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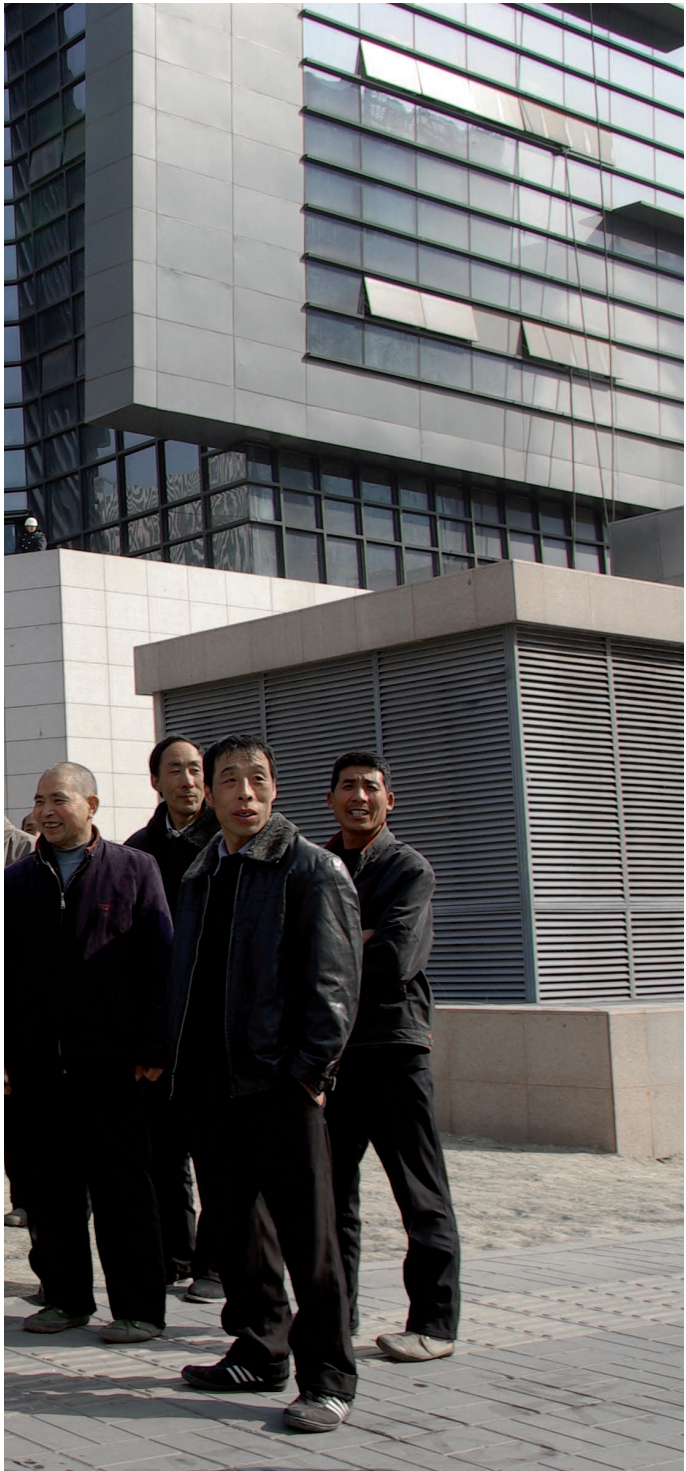
SELECTED - - -- WORKS - - - - SUSANNA - - SCHOENBERG

EDITED DECEMBER 2012

PUBLIC COMMUNICATION BELT one hour performance at Dong Zen Men complex Beijing on March 23rd 2009 from 10 am.

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 COMMUNI-
CATION BELT; got then teachers translating for me few excercise
texts into Chinese, writing for me, evaluating and amending my
executions.

SONIC DRAWINGS were realized during the production residency >DISLOCATIONS< (San Sperate 2012); they describe the positioning of a set of 4 ultra-sonic sensors used for making sound on the floor of the entrance of a local traditionally made building—school and prison in the past—actually established as a space for public cultural events. The drawings represent a scoring produced using the interaction of the technical instruments with the space they were applied in.
The process of drawing was recorded as a soundtrack as well.

SONIC   DRAWINGS
SCORING   WITH   ULTRA-SONIC   SENSORS
Sardinia   November   2012

D R A W I N G S / V I D E O / S O U N D

STATES OF DOCUMENTS is made of 11 sequences of 1 minute each. The footage was recorded between November 27 and 28 in 2011 and refers to documents found in an abandoned building of the mining plant San Giovanni in Iglesias on the island Sardinia: in particular reports of accidents made by the company medical officer and an official communication published 1977 by INPS, the Italian national istitute for social security, concerning the rules of retirement for mining workers.

