

I am a knot of experience and imagination in this planetary situationship. I collage texts out of these sources. I speak them. I become a figure. I spit, I gorge, I cry. I move forward. I rest. We read. We listen. We dance. We play. Pointing to different potentialities and politics. What do those text(ure)s do, and how?



This Portfolio-Zine contains → a more extensive artist statement → images of text work, performances and projects → an artistic biography and overview of artistic work

Body is a political and sensual knot. It's a cyborgian body, a texture of technologies, physicality and dreaming, here experience and imagination fuse, and so it is the space in which I rub on inscribed structures and find alternative narrations.

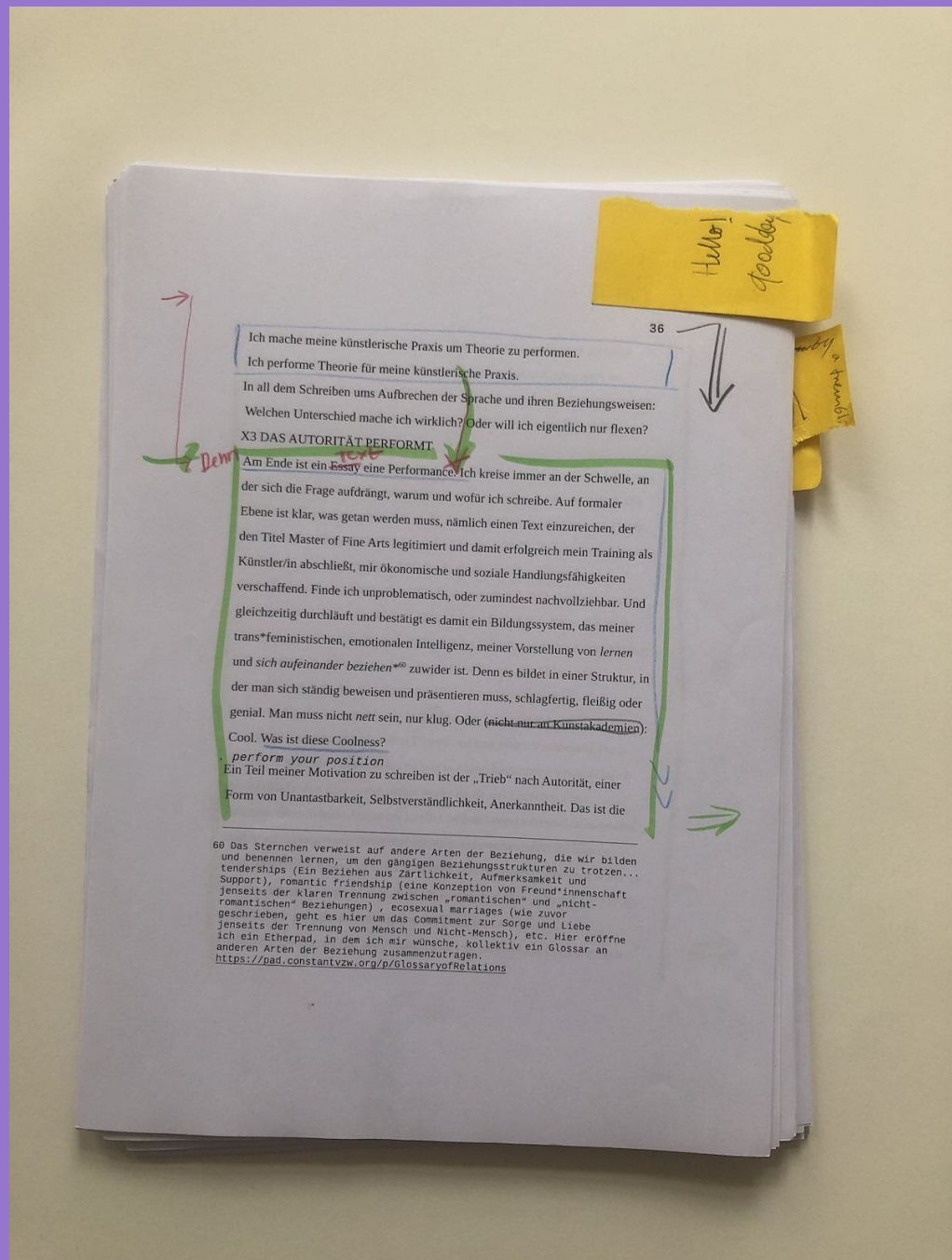
I write, I move, I —. Though this takes place in my body it is a practice interested beyond individual authorship, which can take on and with multiple voices. I use text as material for performative situations. Therefore I am experimenting with scores (concrete, timed tasks) that activate voice and body, with non-herarchical ways of collaboration or collective creation and playful aesthetics and sound. I lean into the tension between artist and audience, asking how agency and solidarity can be opened therein.

