

MAD KATE

Portfolio





Mad Kate (they/them) is an electronic producer, sound designer, performance artist and writer who began working the Berlin performance and club scene in 2004, expanding their unique identity-queering, genderfcking and sexpositive performative work throughout music, theatre and film. Their explorations of borders between/within bodies, audibility, consent, proximity, and touch as political practice have brought them to theaters, communes, technomansions, prisons, dungeons, squats and galleries around the world.

One half of the producer-performer duo HYENAZ, they have toured immersive techno experiential shows based in consent and touch. HYENAZ are deeply committed to the connection between movement, sound design and audio visual work. They are currently working on their project EXTRACTION, which focuses on accountability practices in music making, field recording and other art processes, with generous support from Fonds Darstellende Künste. EXTRACTION is part of a body of ongoing work since 2015, a slow movement audio-visual project on bodies in motion and bodies in relation, entitled Foreign Bodies.

Mad Kate is currently creating S.W.E.A.T. - sex.work.extraction.arts.theatrics - a podcast and a series of audio and performative works that explore the concept of performance and performativity of the sexual/ized body in labour of survival and labour of a/Art. Some of these pieces have been explored through their collaboration with Jacopo Bertacco and Sara Neidorf in their postpunkperformance project Mad Kate | the Tide.

Mad Kate has appeared on international stages with PEACHES, Voluptuous Horror of Karen Black, DJ Hell, Taylor Mac, and countless other legends and legends in the making. Touring for over eight years with the fluffy punk circus Bonaparte, they helped bring the band's outrageous stage shows to international fame, and as co-singer with punk cabaret band Kamikaze Queens they toured the European and US rock and punk circuit with unforgettable live shows. They are currently creating with PEACHES as a member and co-creator of the contemporary dance collective CLUSTERFUCK.

Mad Kate

SWEAT

2021



Sonic and Performance Intervention

Sound and performance *Mad Kate*
performance *Karyka*
Post production *Andreas Maan*

SWEAT is an immersive sound installation and performance intervention that premiered as work in progress at perfocrazie International Artist Residency in Kumasi, Ghana in 2021. In 2022, Mad Kate was able to complete the audio production of the piece with support from GEMA. The sound piece was then presented at Alliance Francaise in Kumasi Ghana and on Cashmere Radio in Berlin, Germany.

It features sonic contributions and auditory imprints from laboring bodies at work, as well as recorded conversations about performance and performativity of the sexual/ized body at work—work as labour of survival and labour of a/Art.

The sonic landscape of this work was composed exclusively from field recordings gathered in and around Kumasi during my residency. Recorded conversations are less a sonic research archive than they are a means to speak across intersectionalities by anchoring in common space: as sexualized bodies, as working bodies, as artistic bodies and as performative bodies. These are the sounds of sweaty bodies: labouring, dancing, fucking, sacrificing and surviving.

In focus is the auditory and audibility; which bodies can be heard and which bodies are silenced by the audible? What happens in the dark? What is felt or sensed in the quiet space between bodies, placed within and contextualized by the pounding loudness of our sweaty bodies at work?

ArtesMobiles

System

Failed

2022

Immersive Live Gaming and Theatre Experience

Konzept: ArtesMobiles | Performance: Mad Kate, Milena Görtler, Juliane Torhorst | Regie: Nina Maria Stemberger | Audiovisuelle Regie: Birk Schmithüsen | Sound Design: Elisa Battisutta | Lichtdesign: Hans Leser | Dramaturgische Begleitung: Lea-Maria Kneisel | Visuals: Wieland Hilker, Caren Müller | Programmierung TouchDesigner: Lennart Beese | Programmierung Maschinelles Lernen (KI): Marcus Ding | Kostüm: Juan Chamié, Mad Kate | Technische Leitung: Hendrik Fritze | Licht Operator: Fabian Arat, Luise Graeff | Tracking: Fabian Luepke | Moderation: Flugwerk | Technische Assistenz: Sophie Krause | Regie Assistentin: Elisabeth Eichler, Jasmin Lein | Abrechnungsmanagement: Irina Hofmann | Videodokumentation: Alexander Hector | Fotodokumentation: Caroline Wimmer | Grafik: Max Adam | Web Design: Benji Lee Martin | Produktionsassistenz: Isabella Jahns | Produktionsleitung Wiederaufnahme: ehrliche arbeit – Kulturbüro

SystemFailed is a performative AI experiment which asks the question »Does digitalization lead to more freedom, or does it endanger our humanity?«

This is the question posed by the performance group ArtesMobiles as part of a social experiment. The audience forms a temporary micro-society that is observed and investigated by three researchers. Every movement is tracked by an artificial intelligence (AI) and evaluated with a specific scoring system. In the field of tension between individuality and collective action, the question of self-determination arises in a seemingly overpowering system. It has been presented as a work in progress as System Failed Experience at ZKM KarlSchaubühne Lindenfels, SystemFailed:exploration at Next Level Festival, Zollverein Essen, SystemFailed:exchange at Hybrid Play Festival, HELLERAU and presented in full at Politik im freien Theater, Frankfurt am Main, Schaubühne Lindenfels, Leipzig and ZiMT Leipzig.





