

Hanna Araujo Ulmer

Portfolio

Selected works

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METE-LANÇA

Dance class with fictional storytelling



Mete Lança is, at its core, an exercise in collective movement.

The work's structure develops as a dance workshop series. Throughout the different classes, each movement is introduced to the participants through a fictional storytelling that serves as both context and instruction for the action. Understanding the dance floor as a public space, the stories address contemporary political scenarios and guide participants to deal with them through the body.

The work draws from dance moves widespread in Brazilian culture, as this is where the artist's primary knowledge is rooted. Similar to Adrian Piper's *Funk Lessons* from the 1980s, *Mete Lança* engages with dances — and music genres — that have been exoticized by the Western gaze. It doesn't reject that Othering relationship but seeks to redirect it. Instead of positioning dance as spectacle, the performance invites these former viewers to step into the practice, giving the audience agency to connect rather than to project. It is not exactly about learning the right steps, but about learning to join what is different.

Inspired by anthropologist Barbara Ehrenreich — particularly their book *Dancing in the Streets: A History of Collective Joy* — the work believes that it is through dancing that people can organize themselves toward revolution. Worldwide, many statements about our contemporary disparities can be found in pop music. And when popular music blends contemporary violence with imaginaries of pleasure, daily life becomes bearable — perhaps even hopeful.

METE LANÇA

Dance class with fictional storytelling

METE LANÇA #2 Arrocha as a Method of Joy

[Spotify Playlist](#) ↗



Arrocha is a music genre widely popular in northeastern Brazil. Often associated with the broader category of *sofrendência*, it gathers in its lyrics imaginaries of sorrow in very casual and unexpected stories. Meaning something like “Suffer,” *sofrendência* refers to songs that speak of deep pain — whether heartbreak or other kinds of catastrophe. I am fascinated by the ability to turn pain into pleasure, to find joy through dance as a shared moment of togetherness.

The works premiere was during the Raumstation Residency in Stuttgart, 2025. We first collectively read the first chapter of the book “Inciting Joy” by Ross Gay, danced and sweat together to the sound of arrocha followed by a casual hangout session.

Arrocha as a Method of Joy, Raumstation Residency, Stuttgart, 2025. Live illustration: Karl Will.









METE-LANÇA

Dance class with fictional storytelling

METE-LANÇA #1 Holistic Ass-Shaking Workout

[@AboutPop 2025](#) ↗



The Holistic Ass-Shaking Workout draws its movements and songs mainly from Brazilian culture — more specifically, from Brazilian funk. Using dance as a more accessible language of togetherness, the Holistic Ass-Shaking Workout playfully adopts military-like formations, semantics of the watermelon, or collective-chaos-meditation exercises as metaphors for uniting against a common enemy.

In the exercises, the movements instructions spread its symbols across different times in history, nationalities, and contexts. As an example, the exercise that thematizes the semantics of the watermelon gathers the following associations:

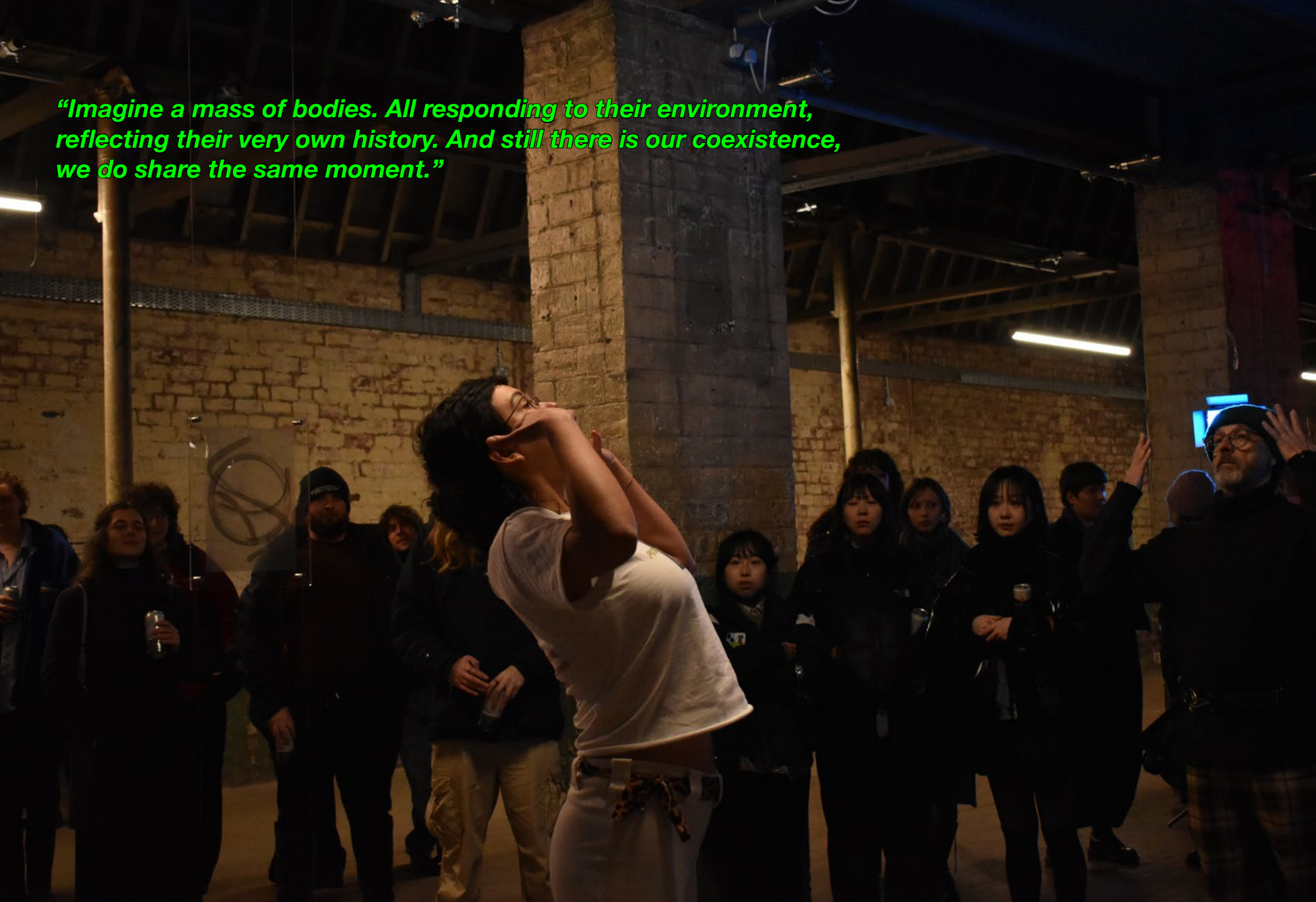
Brazilian singer and dancer Andressa Soares, called Mulher Melancia (Watermelon Woman), became the first “fruit-named” pop figure in Brazil’s funk scene after a journalist linked her curves to the fruit. Her image inspired a wave of similar personas in Brazilian pop culture.

Second, a relation is also made with the world’s well-known Palestinian symbol of the watermelon, in response to Israeli suppression of the display of the Palestinian flag on many different occasions.

Third, it relates to the watermelon stereotype in the United States around the 1860s, as an anti-Black racist backlash after African American emancipation. The widespread cultural caricatures at the time incorporated the white culture’s experience of a sense of loss of dominance.

The *Holistic Ass-Shaking Workout*, has been shown at Strange Field Gallery, Glasgow; UTOPIA Kiosk as part of the About Pop Festival Stuttgart 2025; Rundgang der Akademie der Bildende Künste Stuttgart 2025; and was selected for further development at the Raumstation Residency in Stuttgart, September 2025.

*"Imagine a mass of bodies. All responding to their environment,
reflecting their very own history. And still there is our coexistence,
we do share the same moment."*





Now, in order to get to the classic twerking, I will ask you to mentalize a burden. Let's imagine... The Weight of a Watermelon.

“Let’s just pay attention to how we inhale the surrounding, that we do not have control over. Let it penetrate you...”





