

Christiane Huber – selected projects

[www.christianehuber.net](http://www.christianehuber.net)

[christianehu@googlemail.com](mailto:christianehu@googlemail.com)



WE CALL WONDER asks how we deal with the inexplicable or that which defies clarity and unambiguity. It asks about the significance of miracles in an disenchanted world and how crises and catastrophes affect communities and their relationship to faith.

What do centuries-old

miracle stories, which tell of illnesses, natural disasters and, above all, of survival

how are they compatible with our late modern thinking?

And can they still be told and understood from today's perspective?

Do miracles fit into our life worlds?

Building on her performative sound installation WUNDER in the summer of 2021 in

Altötting, Christiane Huber and an international team of artists

investigated the miracles of the Black Madonnas in Germany, Poland, Brazil, Mexico

and France. The result is a very specific form of pilgrimage, in which the many-voiced

discourse about the

the Black Madonna resonates. For no other image of grace of the Catholic Church is

surrounded by such a variety of stories, ranging from allegations of accidental

darkening to racist exoticization to a symbol of feminist self-empowerment and thus

show how differently history can be told.

<https://vimeo.com/manage/videos/653740039>



## Miracle

a performative sound installation in public space

The image of the Black Madonna in the Upper Bavarian pilgrimage town of Altötting attracts about one million pilgrims from all over the world, who worship her for her special

miraculous power. But what place, what significance do miracles have in today's society? In the underground car park beneath the Chapel of Grace Christiane Huber, who herself grew up in the district of Altötting, stages the sound performance WUNDER with local and international artists. Past, present and future miracles are recited, remembered, performed and dreamed. Church bell sounds, Christian renaissance music and hi-fi sounds mix religious symbolism with current issues. A choreography of pilgrimage emerges, in which the rituals of worship serve as inspiration and point of reference and are questioned as to their potential for community building today.

Premiere: August 13, 2021 / 5 p.m. - 9 p.m.

Location: underground car park beneath the Kapellplatz in Altötting (Popengasse 2)

Cast: Helena Gregorian, Maria Hafner, Enrique Lanz, Laura Tabea Omowanile, Quindell Orton, Cintia Rangel, Yurika Sophie Yamamoto

Team: Antigone Akgüne/Dramaturgy&Text Editing,

Lena Grossmann/Choreography

Robert Keil/stage & artistic collaboration

Enrique Lanz/Votives Michael Schmid/ Sound & Artistic Collaboration Nora Stocker /Costume

Sven Zellner /documentation

Laura Martegani - Artistic Production

Simone Lutz/PR

Texts: Source P.Johannes Saller S.J. The excavated Oeting - The Miracle Reports 1623

in an adaptation by Antigone Akgün, with kind permission of the Archive Diocese of Passau

Supported by the Fonds Darstellende Künste and SPIELART Theaterfestival Munich.

With the kind support of the city of Altötting

den Namen haben Sie bei uns nie aussprechen  
können...



10 Vaterunser

Based on interviews with witnesses of forced labor in agriculture during the Nazi era, this work deals with enslavement, crime and violence and the question of how to deal with absent voices, disappearances and the unspeakable today.

Dates:

Munich: 11-12 January, 13-14 June 2020, Kammerspiele Munich

Memmingen: 26 May 2020, Bavarian Theatre Days

<http://vimeo.com/386440007>

Password: 10VU





Animiertes

an ongoing research project by Christiane Huber, Robert Keil and Heike Langsdorf

How do we want to relate to found material from a standpoint of not knowing, to objects, texts, found situations or circumstances? At the end of their summer residency, the three artists open their experimental space and bring 'found objects', found texts, figures and practices with their self-performing power onto the stage. The 'things' are not only tools, but behave to the performers, show their own physicality. The residency can be visited during 4 hours.

Munich-Research: Summer 2020: Schwere Reiter GmbH Munich  
upcoming Brussels-Research: Summer 2023

“The dialogue, when one person says something, the other person does not in general respond with exactly the same meaning as that seen by the first person. Rather, the meanings are only similar and not identical. Thus, when the second person replies, the first person sees a difference between what he meant to say and what the other person understood. On considering this difference, he may be able to see something new, which is relevant both, to his own views and to new content that is common to both participants. Thus, in dialogue, each person does not attempt to make common certain ideas or items of information that are already known to him. Rather, it may be said that they are making something in common, i.e., creating something new together.”

(On Dialogue, 1996, David Bohm) >>> <http://sprrott.physics.wisc.edu/Chaos-Complexity/dialogue.pdf>



Ein Dorf Philosophiert

a participatory project week in which three neighbouring Upper Bavarian villages dealt in different formats with the period during which forced labourers from Poland and Ukraine were used to work on the farms during the Nazi era.

