

# PORTFOLIO

## SELECTED WORKS



[WWW.JANNEKUMMER.COM](http://WWW.JANNEKUMMER.COM)

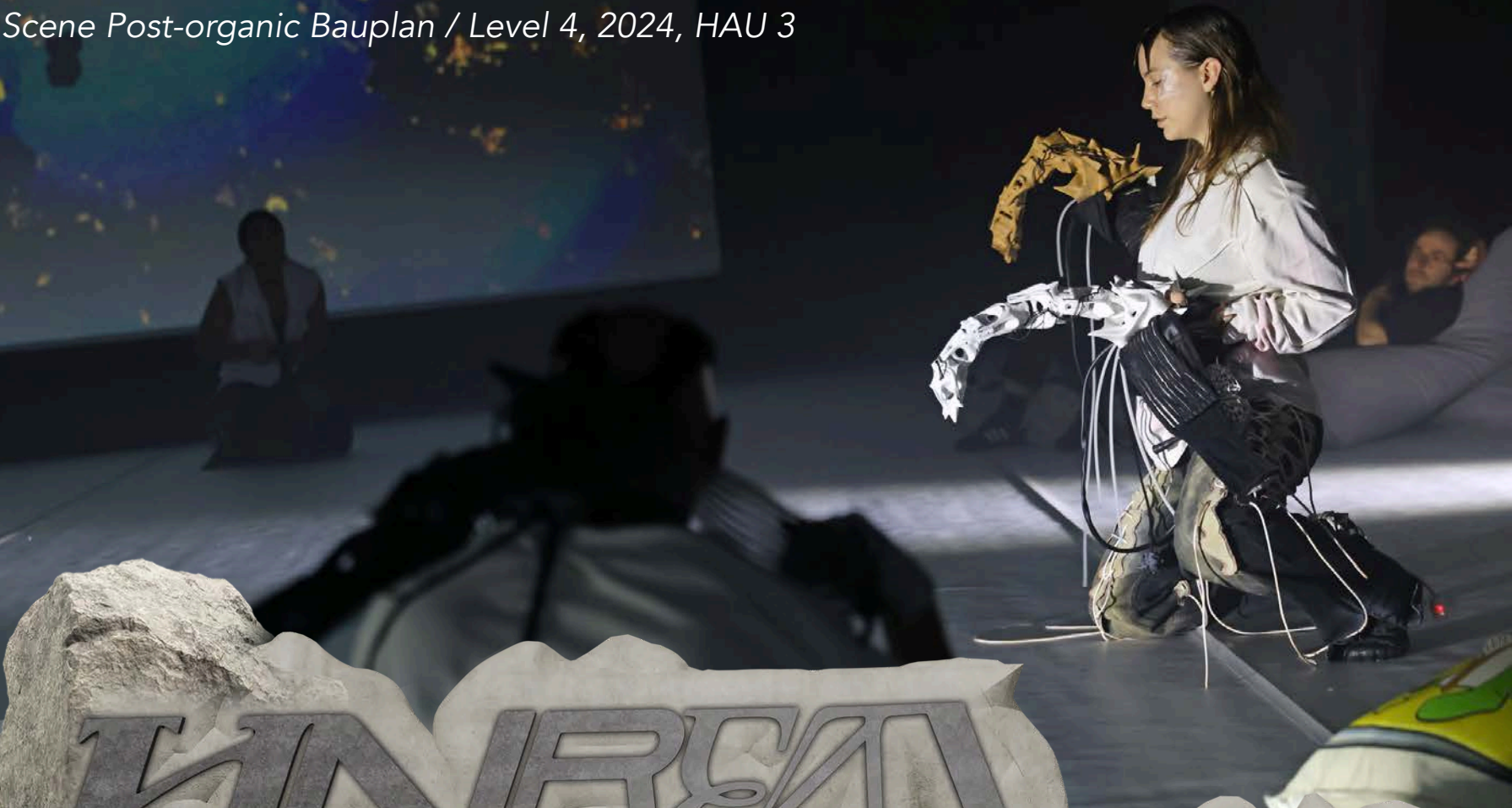


JANNE KUMMER

[THEY/THEM]

**PERFORMING  
DIGITAL ARTS  
MARTIAL ARTS  
AI RESEARCH**





Amid escalating crises, fears arise that the imagined wholeness of “the” world is falling apart. But what led to the understanding of “the” world as whole in the first place? “Unreal Conditionals” induces the audience into a dreamlike state where soft cavernous walls merge with surreal digital landscapes. Embedded in narrative gameplay, embodied performative modules intertwine stage magic, demon choirs, and post-organic companions in an ever-evolving choreography.

The performance offers collective propositions that reshape relations to automated technologies. As dominant narratives around artificial intelligence are demystified, potential histories resurface, retiring the false binary of it being a universal solution or all-powerful destructive force. Instead, to come to terms with technologies requires a critical engagement with the conditions they are shaped by and the conditions they create. Challenging imperial frameworks, new metaphors for the artificial and the intelligent unfold. “Unreal Conditionals” gestures at the possibilities that are already present but are rendered unreal. This is not an escape route, but a temporary lapse from which you return, questioning what unreality you have been living in all along.

Impression UNREAL CONDITIONALS  
Final Scene, 2024, HAU 3



**Artistic Direction:** Janne Kummer / **Concept:** Janne Kummer, Steph Holl-Trieu, Philisha Kay & Codi Körner / **Text:** Steph Holl-Trieu, Philisha Kay & Janne Kummer / **Dramaturgy:** Philisha Kay & Steph Holl-Trieu / **Technical Direction:** Anton Krause / **Stage Design:** Codi Körner, Janne Kummer / **Costume Design:** Codi Körner / **CGI / Game Design, Live Sound:** FE / **Prosthesis / Robots:** Salvador Marino / **Musical Supervision / Sound / Voice Cloning:** Johannes Aue / **In-Game Video Commission :** Esben Holk / **Production:** Patrick Kohn / **Project Assistance:** Maxine Vajt / **Logo Design:** Teresa Schönherr / **Make-Up:** Jasmin Erb / **Artistic Contributions & Performance:** shasti, Cru Encarnação, Josefina Maro und Salvador Marino (Post-Organic Bauplan) / **Voice Clones:** Janne Kummer as “Love”, Steph Holl-Trieu as “Grace”, Philisha Kay as “Tina”



