

Paper Live-Performance-Installations
& Experimental Concepts

2003 - 2007

26 days in OKS

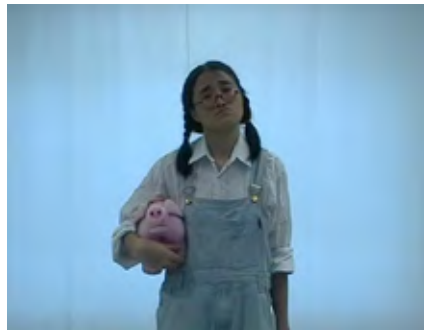
Live performance

30 October 2003—28 November 2003

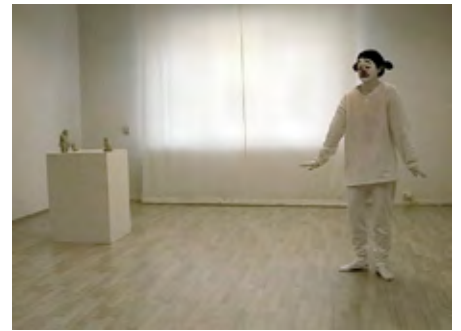
For the exhibition I have written 26 concepts. I realized everyday one performance. Each performance lasted one hour from 9:00 to 10:00 o'clock in the morning...



