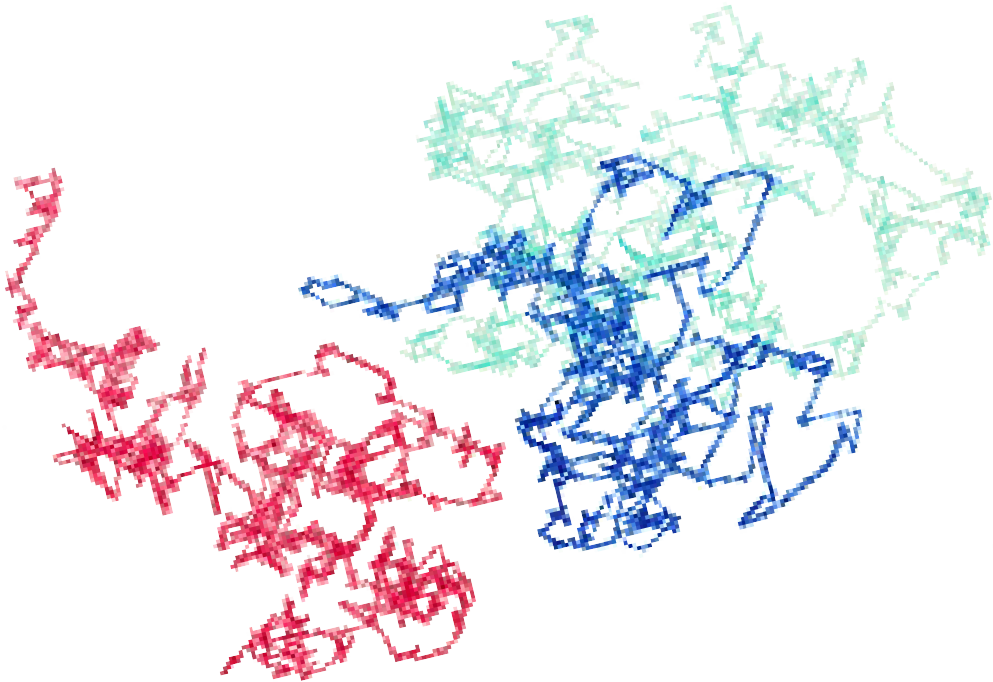


noha ramadan
selected works 2015- 2021



The drawings in this book are movement practices. With eyes closed, the right hand oscillates a colored pencil for the duration of one song, while the left hand rotates the paper around the pencil.

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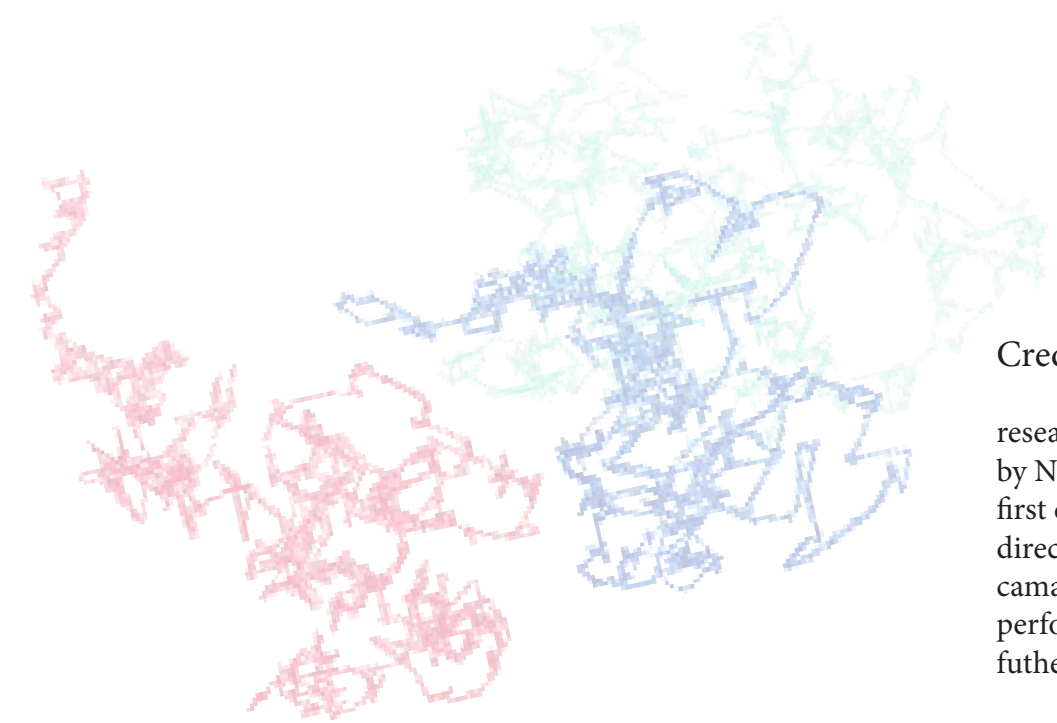
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Photo: David Cenzer

