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

I work on relationality and the politics of intimacy. My practice is located on the intersection of visual arts, performing arts, facilitation and music.

The nature of my work has always required the intentional building of infrastructure alongside the development of my work. That is why social practice, (community-)facilitation and building spaces and relations is and always has been an essential part of my work (ao. FATFORM, PERFORMING ARTS FORUM)

All of the spaces, object and situations I am committed to are sites and situations that enable rehearsing connection and radical encounters. I see them as possibilities to 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, socialist, environmental and youth struggles of this world. The boundaries between the sculptor, the witch, the facilitator, the painter, the mother, the immigrant, the DJ/remixer, the kitchen, the studio, public and private, activism and care are intentionally porous, permiscuous 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





2020-

OCEAN

is a long-term research project around the historical, ecological and affective dimensions of reproductive labour, the daily rituals that maintain life.

OCEAN is a ritualistic performance sculpture

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.

There are beds placed around the circular work and viewers can immerse themselves for hours.

OCEAN was ap. at Berlin Arts Week (21), Centre Pompidou Kanal, BE (21), Oslo Internasjonale Teaterfestival, NO (22), Kunstencentrum Buda (21), IKOB Museum for Contemporary Art (22)

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
GODDESSES ∞ GUTS

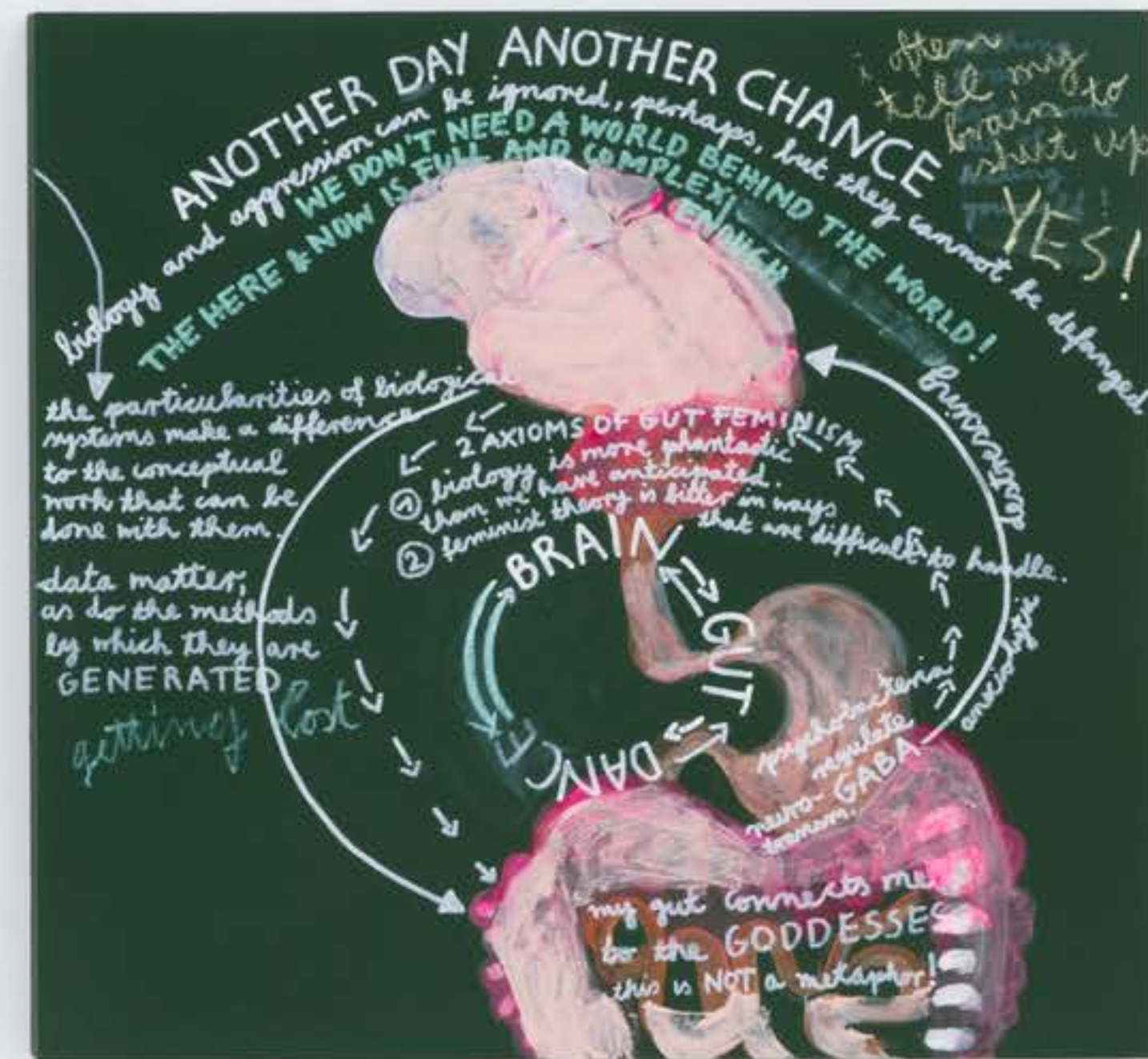
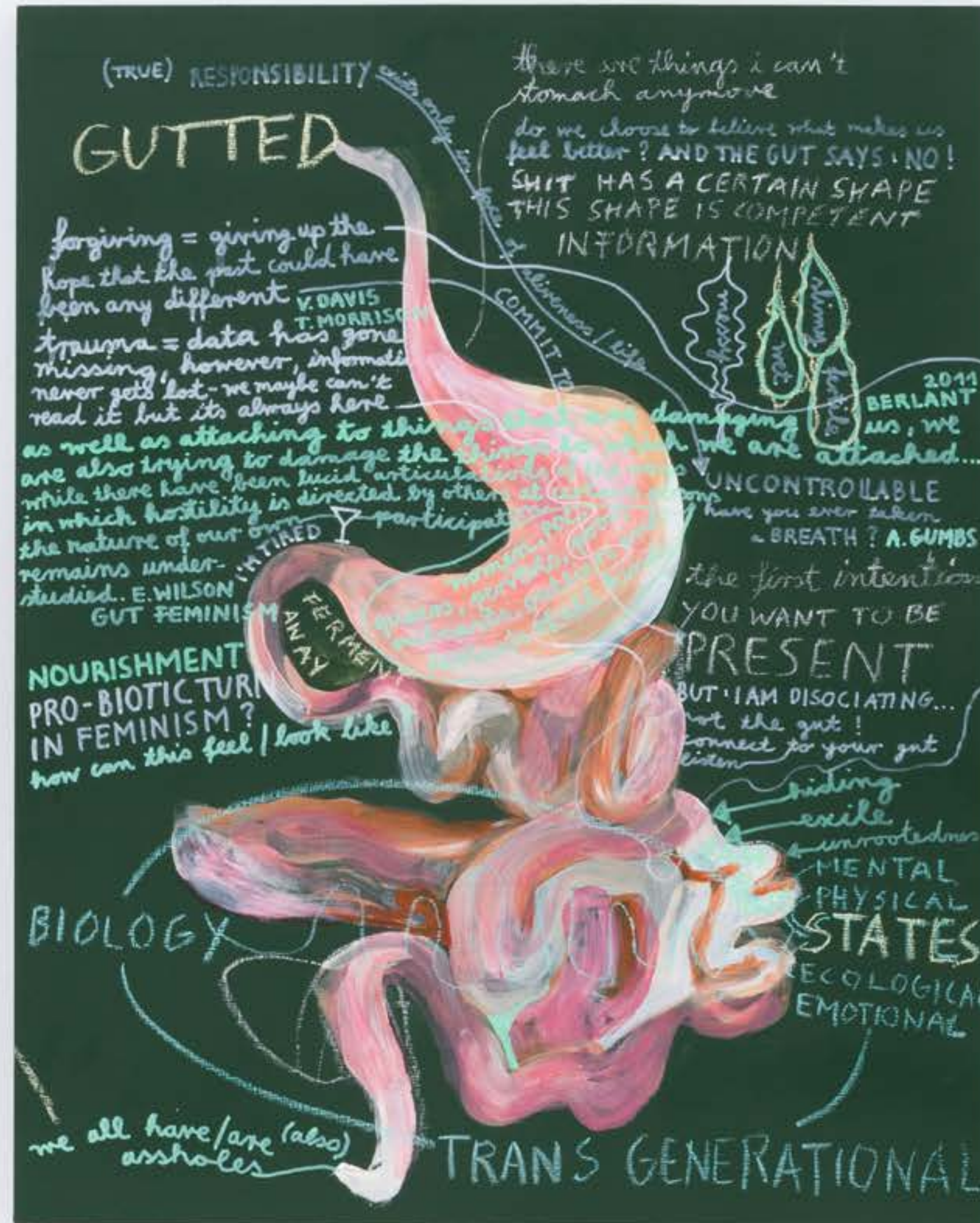
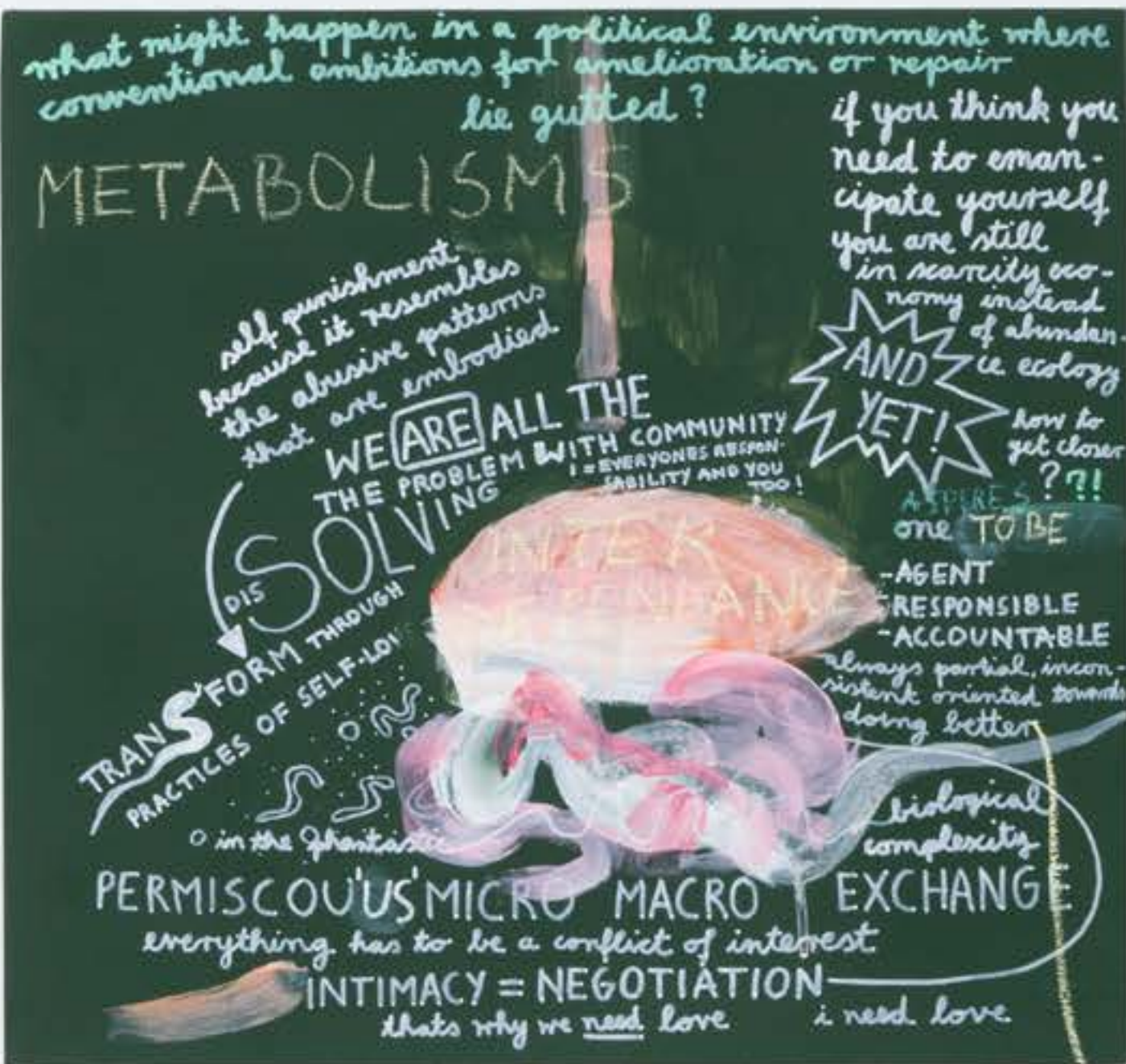
Like Finite ∞ Dirty this is part of my ongoing series
Heart ∞ Maps, which is a practice of mine to connect what it is
that I am thinking about and be able to share it with my
communities.