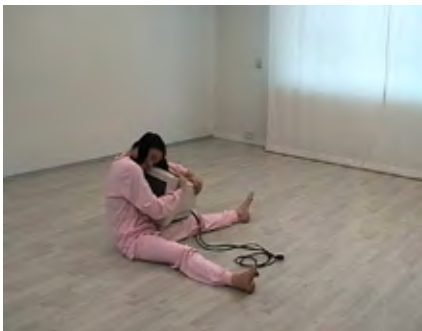
30 October 2003



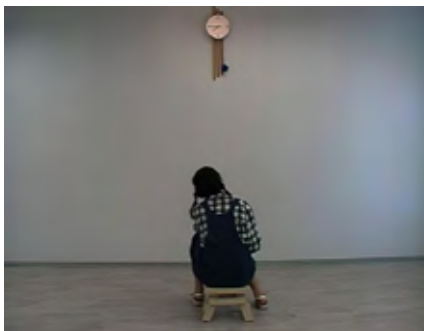
31 October 2003



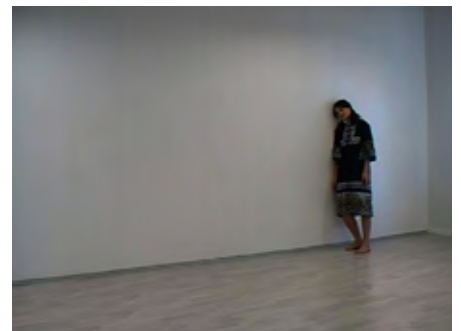
1 November 2003



3 November 2003



4 November 2003



5 November 2003



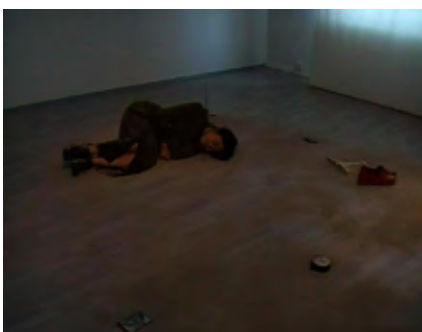
6 November 2003



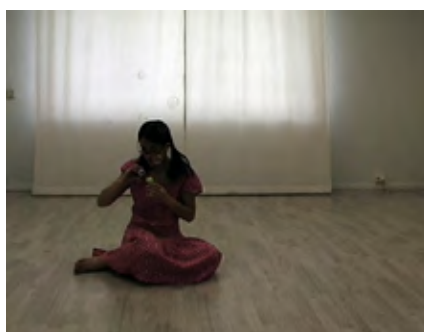
7 November 2003



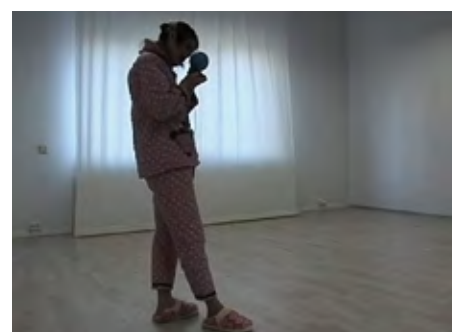
8 November 2003



10 November 2003



11 November 2003



12 November 2003



13 November 2003



14 November 2003



15 November 2003



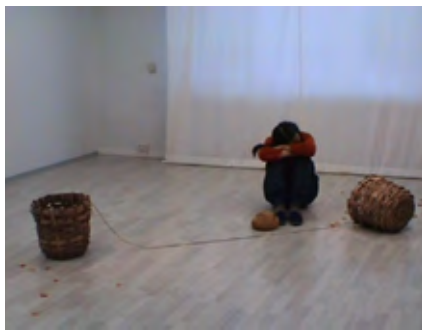
17 November 2003



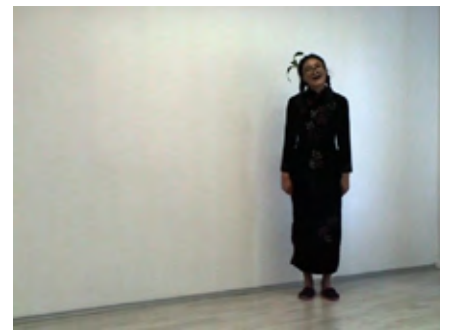
18 November 2003



19 November 2003



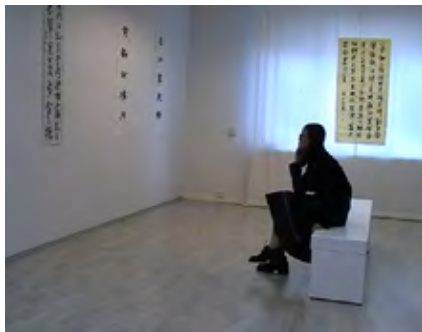
20 November 2003



21 November 2003



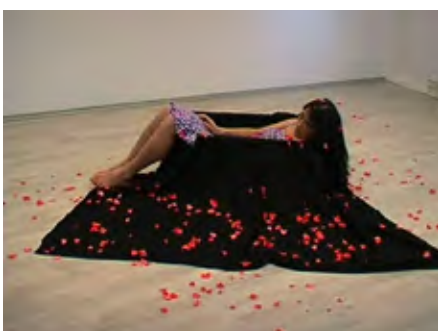
22 November 2003



24 November 2003



25 November 2003



26 November 2003



27 November 2003



28 November 2003

26 days in OKS

Vor dem Fenster ein weißes Tuch, das den Raum in sanftem, milchigen Licht erscheinen lässt. In der Mitte steht die Künstlerin in einem geblühten weißen Sommerkleid. Um sie herum schweben gefaltete Papierboote in der Luft. Sie hält die Augen geschlossen und wiegt ihren Körper in gleichmäßigem Takt unaufhörlich von rechts nach links und zurück, als wäre sie in Trance.

Yingmei Duan inszenierte in ihren 26 Performances surreale Traumbilder, die Fragmente der Erinnerung aufgreifen und stimmungsvoll in Szene setzen. Es sind Aspekte ihres alltäglichen Lebens: Ängste, Sehnsüchte, Erfahrungen. Oft ist sie selbst als Schlafende zu sehen, während arrangierte Elemente in ihrer Umgebung wie Teile eines Puzzles Hinweise geben. Der Zuschauer kann in die Traumwelt der Künstlerin eindringen und wird gleichzeitig mit ganz persönlichen Wunsch- aber auch Angstvorstellungen konfrontiert.

In der Performance-Kunst sind Authentizität und Unmittelbarkeit entscheidende Faktoren, die jedoch nur für die Dauer der Darbietung aufrechterhalten werden können. Der Zuschauer kann selbst aktiv werden, indem er sich zu der dargebotenen Performance verhält, Reaktionen zeigt und manchmal sogar in direkten Kontakt mit dem Künstler / der Künstlerin tritt.

Aus diesem Grund ist die Dokumentation von Performances problematisch und muss eher als Relikt von etwas Dagewesenem betrachtet werden. Sie ersetzt keineswegs den Moment der Präsentation und kann dessen Wirkung kaum analog wiedergeben. Die Arbeiten von Performancekünstlern werden somit meist anlässlich verschiedenster künstlerischer Veranstaltungen und Festivals gezeigt. Performances werden dort als dynamisch, lebendige Ereignisse präsentiert. Als Wechselspiel von künstlerischer Aktion und Publikumsreaktion lebt die Performance von Wandel und Bewegung. Der prozesshafte Charakter, der jeder Kunst zugrunde liegt, tritt hier für das Publikum sichtbar zu Tage.

Diese Besonderheit ist für die Künstlerin Yingmei Duan Ausgangspunkt und Philosophie ihres Schaffens. Sie betrachtet ihr Werk als unstete Ansammlung von Ideen, die ständig verändert werden können, die von neuem bearbeitet werden und immer wieder neue Lösungen hervorbringen.

