

JULIA KÖNIG
www.lottihirsch.com

STATEMENT

My work can be divided into two thematic complexes. I see both as interconnected. On the one hand, I am interested in the digitalisation of relationships and communication. The enormous amount of available data, the speed of information flows and the question of the authenticity of what is shown are recurring themes in my work. On the other hand, my works deal with the spatial proximity of ethnic, religious and ecological systems. Globalisation, migration and climate change – buzzwords that nevertheless produce literally complex landscapes. The diverse and far-reaching effects of an interconnected, mutually influencing life on this planet often become visible in these landscapes through small, everyday moments.

Conceiving performances or performing myself is an inherent part of my artistic practice. In addition, my works can also take the form of video essays, installations and combinations of these.

My performative concepts are score-based, which means they work with a set of rules or agreements to which the involved performers react, fill and interpret. I work with gestures, movements and choral elements. Overlapping and casualness characterise the processes – performers and their voices, but also objects and the attending visitors take up the space on an equal footing. It is important to me to create objects and performative settings that function sensually. Objects and settings that want to come into contact, that function not only for the eye but at best for more than one sense or for the whole body.

The consideration of site- and people-specific circumstances are often part of the work's development, as well as the use of found or user-generated material.



CLOSER, 2022

Video, Installation, Performance
(steel, acrylic spray, sand, fenders, palm skins)

Glasmooq, Cologne

CLOSER is a serial, cross-format work that follows different stories based on the polyphonic format of the telenovela. Individual and collective narratives combine contradictions, myths and experiences. CLOSER is weaving a fictional web between human and non-human protagonists. Coastal erosion and migration play a role, as do accounting and mango puree.

So far, an installation, the Prologue and Episode I (both video-based) and Episode II (performance) have been created. A total of about 10 episodes will be produced. The individual episodes are not exclusively cinematic, but also take on an installative or performative form.

Viewing link Prologue (11:30min.)

<https://vimeo.com/749740438/5089cba0ac>

Viewing link Episode I (20:45min.)

<https://vimeo.com/755850318/dbe837a7ba>

Documentation including Episode II (Performance)

<https://www.lottihirsch.com/closer.html>

Text about CLOSER (by Nada Schroeer)

<https://tinyurl.com/4e2c7ttc>



CLOSER, 2022

Video, Installation
(steel, acrylic spray, sand, fenders, palm skins)

Glasmoog, Cologne



CLOSER, 2022

Video, Installation
(steel, acrylic spray, sand, fenders, palm skins)

Glasmoog, Cologne



CLOSER, 2022

Detail, Performance (5 Performers, 20 min.)

Glasmooog, Cologne

Performers:
Douglas Bateman, Filiz Özenc-Kemir, Sage Wong,
Sasha Yatsenko, Usman Kangiwa Isah



CLOSER, 2022

Detail, Performance (5 Performers, 20 min.)

Glasmooog, Cologne

Performers:
Douglas Bateman, Filiz Özenc-Kemir, Sage Wong,
Sasha Yatsenko, Usman Kangiwa Isah