<http://eindorfphilosophiert.de/>

12-16 September 2018



## Forced Songs

*I remember*

*that nobody could enter our house*

*we remained untroubled*

*but my father kept tools for selfdefense beneath his bed*

*there was a pitchfork and an axe*

*one with a strong handle*

Interviews with contemporary-witnesses of WWII in Bavaria, Germany 2018

Working with true crime inevitably raises questions related to representation, do I take a documentary approach, reenact violence or work with abstraction? As I am interested in the space of affective meaning, I try to find a framework that uses reenactment to a certain extent, while also staying abstract. So that when I use a pitchfork for example, it is at once a sign that refers to the actual murder (as the murder weapon) and a prop that can be reframed to meet the context of the performance. For me this slippage in function is particularly interesting and ultimately determines how an object is interpreted onstage. It opens up the space of affect through spontaneous, improvisational use of narrative props, thus creating unforeseen circumstances or subtle disruptive moments.

(excerpt of thesis statement)

Photos:

Thesis Exhibition Say Ever Moves, Bard College, New York, July 2019

Materials:

pitchfork, theremin, laptop, Max Patch Software, audio interviews of contemporary witnesses



Tauben حمام

at Max Josephsplatz,  
an installation with Syrian flying pigeons and a reading with Syrian and German  
writers\* will focus on the war in Syria.

May 3-12, 2019





Der immunisierte Körper - The immunized body  
video-work (in editing process)

The current research started on an organic farm, a dairy farm with 120 dairy cows that are on pasture in the summer and in the winter in loose housing and igloos.

Epidemics are a well-known topic and working with animals requires a physical labor input. This physicality, the interaction between humans and animals, and the emotional closeness or distance are of interest here. How does this shape their interaction and relationship? When processions are made on church holidays in this Upper Bavarian region, animals are also consecrated and included in prayers for healing from illness.

Yet the relationship with the animals always retains a certain emotional distance, as it ends in the animal being taken to the slaughterhouse.

Huber is interested in these interactions and wants to relate them to the construction of an immunized body in the urban environment.



Breathcore

is a project by Michael Schmid. Together with him Christiane Huber worked out a concert at the opera in Lille in February 2017.

"Performers let their breath resonate and create a field of blurred respiratory noisescapes"



Play&Stay 1-5

Manifest yodelling with Maria Hafner, Christiane Huber and Simone Egger and guests at the Schwere Reiter Gelände and at the Münchner Kammerspiele during the RODEO Festival 2018

KAAITHEATER & ARGUS PRESENT AS PART OF **BURNINGICE#4**

# RADICAL\_HOPE<sup>[BE]</sup>

## CHANGING TENTS REHEARSALS FOR A CHANGING WORLD

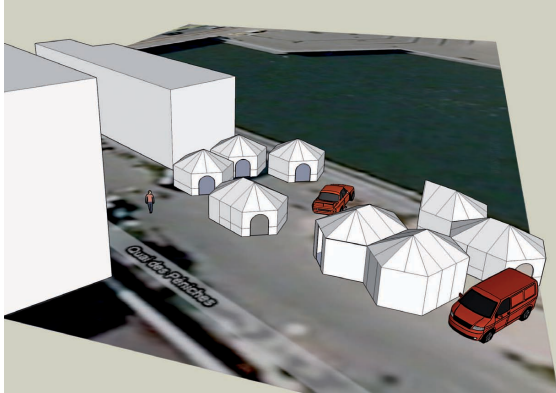
**17-23 JANUARY 2011 | AKENKAAI 2 QUAI DES PÉNICHES, 1000 BRUSSELS**  
**INSTALLING MO 17/01 FROM 8:00 USING TU 18 > SA 22/01 08:00-00:00 COLLAPSING SU 23/01 14:00**

Six tents and a car together form a temporary zone for social and economic change. A group of artists have been invited by **radical\_hope** to set up this out-of-the-ordinary 'camp'. On **Monday January 17** everyone is welcome to come and learn to erect the **hexayurts**. A **hexayurt** is a special kind of tent, designed by **Vinay Gupta** as incredibly cheap shelter for those in need. You can then stay and get involved in the week-long process of action that aims to generate ideas: ideas about new ways of organising work, urban food production, alternative energy management, innovative financing schemes and so on.