Das Anliegen, dies für den Zuschauer sichtbar zu machen, führte zu der Idee einer konzeptuell angelegten Ausstellung. Die Künstlerin wurde gebeten, ihr Werk einen Monat lang in der OKS Galerie Braunschweig einer Öffentlichkeit präsentieren. Sie nahm dies zum Anlass, nicht nur Live-Performances zu zeigen, ihr künstlerische Schaffen als ständige Auseinandersetzung mit Ideen und fortwährende Konzeptproduktion offen zu legen.

Täglich zeigte Yingmei Duan eine einstündige Performance. Die Konzepte für diese 26 Performances skizzierte sie zuvor auf eine 60m lange Papierrolle. Die Zeichnungen und Notizen verkleideten alle Wände und bildeten so ein umschließendes Band um die Ausstellung. Jeden Tag schaute sie sich die Papiere an und überarbeitete ihre Konzepte, strich etwas durch oder fügte Anmerkungen hinzu. Auf diese Weise bekam das Publikum nicht nur einen Eindruck von dem vorerst fertigen Werk sondern auch einen direkten Einblick in die Vorgehensweise der Künstlerin.

Zusätzlich wurde das Spektrum durch eine Videodokumentation erweitert. Im Ausstellungsraum war eine Kamera angebracht, die die laufende Performance aufzeichnete. Beim Betreten der Galerie fand das Publikum zunächst einen Bildschirm vor, der diese Aufnahmen zeigte. Gelangte es daraufhin in den Ausstellungsraum, konnte es das Ereignis live miterleben und sich von dessen Wirkung überzeugen. Die Performances wurden täglich zur selben Zeit gezeigt, so dass sich eine besondere Regelmäßigkeit bezüglich der Besucher ergab. Sie konnten in einer Art Gästebuch ihre spontanen Eindrücke mitteilen.

Die einzelnen Elemente erweiterten das Projekt zu einer Rauminstallation, in der die Performance selbst nur ein Teil des Ganzen war. Das Gesamtkonzept wurde zum eigentlichen Kunstwerk in welches sich die 26 Performances integrierten. Yingmei Duan hat hier eine Präsentation konzipiert, die von konventionellen Kunstausstellungen ebenso abweicht, wie von der gängigen Aufführung einer Performance.

Melanie Martin

Sleeping in Van Gogh museum

Live performance

The live performance is based on Egon Schiele's Works exhibited in the Van Gogh museum in Amsterdam in 2005.

As I watch Schiele's self-portraits, I am reminded of dead bodies that have slept in the earth for a very long time. All flesh is gone, only the bones are left. If one sees photos of Egon Schiele, he always looks very absentminded, as if he were sleeping or dreaming. As I contemplate the paintings of Schiele, I often recognize myself in them. Whenever possible I use my time to sleep. I wish to be far away from the world, far away from life itself.

During the Schiele exhibition I daily sleep on a shelf from 10:00 to 18:00, for one week.

I stand in pyjama during I sleep and move unconscious.