Excerpts from these documents were read and recorded on their find spots. The attitude of the camera is formal, looking for discernible structures, for some evidence able to emerge (by itself). These fragments of past realities, the names of the workers, the situations they were involved in, the implicit hard facts behind the rules of early retirement or pension after death, e.g., become then an off-text for more video footage, played-back or re-read on two different locations: the almost abandoned miners village of Montevecchio, where the play-back is choked down by the wind de- spite the use of a megaphone, and the community of Buggerru, a former miners foundation as well, where the text is read by a municipal employee in charge for official public announcements, and amplified through the local public voice system. The repeated let's say »public making« of the documents is somehow an exercise of reenactment: witnesses of the actions and viewers of the video can ask themselves about the realities behind the view detectable facts the piece is build on.

An English/Chinese version of the video work has been shown 2012 at Melancholy in Progress, the 3rd Videoart Biennale Taiwan curated by Amy Cheng and Jau-lan Gao.

EXTERIOR   EBERTPLATZ

I N T E R V E N T I O N

COLOGNE   EBERTPLATZ   2011   -   04   -   03

VIDEOS   FOR   PUBLIC   DISPLAYS

PHOTOS: JAHN HOEHE

Interno   **Veneziano**

I N S T A L L A T I O N

Istituto   Italiano   di   Cultura   Cologne   2011

Streaming   under   www.livestream.com/arte_e_parte

Interno Veneziano was produced for Padiglione Italia nel Mondo of Biennale di Venezia 2011

The idiot was in ancient Greece a person who was not able or not allowed to differentiate between private and public. Those, who did not delimitate their private affairs keeping them at their domestic
home, or those, who–like women and slaves–were not eligible for taking part in public life, they were labeled as »idiotes« [private citizens].

The relationship between interior and exterior, between private and public, represents here a recursive theme, to be processed as a kind of basic pattern in some ornamentation tradition.
INTERNO VENEZIANO belongs to a series of spatial exercises, focussed on shifting the boarder between private and public spaces through their media configuration. In these projects the concrete subject of investigation are technical artifacts and technical communication, put in scene on occasion
in some public actions and installations.