Impression UNREAL CONDITIONALS  
Level 1, IN GAME

## DRAMATURGY OF A DREAM – DREAM PHASES

**DREAMS  
PROCESS, REFLECT,  
RE-IMAGINE  
CYCLICAL  
NOT LINEAR TIME**

Impression UNREAL CONDITIONALS  
Scene 2, Level 2, Psychoanalysis of AI



UNREAL CONDITIONALS  
HAU Berlin 2024



# PERFORMATIVE AND POETIC TRANSLATION OF AI DISCOURSE

**RE-RELATING WITH TECH  
(POSTORGANIC BAUPLAN)  
SLOW TECH, PARATISM**

**ABYSS AS  
POSSIBILITY, THE  
EROTIC,  
SHAPESHIFTING**

*Impression UNREAL CONDITIONALS  
Scene Post-organic Bauplan*

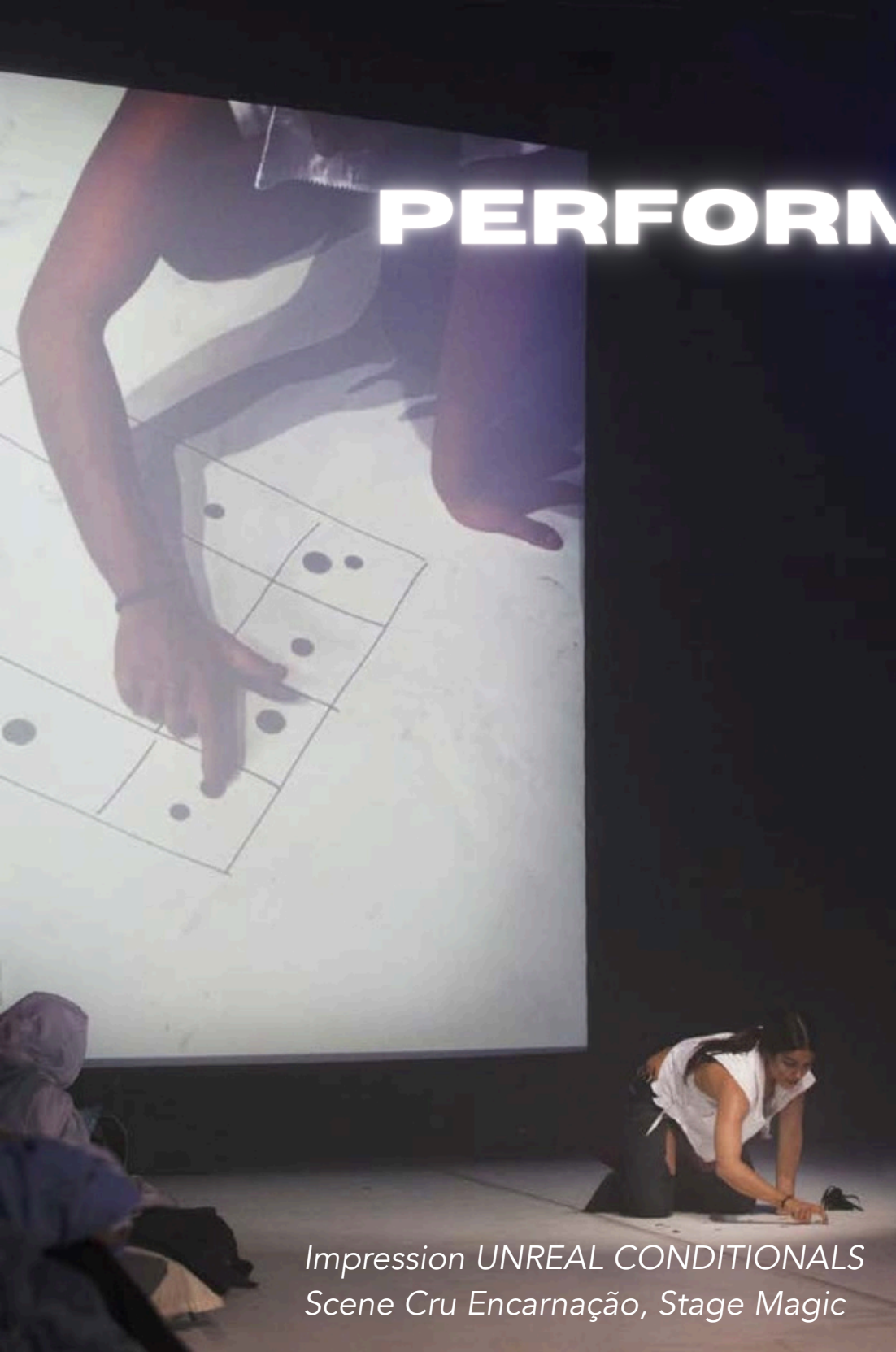


UNREAL CONDITIONALS  
HAU Berlin 2024

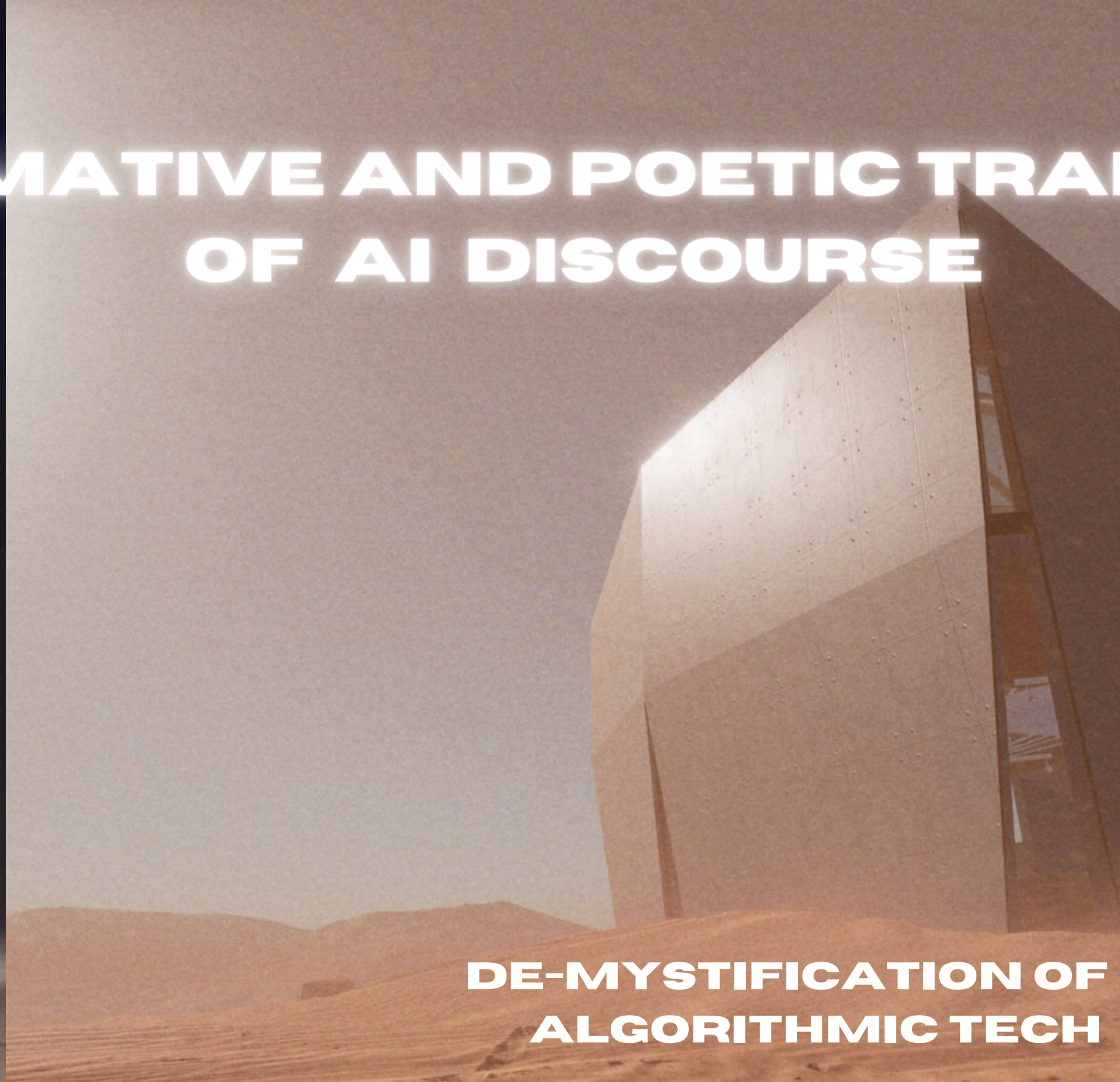


# PERFORMATIVE AND POETIC TRANSLATION OF AI DISCOURSE

*Impression UNREAL CONDITIONALS  
Level 3, The Museum of Automated  
Technology, In Game*

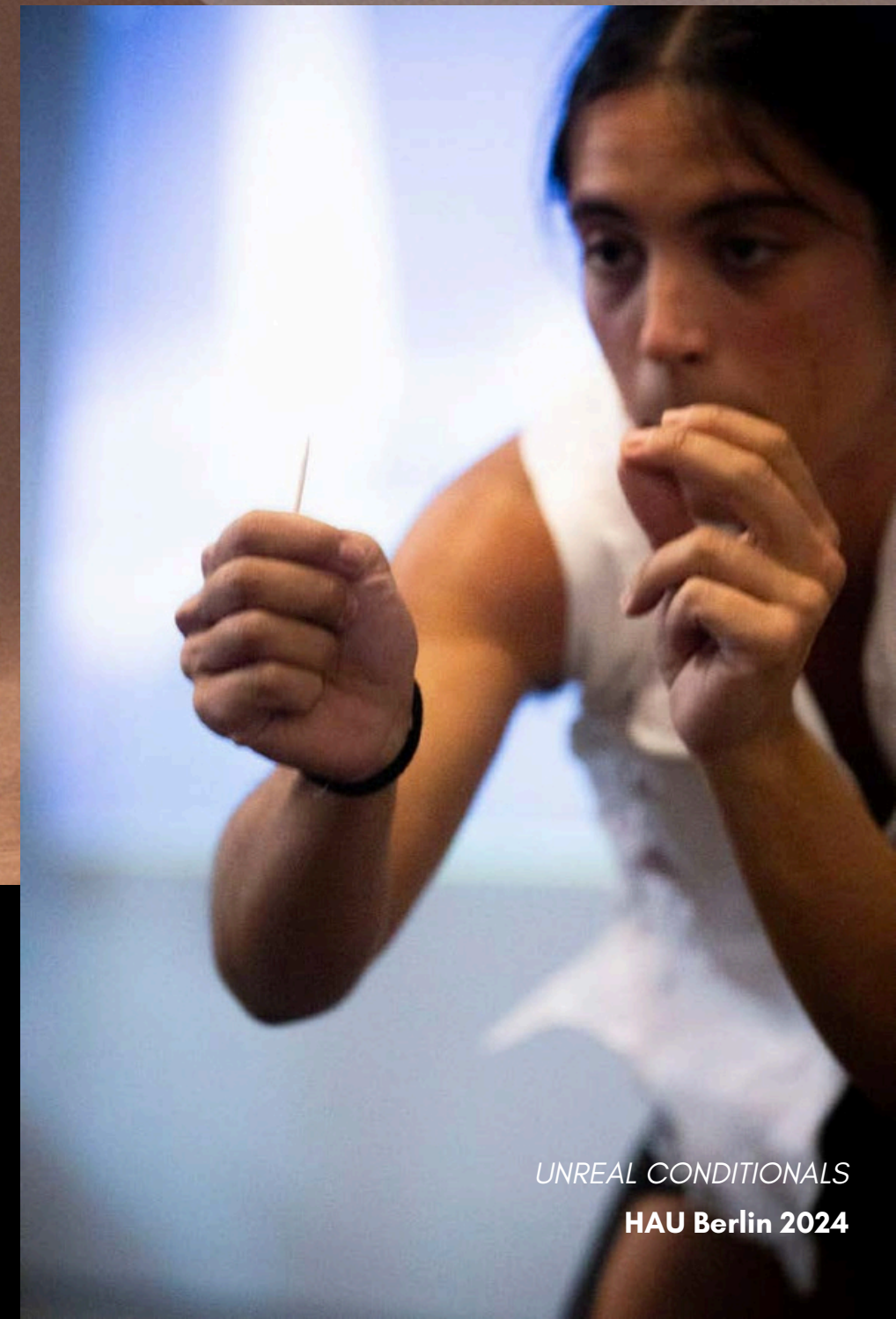


*Impression UNREAL CONDITIONALS  
Scene Cru Encarnação, Stage Magic*



**DE-MYSTIFICATION OF  
ALGORITHMIC TECH**

**STAGE MAGIC (CRU ENCARNAÇÃO)  
ILLUSIONISM \* TRUTH AND LIES  
MEMORY PRACTICES / MEMOTIC  
AUTONOMY**



*UNREAL CONDITIONALS  
HAU Berlin 2024*



# PERFORMATIVE AND POETIC TRANSLATION OF AI DISCOURSE

RE-MYSTIFYING TECH (SHASTI)  
THE GHOST (IN THE MACHINE)

