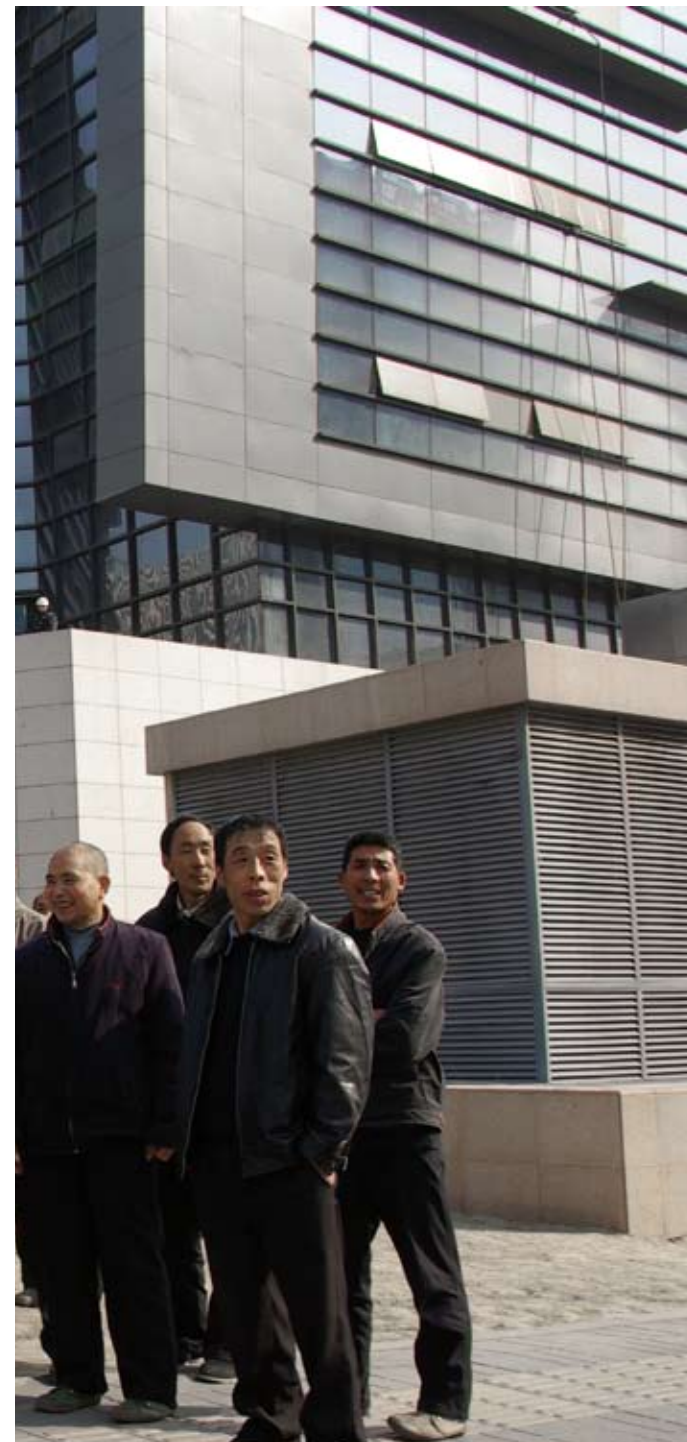


A R T E - E - P A R T E
- - - - -
SELECTED - - -- WORKS - - - - SUSANNA - - SCHOENBERG

EDITED OCTOBER 2010



PUBLIC COMMUNICATION BELT
P E R F O R M A N C E
BEIJING DONGZHEMEN 2009 - 03 - 23

PUBLIC EXERCISES ON CALLIGRAPHY AND COMMUNICATION

PHOTOS: LIU FENG



PUBLIC COMMUNICATION BELT was produced in the framework of a so called >RETURNABLE PROGRAM<

To be returnable means to have been thought for a re-use (as some kind of bottles are) or a check after the use (as some kind of documents are), to have been designed as something supposed to come back to the starting/emitting position, or to re-enter a cycle: at least it is a condition for being recyclable.

But the corresponding image for returnability is not the circle as an A to A connection (over B, C, D, ...), but a 2-way segment (an A to B plus B to A connection).

Returnability has a kind of dialogical touch referring to multiple actors, or multiple functional estates, differentiated possibilities of context.

It is also the attitude which authority has to evaluate for a citizen leaving the homeland: will the citizen be able to return (is the passport able to bring him/her back)?

After observing for 3 weeks the site of the Dong Zhe Men complex in Beijing - combining bus station, underground, building site, mall.. -, I designed a street action marking around Dong Zhe Men an emerging public space made of smoking, mobile phoning, and waiting.