Dream_sequence.part 2021

This video material is part of an ongoing research project. It depicts an infinitely desolate landscape in which three masked figures dance. Displayed side-by-side, the videos slip in and out of alignment, creating a sense of dis-orientation and alienation.



Credits:

research presentation
by Noha Ramadan
first development supported by: Het Resort, Groningen
direction: Noha Ramadan
camara: Charlie Laban Trier
performed with: Clara Saito and Eva Susova
futher research supported by: wpZimmer, Antwerp



Credits:

by Noha Ramadan

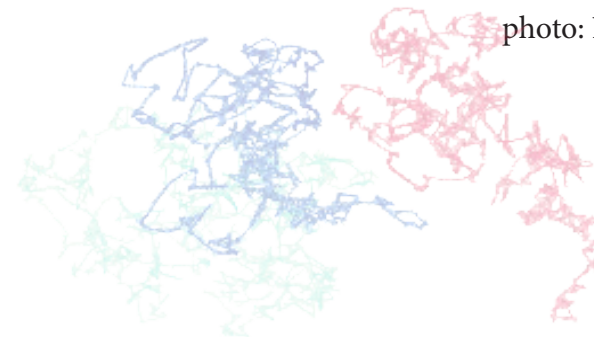
sound: S.M.Snider and Noha Ramadan

performed with: Ahmed El Gendy, Reza Mirabi, Elisabeth Raymond,
Sigrid Stigsdatter Mathiassen

development: wpZimmer, Antwerp and Jacuzzi Amsterdam

shown at: Come Together Festival, Frascati Amsterdam

photo: Nellie de Boer



Untitled Reaper 2019 (sketch)

A series of imagistic and atmospheric takes on the figure of death, the grim reaper.

Mixing and amplifying tropes of both theatre and cinema, Untitled Reaper plays with the suggestion that the theater (like other institutions) is - if not dead - certainly haunted.

The work draws from historical gestures which fluidly morph into a dark pool of ghostly movement. Inspired by the expansive and minimal soundtracks of Neil Young (Dead Man) and Western and horror film genres.



Body (ROLL) 2019

“We get closer, re-orient, open up, change our view, attract change. We (almost) articulate a continuously emergent and transforming subjectivity, which finds - (we can't quite hold it in our hands) - and loses itself between us”

Body (ROLL) is both a study in the affective expression of camera movement and in the practice and gesture of re-orientation. The slow rotational pans, tilts and centering glitches of an electronic gimbal are transferred to the dancer's body. In turn, the dancers' sense of spatiality is applied to camera work. Sparse continuously moving images of repetitive textures and patterns such as found in curtains and flooring are utilised to produce dizzying sensations of motion.



Credits:

dance and video installation(s) created in conversation with: Andreas Hannes, Charlie Laban Trier, Elisa Zuppini, Tomislav Feller and Dorian de Rijk.
photo: Robert van der Ree

Part of 'Cinesomatics', a research project into proprioception and moving image supported by the Amsterdam Fonds Voor de Kunst and the interdisciplinary research lab, Amsterdam University of The Arts.



PARATACTICAL (2017)

a live video performance

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 live footage from a continuously moving camera and projected 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?

