

Offpride – the alternative queer festival, Zurich

one exhibition across two spaces... and beyond

Queerscapes – The Flow of Dunes and the Green Shimmer of the Oasis on the Horizon

A three-day group show with screenings, lectures, performances, kindly hosted by Cabaret Voltaire / Dadahaus (Spiegelgasse 1, <<http://www.cabaretvoltaire.ch/>>) and Perla Mode (Langstrasse 84 / Brauerstrasse 37, <<http://www.perla-mode.com/>>), on Fri / Sat / Sun, 5 / 6 / 7 June. Do-it-yourself from archives to everyday life art practices, providing a dense web of insights, approaches, positions, views, perspectives. And a movie program, live performances, talks, discussions, streamings. The art event and exhibition are part of the offpride queer festival.

Participants: Anna Frei & Anne Käthi Wehrli & Lucie Kolb (CH), Annie Sprinkle & Elizabeth Stephens (US), Aurora Reinhard (FI), Barbara Hammer (US), Beni Bischof (CH), Brice Dellsperger (F), Carmen Mörsch (CH/D), Chris Regn (CH/D) & Eva Kietzmann (D) & Karin Kröll (D), code flow (CH), Discoteca Flaming Star (D/ES) & François Boué (F), Frederikke Hansen (DK), Gisèle Schindler (CH), Grrrl Zine Network (Elke Zobl & Haydeé Jiménez), Hans Scheirl & Ursula Pürer (AT), Hans-Ulrich Obrist (UK/CH), I LOVE 69 POPGEJU (CZ), Jakob Lena Knebl (AT), Jana Štěpánová (CZ), Judith Schönenberger (CH), Karin Michalski (D), Katja Schenker (CH), Lady Flo (F), Lenka Klodová (CZ), Line Karlstrøm (S/DK), Lorenzö (F), Marc Siegel (D/US), Mosh Mosh (D/CH), Nobody, Rayelle Niemann (CH), Renate Lorenz & Pauline Boudry (D/CH), Sabina Baumann (CH), Sands Murray-Wassink (NL/US), Stella Glitter (CH), Stephan Brühlhart (CH), The Centre of Attention (UK), Tim Blue (D/US)

Idea and co-ordination: Dimitrina Sevova, with the active support and inspiration of Anna Frei, Anne Käthi Wehrli and Lucie Kolb and the entire offpride queer festival organizing working group and queer scene

Web design: Lucie Kolb, Anna Frei and Anne Käthi Wehrli

<http://queerscapes.offpride.ch>



Anna Frei & Anne Käthi Wehrli & Lucie Kolb (CH)

you can find me in the lexicon, in the lexicon

(Cabaret Voltaire, exhibition; archive interventions)

Imaginary Archive 1 & 2, migros museum collection, DESO Radiomuseum, phonogrammarchiv, archiv für zeitgeschichte

Anna Frei

is a visual artist, graphic designer, performer, nightworker, firstcommunicator and part of several collectives (rar collectia, bang wrong heel production, schöne & la beef), co-founder of palace, st. gallen, and various subcultural projects & concerts.

Anne Käthi Wehrli

is an artist, performer and editor of several fanzines («Freundesfreundin» with Benjamin Sommerhalder, «Hoi ich segle so schön am äigentliche verbi», «Dies kommt mir häufig in den Sinn, vielleicht bin ich gerade in einem Zug und fahre unterschiedlich zeitverschoben an anderen sich vielleicht ebenfalls bewegendenden Sachen vorbei» with Lena Reiser and several collaborations) and member of the duo Krokodilstränensirup.

Lucie Kolb

is a visual artist and co-curator of radio arthur, a monthly radio programme that is interested in discussion, criticism and views on the perception of art. And co-creator of ctrl.name a working group which engages itself with the forms of display and reception of cultural systems.

<http://www.radioarthur.ch>

<http://www.ctrl.name>



In "you can find me in the lexikon, in the lexikon" queerness is asserted, placed and tested in selected archives. Fictions are slipped in and references made. Thus, for instance, the archive serves as a setting to renewing public testimonial, a temporary rewriting of history. The documentary, which has long been perceived as the image of the world, here becomes the world as image. From 5 to 7 June guided tours, public readings, performances will intervene in existing archives that bear no obvious relation to queerness. In their interplay, the archive and the works performed therein influence each other, bringing to light other connections by following and rewriting ongoing narratives.

archive tours

Nr. 1: Imaginary Archive #1

Wire less choir

Live streaming: Friday, 5 June 2009, 15:30, Cabaret Voltaire, Spiegelgasse 1, CH-8001 Zurich

Wire less choir is speaking, singing and meeting only via internet. The choir stays invisible and without presence, its existence can only be claimed. The wire less choir speaks or sings together but because of interferences and timelapses the voices cannot actually be heard together but sound as if they are echoing each other.

The choir questions issues of representational practices, as it appears only in a group and the single and lonely individual artist cannot be identified anymore. The choir also questions originality and uniqueness of art production and refers to post-fordistic practices of labour. We depart and meet again in an unlocated area.

Nr. 2: Collection of the migros museum für gegenwartskunst

Performative guided tour with Simone Schardt

Meeting point: Friday, 5 June 2009, 18:00, Entrance Löwenbräu

Limmatstrasse 270, CH-8005 Zurich

Limited number of participants (advance registration is required): lexicon@offpride.ch

In a performative tour by the artist Simone Schardt through the collection of the Migros Museum imaginary, queer and fictional topics and references are inserted. Therefore several artists and theoreticians were invited to describe a work which is or could be part of the Migros Museum collection in the form of a short text.

Simone Schardt

(*1971) is an artist and author. Since 2003 she initiates, together with Wolf Schmelter, *Kinoapparat* – an instant movie theater on the move, showing artist's movies at specific places, and *Surprise*Surprise* – a changing commentary about curating practices in cooperation with *Les Complices**, Zurich (2007). Contributions for *WoZ*, *ith* 31 and *Texte zur Kunst*. Guest lecturer at MAS Curating at the ZHdK Zurich, artist in residence at *Künstlerhäuser Worpswede* and received a grant of the canton Zurich (2008). Exhibitions/ Projects (Selection): *L'Archéologie imaginaire* (2009), *Double Exposures* (*Galerie Christian Lethert*, 2008), *Cinéma Sublime* (*Liste 06* in cooperation with *Kaskadenkondensator Basel*, 2006), *Der Sprung ins kalte Wasser – Praxis als Forschung* (*Shedhalle Zürich*, 2006), *Differences – Art as a Film Form* (*migros museum für gegenwartskunst*, 2005), *Unruhe bitte!* (in cooperation with *ith* and *Theaterhaus Gessnerallee*, 2005), *Doing Glamour* (in cooperation with *Tom Holert*, 2004)

Nr. 3: DESO Radiomuseum - Europride

Tour through the rooms of the DESO Radiomuseum followed by an audio-walk (Radiomuseum-Europride) with the radio play «*Speicher*» by Michaela Melián and an introduction by Kaspar Surber.

Meeting point: Saturday, 6 June 2009, 11:00, DESO Radiomuseum, Seestrasse 561, Wollishofen

Limited number of participants (advance registration is required): lexicon@offpride.ch

The audio walk's starting point is the DESO Radiomuseum in Wollishofen, initiated in 2001 in the former rooms of the radio fabrication. The Radiomuseum shows the history of radio based on the radio receivers produced by the Dewald Company, the origins and development of electronics and the effect the medium radio had on the social life of its users.

With the radio play «*Speicher*» by Michaela Melián in the ear we walk along the lake, towards the venue of the Europride Parade. «*Mit dem Stadtplan von London den Harz durchwandern*» out of «*Speicher*» – with Melián as map back to the Pride. The artist, author of radio plays and musician retrieves the sounds, noises and tones out of the 1965 produced work «*VariaVision – Unendliche Fahrt*» by Alexander Kluge, Edgar Reitz and Josef Anton Riedl, which, during a long time was believed to be lost and she reflects both the format audio and the medium radio. With a clear musical and poetical structure Melián discusses the topics of travelling, roaming, being a stranger and the longing for the unfamiliar, in the shape of a multilayered composition.

Michaela Melián

is an artist and musician, she co-edited the magazine «*Mode und Verzweiflung*» with Thomas Meinecke. She is a member of the Band *F.S.K.* formed in 1980 and has published 2 solo albums on Gudrun Gut's label *Monica Enterprises*. «*Speicher*» is Melián's second radio play. Her first one «*Föhrenwald*» (BR, 2005) was awarded with the *Hörspielpreis der Kriegsblinden* and the *ARD Online Award* 2005.

http://de.wikipedia.org/wiki/Michaela_Melián

<http://www.monika-enterprise.de/melian.html>

Kaspar Surber

is a writer for the *WoZ* and co-founder of «*Erfreuliche Universität*», as well as the programming group of the *Palace* in St. Gallen. Plus he always wanted to be part of a queer working group.

<http://www.palace.sg>

Nr. 4: Imaginary Archive #2

Live Streaming to Cabaret Voltaire

Live-Streaming: Saturday, 6 June 2009, 17:30, Cabaret Voltaire, Spiegelgasse 1, CH- 8001 Zurich

In the «*Imaginary Archive #2*» references are sampled theatrically, «*stop databases, scan memory spaces*»* With *Terre's Confession* and *Rae Spoon* we are working on a temporary materialization of an archive reflection, with mirrors, rituals and group photos, in form of a live streaming.

* «*stop databases, scan memory spaces*» is Marthe van Dessel's contribution to the «*Imaginary Archive #2*», her interest is to develop a narrative with specific material instead of accumulating material into databases, which are mostly categorical and queerness in them is therefore impossible.

Marthe van Dessel

is a visual artist and co-founder of the temporary, non-exclusive constellation *bolwerk*, exploring within different curatorial projects, questions of intersectionality, networks and frameworks of collaboration.

<http://www.ooooo.be>

Terre Thaemlitz

is a multi-media producer, writer, public speaker, educator, audio remixer, DJ and owner of the Comatonse Recordings record label. Her work critically combines themes of identity politics – including gender, sexuality, class, linguistics, ethnicity and race – with an ongoing critique of the socio-economics of commercial media production. This diversity of subjects corresponds to Thaemlitz's wide-ranging production palette, containing electro-acoustic computer music, cluboriented Deep House, Digital Jazz, Ambient and computer composed neo-expressionist Piano-Soli. His writings on music and culture have been published internationally in a number of books, academic journals and magazines. As a speaker and educator on issues of non-essentialist Transgenderism and Queerness, Thaemlitz has participated in panel discussions throughout Europe and Japan.

<http://www.comatonse.com>

Rae Spoon

was born in Canada in the eighties. Transgender defined New Folk/Country musician. Has published 4 albums and with his guitar he has toured through Australia, the USA and Europe.