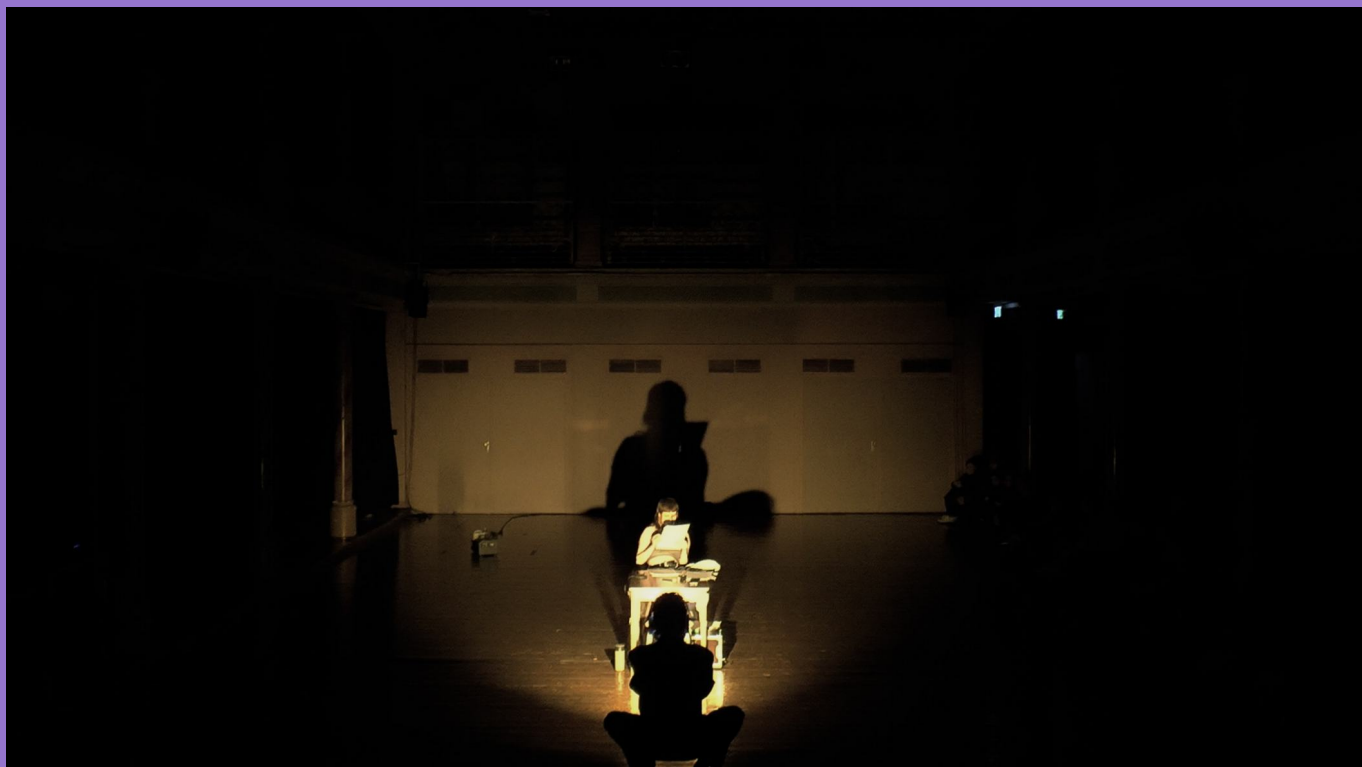
I understand this as a trans*feminist practice, not only because I am focussing and learning on specific topics, but especially by putting concepts of care, collaboration, and learning before those of concurrence, productivity and authorship. This gains sensibility out of various sources like everyday experiences and practices, decolonial and (cyber, trans*, eco) feminist theory, materialisms, poetry & narrations, depression, anger, loving & sharing, dancing and music. I write, I move, I try to do less.

there is neither time to waste nor any valid reason to rush.
(Darby English on Douglas Crimp)

‚(WORDS) Ich will Nein sagen‘ A self-published anthology of multiple of my voices (2024). PDF, 102 pages. It deals with the performance of art production, academia and gender, and searches a writing beyond heteropatriarchal structures.

Here is page 36 of the text work, from which I performed parts in ‚RUNNING RIVERS & SKINNED WORDS, THE PRESSURE TO PERFORM & THE ATTEMPT TO LOVE—Eine Aufführung in drei Akten.‘, a collaborative Performance with Mona Gablenz (pictures and details in the next pages).





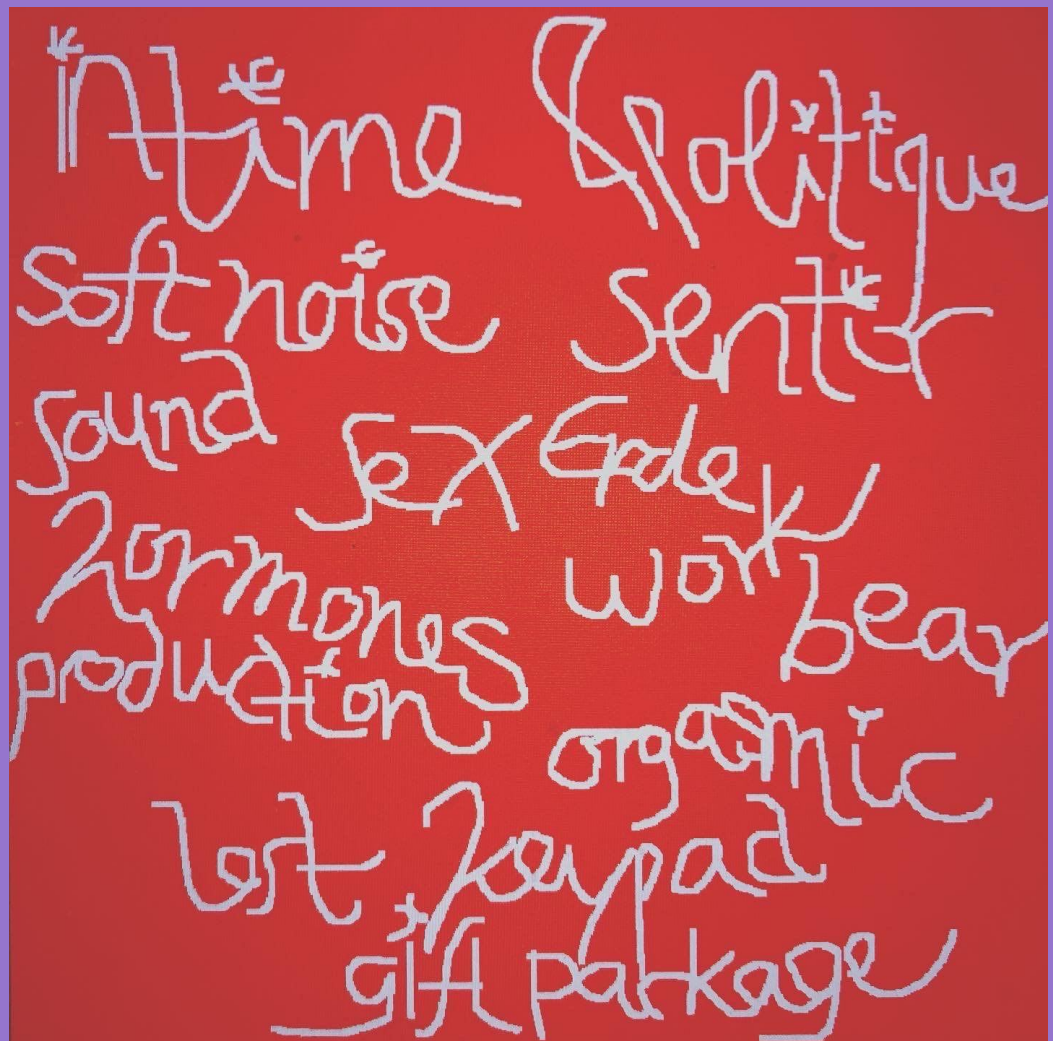
(details next page →)