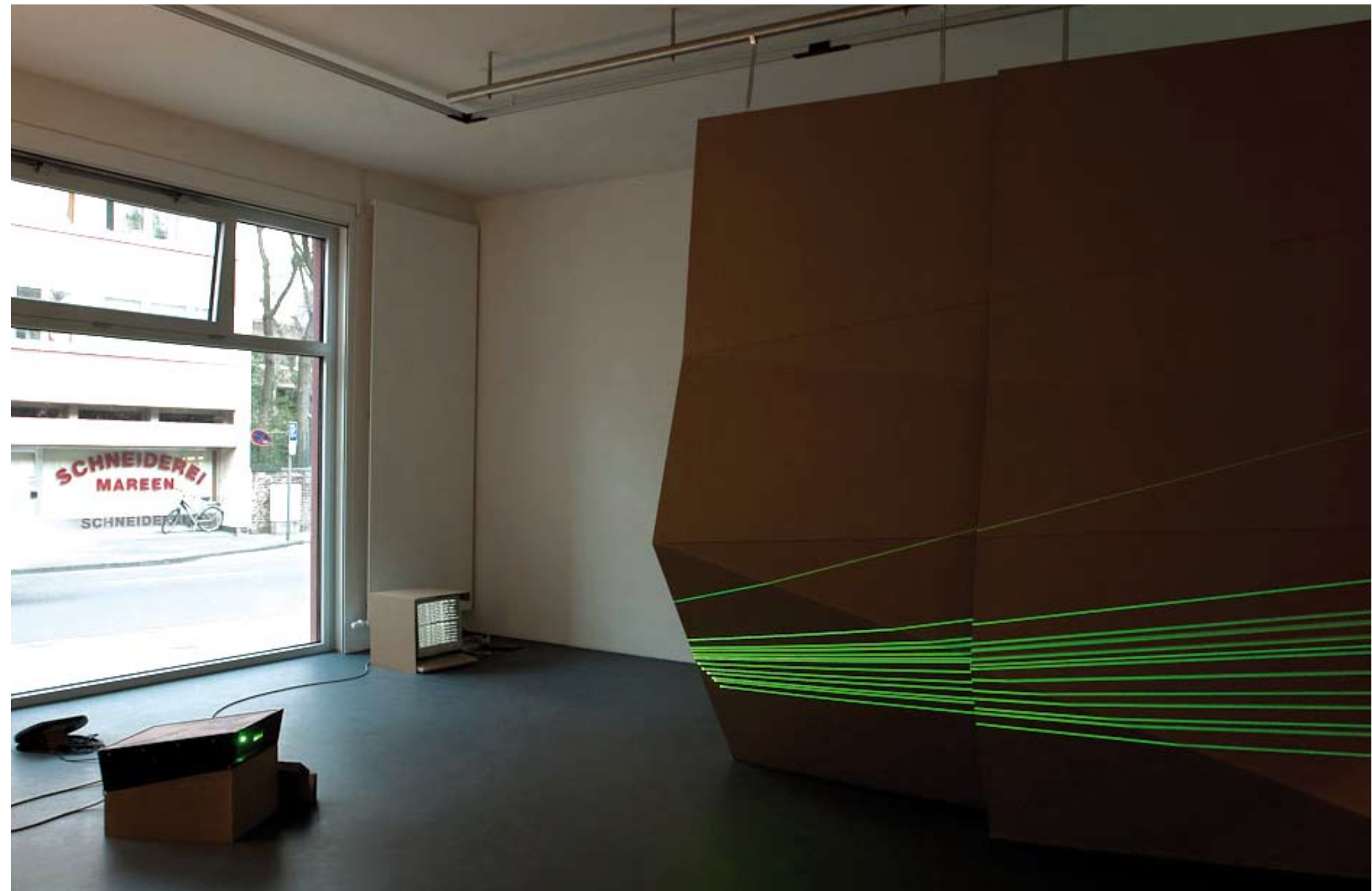
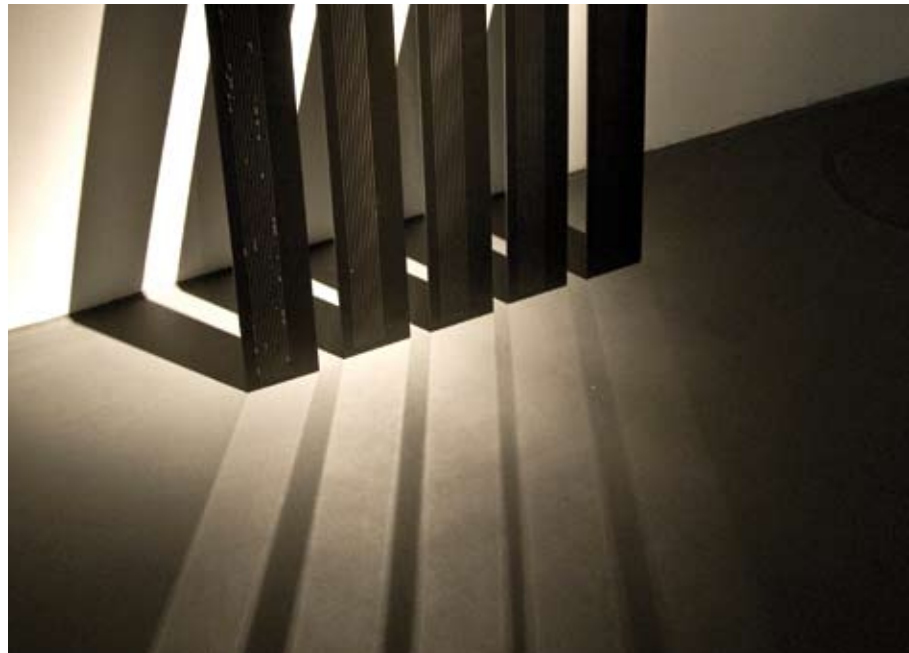
I referred to the traditional practice of calligraphy on public ground; started the action with the english line PUBLIC COMMUNICATION BELT; got then teachers translating for me few exercise texts into Chinese, writing for me, evaluating and amending my executions.