HYENAZ

AUTOMINE

2022

Live Performance

Music Production and Performance *Mad Kate + Adrienne Teicher (HYENAZ)*
Costumes *Yeorg Kronnagel and Mad Kate*

HYENAZ Automine asks: what are bodies worth in the digital age? And answers this question through a performance of the performance through which bodies create value, for themselves, but most likely for others. Bodies create value through physical labour, bodies create value by emotional labour, bodies also create value by mining the identifying markers attached to bodies, my gender, my sexuality, my story, all of these markers have value, but the value of these markers change through space and time, as society changes, as politics changes, and as the body changes, ages, decays.

As the virtual replaces the real, the body should disappear. But does it really? Automine seeks an answer through, music, essay and a critical recitation of queer aesthetics in the third decade of the twenty first century. It has been presented at Cross Attic and Divadlo X, Prague, as well as at PAF Berlin at ACUD Theatre. Sections of the performance have also been modified to be presented as the opening act for PEACHES at Huxleys Neue Welt and at Kampnagel, Hamburg.

Danilo Andres

BICHO RARO

2022 - 2023

Video, Live Performance

Choreografie, Konzept, Ausstattung, Videoinstallation, Tanz *Danilo Andrés*

Dramaturgie *Diego Agulló*

Sound Design Video and Live Electronics *Mad Kate*

Live Drums *Sara Neidorf*

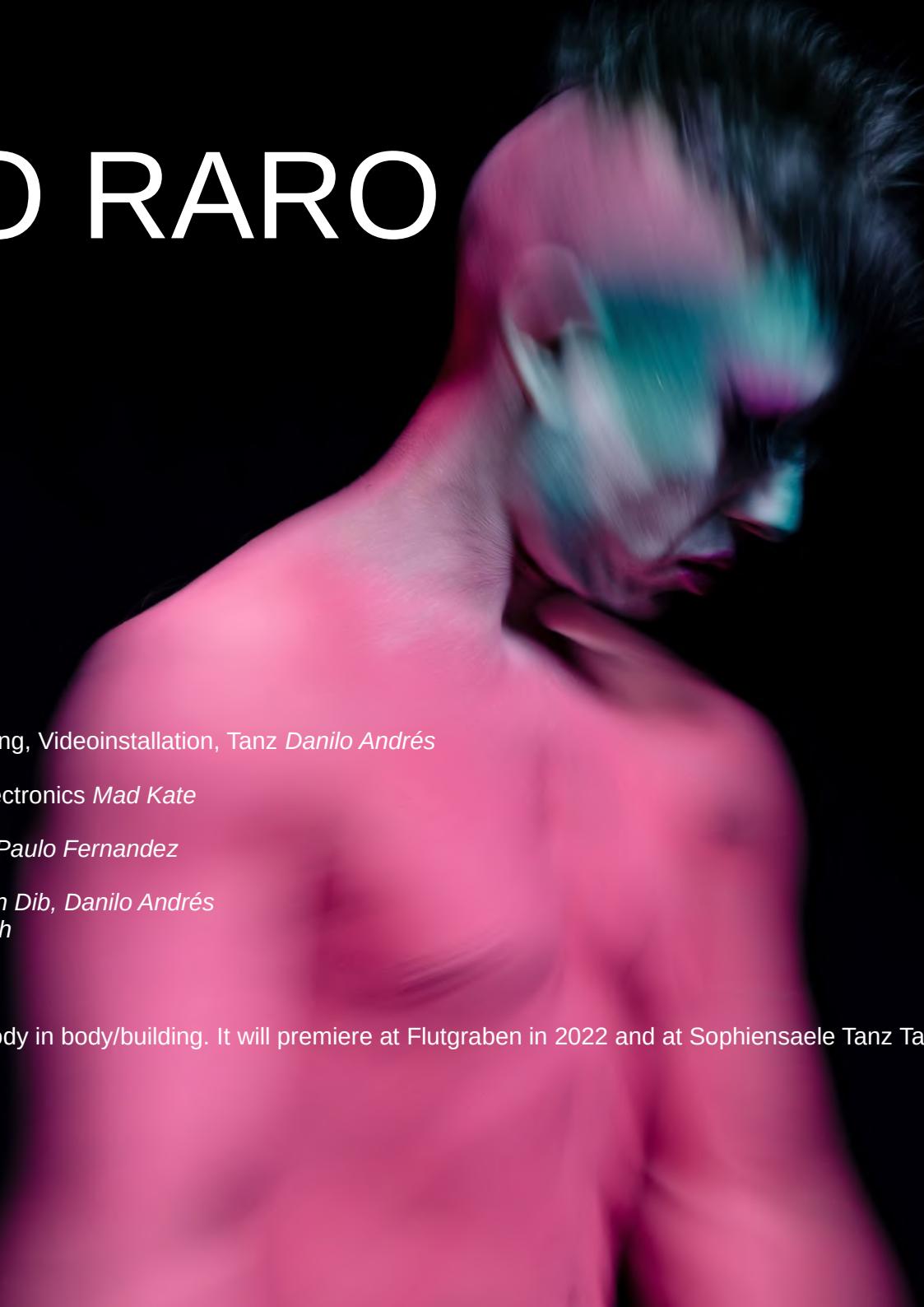
Videoinstallation *Peter Bromme, Paulo Fernandez*