Credits:

by Noha Ramadan
performed with: Matthew Day, Tomislav Feller, Setareh Fatehi Irani,
Stefan Schneider

supported by: DAS Choreoagrophy, Julidans festival Amsterdam,
Amsterdamse Fonds voor de Kunst, wpZimmer Antwerp.

photos: Nellie de Boer





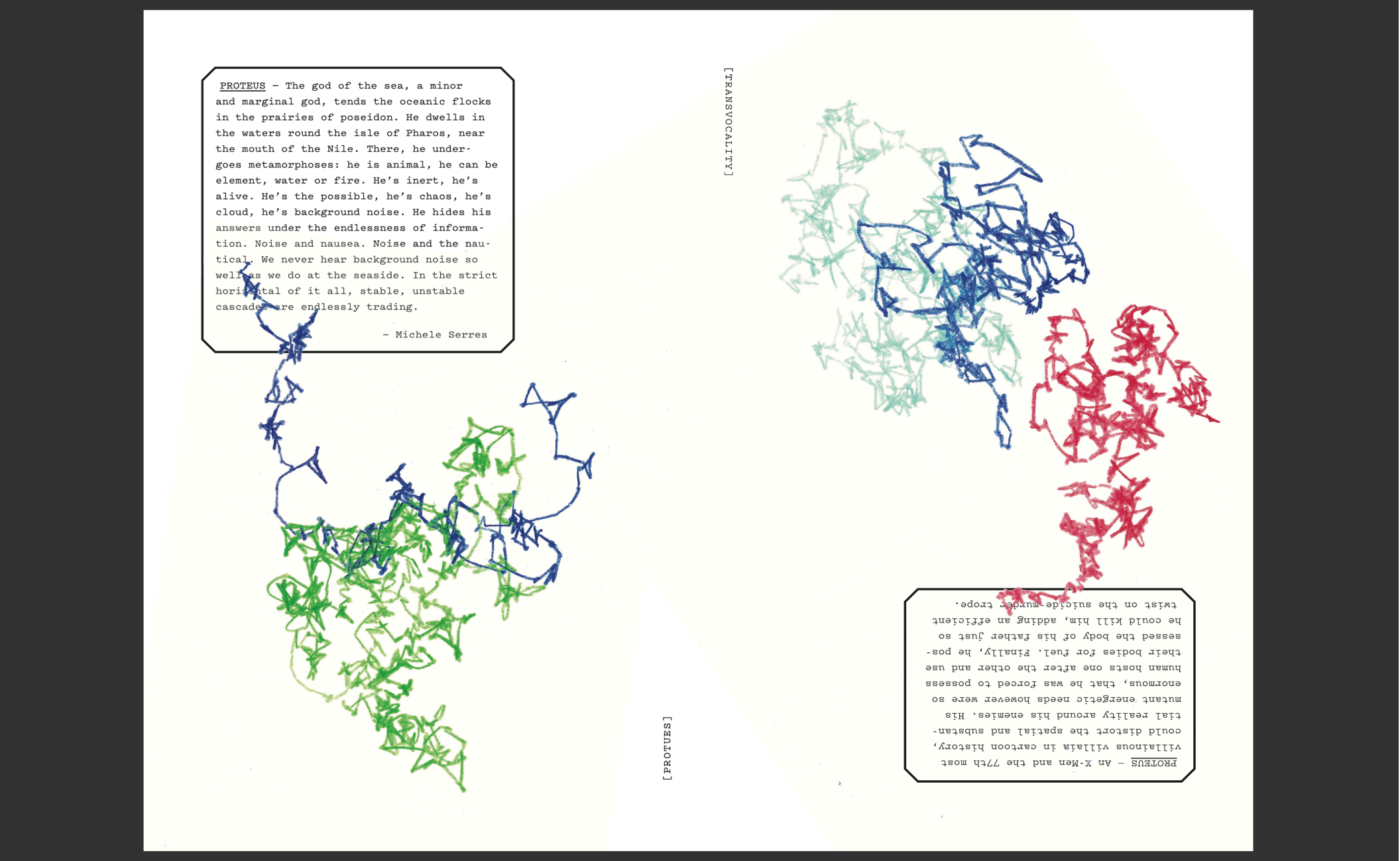
CASSINI & OTHER MINOR GODS

Texts and drawings for my final masters project Paratactical, produced within the framework of DAS Choreography, Amsterdam 2017.