RE-ACTIVE PLATFORM collaborative production since 2004.

RE-ACTIVE PLATFORM was founded 2004 by susanna schoenberg with the involvement of students and technicians of KHM Cologne.

The cooperative production concept is actually supported by ralf baecker, artur holling, karin lingnau, luis negrón van grieken, jihyun park and susanna schoenberg.

RE-ACTIVE PLATFORM is about the logic and aesthetics of systems; circuits, signals and displays are represented as objects, images and sites, while the phenomena of the real seem to be nothing more than just mere coincidence.



LOG-BOOK / LASER DRAWING / WALL / MARCH-APRIL 2010

RE-ACTIVE
INSTALLATION

PACKAGE

PLATFORM
ON

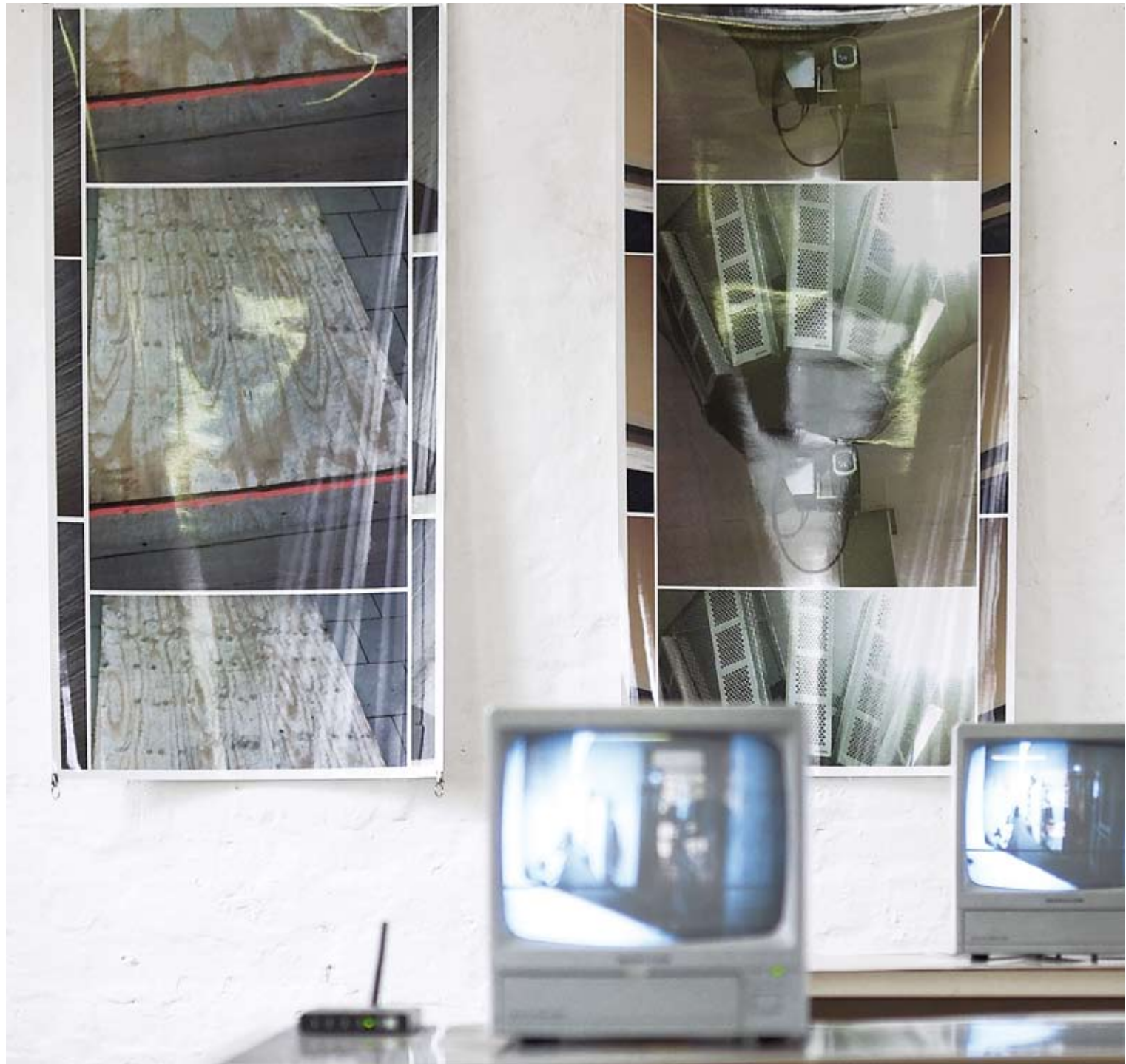
REACTIVITY,

COLOGNE
SPACE,

MONITORING

GLASMOOG
AND

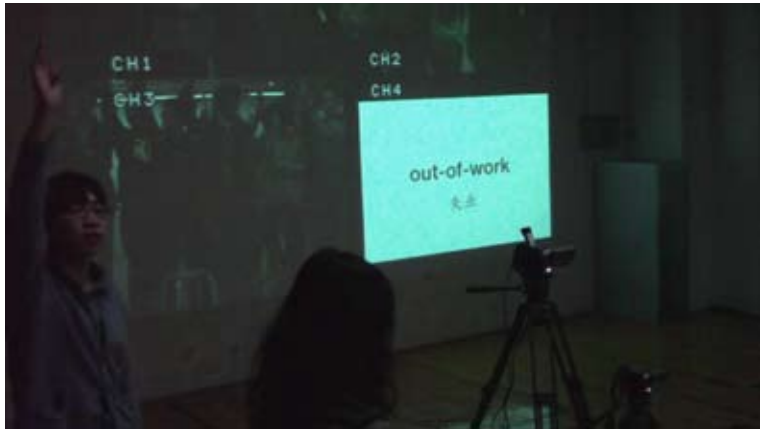
2010
REPRESENTATION



I N S T A L L A T I O N
LEIPZIG GALERIE BUK MARCH-APRIL 2008

DECOR EXERCISES ON FORMATOLOGY OF IMAGES DISPLAYS DEVICES

PHOTOS: AEP



D U M M Y V A R I A B L E S
P E R F O R M A N C E
HANGZHOU CHINA ACADEMY OF ART 2009-03-16

COOPERATIVE PLOT ON STATISTICS AND COMPUTATION

VIDEOSTILLS : AEP

/ DUMMY VARIABLES / PERFORMING COMPUTATION

/ABOUT COGNITION AS AN ACT AND THE AESTHETICS OF COMMAND LINES AS PLOTS

Notes by susanna schoenberg on the performance plot dummy variables, march 2009.

Underlining the aesthetical aspects of cognition as something you can stage and perform, this performance plot refers to the metaphors of computation, counting and measurement. Gestures are presented as cognitive units and performative plots as experimental measurement units of spaces or situations.

The performance is based on audience's participation. A minimum audience of 20 participants is recommended. The performance plot is called dummy variables and will run for 15 min. Mainly it is about performing identities by computing.