INTERNO VENEZIANO presents the »suggestion« of an interior and its »transmission«. The section of a kitchen in placed to be framed by a network-camera broadcasting to the internet.
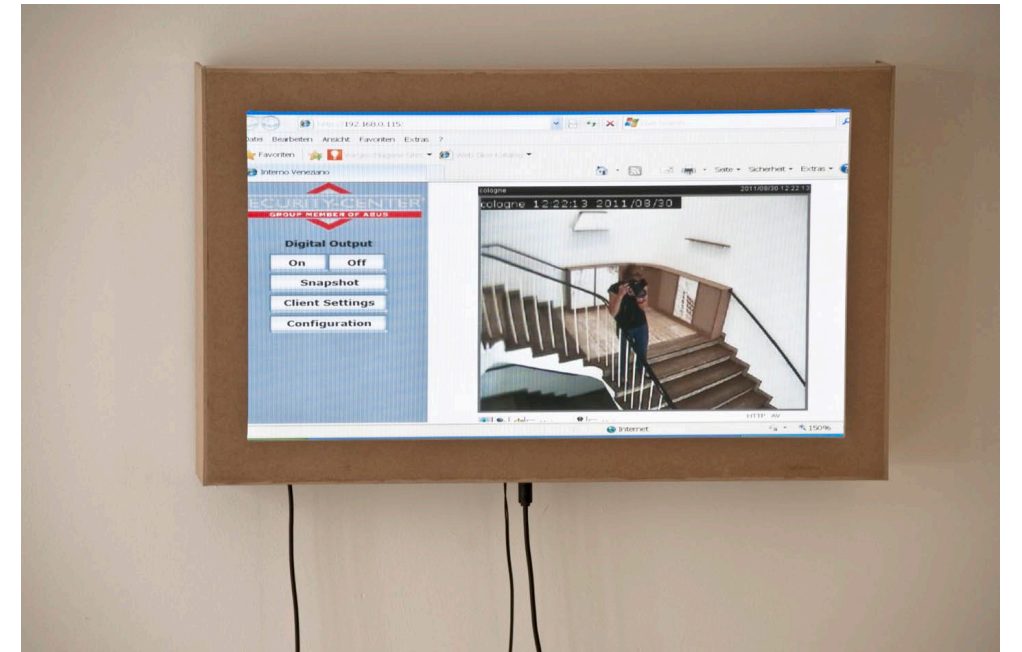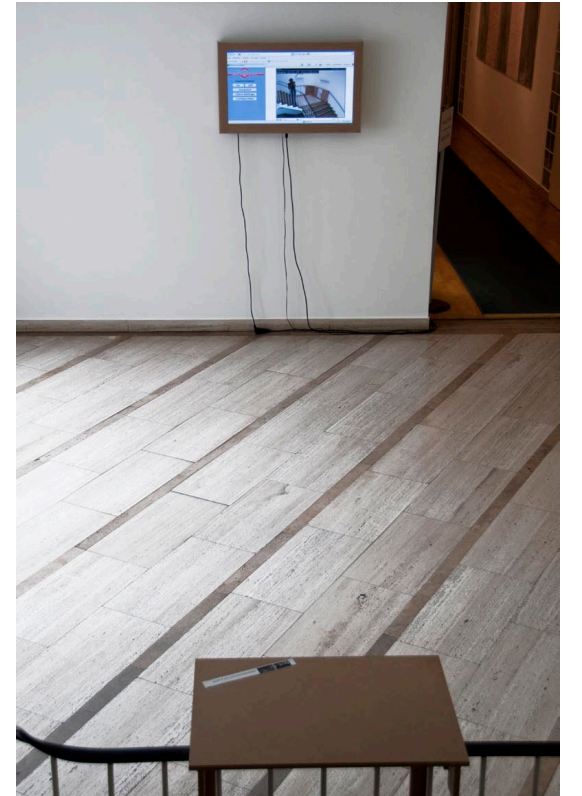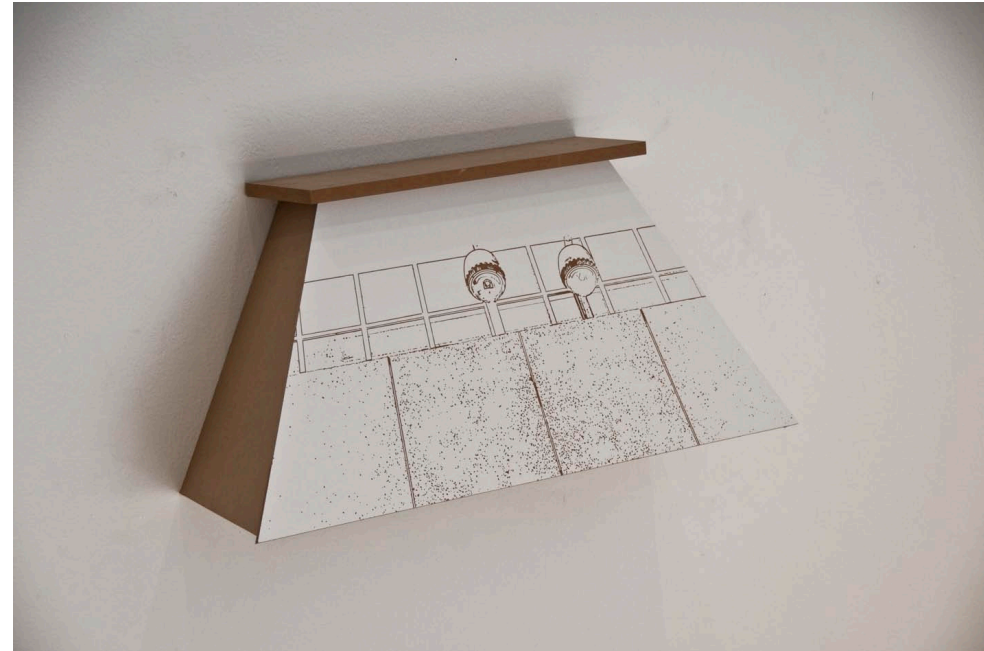
RE-ACTIVE PLATFORM was founded 2004 by susanna schoenberg with the involvement of students and technicians of KHM Cologne.