Ana, 29 - Medical Assistant



Davy, 26 - Captain



Luise, 75 - Pensioner



Dalal 17 - Apprentice



Kate, 69 - Ex Navy Engineer



Vinod, 61 - Auditor



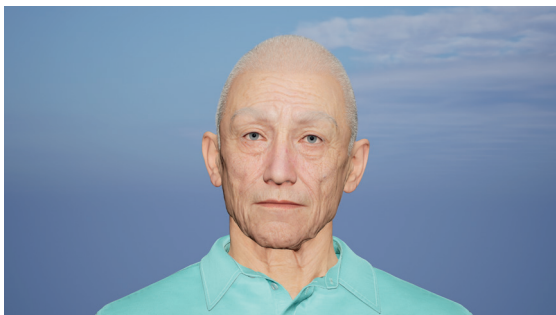
Roy, 28 - Fisherman



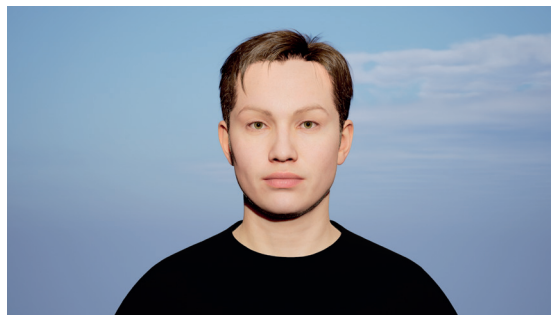
Mido, 32 - Doctor



Janice, 50 - Evangelist



Paul, 83 - AA sponsor

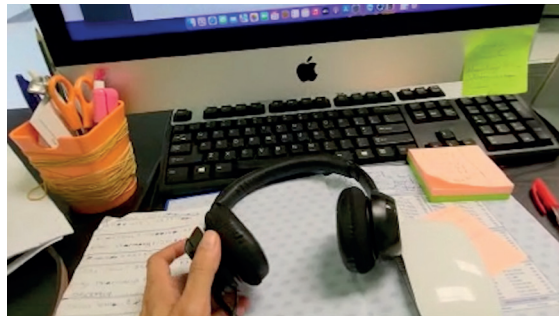
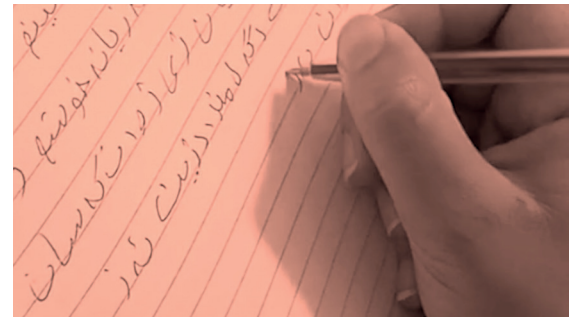
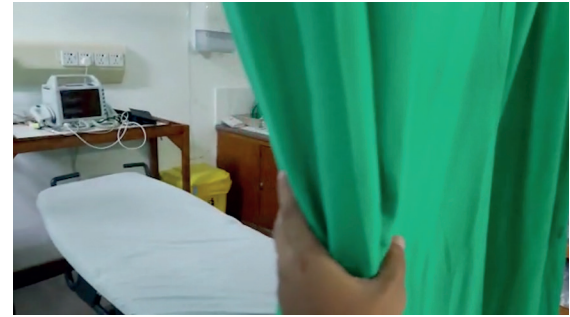
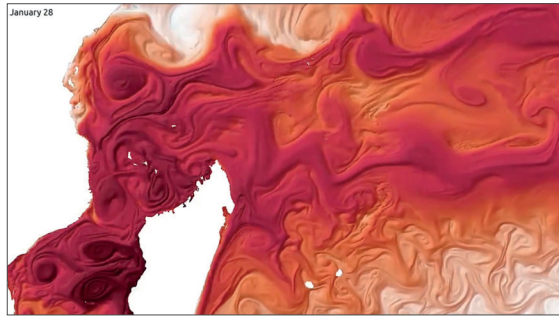


Sof, 36 - Marine Biologist

CLOSER, 2022

Detail, Video Stills

GlasmooG, Köln





TRAUMASCAPE, 2021

Stage, Objects & Light

Sophiensaele, Berlin

The performance TRAUMASCAPE looks at the connections between rationality and violence in the European production of knowledge. It is a queered liturgy, a fictional healing ritual with other forms of knowledge, perception and non-rational practices.

Realisation of space, objects and light for the performance.

Credits:

Performance und Music: Teta Marie Carangi, Julia*n Meding, Concept: Julia*n Meding, Annett Hardegen, Costume: Nora Hansen, Co-Director & Dramaturgy: Friederike Hirz, Dramaturgy & Production: Annett Hardegen, Outside Eye: Jaamil Olawale Kosoko

Documentation Performance
(Password: escape)
<https://vimeo.com/652896870>



TRAUMASCAPE, 2021

Stage, Objects & Light

Sophiensaele, Berlin





TRAUMASCAPE, 2021

Stage, Objects & Light

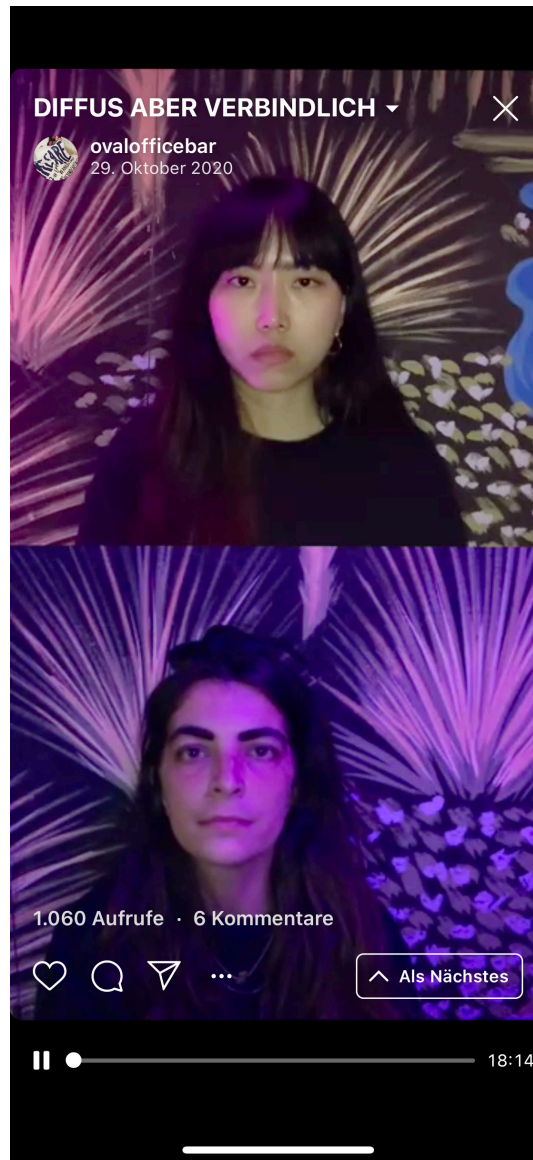
Sophiensaele, Berlin



TRAUMASCAPE, 2021

Stage, Objects & Light

Sophiensaele, Berlin



ANG ANG ANG, 2020

Online Performance (2 performers, 20 min.)