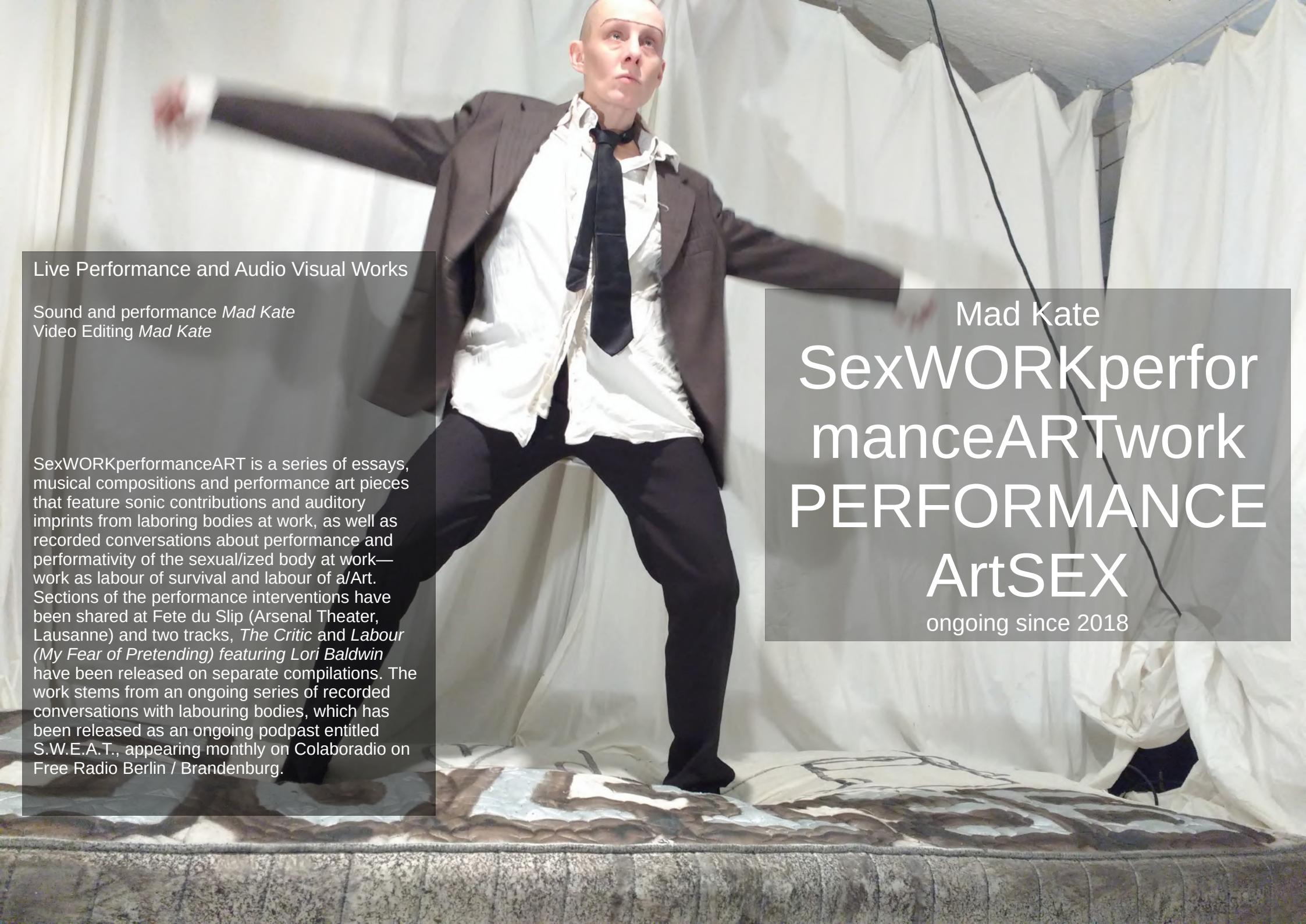
Bühnenbild *Moran Sanderovich*

Make-up Videoinstallation *Hassan Dib, Danilo Andrés*

Produktionsleitung *Hanna Schaich*

Bicho Raro explores the queer body in body/building. It will premiere at Flutgraben in 2022 and at Sophiensaele Tanz Tage in 2023.



