

NOHA RAMADAN

Selected works, reviews, images

- *Paratactical* (2017)
Text and images
- *NO PLAY* (2016)
workshop and performance descriptions and images
- *Los Angeles* (2015)
Text and images
Reviews
- *Cassini and Other Minor Gods* (2017)
Publication

Video links

Paratactical – 1 minute ‘steadycam’ action trailer

<https://vimeo.com/266540853>

Paratactical 2018 – Melkweg, Julidans Festival

<https://vimeo.com/288159938>

Paratactical - Grootlab, DAS festival

<https://vimeo.com/220465812>

Los Angeles

<https://vimeo.com/117045853>

password: owl

Los Angeles – trailer

<http://www.tanzforumberlin.de/produktion/los-angeles/>

Cassini and Other Minor Gods

Link to PDF

http://noha.emerald-organ.net/?page_id=736

PARATACTICAL (2017)

a live video performance



by Noha Ramadan

performed with Matthew Day, Tomislav Feller, Setareh Fatehi Irani, Stefan Schneider

PARATACTICAL explores the spatial and fictional possibilities which manifest at the borders of the virtual. It is a live performance in which human and non-human bodies produce and are simultaneously subject to their own moving-images.



Five performers work together as a quasi-film crew, whose actions offer various takes on image construction, negotiation and collective subjectivity. The full surface of one wall displays video which is captured and projected by a continuously moving camera in real time. This augments the architecture of the site, producing layered realities and mutations between virtual and actual.





In PARATACTICAL moving-image is proposed as a somatic experience: "I'm fascinated with the feeling of movement itself, especially in relation to visibility. In this work I'm trying to enhance this. I want the spectator to connect to a sense of motion that is always, everywhere."



In a hypnotic opening sequence, a camera orbits the perimeter, encircling the audience and superimposing the image of the space onto itself. With time, the camera begins to compose a continuously transforming feed of images that play on the relationships between virtual and actual, bodies and spaces.



The technical labour such as director's comments, the movement of the lights, the physical presence of the cinematographer - usually hidden from the spectator - are foregrounded as choreographic material and treated as performative fictions. The oblique and sometimes absurd performativity of the film-crew, competes with the video, whose frame can never capture everything. The 360° spatiality of the work necessitates that the spectator become complicit in a game of orientation, framing and manoeuvring. Where are we looking? What else is happening?





NO PLAY (2016) – Haptic Technology

Haptic Technology was a two-part work comprised of a workshop and a performance happening, within the group show NO PLAY (a feminist training camp) at the nGBK, Berlin.

Workshop

The haptic sense - touch and texture - carries a direct transfer of knowledge, bypassing verbal and cognitive processes. How we touch and are touched by the world, informs how we act and how we perceive. Therefore, by working very specifically with touch we entrain new ways of perceiving and acting.

At the beginning of this 2-hour session, we'll lay down on the floor and seriously relax. Then by conversing with the principles of weight and bones and pressure, through our skin and hands, we'll charge up the body and perceptual apparatus with information that offers us possibilities for movement that is different to what we might be used to. We'll use the haptic sense to move and explore the interrelationship between imaginative and material processes.

Performance



by Noha Ramadan

with Hanna Bergfors and Kornelia Kugler, Alessandra Eramo, Sarah M Harrison, Sara Mikolaj, Clara López Menéndez, Ebba Fransén Waldhör

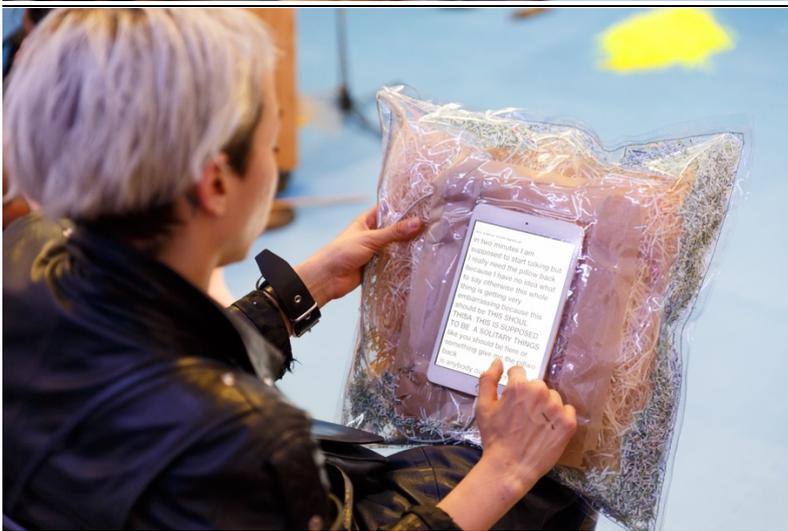
Continuing the theme of touch, this performance event brings together an interdisciplinary group of artists who endeavor to perform their practices in an artificial and decidedly compromised situation of close proximity.