Heart ∞ Maps originated from my research around reproductive labour where
I asked myself the question: **Can I make art like I do the dishes?** Can I reclaim
the space of reproduction also to objects and practices that traditionally are
attributed to the "productive" realm.

During the pandemic I was commissioned several maps that were printed in A0
posters and sent to peoples homes, as an insisting to be connected and "stay in
touch".

Heart ∞ Maps was shared and commissioned ao. by Centre Pompidou Kanal,
BE, Oslo Internasjonale Teaterfestival, Delta Magazine/Index, SE,
blackboardpaint, chalk, acrylic on wood

foto:
FEMINIST ART PRIZE EXPO, IKOB MUSEUM, BE





2013

MYOGRAPHY

Is the result of a long term research to think about collaborative material choreographies, a recording surface of ones (ephemeral) presence in time. It consists of two materials (paint & PVC film) that cannot hold on to each other (the paint is flaking off the plastic with every movement, leaving traces of every movement recorded in it) It is installed through the entire museum, from the attic, offices, exhibition spaces, collections, staircases to public space where it turns into a performative sculpture (FL*SH) wrapped around 12 bodies that carry it through public space. It was a turning point in my work moving the affective, political, material choreographies in my sculptural work to the foreground.

left bottom
installation view @ solo-expo,
De Appel

left top / performance FL*SH, De Appel

right top and bottom:
installation view @
Wunderkammer
Museum Katharinenhof





2012

STERNHAGELVOLL

This sculpture is a manifestation of my interest in collaborating with materials and energies emanating from them which developed over several years. 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.

Sternhagelvoll was presented 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,

2012

ORBITOCLAST

This sculpture is trying to undo different binaries like vibration/ fierceness, natural/synthetic, body/object; sculpture/performativity & micro/macro, private/public. It was suspended and vibrated through wind and people walking, which turned it into an animate object with a life of its own

It was made for PRESENT FOREVER - a show in 6000 sm parking garage in de Bijlmer (Amsterdam South-East) which I co-curated as artistic director of FATFORM.