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.
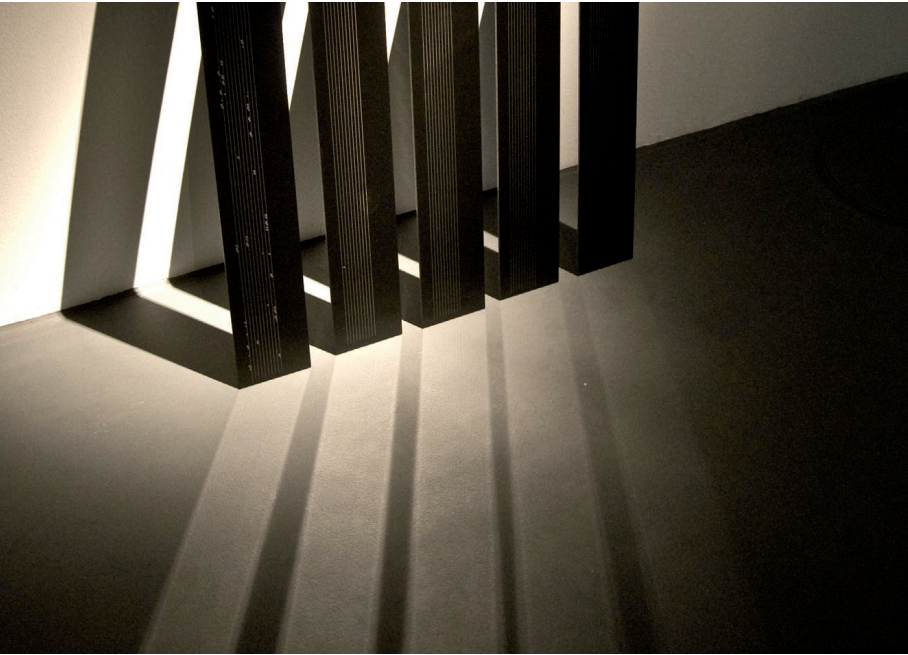
LOG-BOOK / **LASER** **DRAWING** / **WALL** / MARCH–APRIL 2010
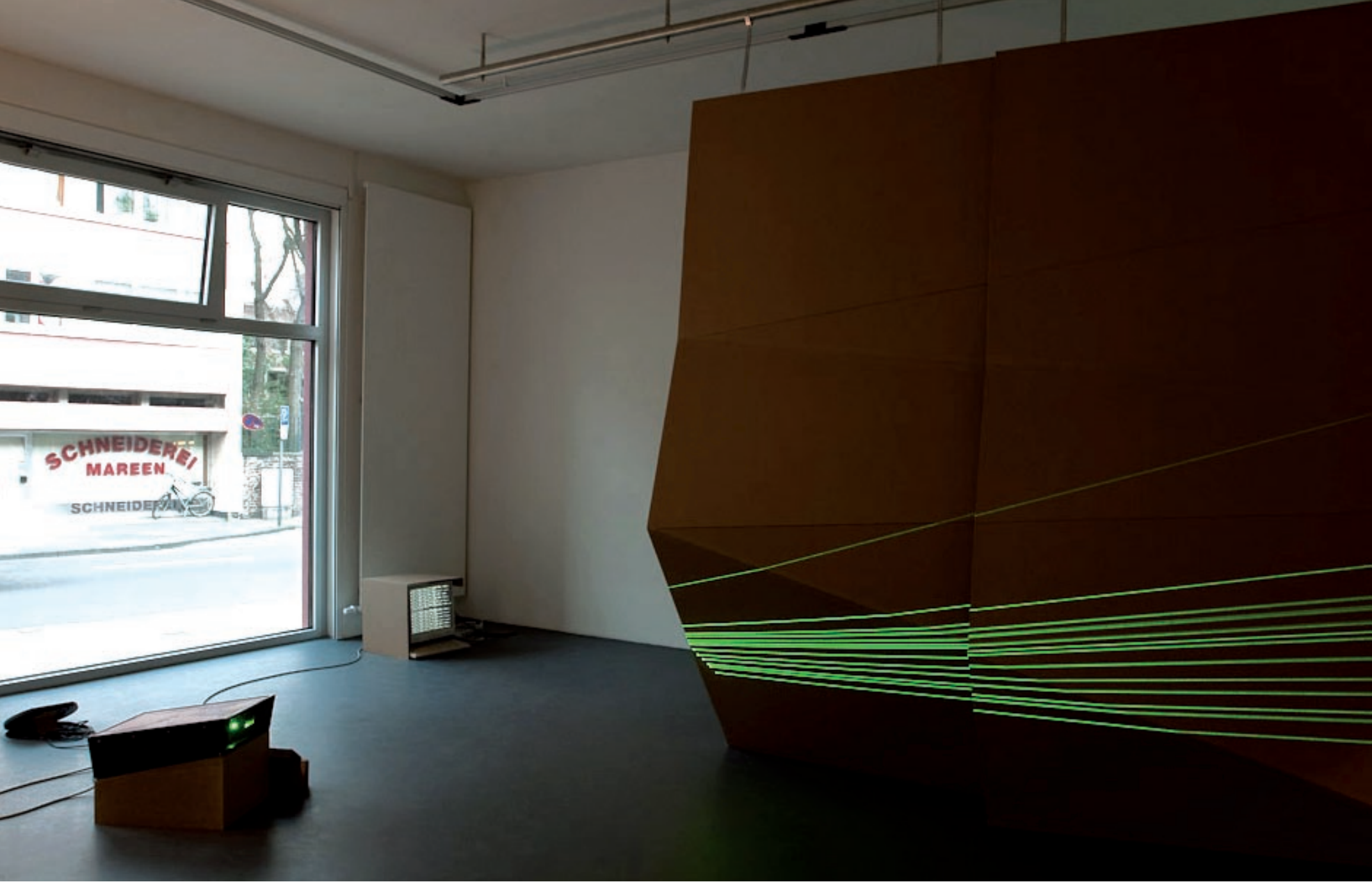
RE-ACTIVE **PLATFORM** COLOGNE GLASMOOG 2010
INSTALLATION PACKAGE ON REACTIVITY, SPACE, MONITORING AND REPRESENTATION
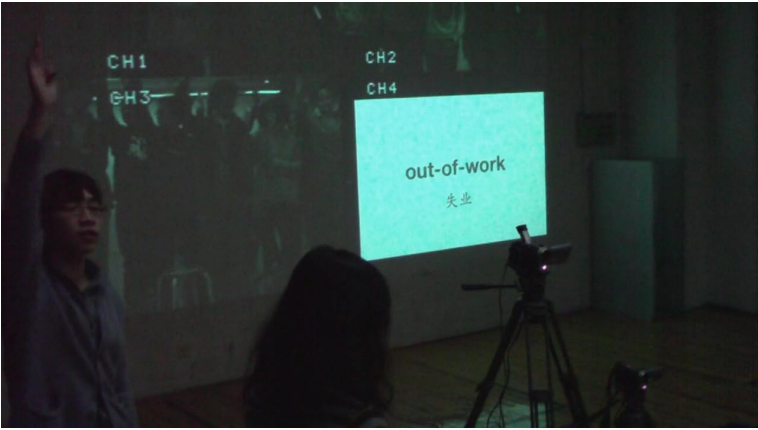
D u m m y V a r i a b l e s
P e r f o r m a n c e
HangZhou   China   Academy   of   Art   2009-03-16

