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»Everything comes from somewhere and everything is always already there.«—

I work on relationality and the politics of intimacy. My artistic practice is located on the intersection of visual art, performing arts, social practice, sound and ecology.

The nature of my work requires the intentional building of infrastructures alongside the development of my work. That is why social practices, (community-)facilitation and building spaces and relations is an essential part of my work (ao. FATFORM, ELSEWHERE & OTHERWISE, PERFORMING ARTS FORUM)

The spaces, processes, objects and situations I am committed to are sites that #REHEARSE_CONNECTION and radical erotic encounters in the Lordian sense. I see them as possibilities to hold change and overcome division. My dedications are long term and grow in slow, organic ways.

I work from an ecology of abundance and see my work in lineage - and support of - the feminist/queer, decolonial, social, environmental and youth struggles of this world. The boundaries between the sculptor, the painter, the musician/remixer, the facilitator, the witch, the researcher, the mother, the kitchen, the studio, public and private, activism and care are intentionally porous, promiscuous and curious.

If you want to know more :

[Here a Q&A with me for Berlin Art Week 21](#)

DANI*ELA (SHE/HER, THEY/THEM) BERSHAN



DANIELA BERSHAN

2020-
OCEAN
performative sculpture

OCEAN is a durational immersive performative (living) sculpture
 - a manifestation of material and spiritual care.

It is also a long-term research project around the historical, ecological and spiritual dimensions of reproductive labour, the daily rituals that maintain our life and the life of others.

it consists of a 360° installation and 3 performers that occupy themselves - sometimes - with laborious actions (cooking, washing, cleaning), in a slow rhythm to repetitive live chanting and by that are constantly creating new images and relations.

Beds are placed around the work and viewers can immerse themselves for hours.

OCEAN exists as a white cube and black box version and is shown both in the context of visual arts and performance

OCEAN was shown at

- Berlin Arts Week (21)
- Kunstencentrum Buda (21)
- Centre Pompidou Canal, BE (21)
- Oslo Internasjonale Teaterfestival, NO (22)
- Kunstencentrum Buda (21)
- IKOB Museum for Contemporary Art (22)
- Museum Forum Alte Post (23)

left: parts of installation @ IKOB Museum,
 Feminist Art Prize Exhibition

right: detail
 next page: performance view





PLEASE

WATCH 2 MIN OCEAN

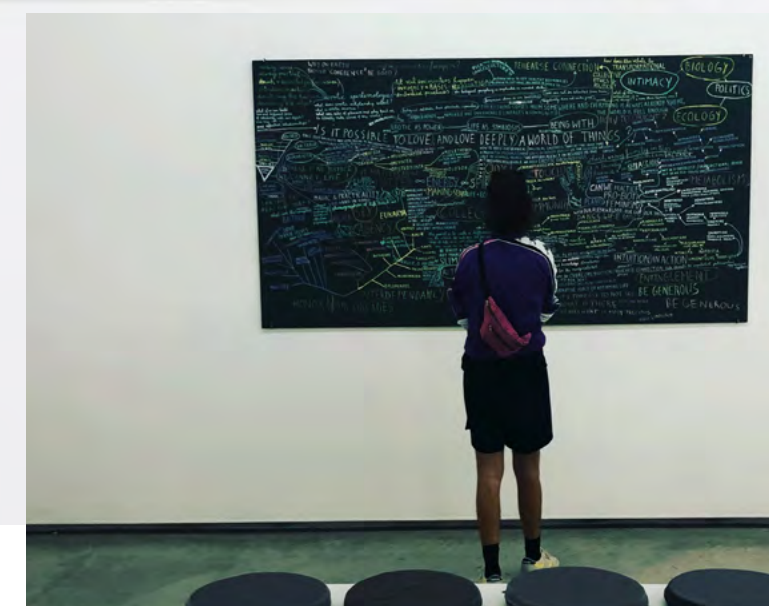
TRAILER @

CENTRE POMPIDOU

KANAL



2022
 FINITE ∞ DIRTY
 240 x 160 cm,
 blackboardpaint, chalk, acrylic on multiplex
 @
 FINITE ∞ DIRTY,
 FEMINIST ART PRIZE EXPO,
 IKOB MUSEUM, BE

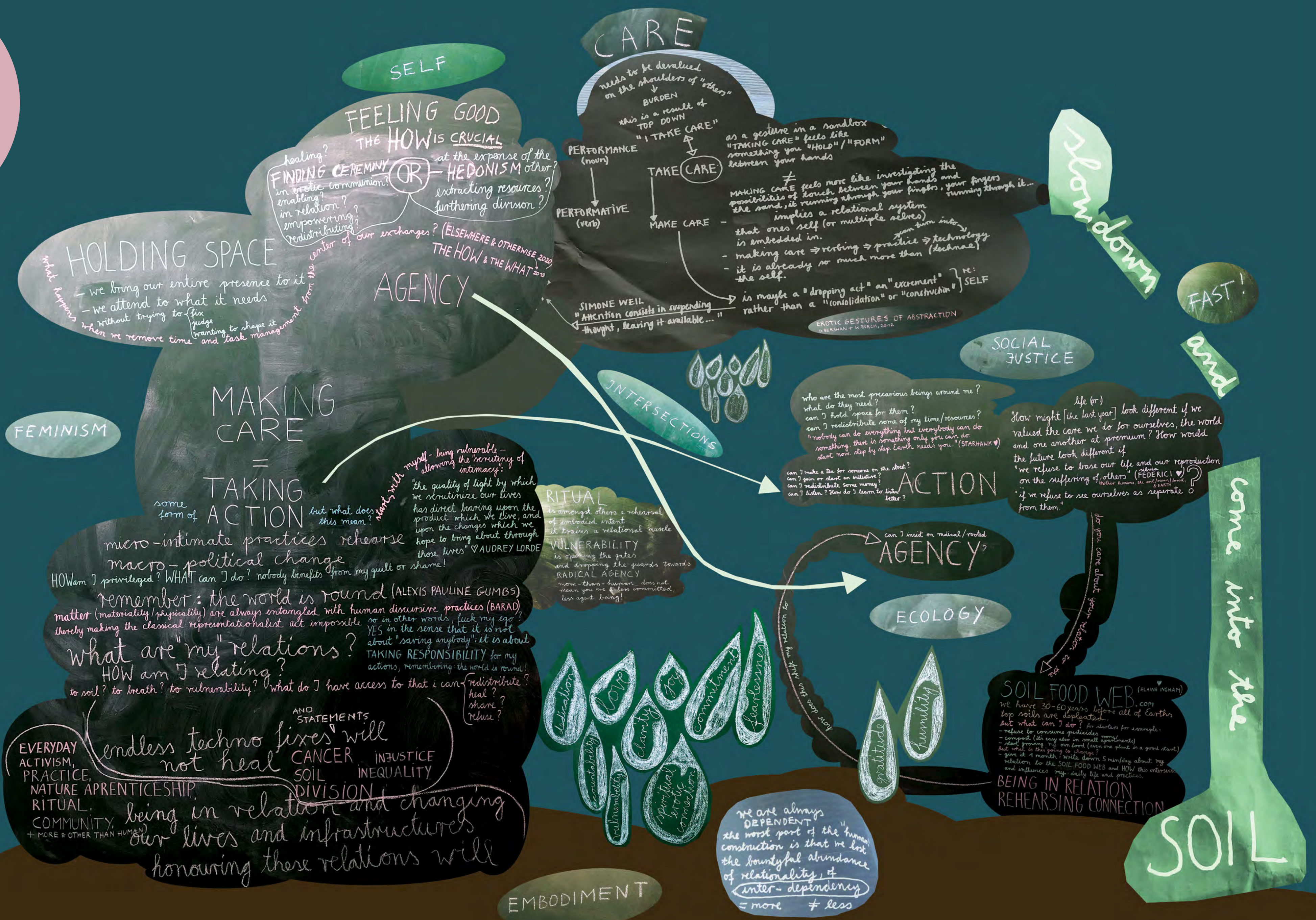


2021

MAKING ∞ CARE

AD - offset print - 500 copies
commissioned, published and
distributed by
Oslo Internasjonale Teaterfestival

sent to peoples homes
all around the world
after attending an online talk
between Bojana Cvejić and myself
for the COVID edition of the festival