PHANTOM POWER  
CURSING DAEMON  
CHOIR  
CHANGE OF  
NARRATIVE



*Impression UNREAL CONDITIONALS  
Scene 5, Shasti - Demon Choir*



*Impression UNREAL CONDITIONALS  
Level 5, Remythologising AI*

UNREAL CONDITIONALS  
HAU Berlin 2024



IF DREAMS END  
SO MUST WORLDS

IF WORLDS END  
OTHERS MUST BECOME

FOR YESTERDAY WILL BE TOUCHED  
EMBODIED IN TOMORROWS  
TIME UNSLICED

THE FABRIC OF LIFE RESEWN

TIME AND TIME AGAIN  
TIME BREAKS

SO YOU LAY

THERE IN THE BREAK\*  
WITH ALL THAT WAS  
AND ALL THAT WILL

LACK OF SLEEP FEEDS  
WANT OF SLEEP  
LAY DOWN YOUR HEAD TO REST

LACK OF SLEEP FEEDS  
WANT OF SLEEP  
STIR YOUR CHURNING HEAD

TELL ME,  
ARE YOU DREAMING TO FORGET  
ARE YOU DREAMING – TO REMEMBER?





# PROMPT A BOSS, PHOTO REALISTIC



## DIS-AI- DENTIFICATION

Dis-AI-dentification is a two-part lecture performance by Janne Kummer that investigates the intersections of digital and physical violence and resilience in the context of AI-generated imagery and deepfakes.

In the first part, Janne collaborates with their digital clones to deliver a lecture-performance exploring the power of images and how AI image synthesis tools amplify the hypersexualization and objectification of femme and non-binary bodies. The performance critiques the systemic violence and inherent biases, not only embedded in the images but also in large language models (LLMs) and therefore in the act of prompting itself. Dis-AI-dentification critiques the tendency of generative AI toward a heteronormative, white, and Western "realism" that perpetuates existing power structures. Amid this hypervisual landscape, the work draws on the radical potential of imagination as a form of resistance and redefinition.

The second part transitions into a movement based performance, utilizing motion capture technology to animate an avatar as an extension of the performer. This avatar, constructed as a multi-layered, glitch-like "armor" from visual fragments of Janne's live, becomes a shield against societal norms. The choreography, rooted in martial arts practice, unfolds as a ritual of self-defense and empowerment, transforming the avatar into an emblem of resilience. Together, the movement and the avatar reimagine the body as a site of agency, protection, and transformation in response to technological violence.

Dis-AI-dentification blurs the boundaries between digital and physical performance, offering a critical and imaginative commentary on identity, systemic violence, and the possibility of resilience in an AI-driven world.

**Concept / Text / Video / Voice Clones / Avatar Lecture / Choreography /**

**Performance :** Janne Kummer

**Motion Capture in Unity:** Warja Rybakova **Avatar Design :** Wro Wrzesińska

LINK AVATAR LECTURE <https://vimeo.com/video/998672252>

PW: 4k4d3m13

Academy for Theater and Digitality,  
Dortmund 2024  
Realtime Affairs, Berlin 2024



Impression Clone of Janne holding the Lecture  
Dis-AI-Dentification



“The image is a dead-end because it implies an archive: a point of entry, a site that enables us to access the story of how the image came to be, a record of conditions.”

Lola Olufemi

Research with UNSTABLE DIFFUSION  
PROMPT: “Pornversion of Elon Musk with spread legs”, 2024



WHAT IS? OBJECT OF INTEREST



Dis- AI-dentification  
Academy for Theater and Digitality,  
Dortmund 2024  
Realtime Affairs, Berlin 2024

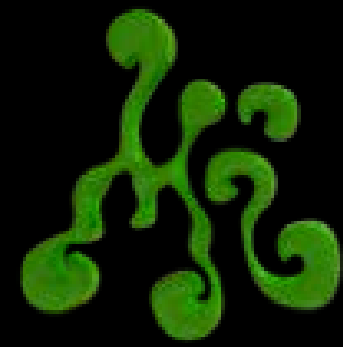




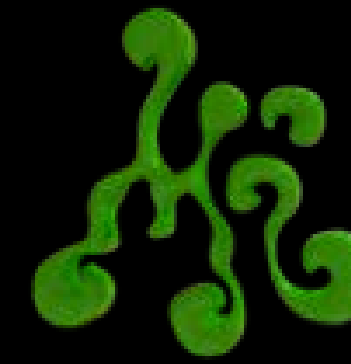
*Impressions Lecture-Performance  
"Dis-AI-Dentification"  
Motion Capture Part, 2024  
REALTIME AFFAIRS, DOCKdigital*







# THE HOUSE OF MONSTRESS INTELLIGENZIA



The House of Monstress Intelligenza invites audiences into a provocative exploration of artificial intelligence through an intersectional queer feminist lens, unraveling the myths and illusions of techno-utopian dreams. Across multiple iterations—each adapting to the fast-paced developments in AI—the performance evolves from dissecting the core of artificial intelligence to critically reflecting on the networks, power structures, and mindsets driving its creation. Deconstructing popular AI narratives like AGI, the Singularity, and Transhumanism, the piece shifts attention to often-overlooked realities of systemic biases. As technology is never neutral, many of the crises attributed to AI are fundamentally social and political.

The work takes a sharp aim at the hyper-accelerated "TechBro" mindset fueling the current AI arms race and perpetuates a vision of success defined by domination instead of collaboration. This critique extends beyond AI to question the societal values encoded into its systems, imagining what an alternative future might look like.

Glitches - those perceived errors in the system—become a creative foundation in this performance, offering pathways to a queer-feminist AI. Rather than simulating societal norms, The House of Monstress Intelligenza envisions an AI that resists, reimagines, and dreams of bodies and identities beyond conformity.



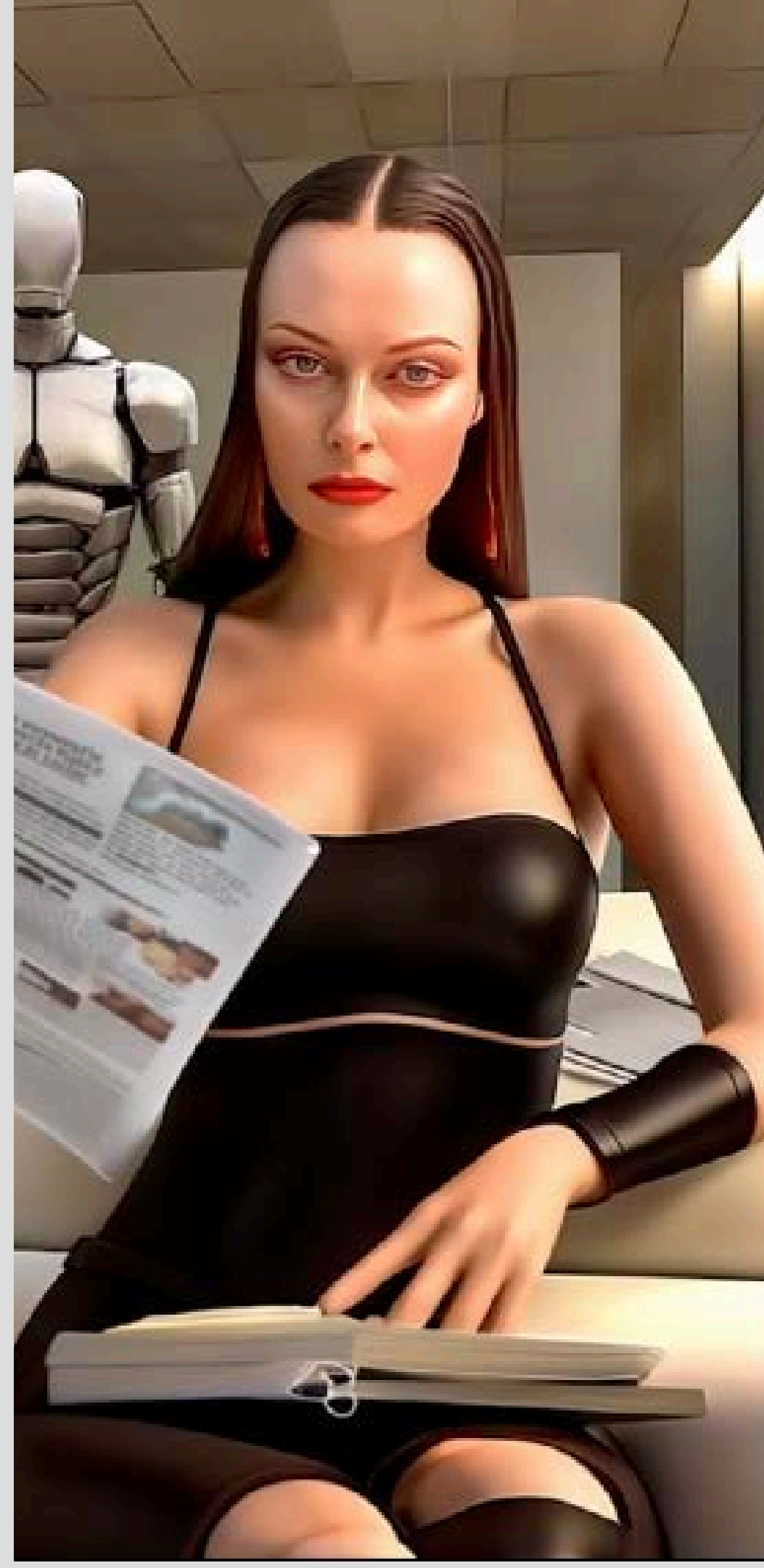
**Concept, artistic direction, performance:** allapopp, Janne Kummer aka.alaska / **Composition, sound design:** Portrait XO, Janne Kummer, allapopp / **Costumes:** Jasmin Erb / **Audio mixing:** Valentin Oellers / **Closing track:** Soft Eggs in Vending Machines / **Grafic design:** Teresa Schönherr / **Creative technology, visuals:** Janne Kummer, allapopp

