



CV

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Born on 14.05.1972 in Munich, Germany

Please excuse the length of this CV. I feel that images add a lot. You can skim read by going over some of the orange highlights. Thank you!

Early years and parallel to education at school:

As a child I was always highly creative. I painted, drew, wrote poetry, made clothes, embroidered, engaged in photography and numerous types of dance: ballet, African dance, Butoh, Egyptian bellydance, contemporary dance and contact improvisation. I also acted in a theater group and taught dance to children age five to 11 when I was a teenager. I was lucky enough to be allowed to draw in my sketchbook in grammar school during lessons in any subject...and I always had an interest in exploring a greater sense of harmony, peace, happiness and the mystery of being human through creative expression. I was interested in philosophy and had numerous spiritual experiences, before being able to name them as that.

The topic of oneness and separateness showed up intensely in my artwork



and writings.

Educational Background

In **1991** I completed my A-Levels at Leibniz Gymnasium Altdorf in Germany.

During **1992-93** I visited a Private Art School P.Art in Stuttgart, Germany to prepare for University applications.

From **1993-96** I **studied Fine Art** at Kassel University, Germany. I was primarily being drawn into experimental video work during the course of my studies.

In **1995** I was invited to participate in a **group exhibition ('Dem Herkules zu Fuessen III') of best students at Kassel University in the Museum Fridericianum in Kassel, Germany**, showing short films and an electronic moving and talking object curated by Pia Witzmann, which expressed the cyclical nature of existence and touched into one reality beyond.

During **1996-98** I **studied Dance and Visual Practice at Brighton University**. Completely unexpectedly I was being offered a place on this course by the performance artist Liz Aggiss. I met her, when I attended a workshop she held in Kassel, Germany. I didn't realize at the time that indirectly I was auditioning for a place on her course! So that was an amazing opportunity for me and a dream come true. I didn't even know combined arts courses like that existed. In Germany at the time I had to choose to either train as a visual artist or a dancer.



In **1998** I was very much praised for my work at University and for my degree show, and I received **a First Class Honors Degree**. I had written my dissertation on the oneness of being and made the topic relevant to art and dance and my tutor pointed out that my degree s how boldly merged creative expressions from many different creative traditions. Despite the success I felt totally **burnt out** by my very intense, non-stop ways of working and **I discouraged an attempt for my degree show to be invited to the Glasgow Performance Arts Festival. I felt I needed to learn more about who I was and how I create art that was sustainable and healthy.**



I also was on an intense spiritual quest that had filtered into my creative work. I felt moved to travel to India for 5 months visiting various sacred places and learning from India's rich spiritual culture.

Finding myself in creative expression and as an Artist:

I then moved to Stroud in Gloucestershire and lived cheaply for two years on an inheritance, **primarily meditating and creating art for**

myself, living in a secluded way, **exploring mystical realities**. In the year 2000 I met a Spiritual Teacher called Adi Da Samraj. Ever since meeting him I felt moved to just dance around my house and speak, and I felt completely dissolved into not being able to feel any separation between anything. I was completely fascinated by this and felt the need to share. So I began to explore improvisation in the context of self-enquiry.

2000-2001: Following this development I **improvised solo-pieces combining dance, spoken word and physical theatre** in various independently organized venues and was invited to perform at **performance-platform events at the Arnolfini Bristol, the Wardrobe Theatre and Vain Life Arts** and I offered training sessions in experimental theatre and dance for adults in Stroud.

"Eva's artistic work is some of the most courageous I have ever seen due to the degree of vulnerability she is able to step into. Her skill as a dancer and clown combined with her sense of language create what Peter Brook would call 'Immediate Theatre' – where the relationship between the performer and the audience becomes 'an event' - truly inspiring and enlivening." - Phillipa Williams, Taurusvoice, Actress, director and Teacher of theater skills responding to two improvised solo shows in 2001

I received **the South-West Arts Start-up Award**. Eventually I moved away from improvisation though, because I felt that I didn't come from the right place yet. I couldn't maintain the openness and vulnerability I started out with. So I changed my approach.