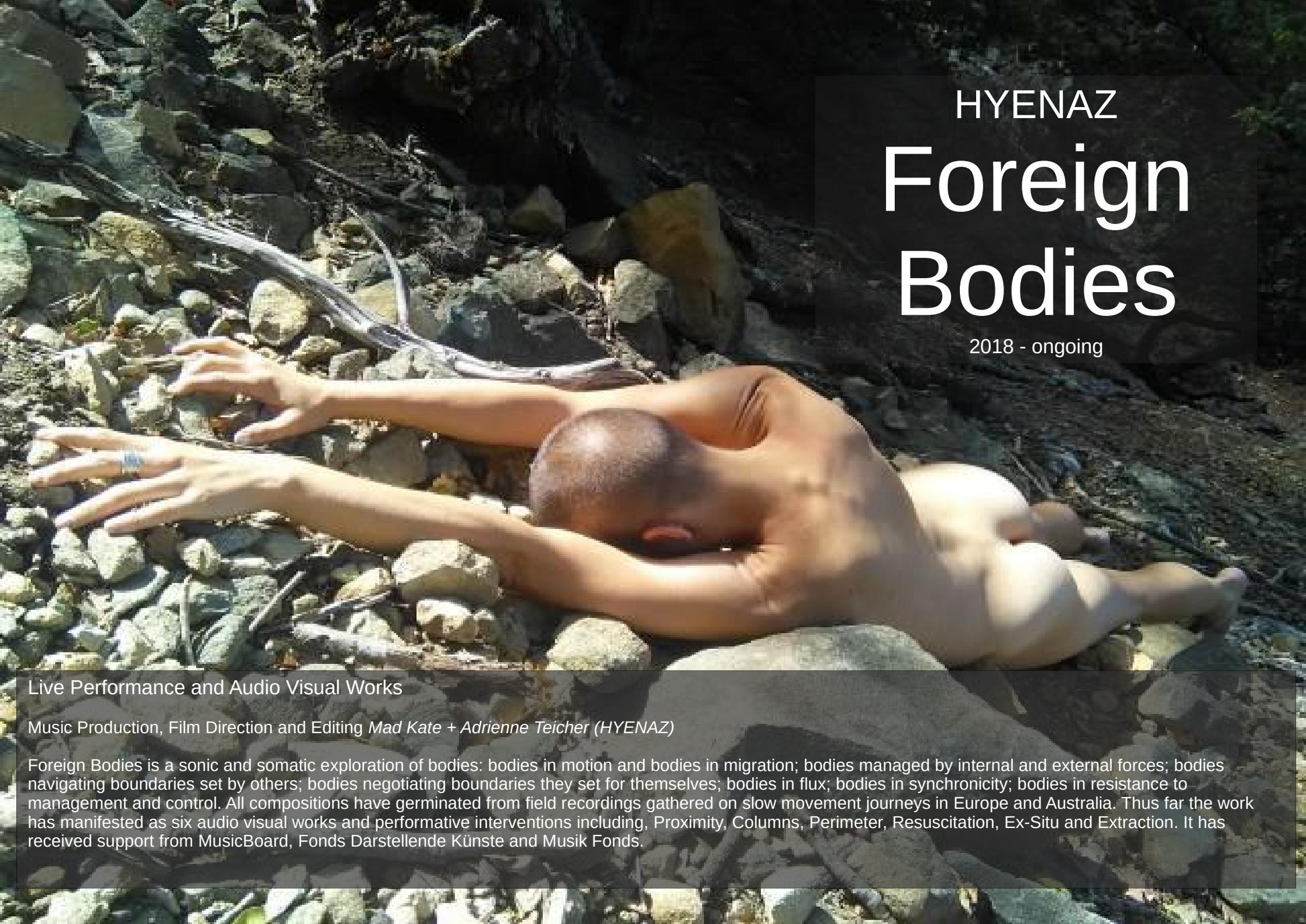
A photograph of a person with their arms outstretched, wearing a dark suit jacket over a white shirt and tie, standing on a stage with white curtains in the background.

Live Performance and Audio Visual Works

Sound and performance *Mad Kate*
Video Editing *Mad Kate*

SexWORKperformanceART is a series of essays, musical compositions and performance art pieces that feature sonic contributions and auditory imprints from laboring bodies at work, as well as recorded conversations about performance and performativity of the sexual/ized body at work—work as labour of survival and labour of a/Art. Sections of the performance interventions have been shared at Fete du Slip (Arsenal Theater, Lausanne) and two tracks, *The Critic and Labour (My Fear of Pretending)* featuring Lori Baldwin have been released on separate compilations. The work stems from an ongoing series of recorded conversations with labouring bodies, which has been released as an ongoing podpast entitled S.W.E.A.T., appearing monthly on Colaboradio on Free Radio Berlin / Brandenburg.