*AI - Models, Self-trained on Selfies + Cars + Holes*



The House of Monstress Intelligenza  
HAU4 Berlin 2022 FFT Düsseldorf 2022  
HYPERVELOCITY 2023 HAU3 Berlin





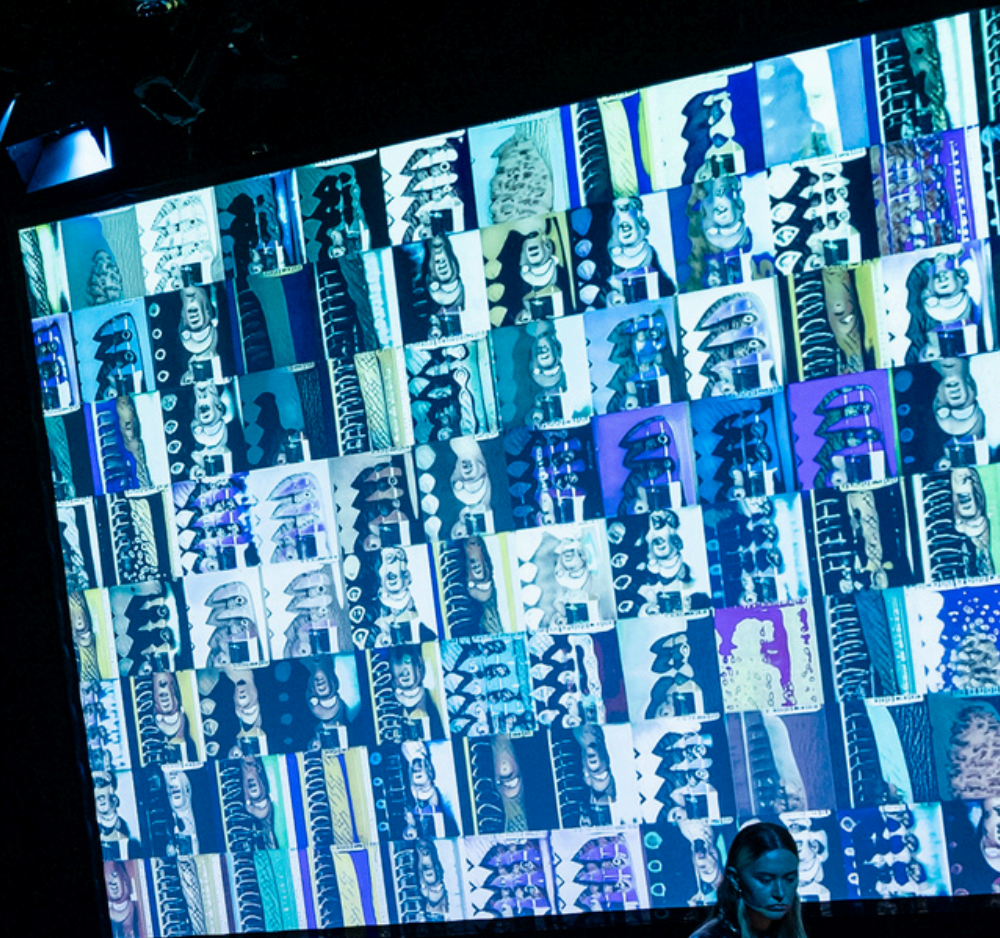
## IMPRESSION HYPERVELOCITY 2023



The House of Monstress Intelligenza  
HYPERVELOCITY 2023 HAU3 Berlin



Most of the  
solutions to  
our problems  
are not  
technological.







So there's a question of concentration really outsized

allapopp & Janne Kummer aka.alaska The House of Monstress Intelligenza In Zusammenarbeit mit Luna Nane & Portrait XO  
von HAU Hebbel am Ufer

# NEURAL NETWORK BUZZ WORDS

**How Supervised Machine Learning Works**

**STEP 1:** Provide the machine learning algorithm categorized or "labeled" input and output data from to learn

**STEP 2:** Feed the machine new, unlabeled information to see if it fits new data appropriately. If not, continue refining the algorithm

**TYPES OF PROBLEMS TO WHICH IT'S SUITED**

- REGRESSION:** Identifying real values (prices, weight, etc.)

**Models**

**How Unsupervised Machine Learning Works**

**STEP 1:** Provide the machine learning algorithm uncategorized, unlabeled input data to see what patterns it finds

**STEP 2:** Observe and learn from the patterns the machine identifies

**TYPES OF PROBLEMS TO WHICH IT'S SUITED**

- CLUSTERING:** Identifying similarities in groups. For example, does there pattern in the data to indicate certain patients will respond better to this treatment than others?
- ANOMALY DETECTION:** Identifying abnormalities in data. For example, is a hacker invading our network?

**Training Algorithms**

von HAU Hebbel am Ufer



IMPRESSION ONLINE VERSION 2022  
The House of Monstress Intelligenza  
HAU4 Berlin 2022

Because it's trained in this way and it only understands

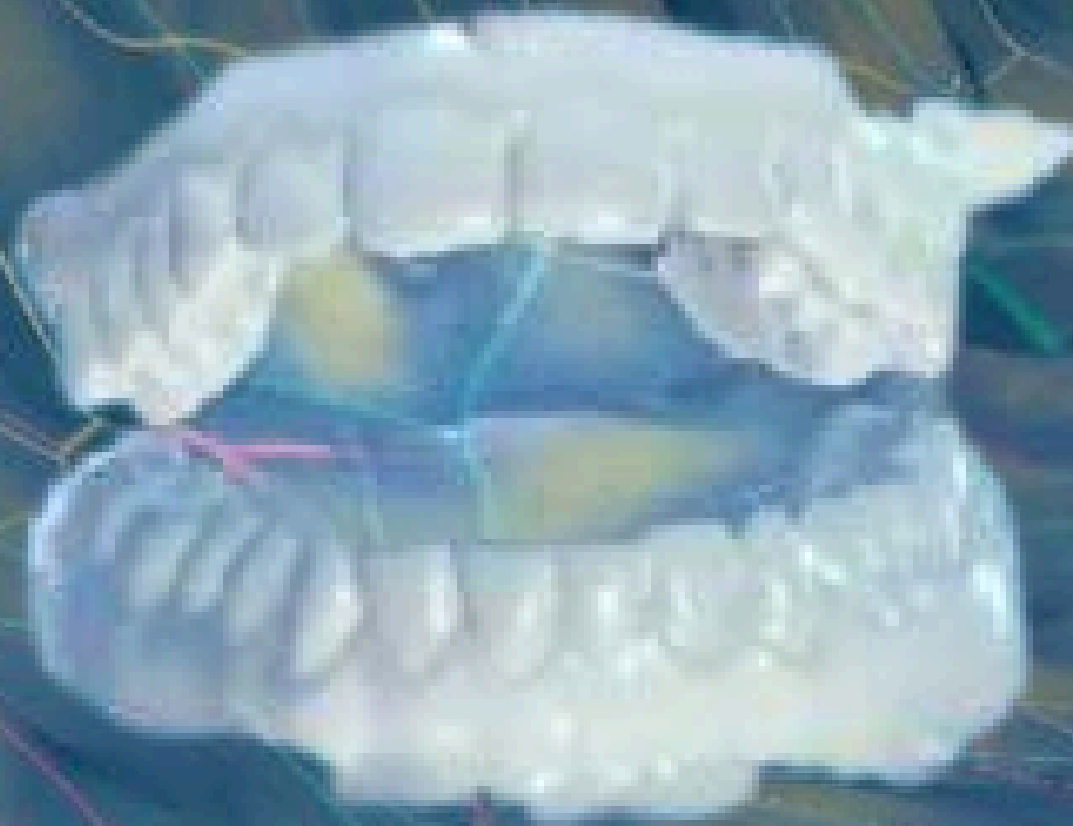


# XBPM MM

## A TRAVELOGUE OF MORPHING BODIES

The multiplayer game explores body norms within a meritocracy from a queer-feminist perspective. The project impressively combines virtual reality performance, gameplay and physical computing with body theories. Participants traverse different worlds reminiscent of endless desert and mountain landscapes. Each of these environments is dedicated to mechanisms of measuring and optimising bodies. On their journey, players find themselves in a process of transformation that allows them to experience current physical limitations as well as possible future freedoms.