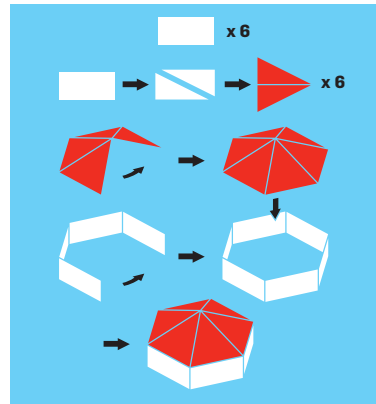
People are invited to programme, curate, squat, take-over, visit the **Changing Tents** and use them for their own purposes. You can programme your own activities as part of **Changing Tents** by adding them to the **Changing Agenda**: the free time and space is yours!!!

[www.changingagenda.be](http://www.changingagenda.be)

Send an e-mail to [radical\\_hope@me.com](mailto:radical_hope@me.com) or pass by the tents! There is NO deadline.



*In the midst of winter, I finally learned that there was in me an invincible summer* – Albert Camus



### WELCOME TO OUR WORLD OF 6 TENTS & 1 VEHICLE

**THE PERFORMING TENT**  
**THE KITCHEN TENT**  
**THE CO-WORKING TENT**  
**THE CURRENCY TENT**  
**THE BIOGRAPHY TENT**  
**THE FASHION TENT**  
**A DEMOBILISED CAR**

**FOR CHANGING IDEAS**  
**FOR CHANGING PRODUCTS**  
**FOR CHANGING BUSINESS**  
**FOR CHANGING SYSTEMS**  
**FOR CHANGING FACTS**  
**FOR CHANGING BODIES**  
**FOR CHANGING PROBLEMS...**

**Installing artists & partners:** Philippe Chatelain / Johan Deschuymer / Mette Edvardsson / FoAM / Nicolas Y Galeazzi & Joel Verwimp (Verteig / Verleg) / Vinay Gupta / David Hebbich / The Hub Brussels / Anemie Maas (akno) / Christophe Meerschman / Julie Pleiderer / Ifigenia Yliou / Elke Van Campenhout & Ariane Loze (Bureau d'Espoir) / Various Artists (headline)

**Using:** all installing artists and partners, as well as whoever is interested to use the tents for his or her personal practices and actions.

**Curating & maintaining for radical\_hope:** Heike Langsdorf, Christian Huber, Guy Gypens

**Micro-sponsors:** Rasa Alksmyte, Hendrik De Smedt, Hermen Demossin, Bruno De Wachter, Katja Dreyer, Benedicte Lobelle, Enrico Passado-Borac, Miriam Rohde, Els Silwants-Barclay, Olivier Van Hamme, ...

**Co-production:** Kunst/Werk vzw

**Support:** APASS, Micromarché

**radical\_hope**  
**radical\_hope** is a working character, confronting us with what artists and curators do, coined and profited in 2009 by Heike Langsdorf. The guiding question is how from an artistic point of view a context can be touched and challenged without losing its natural complexity. The artistic practice of **radical\_hope** is aiming for the in-situ generating of instruments for social transition and respectively tries to put into action the principle of changeability.

**HERE LANGSDORF LIVES AND WORKS AS PERFORMING ARTIST SINCE 10 YEARS IN BRUSSELS. NEXT TO HER WORK WITH THE COLLECTIVE CAR SHE DEVELOPS INDEPENDENT PRODUCTIONS AND INITIATIVES.**

>>> [www.open-frames.net/radical\\_hope](http://www.open-frames.net/radical_hope)



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[http://www.open-frames.net/pdf/121-Kaaikrant\\_CT\\_compleet.pdf](http://www.open-frames.net/pdf/121-Kaaikrant_CT_compleet.pdf)

<https://vimeo.com/25575439>

POLIZEI





## ALonely

“ALonely” explores how the use of digital technologies can heighten our awareness of other people and cultural specificities. This interactive installation tries to create a feeling of loneliness in order to help us visualise and experience how people deal with this emotion. Do they accept it, do they pause and allow themselves to feel it? Or do they try to actively overcome the feeling of loneliness, for example by dancing? ALonely invites passers-by to interact: A camera picks an individual out of the crowd and projects his or her image onto a screen. The passerby is invited to follow instructions which will change the projection. The personal becomes public and for a moment, all those present can experience it together.

„ALonely“ was developed in collaboration with Eyal Gruss, Batt-Girl, Adi Lavy, Rotem Levim, Alon Kaplan and Neora Shem Shaul, during the Hypersensitive Hackathon/ Tribeca Film Institute, in Holon, Tel Aviv in may 2015.

Tribeca Hacks are taking place worldwide for New-Media-Artists,

I suddenly find a part of a doe

What if...

is an open call to experience the notion of getting lost.

These performative walks open up the possibilities that occur through leaving well-known routes and are meant to provoke new serendipitous experiences.