Scenes from the performance in chronological order.

It took place at Heusteigtheater (Stuttgart), opening softly at 17.30, closing doors at 18.00, as an arrival phase. Then we were first diving into Kais performance of their text ‚(WORDS) Ich will Nein sagen‘ (picture 1), then into Monas practice of movement and text (picture 2), in which each held the light for the other. Coming together in a third phase, starting in darkness and turning the room into deep and dusty orange (picture 3). The last picture shows the cooling down and coming together with the audience (picture 4).

Total length about 2h.



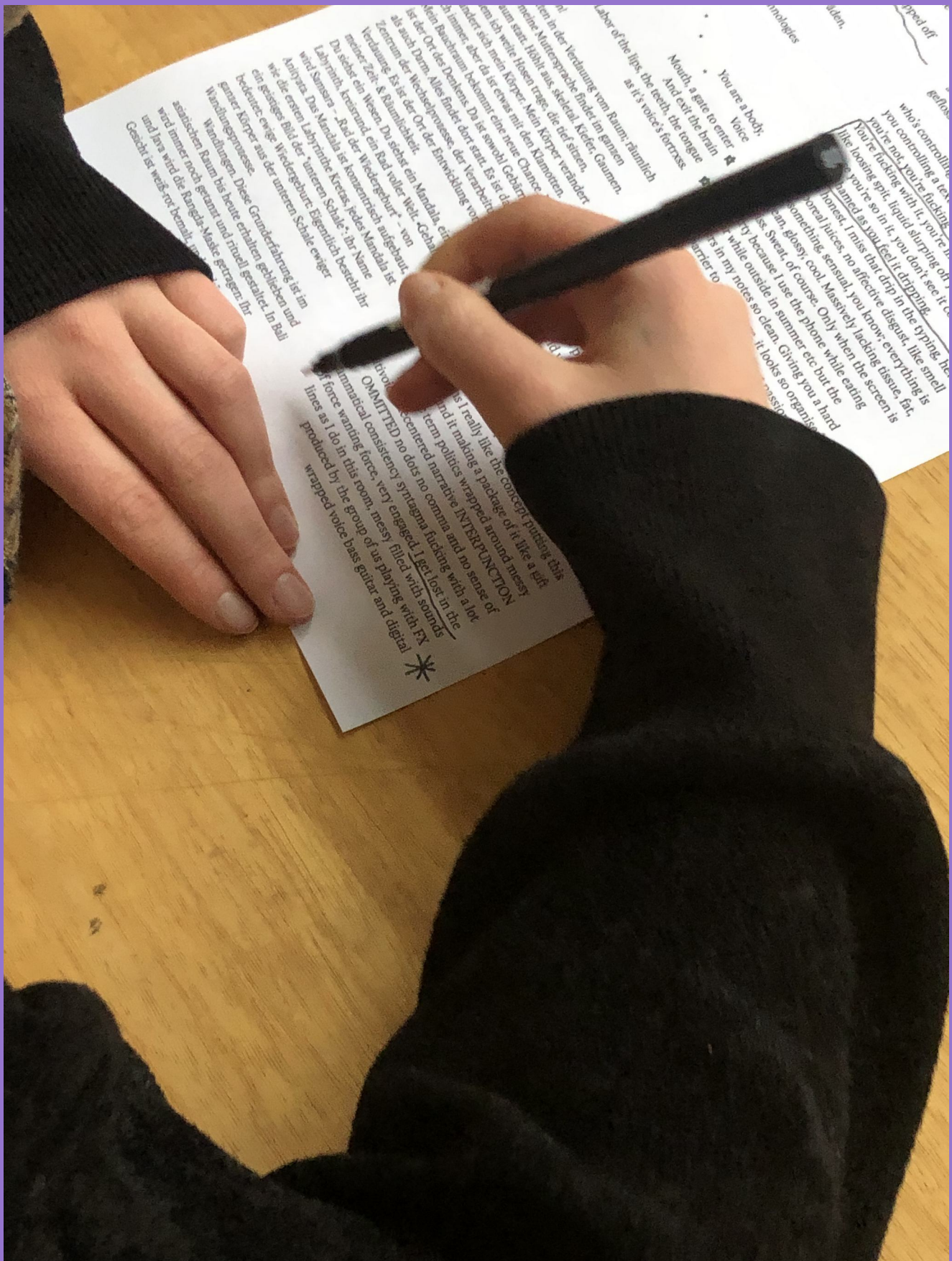


This is a collection of words gathered in 'this is hybrid kloud, a body and moving space for practicing t3xt, sound and magic', (2022) where I invited the audience to sit in a circle, reading out loud a text that I brought, while two of them joined me in the center of the circle. The three of us were listening and drawing words on the arms of each other. The picture below shows our arms.

Duration of the performance ca. 45 min.



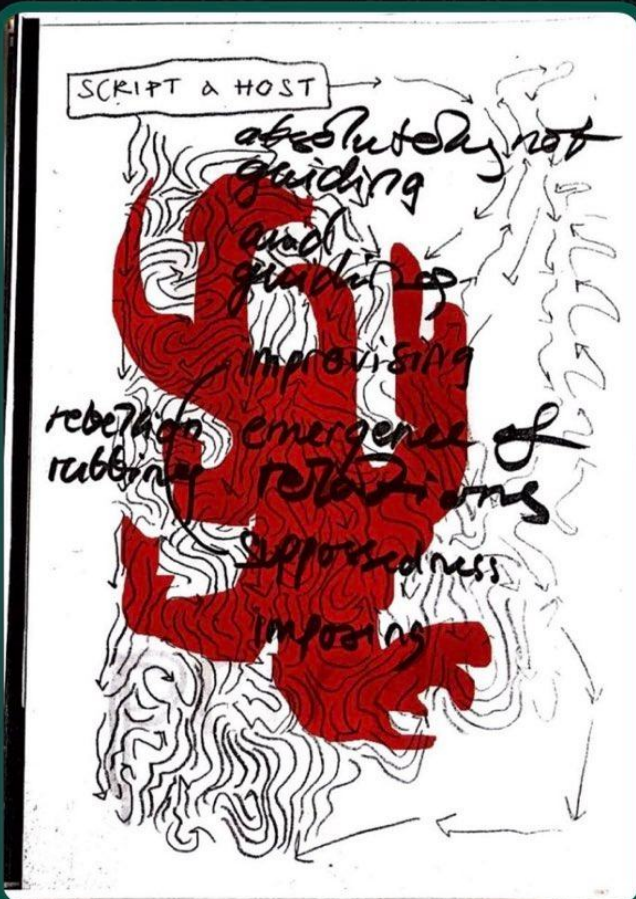
This is the text we used for the performance which is 1 DinA4 page printed duplex, a text without start or ending. I give it to friends and colleagues to read and highlight and give it back, working with it over and over. Its title is ‚spiralgram‘ (2022-open). Also available for download on my website.



This text/performance piece 'text + body = actoin?' (2023) is an arrangement of quotes, text bits and drawings. (PDF, 106 pages)

The printed piece served as material for a performative playshop. Over the course of 3h I initiated reading and playful interaction and invited to edit (draw, add, cross out) the text.

Pictures that show of the text piece before and after follows on the next page.



Invitation to the performance thing/playshop

Text + body = movement?

It will take place in three separate sessions in small groups of 5-9 people each. We will work with text, writing, reading and moving, coming from a script (that I will bring) and our bodies. If you're interested, tell me. The first session is already closed, the second and third are still open. The dates for the sessions we be arranged with its participants. 🖍️ 🧶

🍏 11:03 ✓✓

The fights we lament and long for
derive from our bodies.

• You can only move objects and people and stories around in time. Rearrangements. Like rebuilding meaning in falling-apart-pieces. After that I had understood: that time slips and moves forward and backward, just as objects and stories do. And I knew something new, about death and becoming. •

- Lidia Yuknavitch

To listeners.

[sink in]