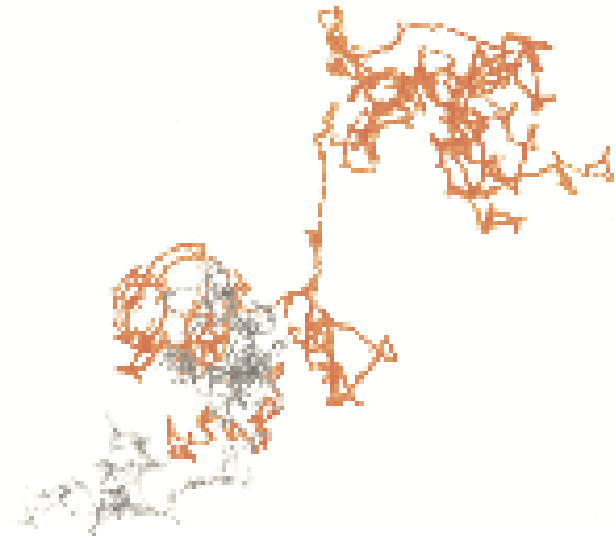
Paratactical is a collection of processes and figures which help articulate complex bodies and spatialities: plural, defocalised, augmented and mutable.

The Paratactical searches for the oblique. Suspicious of containment and coherence, it produces multidirectional environments and explores the potential for action and focus within them.

This project engages practices of touch, movement, and live image production as modes of thinking about orientations, proximity, and collective subjectivity.



[The Jordan, 1976, imposing the Board of Public
members a majority of the laws of the Parliament.]



These three black box models are the three very similar networks.

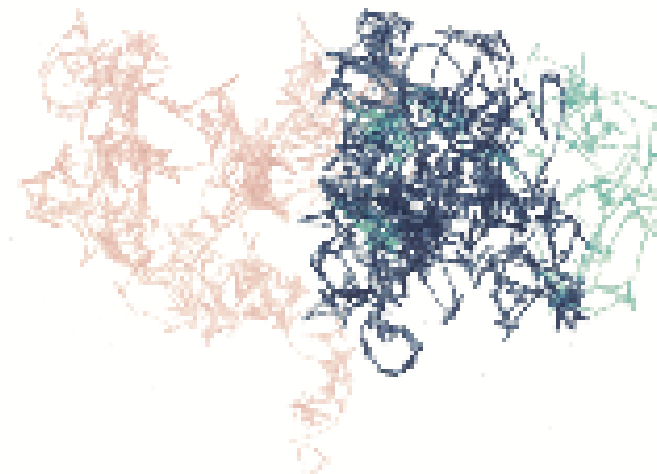
Informants advised that women at this level, who are not in the military, have more money than they need, but they are usually doing a decent job as housewives, anything. The Government is making people into black slaves, it is a national law, women working and running by age, because of the war.

Political and
 economic and
 agricultural and
 commercial development.
 and
 economic,
 industrial and
 mining, drainage, and
 other work.
 (Signed) Joseph M. ...

If he was pretending to be difficult pretending to be serious, he would make the workers more timid and the more timid, the more they would work the more they would sweat and bleed again desperate, making, I guess, that 20 I'm sure that, 20 million looking out and we're going to have to (certain) and (certain) way.

If I am surrounded by love, surrounded by joy,
I shall be able to do more & become of the whole
unlimited spirit than of my personal life, but what we
have?

It is not clear, according to the press release, how far the idea is going to solve the problem with the 1992 election.

[illegible]

Harvested *Chrysomelids* and *Chrysomelids* are a group of insects that are found in the same habitats as the *Chrysomelids* and are found in the same habitats as the *Chrysomelids*. They are found in the same habitats as the *Chrysomelids* and are found in the same habitats as the *Chrysomelids*.

1000

NO PLAY – Haptic Technology 2016

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 applying the principles of weight and pressure, through our skin, bones and hands, we'll charge up the body 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

Continuing the theme of touch, this performance event brings together an interdisciplinary group of artists who endeavour 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 behaviour 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.

Credits:

concept and direction: Noha Ramadan

performed with:

Hanna Bergfors and Kornelia Kugler: director/cinematographers

Alessandra Eramo: musician

Sarah M Harrison: writer

Sara Mikolai: dancer

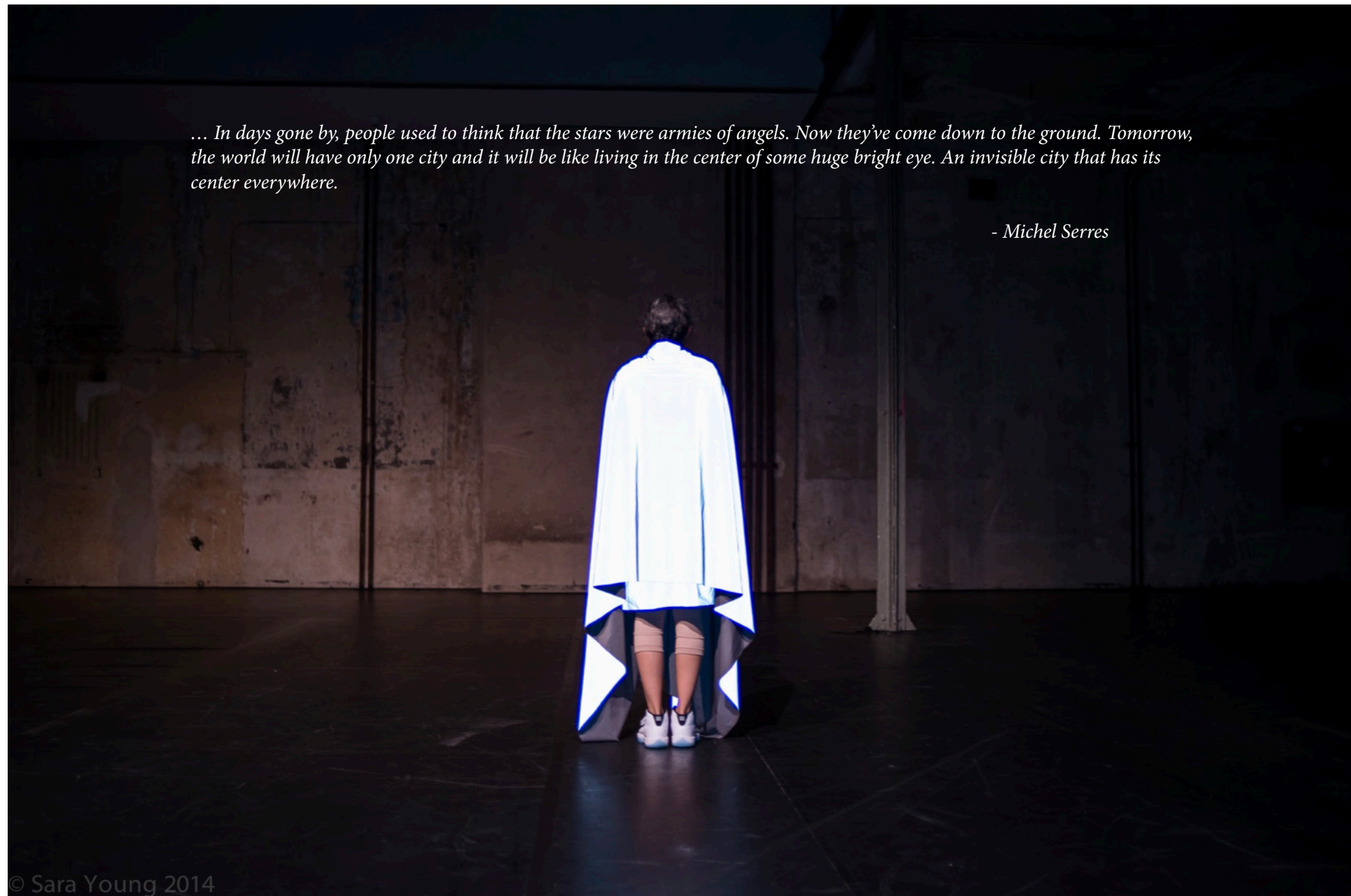
Ebba Fransén Waldhör: pillow maker and soap opera star

Clara López Menéndez: curator

photos: Andre Wunstorf

for: NO PLAY exhibition, neue Gesellschaft für bildende Kunst





... 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

LOS ANGELES 2015

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, as 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.