The participants get instructions that are meant to support them to choose new routes in a familiar place. They do the walks alone and tell their stories afterwards.

In a research-phase for the project we collected audio-material from people that were participating in Munich, France, in the bavarian countryside and in Mexico-City.

<https://vimeo.com/381695473/4f0c91c4ae>



Games Without Frontiers

attempt to reflect about the fall of the wall...

<https://vimeo.com/361644811/66ca59432e>



Werewolves and Villagers....

thinking about violence, lynch-law and chance processes.

<https://vimeo.com/361532343/6b8a6c2230>





## Doing Nothing Munich/Brussels

Christiane Huber pursued the question of what people do when they are doing nothing or practicing muse.

In 2013 she invited people to the Zsenne Gallery in Brussels or to the Kullukcu Gallery in Munich to book themselves an hour of doing nothing.

This was accompanied by readings, a concert and a panel discussion on the topic in Munich and a group exercise of doing nothing in Brussels.

In December 2017, Christiane Huber was invited to hold a one-day workshop at the gallery Kullukcu -Gregorian to organize a one-day workshop on doing nothing.

The results of the research will be translated into a score of doing nothing.

A play or a score of a social situation.

Sponsored by the Petra-Kelly-Foundation

With the kind support of Galerie Kullukcu-Gregorian and

Zsenne-Art-Lab/Brussels

## **Christiane Huber**

1973 born in Altötting

### **education**

- 2020 Master of Fine Arts  
Bard College, Milton Avery School of Fine Arts,  
Department of Music & Sound (NY/USA)
- 2003 Psychology (Diplom / LMU Munich)
- 2000 - 2003 private acting school, e.g. Jochen Schölch, John Costopoulos

<http://christianehuber.net/>

### **work (selection)**

- 2022 BODY PARTS, Rituals for a future feminism (Research/Showing)
- 2022 BLUT, Audio-Play, Co-Director, BR
- 2022 SAFE, publication, Bus Projects, Melbourne  
developed during lock-downs with artists from Australia, Germany, US
- 2021 WE CALL WONDER, Spielart Theater Festival
- 2021 WUNDER, performative sound-installation in public space, Altötting
- 2020 ANIMIERTES, residency & showing with Heike Langsdorf/Brussels and  
Robert Keil/Munich, Schwere Reiter Halle
- 2020 #femaleheritage, video-portraits for Monacensia /archive for literature
- 2020 10 VATERUNSER, Theater play, Kammerspiele München
- 2019 SCHÖN HABEN SIE GESUNGEN, reading, NS Dokumentationszentrum
- 2019 كاك حفا TAUBEN  
installation in public space, Lecture with Syrian and German writers
- 2019 MY HEIMAT. MY HOLOCAUST, a work for the collective *Büro für Erinnerung*

- 2018 PLAY&STAY 1-5, Performance, Rodeo Festival, Munich
- 2018 X-SHARED SPACES, Performance, Kammerspiele München
- 2018 GLOCKEN, sound-installation in public space, Altötting
- 2018 EIN DORF PHILOSOPHIERT, participative project-week, Altötting
- 2017 BREATHCORE @ Oper Lille with Michael Schmid, Ictus Ensemble
- 2016 BREATHCORE @ Kunstenfestival des Arts, Brüssel with Michael Schmid
- 2016 ALONELY- Installation @ RODEO Festival and Herzlyia Museum, Tel Aviv
- 2015 IMMER DIENSTAGS UM FÜNF, documentary, Nemetschek Stiftung
- 2015 ALONELY- Installation @ Printscreen Festival, Holon, Israel
- 2014 DIE WANDERBANK, a project for Bahnhofsmision
- 2014 FREISTUNDE, documentary, with Margarete Hentze
- 2014 IN-BETWEEN-YOU&ME, group-show, Meridian Space, Beijing
- 2013 DOING NOTHING ALL DAY, Performance and show Galerie Kullukcu
- 2011 DEMOKRATIE AUF SUPER8, Video-Installation, democratiArts, Dok.fest
- 2011 CHANGING TENTS @ Burning Ice Festival, Kaaitheater Brussels
- 2010 24h/ LIEBLINGSORTE, a city-walk, Kammerspiele München
- 2008 JETZT SIND WIR AM ZUG, participative art project for Bahnhofsmision

Grants/Residencies:

- 2020 Residency Schwere Reiter, Munich
- 2016 Grant Bard College USA, Music&Sound
- 2015 Tel Aviv, Israel, Grant Cultural Department Munich
- 2014 Red Gate Residency, Beijing, China
- 2013 Residency Galerie Kullukcu-Gregorian in Munich
- 2012 Residency Art Lab Zsenne/Brussels