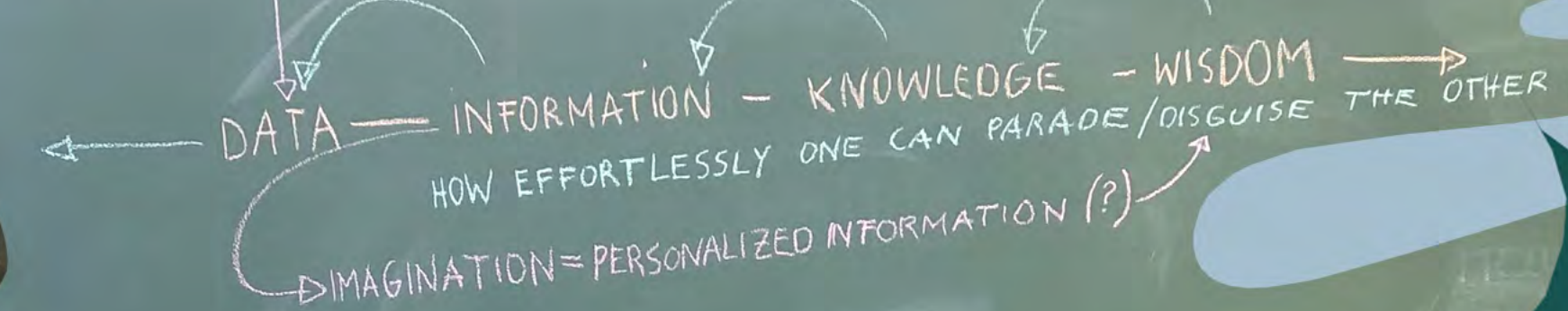
2021
TRAUMA ∞ TIME

AD - 100 copies
commissioned and published
by DELTA MAGAZINE, SE

icw
INDEX
foundation for contemporary arts, SE

and honest
i love you
TONI MORRISON

TRAUMA = DATA IS MISSING



i am much more free
and much more connected
than i allow myself
to be?
why am i standing
in my own way?

LINEARITY / DIRECTION

THE PAST
FENCE BUILDING MECHANISMS
(INSTITUTION)
RELIGION
DISREGARDING SLAVERY LIFE

VALUES
AIR

MATERIAL
CONDITIONS

AFFECTIVE / SPIRITUAL

SOIL

SELF LOVE
SELF TRUST
REGARD

TRANSFORMATION

SURFACE

FORM

ASKING FOR PERMISSION

MILK FOAM TIME

FUTURE

THE ELDERSD & KEEPERS

NATURE

SPIRITUALITY

CAN I GIVE MYSELF RADICAL TRUST?

SEXUALITY

ALWAYS MOVING

TRANSFORMING

RADICAL AGENCY

(WEALTH OF) OTHER THAN HUMAN EXTENDED RELATIONS

LIKE ASKING PERMISSION = A RELATIONSHIP

why am i loud? why am i so insecure?
why am i hard? why am i competing? with whom?
why am i so quick? what do i need to prove?
why am i so afraid? why am i so ungenerous? entitled?
nothing belongs to me!
and yet all this training of "mine"
in order to feel worthy. ignominies
me from being with here.
when you feel your {abuse / suffering} does not matter
you replicate violence
i can do otherwise
slow down
ask myself:
where in myself am i shutting down my own expansiveness?
i am love
i am OCEAN

