

CV

Christina Schultz is a research-based, multidisciplinary artist, performer, and linguistic nomad. The word, written, sung, or recited, is the central axis of her work; it is the medium to create lasting relationships, collaborative processes, and performative-literary outcomes. She devises complex projects on socio-political issues in close, transdisciplinary exchange with participants, artists, and specialists. In her research processes, which are as important as the results, she uses writing techniques from literature, composition, and theater, which are offered and collectivized in workshops, seminars, or laboratories. Although the research results are process-dependent, they range between performative and audiovisual formats such as open rehearsals, readings, performances, theater scripts and publications, animated video works, and documentaries to address a broad audience.

SUMMARY BIOGRAPHY

Christina Schultz was born in 1972 in Munich, Germany, and has lived and worked in Barcelona, Spain, for more than twenty years. Although mainly self-taught, she completed the Independent Studies Program of the Museum for Contemporary Art Barcelona (2017/2018 edition) and has been a long-term research resident at Hangar, Piramidón, and the Santa Monica Arts Center and also, is a member of several local art associations. She has received numerous grants and recognitions to support the development of her interprofessional projects from local, regional, and national institutions, foundations, and associations.

ARTISTIC EDUCATION

note: as a self-taught person, I distinguish between artistic and professional education

2020- Playwright Writing, **David Spencer** - Outside Edge Theater, London, UK
2017/2018 PEI, [Independent Study Program by MACBA](#), Barcelona, ES
2017 Nocturnal Emissions, Comic Porn, **Francesc Ruíz** - Hangar, Barcelona, ES
2016 The ideal game, **Constanza Mendoza** - Hangar, Barcelona, ES
2016 A second time, **Dora García** - Hangar, Barcelona, ES
2015 Disturbing Distribution, **Francesc Ruíz** - Hangar, Barcelona, ES
2014 Network as Material, **Julian Oliver** - The Influencers, Barcelona, ES
2013 Action Art, **Joan Casellas** - NauEstruch, Sabadell, ES
2013 Playing the Stage, **Jan Mech** - Hangar, Barcelona, ES
2012 Limit, **Marc Vives and David Bestué** - Graner, Barcelona, ES
2011 Talks as performance, **A. Ortega and Oscar Abril Ascaso** - Nau Estruch, Sabadell, ES
2011 The professional artist, **Joan Morey** - Hangar, Barcelona, ES

PROFESSIONAL EDUCATION

2013 [facts & fictions](#), Creative Communication Studio, Communication, BCN ES, 2013-2015)
2012 [WASABI produccions](#), Production of Audiovisuals,(BCN,ES,2004-2012)
2004 [VELVET Mediendesign](#), Video Editing & Film Production, (Munich, GER, 2001-2004)
1998 [DENKmal Film](#), Documentary film Production, (Munich, GER, 1995-1998)
1992 Lion Feuchtwanger Gymnasium, Abitur, (Munich, GER, 1985-1992)

GRANTS, PRIZES, AND RESIDENCIES

2022 Research Grant in Audiovisuals, BCN CREA by The City of Barcelona, ES
2021-22 Research Residency Grant, Body Architecture, Art Center St. Mònica, Barcelona, ES
2021 Grant for transmission of knowledge through transversal writing, PAAC, Barcelona, ES
2021 Theatre Research Residency, Les Escoles Velles, Palautordera, ES
2020 Research Exchange Grant and Residency, Can Serrat / Nau Còclea, ES
2020 Research grant, OSIC / Catalan Government, Barcelona, ES
2020 Residency, CeRRCa, Llorenç del Penedès, ES
2019 Grant 'Art for Change', LA CAIXA BANC Catalunya, Barcelona, ES
2018 Residency, Nau Còclea, Camallera, ES
2018 Research Grant, OSIC / Catalan Government, Barcelona, ES
2017/2018 Grant for Artistic Research, La Capella / Barcelona producció, Barcelona, ES
2018 Production Grant, Jiwari collective & Le18, Marrakech, Morocco
2017 Residency and Production Grant, La Escocesa and Islington Mill, Manchester, UK
2015 Residency long-term, Hangar.org, Barcelona, ES
2015 Production Grant Nau Còclea, Camallera, ES