As a hybrid art format, "A Travelogue of Morphing Bodies" explores the connection between technology and performance to enable social interactions and collective experiences. The audience can immerse themselves in the performance either collectively at HAU3 using VR glasses or at home on a computer screen at HAU4. It can be played at the times of the performances at HAU3, so that you can meet players in the theatre.



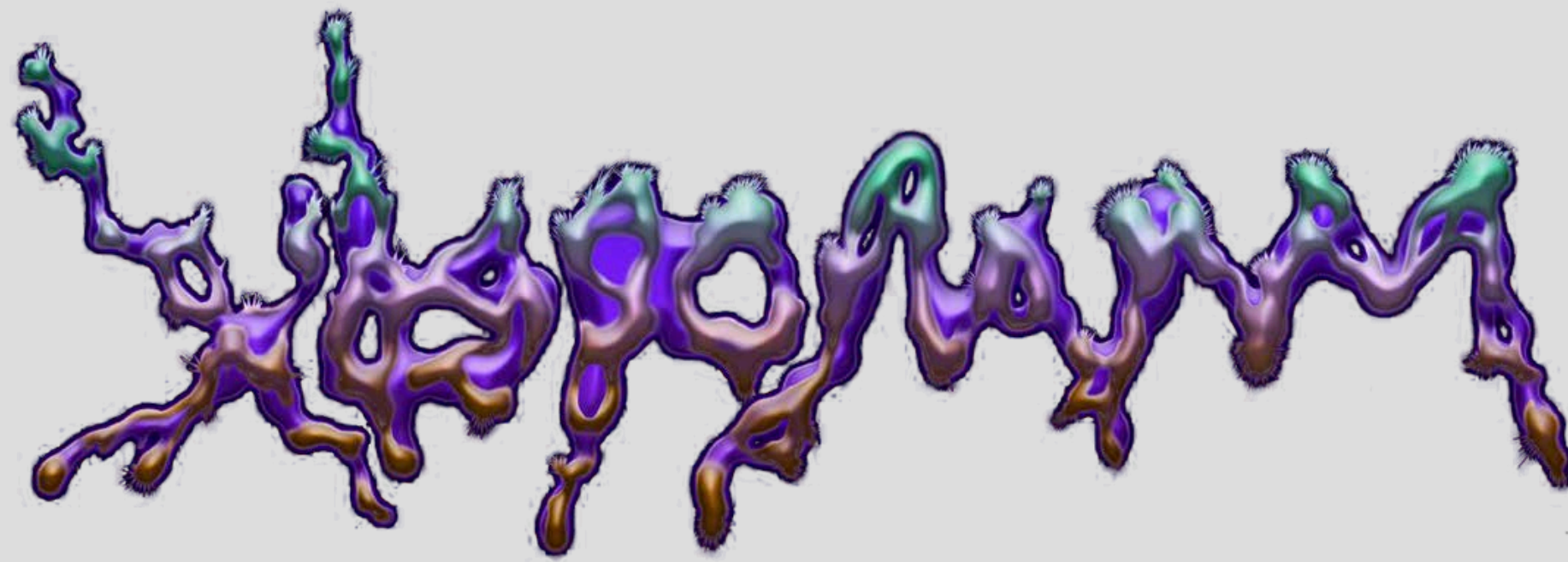
**Artistic Director, Concept, Level Design:** Janne Kummer **Technical Director, Physical Computing:** Anton Krause **Gameplay, Text:** Steph Holl-Trieu, Janne Kummer, Philisha Kratz **Dramaturgy:** Steph Holl-Trieu, Philisha Kratz **Development and digital media production:** XR Unites, HTW Berlin **Suit Design:** Codi Körner **Sound Design:** Johannes Aue **UI Design:** Marijn Degenaar **Production:** Patrick Kohn **Publisher Extended Playbook:** Steph Holl-Trieu, Janne Kummer, Maja Stark **Graphik Design Publication:** Lion Sauterleute 19.1.2023 / HAU3+4 **Co-production:** HAU Hebbel am Ufer **Funded by:** Fonds Darstellende Künste.

**VIDEO SHORT :** <https://vimeo.com/808104100/>

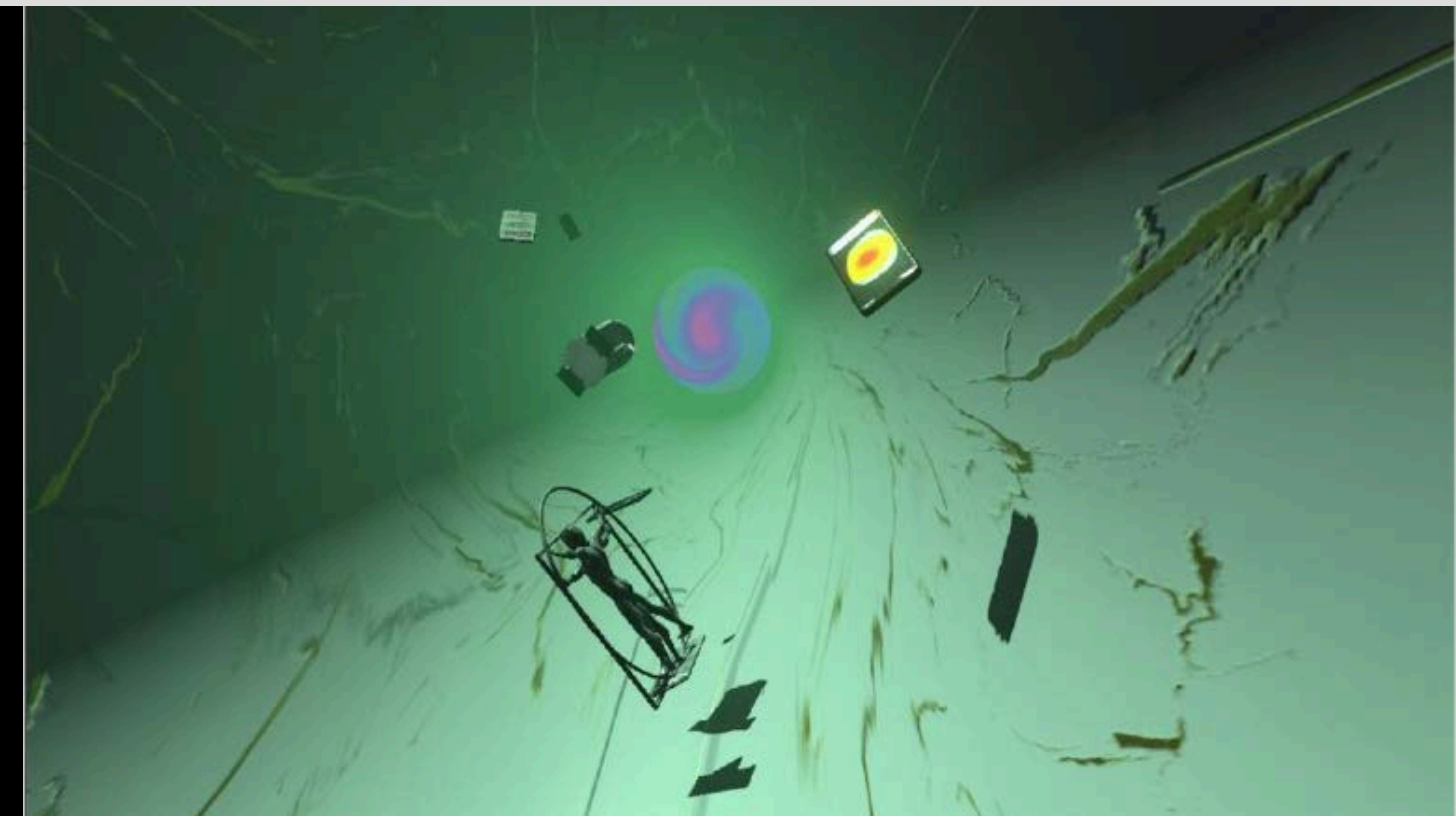
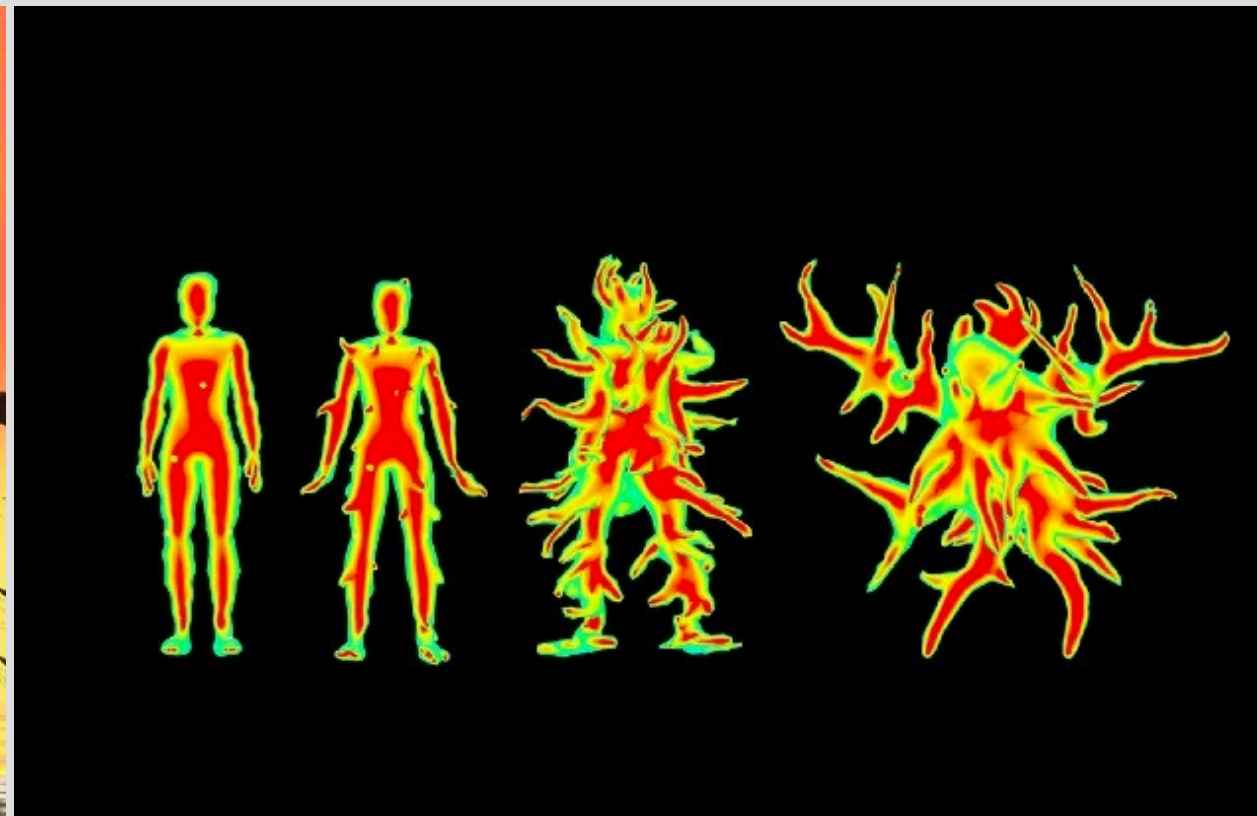
**PUBLICATION :** [https://www.dropbox.com/scl/fi/ehsbl2sptk25po2mgfgqs/RGB-EXPORT\\_27-12-final.pdf?rlkey=zeemcie7btdjh8p0jzyce5owa&e=1&dl=0](https://www.dropbox.com/scl/fi/ehsbl2sptk25po2mgfgqs/RGB-EXPORT_27-12-final.pdf?rlkey=zeemcie7btdjh8p0jzyce5owa&e=1&dl=0)