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 metaphers 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 minimun audience of 20 participants is recommanded.
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 state 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 partecipants are acting infront 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.
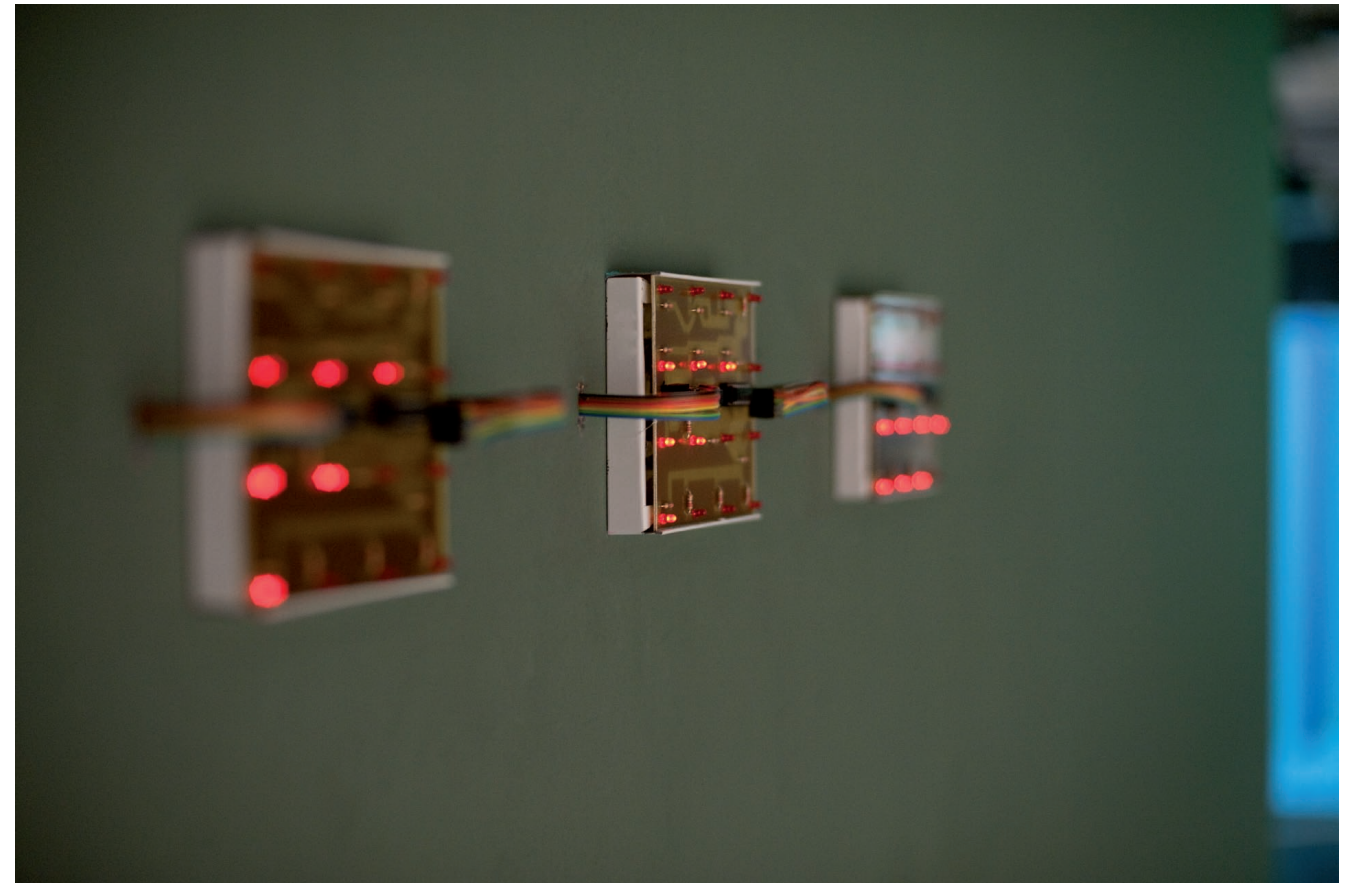
GESTURES WITH SENSORS is part of the exhibition concept **RE-ACTIVE PLATFORM** developed for some peculiar public spaces of MOCA museum of contemporary art Taipei.
The module is dedicated to simple dimensions of signal detection and body measurement. The set-up includes videofootage of body sections acting with »nacked« sensors, while a speaker's voice is reading the sensors' values and the digital LED-matrices are visualizing the read values.

