



EXCHANGE RADICAL MOMENTS!

Live Art Festival

9.9.2011 – Jörn J. Burmester | Performer Stammtisch – Tischgesellschaften | How to co-operate?
<http://11moments.org/jorn-j-burmester-de/>

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INTERVIEW #10: Today we would like to introduce you to Jörn J. Burmester. He is the founder of Performer Stammtisch in Berlin, Germany and contributes to Exchange Radical Moments! Live Art Festival with his work "Tischgesellschaften". Hi Jörn, where are you at the moment?

Jörn J. Burmester

In Mannheim for "Wunder der Prärie" Festival. I'm working on Vision Mapping, making a huge mind map of the visions of all artists and audiences on a 4 x 8 meter wall.

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How much time do you take for that? I am wondering how this mind map looks like. Maybe you can post it here? But back to your work: In four different "Tischgesellschaften" you are looking for answers to the question „How do we co-operate?“ Do you have a personal opinion on co-operation?

Jörn J. Burmester

I'll be here in Mannheim for 11 days, working four to six hours each day on the wall. I'll post a link to the pics later. About "Tischgesellschaften": The question is actually "How to co-operate?" Small, but important difference. I believe in co-operation as a necessity, socially and artistically. But it is also a source of endless hassle. So my basic question is: How should it be done? What do we want from it?

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This time you are co-operating with two other groups – who are they? And which questions do they bring up?

Jörn J. Burmester

The way they design their table rounds, or experimental settings is completely up to them. I have really no idea what their spaces will look like. Surprise, and keeping yourself interested are important elements of collaboration for me. I know the "Faculty of invisibility" (Inga Zimprich and Sönkie Hallmann) will focus on the spectator's interaction with the artists. Their evening will be called "On the happiness of the spectator". Verlegt Verlag (Joel Verwimp and Nicolas Galeazzi) will devise tables as models from all the forms of collaboration they have tried in their practice together.



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There are some images here:

<https://www.facebook.com/media/set/?set=a.216232501766905.51969.116393001750856>

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For all of us who do not have the opportunity to join one of your "Tischgesellschaften": How do they work? How do we have to imagine a "Tischgesellschaft"? Are there any rules or rules at all?

Jörn J. Burmester

There are, but they are made up by the hosts. The only rule I propose is to discuss the question "How to co-operate?" – and there should be a table.

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When is the next "Tischgesellschaft" and how can people join?

Jörn J. Burmester

All the dates and some results will be posted on the FB page for [Performer Stammtisch](#), and on our website: www.performerstammtisch.de. They all take place at <http://flutgraben.org/>. The next one is hosted by "Faculty of Invisibility" on October 1st. Then it is "Verlegt Verlag" on October 23rd.

And of course the "Big one" on November 11.

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... and can everyone join or do you need to register in advance?

Jörn J. Burmester

We'll see after we have had the first three ... The basic idea is to set up all three tables in one large room at Flutgraben, start working there in the early evening, and experiment with how we can join the different tables together – whether a sort of meta-co-operation will be possible. We will invite some more guests who will contribute additional approaches to collaboration. There will be food and drinks, and we'll see where it leads us. And of course, everyone is welcome.

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How do you co-operate personally? Which issues are important for you to be able to co-operating?



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Jörn J. Burmester

The most important factor is the hardest to describe: There needs to be a continuous curiosity in the partner, not only in their work, but in them personally. I work in a lot of co-operations. As performance artists we basically create our own working environment all the time, as we have no institutional support, and that necessitates a lot of co-operation. Performer Stammtisch is the most central hub for that production side of things for me.

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What was the most radical moment, that you have experienced during a performance or work?
How do you define radical by the way?

Jörn J. Burmester

Radical is what goes to the root. I quite agree with the traditional etymological definition. And in performance ... for me the small moments when a direct, primal interaction between artists or between artist and audience happens are what goes deep, and stays – words, kisses, pain. These are more important moments than the big one spectacular event.

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Does performance art and the experiences out of it have changed your believes and thinking?

Jörn J. Burmester

Yes.

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Any wishes for 11/11?

Jörn J. Burmester

I hope we create a good flow – between the tables, and between the festival hub at Flutgraben and the "Tischgesellschaften"!

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Thank you for the interview and looking forward to be part of your "Tischgesellschaft" in Berlin.

Jörn J. Burmester

You are welcome. I am looking forward to having you there!