2002-2003: I began a research period exploring profound non-dualistic poetry and how to express it through movement. I also offered performance art classes to adults with learning disabilities. In collaboration with my then partner Charles Levinson I **created**



art films with people with learning disabilities, one of them being exhibited at **Prema Arts Centre** in Uley.

2004-2005: I moved to London to live in a Spiritual Community and looked for ways to create **Performance Art in the City**. I approached the Live Art Development Agency, but they turned me down, with the reason being that my work was exploring poetry by a living and controversial Spiritual Teacher. It seemed like I touched upon a great taboo. It seemed impossible to be seen just as the artist and the artist's interest, without having the association to something that could be 'a



dangerous cult' hanging over ones shoulder. Interestingly enough a lot of people in my spiritual community found my very experimental, out of the box and unique approach to exploring self-identity through performance art too radical and unheard off, and not fitting with the classical Sacred Arts that were widely acknowledged like chanting. So I wasn't really supported as an artist within that community either, just by a few individu-

als. I felt stuck between a rock and a hard place.

Eventually I found a fantastic home as an **Associate Artist at Oxford House in East London** creating scripted solo multi-media performances and performed at the **Fresh Performance Platform at Southhill Park, Hackney Empire and Oxford House, creating several multi-media solo performances** collaborating with the wonderful Jazz drummer Mark Holub and the dutch singer Aura Bakker.



The pieces were titled "The Poodle Badge Jumper and the Mystery" and "The UltimateAttraction". I always love going into great detail of how the different elements of a cross-disciplinary performance piece

are linked together and flow with each other.

"...Entertaining and clever... The warmth and calm Eva exuded on stage had everyone smiling their approval... very enjoyable." - Anthony Allgood

"Eva performs with powerful descriptive texts. She emphasizes the highly emotive nature of her subject with great passion - a very moving performer."

- Tallat Mukthar, Actor, associated with Tamasha Theatre Company responding to work in progress at Oxford House



I was also **chosen as one of three dance artists by the Croydon Clocktower** in London to partake in a **video solely dedicated to my dance work with poetry and was funded and produced by them.**



2006: “The Poodlebadge Jumper and the Mystery” was invited back to South Hill Park for another Festival.

I then visited an Ashram in Fiji where **I met the Odissi dancer Sayantani Dhar and began to collaborate with her.** The collaboration led to a performance in London and taught me about the beauty to merge different cultural expressions in the expression of oneness. I absolutely loved working with Sayantani and her family.

2007: My original plan to continue performing and promoting the performances created at Oxford House were interrupted by **an offer to develop dance performances for “The Mummerybook”, a theatre piece by Adi Da Samraj**, that I find deeply inspiring to work with. The piece was performed by The Sacred Theatre Guild in California. I also created short films for the production. I began to explore how to give expression to the esoteric expressions in the script, and how to bring them into Embodiment onto the stage.



2008-2013: Something else that wasn't planned made me leave the theatre world for a while. **The intention was to get a religious workers visa to work with the Sacred Theatre Guild for three years. But I was refused the Visa.** I was told that dance had nothing to do with a religious qualification. Instead of working in California I had a child and had to somehow create a settled home out of a

very dispersed creative life. I concentrated on what is easy to accomplish whilst caring for my son: the development of visual art: **I began to focus on digital photo montages.** I always felt the visual side of the performance pieces I created didn't get enough time and attention, and now was the time to catch up on that. I also **continued intensive research into “danced recitations” of profound non-dualistic poetry**, working

on my own in a dance studio regularly. I exhibited photo montages in Cardiff and in an Arts Cafe in Stroud and **was featured in a newspaper article in Stroud News and Journal on my work as a Visual Artist: “Dedicated to the Beauty in the Depth of Being”**

2014: I offered **“A Prior Unity Happening”**, an **improvised durational group-live performance** of Adi Da’s poetry at the Bright Room Gallery exhibiting art by Adi Da Samraj in Holland.