The same »nacked« sensors of the video are installed at the back of installation wall: as »architectural« artifacts made of wood, paint, holes, spacing screws and of course mikro-electronics: for each piece one sensor—if light, pressure, or temperature—and one LCD-display. The last relevant component of each piece is the visitor, who is imagined as »seeing« him/her self infront of a kind of mirror, acting with the sensor, monitoring the values and the live video on him/her back.

PHOTOS: RE-ACTIVE PLATFORM

GESTURES   **WITH**   **SENSORS**

I N S T A L L A T I O N M O D U L E

R E - A C T I V E P L A T F O R M

Taipei   MOCA   Studio   Underground   2011 - 10 - 8 to 11 - 20

INTERNO
INSTALLATION
LEIPZIG   GALERIE   BUK   MARCH–APRIL   2008

DECOR   EXERCISES   ON   FORMATOLOGY   OF   IMAGES   DISPLAYS   DEVICES

PHOTOS: AEP

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

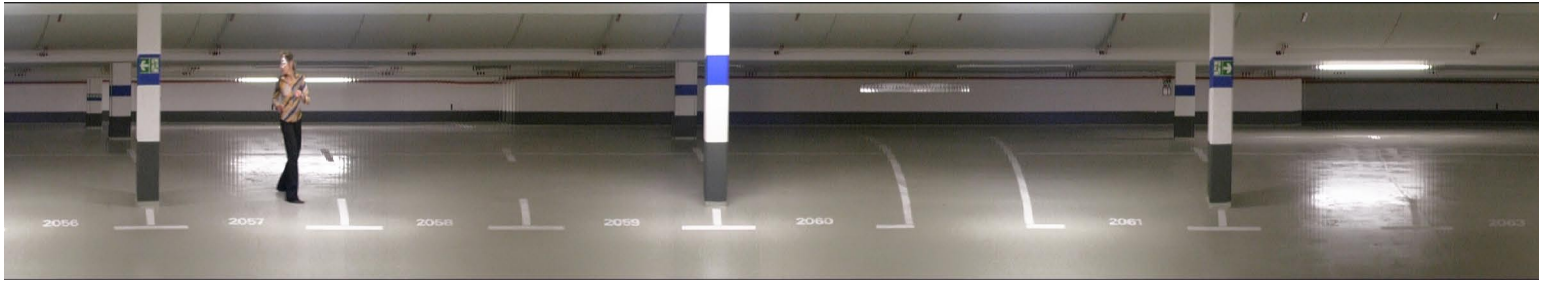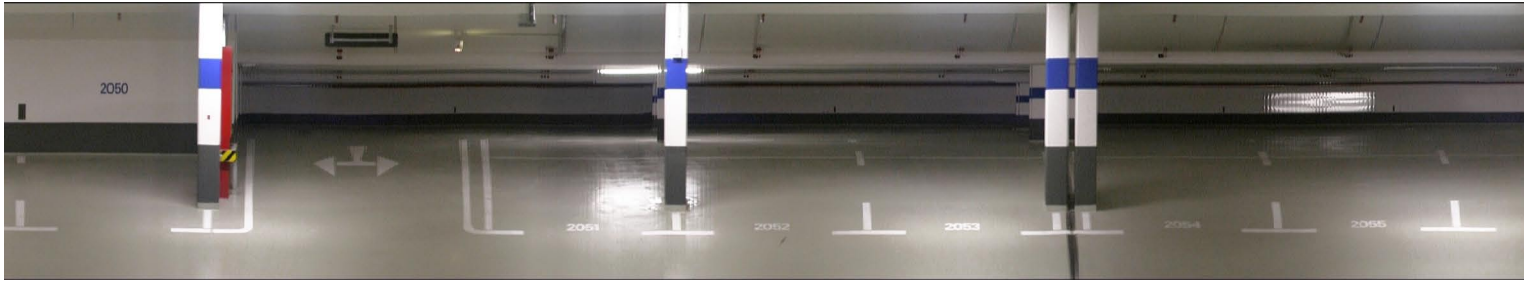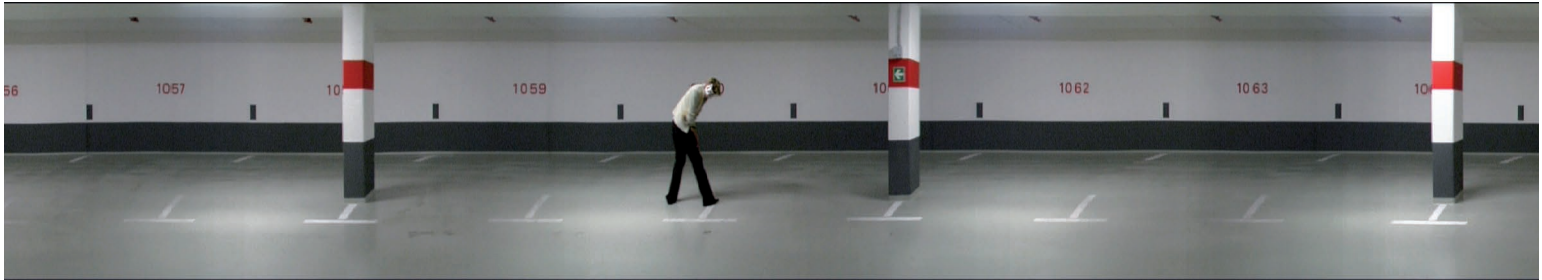**G A R A G E | K A T Z E**
V I D E O P R I N T
VARIABLE   FORMAT   &   LENGHT   2005