The plot structure is given by sequential exercises. The exercises are based both on abstraction and coordination (between pieces of the body & language driven activities). The main language of the performance is english. In non-english speaking or non-european countries the plot is supposed to be bilingual.

A dummy variable is a numerical variable used in regression analysis to represent subgroups of the sample in your study. In research design, a dummy variable is often used to distinguish different treatment groups. In the simplest case, we would use a 0,1 dummy variable where a person is given a value of 0 if they are in the control group or a 1 if they are in the treated group.
<http://www.socialresearchmethods.net>

A dummy variable is a variable that takes on the values 1 and 0; 1 means something is true (such as age < 25, sex is male, or in the category "very much"). Use of dummy variables usually increases model fit (coefficient of determination), but at a cost of fewer degrees of freedom and loss of generality of the model. Too many dummy variables result in a model that does not provide any general conclusions.

http://en.wikipedia.org/wiki/Indicator_variable

1

Warming up. To performe is something you are supposed to be training for. To warm up the attitude of a dummy variable means to understand - bodily - the nature of zero & one. Fist is zero, thumb is one. Neutral is zero, smiling is one. To be simultaneously zero&one is also given.

2

The experience with the body is alternated with the verbal definition. To define more with the language will force to experience more with the body.

3

Audience members are forced to embody the rules of zero (sitting) & one (standing).