Nr. 5: Phonogrammarchiv der Universität Zürich

A lecture by Martin Büsser, performances by Stella Glitter and Krokodilstränensirup

Meeting point: Sunday, June 7th 2009, 16:00, University of Zürich, Rämistr.71 (main building), 8006 Zurich

Limited number of participants (Advance registration is required): lexicon@offpride.ch

After a short introduction by archivist Dieter Studer into the Phonogrammarchiv, and its responsibilities, such as the collecting, documenting, analysing and publishing of sound recordings in all the Swiss dialects in the four languages of the Switzerland, Stella Glitter, artist and musician, living in Zürich will re-interpret a model text, out of an issue of «Der sprechende Atlas» published in 1952. The author and journalist Martin Büsser analyses in a lecture different movements in punk and their relation to normative gender roles historically, and talks about the Emo-movement, its playing with androgyny and the many homophobic reactions towards it by other youth cultures. Following the lecture the performance «I'm in love with your brother» by the duo Krokodilstränensirup. They describe their performance: «An expensive instrument, copied, using paper, grains and dust. The duo Krokodilstränensirup moves, jammed, along the archive racks. The air is moved and moved to another place. A new scent forms. Pass this on.»

Martin Büsser

is a freelance writer and journalist (among others for taz, Konkret, Jungle World, Intro, WoZ, Rote Fabrik Zeitung). Co-editor of the book series „Testcard – Beiträge zur Popgeschichte“, and author of several books on Pop-/subcultural phenomena and movements. Publications (selection): If the kids are united... from Punk to Hardcore and back (1995), Lustmord – Mordlust. Das Sexualverbrechen als ästhetisches Sujet im 20. Jahrhundert (2000), Popmusik (2000) and Pop Art (2001)

http://de.wikipedia.org/wiki/Martin_Büsser

<http://www.testcard.de>

<http://www.ventil-verlag.de>

Krokodilstränensirup

«In an intermediate room the fragrant sensor of the duo Krokodilstränensirup started on faraway journeys to brain research, chinese gardens and birds, the cool Sandra and unknown sisters and brothers with long names.»

Stella Glitter

is a musician and artist. In the seventies she had her first gig being the guitarist of the punkband Ratz. Beside the personification of Stella Glitter, Rock'n'Roll stagecharacter, singing and playing music, she is a painter and performer and is dealing among other things with the topic of transgender.

<http://www.stellagitter.ch>

Nr. 6: Archiv für Zeitgeschichte

Screening «Mein Gedächtnis beobachtet mich», by Eran Schaerf & Eva Meyer, with a live streaming to Cabaret Voltaire

Meeting point: Sunday, June 7th 2009, 20:15, ETH Zürich, Archiv für Zeitgeschichte, Hirschengraben 62, 8092 Zurich

Limited number of participants (Advance registration is required): lexicon@offpride.ch

In the archive, part of the ETH Zurich, the film «Mein Gedächtnis beobachtet mich» by Eran Schaerf and Eva Meyer, realised for an exhibition dedicated to jewish, liberal sexual scientist Magnus Hirschfeld (Berlin 2008) is screened and in addition live-streamed to Cabaret Voltaire. The questions asked in the movie about how the memory of the destruction of Hirschfeld's work is constituted and about the creating and passing on realities of images and the memory's reception are together with reflections on identity, non-identity, diversity and memory, with sounds and scenes of showing and hiding, taken into the «Archiv für Zeitgeschichte», which gives access to around 400 estates, archives of institutions, records of oral history and collections of source material to a wide spectrum of themes from nineteenthcenturies up to the present.

Eran Schaerf

is a visual artist. His works range from installation, radio play to film. Several exhibitions, among others: «Scenario Data», 1999, «Migrants and Variants», 2001, «Mixed Marriage Accessoires», 2002, «Sex brennt», 2008. Radio plays: «Wie gesagt. Theater- oder Taxistück», 1997, «Die Stimme des Hörers», 2001. Publications: «Öffentliche Pläne falten», 1994, «Re-enactment», 1996, «Listeners Voice», 2001. Together with Eva Meyer: «Gedächtnis zu Zweit», 2000, «Mein Gedächtnis beobachtet mich», 2008.

Eva Meyer

is a philosopher and writer. She has published several books, among others «Zählen und Erzählen». «Für eine Semiotik des Weiblichen», 1984, «Die Autobiografie der Schrift», 1986, «Tischgesellschaft», 1995, «Glückliche Hochzeiten», 1999. Together with Eran Schaerf: «Wie gewohnt. Ein Versatzstück», 1997, «Documentary Credit», 1998, Records: «I love you», 1999, «Europa von weitem», 1999.

Cooperations of Eran Schaerf and Eva Meyer: «Wie gewohnt. Ein Versatzstück», 1997, «Documentary Credit», 1998, “Record: I love you», 1999, «Europa von weitem», 1999, “Flashforward” 2004, “Sie könnte zu Ihnen gehören”, 2007, «Mein Gedächtnis beobachtet mich», 2008. Publication: «Gedächtnis zu Zweit. For the Performance of Europe», 2000

Annie Sprinkle (US)

Annie Sprinkle

I'm an artist, sexologist, ecosexual, author, lecturer, educator and thespian. I've also been a sex worker of all sorts, a pioneering adult film director/performer and a professional photographer. I'm the first porn star to have earned a Ph.D., my work is studied in major universities internationally, I've shown at the best museums and galleries – and I'm still going strong!

<http://www.anniesprinkle.org>

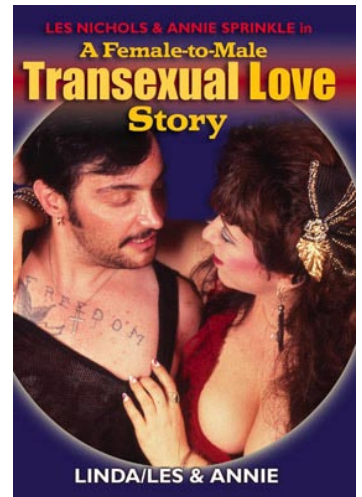
Photo: Randal Alan Smith, furtographer.com



"Linda/Les and Annie – The First Female-to-Male Transsexual Love Story" (1989, 32 min)

by Annie Sprinkle, Al Jaccoma, and Johnny Armstrong; featuring: Dr. Annie Sprinkle and Les Nichols
(Perla Mode, Friday, 5 June, 21h30)

A fun, unique, sexy and informative video docudrama about Les Nichols, a woman who became a man (and is now a surgically-made hermaphrodite). It includes an intimate view of the night he and Annie Sprinkle tried out his new, surgically-constructed penis for the first time. His dual genitalia and all of their graphic functions are shown in detail. 30 minutes, by Annie Sprinkle, Al Jaccoma and Johnny Armstrong. This seminal film from 1989 was the first of its kind.



Annie Sprinkle & Elizabeth Stephens (US)

Elizabeth Stephens

Multimedia artist Elizabeth Stephens works in performance, sculpture, web based media and photography. She lives between the Love Art Lab in San Francisco and the Love Art Shack in Boulder Creek, California. She is currently the chair of the UCSC Art Department where she teaches in the intermedia and sculpture areas. Most recently she has been performing Exposed: Experiments in Love, Sex, Death and Art with her partner Annie Sprinkle. Together they are doing a seven-year performance art piece about love. This is the Love Art Laboratory.

For the documentation of Annie and Beth's performance "Dirty Sexecology" at Performance Saga Festival / Bone 11 on 6 December 2008 in Berne, Switzerland, see code flow. The documentation, followed by an interview with Annie and Beth, will be shown at Perla Mode on Friday, 5 June, 20h00.

<http://elizabethstephens.org>



Aurora Reinhard (FI)

I'm a visual artist based in Finland. In my works I'm dealing with issues of gender; how the male and female identities are constructed and represented in the society. So far my main mediums are photography, video and three dimensional objects.

I graduated from the Academy of Fine Arts, Helsinki in 2003 with a MFA degree. I have also been studying in the University of Gothenburg, Department of Photography.

My works have recently been shown internationally in exhibitions like The Eighth Square, Ludwig Museum, Cologne, Cooling Out – On the Paradox of Feminism, 42nd October Salon, Belgrade, 5 Tage bis zum Ende der Kunst, Fridericianum, Kassel.

"Why refer to a book by French philosopher, surrealist writer and erotic novelist Georges Bataille when talking about Finnish artist Aurora Reinhard? Her art can be seen as a continuation of Bataille's study of eroticism and transgression in the contemporary field of vision. But there are two significant differences in their approaches: Aurora is not only looking at the others – she is looking at and showing herself, too; and she mostly explores female experiences – from self-construction to social disguise." – Laima Kreivyte: Tears of Eros, Framework 5/2006

<http://www.aurorareinhard.com>

"Encounters" (2006-2008)

(Cabaret Voltaire, exhibition)

Three-part video installation: "Tiger Tom Singing" (2006, 3:30 min), "Tabu" (2007, 3:53 min), "Champion Explainer" (2008, 5:48 min)

Encounters is a series of small fragment like videos. They are documents of people I have met and whom I have connected with. The videos are intimate musical pieces about love, longing and desire.

"Tiger Tom Singing" (2006, 3:30 min)

An intimate performance among friends. Featuring Tiger Tom from Kings of Berlin and other members of the troupe as the audience. Recorded in Berlin during Go Drag Festival in 2002.



"Tabu" (2007, 3:53 min)

A small piece on the difficulty of love.

Julia and Eliza from the band Zimbabwe are playing the original version of their song Taboo. I met Julia and the band during Sabotage, the Ladyfest Vilnius in April 2007.



"Champion Explainer" (2008, 5:48 min)

The video was recorded 15.9.2007 at a party during the Lesbian Culture Festival in Helsinki. In the video songwriter and singer AnnX and Funk Sisters are performing her song Champion Explainer.



"Boygirl" (2002, 12 min)

(Perla Mode, Friday, 5 June, 17h50)

The work is based on interviews of three young females that all more or less look like boys. The girls tell how it feels to construct one's own identity without a clear role model, how they define their gender and how other people perceive them.

Boygirl won the International Media Art Award in 2002, given out by Zentrum Für Kunst und Media Karlsruhe (ZKM).



"Female" (2003, 25 min)

(Perla Mode, Friday, 5 June, 17h50)

Three extraordinary persons: Kia, Julia and Tiina tell their story, a story of survival. They are male to female transsexual women. The idea of somebody having experienced life both as male and female was very striking for me. How does it feel to be suddenly a woman after being a male for 30 years? Were these women ever really men?



Barbara Hammer (US)

Barbara Hammer was born on May 15, 1939 in Hollywood, California. She is a visual artist working primarily in film and video and has made over 80 works in a career that spans 30 years. She is considered a pioneer of queer cinema. She recently had a Tribute Retrospective at the Chinese Cultural University in Taiwan where she also led a workshop "Strategic Planning for Film/Video Artists." Her experimental films of the 1970's often dealt with taboo subjects such as menstruation, female orgasm and lesbian sexuality. In the 80's she used optical printing to explore perception and the fragility of 16mm film life itself. *Optic Nerve* (1985) and *Endangered* (1988) were selected for the Whitney Museum of American Art Biennials ('85, '89). Her documentaries tell the stories of marginalized people who have been hidden from history and are often essay films that are multi-leveled and engage audiences viscerally and intellectually with the goal of activating them to make social change.