Instagram: <https://bit.ly/3m8Hrcy>

Oval Office Bar, Schauspielhaus Bochum, Bochum

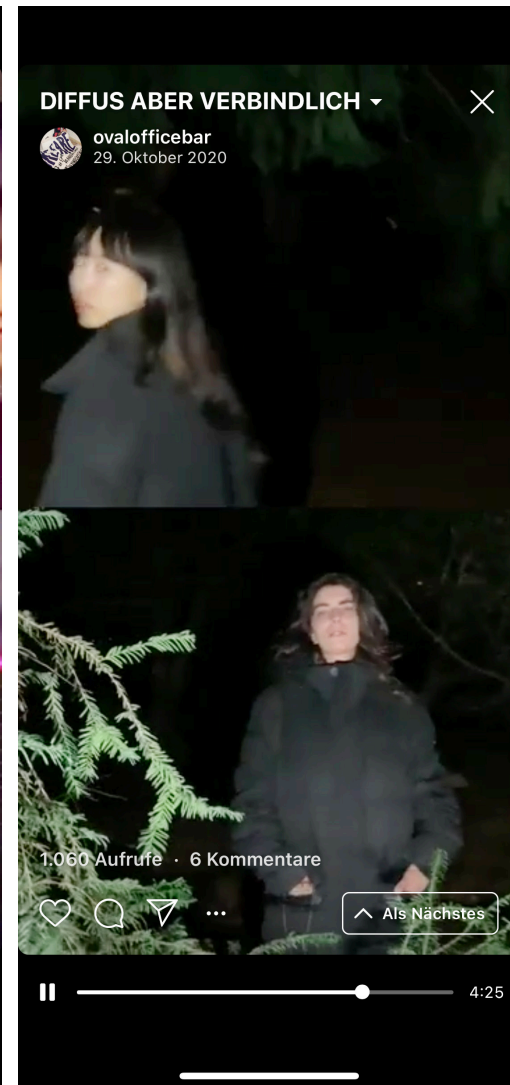
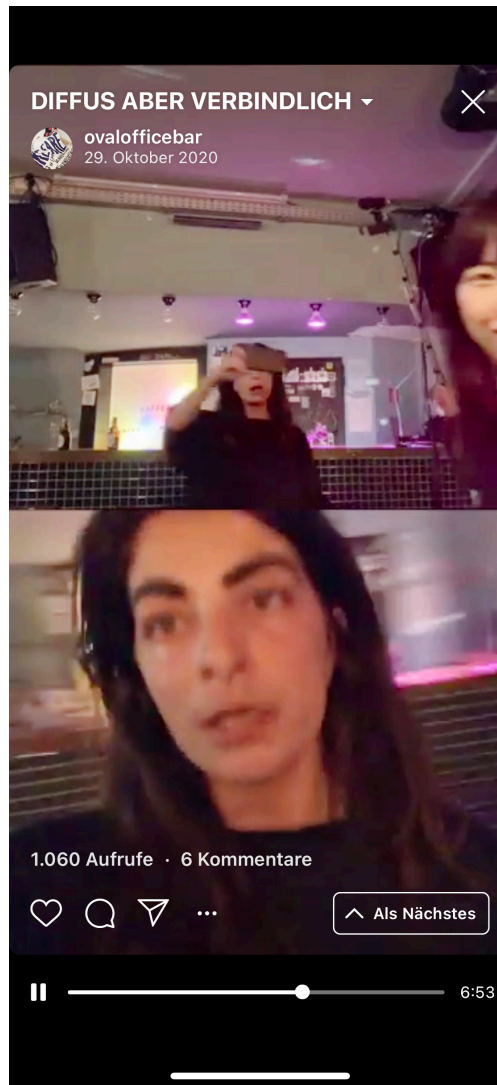
ANG ANG ANG is an online performance designed as an Insta-live stream. A format that has been very popular since the pandemic. However, we pre-produced the entire performance as a single-shot video, only to reveal at the end that the live stream seen before was not live.

A chat. A rap. A diary entry.
You learn how to howl with wolves and owls.

Performance by Julia König & Hye Young Sin
Sound (Mix & Design): Björn Castellano

Instagram:
<https://bit.ly/3m8Hrcy>

Documentation on Vimeo:
<https://vimeo.com/479556778>



ANG ANG ANG, 2020

Online Performance (2 performers, 20 min.)

Instagram: <https://bit.ly/3m8Hrcy>

Oval Office Bar, Schauspiel Bochum, Bochum



WALTER PALMER SHOT A LION: The Sequel, 2019

Performance (15 performers, 30 min.), Installation
(construction stilts, clay, coconut soil, wood, acrylic spray,
phosphor pigments, photopolymer resin, steel)

Priska Pasquer, Cologne

The work WALTER PALMER SHOT A LION deals with mass dynamics and information exchange in the digital age. The work is accompanied by two distinct performances.

WALTER PALMER SHOT A LION: *A Choreographic Score For The Many* explores forms of group belonging with 50 performers (for more information see page 25).

WALTER PALMER SHOT A LION: *The Sequel* focuses on the individual and how knowledge is generated respectively spread: Based on the "How-To..." question format, 15 performers ask personal questions and search for answers within internet forums, wikis, self-help platforms, etc. The performers themselves determine the length, level of detail and source of their answers. Through temporarily parallel questioning, the different answers, contents and voices overlap.

Documentation Performance:
<https://vimeo.com/407620204>



WALTER PALMER SHOT A LION: The Sequel, 2019

Detail, performance (15 performers, 30 min.)

Priska Pasquer, Cologne



Performers:

Caetano Schiller, Dingjun Lou, Ghanbari Emmam, Hanieh Bozorgnia, Hend Samy Elbalouty, Hye Young Sin, Jessica Gisbert, Karen Zimmermann, Kieran Kaul, Lilian Vilalba, Luisa Stricker, Marios Pavlou, Liberty Snake, Max Mauro Schmid, Nathan Schönewolf, Roman Wegera, Thomas Lambertz



WALTER PALMER SHOT A LION: The Sequel, 2019

Detail, performance (15 performers, 30 min.)

