

# NERVOUS SYSTEM 2020

Marcel Weber / MFO  
Guillaume Marie  
J.G. Biberkopf





# NERVOUS SYSTEM 2020

Performance Installation In Situ

Duration: 30'

**Conception, Scenography, Video artwork :** Marcel Weber (MFO)  
**Choreography :** Guillaume Marie  
**Original score :** Gediminas Žygus (J.G. Biberkopf)

**Created in collaboration and performed by:**  
Angèle Micaux, Carlès Romero Vidal & Maria Stamenkovic-Herranz

**Production - Management:**  
Outer Agency represented by Harry Glass +49 174 8585 141 - [harry@berlin-atonal.com](mailto:harry@berlin-atonal.com)

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**Technical director:**  
Constantin Schägg +49 157 302 051 54 - [c.schaegg@gmx.de](mailto:c.schaegg@gmx.de)

**Production:** Berlin Atonal  
**Premiere:** Berlin Atonal on August 28, 29, 30, 31 and Septembre 1st 2019

Nervous System 2020 is an installation-performance comprised of dance, spatial sound and holographic imagery. It is created and directed by visual artist Marcel Weber / MFO (DE), choreographed by Guillaume Marie (FR) and features music written by J.G. Biberkopf (LT).

The piece plunges into the throes of the information age. An immaterial omnipresence, net and server based, enchants the modern world, daily life became unthinkable without constant technological company. The piece invites the spectators to meander the currents of this new world.

In a space without clear orientation marks they'll find a Youtuber, who teaches emotional studies to an audience of bots/algorithm/AI, an Otaku, blinded and obsessed by the beautiful dazzle of technological relics, and a runner who seeks the best version of herself in telemetric spirituality. Each of these characters reside in one of three transparent chambers, which are spread out in the wider audience space, de-centralized and separated from each other. Filled with haze, projections form luminous shapes within the chambers, surrounding the performers, who thus becomes inter-actors inside holographic displays.



The music, despite its apparent autonomy, connects chambers and space, performers and audience. It takes notions from many places, mutates and blends them, constantly changing its shape, appearance and affect, while its ingredients align and build one experience.

Elements of Gaming Culture, Dekotora and K-pop, of Photoshopping, Fashion and Trigonometry are hidden in the piece like Easter eggs, while notions of Narcissism and Neurosis, of Over-Stimulation and Ecstasies, of Ritual and Submission are present all along. The performers show gestures and postures of contemporary lifestyle in abstract interpretation, isolated, energetic, highly specialized: nervous cells of an invisible, all-encompassing network. With our physical and virtual realities increasingly intertwined, Nervous System 2020 is a reflection about this complex relationship and the transformative processes to modern data-driven society.



## BIOGRAPHY

**Marcel Weber** is a visual artist who works with imagery, light and space.

He has been directing and producing audiovisual performances, stage designs, video works and installations since 2001. Weber's performances are concerned with memory and perception, identity formation and dissolution – particularly in the context of possible futures and their underlying mythologies.

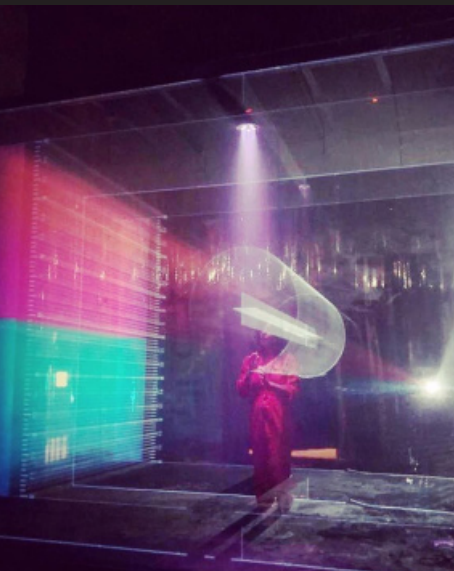
Marcel Weber is a resident visual artist for several event series focused on the exploration of experimental music and art in Berlin and internationally. He is part of Berlin's Atonal festival team as director for lights and visuals and a long time collaborator of Unsound festival.

His performances and installations have been commissioned and featured by many highly regarded festivals, such as CTM and Transmediale (Berlin), Mutek (Montreal) and Unsound (Krakow, Adelaide, Toronto) and have been shown at renown venues like the British Film Institute, Barbican, Centre Pompidou and CERN as well as numerous institutions and events across Europe, USA and Australia.