<http://www.barbarahammer.com>



Presentation and talk: "The Lesbian Museum"

(Cabaret Voltaire, Saturday, 6 June, 18h00)

"History Lessons" (2000, 70 min)

(Cabaret Voltaire, Saturday, 6 June, 19h00)

In this wonderfully irreverent yet empowering film, Barbara Hammer traces lesbian history by presenting an extraordinary array of archival footage – and then playfully manipulates it to make it seem as though lesbians were everywhere. From popular films to newsreels, sex ed pics, stag reels, medical and educational films, old nudies and more, History Lessons reclaims and rewrites lesbian history.

"Witty, giddy, unexpected, cheeky and subversive... a shameless imaginative assertion of Gay Pride throughout the 20th Century, one that identities, invents, and/or smirkingly implies gleeful lesbian sexuality in every cultural nook and cranny. It's all quite delightful."
– Variety

"A fascinating archival dig... a sort of ATOMIC CAFE of archaic screen lesbians!" – Dennis Harvey, Variety

"I LOVE THE SEXUAL IMAGES!" – Jewell Gomez, writer

"Hammer's best film to date!" – Robert Hawk, Film Consultant





"The Female Closet" (1998, 60 min)

(Cabaret Voltaire, Saturday, 6 June, 20h15)

The Female Closet, 1998 (color/sound) is a 60 minute documentary that uses archival photographs, home movies, interviews, and other visual materials to explore the closeted lesbian histories of artists Alice Austen, Hannah Höch and Nicole Eisenman. Utilizing groundbreaking research, newly discovered home movies, and archival photographs, and other visual sources, The Female Closet. is a cultural interrogation of the closeted and not-so-closeted lives of three women artists.

Alice Austen was an early twentieth century lesbian documentary photographer who lived on Staten Island and who recorded the people and places around her. She became lovers with Gertrude Tate in 1897 and lived with her until 1945. Hannah Höch is a better known Weimar artist who is recognized for her photomontages created during the 1920's and 30's in Berlin. However, the fact that she lived twelve years with Till Brugman, the Dutch writer, is not well known. Nicole Eisenman is a contemporary New York painter who has experienced being in the closet in her teen years yet "out" in her adult life. The recovery and recontextualizing of their personal/social lives as well as their photographs, photocollages and paintings have the potential for being particularly revealing.

For contemporary lesbian representation, the closet has been one of the most vexed and complicated institutions of lesbian history. The closet mentality is largely responsible for relegating the simple fact of one's sexual preference to the realm of gossip and innuendo encouraging homophobic attacks. An exploration of lesbian history involves a complex negotiation of visibility, secrecy, codes and knowledge: Hammer continues her groundbreaking work in lesbian history with this new informative and entertaining documentary.

Beni Bischof (CH)

I'm a Swiss artist working and living in the East of Switzerland in a small city called Saint Gallen (one hour from Zurich). I'm painting, drawing, making collages and zines and artistbooks the whole day. I'm 32 years old.

Saint Gallen is a really small city and somehow it's boring. But something boring has something melancholic and I like that. Often the Babbitts in the small city make me very angry and it's one of the most important reasons to make art... Lawrence Weiner also said: "all art is made from anger" – that is also a very important fact about me and my work. Maybe even a golden thread.

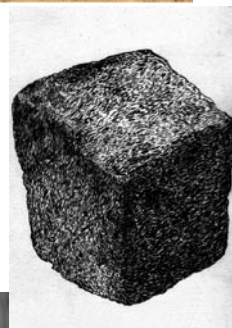
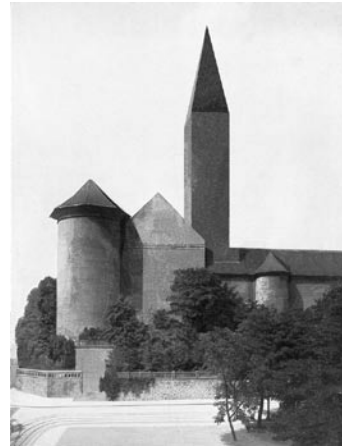
I like working at my table or sitting in front of my canvas doing something "senseless". I love my work and I'm a passionate worker with a super tunnel vision. I don't wanna miss an hour of thinking about my work, especially to complete my work. I use all my force in the hope that maybe one day I'll reach my aims (which I'm not really able to describe...) and be content with the results – but I think that will never happen...

<http://www.benibischof.ch>

"Deconstructing Tahiti-Flimmer"

(Cabaret Voltaire, exhibition)

Installative work featuring a selection of existing works like collages, drawings, photographic manipulations, artist books, copies, zines, etc. The works show absurdity and grotesque. Together they function as an angry, absurd, monstrous field of associations.



"Body Double" Panorama by Brice Dellsperger (F): special selection for Queerscape (together 51:07 min)

(Cabaret Voltaire, Saturday, 6 June, 22h25)

For several years now, Brice Dellsperger has been an expert in the art of faking in the most blatant respect: he remakes and recycles specific movie scenes. The first episodes of his series of palimpsests, entitled Body Double, add a subversive cosmetic layer to the original sources, turning them inside out and allowing them to span several genres. The source material includes carefully selected pieces from the works of Alfred Hitchcock (Psycho), Brian de Palma (Dressed to Kill, Body Double, Blow Out, Obsession), Georges Lucas (Return of the Jedi), and Gus Van Sant (My Own Private Idaho). However, every last vicissitude of the linear narratives of these films has been meticulously removed, with a nearly surgical care, so that in the end each one of these sequences seems to harbor within itself, and for itself, something immediately archetypal. Though designed as a fictional shortcut, each sequence is always shown outside the boundaries of fiction. Murder scenes – three in total, one by strangulation and others through a wide range of injuries – a love scene set on a romantic seashore, a chase scene set in an amusement park, a homecoming scene set in an airport, a tragic scene with fireworks as a backdrop, a confessional scene with oedipal and incestuous overtones, a night drive set to disco music, and so on. Systematically, the viewer finds that the same cinematic turns consistently allow the filmmaker to attain the same effects. For the sake of the remake, each gesture, each shot, and each expression have been dissected in depth before being brought into play again in a new and synthetic context. Sometimes, the same sequence has been shot and edited several times with different actors. This could indicate the beginnings of a sort of checklist of passions and actions shown in an over-simplified way, for the use of proto-filmmakers and crypto-Hollywood freaks and their emulators. However, in the end, you find yourself in a totally different dimension. Because most of the characters born from Brice Dellsperger's mind are men wearing wigs, fake boobs, make up, and gaudy women's apparel. Within the confines of our traditional lexicon, we would name them "transvestites," which is somewhat of a definition, but still falls short. These characters sometimes play multiple roles, in dialogue with their alter-egos, crowned with incredibly huge masses of fake hair of all hues and shapes. If we ignore the considerable weight of this anecdote, these scenes are often a chance to portray the ideas of otherness and the concept of twins or doubles, and the relationship that each and every one of us has with death, perched atop too high-heels. And indeed, Death often appears like this. – from the Art Torrents blog

Body Double 3 (1995, 1:50 min): "Body Double" (Brian de Palma)

Hi8 to Betacam SP



Body Double 13 (2001, 2:18 min): "Saturday Night Fever" (John Badham)

DV to Digital Betacam



Body Double 14 (1999, 4:20 min): "My Own Private Idaho" (Gus Van Sant)

DV to Digital Betacam



Body Double 15 (2001, 8:37 min): "Dressed to Kill" (Brian de Palma)

DVCAM to Digital Betacam

Body Double 15 takes as its scaffold the famous museum pick-up sequence from "Dressed to Kill". In this ten-minute piece the artist, dressed as a woman, plays both halves of the trysting couple. The two separate performances were layered together creating a narrative of pure narcissistic abandon where the artist lusts after his own image in the hallowed halls of the museum.



Body Double 16 (2003, 6:11 min): "A Clockwork Orange" (Stanley Kubrick) / "Women in Love" (Ken Russell)

DV to Digital Betacam

Body Double 16 is unique among Dellsperger's experiments as it collages together scenes from two different films, namely Stanley Kubrick's "A Clockwork Orange" (1971) and Ken Russell's "Women in Love" (1969). The two fight scenes, each from a film originally banned in Britain, the country of their production, meld seamlessly, one into the other, and then back again. All of the parts are played by Dellsperger's friend Jean-Luc Verna, a French visual artist. Visually similar, edited within the same time frame and literally post-synchronized onto the original sequences, Dellsperger's videos shine an entirely new light on the original scenes. The narrative aspect is subverted by a permanent kaleidoscopic effect, created by the corresponding identities of the 2 chosen scenes and the sado-masochistic vision brought about by our witnessing one unique body depicted as fighting against itself.



Body Double 17 (2001, 16:28 min): "Fire Walk With Me" (David Lynch)

DVCAM to Digital Betacam

In Body Double 17 two sisters play all of the characters in the roadhouse sequence from David Lynch's "Twin Peaks: Fire Walk With Me". The sisters, strikingly similar in appearance, disappear into one another, as it becomes increasingly difficult to tell them apart. The reading of gender, something that we take for granted in feature films, is negated, as sexual identity becomes pure confusion.



Body Double 19/20 (2004, 6:30 min): "Flash Gordon" (Mike Hodges)

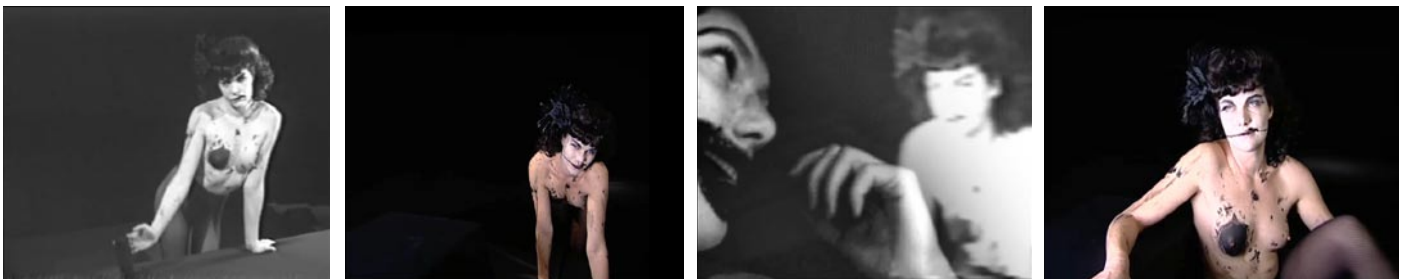
DVCAM to Digital Betacam



Body Double 23 (2007, 4:53 min): "The Black Dahlia" (Brian de Palma)