Duration: 7 days, each day 6 hours

Van Gogh museum, Amsterdam, Holland, 2005

Photograph: Constanze Schmidt





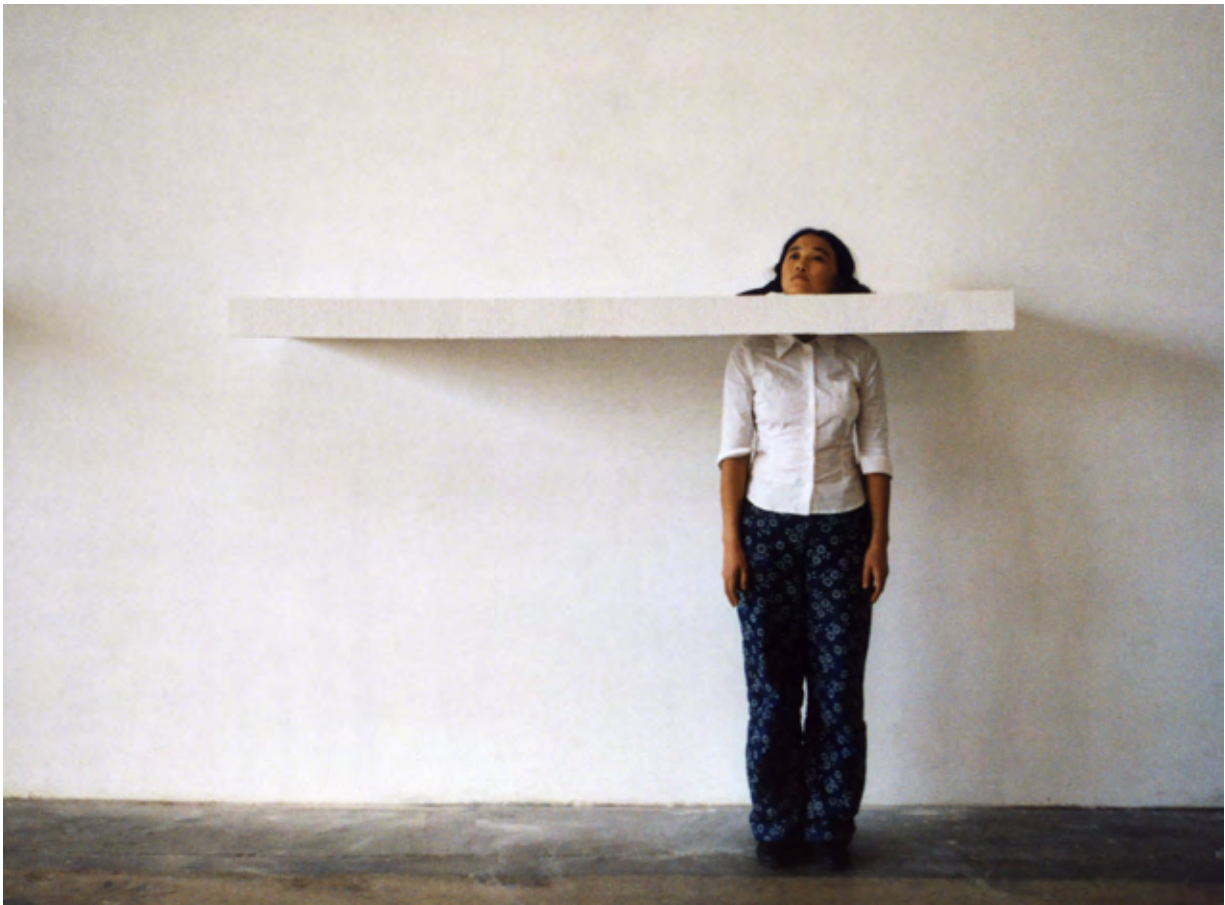
Sleeping (prepare for the performance in the Van Gogh museum)

Live performance

Duration: 8 hours

Hochschule fuer Bildende Kuenste Braunschweig, Germany, 2004

Photograph: Chengwu Luo



Patience (prepare for the performance in the Van Gogh museum)

Live performance

Duration: 15 min.

Hochschule fuer Bildende Kuenste Braunschweig, Germany, 2004

Photograph: Chengwu Luo



In between (prepare for the performance in the Van Gogh museum)

Live performance

Duration: 15 min.

Hochschule fuer Bildende Kuenste Braunschweig, Germany, 2004

Photograph: Chengwu Luo

HBK, my love

Live performance installation

I come from China and study at the HBK since six years. Recently I have just finished my diploma. Studying at the HBK is a big dream for me, which fulfilled itself in my life. In the last six years I was nearly to the HBK everyday and I worked there with my artist works.

The HBK is my life paradise. Here I have learned a lot and have got a lot experience... All beautiful memories to this time I would like to realise in my performance.

This is a Glaskubus in the green inner court of the university. I use this small light-through-flooded area for my performance installation.

Through the windows, which are formed from the folded Chinese rice paper, one can see another surprising world HBK. All articles, which disguised with the white Chinese rice paper, are nicely small. It looks like a fairy tale.

I stand between the things. During the performance my body slowly sways from one side to the other. My eyes are closed and I seem to be dreaming.