“Now that we have experienced our singular existence, we are going to try to synchronize with the group. I call this exercise The Army of the Holy Trinity.”

Putaria – The Body as Catharsis

Lecture Performance and Party

[Handout \(EN\)](#) ↗

[Hitness.Club Archive](#) ↗



Putaria – The Body as Catharsis takes Brazilian funk as a starting point for interpretation of Brazil's colonial history and its further reverberations. The work highlights “the savage” mentality – a very widespread fantasy, rooted in the first expeditions to the “New World”. In close dialogue with the establishment of Catholicism in Brazil as a legitimation for colonization, the work attempts to bridge how the imposed morals have become part of the self-image and values of Brazilian culture. Together with its often sexually explicit and violence charged lyrics, Brazilian funk has a direct connection to the body. It allows dance to be an act of resignification. The first act of the work unfolds as a lecture performance; the second begins with a public invitation to dance together, to a DJ-Set of Brazilian funk rhythms. The work understands itself as complete, in which the shared knowledge during the lecture performance is taken into consideration on the dance floor.

This body of work includes a consultation with Thiago de Souza, also known as *Thiagson*, a professor of Classical Music and researcher with a PhD in Funk by the University of São Paulo (USP) and an interview with Tertuliana Lustosa, an activist, visual artist, academic and singer of the band *A travestis*. Among my key research references are *The Brazilian People: The Formation and Meaning of Brazil* by geographer Darcy Ribeiro, and Hans Staden's *True History: An Account of Cannibal Captivity in Brazil (Cultures and Practices of Violence)*.

The performance has already been staged as part of the Internationale Wochen gegen Rassismus in Stuttgart (March 2024), Klein und Haarg Festival in Bad Wildbad (June 2024), Academy of Fine Arts Stuttgart (July 2024), Festival Sommer der Kulturen Pforzheim (July 2024), Serpent à Plume Club in Paris (September 2024), Linden-Museum Stuttgart as part of the Wissenschaftsfestival der Stadt Stuttgart (October 2024), at the online TV Studio Hitness.Club, Leipzig (June 2025) and Made in Germany Festival, again at Linden-Museum Stuttgart (November 2025).

For the presentation at the Linden-Museum Stuttgart (October 2024), a handout guide was printed, featuring a general description of the work, an artist statement and an essay by journalist Lahara Carneiro. Carneiro's essay provides an overview of the work, along with “cultural translations,” offering context from a Brazilian historical perspective on the themes explored in the piece.