EXERCISES   ON   LINEARITY   IN   THEORY   &   PRACTICE
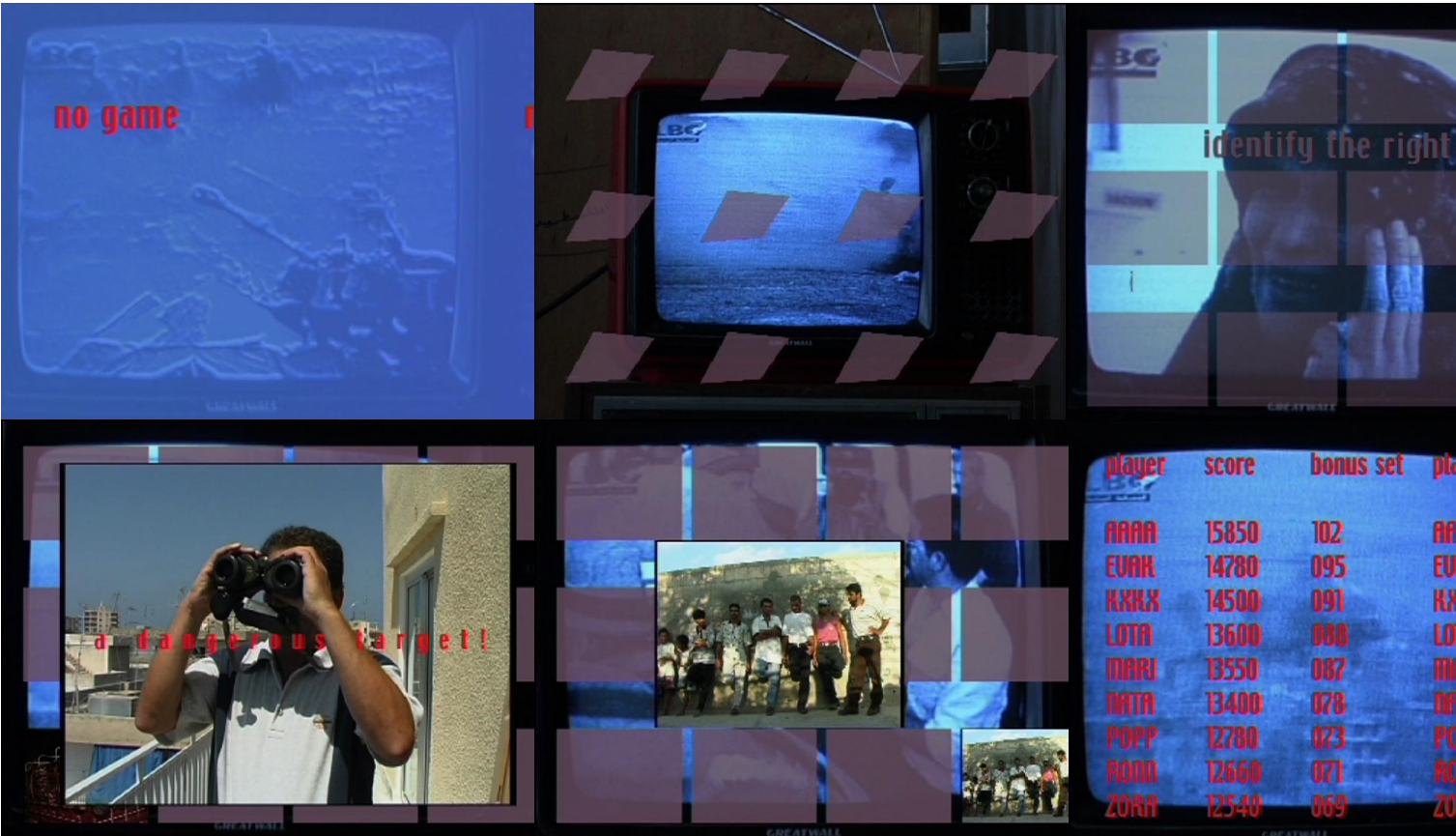
EXCERPTS FROM A 21x2700 CM STRIPE