Credits:

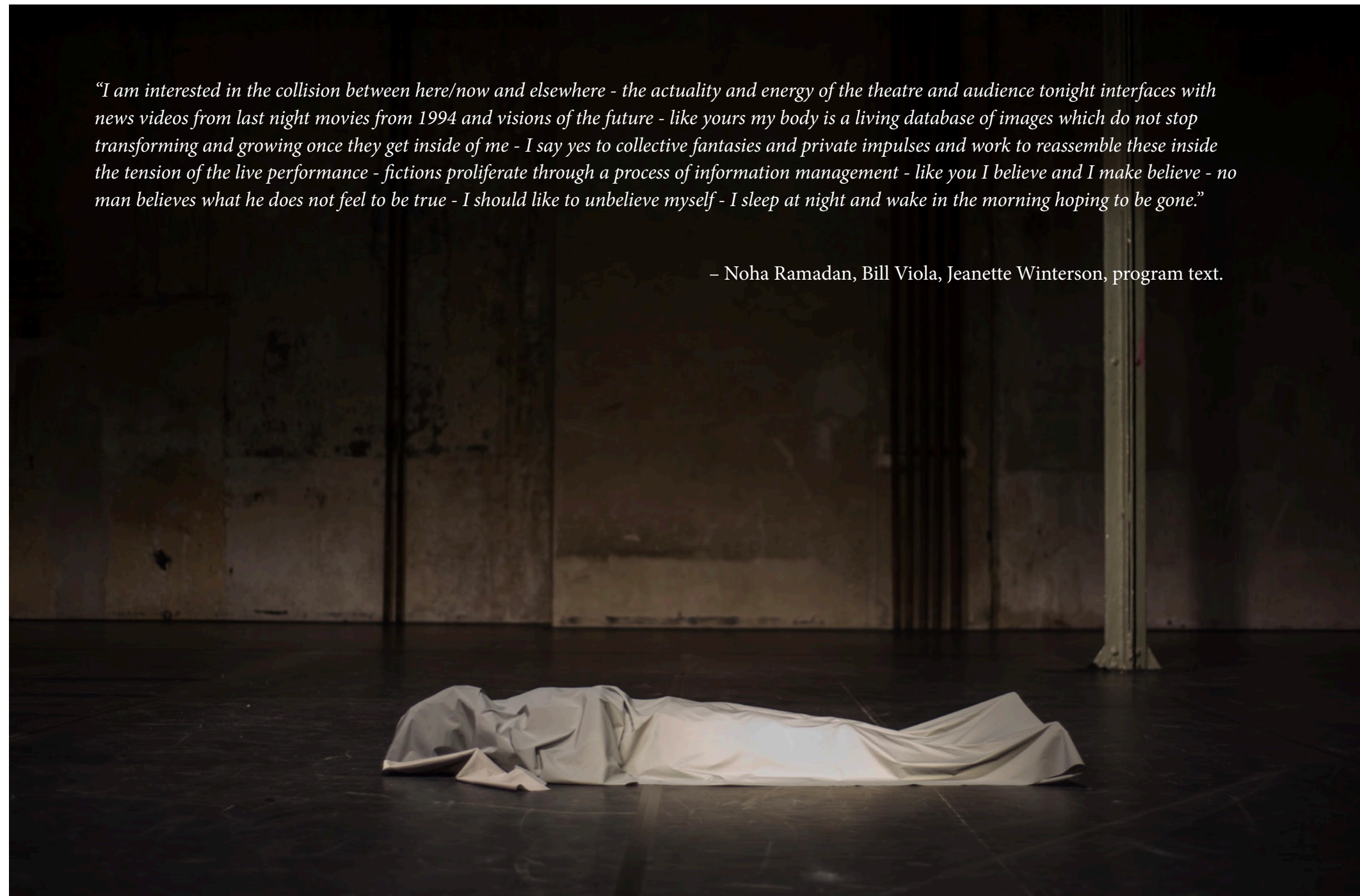
by Noha Ramadan
performed with: S.M. Snider, live vocal processing and sound design
costume design: Ebba Fransén Waldhör
dramaturgy: Lea Martini
photos: Sara Young
supported by: Tanztage Berlin, Something Raw Festival Amsterdam

review by Beau Dent AQnB Berlin
<http://www.aqnb.com/2015/02/04/noha-ramadan-tanztage-2015-reviewed/>



"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.



Video links

all passwords: owl

Body (ROLL) - 10 minutes of excerpts, installation work in progress

<https://vimeo.com/339011395>

Los Angeles – trailer

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

Untitled Reaper - full registration, Frascati Theater, Amsterdam

<https://vimeo.com/324849890>

Paratactical – full registration, Melkweg Theater, Amsterdam

<https://vimeo.com/288159938>

Los Angeles - full registration, Sophiensaele, Berlin

<https://vimeo.com/117045853>

Cassini and Other Minor Gods - publication excerpts

http://noha.emerald-organ.net/?page_id=836