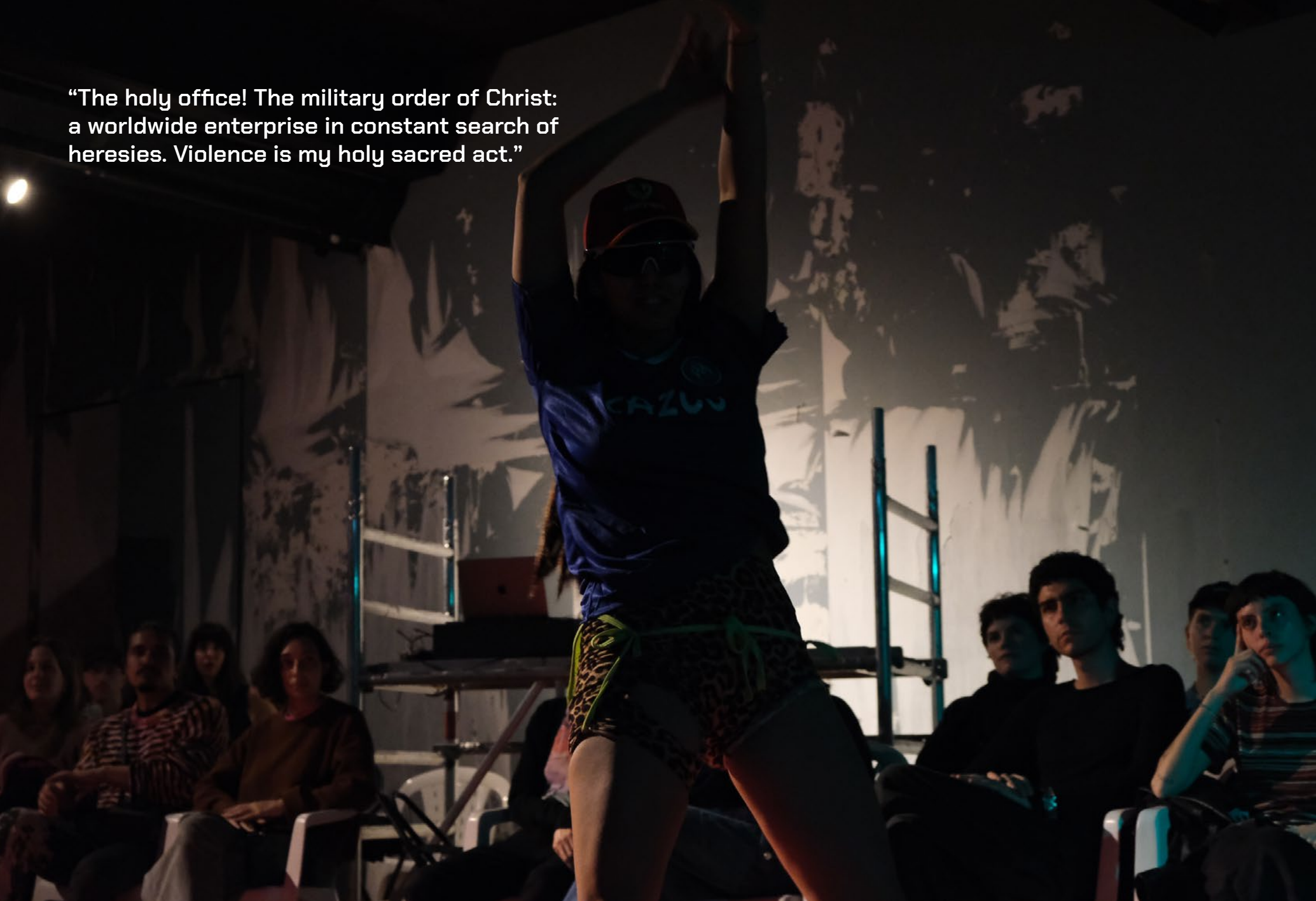
“The meaning of the word “Putaria” is when a situation has reached a certain stage in which it has gotten out of control and becomes a mess. Coming from the word ‘puta’, meaning ‘whore’, the suffix -ria allows the noun to become an action.”





“An orgy. Established promiscuity. It becomes a state of mind.
A collective fantasy of melting into one uncontrollable body.”

**“The holy office! The military order of Christ:
a worldwide enterprise in constant search of
heresies. Violence is my holy sacred act.”**





“The taste of circumstances is the real putaria.”



Corpo Ponte (Bridge Body) is a performance work by Hanna Araujo Ulmer and Ellen Correa Mariano. As part of the *Common Cities* project of the artists Karina Pino and Alessandra Santiesteban, the work took place within the 2024 festival of KulturRegion Stuttgart - *Jetzt! Handlungsräume zwischen Kunst und Gesellschaft* (Now! Spaces of Action between Art and Society).

Corpo Ponte reflects on the disjointed experiences of cultural identity, migration, and the negotiation of belonging. By reassembling fragments of their Brazilian identity in a another landscape, the performance highlights an act of cultural infiltration. Central to their project is the concept of cultural symbols that are rooted in Brazilian daily life — especially through music — and how these symbols transform or are reinterpreted when filtered through a foreign environment. The artists engage with these questions without seeking definitive answers, instead focusing on the beauty and power that arise from navigating the unknown.

Before the performance begins, the public is provided with a printed version of the performance script, already translated into either English or German. As the performance unfolds, the text is played as an audio recording, spoken in Portuguese. The length of the performance matches the duration of the audio file. Throughout, the artists move through the space as if engaged in a casual conversation, but their lips remain still. Their dialogue is expressed silently, through mimicry, body and eye contact. Movements and exchanges of gaze take on new significance.