ca 18 x 5 x 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,





2010

INTRACREATORISTIC YOUTUBE

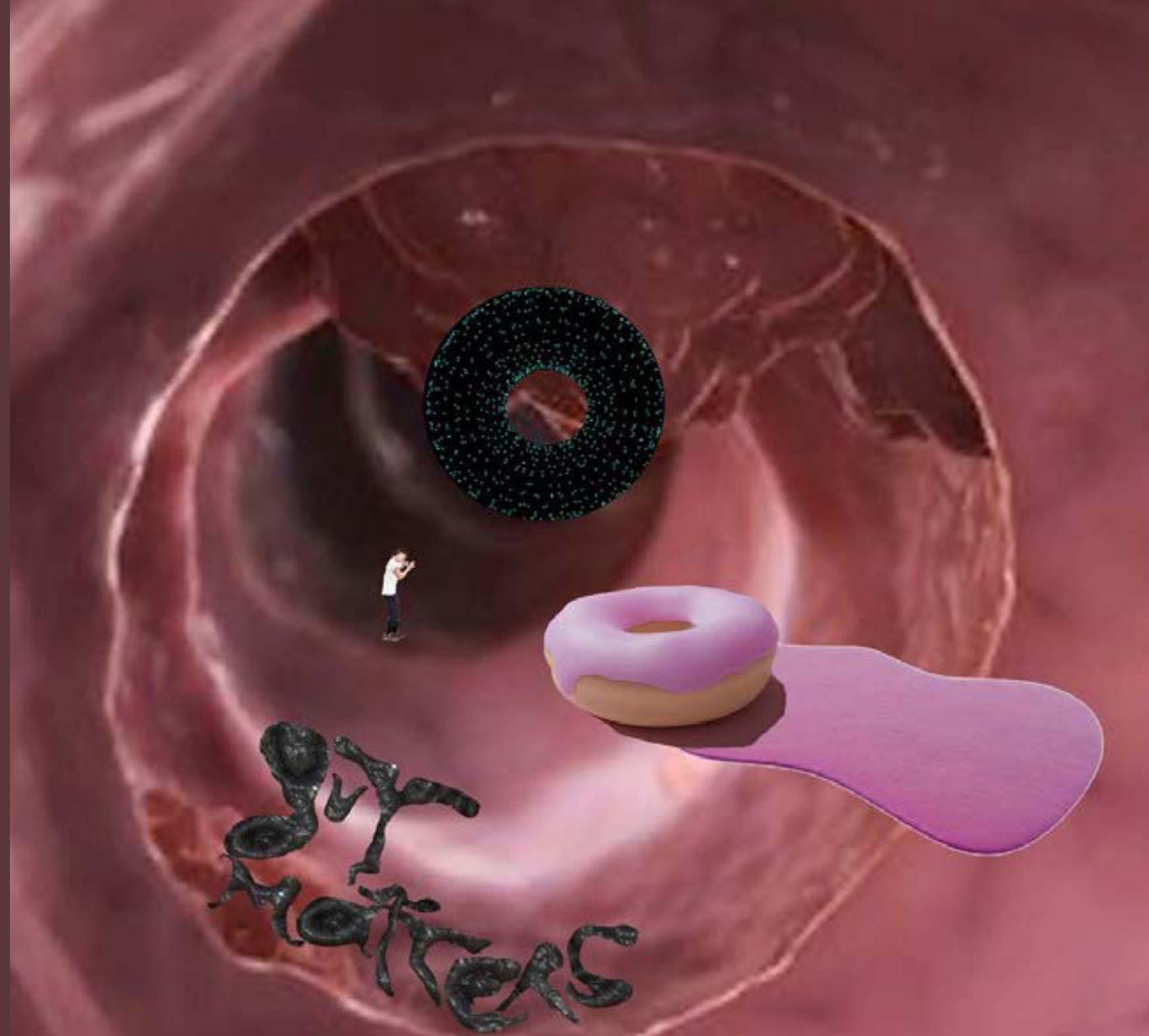
Performative Installation
size variable