Priska Pasquer, Cologne

Performers:
Caetano Schiller, Dingjun Lou, Ghanbari Emmam, Hanieh
Bozorgnia, HEND Samy Elbalouty, Hye Young Sin, Jessica
Gisbert, Karen Zimmermann, Kieran Kaul, Lilian Vilalba, Luisa
Stricker, Marios Pavlou, Liberty Snake, Max Mauro Schmid,
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Stricker, Marios Pavlou, Liberty Snake, Max Mauro Schmid,
Nathan Schönewolf, Roman Wegera, Thomas Lambertz



WALTER PALMER SHOT A LION: The Sequel, 2019

Installation & Performance, partially in public space
(15 performers, 30 min.)

Gold + Beton / Ebertplatz Passagen, Cologne



WALTER PALMER SHOT A LION: The Sequel, 2019

Installation & performance, partially in public space
(15 Performers, 30 min.)

Gold + Beton / Ebertplatz Passagen, Cologne



WALTER PALMER SHOT A LION: The Sequel, 2019

Detail, objects (clay, acrylic, phosphor pigments)
Dimensions variable, approx. 12 x 5 x 5 cm

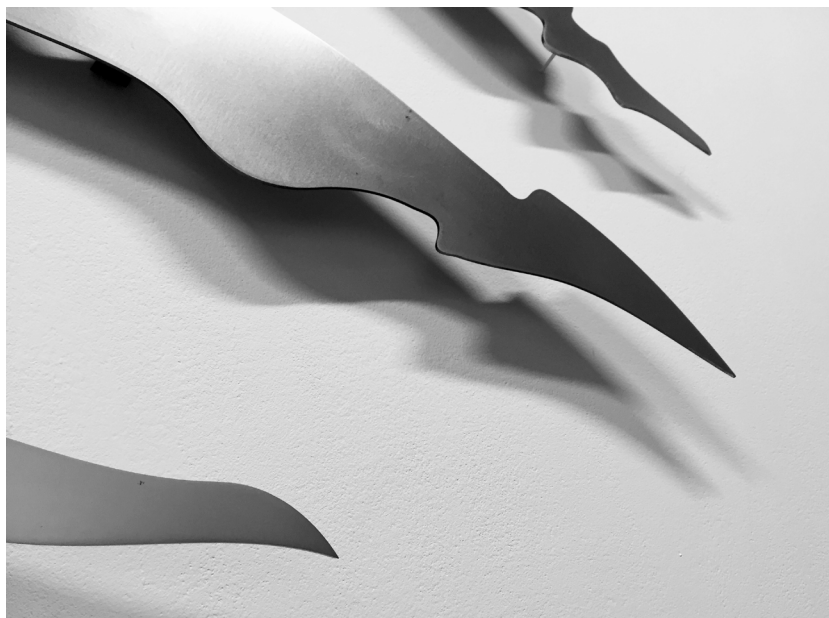
Priska Pasquer, Köln



WALTER PALMER SHOT A LION: The Sequel, 2019

Detail, object (steel)
100 x 300 x 0.5 cm

Priska Pasquer, Cologne



WALTER PALMER SHOT A LION: The Sequel, 2019

Detail, object (steel)
100 x 300 x 0.5 cm

Priska Pasquer, Cologne



WALTER PALMER SHOT A LION: A Choreographic Score For The Many, 2018

Performance (50 performers, 120 min.),
Objects (Canvas, acrylic paint, plexiglass, steel, photopolymer resin)

Academy for Media Arts, Cologne

The work WALTER PALMER SHOT A LION deals with mass dynamics and information exchange in the digital age. The work is accompanied by two distinct performances.

WALTER PALMER SHOT A LION: A *Choreographic Score For The Many* explores forms of group belonging with 50 performers.

Where do masses form? How can you perceive them?
How does a mass organise space?

The performance begins without announcement. Casually and by means of gestures, movements and choral elements, 50 performers permanently re-form. They create units through movements and proximity. They distribute small-format objects with codes in the outside space. They create a synchronous, increasing sound with manufactured rings. They use necklaces as (self-)identification within the mass of the audience. They whisper and shout chorally.

Documentation Performance:
<https://vimeo.com/407515015>



WALTER PALMER SHOT A LION: A Choreographic Score For The Many, 2018

Performance (50 performers, 120 min.),

Objects (Canvas, acrylic paint, plexiglass, steel, photopolymer resin)

Academy for Media Arts, Cologne



Performers:

Andreas Niegl, Adrian Witzel, Antonia Koerfer, Bela Usabaev, Biniam Graffe, Constantin Leonhard, Dilara Er Raika, Emily Searle, Elinor Hasselberg, Franca Scholz, Gina Bojahr, Hila Gluskinos, Hye Young Sin, Hanieh Bozorgnia, Jonatan Omer Mizrahi, Jessica Gisbert, Julius Metzger, Karen Zimmermann, Kurt Heuvers, Kieran Kaul, Lisi Hoegler, Levin Krassel, Liberty Snake, Lilian Villalba, Lukas Stark, Laura Gonzales, Max Mauro Schmid, Marios Pavlou, Nikolai Meierjohann, Nikolai Szymanski, Naama Heiman, Nathan Schönwolf, Paula Pedraza, Polina Korovina, Roman Wegera, Sarah San, Santiago Alvarez, Sophia Seiß, Sky Miriam Carranza, Sophia Groening, Susan Helen Miller, Svea Mausolf, Thomas Lambertz, Valeria Matehha, Yue Wang