This noisy co-habitation of dancers, a film director, a cinematographer, a curator, a writer, a sound artist, and a visual artist, is underwritten by a time-coded sequence of appearances, tasks and responsibilities.



The event is speculative, and determines itself through testing the edges and behavior of different practices, which are simultaneously self-driven yet dependent on the situation. The artists will somehow perform what they usually do, bumping up against each other and attempting to communicate what we/they don't yet know.



LOS ANGELES (2015)

... In days gone by, people used to think that the stars were armies of angels. Now they've come down to the ground. Tomorrow, the world will have only one city and it will be like living in the center of some huge bright eye. An invisible city that has its center everywhere. (Michel Serres).



© Sara Young 2014

by Noha Ramadan

performed with

S.M. Schneider, live vocal processing and sound design

Ebba Fransén Waldhör, costume design

Lea Martini, dramaturgy

In *Los Angeles*, a single figure channels the chaotic and coexistent worlds of information, fantasy, and mythology. She mutates text into action into movement, crashing elements together and spinning tales of disrupted utopias.



Through a multitude of gestures and spatial tracking, landscapes are conjured, weapons utilized, and characters appear and dissolve from a background of chattering noise. The virtual is conducted through sound, generated by the performer's voice and manipulated live via headset in a duet with the sound artist. A fast kinetic state of impulse, reaction, and pantomime, throws the audience into worlds of cartoons, films and war games.



Over time, the work moves towards a more introspective experience, shifting from the cinematic to the somatic, until it ruptures entirely and the performer begins speaking directly with the audience, in a stream of film quotations, riddles, scientific gossip, and pseudo-philosophical musings.



“I am interested in the collision between here/now and elsewhere - the actuality and energy of the theatre and audience tonight interfaces with news videos from last night movies from 1994 and visions of the future - like yours my body is a living database of images which do not stop transforming and growing once they get inside of me - I say yes to collective fantasies and private impulses and work to reassemble these inside the tension of the live performance - fictions proliferate through a process of information management - like you I believe and I make believe - no man believes what he does not feel to be true - I should like to unbelieve myself - I sleep at night and wake in the morning hoping to be gone.”

– Noha Ramadan, Bill Viola, Jeanette Winterson, program text.



Reviews

Sarah Harrison

<http://www.aqnb.com/2015/02/04/noha-ramadan-tanztage-2015-reviewed/>

With sparse props and setting, Noha's layered movements carve a transmogrifying universe onto the vast empty stage, conjuring detailed cinematographic scenarios as if from thin air. Like the fabric she sometimes holds, hides under and wears, Noha shifts between schizophrenic subjectivities; at once the tool that disembowels, the earth onto which the viscera spills and the creature that creeps out from shadows to lap at the gutted remains. The piece shifts from this visual and cognitive realm of references and imagery and into sensation; Noha's dancing body, abstracted and sculptural. This change of mood is an oblique, massive contrast, yet I can't help but think that it is yet another side of this constantly streaming collective memory, what just now bombarded the audience with so much viscera and gore soon drifts off into shapes, cogitation. It ends with Noha addressing the audience with absurdist, surreal poetic wit and film quotes in rapid delivery. She asks the audience "are you following me?" Someone yells out "no!" She smiles, disarmed, charmed and charming.

Jenn Edwards

<http://www.berlinlogs.com/2015/01/tanztage-2015-kicking-off-another-year.html>

In a plain grey outfit, blocky running shoes, and with a tinge of science-fiction-blue on her nails and hair, Noha swerves through a nonsensical yet very specific narrative. Her movements and topography in space project a kind of random everywhere-ness, as if all the events in the world are happening in the same room - an argument, a war, a birth, a children's game, a TV show... Ramadan is fascinating to watch as she slices through the space, led by long arms, a fiercely articulate spine and utilitarian legs.