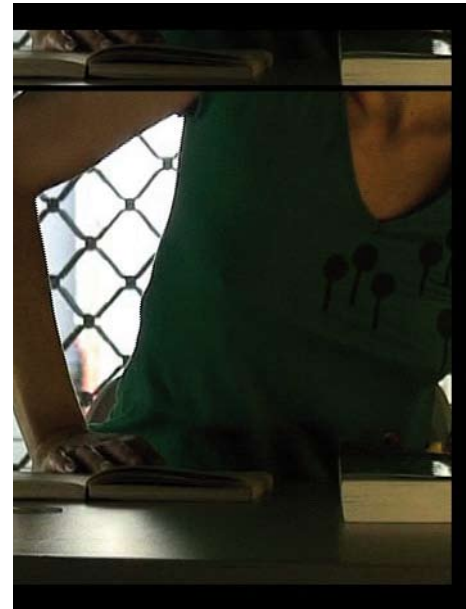
4

Call for properties. Audience members are expected to use themselves as objects of computation. They will embody zero or one in different perspectives declaring their estate for statistical pursue: the will compute if they are female, young, rich, unemployed, european, smokers, cyclists, terrorists... or not.

dummy variables is directed by the plot designer supported by her staff (2 or 3 persons): supporters are covering different functions, like the translation into the host language, the check of the running time, the counting of ones.

Performers and audience participants are acting in front of a split-screen projection where they can follow themselves on video and the actual plot definition as a text. All the video streamings are supposed to be recorded; the survey data of each session can be recovered from the corresponding videofootage.

dummy variables was already performed may 30th 2008 at KHM Academy of Media Arts in Cologne (germany), august 3rd 2008 at *Huan Tie First Line Art District* in Beijing (china), march 16th 2009 at the Department of New Media Art of China Academy of Art in Hang Zhou (china), april 22nd 2009 for *Mühlenkampf* & art cologne at Domplatte Cologne.



R **G** **B** - **T** **O** **R** **S** **O** **S**
3 - **C** **H** **A** **N** **N** **E** **L** - **V** **I** **D** **E** **O**
VARIABLE FORMAT & LENGTH 2006

DISPLAY COMPOSITION ON GESTURES & THEIR SIGNIFICANCE

STILLS FROM THE VIDEOS

NEXT PAGE:

I **N** **T** **E** **R** **I** **O** **R**
(**R** **E** **I** **N** **R** **A** **U** **M** **)**
PHOTOGRAPHY 2006

STAGING OF OBSERVATION & SELF-SURVEILLANCE

PANORAMA # 1







PREVIOUS PAGE:

