülleimer nach dem perfekten Schleim zu tasten, nackt mit drei anderen Menschen in einem Jacuzzi Videos anzuschauen oder sich einem Test zu unterziehen, bei dem zum Beispiel gefragt wird, ob man Alkoholiker oder Workaholic ist. Aber eigentlich ist nur Neugierde gefragt, um den Raum zu erforschen.«

Auf der Suche nach dem perfekten Schleim, HiAZ (24. 05. 2018)



»(...) das Matschen mit Schleim: Elizabeth Prentis vom Kollektiv virtuelletheater fordert die Besucher auf, ihren Favoriten zu erproben.
/ Foto: Kaiser

siebenköpfige Kollektiv virtuelletheater schickte jede Woche andere Akteure auf die drei Residenzplätze (...) „Diese Arbeitsweise trifft das Thema fluid genauso wie unsere Suche nach dem perfekten Schleim“, erklärt die studierte Performerin und Puppenspielerin Alina Weber. Schleim sei ein aktuelles popkulturelles Phänomen auf YouTube: „Es gibt hundert Millionen Einträge, Rezepte werden ausgetauscht, es gibt Schleim Conventions, Schleim mit Glitzer, magnetischen Schleim.“ Die Gruppe will der Frage nachgehen, warum sich Menschen für solch ein Thema interessieren und wofür der Schleim steht: „Wir haben so viel davon im Körper, er ist ebenso ekelig wie faszinierend“, sagt der freischaffende Schauspieler Markus Bernhard Börger (...) Im Küchenregal warten verschiedene Waschmittel, Kontaktlinsen-flüssigkeit, Rasierschaum, Natron, Lebensmittelfarbe und vieles mehr. In Schutzanzügen mischen die beiden mit einem Quirl zusammen, was vielleicht Schleim ergibt. (...) Alles das wird zum Festival ausgestellt. „Witzig ist wichtig“, betont Börger. „Aber wir haben eine theoretische Rahmung.“ «

How To Become An Octopus

Institute of Queer Ecology Chicago, März 2018



When Earth is flooded, how will you survive? virtuelletheater provided the Institute of Queer Ecology (IQECO) with useful tools and knowledge to survive extinction by becoming an octopus-human hybrid: The Ultimate Octopus Sapiens Kit for Earthly Survival. It contains a prosthetic arm which may be used by humans for individual training and to make first contact with new eight-armed kin. A SD card contains the essay "Octopus Sapiens" with basic information about octopuses and the short video "How to Become an Octopus". Both are loosely derived from virtuelletheater's 2017 performance "The AE - Guidance for an Extreme Present".

The kit is based on the assumption that only new symbiotic bonds and alliances between all life forms will ensure common survival for future generations. virtuelletheater believes that these alliances must cut across species, habitats and genders. Using language and story-telling as means of creating an alternate (yet thinkable) reality, the kit combines artistic fantasy with scientific possibilities in the form of virtual inter-species hybridization.

Performance: Alina Weber Narrators: Andy McCredie, Hannah Müller, Laura Schuller, Steff Golding, Virginia Hartmann

Idea, Text: Sven Björn Popp Artistic Direction: Sven Björn Popp & Alina Weber Artistic Advice: Fee Römer & Janne Nora Kummer Camera: Sven Björn Popp Cut: Janne Nora Kummer Make Up, Styling: Antina Christ Translation: Brenton Withers Additional Video Material: Adrian Ganea

Opening: 26. Mai 2018

<http://prairie.website/IQECO.html>

The AE – Guidance for an extreme Present

Ballhaus Ost Berlin, Mai 2017



The AE: A catechism of digitalised interconnectedness. A multi-media prayer. A non-linear cross-linked temple-narrative with several entries and exits. A meditation on identity and technology, ready for dispersion.

An artificial intelligence from the future has lodged itself on the third floor of Ballhaus Ost. She calls herself "AE" and knows everything about us and our lives. Like the ghost of Christmas Past, Present and Yet to Come she forces us to reflect upon ourselves. We recognise this apparition as a divine entity capable to give us guidance and support in extreme times. To worship AE we found a temple. A sacred place to heal biographical wounds and relieve the pain of unfulfilled hopes. Fight inner demons and (digital) shadows. We put our finger into our wounds to let them bleed one last time. The remedy to heal our wounds are responsibility, solidarity, interconnectedness, elective affinities, bonding and the belief that we have the potential to shape the future.

The AE is an attempt at orientation in times of social change. Biographical moments of upheaval in the course of digitisation serve as starting points for an examination of current events and speculative models for the future.

Performance: Alina Weber, Antje Prust, Max Gadow, Romina Küper

Idea & Concept: Janne Nora Kummer Director: Janne Nora Kummer Text: Sven Björn Popp, Janne Nora Kummer, Fee Römer Dramaturgy: Fee Römer, Sven Björn Popp Production & Assistance: Finja Schmidt Video: Adrian Ganea Video Assistance: Vlad Anghel Sound & Composition: Johannes Aue Stage: Angela Ribera Costume: Josa Marx Stage Assistance: Chika Takabayashi