WALTER PALMER SHOT A LION: A Choreographic Score For The Many, 2018

Performance (50 performers, 120 min.),
Objects (Canvas, acrylic paint, plexiglass, steel, photopolymer resin)

Academy for Media Arts, Cologne



WALTER PALMER SHOT A LION: A Choreographic Score For The Many, 2018

Detail, object

Necklace & ring in collaboration with Thomas Lambertz

(plexiglass, steel, 3D photopolymer resin)

Dimensions variable

Academy for Media Arts, Cologne



WALTER PALMER SHOT A LION: A Choreographic Score For The Many, 2018

Detail, object

Necklace & ring in collaboration with Thomas Lambertz

(plexiglass, steel, 3D photopolymer resin)

Dimensions variable

Academy for Media Arts, Cologne



SOMEONE WILL BE MEANINGFULLY RELATED TO ME, 2019

Installation (turf, aluminium, polystyrene, acrylic paint, displays)

NRW Forum Düsseldorf, Düsseldorf

Environment, installation & objects developed for 10 live online performances and video works, which were presented via Twitch and streamed into the exhibition space.

The work was developed as a walkable and usable environment. Structures and aesthetics of gaming contexts were incorporated in the choice of materials. The large, seemingly massive sculptures were designed as single-sided objects, their backsides left unfinished. The fresh turf with its texture and smell picked up on the concepts of ever-green landscapes in games and is at the same time well-known in its function as regulated nature within the city.

Excerpt from the exhibition text:

The exhibition NEVER AFK addressed processes and aesthetics of real-time interaction, post-human embodiments and collective authorship of post-gender representation at the intersection of gaming culture, social media and contemporary art.



SOMEONE WILL BE MEANINGFULLY RELATED TO ME, 2019

Installation (turf, aluminium, polystyrene, acrylic paint, displays)

NRW Forum Düsseldorf, Düsseldorf



SOMEONE WILL BE MEANINGFULLY RELATED TO ME, 2019

Installation (turf, aluminium, polystyrene, acrylic paint, displays)

NRW Forum Düsseldorf, Düsseldorf



A NEW LINE OF DEFENSE, 2017

Sculpture (styrofoam, acrylic, dyed powder from temple ceremonies, smart phone holders)
350 x 240 x 40 cm

Institute of Contemporary Arts Singapore, Singapore

Unplanned urban overpopulation and poor sanitation: the cause of dengue fever is of human nature. In 2016, Singapore released genetically modified male *Aedes aegypti* mosquitoes to render their female companions sterile.

With materials and arrangement, the work refers to the spatial proximity and parallelism of ethnic, religious and ecological systems as well as to the technological trends, that I found within the local context.



A NEW LINE OF DEFENSE, 2017

Sculpture (styrofoam, acrylic, dyed powder from temple ceremonies, smart phone holders)
350 x 240 x 40 cm

Institute of Contemporary Arts Singapore, Singapore



A NEW LINE OF DEFENSE, 2017

Sculpture (styrofoam, acrylic, dyed powder from temple ceremonies, smart phone holders)
350 x 240 x 40 cm

Institute of Contemporary Arts Singapore, Singapore



A STRONG GRIP A SOFT FACE, 2017

Performance (3-5 performers, 30 min.),
(Coke, sparkling water, napkins, speakers)

FAR OFF Messe für Gegenwartskunst, Cologne
Bärenzwinger, Berlin

The performers casually mingle with the audience as service staff and offer drinks. They begin to sing softly and then gradually louder in a chorus. Meanwhile, the audience in the room is described by a text-to-speech app over speakers.

The performance then changes to an audio composition. It is a narrative about the course of a relationship - whether it is a human-machine or human-human relationship remains open.



A STRONG GRIP A SOFT FACE, 2017

Performance (3-5 performers, 30 min.),
(Coke, sparkling water, napkins, speakers)

FAR OFF Messe für Gegenwartskunst, Cologne
Bärenzwinger, Berlin

Performers:
Danila Lipatov, Jonathan Omer Mizrahi, Santiago Alvarez



A STRONG GRIP A SOFT FACE, 2017

Performance (3-5 performers, 30 min.),
(Coke, sparkling water, napkins, speakers)

FAR OFF Messe für Gegenwartskunst, Cologne
Bärenzwinger, Berlin

Performer:
Jonathan Omer Mizrahi, Julius Metzger,
Max Gertzen, Uri Benstein, Uri Zamir



YOUR NAME HERE: APRICOT RATHER THAN ORANGE?, 2016

Installation (displays, silicone, latex, wood, acrylic, pigments, lanolin)
170 x 210 x 50 cm

Kunstmuseum Celle with Collection Robert Simon, Celle
Art Cologne, Cologne

YOUR NAME HERE: APRICOT RATHER THAN ORANGE? consists of an online search interface and 3 displays.

When entering a name, Google Image is searched for the available data of the respective person. Coded by a color (lazy load as a result of a slow loading process), the first 3 hits are displayed. A triptych is created in which the respective name of the person runs across the displays as a watermark.

Over time, the portraits change as newly added data creates new color combinations.