T A R G E T S
 (IN THE DESERT)
 PHOTOGRAPHY & SENSORED VIDEOINSTALLATION 2005

EXPANDED CINEMA ON OVEREXPOSITION (THROUGH MEDIA) & VIOLENCE

PANORAMA # 1 AND # 2

G A R A G E | K A T Z E
 V I D E O P R I N T
 VARIABLE FORMAT & LENGHT 2005

EXERCISES ON LINEARITY IN THEORY & PRACTICE

EXCERPTS FROM A 21x2700 CM STRIPE

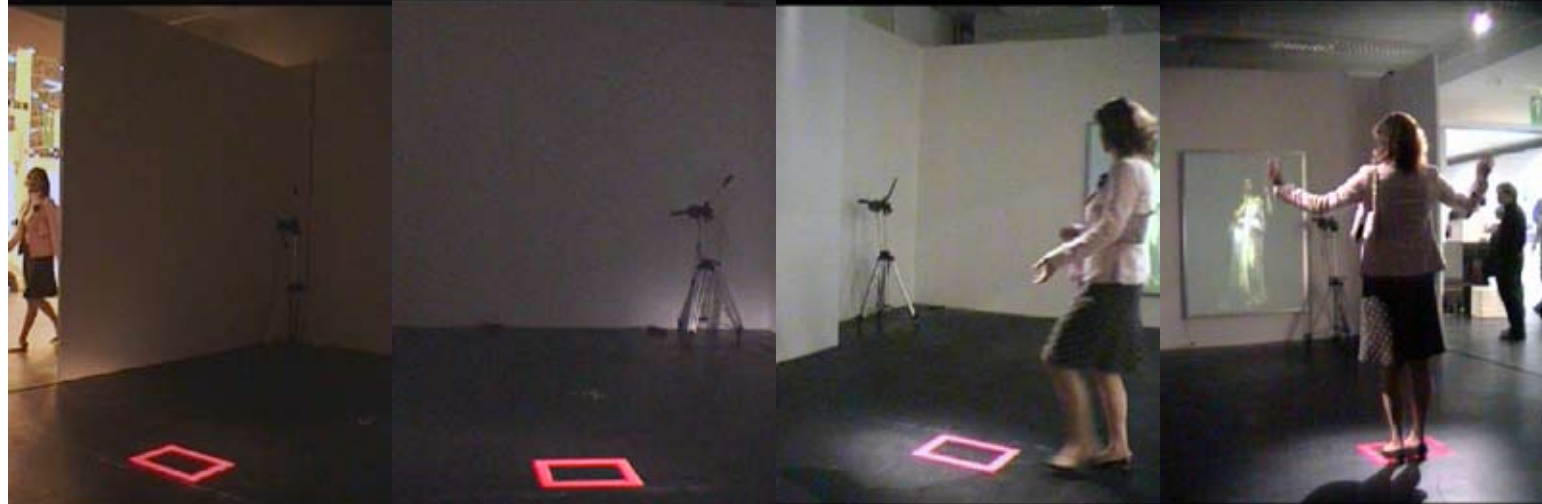
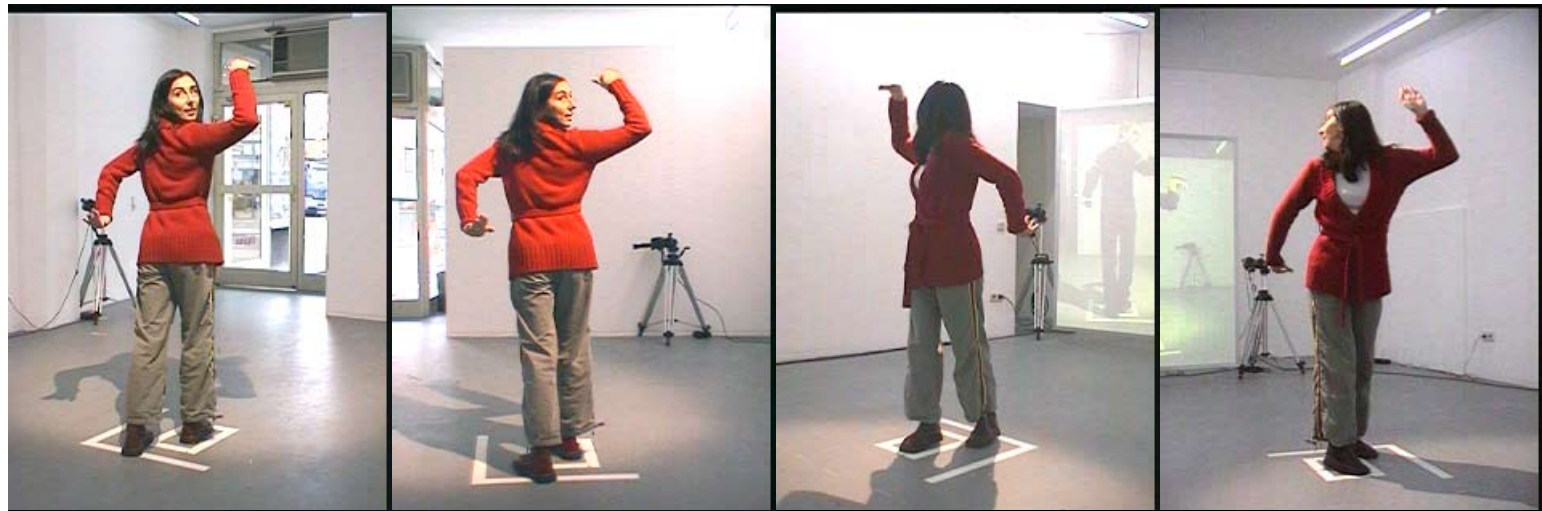