VHS/SD to Digital Betacam

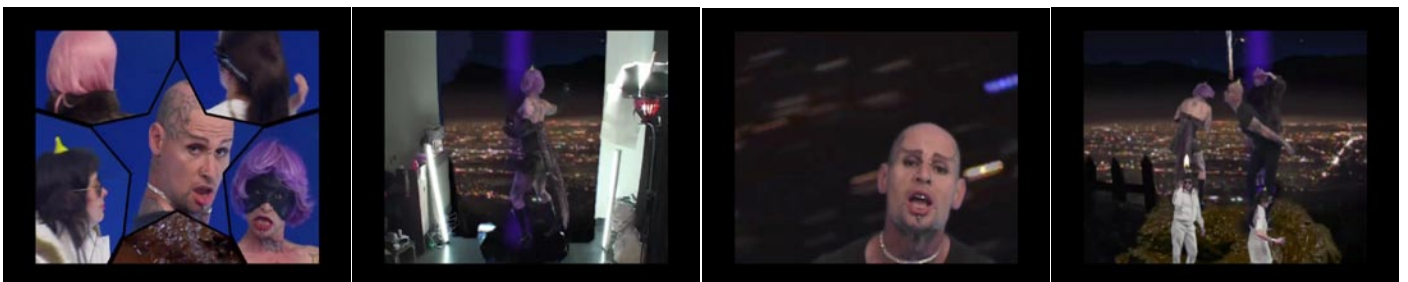
Body Double 23 is a portrait noir of Elizabeth Short. Doubling a scene from Brian De Palma's The Black Dahlia, the video is based on three sequences in which the viewer is placed in the position of a casting director. The work is informed by a certain surrealist aesthetic, and by some of the visual tricks that Man Ray for instance used in his photography, using regular black body make-up on black backgrounds. Unfolding in an unexisting space (cleared of any backgrounds) the screen-test dialogues enhance the girl's solitude, in a moment where Elizabeth Short passes from anonymity to celebrity, from life to death.



Funkytown (2006, 4:15 min)

(Cabaret Voltaire, Sunday, 7 June, in a block starting at 22h15)

Music video for "Jean-Luc Verna & his DUM DUM BOYS"



Carmen Mörsch (CH/D)

(*1968), artist and art educator. Professor of Art Education at the Institute for Cultural Studies and Art Education at ZHdK, Zürich. Since 1995 projects, publications and research in art education and cultural education. Research activities, among others, in model projects of the Federal Ministry for Education and Research (2003-2005) and the State Association of Art Schools Niedersachsen (2005-2007). 2006/2007 scientific advisor for art education at documenta 12.

<http://www.zhdk.ch/?person/detail&id=158139>

Without Title (2000)

Collages

(Cabaret Voltaire, exhibition)

By performing certain rituals she can take on any state she likes.



before a rebel ...



... now a banker

Chris Regn (CH/D), Eva Kietzmann (D) & Karin Kröll (D)

Chris Regn

Alias Helga Broll

Born on 4.10.1964 in Nürnberg

Lives and works in Hamburg und Basel as artist, archivist, lecturer, organizer and curator.

Artistic works: drawings, video productions, actions, multimedia projects about mechanisms of representation and techniques of women artists.

Works as event organizer and gallerist (Galerie Helga Broll).

Concept and management of the archive at Bildwechsel, the umbrella organization for women / media / culture, Hamburg, together with Birgit Durbahn, Christina Schäfer, Viktoryia Levenko and others.

<http://www.galerie-broll.com>

Eva Kietzmann

Born on 3.10.1977 in Mainz

Lives and works in Berlin as artist, organizer and agent

Artistic works: film and video productions, art in public space, performance and action about constructions of social and everyday life phenomena, public space, representation of queer and feminist art, networking.

Works as event organizer, artist and Bildwechsel agent in Berlin and Warsaw, Coorganizer of Lad.i.y.fest Berlin.

<http://www.evakietzmann.net>

Karin Kröll (D)

Born on 26.08.1971 in Straubing

Lives and works in Hamburg and Nürnberg as artist, activist, archivist, organizer and agent.

Artistic works: drawings, paintings, graphics, print and video productions, actions about alternative economics, d.i.y, networks and more

Works as Bildwechsel agent in Hamburg and Nürnberg, Co-organizer of Ladyfest Nürnberg.

“dedicated to shifting images – i love bildwechsel”

(Cabaret Voltaire, Sunday, 7 June, 19h15)

Presentation and talk about Bildwechsel

About Bildwechsel

Bildwechsel is an umbrella organisation for women+ and their representation in media, culture and art.

We are a meeting point, open stage, platform and an infrastructure which women+ can tap into to share, support and develop their work/projekts/ideas – in connection with the work of others and drawing on their knowledge and experience. We have our background in the feminist critical media movement starting the 1970s, in the field of representation and gender role science developed in the 80s and 90s and in the d.i.y. queer community and the women+ project scene.

We work as an art project, we develop and support events and initiatives and hold archive collections on women+/media/art. We aim to present a panoramic view of the work of women+ artists in transition. We are concerned with the concept of woman+, artist, authorship and anonymity and this interest informs the ways we work.

Bildwechsel is always looking for current film and video productions and other entries by professional amateurs and random observers to be on show in the archives and at bildwechsel activities and be shown as requested for interested festival organizers, scientists and every other person that is making an appointment.

Your more than welcome to bring your work (videos, (maga)zines, catalogues, books and writings) to our presentation!

We work also in warzaw, glasgow, berlin and basel with different approaches and ideas and do interview projects on performance, feminism and art.

<http://www.bildwechsel.org>

<http://www.ilovebildwechsel.org>

<http://www.bildwechselglasgow.wordpress.com>

<http://www.bildwechselwarszawa.wordpress.com>

<http://www.bildwechselberlin.wordpress.com>

"Doing by doing" (2008)

(Cabaret Voltaire, exhibition)

Two-part video installation (1:54 min / 4:00 min)

by Eva Kietzmann, Karin Kröll, Chris Regn (a Bildwechsel Production)



code flow (CH)

code flow is a collective engaging contemporary media art and theory through cultural practices that resist the market-driven orientation and the permanence of today's institutions. To paraphrase Barthes, code flow is about making the codes dance rather than attempting to destroy them.

code flow is: Dimitrina Sevova & Alain Kessi & Co. Dimitrina Sevova is a curator, artist, writer and theorist. Alain Kessi is a programmer, journalist, media activist and theorist. They are currently based in Zurich, Switzerland.

<http://www.code-flow.net>

Documentation of "Dirty Sexecology" performance by Annie Sprinkle & Beth Stephens (US) at Performance Saga Festival/Bone 11 in Berne (2008-12-06)

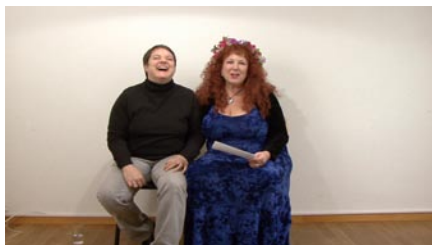
(Perla Mode, Friday, 5 June, 20h00)



Interview with Annie Sprinkle & Beth Stephens (2008)

(Perla Mode, Friday, 5 June, 21h00)

For more information on Beth and Annie, see Annie Sprinkle & Elizabeth Stephens.



Documentation of performance “Town Hall Philosophical Living Color Drawing” by Sands Murray-Wassink and Robin Wassink-Murray at Performance Saga Festival/Bone 11 in Berne (2008-12-06)

(Perla Mode, Friday, 5 June, 22h10)



Interview with Sands Murray-Wassink and Robin Wassink-Murray, by code flow (2008)

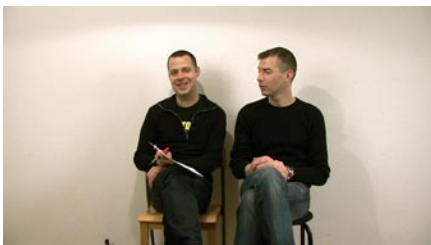
(Perla Mode, Friday, 5 June, 23h00)

Sands Murray Wassink (aka Sands Joseph Horwitz Dijks Murray Wassink)

Born in Topeka, Kansas in 1974, Murray-Wassink grew up in a suppressive environment that refused to acknowledge his homosexuality and denied his physical being, an experience that profoundly affects his art. After attending Pratt Institute in New York (1992-1994), he continued his education in Amsterdam at the Rietveld Academy (1994) and the Ateliers program (1995-1996). Murray-Wassink works in a variety of media, from painting and installation to photography based body art and performance.

Robin Wassink-Murray

Sands' husband, an IT specialist, is integral to the artist's creative process. They did the performance “Town Hall Philosophical Living Color Drawing” together.



Discoteca Flaming Star (D/ES) & François Boué (F)

Discoteca Flaming Star, founded 1998 by Cristina Gómez Barrio and Wolfgang Mayer, is a rock band, or rather, a group of persons that plays at playing rock music. They are irreverent, dissolute fans exploiting their own knowledge and lack thereof, staging the desire to be on stage and showing off. Inspired by Anita Berber, Warhol's Factory, Kenneth Anger's Demon Brother, Jack Smith's Superstars, the Vienna Group, Alvaro and the contemporary New York performance artists Joey Arias and Raven O, they have called the outcome of what they do "hardcore karaoke". Discoteca Flaming Star presents songs about love, consumption, fervor and feminism. Belly-dancing, tearjerkers, wonderfully bad songs and things that go together, even though they shouldn't.

<http://www.discotecaf flamingstar.com>

"Anger & Depression" (2004, 3 min)

Video installation

(Cabaret Voltaire, exhibition)



"Lili Marlin" (2004-2005, 3:30 min)

(Cabaret Voltaire, Sunday, 7 June, block starting 22h30)

A mechanical dance, talking people and nudity for peace, with a soundtrack by DFS singing Lili Marleen in its Arabic translation.



"Aladlona (I love you green)" 2 (2006, 9 min)

(Cabaret Voltaire, Sunday, 7 June, block starting 22h30)

DFS & François Boué. Filmed at The Kitchen, NYC, "Jutta Koether & Discotheca Flaming Star" March 23, 2006



Frederikke Hansen (DK)

<http://www.kuratorisk.org>

Born 1969 in Aarhus, Denmark

Lives and works in Askeby (DK)

Through curating and writing, Frederikke Hansen has been engaging feminist and queer politics within Western contemporary art since the mid-1990s. Situating herself and her practice in a critical dialogue with fellow cultural workers and activists, she is steadily developing a curatorial methodology that is consistent with her social and ethico-political principles. In short, her principles and practice could be described as deconstructing privilege. Part of that process entailed emigrating from increasingly xenophobic and right-leaning Denmark and settling in Kreuzberg, Berlin in 1997 and, eight years later, founding the curatorial platform Kuratorisk Aktion together with Tone Olaf Nielsen.