CLASSIFICATION / POWER
EXTRACTION
"HUMAN" "COGITO"
ACCUMULATION
ENTITLEMENT

everything
i think, do,
say comes
from a
lineage

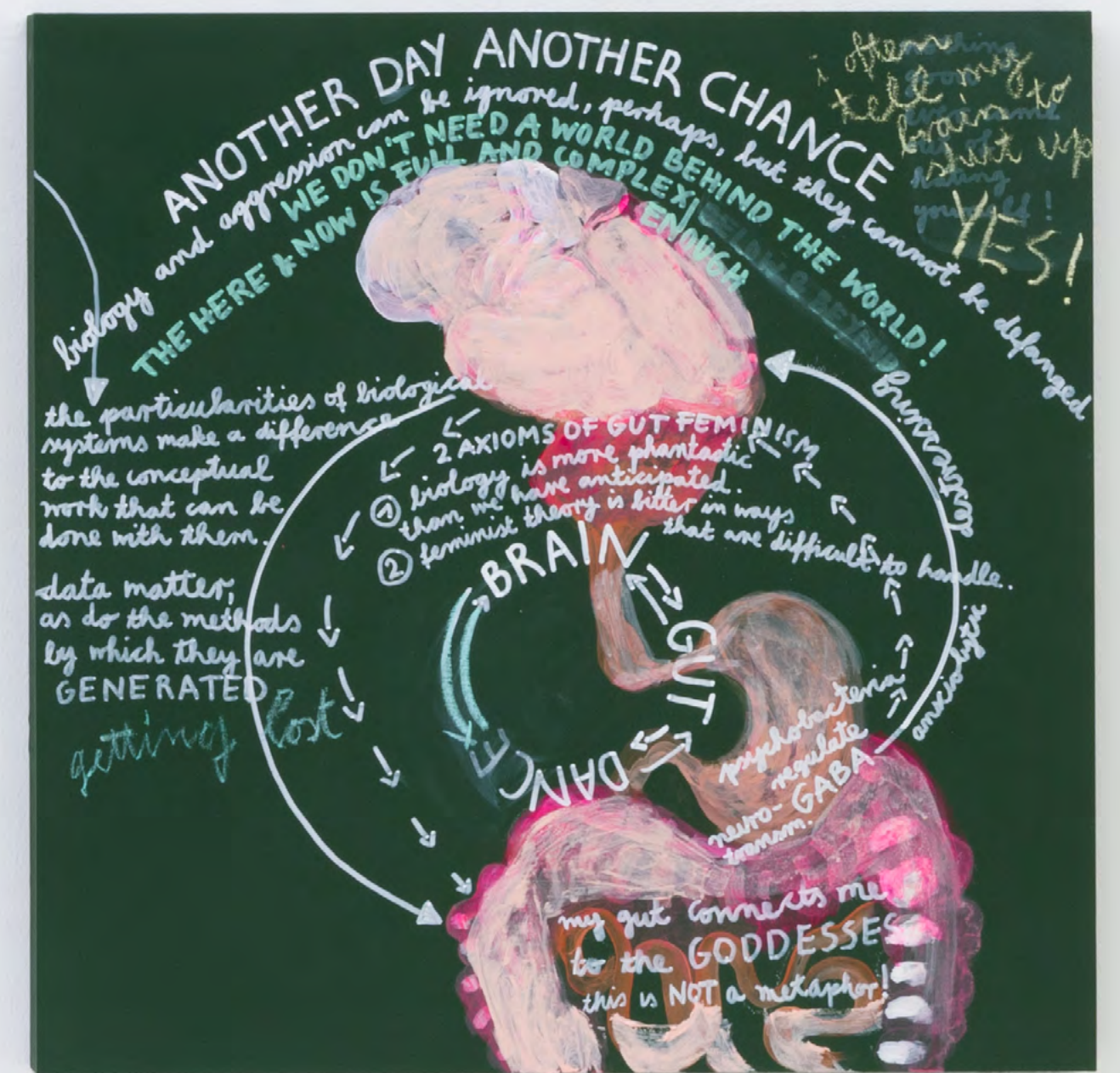
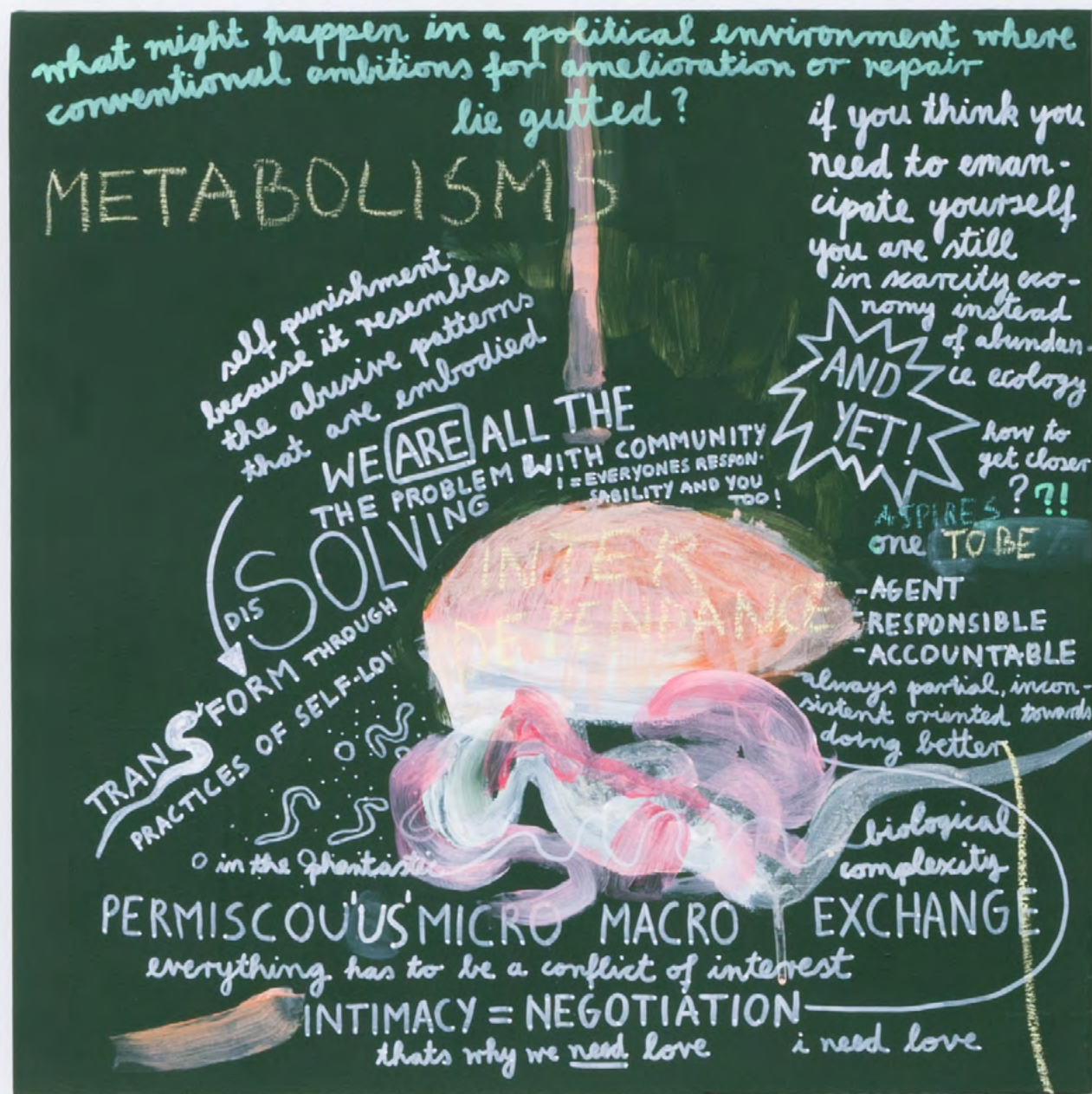
2022

GODDESSES ∞ GUTS

triptych 60x60 cm - 90 x 70 cm - 60x60 cm
blackboardpaint, chalk, acrylic on multiplex