susanna schoenberg

[1967 / faenza, italy]
grew up in bolzano/bozen; lived in milano and berlin; since 1999 in cologne

studies in social sciences (Universitá degli Studi di Milano) and cinematrographic techniques (Civica Scuola del Cinema di Milano);
phd in sociology (Universitá degli Studi di Milano);
postgraduate studies in media arts at the Academy for Media Arts cologne (KHM)

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

teaching and researching in social and communication sciences, methodology, data analysis, visual sociology
and documentary techniques; film and videomaker;
2004-2011 assistant professor at the KHM in charge of the atelier for multimedia & performance;
2012-2013 lecteur for media art at Institut für angewandte Theaterwissenschften der der Justus-Liebig Universität Giessen;
workshops and lectures at Central Academy Fine Arts Beijing, École européenne supérieure de l'image Poitiers, School of Intermedia
Hangzhou, HFBK Hamburg, University of Hull/Scarborough, New Media Arts Department of the National Taipei University of the Arts.

techniques&artefacts --
media arts; computer supported installations; experimental video; documentary; expanded photography; performance;

topics&strategies --
dramaturgic staging for non linear narrative;
time/space structures in expanded photography applying panorama and 3d-techniques;
the transfer (of meaning) by signs (using icons, gestures, telecommunication, code..);
database-structures; data analysis; reactive systems;
kartography; stichting; gender;
gesture; format and translation; techno-image;
inter-media approach.

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susasch@netcologne.de

exhibitions, screenings, performances & festivals (selection) --

Trash/Dilemmata, concert from the series „Raummusik und so", Kunstwerk, (Cologne D 2012),
SoundART Lange Nacht der Kölner Museen, WDR Studio, (Cologne D 2012),
Melancholy in Progress, The 3rd Taiwan International Video Art Exhibition, Hong-Gah Museum Taipei, (Taiwan 2012),
network – C.A.R., the innovative art fair, Zaha Museum, Seoul (Korea 2012),
re-active platform, Museum Of Contemporary Art Taipei Studio Underground, (Taiwan 2011),
translife, International Triennal of New Media Art, National Art Museum of China (Beijing 2011),
Padiglione Italia nel Mondo, IIC Cologne & Padiglione Italia Biennale di Venezia (Cologne and Venice 2011),
re-active platform, C.A.R. Zeche Zollverein (Essen D 2010),
backlash, Raummusik concerts and performances, alte Feuerwache (Cologne D 2010),
re-active platform, glasmoog (Cologne D 2010),
Futurismus und so, Raummusik concerts and performances, Kunstwerk (Cologne D 2009),
returnable, public actions with CAFA Beijing (Beijing February-March 2009),
Staged Materials, Huan Tie Art District, (Beijing 2008), *deTOUR*, galerie BUK (Leipzig D 2008),
Transterritoriale Generation, public actions with Paço das Artes (Sao Paulo BR 2007),
Rencontres Internationales, (Berlin, Madrid 2007; Paris 2006),
Japan Media Arts Festival & Festival Exhibition (Tokyo 2006),
Festival VIDEOFORMES (Clermont-Ferrand F 2006)
«RESTRICTED VIEW», reinraum (Duesseldorf D 2006),
expanded arts no.2 (Kunstverein Kreis Guetersloh 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 I 2004),
goandstop, European Media Art Festival (Osnabrueck D 2003),
Torino International Film Festival (I, 2003 and 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 and 1993),
videopoems, Museo de Arte Moderna de Buenos Aires (Argentina 2000),
bff Bellaria Film Festival (Bellaria I 2001), Filmmaker (Milano I 2000 and 1998),
italian experimental, Filmmuseum Amsterdam (NL 1999),
Internationaler Videokunstpreis 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),
CortoImolaFestival (Imola I 1998 and 1997), sala1 (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 Anteprima del cinema indipendente italiano (Bellaria I 1993).

A R T E - E - P A R T E

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