To performers

To me, r

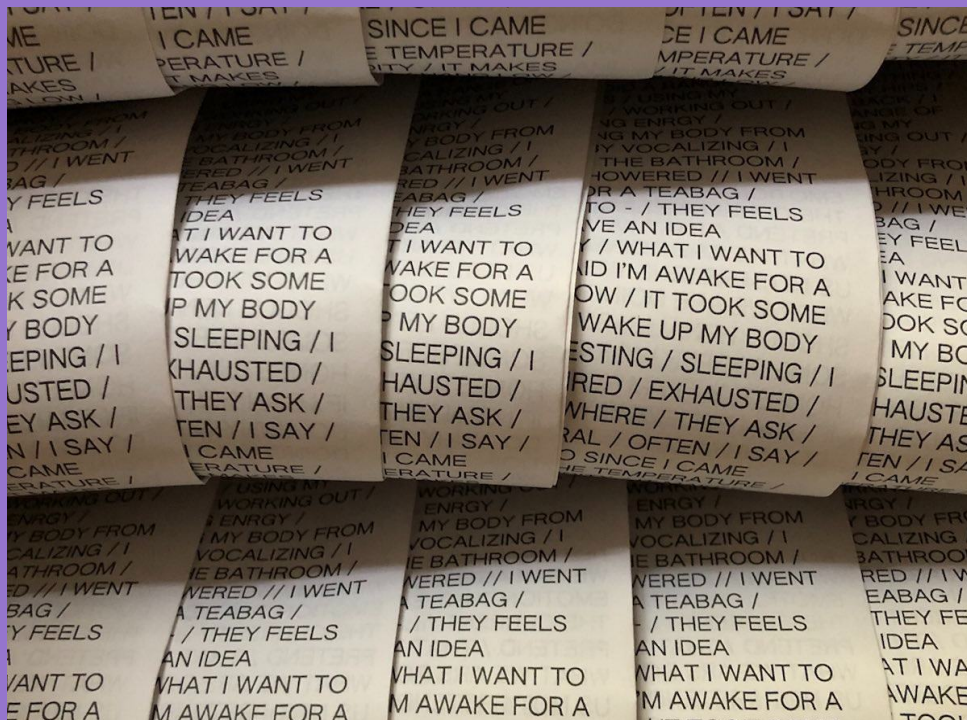
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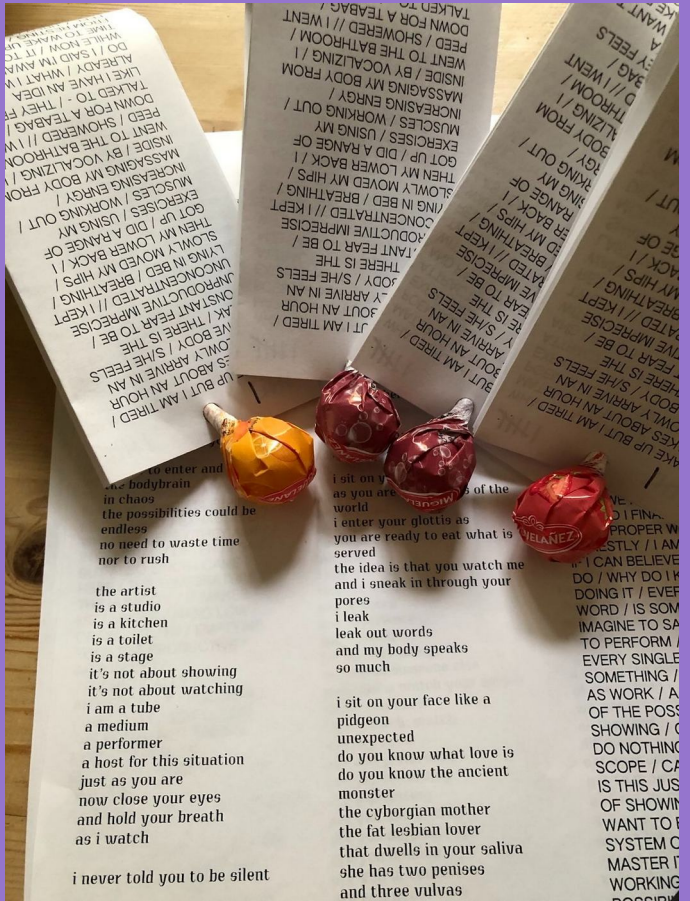
To me,

•You can only move objects
people and stories around.
Rearrangements. Like rebuilding
meaning in falling-apart-p
After that I had understood
time slips and moves forward
backward, just as objects
stories do. And I knew some
new, about death and becoming



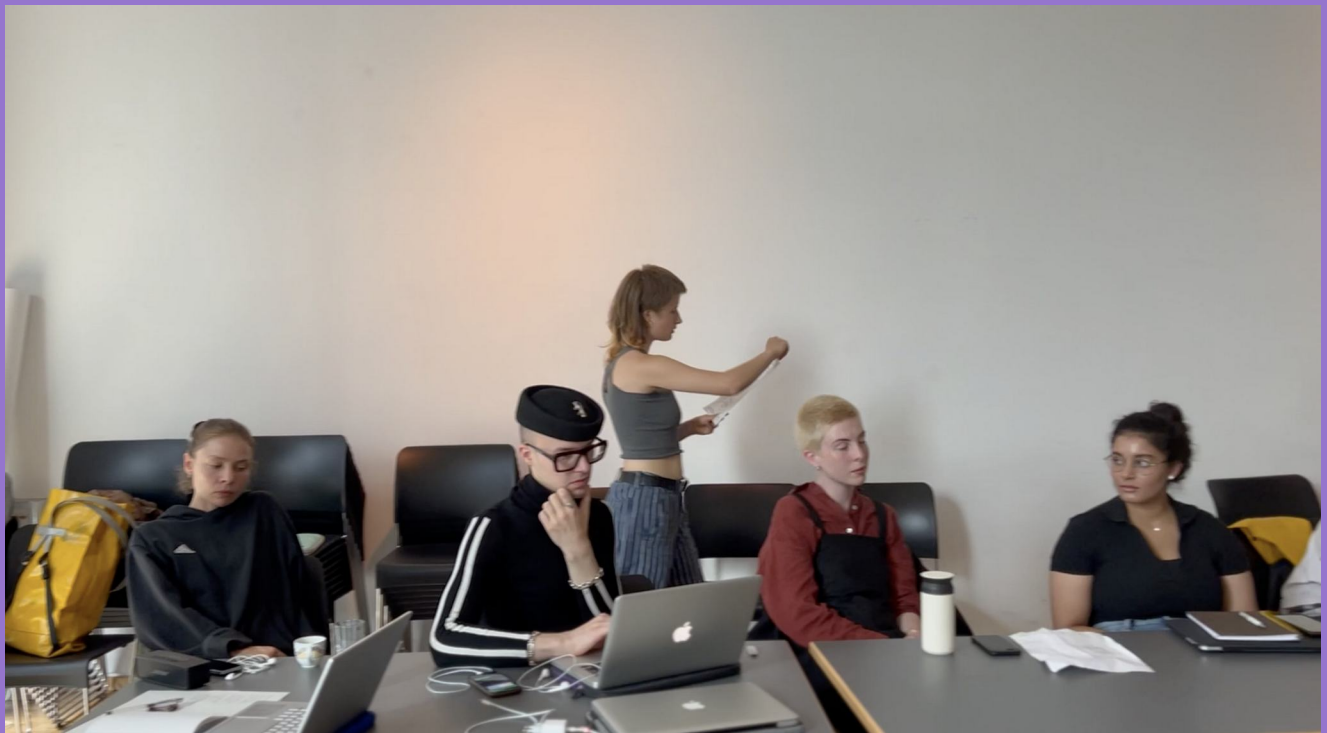
The text & performance „Say No/Say Yes’ (2023) was the product of a artistic research phase I spent at hangar.org, as part of the exchange grant between Baden-Württemberg and Catalunya, made possible by the Kunststiftung Baden-Württemberg. (the picture next page on the left documents a moment of the research) It is a 15-20 min lecture performance (picture above, at hangar.org) ending with a collective humming with the audience, and a mini-zine (picture below, & next page, below on the right). I performed the text afterwards in other spaces (pictur next page up right).