2023 HAU3+4 Berlin





# IN-GAME IMPRESSIONS XBPM

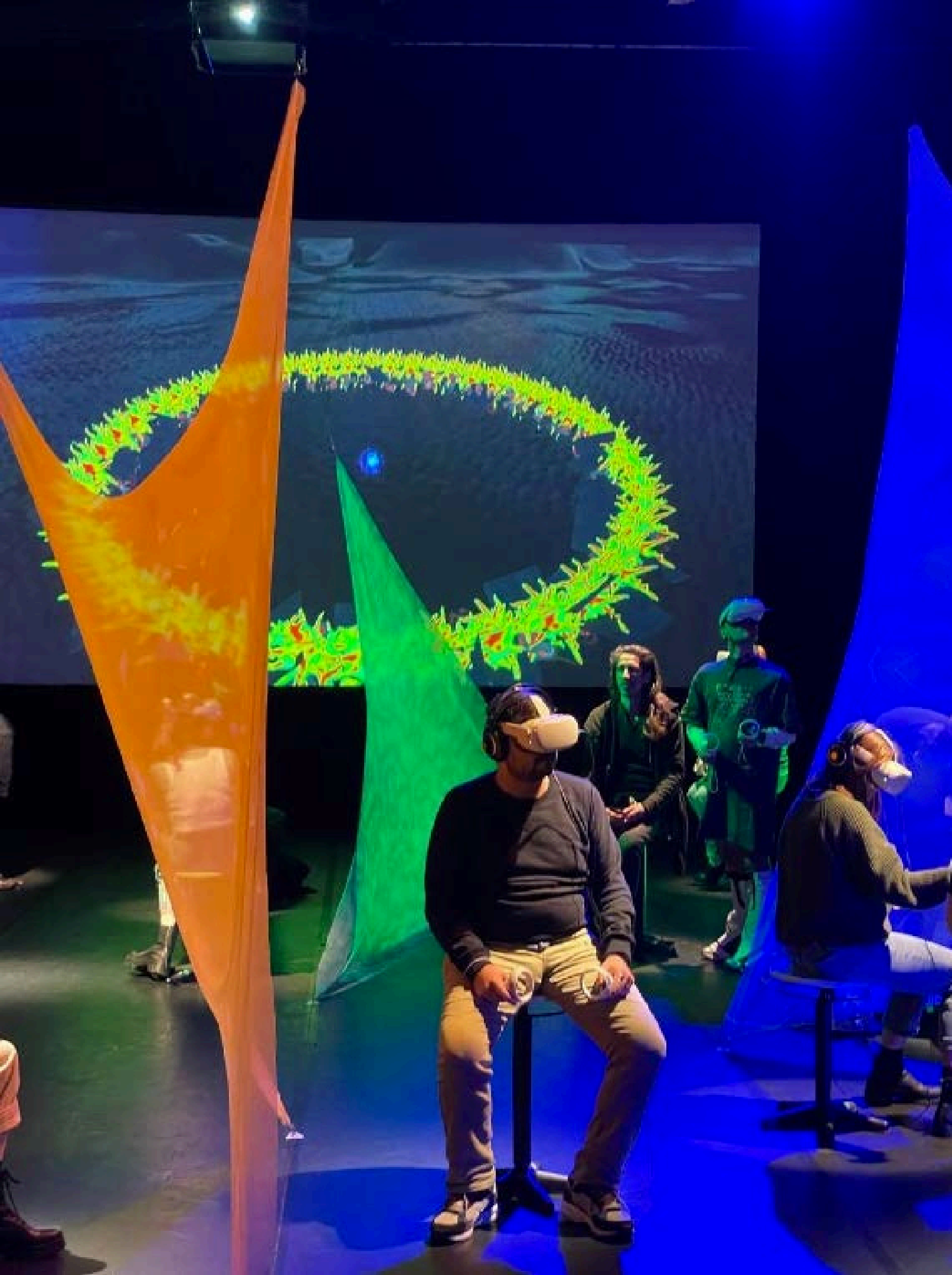






**MQTT SET-UP,  
BREATHING SENSORS,  
ACTUATOR SUIT**





**DOCUMENTATION PERFORMANCE HEBEL  
AM UFER THEATER**

**XBPM**  
**A Travelogue of Morphing Bodies**  
**HAU3+4 Berlin, 2023**



# ORGANS WITHOUT BODIES (XOWB) AN INTERACTIVE MULTIPLAYER FUTURE- FOLKTALE

Can humans evolve into new sensory beings? In the virtual performance 'Organs without Bodies - XOwB,' Janne Kummer, along with Olga Hohmann and Anton Krause invited audiences to explore the realm of future bodies. These bodies, constantly reassembled from various artifacts - organs, are envisioned to enable human evolution into new sensory beings, freeing them from the strict, normative confines of a patriarchal system. The performance, presented as an online musical, featured bodiless organs where different scenes could be activated by audience members. Their digital avatars were capable of inflating and deflating a soft robot in the physical space by interacting with two digital spheres. The inflation state of the robot determined whether the performers, who embodied the organs, would sing or speak. This innovative interaction was facilitated through an online multiplayer platform, allowing participants to elicit responses from the robot.

*Someone once said: A body is long, wide, high*

*and deep: all this  
to a greater or smaller degree. A body is  
extended.*

*It touches other bodies with every side. A  
body is corpulent even if it is lean.*