They asked me
what I miss the most.



From the main city radio, you hear a
programmed keyboard beat, a simple
harmony, and a saxophone that sweetens the
shot of cachaça of those who, around 3 p.m.
on a weekday, sing about love and
abandonment.



Because it's not just about noticing the differences — because of course, those will exist — but about trying to prevent those differences from existing or flourishing.

What is memory to you?



Bridge-body: infiltration technologies.

Another World – 48hrs of shared imagination

Immersive experience, deep hanging-out



As 48hrs collective, we develop temporary, 48-hour spaces in which participants live and create together. These time-spaces are shaped by practices that challenge dominant narratives of (post)capitalism, productivity, and individualism. Drawing initially on input by late theorist Mark Fisher and his work on postcapitalist desire, Situationist tactics and the notion of worlding, the 48hrs collective is constantly researching on alternative ways to reimagine our present and future times in collective life.

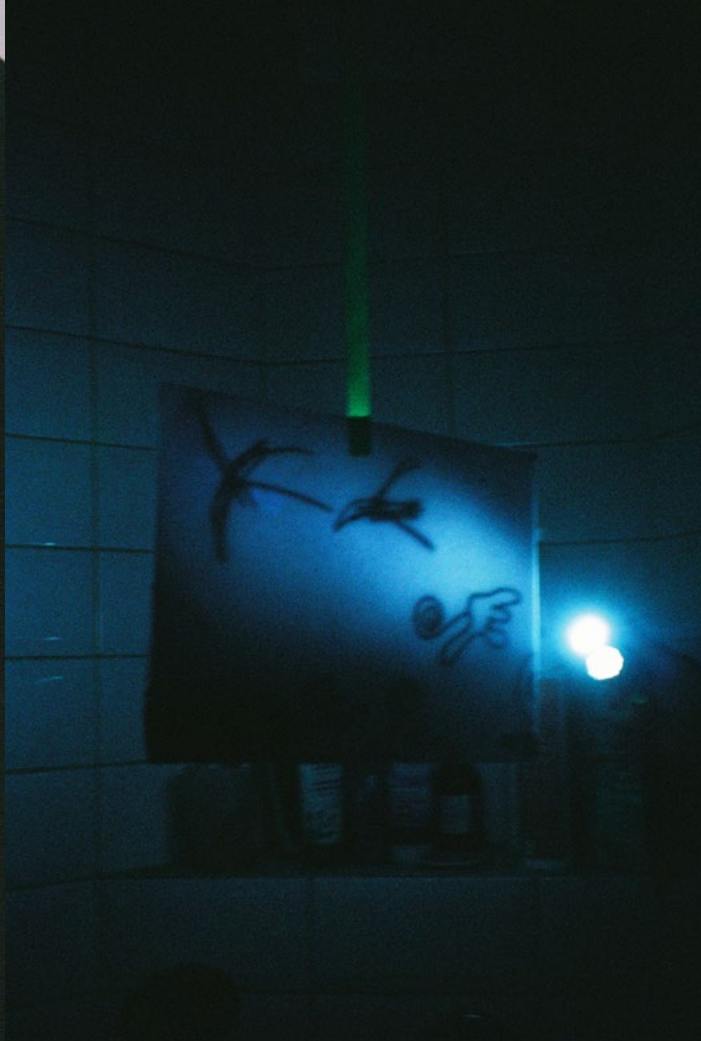
Practices from somatic techniques, theatre dynamics, collective spatial narration, deep hanging out, group cooking and other daily rituals, softly guide the participants throughout the 48-hour long session. Such group invitations aim to foster each individual's ability to imagine and empower participants to reclaim a sense of agency in shaping reality and to reflect in an open and fluid time-space on how we can and want to live together. Therefore transferring post-capitalist imaginations into an embodied praxis.