His work is marked by a well-defined and distinctive aesthetic that both resonates with and forms a relationship to sound. Applying to the visual the musical language, with its ability to shape emotional worlds, an ethereal quality emerges, brought to life by his passion for experimental narratives.

Recent projects of note include collaborations with film composers such as Kyle Dixon & Michael Stein and Jed Kurzel, sound artists like Tim Hecker, Ben Frost and Liz Harris (Grouper) and musicians like Kara-Lis Coverdale and Roly Porter. In the past Weber had also contributed video design to houses of high culture, having worked at the Opera national de Paris, the Academy of Arts Berlin, at Sophiensaele Berlin and the brut theatre in Vienna on a variety of theatre plays and opera productions.

[www.mfoptik.de](http://www.mfoptik.de) [vimeo.com/mfo](https://vimeo.com/mfo)  
[facebook.com/mfoptik](https://facebook.com/mfoptik)



# BIOGRAPHY

## Guillaume Marie

was born in Caen (F) in 1980 and currently lives in Paris. He studied at the Ballet School of The Paris Opera between 1990 and 1995 and at the Conservatory National of Music and Dance in Paris between 1995 and 1999 where he graduated.

In 2000 he began his career as a dancer-performer and performed internationally with various artists such as: Maryse Delente, Itzik Galili, Thierry Smits, Gael Depauw, Martin Butler, Jonathan Capdevielle, Gaëlle Bourges, Marlène Saldana & Jonathan Drillet, Guilherme Bothelo, Cindy Van Acker, David Wampach, Romeo Castellucci, Jan Fabre or Gisèle Vienne. Since 2006, Guillaume develops the artistic projects of Tazcorp/ in collaboration with various international artists coming from many different fields such as dance, performance, philosophy, make-up/FX, music, video and theater. His work, at the intersection of several disciplines expressed through various mediums questions the Human, its social framework, fantasies, and its inconsistencies. Guillaume is regularly produced and touring in France and abroad (la ménagerie de verre (F), Théâtre de Vanves – Festival Artdanthé (F), Teatre Lliure (S), Lev Festival (S), Dance December Bruges (B), Festival a/d Werf Festival (N), Alhondiga, Bilbao (S), Emmetrop (F), Julidans (N), etc.).

[www.tazcorp.org](http://www.tazcorp.org)



## BIOGRAPHY

**J.G. Biberkopf / Gediminas Zygyus** is an artist from Lithuania, based in-between Amsterdam and Vilnius. He works within the fields of sound, documentary, conceptual art and performance. Biberkopf's practice assembles a collage stemming from sound studies and ecosophy; post-colonial, architectural and media theories.

J. G. Biberkopf is interested in creating autonomous ecologies that become independent of himself. In the previous work, he worked intensively with aural memes, exploring the semiotics of sound. Biberkopf has developed a sound practice, which at times has been called sculptural, theatrical and cinematic.

Biberkopf has presented works and collaborations at Barbican Centre (UK), Berghain (DE), Contemporary Art Centre Vilnius (LT), Haus Der Kunst (DE), Head (CH), Mutek Montreal (CA), Pompidou (FR), Rupert (LT), Sonic Acts (NL), Studium Generale Rietveld (NL), The Kitchen (US), Unsound (PL), Venice Biennale (IT). He was also a member of the curatorial teams of the Newman Festival (2015), and of the Unthinkable Nomos research project and events series (2016), and is currently in the process of finishing a Masters degree in Fine and Arts and Design at Sandberg Institute.



## BIOGRAPHY ANGELE MICAUX

A graduate in fine arts, Angèle Micaux has a degree in contemporary dance. She has worked with Julie Bougard, Thomas Lebrun, David Wampach, Emilie Rousset, Maria Izquierda Munoz and Gerard & Kelly ... Since 2010, she has worked closely with UPSBD (Marlène Saldana & Jonathan Drillet) as a performer, choreographer and creative costumes.

She also works on her own performance for cabarets like the Nuits Bas-Nylons, cabaret Mademoiselle (Brussels) and the Manko Cabaret (Paris) where she is a permanent member. Angèle is a costume designer for both contemporary and historical costumes and worked for cinema, TV, theater and dance.