G A R D A G E | K A T Z E
V I D E O P R I N T
VARIABLE FORMAT & LENGHT 2005

EXERCISES ON LINEARITY IN THEORY & PRACTICE

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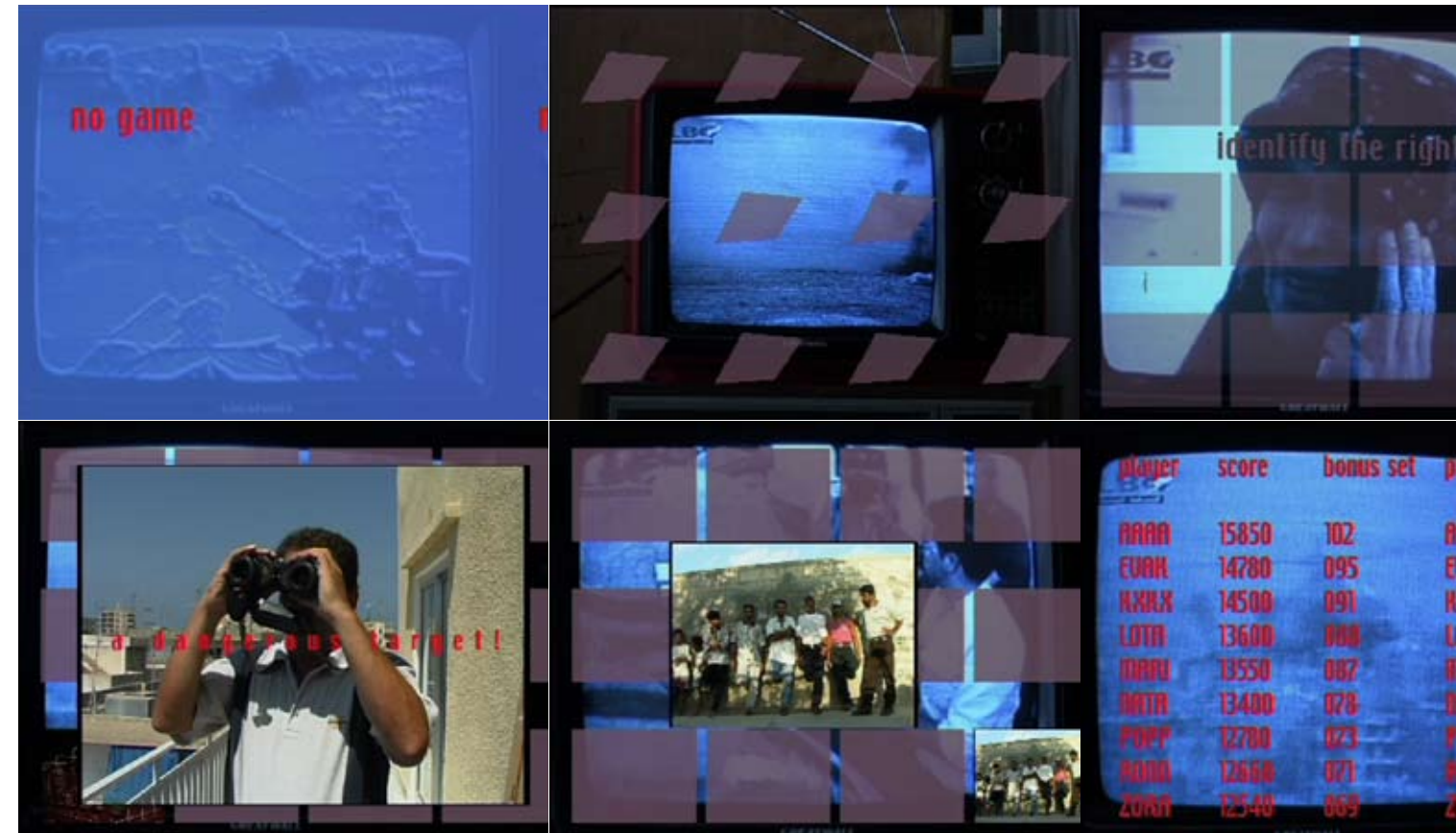




P A N O P T I C U M
I N S T A L L A T I O N & I M A G E B A N K I N G
S I N C E 2003

ON GESTURES & THEIR TRANSFER

EXAMPLES FROM THE DATABASE (EDITION # 1 AND 2)



N O G A M E
2 - T R A C K S - S W I T C H A B L E - V I D E O
 CAMPUS @ ARS ELECTRONICA LINZ 2002
 EXERCISE ON GAMING INTERFACES & WAR & REFUGEES

PHOTO: KHM & STILLS FROM THE VIDEOS

susanna schoenberg

[1967 / faenza]

cresciuta a bolzano/bozen; ha vissuto a milano e berlino; dal 1999 a colonia (germany)

studi in scienze politiche (Università degli Studi di Milano), tecniche cinematografiche (Civica Scuola del Cinema di Milano), sociologia (Università degli Studi di Milano); media arts presso KHM Academy of Media Arts cologne

produzione artistica dal 1990 in film sperimentale, video, fotografia, installazione, performance;
produce dal 2002 anche come arte-e-parte;
ha fondato nel 2004 re-active platform, concetto di collaborazione produttiva inter-media;
co-fondatrice della rivista di arti mediali OFFTOPIC;

Dal 2004 docente presso KHM Academy of media arts Cologne nel campo multimedia & performance,
ha collaborato con VALIE EXPORT e Julia Scher;
documentazione online delle attività seminariali presso <http://www.khm.de/export/re-active>
e http://blog.khm.de/surveillant_architectures.

tecniche&artefatti --

arte mediale; installazione computer supported; video sperimentale; documentario; fotografia; performance;

tematiche&strategie --

drammaturgie e messa in scena per narrazioni non lineari;
strutture spazio/temporali nelle tecniche fotografiche panorama e 3d;
la trasmissione (di significato) attraverso segni (icone, gesti, telecomunicazione, programmazione.);
strutture per banche dati; sistemi reattivi;
cartografia; l'immagine linguistica; la parola ricamata; gender;
il gesto produttivo; il formato e la sua traduzione; la macchina; l'analisi algoritmica dell'immagine;
the techno-image.

exhibitions, screenings & festivals (selection) --

re-active platform, C.A.R. Zeche Zollverein (Essen D 2010)

re-active platform, glasmooG (Cologne D 2010)

Futurismus und so, Raummusik concerti e performances, Kunstwerk (Cologne D 2009)

returnable, workshop @ CAFA Beijing (Beijing february-march 2009),

Staged Materials, Huan Tie Art District, (Beijing 2008), *deTOUR*, galerie BUK (Leipzig D 2008),