Originally funded through an audience development grant in 2021, this project began as a collaboration between Pinkmetaltetal Productions and Berlin-based artist Lisa Hoffmann to explore ideas around (non)capitalism. Together, we developed the concept of a 48hrs experience for artistic and social inquiry. Over the past years, this initiative has evolved into a collective comprising four members —Alba T. Álvarez, Lisa Hoffmann, and Charles A. Washington— alongside Hanna Araujo Ulmer, who joined after participating in the second 48hrs experience in 2021.

Past sessions of the 48hrs experience:

12. Nov 2021	48hrs #1 @ Studio C, Hellerau European Center of the Arts, Dresden, DE
19. Nov 2021	48hrs #2 @ Hole of Fame, Dresden, DE
22. Jul 2022	48hrs #3 – Cybernetic Garden @ Torhaus Wehlen, DE
02. May 2025	48hrs #4 – Another World @ Constellation Festival, Yerevan, AM









Lesbian* Bar

Community space

UTOPIA KIOSK Stuttgart

[@lesbian.bar.stuttgart](https://www.instagram.com/lesbian.bar.stuttgart) ↗



The *Lesbian*Bar* is an event series dedicated to sapphic culture, initiated by Sofia Falsone and Hanna Araujo Ulmer in May 2024. It takes place at the queer space Utopia Kiosk, located at Stuttgart's city centre. The *Lesbian*Bar* takes place on every last Friday of the month.

With the intention of being an gathering space, the *Lesbian*Bar* understand the concept of "lesbianism" as an culture that shares a history together as well as different identity symbols – a spectrum, much more than a sexual orientation.

The event runs usually from 6 PM until late into the night and frequently hosts special attractions. These have included *QUEERE THEKE*, a panel discussion organized by the collective 100% Mensch, focusing on safer spaces for Slinta* and Flinta* groups; *Unwrapped Show*, an open stage night with a focus on sensual acts, for new and experienced performers; Film screening of the Rebel Dykes documentary by Harri Shanahan and Siân A. Williams; Masc Lap Dance Workshop, hosted by members of the Berlin-based MagicDyke* collective, among many others. Additionally, *Lesbian*Bar* regularly hosts DJ-Sets from queer artists from the city and surroundings.

The *Lesbian*Bar* is an ongoing project.



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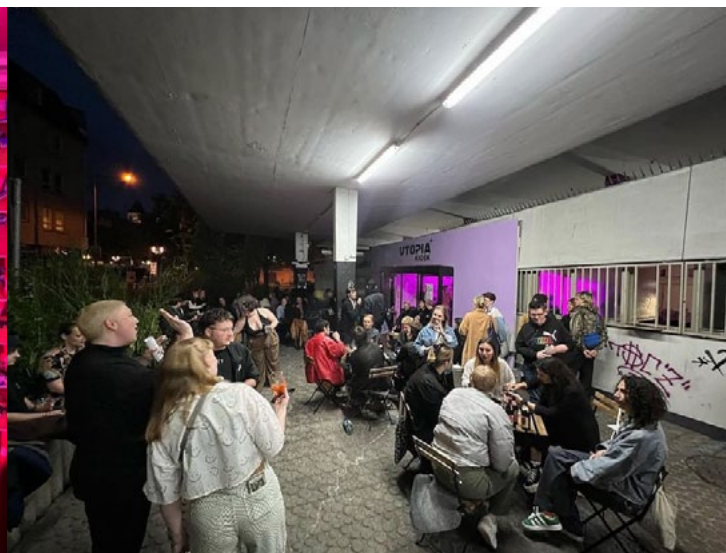
We use this acronym to invite Queer people that identify with, are interested in and want to explore lesbian culture

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Sapphic is an umbrella term for many identities, including those who are lesbian, pansexual, bisexual, or queer. The sapphic spectrum is broad. We understand Lesbian both as a sexual orientation and as a gender.

***** People who don't or don't want to identify, but connect with lesbian culture are also warmly invited





Untitled – (Collective demands)

Performative walkthrough

Künstlerhaus Stuttgart, Exhibition Reparative Futurities 2023

Text Script - Collective Demands ↗



As a building's walkthrough, the performance thematises the problematic history of the Stuttgart's Künstlerhaus building and highlights the connection of institutions, artists, geopolitics and their entanglement in power structures. Starting in the basement up to the fourth floor, the words and sentences spoken outloud become a guide through the building, inviting to imagine futures for the institution within. The directing person was all the time to be seen present during the presentation, highlighting dynamics of production within the work itself.