Mad Kate
**SexWORKperfor
manceARTwork
PERFORMANCE
ArtSEX**
ongoing since 2018

A photograph of a person lying face down on a rocky beach. Their arms are extended forward, and they are wearing a dark top. A metal detector is lying next to them on the rocks. The background shows more rocks and some greenery.

HYENAZ Foreign Bodies

2018 - ongoing

Live Performance and Audio Visual Works

Music Production, Film Direction and Editing *Mad Kate + Adrienne Teicher (HYENAZ)*

Foreign Bodies is a sonic and somatic exploration of bodies: bodies in motion and bodies in migration; bodies managed by internal and external forces; bodies navigating boundaries set by others; bodies negotiating boundaries they set for themselves; bodies in flux; bodies in synchronicity; bodies in resistance to management and control. All compositions have germinated from field recordings gathered on slow movement journeys in Europe and Australia. Thus far the work has manifested as six audio visual works and performative interventions including, Proximity, Columns, Perimeter, Resuscitation, Ex-Situ and Extraction. It has received support from MusicBoard, Fonds Darstellende Künste and Musik Fonds.

HYENAZ

EX SITU

2021

Immersive Sonic Sculpture and Audio Visual Work

Sound, Video and Edit *HYENAZ*
Vocals and Video *Yusuph Suso*
Creative Coding *Rodrigo Frenk*
Build and Install *Lau Bau*

Ex Situ is a project of HYENAZ and Yusuph Suso, with the work of Lau Bau and Rodrigo Frenk. It is an audiovisual sculpture, a music video and a evolving interactive artwork you can contribute to with your phone or laptop. The work maps the fragile technological threads from which human beings conduct transdimensional lives in past, current and future homelands.

The Sculpture was shown at Maxim Gorki Theater in September 2022 in the context of Queer Week INEXILE. The audio was presented at Documenta Fifteen for Party Office and on Lumbung TV



Live Performance & a/v Work

Music, Concept, Editing HYENAZ
Choreography *Mad Kate*
Cinematography *Jo Pollux and Raja de Luna*
Movers *Danilo Andrés, Tereza Silon, Simon(e) Jaikiruma Paetau, Bishop Black, ROC, XIL*

PROXIMITY is the first a/v techno intervention in the Foreign Bodies series. This damp and amphibious track extrapolates from field recordings of an immense network of stuttering frogs, which HYENAZ encountered on Yorta Yorta country in South-Eastern Australia. The frogs' reaction to their sense of [in]security led HYENAZ to draw parallels to how physical and emotional proximity affect human societal relations. The video is choreographed by Mad Kate and edited together with Adrienne Teicher. Released by the poetry journal Interim, this visual artwork lurches and staggers across bodies in motion to ask the question, "Does our Proximity Bind Us?"

The movement research for the PROXIMITY video began with the performative installation and praxis PROXIMATE MOVEMENTS, which was first researched during Isabelle Lewis's immersive spaces exploration at Martin Gropius Bau, which was part of the "Welt Ohne Aussen" festival in 2018. A presentation of the work was later presented at Garbicz Festival in Poland.

HYENAZ

PROXIMITY

2018



HYENAZ

PERIMETER

2021

Audio Visual Work and Virtual Reality Gallery

Music Production *HYENAZ*

Film Direction and Editing *HYENAZ*

Documentary Films *HYENAZ*

Cinematography *Robert Mlezko*

Artistic Direction *Yeorg Kronnagel*

Performers *Mad Kate, Adrienne Teicher, Mmakgosi Kgabi, Martini*

Cherry Furter, Simon(è) Jaikiriuma Paetau

Perimeter asks the question: what does it feel like to understand oneself as “just outside” and yet also “just barely inside”? What is the feeling of being at the edge? What is it like to be “foreign” to a place which is familiar?

For this project we asked ourselves and three other performers to interrogate one location of “perimeter” upon which they situate themselves. Adrienne Teicher chose the perimeter of Judaism. Kathryn Fischer chose the perimeter of sisterhood. Mmakgosi Kgabi chose the perimeter of joy. Martini Cherry Furter chose the perimeter of the “real self,” and Simon(e) Jaikiriuma Pateau chose the perimeter of the peripheric body itself. Each person was able to explore these ideas in a filmed interview, and later, in a performative interpretation.

Perimeter is the third audio-visual work and performative intervention in our foreign bodies series and was funded by MusicBoard Berlin. It was presented in 2022 at Come Alive Festival in Utrecht, Netherlands.