## BIOGRAPHY MARIA STAMENKOVIC HERRANZ

María Stamenkovic Herranz has a BA Diploma from the Brunel University, Marie Rambert School of Ballet and Contemporary Dance (London) & later graduated from the Maggie Flanigan Acting Conservatory in Meisner technique (New York). She studied with Patsy Rodenburg (Shakespeare), Karen Kohlhaas (Tennessee Williams) and took intensive seminars with Willem Dafoe, Thomas Ostermeier and Labyrinth Theater Company in New York.

After her studies she worked as a dancer, performer and actress (film & theater): Jan Fabre (Cour d'honneur du Palais des Papes in Avignon, Saitama Theater Japan, Montclair in NY, De Single ..), Alex Rigola (Abadía Theater. .), Marina Abramovic (MoMa The Artist is Present & , etc.,) Sanja Mitrovic (Theater des Amandiers Nanterre, KVS ..), Stephanie Tiersch (Theater Lliure ..), Sol Picó (National Theater of Catalonia ..), Karen Kohlhass (David Mamet's Atlantic Theater Company), Charles Goforth (Bank Street and Cherry Lane Theater), Deborah Kampmeier (Split, Sarasota Film Festival Florida) among others.

As a creator she developed works with the digital and new media artist Alex Posada which were presented at the Monty Theater & Troubleyn Theater Antwerp (Provenance Unknown), Montemor-o-Novo Theater (La Fabula), Nadine Studio Brussels (5 vs 1 The Wrong Move) & Do U C Me You (Metronom & Hangar BCN), & as director Danshus in Malmö (The Doctor), Medea at the Benaki Museum in Athens (MEDEA: Impulse & Ear), Cochrane Theater London (Reminexistance) among other places. She also collaborated with choreographer Guillaume Marie at the Festival Radicals BCN (Trigger).

As a teacher she frequently teaches as a tutor and gives intensive seminars/classes at the Theater Institute for directors, playwrights, dance & at the Postgraduate of mise en scène and Digital Arts BCN. Navel Art & Rey Juan Carlos Madrid University, Woostergroup Theater, Root Collective, NYU Tisch in New York, DanceSyd Malmö Sweden, Kookmin & Sungkyunkwan South Korea University, Aristotle University Greece amongst others.

Recently concluded performing at the Atonal Festival in Berlin with Guillaume Marie & Marcel Weber for the show Nervous System 2020.



## BIOGRAPHY **CARLES ROMERO VIDAL**

Born in Igualada, a small town near Barcelona, Carles trained as an actor at the "Col.legi de Teatre de Barcelona", and later at the National Conservatory of Dramatic Art in Paris, where he is currently living since 1996.

He thus fed on classical theater, playing Molière and Shakespeare, but his curiosity and intuition later led him to other ways of being on stage. The incursions into the workshops of masters such as Romeo Castellucci, Anatoli Vassiliev and Edward Bond gave him a taste for risk and desire to go to more singular and experimental performative projects. He created and performed in French the monologue *Le Frigo* by Copi, which he later translated himself in Catalan and Spanish for a France-Spanish tour.

As a multidisciplinary artist, he has participated in social projects such as *Masters of the World*, show for comedians and puppets freely inspired by the work of Jean Ziegler, recognized spokesman for alter-globalization. Carles chose to explore and experience the diversity of the performing arts, his motto: "There are as many ways to be actors as to be something else".



## PRESS RELEASE

Close to each other three lightboxes are spread across Kraftwerk Berlin's raw, concrete floor. Spectators take their place, and 'Nervous System 2020', the genre-defying project created and directed by Marcel Weber (MFO), begins. Choreographed by Guillaume Marie, three performers, one behind each screen, start to move to sounds by J.G. Biberkopf. The title, a nod to the near future as well as the body's electrical wiring, finds expression in the performers' robotic movements. One delivers a particularly unsettling display of abrupt motions of combat. Rebelling against an invisible force, her movements remain somehow restrained, controlled and limited.

When Berlin Atonal, a festival for experimental sonic and visual art, returned to Kraftwerk last week for its 2019 edition, it presented a programme of pulsating tracks and flickering images onto the building's landmark grid of cold, concrete pillars. Located on Köpenicke Straße next to the Spree, the industrial facility used to supply East Berlin with heat until the fall of the Wall. Today it is home to Tresor, the city's symbol of its post-unification club scene; Tresor's new floor, Globus; and OHM, which occupies the building's former battery room. Looking at the contemporary visual art that was brought into the club space, the focus was on the affectual and on that which came to most significant effect not in white cubes but swallowed by darkness. The more intriguing aspect, however, was in how the pieces employ an element of distortion. Whether through twisted mirrors, translucent dividers, speed or computational editing, they all managed to distort our perception, casting blurry visions of tech-saturated worlds.