As a methodology of inscription into the institution, the performed text, in printed form, was sorted into the institution's office archive.

The performed text is a product derived from the shared notes of 4 meetings with students of Abk Stuttgart and HFG Karlsruhe in a seminar lead by Prof. Heba Y. Amin, Prof. Dr. Füsün Türetken and Eric Golo Stone.

Performer: Aurelia Orell
with participations from: Rosa Klingelhofer, Jannik Lang

Direction, screenwriting, dramaturgy: Hanna Araujo Ulmer









PNAC – post-national Ambassadors Catalogue

Online catalogue and performance
German Pavillion, Venice Biennale 2023

Performance documentation (1:17min.) [↗](#)



The Post-national ambassadors catalogue comes from an act of combining different materials whose classifications are very embedded in the concept of nationalities.

Presented as a superimposed second layer on the material repository catalog of the German Pavilion at the 2023 Venice Architecture Biennale, these new objects reimagine the idea of representation beyond national borders. They imagine the representation of no-lands, challenging the structure of the Biennale itself. PNAC's layout mimics that of the German Pavilion, both in structure and content categories, as a way of infiltrating an established system.

During a 40-minute performance on October 28, 2023, all objects—referred to as “Ambassadors”—were dismantled, relabeled, and placed back into the material repository. As part of the relabeling process, new QR codes were attached to the materials, directing visitors to the PNAC section on the official German Pavilion website.

A work initiated by Hanna Araujo Ulmer and Jannik Lang with collaboration from Josephine Gebhard.



USA holding USA

AM.17

Stability
rather stable

Connection/Mediator
USA to USA: clamped

Contributing Materials
1x Tiles, 2.25.4
12x Metal Feet, 2.25.5



USA upon USA

AM.09

Stability
stable

Connection/Mediator
USA to USA: pinched

Contributing Materials
1x Metal Feet, 2.25.5
1x Metal Substructure, 2.25.2



Israel within The
Milk of Dreams

AM.20

Stability
rather fragile

Connection/Mediator
Israel to The Milk of Dreams: tied

Contributing Materials
0,5x Blue Polystyrene Columns, 2.15.1
1x Acrylic Glass Boxes, 4.13.1





Unknown in Switzerland underneath Chile

AM.01

Stability
stable

Connection/Mediator
Swiss to Swiss: screwed
Unknown to Swiss: squeezed
Chile to Swiss: screwed

Contributing Materials
4x Blue Wooden Beams, [2.23.9](#)
1x Structural Timber, [1.3.3](#)
1x Metal Post, Unknown



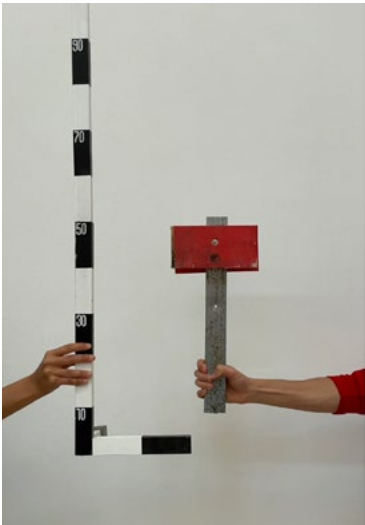
The Milk of Dreams on Denmark with USA in between

AM.13

Stability
stable

Connection/Mediator
The Milk of Dreams to Denmark: screwed
USA to Denmark: screwed

Contributing Materials
1x Aluminum Profiles, [2.6.1](#)
2x black rubber membrane pieces, [2.25.5](#)



USA in between Chile

AM.04

Stability
very stable

Connection/Mediator
Chile to USA: screwed

Contributing Materials
2x Structural Timber, [1.3.3](#)
1x Metal Substructure, [2.25.2](#)