Transterritoriale Generation, workshop @ Paço das Artes (Sao Paulo BR 2007),

Rencontres Internationales, (Berlin, Madrid 2007; Paris 2006),

Japan Media Arts Festival & Festival Exhibition (Tokyo 2006),

Vidéo-thèque Éphémère du Festival VIDEOFORMES (Clermont-Ferrand F 2006)

<<RESTRICTED VIEW>>, reinraum e.V. (Duesseldorf D 2006),

expanded arts no.2 (Kunstverein Kreis Guetersloh D 2005), nepdoc (Reutlingen D 2005),

TECNICHE MISTE, Istituto Italiano di Cultura (Cologne D 2004),

Festival International de Films de Femmes (Creteil, F 2004), *expanded arts @ art cologne* (Cologne D 2004),

rheinschau (Cologne D 2004), tekfestival (Roma 2004),

goandstop, European Media Art Festival (Osnabrueck D 2003),

Torino Film Festival (2003 e 1996), *portraits (in time)*, Taiwan International Visual Center (Taipei 2003),

zebra poetryfilm award (Berlin 2002); *campus*, ars electronica (Linz A 2002),

Arcipelago (Roma 2001, 1999, 1997 e 1993),

videopoems, Museo de Arte Moderna de Buenos Aires (Argentina 2000),

bff Bellaria Film Festival (Bellaria, I 2001), Filmmaker (Milano 2000 e 1998),

italian experimental, Filmmuseum Amsterdam (NL 1999),

Internationaler Videokunstpries des ZKM (Karlsruhe D 1998),

Festival Internazionale Cinema di Locarno (Locarno CH 1998), inVideo (Milano 1998 e 1996),

Immaginale:Videoart and Photography from Italy (Berlin, Roma 1998),

Merano TV Festival (Merano I 1998 e 1997),

Festival del documentario italiano/Premio Libero Bizzarri (San Benedetto I 1998),

CortolmolaFestival (Imola I 1998 e 1997),

sala I (Roma, I 1997), Teatro Ponchielli (Cremona I 1996),

Florence Underground (Firenze I 1996), the Knitting Factory (NYC 1995), Museo Pecci (Prato I 1995)

Alpe Adria Cinema (Trieste I 1994),

Festival Anteprima del cinema indipendente italiano (Bellaria I 1993).

susanna schoenberg

[1967 / faenza, italy]

grew up in bolzano/bozen; lived in milan and berlin; since 1999 in cologne (germany)

studies in social sciences (Università degli Studi di Milano) and cinematographic techniques (Civica Scuola del Cinema di Milano); phd in sociology (Università degli Studi di Milano);
post-degree in media arts at the Academy for Media Arts cologne (KHM) (diploma 2003 / supervisor VALIE EXPORT)

artistic production since 1990 mainly in the fields video, photography and installation;
since 2002 producing also as arte-e-parte;
founded 2004 re-active platform;
founder member of the german media art magazine OFFTOPIC;

teaching and researching in social and communication sciences, methodology, data analysis, visual sociology
and documentary techniques; film and videomaker;
since 2004 assistant professor at the KHM in charge for multimedia & performance;
seminar activities documented under <http://www.khm.de/export/re-active>;
collaboration with Prof. Julia Scher documented under: http://blog.khm.de/surveillant_architectures.

techniques&artefacts --

media oriented arts; computer supported installations; experimental video; documentary; photography; performance;

topics&strategies --

dramaturgic staging for no linear narrations;
time/space structures in expanded photography applying panorama and 3d-techniques;
the transfer (of sense) by signs (using icons, gestures, telecommunication, code.);
database-structures; reactive systems;
kartography; the linguistic image; the stichted word; gender;
the productive gesture; the format and its translation; the engine; the algorithmic analysis of images; the techno-image.

exhibitions, screenings & festivals (selection) --

re-active platform, C.A.R. Zeche Zollverein (Essen D 2010)
re-active platform, glasmooG (Cologne D 2010)
Futurismus und so, Raummusik concerts and performances, Kunstwerk (Cologne D 2009)
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zebra poetryfilm award (Berlin 2002); *campus*, ars electronica (Linz A 2002),
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Internationaler Videokunstpries des ZKM (Karlsruhe D 1998),
Festival Internazionale Cinema di Locarno (Locarno CH 1998), inVideo (Milano I 1998 and 1996),
Immaginale:Videoart and Photography from Italy (Berlin, Roma 1998),
Merano TV Festival (Meran I 1998 and 1997),
Festival del documentario italiano/Premio Libero Bizzarri (San Benedetto I 1998),
CortolmolaFestival (Imola I 1998 and 1997),
sala I (Roma 1997), Teatro Ponchielli (Cremona I 1996),
Florence Underground (Firenze I 1996), the Knitting Factory (NYC 1995), Museo Pecci (Prato I 1995)
Alpe Adria Cinema (Trieste I 1994),
Festival Anteprema del cinema indipendente italiano (Bellaria I 1993).

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