SHOWS ON STAGE

soon 2023 Oracle Fair, performative reading, L'estranger, Barcelona, ES
2022 Rambla 14, wandering fragments, performance, Santa Mònica Art Center, Barcelona, ES
2021 Anarco mystical Her-stories, performance, Theater Nau Ivanow & MACBA, Barcelona, ES
2020 The Voices of my Neighbors, performance, Festival of Vilaller, ES
2019 Body of Resonance, performance, Theatre El Graner & MACBA, Barcelona, ES
2018 Decision with no Return, AV- performance, Proyector Video Art Festival, Madrid, ES
2018 The Voices of *Trabando*, performance, Museum for Contemporary Art, Barcelona, ES
2017 Laboratory of Doing Nothing, performance, BlueProject Foundation, Barcelona, ES

GROUP SHOWS

2022 The curtains, Art Center Santa Mònica, Espai Mòniques, Barcelona, ES
2020 Zona Intrusa, A time without time, Mataró, ES
2019 How to lose time and even provide a watch for that purpose, Can Felipa, Barcelona, ES
2017/2018 Piramidón, Barcelona, ES
2017 As slow as possible, Embarrat, Tàrraga, ES (May 2017)
2017 Trece para una alteración, Sala Usurpada, Barcelona, ES (May 2017)
2015 Long Live Labour, Pogom, Zagreb, CR (Nov 2015)

SOLO SHOWS

upcoming 2023 Oracle Fair, L'estranger, Barcelona
2019 Resonances, the experimental choir, Homesession, Barcelona
2018 The weight of my neighbors, Dreisechsfuenf, Viena (June)
2017 The Manifesto of Doing Nothing, Hans y Fritz Gallery, Barcelona, ES (March 2017)
2015 EL FER i el no fer, La Casa Elizalde, Barcelona, ES (Oct-Nov 2015)

Thanks to the growing understanding of artistic research as a practice and my relationship with dramatized writing groups and theatre companies in Great Britain, I was able to deepen into transversal writing as a systematic methodology and device in my audiovisual, performative and collaborative projects. Developing a tool that facilitates collaboration between diverse people has been essential in my work to erase the border between performer and audience, author and spectator, artist and amateur, a distance particularly interesting to blur when it comes to addressing complex issues of coexistence in our society. From approaching marginalized women in Morocco through song and poetry, from expressing needs and desires of the queer community in Barcelona through physical choir work to the healing creation of spells with women who use drugs and futuristic histories with neighbours about their gentrified neighbourhood, transversal writing has been the axis of my work for the last seven years. As an audiovisual and performative artist, I understand transversal writing as the ideal three-dimensional practice that enables questioning hierarchy in content and techniques. Since I started collaborating and/or working collectively with people in vulnerable situations, I have used the creation of the performed word as an empowerment tool, as a practice to subvert the established order, to remember trauma and to question power relations in personal micro and collective macro narratives.

At the age of 14, I finished three years of French at the German institute in Munich, with a trip to Clermont-Ferrand at the end of the course. In 1986 I lived for three weeks in the bosom of an amicable French family. Sundays were reserved for visiting the grandfather in his rural house, and it was not until the last moment, we had already arrived at the destination, that they told me that I was not welcome in his home and that I wasn't allowed to enter. The granddad hadn't digested his memory of World War II, and he had sworn that no German was to step over his doorframe ever again. I don't remember the name of my exchange classmate, but she sat outside the house sharing with me a plate of sausages they brought us and the wave of embarrassment I felt for my ancestors.

During the 11 months of the residency, I want to review the methodologies of transversal writing applied in recent years and build a historical narrative, fictionalizing this historical-autoethnographic event. I wish to examine if the dissonance of 1984 could be put in tune through fictitious re-enactment. I want to work on a dialogued script and experiment with two types of collaborations that could be intertwined:

The first is to ask several unknown people, neighbours of the wider Paris area, to read this text and suggest changes according to their memories of the time, their experience and willingness to bring the historic yet fictitious encounter to a port of reconciliation. The second is collaborating with artists to improvise on the script, taking the conversation to a different ending. These two types of encounters, rehearsals, will be documented audiovisually, and the best variant of the exchanges will be evaluated and discussed in public presentations. This proposal works with the memory of the post-second War historical relationship between France and Germany but also focuses on the repetitive aspect of transversal writing, claiming the power of "try and error" and the possibility of learning by returning and re-enacting. Not only would it help to take the methodology of transversal writing as a tool to communicate and resolve difficulties a step further, but it also puts into practice improvised collaboration, at least for a brief moment, breaking down cultural, linguistic, and inter-professional barriers.