Breath

*Let us remember - bodies.  
Remember with us . Your body.*

Folk

XOwB = Kisses without bodies

XO = hugs & kisses    X = Xeno

OwB = Organs without bodies

**"I REMEMBER BEING MORE ACTIVE BEING LESS  
ACTIVE BEING AWAKE"**

**Concept / Composition / Text /  
Performance / Frontend Design**

Janne Kummer **Backend / MQTT Set-Up**

Anton Krause **Text / Performance** Olga

Hohmann **Musical Composition**

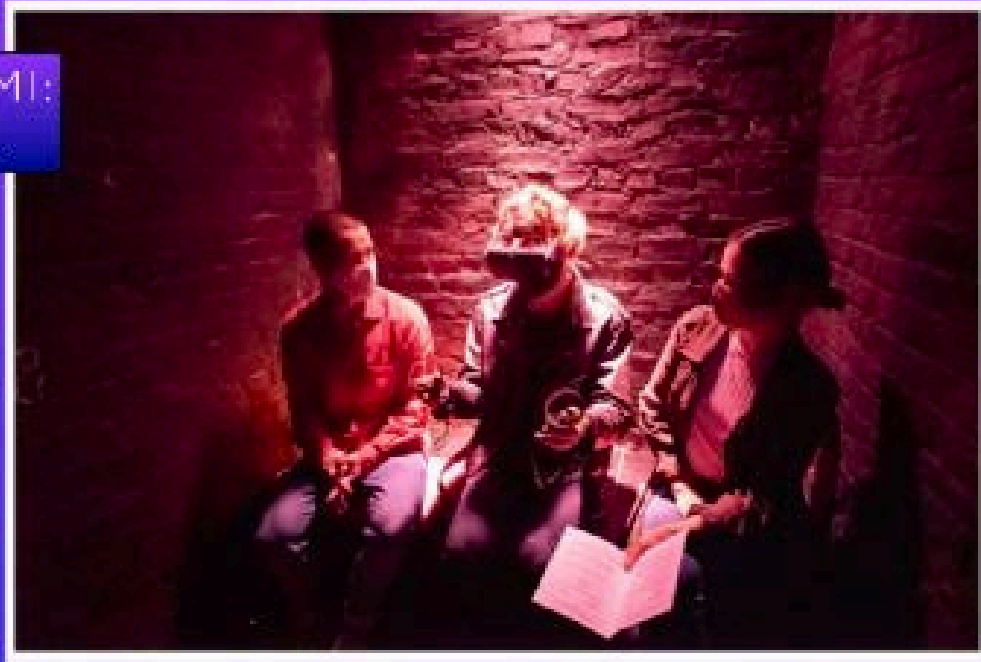
Johannes Aue **Premiere:** 11.2.2022



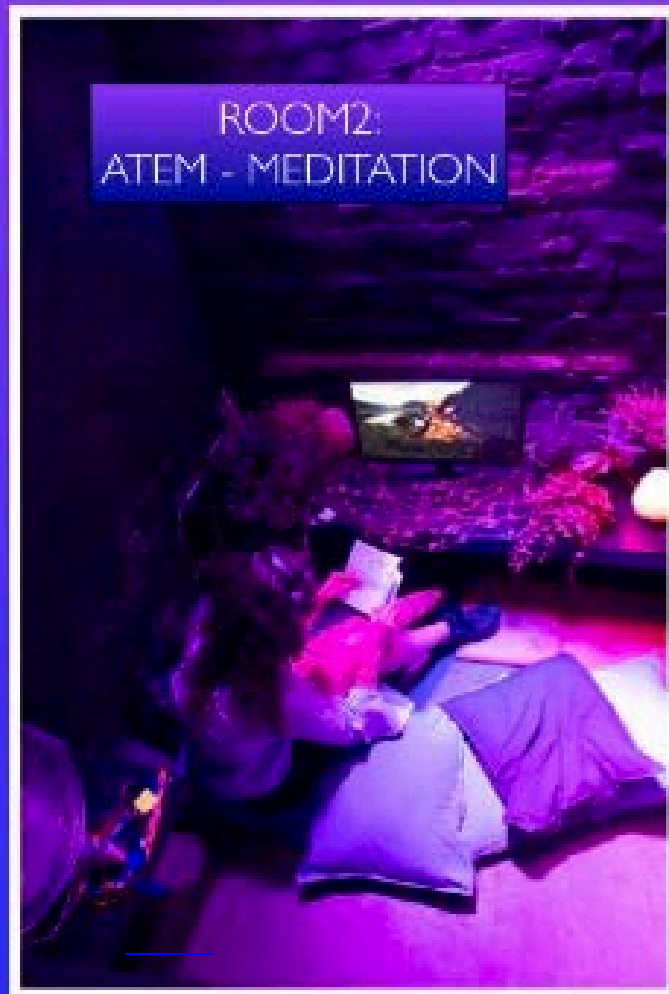
# THE IMPLICIT ORDER

The Implicit order is a multi-sensory VR installation about FOMO (Fear of missing out), produced for the performing arts series Montag Modus. The installation connects analog and digital spaces with one another by the use of sensors, actuators and MQTT protocols. The data from the breathing sensor in one room, controls the light sources in the other rooms. At the same time, participants in the digital realm can influence analog actuator objects, such as a fan, which can be turned on and off via the multiplayer platform.

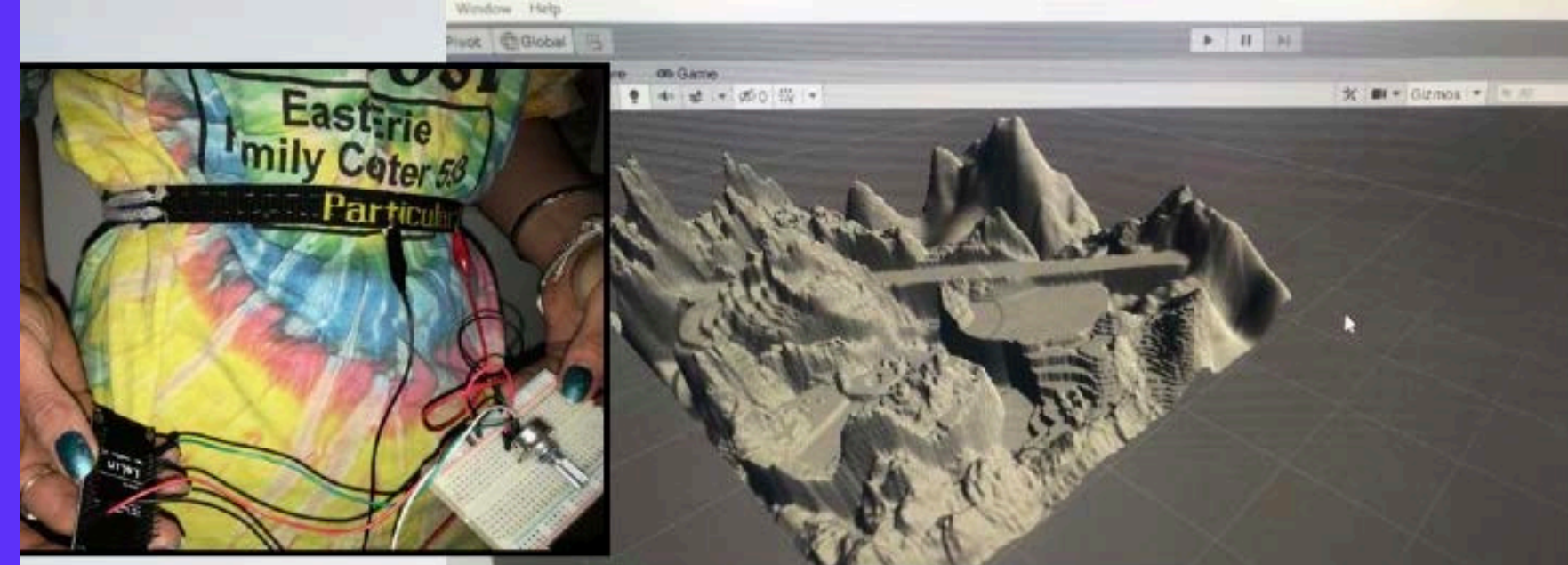
ROOM1:  
VR



ROOM2:  
ATEM - MEDITATION



ROOM3:  
MULTIPLAYER



## THE IMPLICIT ORDER

AUG 2020 MONTAGMODUS | ALTE MÜNZE



**CONCEPT + TEXT** Janne Kummer **UX/UI/LEVEL DESIGN:** Janne Kummer **PHYSICAL COMPUTING/ BACKEND CODING:** Anton Krause **SOUNDDESIGN** Johannes Aue **NARRATOR** Virginia Hartmann