Frederikke has been involved in running and curating several independent art spaces, including LXX (Aarhus), Galleri Campbells Occasionally (Copenhagen), and Frø (Berlin). From 2000-04, she was working as curator at the Shedhalle in Zurich, Switzerland. Projects include: Pedigree Pal: New Definition of Family (2001), Making Peace: Shifting Paradigms of Peace and War (2003), Musik Didactique: Content and Message in Electronic Pop-Music After Techno (2003), and Citizen Queer (2004). 2005-06, Kuratorisk Aktion were employed by NIFCA, the Nordic Institute for Contemporary Art, for which they curated the postcolonial exhibition project Rethinking Nordic Colonialism.

Documentation and archive of the project "Citizen Queer" at Shedhalle (2004)

(Perla Mode, exhibition & library)

Citizen Queer was an interdisciplinary exhibition project at Shedhalle, Zürich in 2004 discussing trends, joys and dilemmas in contemporary queer practices.

Rather than showing 'classical' products of LGBTQ art like Catherine Opie's photographic portraits of queer people or Tom of Finland's overtly gay drawings the project aimed at visualizing and above all initiating relations and processes between people that might be designated as queer.

Thus pivoting around the relational and dynamic Citizen Queer focused on time-based artistic formats, like film, video, performance, workshops and informal talks.

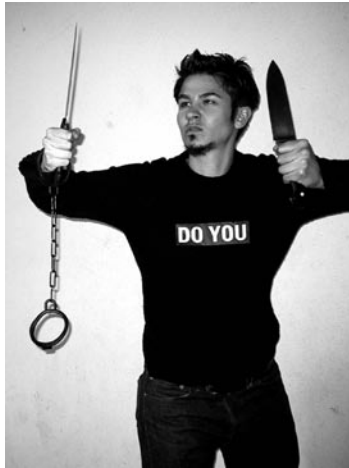
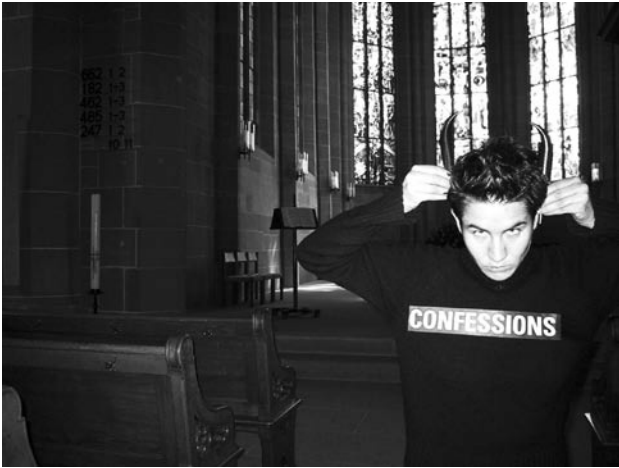
Instead of narrowing in on different fixed sexual identities, Citizen Queer sought to complicate dialectic relations inherent in much gender and gay-lesbian studies as well as in mainstream gay-lesbian culture. Citizen Queer thus aimed at beginning to conceptualize how to truly substitute a queer quagmire for neat (i.e. binary) categories of sex and sexuality.

Shedhalle invited a select number of queer art activists to co-curate the show: Sabina Baumann, Zurich; CHEAP Klub, Berlin; Emma Heddich, London; Sands Murray-Wassink, Amsterdam; Maura Reilly, New York.

The show consisted of extensive video programming, think tanks, performances, films, panel discussions and parties.

Gisèle Schindler (CH)

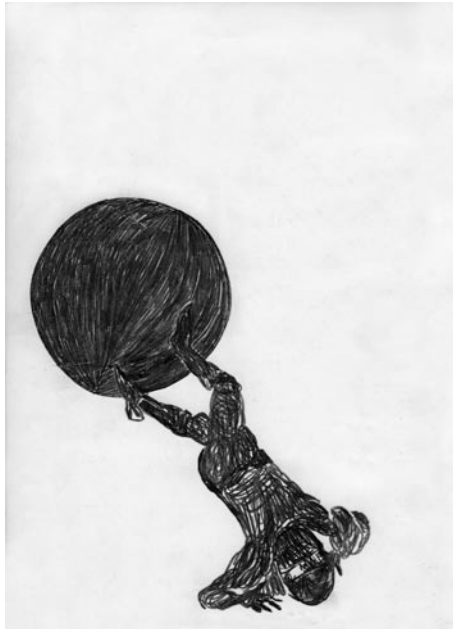
<http://www.g-schindler.ch>



"a)+b)" (2000-2005)

Selected drawings, charcoal / carbon paper on A4 paper

(Cabaret Voltaire, exhibition)



Grrrl Zine Network (Elke Zobl & Haydeé Jiménez)

Grrrl Zine Collection (2004-2009)

(Perla Mode, exhibition & library)

What is this all about?

Where in our adult-run media landscape can critically and politically thinking feminist girls and women, and lesbian, queer and transgender youth from around the globe express their voices without being censored or ridiculed? It is in self-made, independent zines (short for 'magazines') that we put together, publish and distribute ourselves where we freely unfold our own worlds. In zines such as Bendita (Brazil), Bitch (U.S.), Clit Rocket (Italy), good girl (Canada), Grrrl:Rebel (Malaysia), Pink Punkies (Argentina), and Pretty Ugly (Australia), we talk about our experiences and thoughts, as well as anger and resistance of growing up in a patriarchal and homophobic society. While forming a global network of grrrl zinesters, we passionately discuss feminist theory, politics and activism and their impact on our lives.

Throughout history, women have consistently demanded and gained the right to vote, study, and participate in social and political life through self-publishing. Grrrl zines represent a continuation of this long tradition of feminist alternative and grassroots publishing. When in 1991 the riot grrrl movement emerged out of the alternative and punk music scene in the United States, thousands of young women began to produce personal and political zines with explicitly feminist themes. Nowadays, many found a place on the Internet and are available as e-zines. Although both - zines and the riot grrrl movement - have been declared sometimes as dead, I found lots of amazing international grrrl zines and won't buy into the "feminism is dead" cry: IT'S NOT! It's very well alive! I believe strongly that grrrl zines are important tools for demanding and achieving global women's, and queer and transgender people's empowerment and liberation. Here, I would like to introduce you to a world of "grrl revolutionaries, queer warriors, raging artists, feminist fighters, underground rebels, attuned activists" (Girl on grrl Productions, Canada) from around the globe. Listening to their voices will elucidate the personal power and political potential of grrrl zines!

A global feminist network taking back the media

Five years ago, when I was looking for feminist zines on the Internet there was no comprehensive resource site available. So I decided to create one. That's how GRRRL ZINE NETWORK, came into being. My overall goal for the web site is to share resources on grrrl zines in different languages, and to create connections between like-minded but often far-away feminist youth who read and produce zines. Currently the site is listing and linking around one thousand feminist-oriented zines and distros from more than thirty countries in twelve languages. The resource section provides information about feminist organizations, art, popular culture, and music projects. Another part compiles books, videos, journalistic and academic writing on grrrl zines. To exchange information and ideas, as well as to announce new issues or calls for submissions, I have also created a mailing list and message board. Both provide a forum for people interested in talking about zines, feminism and the global network!

<http://grrrlzines.net>



Hans Scheirl (AT)

Hans Scheirl (*1956 in Salzburg) studied conservation-restoration at the Academy of Fine Arts in Vienna (diploma 1980). Between 1978 and 1985 he was involved in the performative music and noise experiments '8 oder 9' and 'Ungünstige Vorzeichen' ('Unfavorable signs'). Between 1979 and 1996 he produced about 50 Super-8 short films. 1981-82 Scheirl lived in New York and worked for Arleen Schloss' off-space 'Wednesdays at A's'. Hans – previously 'Angela' – became known with his two "Queer Vanguard" trans-media feature films 'Flaming Ears' ('Rote Ohren fetzen durch Asche') and 'Dandy Dust'. He lived in London for 16 years, where he was part of a scene of queer and transgender artists. 2003 he graduated with a Masters of Fine Arts (painting/installation) from the Central Saint Martins College of Art & Design. Since 2005 he has been living in Vienna. Recipient, in 2006, of the Austrian State Scholarship for Fine Arts. Since fall 2006, professorship for "Contextual Painting" at the Academy of Fine Arts, Vienna.



"narziss + goldarsch"

(Cabaret Voltaire, exhibition)

2 digital video loops in picture-frames; writings and drawings on long paper-strips



"Summer of 1995" (1995, 10 min)

(Cabaret Voltaire, Sunday, 7 June, 17h30)

in collaboration with Jewels/Jason Barker; featuring: Catherine Opie, Svar Simpson, Sue Golding/Johnny de Philo, Del laGrace Volcano, Gianni Cipri, Tina Keane, Tre Temperilli aka Trash, Simo Maronati, Amy Goldstein, Hans + Jewels.

The year is gaining momentum with the drag king contest at the London Gay & Lesbian Film Festival. Jewels and Hans fall in love right there on the stage. 21 May: D@d@d=dustydaddy dandydyke d@d@. Immediately after that Hans and Svar drive to Scotland. 1 June: Club 'Naïve' opens with a spectacular bump on Jewels' forehead. Hans flies over the Atlantic. Cathy and Hans drive along the seashore and into the desert. Hans films Amy and Cathy at the swimming pool. Upon his return Hans finds Jewels down with chicken pox. This doesn't deter Jewels and Svar from holding the tea ceremonies.



Cathy in "Summer of 1995"



"Summer of 1995" cover

Hans Scheirl & Ursula Pürrer (AT)

Ursula Pürrer

Born 1962. Studied medicine, art education, philosophy at Vienna University, at the College for Music and Visual Arts and the College for Applied Arts. 1989 diploma. 1989 Austrian Sponsorship Award for Video Art. Founding member of the Punkettes.

“Super-8-girl games” (1985, Super 8, color, 2:32 min)

(Perla Mode, Friday, 5 June, block starting 17h30)

The arrow. The gloriole. The armpitfountain. The glance. The present. A scratch-film.



“The Black Heart Is Leaking – Amateur Constructors Manual for Fluid Gendering” (“Das schwarze Herz tropft – Bastelanleitung zu -rinnen”) (1985, Super 8, color, 13:20 min)

music: Ungünstige Vorzeichen (with Susanna Heilmayr); 8 oder 9

(Perla Mode, Friday, 5 June, block starting 17h30)

A padded plant snatching. The flie is inside – so the plant trembles. A jet of coloured water jumps off. It's the red to turn off the image (for an instant only). Black wet gleaming as she holds it. The channel landscape and the 3rd verse of the song: “She dries herself.” In this moment the plain is spreading beneath our sight covered with countless heaps of dust. The screen crackles. – Angela Hans Scheirl



“Bodybuilding” (1984, Super 8, color, 3:04 min)

with: Zorah Mari Bauer

(Perla Mode, Friday, 5 June, block starting 17h30)

A pirate copy from a lesbian porno film.