(description next page)





Some documenting pictures of a performance trial where I performed the text piece 'writing tools poem' (2023). A video is here: <https://rankett.net/w/rcPfYc2crvtKRh9heD4Qn7>. The text piece is also available on my website.



„Und Jetzt“ (2021) is a work consisting of a videoperformance and a text which interrelate in their narrations. In the videoperformance I tattoo myself without ink (picture above), which is a scene hinted at in the text. Length about 5 min.

<https://vimeo.com/500131006>

In the process of publishing the text, I made another tattoo, giving a title to the work and a cover to the booklet (designed by Melissa Çagatay, picture to the right).



„Apotheca Shady Hearts“ was a collective performance with Toni Böckle, Una Herbst, Mona Gablenz, Stella Ruskowski and Mara Engelsberger at the ABK Stuttgart Rundgang (2023). Several happenings and performances took place over the course of three days (see the poster with the time schedule). On the next pages are documenting pictures: the entry desk to the apotheca backroom (picture up left) the flyer for „collective crushing“ (picture up right) and a still from a video documenting the opening performance „to all the Adorno Boys“ (down).

Apotheca Shady Hearts

FRIDAY•FREITAG

Between 18.45//19.30
(directly after the opening speech)
to all the Adorno Boys

19.30-21.45

Sexting 1

20.30-21.45

Collective Crushing

SATURDAY•SAMSTAG

12-20

Resting

12-15

(phone return until 15)

Sexting 2

15.30-18.30

(phone return until 18.30)

Sexting 3

SUNDAY•SONNTAG

12-14

Resting & Archive

12-16

(phone return until 16)

Sexting 4

14-15.30

Call us Crushers

17.00

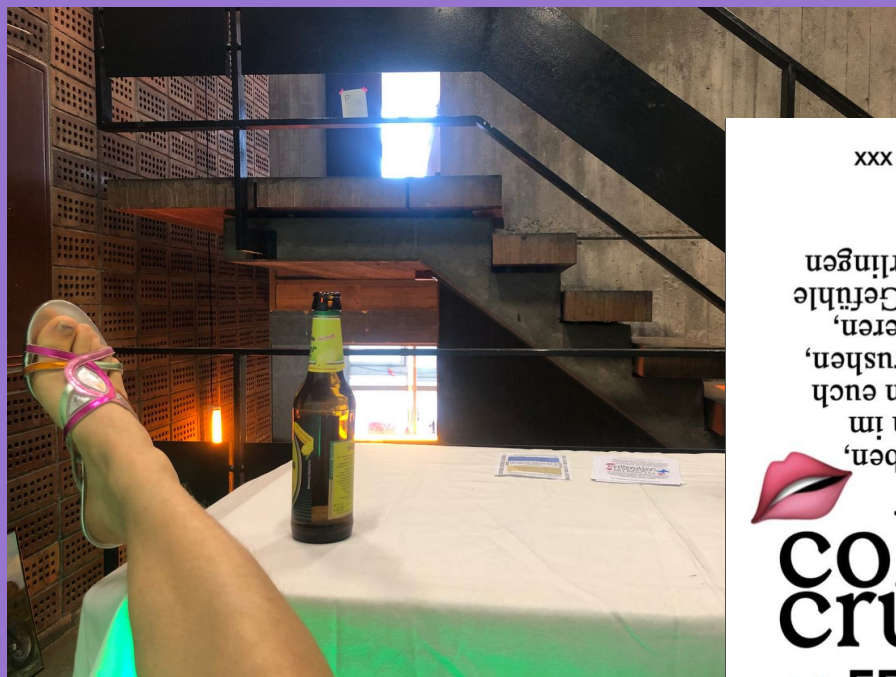
Private Performance

18-20

Resting & Cleaning

NB1 room 124

To crushers and crushes,
dear shady hearts – Will we
finally feel together in the
institution of academia? We
will offer you a space for
healing and crushing
together. Follow your
butterflies to us.



xxx APOTHECA SHADY HEARTS xxx

Werden wir das Vertrauen haben,
endlich gemeinsam zu fühlen im
akademischen Raum? Wir laden euch
ein, miteinander zu fühlen, zu crushen,
schwärmen, erinnern, imaginieren,
träumen, was wagen ... und eure Gefühle
zu teilen. Folg' deinen Schmetterlingen
zu uns!