Mad Kate, Jair Luna, Aérea Negrot, and Dieter Rita Scholl

GRITTY GLAMOUR

2017-2020

Live Performance

Direction *Simon*e Jaikiruma Paetau*

Text and Performance *Mad Kate, Jair Luna, Aérea Negrot, and Dieter Rita Scholl.*

Gritty Glamor, which has been (re)presented over six runs at Ballhaus Naunynstrasse, Berlin, Germany, takes us into the backstage of a Kreuzberg club to meet four artists: Maria Sumak, electro gold voice and queen of nightlife; Mad Rage, punk feminist performer; Molina Puig, dancer and It-Girl and Greta Dietrich, grande dame of the West Berlin drag chanson. While one of them is on stage, they tell each other stories from their lives in kaleidoscopic moments and deal with their understanding of community, sex, love, diaspora, family and the relationship between their everyday and stage persona. The piece asks questions about the visibility of queer, post-migrant artists and addresses racist attitudes in a white-dominated queer scene.



EP, Texts, Audio Visual Works and Performance Interventions

Text, Vocals and Performance *Mad Kate*
Guitar and Electronics *Jacopo Bertacco*
Drums *Sara Neidorf*

The EP This Morning Waking was released in 2020 along with a music video for the single *When Did We Get Ill?* which premiered on VEVO. The conceptual work for the entire EP, essay collection, performances and visual work deal with non-consensual sexual encounters, the condition of being assigned female at birth and the socialization of growing up in a female body. The works have been presented at Maxim Gorki Theatre Studio R and at the iconic Teufelsberg Berlin.

Mad Kate | the Tide

This Morning Waking

2000 - 2020

HYENAZ and Jova Lynne

Beyond Possible

2020



Audio Visual Work

Video Jova Lynne and HYENAZ
Sound Design and Edit HYENAZ

Beyond Possible is a project funded by Goethe-Institute through their Virtual Partnership Residency Program between Berlin and Detroit Michigan. Together HYENAZ and Jova Lynne created a methodology for capturing sound and images in three locations which recall "sanctuary". Their collaboration which resulted in a short film and EP won an award from EXP__, a partnership between Your Moms Agency Berlin and Goethe-Institute Chicago.

CLUSTERFUCK

PEACHES: OOPS

2019



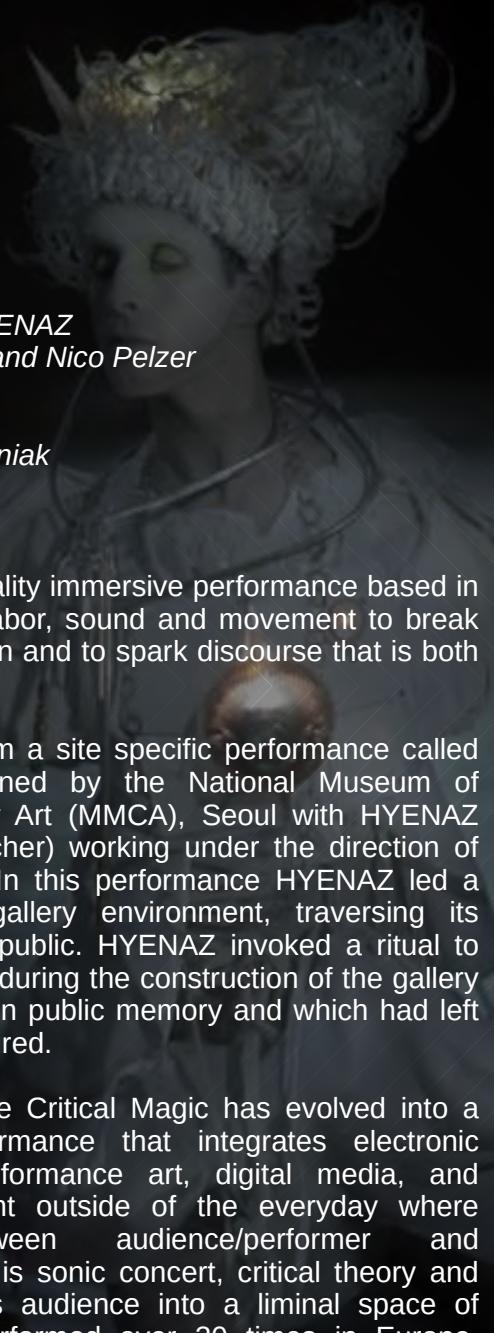
Live Performance

Music and Performance PEACHES and guests

Clusterfuck Choreography and Direction Mad Kate and Adrienne Teicher (HYENAZ)

Performance Clusterfuck: Mad Kate, Adrienne Teicher, Ginger Synne, Federica Dauri, Bishop Black, Martini Cherry Furter, Danilo Andres, Lori Baldwin

Founded in 2019, Mad Kate and Adrienne Teicher directed, choreographed and performed with Clusterfuck, a group of 9 contemporary dancers for PEACHES Aus dem Hinterhalt: Don Quichotte at Deutsche Oper Berlin. They also performed for PEACHES epic stage show: There's Only One Peach with the Hole in the Middle which showed at Kampnagel Hamburg, Royal Festival Hall London, Musikhuset Aarhus and Volksbühne Berlin. Clusterfuck continued to perform with PEACHES in 2021 for her stage show CrankyPants! and is now in the process of performance research with support from Fonds Darstellende Künste.