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

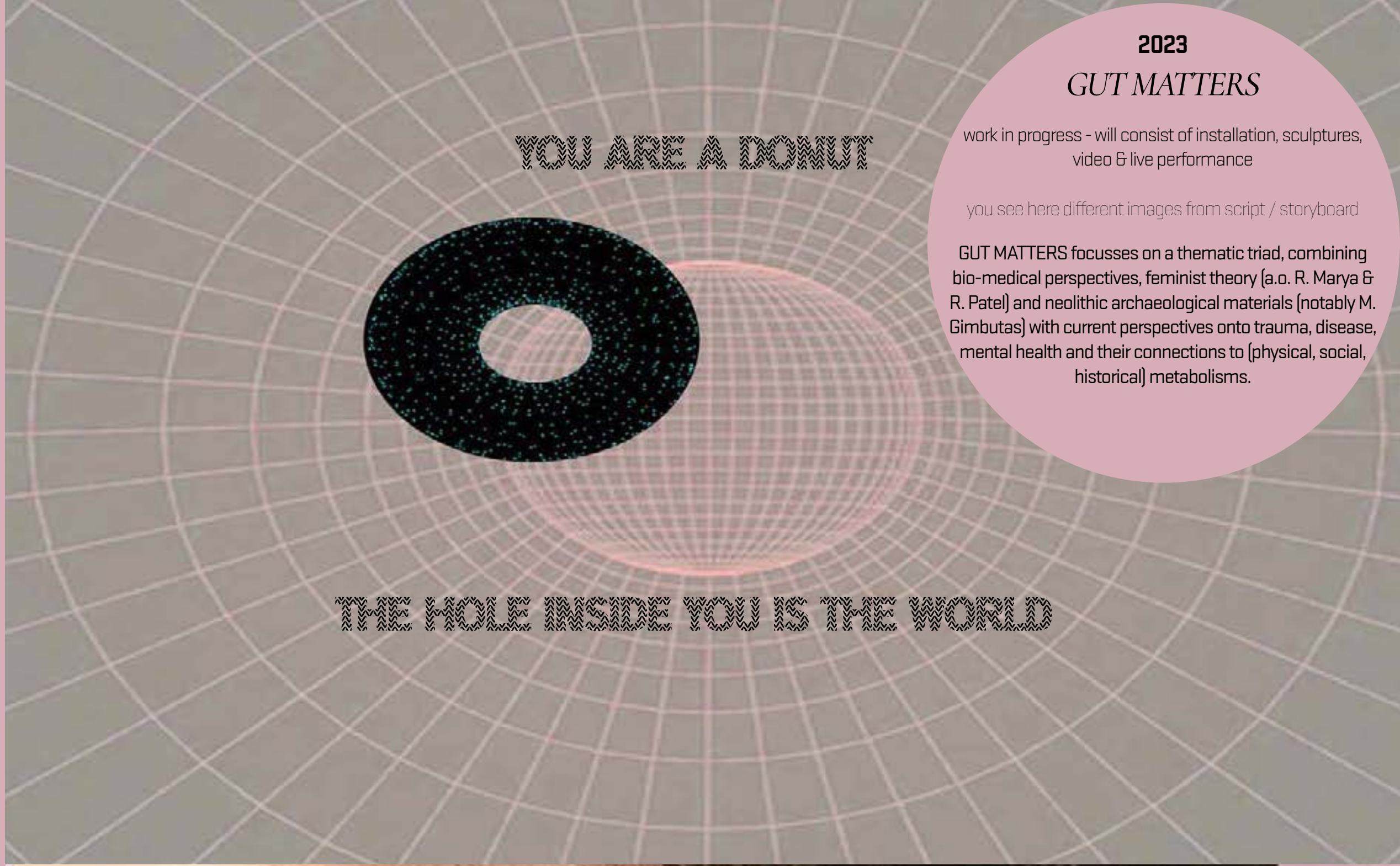
The work was also presented at
Multiplex Transnatural, TROUW, NL
Luxembourg Triennale, LUX