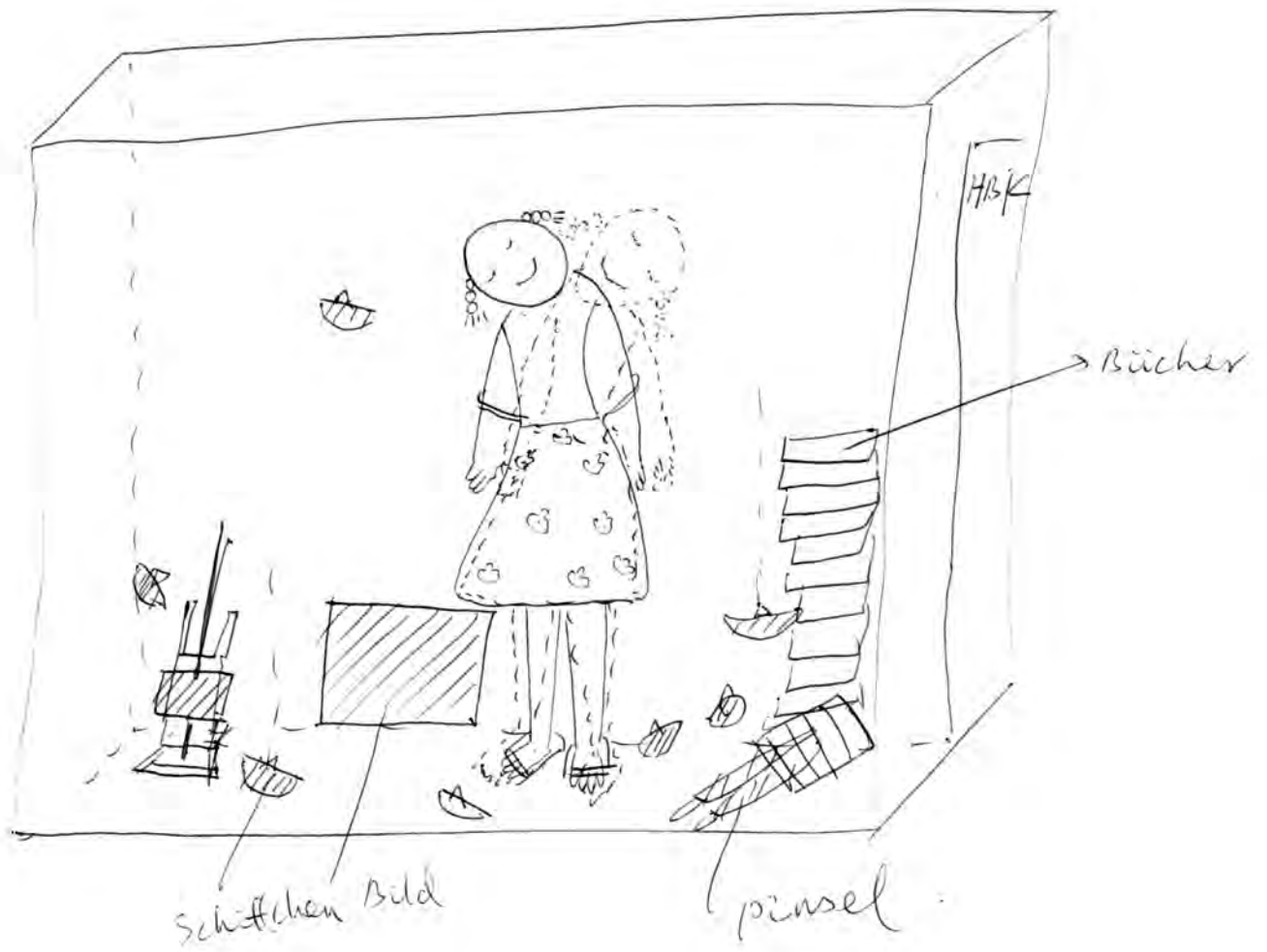
In the evening the glaskubus situated in the dark yard. A Chinese mythology appears.

Duration: 2 days, each day 6 hours

Hochschule fuer Bildende Kuenste Braunschweig, Germany, 2005

Photograph: Juergen Bernhard Kuck & Melanie Martin







Schwebe

Live performance installation

I am dreaming on a giant paper boat, which is located in one corner of the room, just about to reach the height of the ceiling. I actually wanted to dream on a boat on the wall, but people had the feeling, that I was dreaming on a cloud, some people said that I was dreaming in a bird-nest.

Duration: 3 days, each day 2 hours
Kunstverein Hannover, Germany, 2005
Photograph: Chengwu Luo



On the roof

Live performance installation

During the time in Lebanon, I do three pieces, it is one of them.

On the roof top of a bombed house I create with easels, covered in white paper, a white fairy-tale world in the open air. The audience can go into the Performance-Installation by the winding small way. I stand in the middle dreaming...



Duration: 5 hours

Aiwa International Artists Workshop, Aley, Lebanon, 2005

Photograph: Ramin Haerizadeh & Shaniu





Dancing

Installation

Pieces of shredded meat are put everywhere in a room, that has been destroyed by the war. They come from out of a hole, hang on the wall, move from the windows border. The raw meet seems to be moving with the wind.



Dust
Installation

Several things are located in a space, which is actually a war ruin: a photography of me with a lucky pig, a going clock, a pair of red shoes, an old chair and a sleeping dress. Everything is covered with dust.