2015: I was **invited to dance at the first Stroud Sacred Music Festival**, but again encountered fears around the use of Adi Da Samraj’s poetry in a church that was already running into resis-

tance to allowing artists of various established faiths to perform. This finally led me to begin to write my own poetry. The first of these poems was performed at the Sacred Music Festival and later at a Charity fundraiser a ‘Celebration of Love and Peace’ in Stroud in collaboration with Girish Patel.



I then got the idea to write a poem for every digital photo montage I made. Performing these poems to an exhibit,

made exhibiting my visual work a lot more interesting to me. The first opportunity to explore this appeared at **an exhibition called “In Awe” at “35 Chapel Walk”, a Gallery in Sheffield**, where I offered a live performance of corresponding poetry through dance and recitation at the opening, collaborating with Sheffield musician Aidan Pinsent.



“Eva’s performance really transformed the space of the gallery, creating a fully immersive experience for the audience, which brought her photomontages to life with spoken word poetry and graceful movement along with Aidan Pinsent’s accompanying interpretive music. Eva completely and wholly engaged the audience in the performance, pulling them into the ethereal and emotionally charged world that she created. General feedback from viewers was that they found the performance beautiful and challenging, with some almost being moved to tears. In the wider context the performance, artwork and poetry create existential questions about the beauty of life, and our place in the universe.”

Becky Gee & Liz Dickinson, Independent Curators of Contemporary Art, Sheffield, UK.

I also started to create experimental films again, often filming movement in nature and then putting words to the clip later.



2016 At some point after collecting photo montages over the years I noticed that I had a photo montage marking the birth of my son and one marking the death of my father. And all the other ones could easily be arranged in between into **the “The Cycle of Life”**. **A collaboration with singer and musician Lindsay Treen**, a live performance piece with digital photo montages, poetry, dance, instrumental and vocal

sounds was in the making. **We performed the piece twice at the Site Festival in Stroud** and I also participated in the Open Studios, exhibiting digital photo montages and showing experimental films.

Later during the year I **participated at Colourfest, Dorset with a Performance Installation Piece** in June as well as exhibited and **performed at Wadsley Arts Festival** in Sheffield. I offered **two workshops at the Lupton House Holistic Festival** and moved to Bristol in August. I then performed “The Cycle of Life” and offered a workshop at the Isbourne Foundation in Cheltenham in November.



2017 Whilst settling in Bristol’s buzzing and innovative creative community, I began to **offer workshops and one-to-one sessions, developing very organic ways of working**. I got accustomed to having no objectified programme, instead allowing the sharing of the participants inspire the creative explorations focusing on supporting people to bring out their creative potential in the context of their deepest sense of connection to life. Occasionally I traveled to London to bring invocations of no separation through spoken word and movement to retreat days held by a spiritual teacher called Steve Ford.



Eventually I felt more and more drawn to improvise again, as I was and still am intrigued by that immediacy and intimacy that can develop with an audience, only if you are completely in the moment and responsive. At first I invited a handful of

friends to **explore this as a living room event**, giving me a lot of insight of the powerful process that can emerge through the interplay of improvisation, feedback from the audience and immediate creative responsiveness to that feedback.

I offered a brief **improvised performance at the Conscious Connection Camp** during a “Conscious Cabaret” in August **and a workshop** which resulted in the following responses:

“This was not a workshop. I encountered myself.” - Sue

“Ever been to a workshop where you’ve felt held, entranced, fed, seen and that you have grown? Eva’s style of facilitation grips, entertains and excites! The depth of connection I felt with the process left me wanting more.” - Chris



2018: I have now **established confidence into the ability to drop deeply into an improvised performance space and be completely in the moment, yet rooted in what I would call a heartfelt vulnerability and the mystery of life.** To me the mystery of life is not a spiritual topic anymore. In fact it concerns absolutely everyone and everything. Everybody is involved in it. I found out that **an atheist could relate to my performance work just as much as someone from any type of belief system.**