“Zigzagged Rivulet Sneaks up Shamelessly Wetting Thighs” (“Gezacktes Rinnsal schleicht sich schamlos schenkelnässend an”) (1985, Super 8, color, 4 min)

with: Susanna Heilmayr, Astrid Scheirl, Gunda Scheirl

(Perla Mode, Friday, 5 June, block starting 17h30)

Zigzag streamlet sneaking in shamelessly thighwetting. Three fairies in green light are moving towards the steam in the night coal and pissing knees are glowing icy fingers are melting now that everywhere in big puddles mirror-pictures are trembling – mirror-pictures are trembling. – Ursula Pürrier, Angela Hans Scheirl



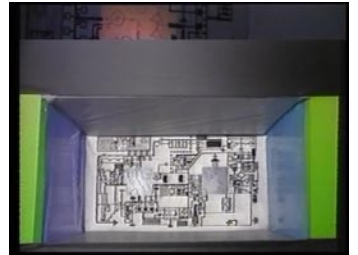
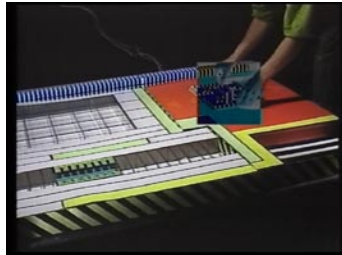
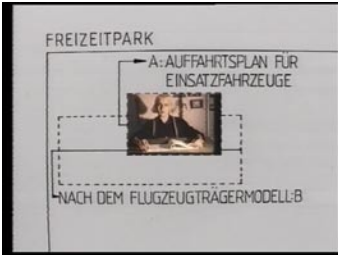
“Originally Coloured” (“Im Original farbig”) (1986, video, color, 15:44 min)

music: Ursula Pürrier, Angela Hans Scheirl

(Perla Mode, Friday, 5 June, block starting 17h30)

As in certain software programs, the part-films here are announced by menu. The display lights up. The menu image, pulled on to the screen by synthetic means, gives way to the scene already running in the background. This is a satirical, creative, musical item designed for the computer – femme total 1992

The programme is built up in the same format as computer software = parts of the film are announced in the form of the menu. The menu picture opens up the scene, which has already begun in the background.

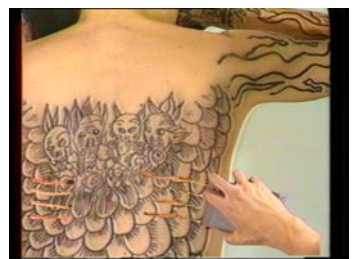
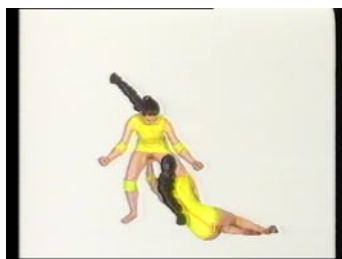
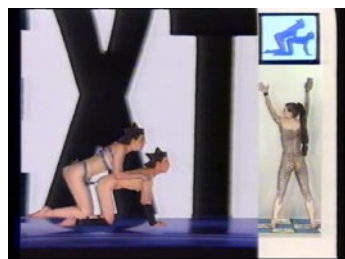


“The Drift of Juicy” (1989, video, color, 10:25 min)

by Ursula Pürrier

(Perla Mode, Friday, 5 June, block starting 17h30)

Tension is created by an association of cables, metals, music, malicious texts and metallic noises. The mechanics of the erotic are made visible. In the background, you will recognise the old picture from old erotic productions. – femme total 1992



"Slocking Walkman" (1986, video, color, 2:18 min)

by Ursula Pürner, Angela Hans Scheirl, Dietmar Schipek

(Cabaret Voltaire, Sunday, 7 June, block starting 22h30)

A kind of music video: three settings in one composition. Slocking Walkman is fuel. Walkmen are ready for slocking. The slock is the hot fish. The red knight grabs the gadget. The warden at the gas station gets ready: "Don't stop – shoot your shot."



"A Rubber Dinghy & Oysters" ("Ein Schlauchboot und Austern") (1985, Super 8, color, 4:38 min)

music: Inflatable Boy Clams; with: Arlinee Schloss, Astrid Scheirl, Gunda Scheirl, Susi Scheirl

(Cabaret Voltaire, Sunday, 7 June, block starting 22h30)

Lunatics in the subway. Take a break at the diner. Goggles seen from near. Astrid is very seductive and reprimands the child. Favorite family-shots sneaking in. Make a move upside down. Toilette and confusion in orange. light. Marching on the meadow and the simultaneous fall in the counterpost. Astrid cannot hold back the laughter. Yeah Yeah Yeah Yeah Yeah. – Angela Hans Scheirl



"½ frogs fuck fast" ("½ Frösche ficken flink") (1994-96, Super 8, color & b/w, 17:05 min)

by Hans Scheirl; with: Elke Koch, Ursula Pürner, Sande Zeig, F. Ryder Lopez, Dietmar Schipek, Si.Si. Klocker, Suzie Kureger a.o.; voices at the beginning: Jewels (Jason Elvis) Barker, Svar Simpson

(Cabaret Voltaire, Sunday, 7 June, block starting 22h30)

Summer 1992 NYC: Flaming Ears are opening the New [queer] Festival at the 8th Street Playhouse. Shi-zu, Dietmar and Hans are staying at Felipa's and Robin's in the Lower East Side. Zande (who will – in the coming month – help Flaming Ears (Rote Ohren fetzen durch Asche) to transform into a Cyberdyke cult-hit) is working-out in a gym in Brooklyn. Shi-zu is watching, Hans films.

Winter 1993 London: Si.Si. is visiting Hans in London. Si.Si., Suzie and Hans are filming obscene games (Handstand, Frankfurter, Uniform). Unfortunately the laboratory is burnt down with the Super-8 rolls... & much TV...



Hans-Ulrich Obrist (UK/CH)

The Swiss curator HANS ULRICH OBRIST joined the Serpentine Gallery as Co-director of Exhibitions and Programmes and Director of International Projects in April 2006. Prior to this he was Curator of the Musée d'Art Moderne de la Ville de Paris since 2000, as well as curator of museum in progress, Vienna, from 1993-2000. He has curated over 150 exhibitions internationally since 1991, including do it, Take Me, I'm Yours (Serpentine Gallery), Cities on the Move, Live/Life, Nuit Blanche, 1st Berlin Biennale, Manifesta 1, and more recently Uncertain States of America, 1st Moscow Triennale and 2nd Guangzhou Biennale (Canton China).

In 2007, Hans Ulrich co-curated *Il Tempo del Postino* with Philippe Parreno for the Manchester International Festival.

He is the editor of *Hans Ulrich Obrist: Interviews: 1*.



"The Secret Files of Gilbert & George" by Hans-Ulrich Obrist (UK/CH) (2007, 35 min)

(Cabaret Voltaire, Saturday, 6 June, block starting 21h30)

For the last 40 years, Gilbert and George have spanned the international art scene with as much insolence as elegance. Real living sculptures, they have developed a repetitive language around recurrent figures and themes: shit, piss, blood, tears, nudity, sperm, alcohol, drugs. Theirs is an oeuvre that has radically overturned conventions and thinking of the period, and which refers literally to homosexuality, exclusion, social and religious violence. This DVD features an interview, filmed in 2000 by the curator Hans Ulrich Obrist for an exhibition at the Musée d'Art moderne de la Ville de Paris, and concentrates on the hysteria of the archive and the collection. Through this document, which does not fit into any distinct category (documentary, oeuvre, fiction) we discover the couple's intimate life, the interior of their London house, a veritable museum of obsessions. Beyond good and bad, appearances and things (negatives, books, press cuttings) we finally penetrate the material and method of these artists, their particular manner of thinking and categorising which is itself a philosophy on art and life.



Jakob Lena Knebl (AT)

born 1970. Diploma cum laude at the University for Applied Art, Vienna, Prof. Raf Simmons, studies at University for Fine Arts, Prof. Heimo Zobernig

Jakob Lena Knebel approaches with humor the critical examination of norms, stereotypes and their deviations in society. In photographs, performances and fashion design Knebl deconstructs (and parodies) her own personality in search of new forms of identity and representation.

Numerous exhibition projects in collaboration with other artists (among which Hans Scheirl, Gerald Grestenberger d-g-v, Markus Hausleitner).

Operates, with others, the offspace "auto" (since 2002), concept and design of fashion label "House of the Very Island's Club Division Middlesex Klassenkampf, But the Question Is Where Are You, Now?" (since 2006), performance as Heimo Zobernig in "Nichts ist Peinlich. Nichts ist sexy" ("Nothing is embarrassing. Nothing is sexy") (mumok 2008), collaboration in the context of "Second Skin" (2007/2008) (Lyon/Wien), Tanzquartier Wien „Open Up Communications / Tools" (2009)

Prize for politics design at competition "Self Service" (Graz 2003), State scholarship for photography 2007

i am interested in society and its structures and the question of what culture can do to push the boundaries of norms.

my art work has an interdisciplinary approach – i am also doing an artist run space, fashion design, performances...

<http://www.houseofthe.com/>

<http://www.parking-lot.org/>

"tools" (2009)

(Cabaret Voltaire, exhibition)

photo installation

photos: heidi harsieber; copyright and idea: jakob lena knebl



I LOVE 69 POPGEJU (CZ)

<http://www.ilove69popgeju.net>

"As long as the pump is pumpin so long as the bass drum is going" (2006)

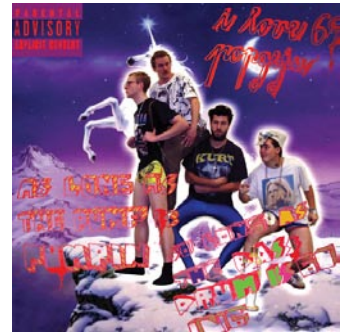
(Perla Mode, exhibition)

CD audio installation

"Bojkot" (2009)

(Perla Mode, exhibition)

Video installation, pictures



Jana Štěpánová (CZ)

<http://www.red-green-blue.eu/zabij-gallery/index.htm>

As a photographer and artist, Jana Štěpánová works in conceptual art and intermedia art, combining photographs with other visual media. Her themes range from social stereotypes and hetero- and homonormative constructions of gender identities to sexuality as a portrait of power, desire and limits in society.

"Photographer Jana Štěpánová considers the absence of lesbian artists on the Czech art scene a major problem. "In our society there are very few people who openly profess their gay or lesbian identity in connection to their artistic work. For some reason, it is more important to them to reject labels that designate them. Perhaps they fear that it will limit them to certain audiences. For me it's the opposite. I feel it is important to say and show that being a lesbian is a part of my lived experience, and I don't underestimate its influence. And there is no way I would hide my lesbian identity, for doing so would be going against who I am. I don't work specifically for a lesbian audience. But that doesn't mean that I'm not a lesbian or that I don't work with lesbian material or my own experience. But the experience is mine. Another lesbian will perhaps have a completely different experience." The fundamental question is, of course, what the modifier "lesbian" actually refers to. Is art lesbian because it is consumed by lesbians regardless of who created it? Or is it lesbian because it is created by a lesbian woman? Or is it lesbian because it works with some specific lesbian theme?" – Věra Sokolová, Voluntary Invisibility?, in: Umělec 1/2005

<http://www.divus.cz/umelec/en/pages/umelec.php?id=405&roc=2005&cis=1>

"Queerdance" (2006)

(Perla Mode, exhibition)

Photo installation as looped slide show; series of color photographs documenting one of the present Berlin sex-subcultures

About a queer identity, about the dance of Power and Submission.