Music and Performance *HYENAZ*
Text *HYENAZ, Sylbee Kim and Nico Pelzer*
Costumes *Juan Chamie*
Styling *Yeorg Kronnagel*
Mix and Mastering *Bart Kuzniak*
a/v works *HYENAZ*

Critical Magic is a mixed reality immersive performance based in physical contact, somatic labor, sound and movement to break physical and mental isolation and to spark discourse that is both critical and utopian.

Critical Magic emerged from a site specific performance called "Spectral Rite" commissioned by the National Museum of Modern and Contemporary Art (MMCA), Seoul with HYENAZ (Mad Kate + Adrienne Teicher) working under the direction of Korean artist **Sylbee Kim**. In this performance HYENAZ led a procession through the gallery environment, traversing its exhibits, and engaging its public. HYENAZ invoked a ritual to mourn a industrial accident during the construction of the gallery that had been suppressed in public memory and which had left many workers dead and injured.

Since its initial performance Critical Magic has evolved into a uniquely interactive performance that integrates electronic music, chaos magic, performance art, digital media, and interactive play; a moment outside of the everyday where distinctions blur between audience/performer and concert/interactive ritual. It is sonic concert, critical theory and pop sensibility, bringing its audience into a liminal space of discovery. It has been performed over 30 times in Europe, Canada, China, Korea, Australia and most recently online as a virtually interactive digital performance.

HYENAZ

Critical Magic 비평적 마술

2014 - 2020



BE

HYENAZ Critical Magic featured in Metropolis M.

Hyenaz, performance voor Gender Blending Queer Party in Worm Rotterdam, 2018. foto Maarten Nauw

TOEKOMST

IS QUEER



Door Maaike Gouwenberg

A close-up photograph of a person's face and hands against a dark background. The person has dark hair and is wearing a dark top. Their hands are positioned near their head, with one hand appearing to hold or touch the other. The lighting is dramatic, with strong highlights on the skin and hands, creating a glowing effect. The overall mood is mysterious and artistic.

Audio Visual Work

HYENAZ BINARIES

2017

Concept, music and editing
HYENAZ
Styling *Yeorg Kronnagel*
Styling assistance *Thea Adora*
Filming *Robert Mleczko*
Camera assistance *Linus Ignatius*
Mixing and Mastering *Bartłomiej Kuźniak at Studio333*

Filmed at Künstlerhaus
Bethanien
Inspired by Tasman
Richardson's Jawa Technique

Binaries is HYENAZ 2017 audio visual work and tenth section of Critical Magic. It is the visual sister to a participatory performative practice developed by HYENAZ--a somatic method of aerobic movement, rapid breathing, and loud articulations, shouting out seeming "binaries" to render these ideas meaningless. BINARIES won "Most Bizarre" at the 2018 Berlin Music Video Awards and premiered this work on ViceTHUMP.