Over the years my creative consideration has become increasingly universal, and I have been **exploring performing at “The Satellite of Love”, “Spel-poetry” and at Sufi Poetry nights in Bristol and I find that my work is now completely unattached to any particular background,** From the feedback I got I sensed that I can reach people from any path of life or cultural background. I adapted the way I approach the subjects I feel passionate about

to the context that people come from. **I love intimate set-ups where I can really see and feel the people I engage with.**

In the same year some of **my experimental short films** were selected for **an interview for the Biennale Edition of the online magazine of Women Cinemakers.**

2019: For the first time in my life I was intrigued to participate in an experimental, global online community: “A New Republic of the Heart” by Terry Patten. I learnt greatly from that online process and also **started my own experimental group to explore if what I then called “Embodiment as the Conscious Heart” sessions worked also on zoom.** I found it very interesting to find out how easily a group of people can enter a tacit abiding in oneness. On zoom it becomes specifically easily evident that space time is easily felt beyond. It didn’t matter where participants were located on planet earth, oneness could be felt intensely during the sessions.

I met the spoken word artist Muneera Pilgrim in Bristol which led to **a global call-out for the co-creative film inspired by the Universal Prayer for Peace.** Anyone was invited to send footage inspired by the poem and speaking any of the lines of it. There were no other rules. There was no footage or donated sound clip that did not find a space in the final editing, which I completed in December 2019.



2020 **The co-creative Universal Prayer for Peace film** was featured in the **Global Peace Film Festival.**

I also **worked with ‘Co-create Europe’ for the ‘Caravan of Unity’, an online convergence during the Pandemic.** The idea was proposed to me, to ask numerous artists and creatives to make individual films of the Universal Prayer for Peace and to translate it into various languages. We ended up with 18 daily uploads, the prayer being translated into Urdu, Polish, Mandarin, Spanish, Portuguese, Welsh, French, Norwegian and German, and we had various artistic interpretations in English. **It was an incredibly intensive project, that absolutely amazed me with the creative richness that creatives so freely and willingly gave to the cause of peace and unity.**

The group that I was still regularly working with on zoom was also engaging in an experimental zoom call version of the prayer. And we began to call our project the ‘Embodi-

ment as the One Heart Community. I also created an online community space and library of every research I did related to humanity's awakening to unity.

To further my work I received a **connection grant from the organization 'Beads on One String'**.

Subsequently I was **invited to perform the Universal Prayer for Peace at the online Opening Ceremony of the Conscious Evolution Summit**, for which I chose to do a recitation with movement and projection of visual imagery.



2021 At the beginning of the year I made the **proposal to my online community, to design a Foundation Course, as I felt that the free-flow nature of the regular sessions we engaged in did not lead to the capacity for co-leadership of the community I had hoped for.** Instead there were signs that we had gotten stuck in all sorts of unnoticed group dynamics. A number of people didn't want things to change, but I felt strongly about this. Hence **I took time off from the sessions for more research and writing.** The most powerful module for me was the module on separative patterns, it really taught and continues to teach me so much of how **to work with my triggers, deep-seated traumas and fears around the magnitude and challenging aspects of the work I had engaged in.** I spent a whole year writing and enquiring and researching, with major support by the arts therapist, friend and mentor Chris White, who had also been part of the initial zoom community.

2022 I began to meet a lot of new people in Bristol joining a women's circle and **participating in the Altered Festival as an 'Artist in a Box' performing in a shop window.**

I was urged to run local events in 'Embodiment as the One Heart again', and I met a lot of open and curious young people. **I found interested participants that joined the Foundation Course on trial, whilst also engaging in local group and one-to-one sessions.**





I also enjoyed experimenting free-flow at open mic sessions again, now also at times with other Embodiment as the One Heart students.

In September I enjoyed a **three weeks artist residency with ArtSpace LifeSpace at the Vestibules, with the request to perform at their Open Day**. I developed an exhibition with digital photo montages and poetry. But the space also became a theatre set, with various props that were then used in a **co-creatively developed Live-Performance, the happening was called “Boundlessness for Breakfast.”**