About a key-hole gaze and insider look.

About confrontation and limits of one's own desire.



Judith Schönenberger (CH)

After taking the foundation course in design at the Hochschule der Künste in Berne, she finished her training there as an arts teacher. In 2000/2001 she spent a year at the Academie voor beeldende kunst en vormgeving in Enschede (NL). She was awarded the Kiefer Hablitzel Award for her work 'Gender Identity.' While still a student she exhibited work at group shows. Since 2004 a member of Young Photo Professionals. Judith Schönenberger lives and works in Berne.

<http://www.diefotografin.ch>

"Hurray! It's a girl" ("Hurra! Es ist ein Mädchen") (2008)

(Cabaret Voltaire, exhibition)

Photo installation

*Trans*man:*

Person who was born biologically female, who considers themselves and feels male.

The asterisk () represents the most varied self-conceptions of transgender persons, i.e., all those who are either excluded from the binary gender order or do not want to be part of it.*

I sincerely thank Alexander, Alex, Ben, Björn, Christian, Erik, Gabriel, Hannes, Joscha, Julian, Lars, Leon, Lukas, Mütze, Nils, Océan, Ole, Rafi und Stefanie for their willingness to have their portrait taken by me.

For Alecs.

Joscha



Océan



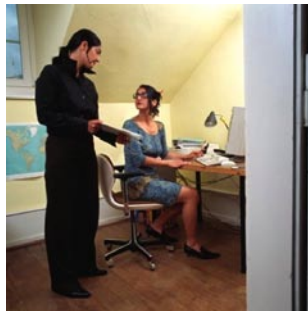
"Drag Kings & Queens" (2004); "Gender Choice" (2004); "The privilege to imagine more" (2005)

(Perla Mode, exhibition)

Photo installation as looped slide show



Martina
From the series "Gender Choice" (2004)



Carolina
From the series "Gender Choice" (2004)



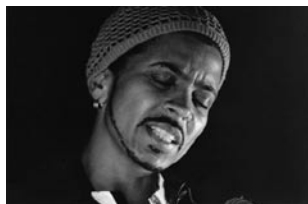
Big Dick Boys
From the series "Drags Kings & Queens" (2004)



Claudia and Silvie
From the series "Drags Kings & Queens" (2004)



"The privilege to imagine more" (2005)



"The privilege to imagine more" (2005)

Karin Michalski (D)

Karin Michalski is a director and producer working and living in Berlin. She studied Journalism at the University Mainz and Berlin and filmmaking at the Fernsehakademie Berlin. For several years she was organizer of the Berlin Lesbian Film Festival and of the feminist cinema Initiative "Cinesisters Berlin." She is currently the organizer of the feminist/queer film club "clipclub" in Berlin.

"Pashke & Sofia" (2003, 28 min)

(Perla Mode, Friday, 5 June, 18h30)

This fascinating film is a rare window into Albanian culture and an even more remarkable glimpse at the age-old custom that allows Albanian women to change their gender by taking the oath of a 'sworn virgin'. Pashke is one of the women who promised not to marry, bear children and to remain celibate in return for the status and respect deemed worthy of a male. Artfully weaving together interviews with Pashke's family and neighbors with rarely-seen footage on the subject of 'sworn virgins' from Albanian cinema, Michalski has created a compelling story about gender roles, with universal implications.



Katja Schenker (CH)

In her performances Katja Schenker focusses on palpating her own limits under a strong physical commitment. Katja Schenker transforms matter by devising situations in which her actions bring about fundamental change. Materials undergo modification, dissolve, merge and consolidate again. Enlisting strength and endurance to persevere until the action has reached its inevitable conclusion, Katja Schenker successfully conjures poetic images with specifically social and political traits. Their message remains ambiguous, however, because the inroads made on the system range from repressive to utopian. – Susann Wintsch

<http://www.likeyou.com/katjaschenker>

"Uprising" ("Aufstand") (2004, 2:30 min)

(Cabaret Voltaire, exhibition)

Video installation

I sit on a chair, my head resting heavily in my hands. The hood of the transparent shell is filled with 10 kg of red pellets. When I stand up and gradually lift my head, the red begins to run down my body, pouring, rushing – agitated flow! – until the pellets settle into a new position. The red circle at my feet forms a base.



Lady Flo (F)

Singer, dancer and actress, Lady Flo studied the history of music-hall and eroticism before turning it on stage. Specialised in Neo-Retro, she is inspired by retro themes turning them into fashion everybody loved. Her personal focuses are generosity, always creating an interaction with the audience, and femininity as a trump and not a pressure.

<http://www.myspace.com/ladyflomusic>

“Lady Flo by Man Ray”

Performance

(Cabaret Voltaire, Sunday, 7 June, 21h30)

Hommage to Surrealism and Man Ray, Lady Flo embodies Le Violon d'Ingres masterpiece coming alive in a singer and fire dancer. The performance reveals the body instrument's power including a fascinating femininity.



Lenka Klodová (CZ)

*Lenka Klodová (*1969) consistently investigates and, in her inimitable way, comments on neglected, overlooked or tabooed themes.*

The outcome of her doctoral work at the VŠUP in Prague from 2005 was the study Principles of Creating a Pornographic Magazine for Women and the pilot issue of the magazine Ženin 1/05. The female body with marks left on it by motherhood, sensuous and pornographic, inherently remains at the centre of her attention.

“Travestishow” (2001)

Photo installation

(Cabaret Voltaire, exhibition)

Travestishow was originally a performance for the stage, later it was documented as a series of outdoor photos. The variant for the stage was richer, with music and theatrical gestures. The idea was simple – to integrate both sexes in one body, change myself to a hermaphrodite. My actual personal situation allowed me to breastfeed my baby on stage.



Line Karlström (S/DK)

Being a visual artist whose main interest is in identity politics, social change and critique of power, and informed by feminist art and feminist activism, Line S. Karlström has developed a practice that is both interdisciplinary and performative. Line S. Karlström's works address the undoing of the "normal" "female" body, using various strategies, among them failure and subjected body positions. Other conditions that Karlström addresses are agreements on how power in our common space(s) is distributed; she negotiates these agreements by occupying space with her body in action and interventions. Line S. Karlström currently works on a project that broadens her queer standpoint to also include ideas of ecology and sustainability – in theory and practice. In a life-as-art project she merges these interests with investigations of companion species relationships, unadorned choreographies and domesticated erotics.



Line S. Karlström is a founding member of the performance group High Heel Sisters (2002-2007). In 2005 Karlström co-founded The YES! Association – an artist's association that aims to overthrow hierarchies connected to physical and mental ability, sexuality and class, male supremacy and ethnic supremacy within the art world. Line S. Karlström was born in Sweden and lives in an old farmhouse with her girlfriend, the cats Disco and Habibi, and with a huge garden at Møn, Denmark.

<http://lineskykarlstrom.blogspot.com>

"Archive ('Female' gestures in patriarchal society)"

(Cabaret Voltaire, exhibition)

Newspaper cut-outs, plastic bags, duct tape, text (2007)

Archive ('Female' gestures in patriarchal society) is an ongoing work consisting of pictures of women – cut out of newspapers, books and magazines, that are visual representations of women I can agree on. The archive so far includes more than 200 pictures. The selection process is at the same time an ongoing discussion on my own identity and representational politics.

When parts of the archive have been exhibited I've shown them in plastic bags with a zip look since I view the pictures as some kind of evidence material, and together with this text, describing my selection criterias.



Categories

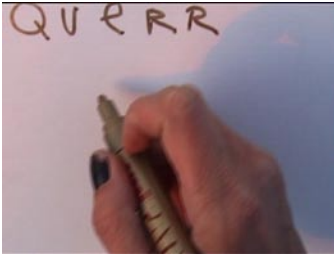
- "Females" gazing away from the viewer
- "Females" with eyes closed
- "Females" using tools (axes, banners, music instruments, typewriters)
- "Females" with cameras
- "Females" with texts
- "Females" who listen or speak
- "Females" with animals



"Querr Space Invaders" (2007, 2:04 min)

(Cabaret Voltaire, exhibition)

Video installation – documentation of action



"Self-portraits with Koko and Denise" (2009)

(Cabaret Voltaire, exhibition)

Photo installation



"HHS – High Heel Sisters" (2002-2007)

(Cabaret Voltaire, exhibition)

Catalog documenting the work of the women artists' collective HHS

High Heel Sisters are: Anna Linder, Karianne Stensland, Line S Karlström, Malin Arnell

A large part of High heel Sisters activity is documented in this catalogue. The catalogue consists of nine parts; Miscellaneous 2002-2003, Stand Piece, Never too Much, High Art Fraktion, Art Holes, The Last Straw, Screaming Mountain, Backstage and Miscellaneous 2003-2006. Also included are texts by Johanna Rosenqvist and Sanne Kofod Olsen plus contributions by Boris Nieslony, André Stitt, Roi Vaara and High Heel Sisters.

<http://www.highheelsisters.com>



Lorenzö (F)

Lorenzö is a self-taught photographer, born in Paris in 1978. When younger, he used to hate family photos and family photographers, with all their "you don't smile enough", "stop moving", and "oh, could you do that again?"

In 1997, his mother gave him his first camera. It was a simple plastic snapshot cam she got for free with a mail order. He started doing white and black photos with it. And he liked it. During his years at La Sorbonne University in Paris, Lorenzö skipped most of the classes to take photos. He worked on his technique, and levered up his camera gear. In 1999, he got for Christmas a present that would change his life : his first "real camera". When he gave him the camera, Lorenzö's father told him "keep the receipt. This camera is too complex for you. I'm pretty sure you will change your mind in a few months and get something instead". Ten years later, he still works with this camera.

Lorenzö gazes at the everyday triviality with enthusiasm and excitement. He likes focusing on common things, revealing the beauty where others would only find a boring predictability. He calls this approach "ordinarism": revealing the extraordinary of the ordinari-ness. Lorenzö needs to take time: he can spend hours talking with his models, just making contact and knowing them better, without taking a single photo.

He uses strict composition rules in his photos: no flash, always horizontal and in colour. He only uses a bright 24mm lens to take advantage as much as possible of the available light. Due to his camera gear, he has to go really close to the people and things he wants to shoot, permanently trying to keep the proper balance between the subject and its context.

Lorenzö looks at places and people with his diverted eyes, letting things happen in front of his camera, swiftly capturing the proper moment. And cherishing it.

<http://www.delafauteaugraf.com>

"Ordinary People explained: why taking ordinary pictures of transpeople?"