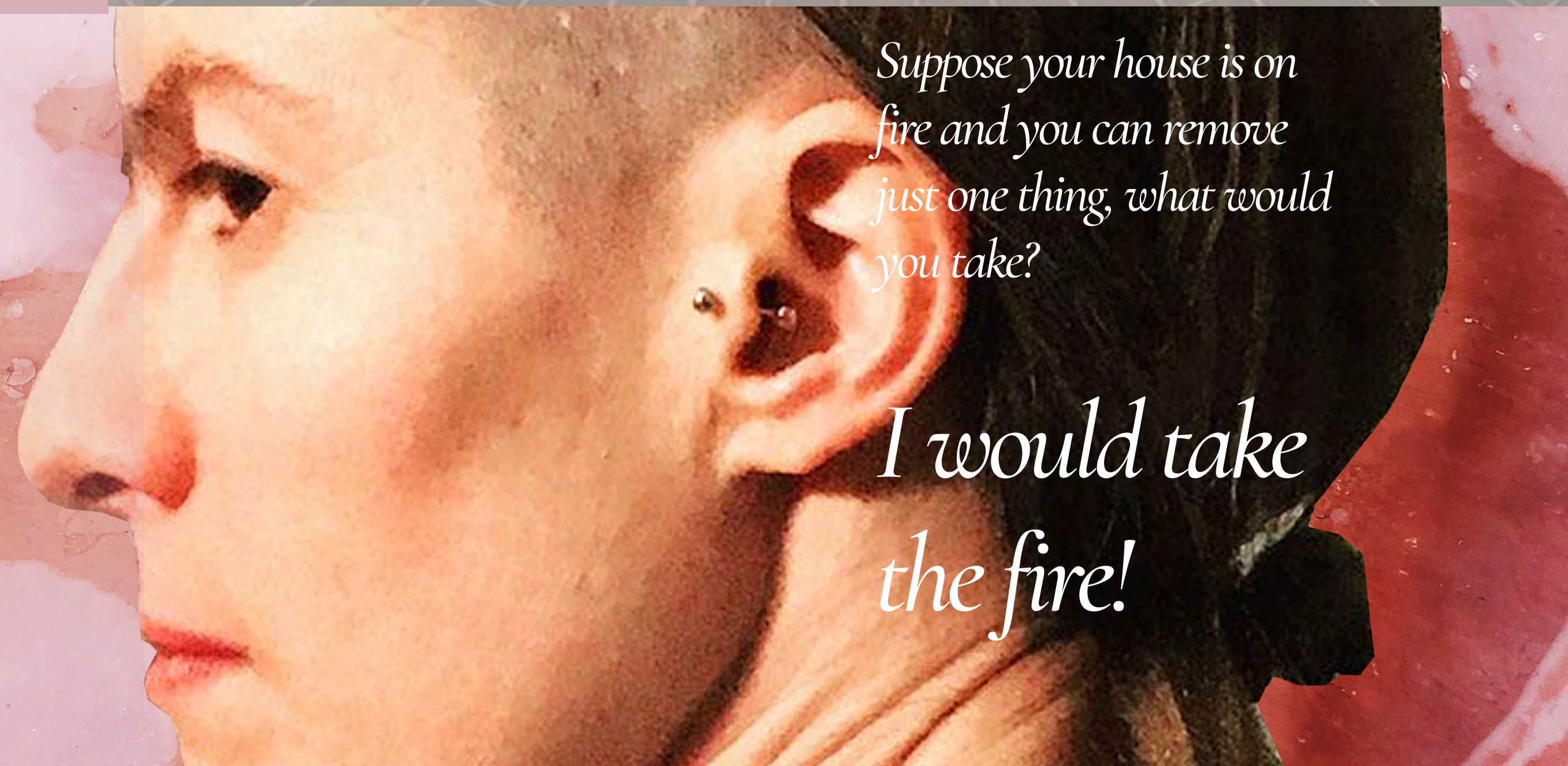
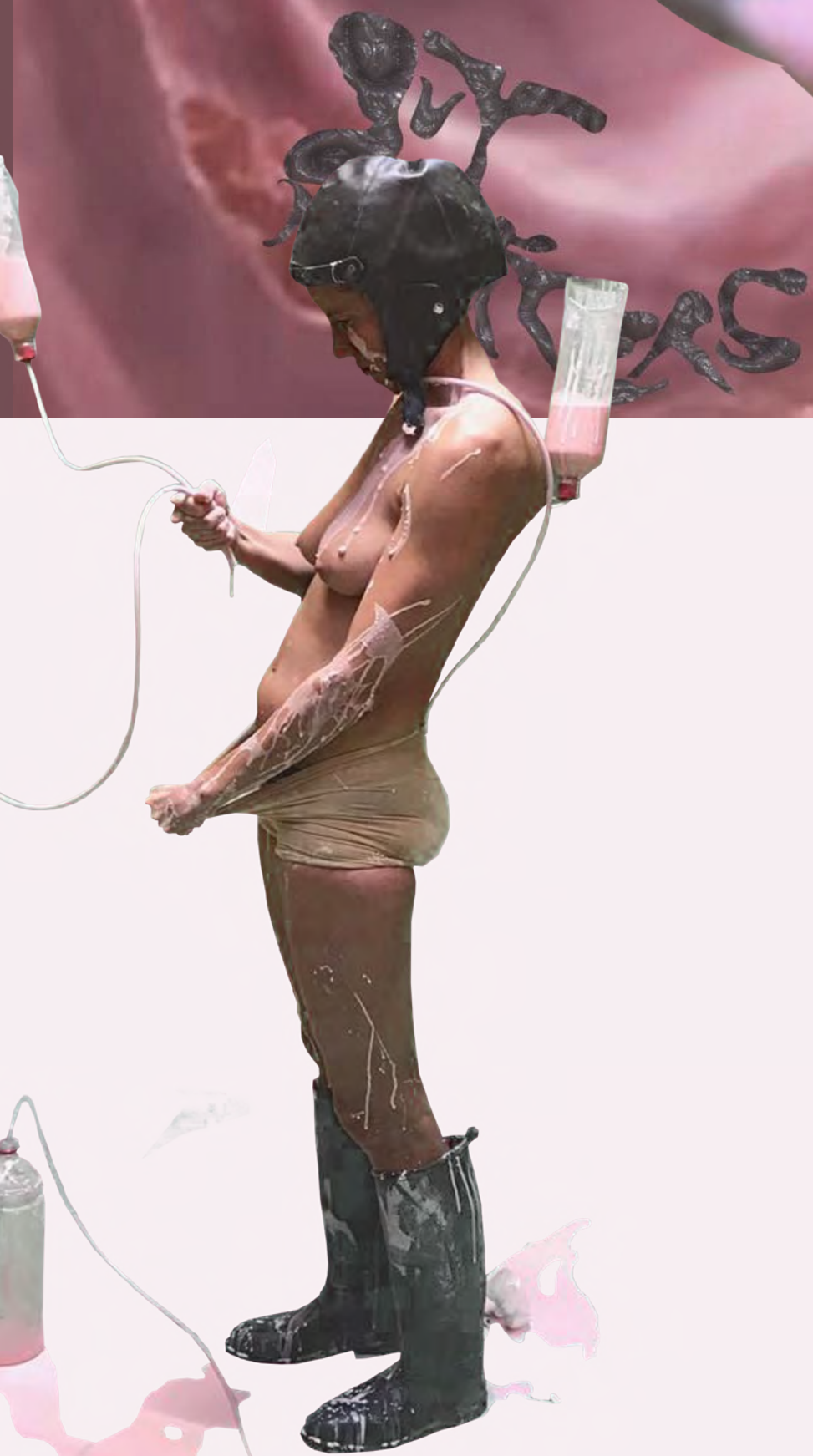
FINITE ∞ DIRTY.
FEMINIST ART PRIZE EXPO,
IKOB MUSEUM, BE

[MORE HEART ∞ MAPS ON MY WEBSITE](#)