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

left: detail, right: installation view



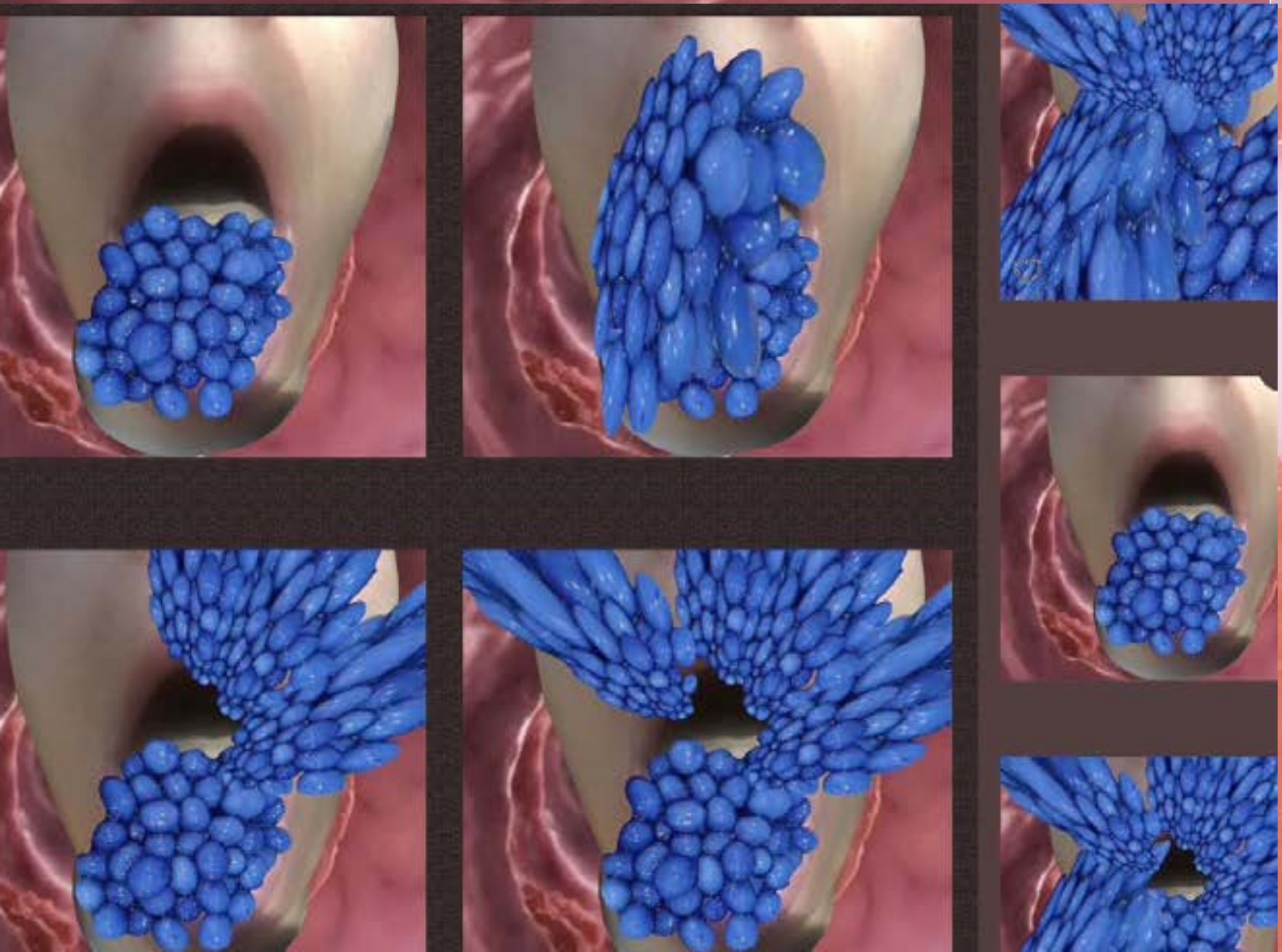
*look
at (my)
shit,
its blood*



2023
GUT MATTERS
work in progress - will consist of installation, sculptures,
video & live performance

you see here different images from script / storyboard

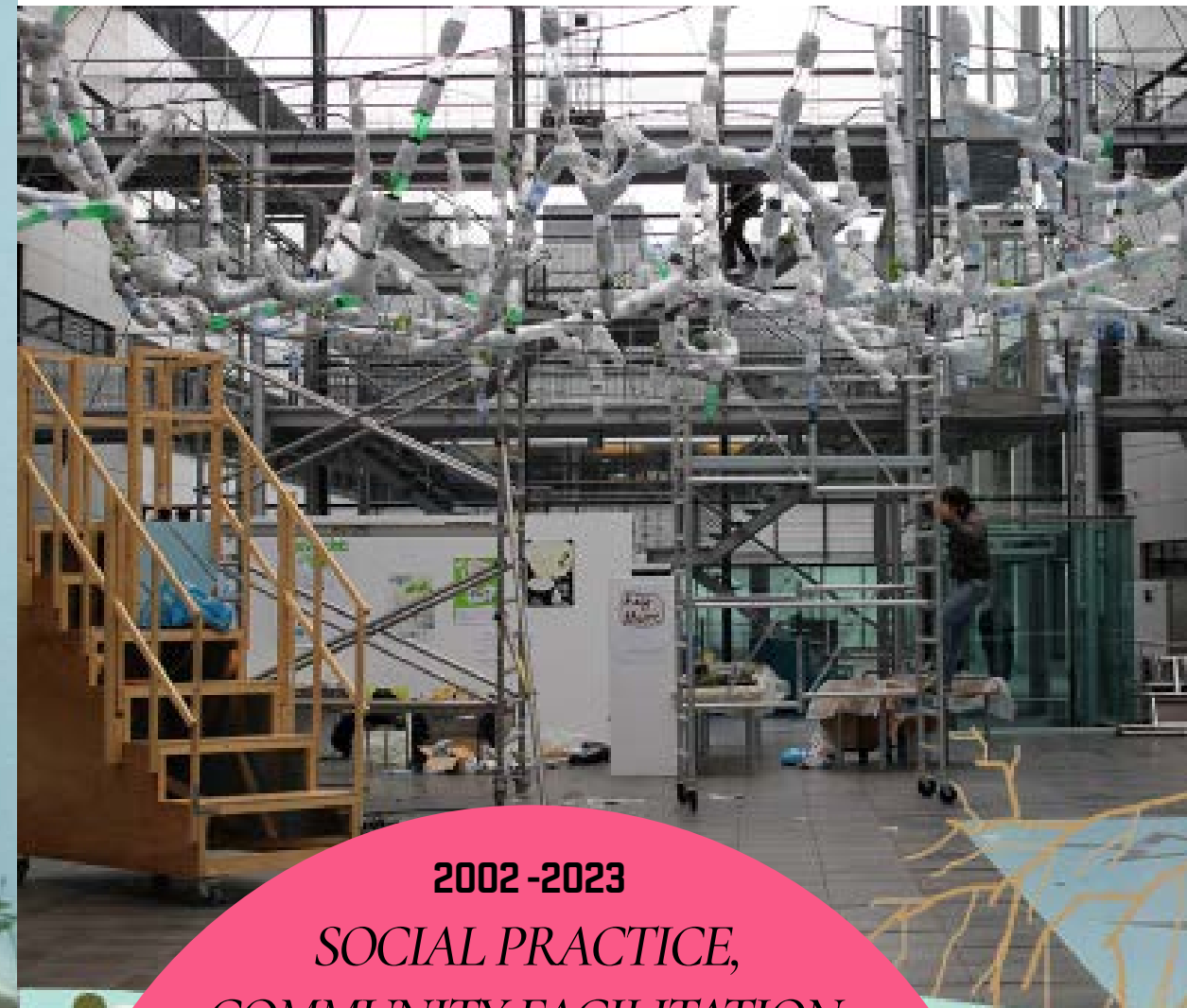
GUT MATTERS focusses on a thematic triad, combining
bio-medical perspectives, feminist theory (a.o. R. Marya &
R. Patel) and neolithic archaeological materials (notably M.
Gimbutas) with current perspectives onto trauma, disease,
mental health and their connections to (physical, social,
historical) metabolisms.



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

*I would take the
fire!*





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), PERFORMING ARTS FORUM (2012-ongoing, FR), ELSEWHERE & OTHERWISE (2013-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.

Ongoing themes of collective study are the erotic (in a Lordinian sense), soil, mycology & gardening, reproductive labour, time, sex and magic.



right side: images of
FATFORM - A FORM FAT ENOUGH TO CONTAIN ALL RADICALS
 De Bijlmer, NL 2008-12

I am co-founder of FATFORM and was artistic director. We developed a radical cross programming strategy to create cut surfaces between visual arts, music, dance, sports, gardening, radio, brasilian wax salon, AIR programme, communal kitchen, neighbourhood initiatives and more.

left side:
THE HANGING GARDENS OF B, hanging hydroponic garden sculpture that I build with young people made from recycled plastic bottles, active for one year from 2012-2013