Johanna Hardt, Berlin Art Link, 06-09-2019



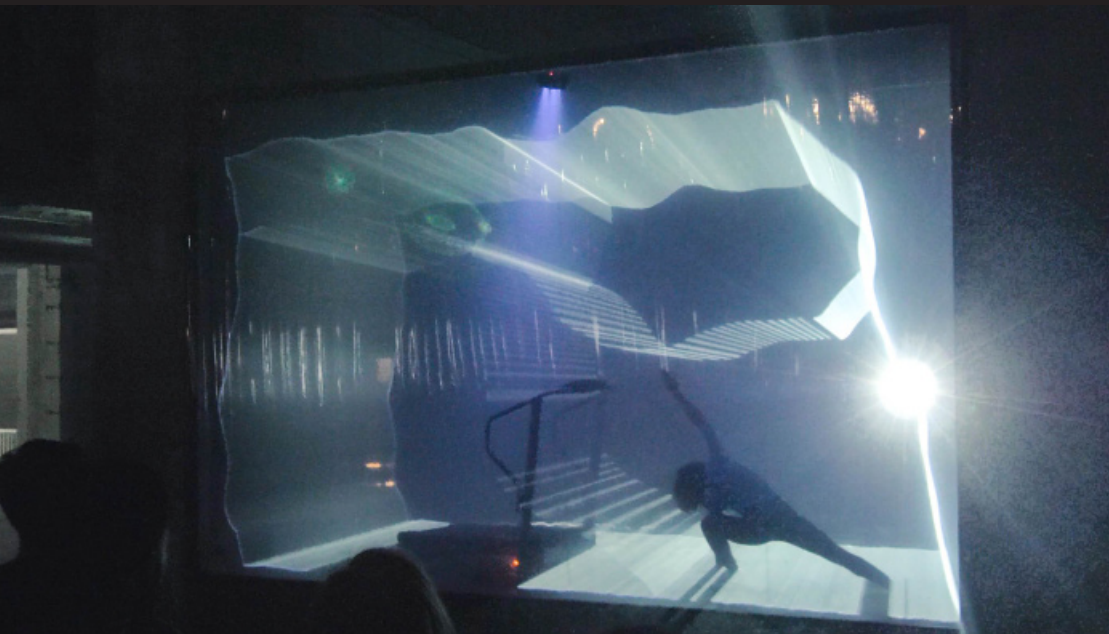
## PRESS RELEASE

(...) Au rez-de-chaussée du gigantesque bâtiment campant aux abords de la Spree, les trois aquariums géants plastifiés - conçus par le scénographe et directeur artistique en charge de la spatialisation du festival Marcel Weber pour servir de scène aux séquences théâtralisées d'acteurs de la performance Nervous System 2020 (...) traduisent aisément ce choix d'une immersion plus globale dans l'architecture du lieu, avec des installations moins nombreuses et des choix artistiques forts.

Laurent Catala, Trax Magazine, 09-2019

(...) In addition to concerts and DJ sets at the interface of noise music and club culture, art objects, installations and films will also be presented. First and foremost Nervous System 2020, a spectacular installation performance of dance, sound and holographic images by Guillaume Marie, Marcel Weber and J. G. Biberkopf, with three figures in large showcases whose movements are less dance than abstract movement analysis.

Volker Like, Der Tagesspiegel, 29-08-2019



## PRESS RELEASE

The gigantic former power plant doors will open to host and witness a myriad of advanced proposals from the contemporary sound and visual art scene. Sometimes sound goes hand in hand with visuals or vice versa, lights, visual effects, smoke and noise will multiply its impact in the immensity of the venue, immersed in a grey cloud, and where time seems to dissolve, at least during these five days. The festival open on Wednesday at Stage Null with the installation-performance Nervous System 2020, a work that merge dance, sound, and holographic artworks. Choreographed by Guillaume Marie with music by J. G. Biberkopf and visuals by Marcel Wber/MFO, the genre-defying project is created and directed by Marcel Weber. The piece shows Angèle Micaux, Carlès Romero Vidal & Maria Stamenkovic-Herranz performing minimalist motion, mundane gestures, and postures of contemporary lifestyle, in an abstract interpretation. The performance will be on view every afternoon after the screenings program which also happen in the ground floor stage.

Maria Munoz, Chromart, 09-2019



# CONTACT

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