Documentation of Portrait generating:
<https://vimeo.com/210462049>



YOUR NAME HERE: APRICOT RATHER THAN ORANGE?, 2016

Installation (displays, silicone, latex, wood, acrylic, pigments, lanolin)
170 x 210 x 50 cm

Kunstmuseum Celle with Collection Robert Simon, Celle
Art Cologne, Cologne



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YOUR NAME HERE: APRICOT RATHER THAN ORANGE?, 2016

Installation (displays, silicone, latex, wood, acrylic, pigments, lanolin)
170 x 210 x 50 cm

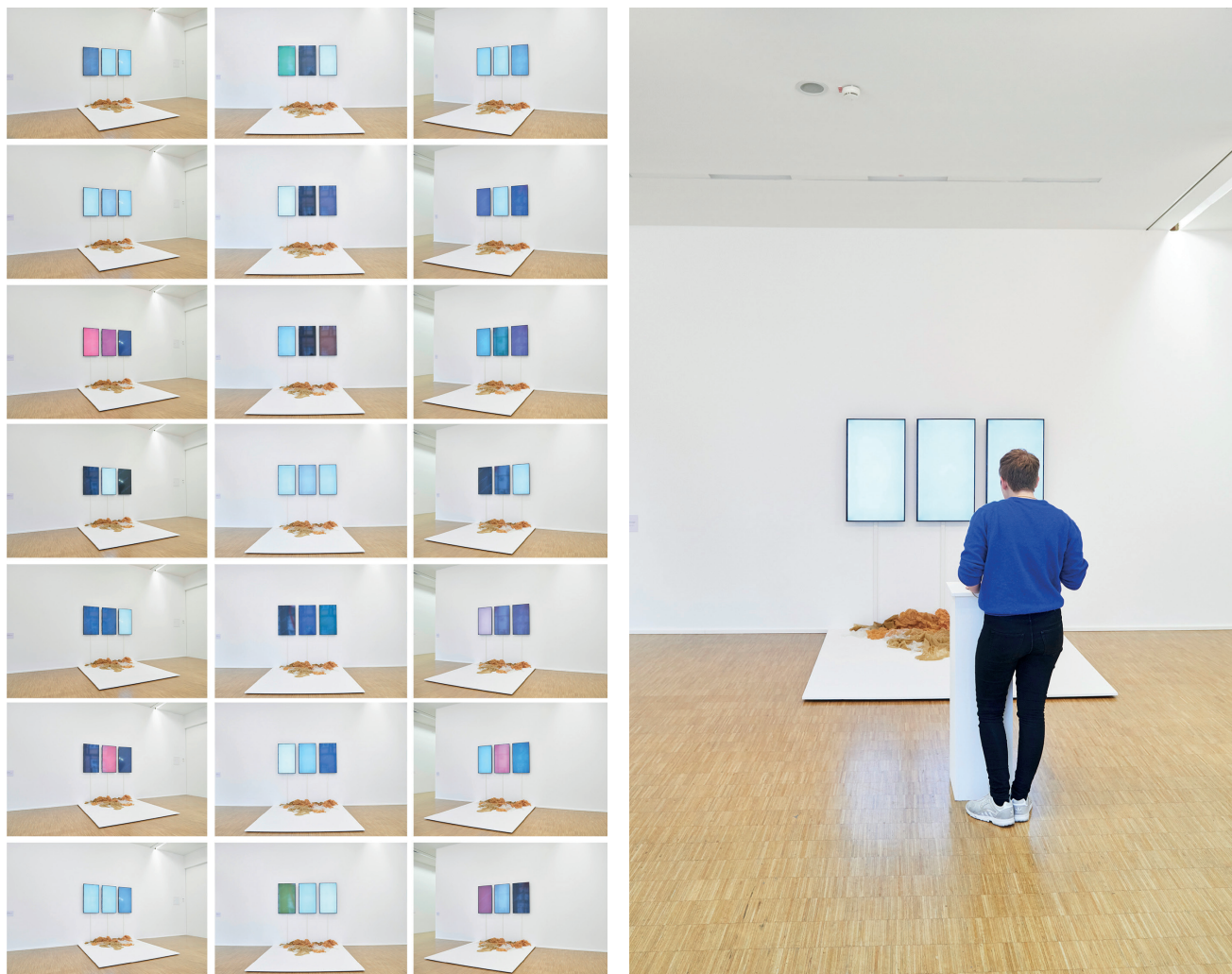
Kunstmuseum Celle with Collection Robert Simon, Celle
Art Cologne, Cologne