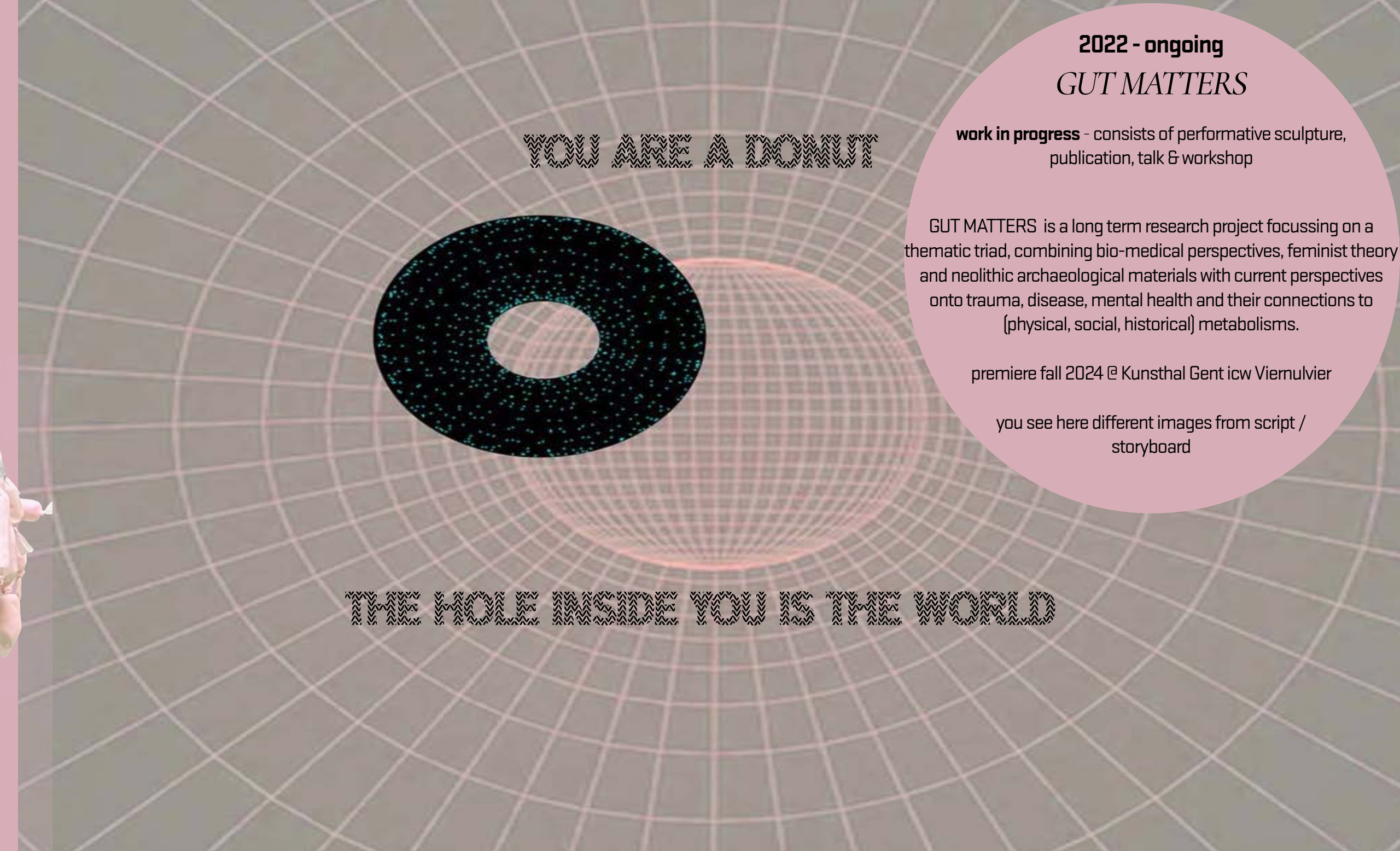


look
at (my)
shit,
its blood



Suppose your house is on
fire and you can remove
just one thing, what would
you take?

I would take
the fire!



YOU ARE A HOLE

THE HOLE INSIDE YOU IS THE WORLD

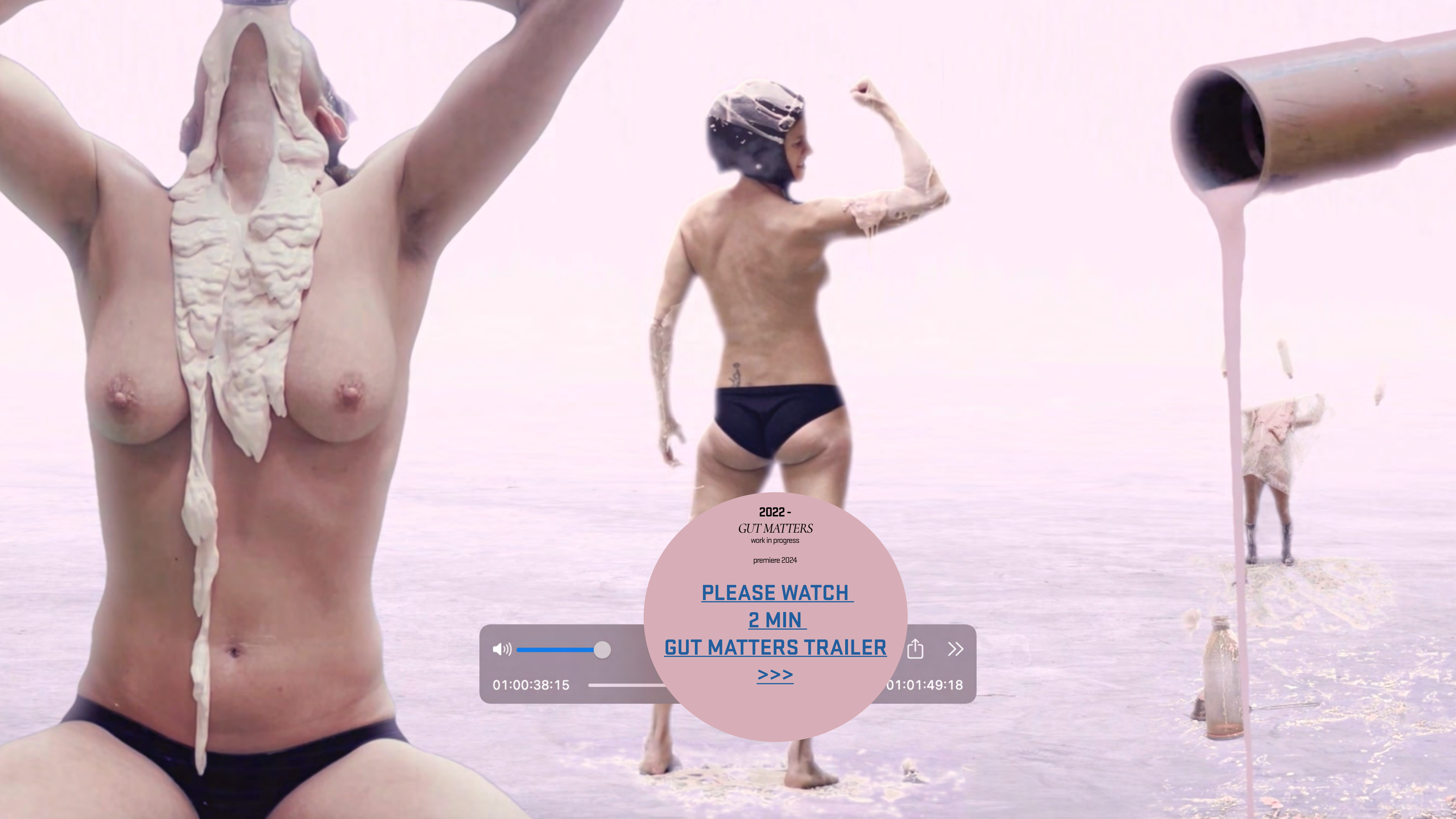
2022 - ongoing
GUT MATTERS

work in progress - consists of performative sculpture,
publication, talk & workshop

GUT MATTERS is a long term research project focussing on a
thematic triad, combining bio-medical perspectives, feminist theory
and neolithic archaeological materials with current perspectives
onto trauma, disease, mental health and their connections to
(physical, social, historical) metabolisms.

premiere fall 2024 @ Kunsthal Gent icw Viernulvier

you see here different images from script /
storyboard



2022 -
GUT MATTERS
work in progress
premiere 2024

PLEASE WATCH
2 MIN
GUT MATTERS TRAILER
>>>

01:00:38:15     01:01:49:18

PLAYING MULTITUDES

GUTS/METABOLIZING/FUTURES



PERFORMING ARTS FORUM

ELSEWHERE & OTHERWISE 10

1-10 JULY 2023



2013 - ongoing
ELSEWHERE & OTHERWISE

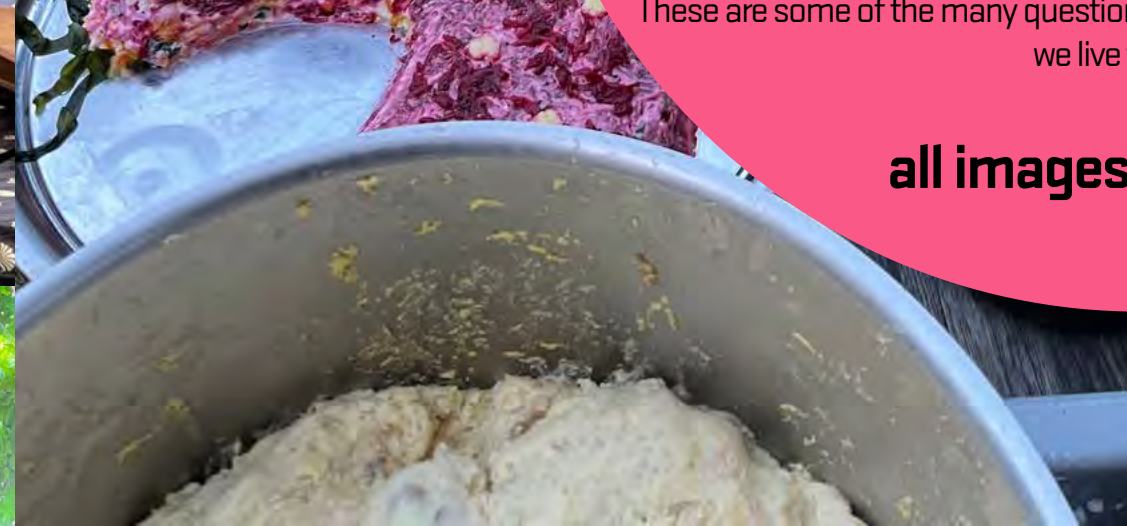
I am co-founder and artistic director of E&O, an annual gathering that is part of my artistic practice. Once a year we meet at Performing Arts Forum, St. Erme, with 100 participants from all around the world for 10 days of deep artistic experimentation and queer-feminist knowledge exchange.