Dream in Salzau

Live performance installation

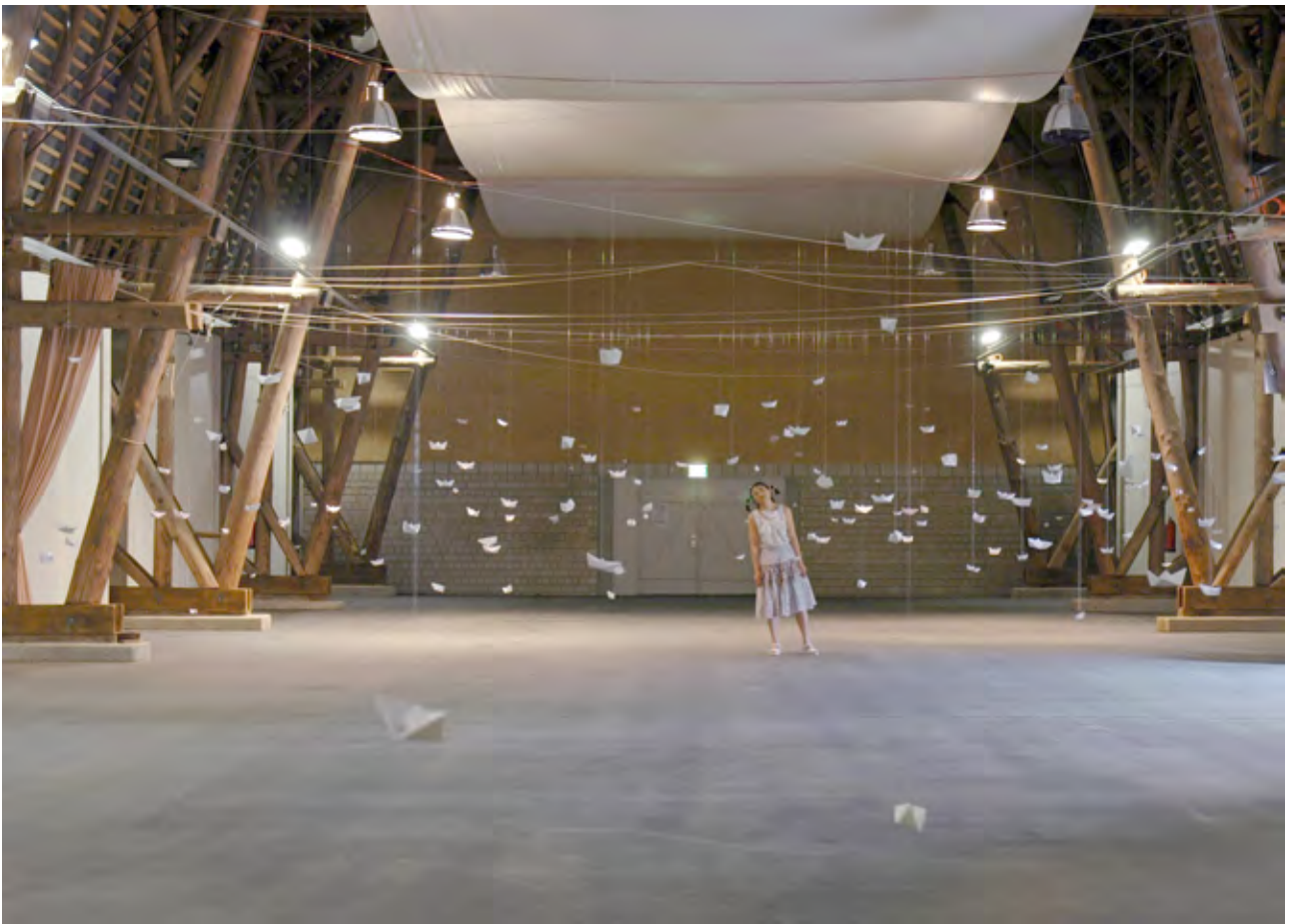
I use the enormous area of a 1000 square metres large barn and create a poetic performance installation.

I stand in the middle of the room surrounded by numerous folded white paper boats hanging down from the ceiling. During the performance my body slowly sways from one side to the other. My eyes are closed and I seem to be dreaming.

Duration: 1 hour

1. Performance festival in Salzau, Germany, 2005

Photograph: Till Steinbrenner



Paradise

Live performance installation

I try to change the atmosphere of a room. If the audience enters, a fairy tale world appears in front of them.