 **collective
crushing** 

 **FR 20.30** 
NB1 Raum 124 

Will there be trust to finally feel together
in the space of academia? We invite you
to feel and imagine, to crush, wallow in
memories, dream, dare, ... and share.
Follow your butterflies!

xxx APOTHECA SHADY HEARTS xxx



,transfem0711' is a collaboration artistic research project with Lea Lenk (2023-ongoing). It followed the call for an international trans*feminist digital depletion strike (8th march 2023) against BigTech companies and their extractivist and exploitative dynamics. We organized an open call for imaginative zine-making in Stuttgart. Since then we are in exchange on local, care-based and anti-BigTech approaches to art pedagogy and creativity.

The image shows a screenshot of a web browser displaying the website transfem0711.hotglue.me. The website has a dark blue background with white text and several orange buttons. The main heading is "STRIKE ★ CONNECTION ★ ZINE". Below this, there are four orange buttons: "FLYER >>" (with a PDF icon), "CONTACT: transfem0711@proton.me", "HOW TO: down below, weiter unten", and "TRANSFEM LIBRARY >>> in progress <<< für Empfehlung write us".

Below the buttons, there is a large white graphic with the text "WIR SAMMELN UND CONNECTEN in a trans*feminist world ★ ZINE ★ in stuttgart WE KEEP COLLECTING AND CONNECTING". A black arrow points from the "FLYER >>" button to a hand-drawn flyer below.

The flyer is titled "OPEN CALL FOR ALL! AUFRUF AN ALLE!" and features a large "ZINE" in the center. Below "ZINE" is "***in a trans★feminist world***". The flyer includes a QR code and a "LETTERBOX" section with the address: "Kultur-Kiosk (unten am Züblin-Parkhaus) Lazarettstraße 5 70182 Stuttgart". It also mentions "Create a page [ca. DIN A5] until 22.03.23" and "Put it here & we will publish our collectively made zine." A dashed line connects the QR code to the "LETTERBOX" section. The flyer also includes a section for "FRAGEN/QUESTIONS?" with the URL "https://transfem0711.hotglue.me".

There are several text boxes on the flyer: "allow your imagination to" (pink), "allow your experiences and imaginations to draw, write, spit, rage, dream, paint, ... Let's try to connect locally by getting our hands on with no claim to professionalism, but some fun and our creativity." (white), "erlaube deiner Vorstellungskraft und Erfahrung zu zeichnen, malen, schreiben, träumen, Frust rauszulassen, spucken, ... lass uns dadurch lokal vernetzen - indem wir unsere Hände ins Spiel bringen, ohne Anspruch an Professionalität aber mit Spaß und unserer Kreativität." (white), and "Mit unserem Aufruf zum trans★feministischen Zinebasteln schließen wir uns dem Internationalen trans★feministischen Streik gegen digitale Ausbeutung an. Dieser hat am 8. März 2023 mit vielen" (dark blue).

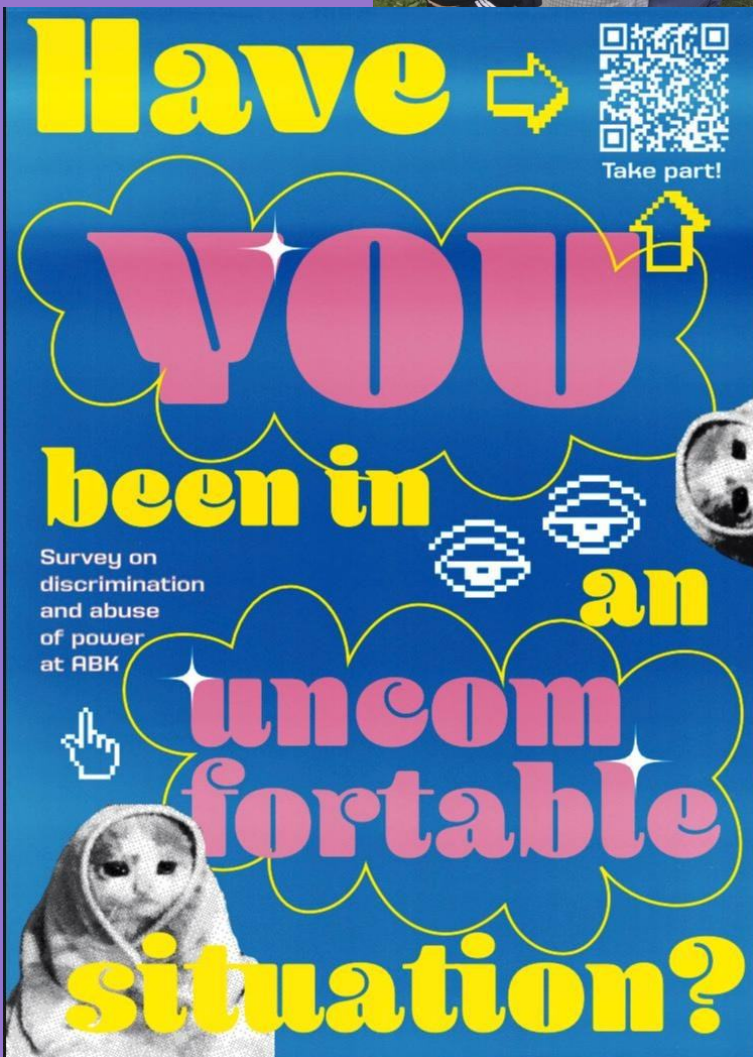
Auf wieviele Grenzen müssen scheinbar
Unbeteiligte stoßen um zu merken,
dass sie Täter*innen sind?