For more than a decade, we have engaged in promiscuous epistemological modalities of togetherness – dissolving and generating the parameters of space and time. Over the years E & O has grown into a community that holds many ongoing relations, practices, collaborations, conversations and exchanges. Themes are current artistic, scientific and political discourses and practices, the Erotic, ritual, reproductive labour, love, sex, time and magic.

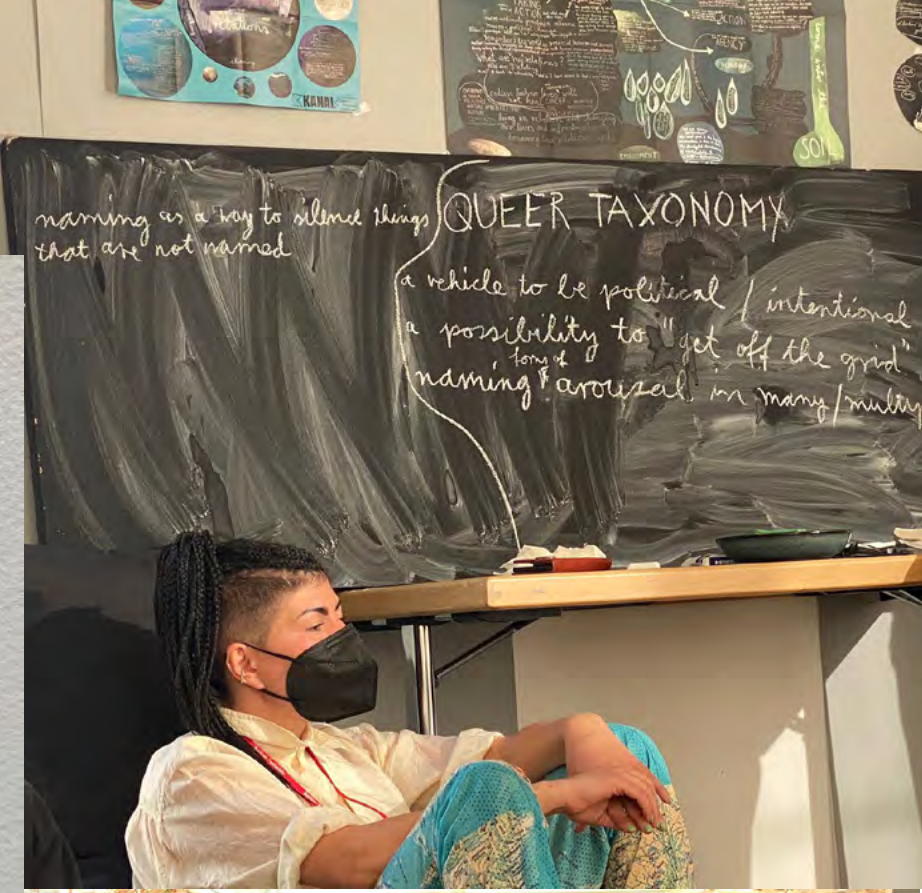
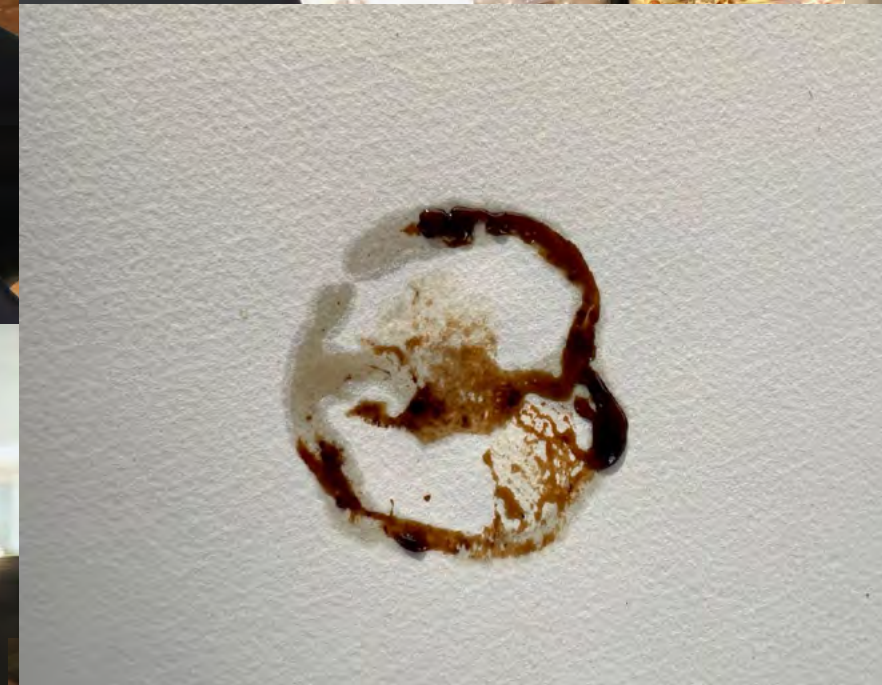
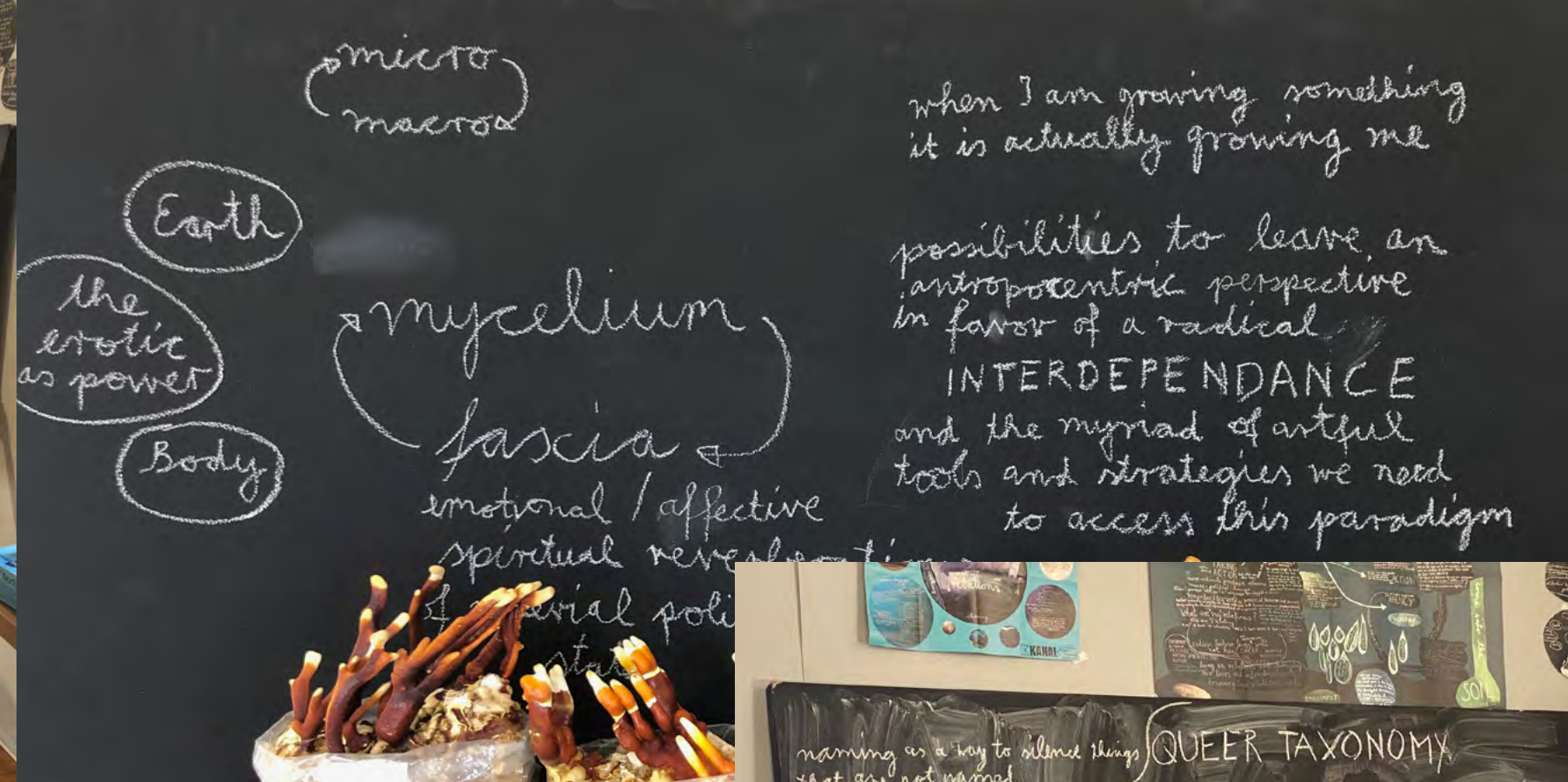