It is a bright guest room in an old castle. This octagonal room is about 25 square meters with a curved ceiling and three large windows. In the room there are a sloping bed and a wobbly night table with a glass; a table lamp stands on the ground and a chair tilts on the wall. The floor is bumpy with some little hills. Everything is covered with white Chinese rice paper. I lie on the bed covered with rice paper and I am dreaming. It looks like all the things of my dream have arrived the room.

Duration: 1 hour

1. Performance festival in Salzau, Germany, 2005

Photograph: Constanze Schmidt



HBK- my last lesson

Live performance installation

Since 2003 I have been experimenting during the duration of my exhibitions, realizing different performances or performance installations. In the same way, during the master studies exhibition of the Hochschule für Bildende Künste (HBK), I improvised and realized during 20 days consecutively 5 subjects at various locations of the campus.

During one year, I worked repeatedly with paper fabricating different scenarios, creating my dreams. In 9 months I folded over thousands of paper boats and used them for my master studies work "HBK-my last lesson". These represent the beautiful memories of the time at the HBK...

Duration: 11th July 2006 – 30th July 2006

HbK Braunschweig, Germany, 2006

Photograph: Juergen Bernhard Kuck



Live performance: in the gallery



Live performance installation: in the courtyard



Live performance: in the library with Julia dick and Ulrich Reinhardt



Live performance: in the studio of professor
with Julia dick, Franziska Pester, Katharina Sandner and Anton Soloveitchik



Live performance: in the Montagehalle

Liste Köln 2007

Live performance video installation

In the art fair there is never a performance from the beginning to end.
My motivation is to change the situation.

Duration: 5 days, each day 6 hours

18th April 07 - 22th April 07, Liste Köln 07, Germany

Photograph: Unknown









Performancebuffet

Live performance

Performancebuffet is from the exhibition "Excellent".

I develop my performance in a dialog with the other artists of the exhibition and Sometimes with them. The starting-point is to communicate with the different artworks of the show. The performance enables other points of view to the pieces.

The performance gets cancelled because of my nude performance on the 4th January 2007 in the VW Bank.

Artists exhibiting:

Julian Stahlbohm, Sebastian Debold, Rahel Bruns, Ute Ströer, Yotaro Niwa, Anna Myga Kasten, Denis Feddersen, Ingo Mittelstaedt, Franziska Metzger, Ines Meier, Karsten Trappe, Kristian Pettersen, Alexander Harders, Nadine Decker, Sebastian Rohrbeck, Nathalie Häusler, Nina Maria Küchler, Klaus Georg Kleine and sound artists

Listing of artists which I performed with:

Nina Maria Kücher (18. 12. 2006)

Sound artists (19. 12. 2006)

Rabel Bruns (20. 12. 2006)

Karsten Trappe (21. 12. 2006)

Nathalie Häusler(02. 01. 2007)

Klaus Georg Kleine (03. 01. 2007)

Kristian Pettersen (04. 01. 2007)

Duration: 18th December 2006 – 21th December 2007

& 02th January 2007 – 22th January 2007

from 12:15, approx. 15 Min.

in and around Cafeteria at the VW-Bank, Braunschweig

Photograph: Juergen Bernhard Kuck



Dialogue with the work "Motorrad" by Kristian Pettersen, 4th January 2007

Performance-Painting

Live performance installation

Since 2003 Yingmei Duan have been realizing different Performances and Performance- Installations during her exhibition. The gallery is going to be her studio, where she develops her projects and works.

In the GALERIE AUF ZEIT she is diving into a dialog with different Performance- Artists and interpreting their works from the perspective of painting. In a performative act will arise about 33 art works in the time from January 21st 2007- February 25th 2007. The selection of the Performances chosen by Yingmei Duan will be the basis of her working process. These Paintings will be developed in a contrary position to the recent methodical discussion and counts on the artists power of imagination and improvisation. The selected Performance- Artists gave their permission for this working in progress and are looking forward to the result.

The artist and the Gallery give sincere thanks to all part taking artists:
Vito Acconci, Jekaterina Anzupowa, Matsuzaka Ayumi, Anna Berndtson, Oliver Blomeier, Sarah Braun, Cai Yuan & JJ Xi, Ivan Civic, Nezaket Ekici, Weidong Feng, Alexandra Gneissl, Pascale Grau, Chengyao He, Tehching Hsieh, Eun Hye Hwang, K.U.SCH (renate Kraetschmer Und joerg SCHwarzenberger), Verena Kyselka, Lotte Lindner, Daniel Mueller-Friedrichsen, Christoph Schlingensief, Johannes Lothar Schroeder, Iris Selke, Till Steinbrenner, Dorte Strehlow, Melati Suryodarmo, Adele Todd, Doreen Uhlig, Mirko Winkel, Herma Auguste Wittstock, Zhichao Yang, Ming Zhu