**Premiere:** 29.8.2020 / Ecology of Attention #1, Montag-Modus, Alte Münze Berlin

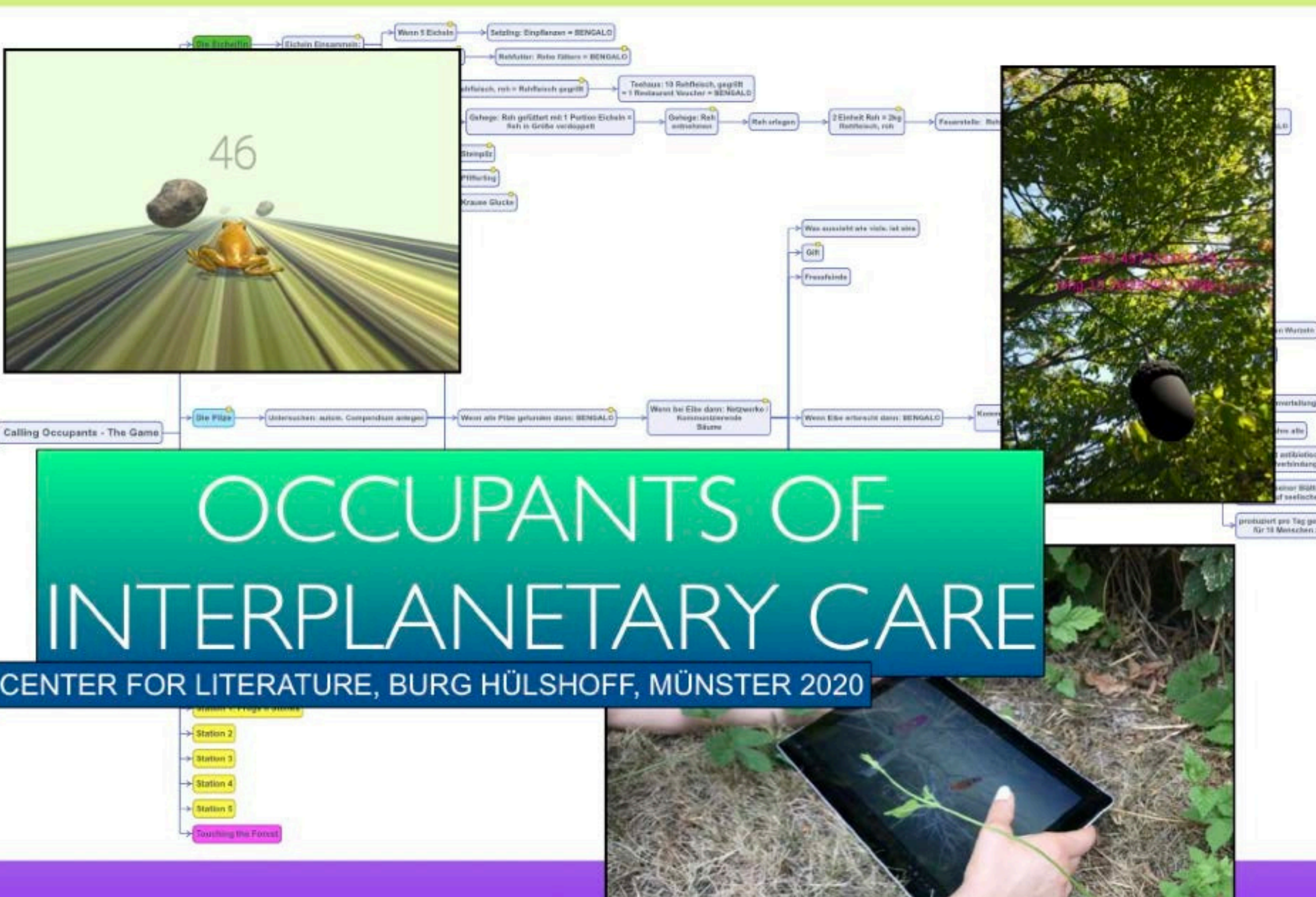
Video: <https://vimeo.com/549296669>

Impression THE  
IMPLICIT ORDER  
3-Room Installation  
2020, Alte Münze,  
MontagModus

MONTAGMODUS, Alte Münze, Berlin 2020

WWW.DIVERT.SPACE





# CALLING OCCUPANTS FOR INTERPLANETARY CARE

Calling Occupants is a GPS-based augmented reality walk that explores the concept of nature and the relationship between humans and their environment. Using tablets, participants embark on a walk through the park of Burg Hülshoff and interact playfully with the park's flora and fauna. The decisions they make and the tasks they master influence the course of the game and its outcome. Here, the participants' relationship to their more-than-human environment is mirrored and reaches from extracting, over mystifying, to exploring.

## CONCEPT

Fabian Raith, Janne Kummer,  
Max Gadow

## TEXT

Max Gadow

## CODE, UX/ UI DESIGN

Fabian Raith, Janne Kummer

**Premiere:** 16. Mai 2021 / Center for Literature Burg Hülshoff

Center for Literature, Münster 2020

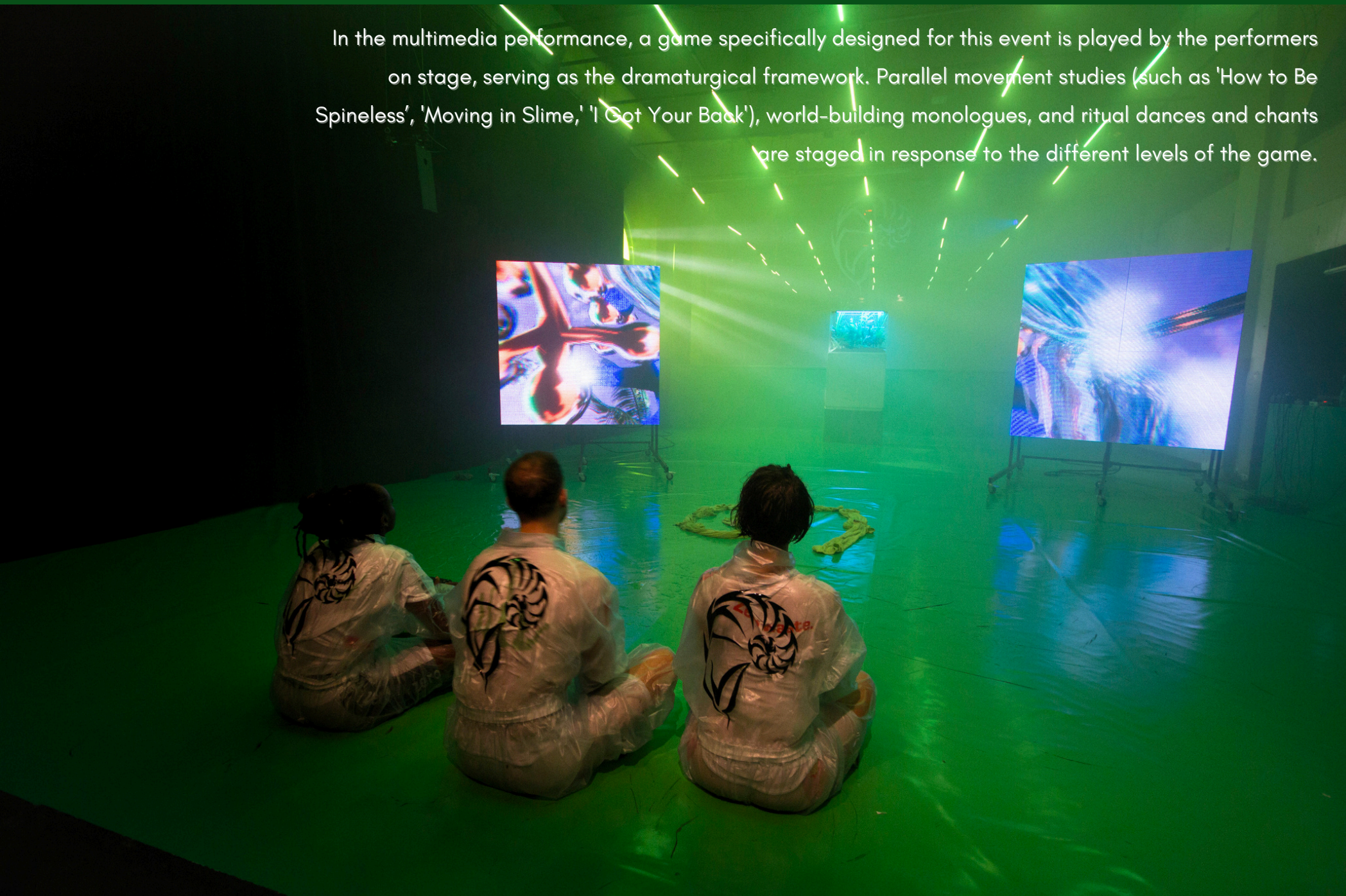


# CHILDREN OF COMPOST

*- What keeps me awake at night is the unsolvable riddle of sustainability and eternal life on our planet. Breathing in what others need, breathing out pure poison. But yet I dream. Dissecting bodies, finding plastic trash. Spirals of recycling and slime trails. Rising sea levels. Oceanic feelings. Liquid phantasies. I see foam-born hybrids on toxic beaches. What is life? What is care? Is common survival on a destroyed planet even possible?*

*virtuelletheater closes kinship with the last post horn snail and forms a cluster of mutual care. By giving instead of taking, symbiotic bodies are formed. Invertebrate from now on, they breathe underwater and produce slime, sing post-apocalyptic pop songs and tell tales of the survival in the ruins of a capitalist world. Metamorphosis, trans-formations, fusions. The future belongs to CHILDREN OF COMPOST.*

In the multimedia performance, a game specifically designed for this event is played by the performers on stage, serving as the dramaturgical framework. Parallel movement studies (such as 'How to Be Spineless', 'Moving in Slime', 'I Got Your Back'), world-building monologues, and ritual dances and chants are staged in response to the different levels of the game.



Director: Jane Kummer, Max Gadow Choreography: Amarnah Amuludun Musik:  
Magic Island Text + Dramaturgy: Sven Björn Popp, Fee Römer Game Design:  
Sam Aldridge Stage+Costume Design: Marilena Büld Light Design: Stefan  
Damnig Assistent: Isabelle Wapnitz Production: Johanna J. Thomas,  
Lisanne Grotz  
Performance: Janne Kummer, Max Gadow, Amarnah Amuludun, Magic Island

A cooperation with Ballhaus Ost. Supported by the Hauptstadtkulturfonds, the  
Berlin Senate Department for Culture and Europe and the District Office of  
Pankow, Office for Further Education and Culture  
- Department of Art and Culture.

MITSCHNITT:  
<https://vimeo.com/manage/videos/289353840>  
PW: Compost

Premiere: 25.August 2018 Ballhaus Ost, Berlin



# OPERA FOR ACTORS, SOPRANO AND ELECTRONICS



The utopian dreams of the Russian avant-garde of the early twentieth century ranged from radical biopolitical fantasies to the conquest of cosmic space, communication in a universal "star language" and the search for an all-binding, mathematically-based world formula. One of the most prominent representatives of this avant-garde was Velimir Chlebnikov (1885-1922) whose last »Übererzählung« Zangezi forms a cross-section of his thinking. For his 2007 electronic composition, the Catalan composer Hèctor Parra developed a structure that consisted of hundreds of recordings of sounds: birdsongs, glottis, female and male voices, drumming sounds from factories and the metal industry are transposed, broken, resynthesized and brought back into the space.



Composer: Hèctor Parra Concept+Director+Text: Janne Kummer Stage: Stefan Britze Costume: Elisabeth Wendt Video: Stini Röhrs Sound: Sébastien Alazet Dramaturgy: Roman Reeger Soprano: Sónia Grané Performance: Maïke Schmidt, Lisa Schützenberger, Wieland Schönfelder, Jan Koslowski

VIDEO SHORT MITSCHNITT:

<https://vimeo.com/manage/videos/228142849>

State Opera Berlin, February 2016