Bericht von
Student mit
koreanischer Herkunft

wir sind nicht die Repräsentant*innen,
wir wollten in diesem Beitrag versuchen,
Erfahrungen zur Sprache zu bringen.
wir sammeln, um uns zu versammeln.

,cute&artsy' was a collective active for anti-discriminatory work in the ABK Stuttgart (art academy) (2021-2023). It started with a video work raising awareness for the sexist and racist structures, creating a discourse between students and professors (stills from the video see previous page). Following that, we created gatherings (picture up right) and a qualitative poll (poster down left), amongst other things.



BIOGRAPHICAL

Currently based in Leipzig / slowly building networks and practices here / just finished the Master of Fine Arts Program Body, Theory and the Poetics of the Performative (MFA KTPP) at ABK Stuttgart / in the past years learning from and working with Discoteca Flaming Star (Cristina Gómez-Barrio & Wolfgang Mayer), Paula Kohlmann, Sergio Zevallos, Ines Kleesattel, Niall Jones, Liz Rosenfeld, Yara Richter, Toni Böckle, Stella Ruszkowski, Ludgi Porto, Moriz Stangl, Mona Gablenz, Mara Engelsberger, Aline Xavier Mineiro, Madeleine Bovidae, Una Herbst, Lea Lenk, Vesna Hetzel, Rainer Ganahl, and others.

Study biography: school in Munich, graduating 2015 with Abitur / From 2017 to 2021 studying Fine Arts and Art Education (BFA) at the Academy for Fine Arts in Stuttgart (Akademie der Bildenden Künste Stuttgart) plus German Studies at University of Stuttgart (BFA) / German Studies and Literature Studies (MA) at University of Stuttgart (2021) and University Leipzig (2024) / 2021-2024 studying in the MFA Program Body, Theory and the Poetics of the Performative at ABK Stuttgart

Projects, residencies, publications and exhibitions until now include:

→ solo and group text performances, experimenting with body, audience, voice and writing.

Performing ‚GORGEOUS MANIFESTO‘ at Apropos Lesebühne Leipzig (2024)

Performing ‚Mouth Meditation. To say yes, to say no.‘ at Hangar (2023) and PILOW (Performance in lots of ways) (not public, 2024)

Performing ‚writing tools poem‘ at the show of the publication ‚baby universe‘ at Sommerausstellung AdBK München (2023)

Performance/Playshop ‚text + body = action?‘, two sessions (not public, 2023)

Performing ‚this is hybrid kloud, a body and moving space for practicing t3xt, sound and magic.‘ at Performance Night (not public, 2022)

→ Co-Editing and organizing events at [kɔn] paper, an interdisciplinary literature- and culture-magazine for >> <https://kon-paper.com>

→ Collaborative Sound Project „I am so available“ with Iris Eckert (2023-24)

>> <https://iriseckert.bandcamp.com/track/i-am-so-available-ft-kai-kr-mer>

→ Collaborative Performance ‚RUNNING RIVERS & SKINNED WORDS, THE PRESSURE TO PERFORM & THE ATTEMPT TO LOVE—Eine Aufführung in drei Akten.‘ with Mona Gablenz (part of master thesis/final work) (2024)

‚(WORDS) Ich will Nein sagen‘, a self-published anthology on artistic writing (available on this website) (part of master thesis/final work) (2024)

download the text on my website, video cut from the performance to come

→ Short-term resident at hangar.org (Barcelona), part of the exchange grant program between Baden-Württemberg and Catalunya (2023) >> <https://hangar.org/en/kai-kramer/>

→ part of the Seminar ‚artists writing‘ and publication ‚baby universe‘, held and created at AdBK München in winter semester 2023/24 and summer semester 2024

→ Part of collective or collaborative performances/events:

‚In the efforts of time | Nice & easy – nice & rough‘ (2022), lead by Niall Jones

‚watch me watching you drinking at the bar‘ (2022), a performative group show of students of KTPP at ABK Rundgang

‚edging the self in circles‘ (2023) developed with Liz Rosenfeld

‚Apotheca Shady Hearts‘, (2023) group performance of students of KTPP, developed for ABK Rundgang

→ part of the collaborative artistic research project ‚transfem0711‘ with Lea Lenk >> <https://transfem0711.hotglue.me>

→ Co-founding and Co-editing ‚MATRATZE MAGAZIN‘ a (inter-university) magazine for text and photographic works students, published once a year (2018-2023)
>> <https://www.instagram.com/matratzemagazin/>

→ Co-organizing and collaborating in a research project for creating an experimental tool for transdisciplinary exchange on forests, called ‚Waldweb‘ >> <https://forest.convivial.garden> (2022-2023)

→ Internship at Jara Rocha in Barcelona, developing piece for the radio Dublab.bcn together (2022) >> <https://www.dublab.es/shows/naturoculturas/03-10-22>

→ Publishing text pieces, for example in ‚[kon]-Paper‘ magazine for literature and culture (issue 8, 2021) and in the project ‚artagainststfgc‘ (2021)

→ Solo show und publication in „The Great Infinity Today“, an Exhibition und publication series of the class of Prof. Ricarda Roggan in collaboration with the class of Prof. Patrick Thomas (Akademie- award at Rundgang 2018)

→ Lecture performances at local gallery projects and festivals such as ‚temporary Gallery 28e‘ (2018) and ‚Nachtsichtfestival‘ (2018)