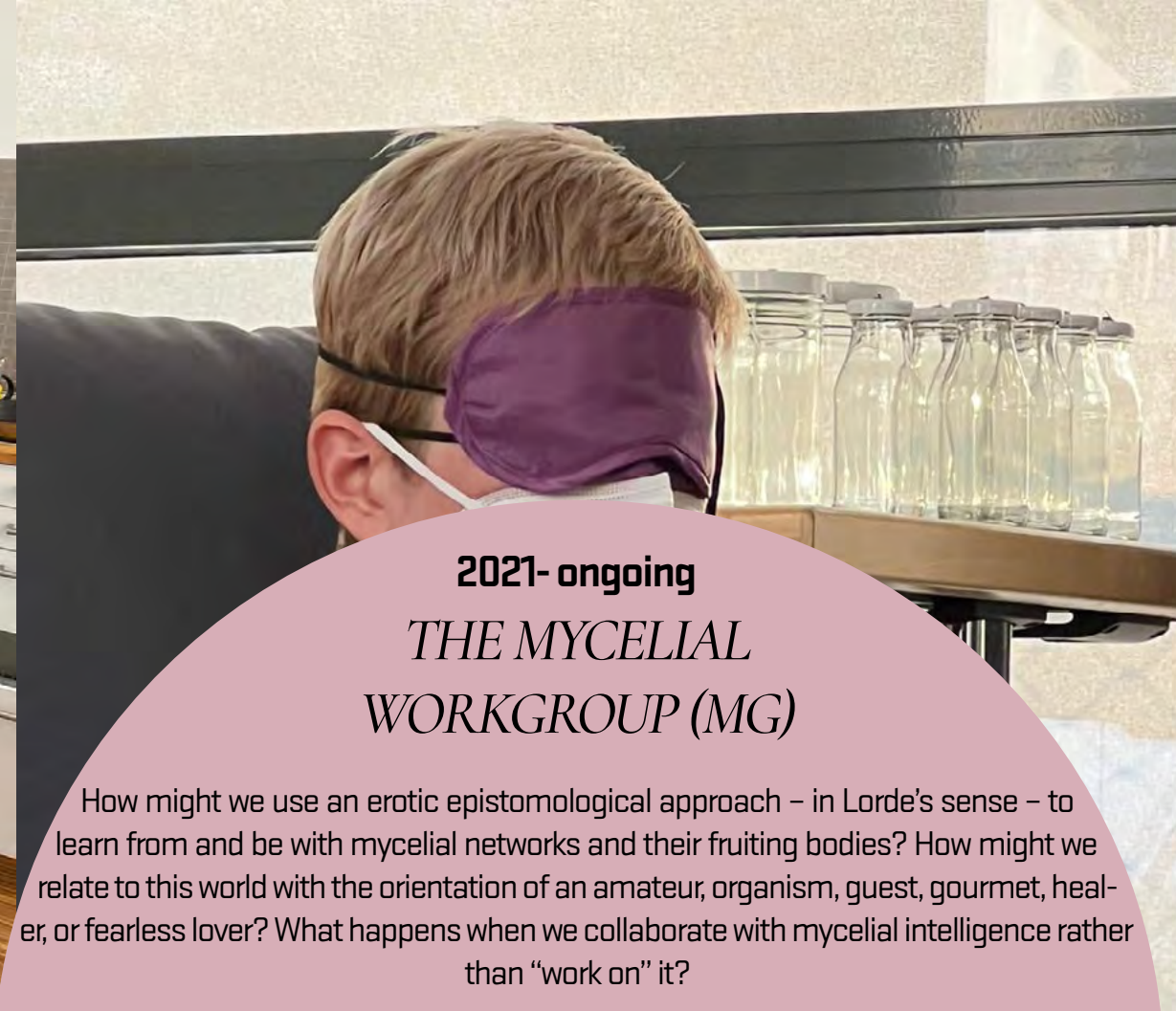
What is the role of intimacy and modalities of connection in the co-creation and transmission of knowledges? How might we approach, touch and relate to the unknown in an erotic manner? What is the role of the erotic in scientific inquiry? How might we nourish new research and thinking practices in the co-creation of knowledge?

These are some of the many questions we study together once a year, when we live together.

all images E & O 2023







2021- ongoing
THE MYCELIAL
WORKGROUP (MG)