Art- historical assistance:

Sarah Pfungsten & Juergen Bernhard Kuck

Duration: 21 January 2007 - 25 February 2007

Gallery auf Zeit Braunschweig, Germany, 2007

Photograph: Shaniu



Dialog with the performance 'Two Artists Piss on Duchamp's Urinal' 2000 by Cai Yuan & JJ Xi



Dialog with the performance 'Two Artists Jump on Tracey Emin's Bed' 1999 by Cai Yuan & JJ Xi



Dialog with the performance 'video birthday card for Marina' 2006 by Ivan Civic



Dialog with the performance 'Following piece' 1969 by Vito Acconci



Dialog with the performance 'I am Eun Hye' 2003 by Eun Hye Hwang



Dialog with the performance 'Geist der Zeit' 2005 by Alexandra Gneissl



Dialog with the performance 'ONE YEAR PERFORMANCE' 1978-1979 by Tehching Hsieh



Dialog with the performance 'ONE YEAR PERFORMANCE' 1980-1981 by Tehching Hsieh



Dialog with the performance 'ONE YEAR PERFORMANCE' 1981-1982 by Tehching Hsieh



Dialog with the performance 'Planting Grass Performance' 2000 by Zhichao Yang



Dialog with the work 'Area 7' 2006 by Christoph Schlingensiefel

Sleepless

Live performance installation

The performance-installation deals with the cycle of life and death.

Since 2003 I've been experimenting for the duration of my exhibitions and realizing performances or performance - installations. In the same way, during this exhibition, I improvise in a period of 14 days diverse subjects that deal with this theme.

This work is a „work in progress“; I develop during the duration of my exhibitions different performances or performance installations. Each day I create a concept that is flexible and can change. For more information, one can consult a role of paper hanging on the wall, which contains sketches and notes.

The visitors not only experience a live performance installation, but they can see the realized works that are in the photo documentation.

Duration: 14 days

BoulevART, Kunstherbst Berlin, Germany

Photograph: Juergen Bernhard Kuck, Abhishek Singh and Chenyue Zhou



24 September 2007

I am completely without power and I run slowly around the people. I am in a melancholic dream state. When the public comes, I sometimes interact with them.



25 September 2007

The paper snake connects all 5 beds. I sit on one of them and write my memories.





26 September 2007

I am in bulky household waste of beds and other elements. I talk in a confusing way about my organs. "My brows are under my eyes, my heart is beside my gall bladder..." One can recognize a monitor among the garbage, where you see me as a clown figure.





27 September 2007

Everywhere in the area is rubbish and it looks chaotic. I dance among the garbage like a dead person. One experiences a feeling of the end of the World.





28 September 2007

We experience a hospital situation. Because of the stripes on the floor several rooms appear. I walk as an insane person in a room. I ask the public: "Have you seen Sarah's daughter?"





29 September 2007

Ladies and gentlemen, you are about to experience a terrible situation!
"The Mueller family was murdered yesterday at night by terrorists..."





30 September 2007

Cooperation with Juergen Bernhard Kuck

The beds look as they were enchanted. I sit with opened legs on one bed, with a devil head in front of my vagina.





1 October 2007

This performance installation is based on my reflective personality, because I always ask myself lots of questions. In the exhibition one sees post-its with question marks pasted on the objects. When the audience comes, I do interactive performances with the post-its.





2 October 2007

One enters the installation and one is in a museum. Every object is covered with old plastic foils and I'm the museums guide. I speak in third person about the exhibition of the artist Yingmei Duan.





3 October 2007

All beds are arranged as if they were on the sea. I am in the water and I fold small paper boats while I'm singing a children's song.





4 October 2007

A flood has destroyed the installation. Everything is damaged and I'm lying dead under the water. There is only a rabbit that has survived; one sees it on the monitor.





5 October 2007

Cooperation with Mi Ander

Cemetery, peace courtyard, God's acre. We both are in an intermediary situation. Yingmei Duan (2010-2044) is not born yet, Michael Pfänder (1967-1994), alias Mi Ander is already dead. Every once in a while we abandon our graves and make a journey around the cemetery. From time to time we speak in a foreign, incomprehensible language.





6 October 2007

Cooperation with Mi Ander

An island surrounded by mountains and water. A place of security or of isolation, an uterus-like situation. Each of us has its own access to the world. Each of us does what seems to be important and we play tarot.





7 October 2007

One sees a lot of white islands distributed on the room. On one island a re-incarnation has taken place.