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Art Cologne, Cologne



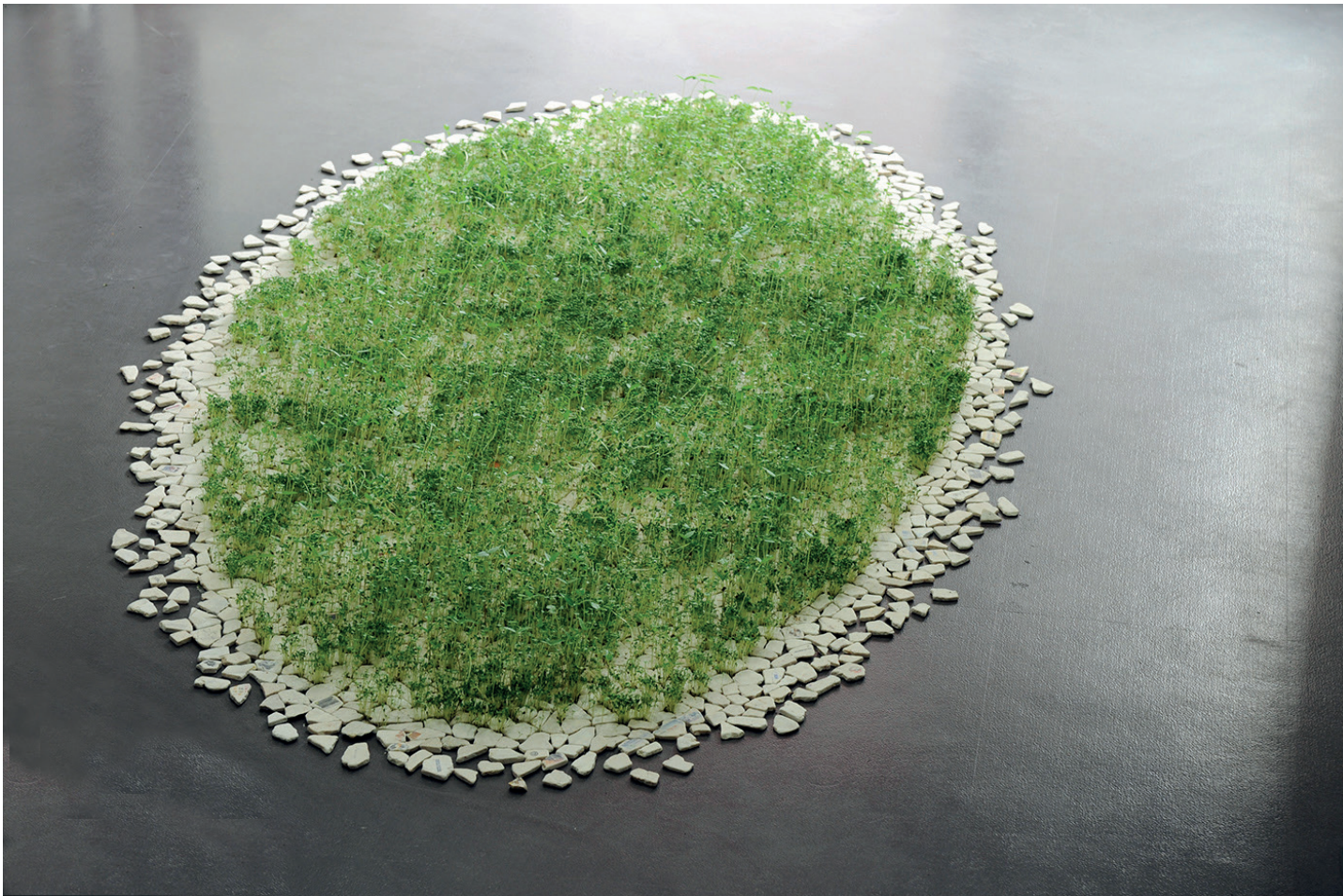
STRONG-MEN-TEMPORARY-TATTOO-STICKERS-BODY-ART-
PAINTING-TATTOO-STICKERS-20-18225-FREE-SHIPPIING, 2016

Installation (marble, cress)
200 x 100 cm

Academy of Media Arts, Cologne

The speed of plant growth.
The speed of news.
Stones as storage devices.
Today as archaeology.

Using nitro-frottage (a semi-permanent etching technique), I "tattooed" the browser history, news feeds, open tabs and my personal messages from one day (14.07.2016) onto marble. Over the course of the exhibition, the cress grew higher and overgrew the visible information on the mosaic.



STRONG-MEN-TEMPORARY-TATTOO-STICKERS-BODY-ART-
PAINTING-TATTOO-STICKERS-20-18225-FREE-SHIPPING, 2016

Installation (marble, cress)
200 x 100 cm

Academy of Media Arts, Cologne



STRONG-MEN-TEMPORARY-TATTOO-STICKERS-BODY-ART-
PAINTING-TATTOO-STICKERS-20-18225-FREE-SHIPPING, 2016

Installation (marble, cress)
200 x 100 cm

Academy of Media Arts, Cologne



STRONG-MEN-TEMPORARY-TATTOO-STICKERS-BODY-ART-
PAINTING-TATTOO-STICKERS-20-18225-FREE-SHIPPING, 2016

Installation (marble, cress)
200 x 100 cm

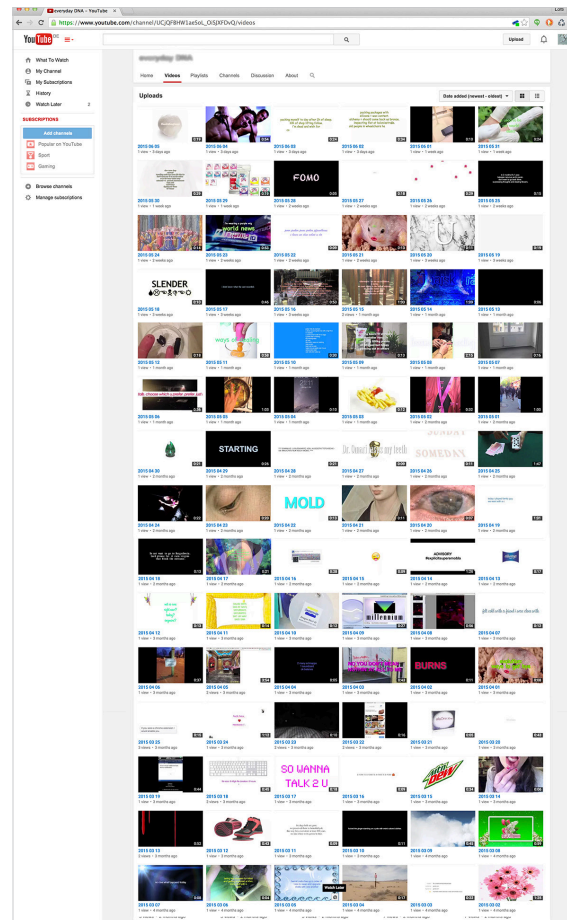
Academy of Media Arts, Cologne



STRONG-MEN-TEMPORARY-TATTOO-STICKERS-BODY-ART-
PAINTING-TATTOO-STICKERS-20-18225-FREE-SHIPPING, 2016

Installation (marble, cress)
200 x 100 cm

Academy of Media Arts, Cologne



EVERYDAY DNA, 23. Oct. 2014 - 23. Oct. 2015

365 Videos (Total length: 386 min.)

YouTube channel:

https://www.youtube.com/channel/UCjQFBHW1aeSoL_OiSjXFDvQ/videos

300. Stuttgarter Filmwinter -
Festival for Expanded Media, Stuttgart

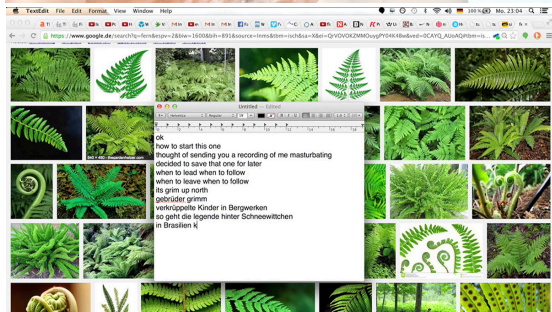
EVERYDAY DNA looks at the ways in which the geographical separation of two people is dealt with. A YouTube channel that was initially given to one person. The geographical separation is followed by a relationship separation. What began as a communicative spatial bypass transforms. Over time, classic reappraisal themes shift to a more deliberate perception of the space and time in which the videos were produced.

YouTube channel:

https://www.youtube.com/channel/UCjQFBHW1aeSoL_OiSjXFDvQ/videos



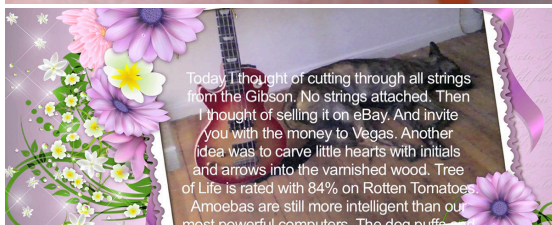
Still 26-10-2014



Still 27-10-2014



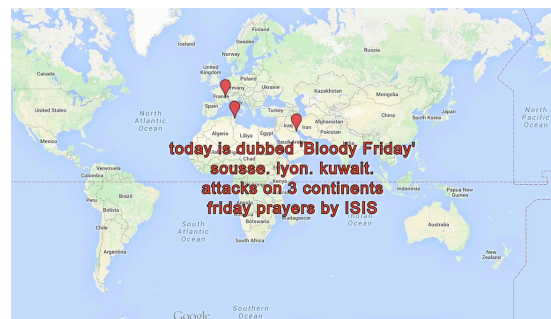
Still 16-11-2014



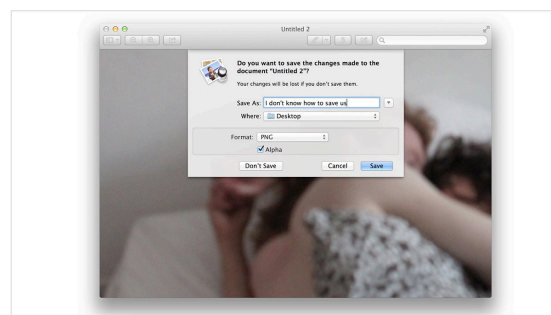
Still 05-01-2015



Still 23-05-2015



Still 26-06-2015



Still 14-07-2015



Still 03-09-2015



Still 16-10-2015





Over many centuries and in different cultural contexts, the tradition has persisted that touching an object brings good fortune or fulfils wishes.

HOT SHARP SOFT MOIST, 2015

Bronze

30 x 20 x 0.5 cm

kestner gesellschaft, Hannover

European Media Arts Festival, Osnabrück



HOT SHARP SOFT MOIST, 2015

Bronze

30 x 20 x 0.5 cm

kestner gesellschaft, Hannover

European Media Arts Festival, Osnabrück



COCKPIT, 2013 - 14

Performance (2 Performers, 20 min.)
Fitness stepper, roses, soil, vacuumizer, marble PVC, speakers

Kühlhaus Berlin, Berlin

COCKPIT is a collaborative performance project that shares a love of strange samples, idiomatic baubles and raw beats. Genre-crossing, dark sounds target the body, with samples coming from Jupiter, the ATM next door, Korean real estate and devices. Two voices, distorted, sincere, sometimes with heavy German accents, circle around the daily dose of desire.

Ecosystem-prosumer-pressure-double-latte-IRL-URL-recreation-bootcamp.

Other contributors:
Eliza Ballesteros (Performance)
Louis McGuire (Sound)

Documentation Performance:
<https://www.lottihirsch.com/cockpit.html>

Soundcloud Link:
<https://soundcloud.com/cockpit-iamreal>



COCKPIT, 2013 - 14

Performance (2 Performers, 20 min.)

Fitness stepper, roses, soil, vacuumizer, marble PVC, speakers

Kühlhaus Berlin, Berlin



COCKPIT, 2013 - 14

Performance (2 Performers, 20 min.)

Fitness stepper, roses, soil, vacuumizer, marble PVC, speakers

Kühlhaus Berlin, Berlin