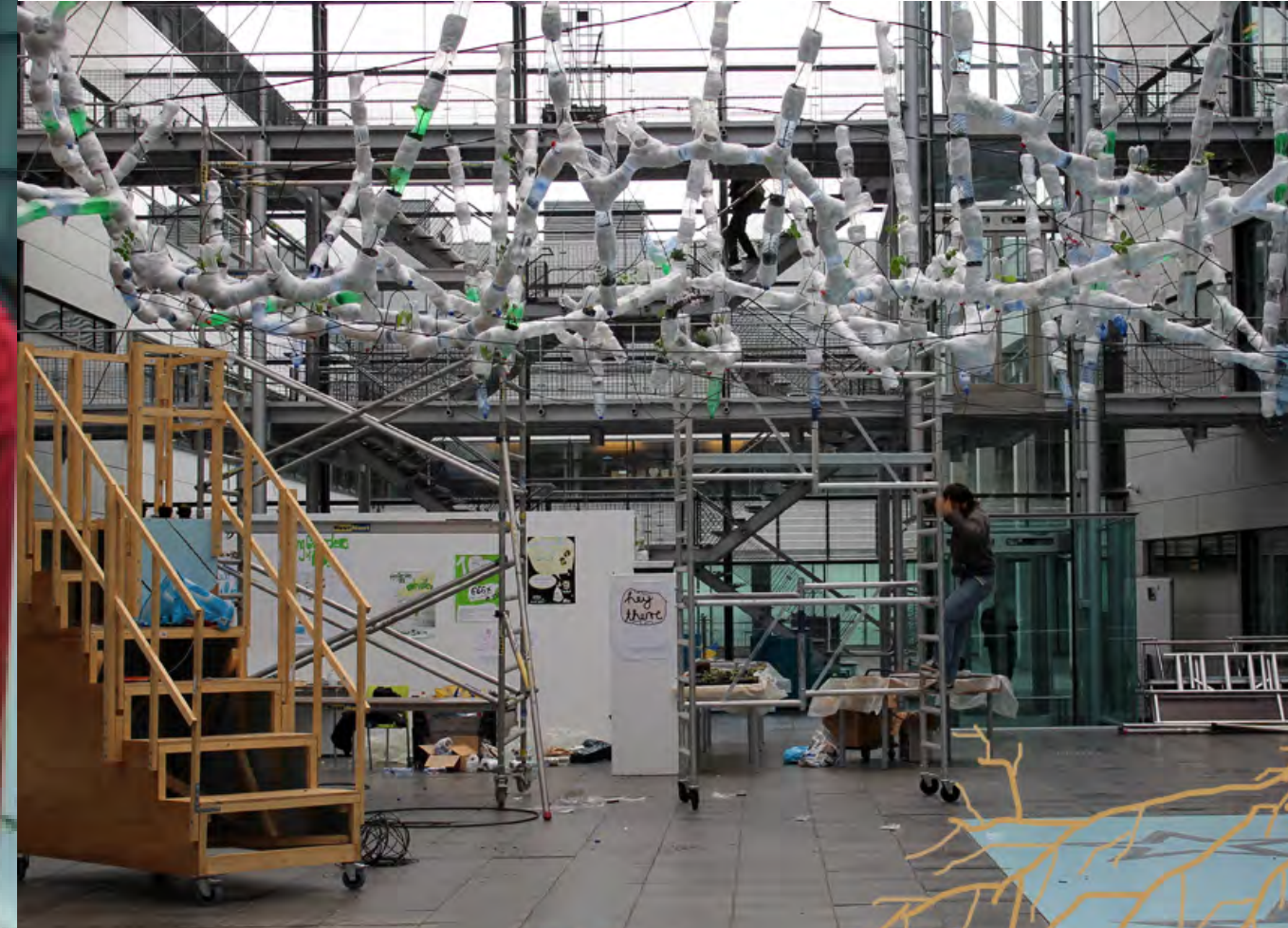
How might we use an erotic epistemological approach – in Lorde's sense – to learn from and be with mycelial networks and their fruiting bodies? How might we relate to this world with the orientation of an amateur, organism, guest, gourmet, healer, or fearless lover? What happens when we collaborate with mycelial intelligence rather than "work on" it?

In addition to sharing low-threshold practical hands-on knowledge for growing, cultivating and processing mushrooms, the **MG** meanders through speculative intelligences and radical cross-practices. Hands on and hearts open, **MG** moves easily between the lab and the kitchen table, text and taste, laughter and study, considering for example what the ubiquity and intelligence of mycelial networks might teach us about refiguring relations of power and togetherness.

All images from [MaerzMusik - Festival for Time Issues](#)

MG is initiated by me and has been shared at:
 Transmediale Berlin,
 Maerzmusik Festival for Time Issues
 Floating University





2002 -2023
SOCIAL PRACTICE,
COMMUNITY FACILITATION,
& GARDENING

is a fundamental part of my artistic practice for more than 20 years, most notably at FATFORM (2008-2012, NL), all images on the right THE HANGING GARDENS OF B (2010-2012, NL), all images on the left PERFORMING ARTS FORUM (2012-ongoing, FR) and the ZENNEGARDEN PERMACULTURE COLLECTIVE (2018-ongoing, BE).

I dedicate a lot of my time to facilitate platforms of connection and exchange in the context of self organization, collaborative infrastructures and community work. In my experience intimacy is the basis for any real encounter and knowledge exchange.



The Hanging Garden



**A FORM
 FAT ENOUGH
 TO CONTAIN
 ALL RADICALS**

**ARTS
 MUSIC
 SPORT
 CINEMA
 PERFORMANCE
 DANCE
 RADIO
 COMMUNITY GARDEN
 A.I.R.
 THEORY
 FOOD
 CONNECTION**

**OPEN DAILY
 14.12 - 11.12
 11:00 - 23:00**

FAT FORM

**KLIEVERINK 100
 PRESENT FOREVER**
 55 CONTEMPORARY DUTCH ARTISTS
 29 JULI - 30 SEPTEMBER 2012
 DAGELIJKS OPEN VAN 11-19 UUR

2012

ORBITOCLAST

I include some older sculptual works here so you can see how I arrived from material choreographies to performative sculpture.

This sculpture is trying to undo different binaries like vibration/fierceness, natural/synthetic, body/object; sculpture/performance & micro/macro. Suspended and vibrating through wind and people walking by, turning it into an animate object in relation to its environment.

Made for PRESENT FOREVER - a show in 6000 sm parking garage in de Bijlmer which I co-curated as artistic director of FATFORM.
(see fotos slide above right bottom)

ca 18 x 5x 3,5 m

sculpture goes through 2 floors

wood, PVC-film, LED lights, iron thread

big image: installation view
below left to right: details

@

PRESENT FOREVER DUTCH SCULPTURE NOW,

FATFORM, Amsterdam, NL

with a.o. Natasha Kensmill, Melanie Bonajo, Lotte Geeven, Job Koelewijn, Gijs Frieling





2012

STERNHAGELVOLL

This sculpture is a manifestation of my interest in collaboration with materials through material choreographies. Pushing the body to the limits of what kind of dance it can enter with the given material in order to create unexpected movements and capture these in forms, which is one of the principles leading to the emergence of Erotic Scholarship in my practice.

Sternhagelvoll was presented a.o. at
Beeld Hal Werk, Dutch Sculpture Now (2012),
Smart Project Space (2012),
Nederlandse Institute for Media Arts (NimK) (2013) (NL)
ca. 2,5 x 2,5 x 3,5 m

branches, pvc-film, glass, vinyl, water,
waterpump

left: detail, right: installation view
@

I'm loosing more than I'll ever have Smart Project Space,
Amsterdam, NL
with a.o. Werner Herzog,



2010

INTRACREATORISTIC YOUTUBE

Self Growing Sculpture
size variable

Salt solution is running down woolen threads, crystallizing, so the sculpture is self-growing and healing.

was ao. presented at
Multiplex Transnatural, TROUW, NL
Luxembourg Triennale, LUX

PVC-barrels/film/pipes, wool, glass, ceramics
450 l of saltsolution, jetpump, irrigation system

left: detail, right: installation view
top right: detail



EROTIC GESTURES OF ABSTRACTION

2016

EROTIC GESTURES OF ABSTRACTION

Artist Publication
compiling 10 years of material research
and sculptural choreographies

The foundations for Erotic Scholarship that emerged over 15+ years of
artistic practice

Text icw Katrina Burch
250 copies printed and self-published

supported by the
Amsterdamse Fonds voor de Kunst





2023

INCARNATIONS

Digital Art, Graphic Design for my
website

www.danielabershan.com