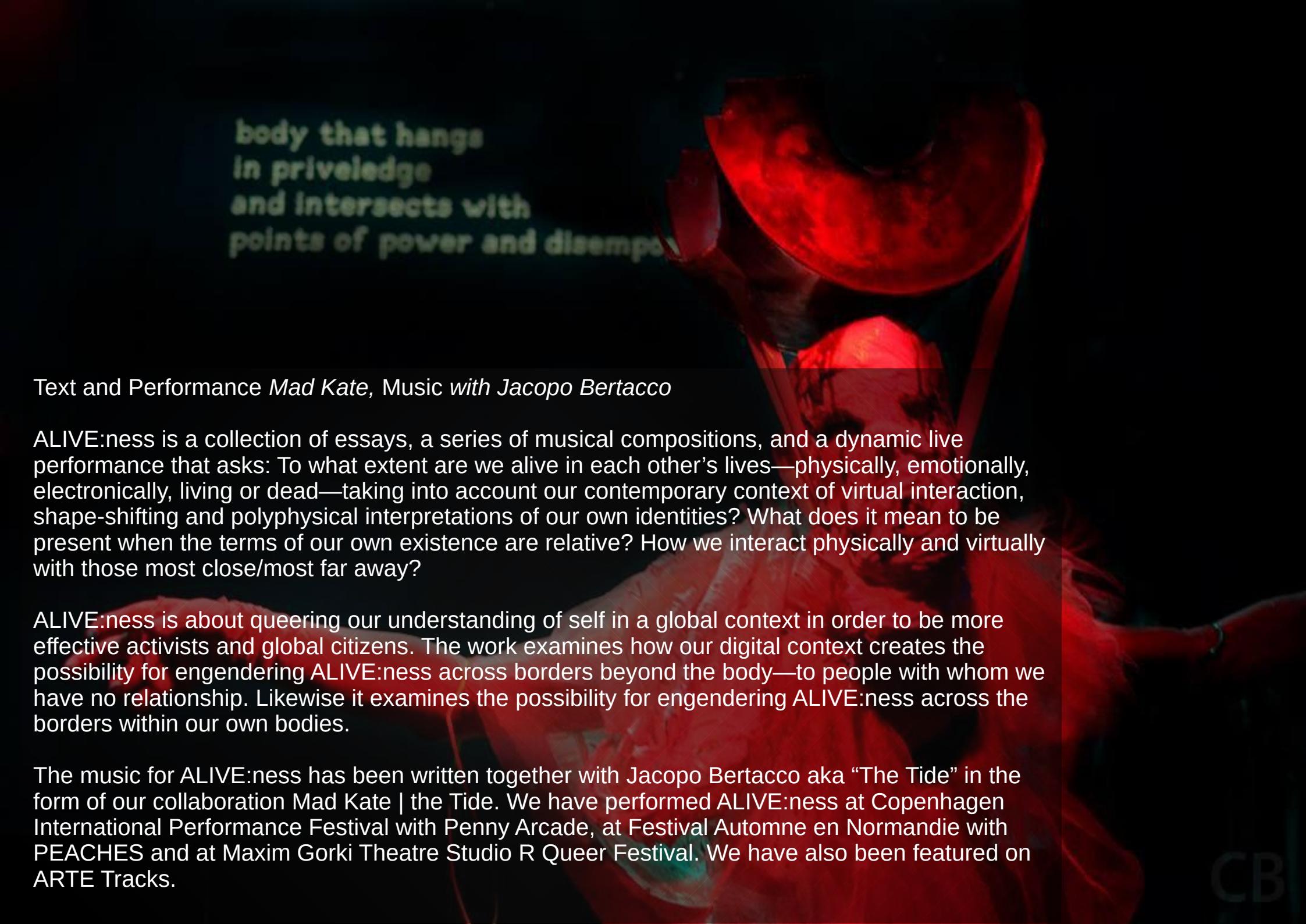


Mad Kate | the Tide

ALIVE NESS

2013 - 2018

© ALEXA VACHON



**body that hangs
in privilege
and intersects with
points of power and disempow**

Text and Performance *Mad Kate*, Music with Jacopo Bertacco

ALIVE:ness is a collection of essays, a series of musical compositions, and a dynamic live performance that asks: To what extent are we alive in each other's lives—physically, emotionally, electronically, living or dead—taking into account our contemporary context of virtual interaction, shape-shifting and polyphysical interpretations of our own identities? What does it mean to be present when the terms of our own existence are relative? How we interact physically and virtually with those most close/most far away?

ALIVE:ness is about queering our understanding of self in a global context in order to be more effective activists and global citizens. The work examines how our digital context creates the possibility for engendering ALIVE:ness across borders beyond the body—to people with whom we have no relationship. Likewise it examines the possibility for engendering ALIVE:ness across the borders within our own bodies.

The music for ALIVE:ness has been written together with Jacopo Bertacco aka “The Tide” in the form of our collaboration *Mad Kate | the Tide*. We have performed ALIVE:ness at Copenhagen International Performance Festival with Penny Arcade, at Festival Automne en Normandie with PEACHES and at Maxim Gorki Theatre Studio R Queer Festival. We have also been featured on ARTE Tracks.

Mad Kate

before birth there is no

2007

Dance Performance

Dance Performance *Mad Kate*

Before birth there is no is a dance performance that explores the ungendered or pre-gendered body or essence of sexuality silliness, disgust and the unsacred. First performed at Lucas Carrieri Gallery in Berlin in 2009 it has since been performed in many galleries theatres and clubs.





Bonaparte

21. Oktober 2010, Alte Börse Zürich

Wettbewerb: 20 Minuten verlost 5 x 2 Tickets für das Konzert

Bonaparte, die multinationale und in Berlin ansässige Band mit Schweizer Beteiligung, galt einst als Geheimtipp. Inzwischen bereist sie die Welt und ist nach fast zweijähriger Tour Dauergast auf Konzertbühnen. Am 21. Oktober machen Bonaparte Halt in der Alten Börse in Zürich und stellen dem helvetischen Publikum ihr aktuelles Album - *My Horse Likes You* vor. 20 Minuten verlost 5 x 2 Tickets für das Konzert. Sende das Keyword BON an die Nummer 2020 (Fr. 1.-/SMS). Kostenlose Teilnahme unter www.wettbewerbe.20min.ch

Bringt Gesprächsstoff.



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<https://www.instagram.com/madkate27>