

**Dovrat Meron** is Berlin based international performance performance artist, curator and instructor. Born in 1972 in Israel.

Between 2007 and 2009 co director and co curator at the ScalaMata Exhibition Space in Venice, where she curated, organized and coordinated interdisciplinary projects such as '60 seconds FreeDoMe of Movement' (2006), "Parallel Worlds" (2009), and "Memory space" (2009) site specific performance series in 10 different locations at the 53 Art Biennale in Venice.

She graduated her studies in acting teaching, theatre directing in Tel Aviv (2000) and continue her Master at "Space Strategies" Weißensee Art school Berlin.

Two of her recent performances "Bringing Stars back to the Sky" and "The nature of a red dot" took part at the 53 Art Biennale in Venice 2009 and KoPAS Festival in Seoul in July 2010. she performs and teaches internationally.

Selected performances: "Untranslatable words" "Performance Heart" "The bloody Trilogy", "Naznazim" (2010) "Bringing stars to the skies- Poetically correct" "The nature of a red dot" (2009) "Illegal Movement" „Globalise Body“ (2008) "Fiktionsbescheinigung" (2007) "Over exposed" (2007) „Mute“ (2003) info: www.arte-misia.eu

#### **Artist statement**

I do not believe in one statement nor see myself committed to any style or medium which might restrict my creation. Each one of my Live Performances and projects is explorative statement at the time that it is being created and performed.

I perform in conventional Art spaces as well as public spheres, urban or nature environments. Some performances are purely action others are more physical, verbal or medial or mixture between various genres.

Whether I perform solo for audience or interact with the public. Collaborating with other Artists or alone for the video, my projects range in theme context and duration.

Among my practice; site specific, site related performance, socio-political Performance Art, installations and Butoh.

I am fascinated by elusive mediums such as; live performance art, land art and acoustic art.

My major present interest is the complexity between Live performance Art and commodity, performance in public spaces, Institution citric and the invasion of political interests to the arts and the influence that Politic has on the arts.

In example when I have the feeling that my performances (in that case I myself) invited or rejected because of my Jewish / Israeli background!