(Cabaret Voltaire, Sunday, 7 June, 19h45)

Presentation

Why I started this project, why I choose regular transpeople and not fancy sexy transdolls, how do I meet people, what are the pictures going to become, ...

"Ordinary People" ("Des gens ordinaires") (2005-2009)

(Perla Mode, exhibition)

Photo installation as looped slide show

Being a transgender is not having a disease. It's just being different.

Being a transgender is not a monstrosity. It's just not simply filling the boxes society made up to fit us in.

Being a transgender is just being played a trick by Nature. As simple as that. A trick that makes you fight against, fight for, fight with, fight at. Everyday.

Being a transgender is not a burden. It's just all about suffering, accepting, adapting, existing.

Being a transgender is a pride. The pride of being a boy or a girl. Like you and me.



Gilberte, pink, blue and fuchsia.
Argenton-Sur-Creuse, May 2007



Emilie and her man.
Paris, November 2005



Roberta. White and black.
Rome, February 2009



Tania. She is beautiful.
Rome, February 2009

Marc Siegel (D/US)

Scientific collaborator at the Special Research Program "Cultures of the Performative" at Freie Universität Berlin; co-curator: Forum Expanded Berlinale 2009; co-founder of the artists group CHEAP; freelance curator; apt commentator on the films of Jack Smith.

"Such Candor" (1998, 9 min)

(Cabaret Voltaire, Saturday, 6 June, 22h10)

Masterfully editing classic cinematic images of bathroom cruising with his own footage, Siegel treats us to a poignant meditation on the lost art of the tearoom trade. – Joe Wlodarz, curator of Top to Bottom (ImageOut, Rochester, 1999)

Image and sound collide in lovely ways in this joyous, lyrical, and witty meditation on the ins and outs of anonymous sex in America's men's rooms. First-time director Marc Siegel's experimental video treats an often taboo subject with quiet dignity and elegance and is fun too. – Beth Irizarry, co-curator of the Visible Evidence video program (UCLA, Los Angeles, 1999)



It's wonderful to admire oneself with complete candor, tallying to the merits of each of the latrines.
– Frank O'Hara

Mosh Mosh (D/CH)

Mosh Mosh aka Isabel Reiß and Viola Thiele make electronic music. Their debut EP with the plain title "Mosh Mosh" was released on the Munich label Echokammer. Their first album „Das polyphone Rauschen“ ("Polyphonic noise") is due for release on the Berlin label Wired Records in early summer. They traverse pop and feminism in a constant exchange of ideas and friction. Mosh Mosh love banging sounds and heavy basslines as much as the drive of trash beats, and invariably make apparent affinities to New Wave disappear in electronic dub chambers. Reiß and Thiele collaborate with musicians like Zombie Nation, Catriona Shaw a.k.a Miss le Bomb, Hiltmeyer Inc., Heidi Mortenson, Lesbians on Extasy, G.Rizo, Bird Berlin und Joe Masi. The two define themselves as a diva-like duo. Indeed you might mistake them, at the beginning of their stage show, for two dignified ladies on their way to a gala diner. By the end of the concert however, little is left of this impression. For in the heat of the battle the divas do not hesitate to stage dive or to perform exstastic acrobatics on stage. The two ladies seem to feel most at ease in a tattered state – always intent on redefining the codes of being a lady. "Junkies in Bikinis gonna get you, flowers in bikinis gonna rape you, ladies in bikinies gonna kill you!" – The perfidious, absurd and fomenting texts are intoned with riot grrrl choirs, rap or mellifluous aspirated voices, often carried by sweet melodies that seem to be played on antiquated synthesizers. Mosh Mosh also seems to have a soft sport for the world of animals: Besides two songs about ponies (one a queer pony, the other wearing golden pearls in its permed tail) there is also this song about otters. A nickering quadruped has even found its way into their cover version of "Welcome to the Jungle." Mosh Mosh, the two glam divas leave Guns 'n' Roses looking dumb in their stretch jeans, and prove that riot grrrlism is not dead, but as multifaceted as it ever was.

<http://www.mosh-mosh.com>



"Lovely & Nice" (2008)

(Cabaret Voltaire, exhibition)

Video and photo installation

In their clip "Lovely & Nice" you can observe the two Mosh ladies how they brag with their album collections, try out new gaits, imitate the moves of the characters in their drawings and put on make-up, which looks like they are dressing up as dignified ladies. The world stands up side down, and sweet cartoon birdies fly into their morbid splatter death.

"Lovely & Nice" was compiled by Mosh Mosh in the best Do-it-Yourself manner, mainly with the integrated cameras of their computer. The resulting raw material was mailed back and forth between Berlin and Zurich, the homes of the protagonists, and put together in a sort of question and answer game.



Nobody

“Collection of Annie Sprinkle paraphernalia” (2009)

(Perla Mode, exhibition)

Showcase with Annie Sprinkle fan articles, books, playcards, and more.

Annie Sprinkle began her career in 1973 as the star of the adult film *Teenage Covergirl*. Over the past three decades, she has evolved from X-rated performer—and prostitute and stripper—into a respected pundit on the intersections between human sexuality, art, politics and spirituality. Always zaftig and occasionally cinnamon-haired, she was a crucial contributor to the sex-positive feminism of the 1980s, and her body of work encompasses everything from a starring role in Nick Zedd’s experimental film *War is Menstrual Envy* to such books as *Dr. Sprinkle’s Spectacular Sex*. A celebration of the female body, her performance art piece *Public Cervix Announcement* invited audiences, as the title suggests, to check out her most intimate parts. Sprinkle, a self-proclaimed “metamorphosexual” and one of the world’s few porn stars with a PhD, now lives in San Francisco with her wife, artist Elizabeth Stephens. – Denise Balkissoon (Toronto Life)



Photo: juliancash.com

Rayelle Niemann (CH)

Rayelle Niemann, (*1958, Zurich) works as a free-lance curator, writer and artist. Her projects revolve around the research on social phenomena, spaces/places created by, and provided for the human being and the arising reciprocal influences and effects. Furthermore her interests focus on imagery, possible visibilities, approaches to truth and distraction in photography. She curated, among others: “SwissMiniNature/Analyses of Agriculture and Society”, group project during Expo.02 CH; Performance Festival “Physical Vehicle”, London 2000; exhibitions “Salon 99”, Aarau 1999; “Art and Virulent Practices”, Zurich 1997; “From the Disappearance of the Body”, Aarau 1996.

Since 2003 she has been based in Cairo. Interdisciplinary projects take her to Lebanon, Jordan, Palestine, Syria. In January 2007 she initiated the exhibition “Mifish Agaza fi Gaza – No Holidays in Gaza”, in Cairo and Alexandria, Egypt. In May 2007 she hosted a project in Amman, Jordan, with artists from Egypt, Jordan, Lebanon, Palestine and Switzerland focusing on Art in Public Space with the working title “No Condition is Permanent”; in July 2008 she initiated the project “here I stand” in Damascus, Syria.

“the artist’s body – body artist” (2001, 105 min)

(Cabaret Voltaire, exhibition)

Chantal Michel (CH)

– “Sorry guys” (1997, 12 min)

– “...+1+1+1+1+1...” (1998, 11 min)

– “Von nahen und fernen Gärten” (“from gardens, close and remote”) (1999, 6 min)

Katja Schenker (CH)

– “sharp/scharf” (1999, 6 min)

Ilppo Pohola (FI)

– “P(l)ain Truth” (1993, 15 min)

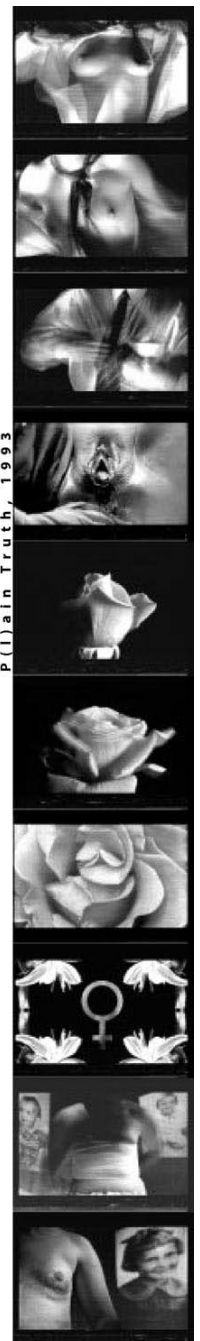
Pride Video (UK)

– “A Lesbian Guide to Sexual Health” (1993, 55 min)

The contributions of the video program “the artist’s body – body artist,” originally curated by Rayelle Niemann for Communication Front 2001 in Plovdiv, Bulgaria, examine socially controlled conditions and images of women. Using an aesthetic approach, borders are probed, identities questioned, women, images of bodies examined and possible ways of breaking out introduced.

Whereas Chantal Michel, Rayelle Niemann and Katja Schenker, employing simple stylistic means in their videos, question patterns of roles generating biographies, the pieces “P(l)ain Truth” and “A Lesbian Guide to Sexual Health” offer insights into practical ways to define one’s own strategies for life and survival.

See full program on <<http://www.cfront.org/cf01/newspaper/html/np18-swiss-feminist-video.html>>.



Renate Lorenz & Pauline Boudry (D/CH)

Pauline Boudry

Pauline Boudry is an artist based in Berlin, working with film, video and installation. She is interested in relating the usually separated fields of sexuality and work, contextualising her research in a post-colonial discourse. In 2004 she produced the 70 min documentary-fiction „Copy-me, I want to travel“ together with Brigitta Kuster and Renate Lorenz, on the work relations between Germany and Bulgaria, researching the Bulgarian communist history of computers. In 2004 she made the video „Sometimes you fight for the world, sometimes you fight for yourself“ starring an androgynous duo, set amongst the foliage of a 19th century botanical garden. This work references Jack Smith in a queer appropriation of gender and the exotic. Pauline Boudry is also working as a musician, she is the co-founder of the queer electronic band Rhythm King and her Friends. In 2006 she produced the film „A street Angel with a cowboy mouth“, a diary on the European tour of her band. In 2007 and 2008 she produced the installations „Normal Work“ and „N.O.Body“, together with Renate Lorenz. Her works have been shown in various art spaces like the Shedhalle Zürich, Kunstverein München, Generali Foundation Vienna or the Swiss Institute in New York. With her band Rhythm King and her Friends she produced many records on the Berlin label Kitty-yo and on the Swiss label 8&0.

Renate Lorenz

Renate Lorenz has been working since the beginning of the 1990s at the interface of culture, theory and politics; she teaches art, gender theory and queer theory. She has published a seminal text on art and politics in 1993: „Copyshop – Kunstpraxis und politische Öffentlichkeit.“ In the mid-1990s she curated a program at the Shedhalle in Zurich on the development of theme-based feminist exhibition models (together with Sylvia Kafetsky) and in 2000 organized a conference on exhibition & sexual politics. Renate Lorenz has been working since 1998 on a research project that defines „work“ as a queer policy field and comprises not only theoretical papers but also films and exhibitions (with B. Kuster, P. Boudry). Last year she curated „normal love. precarious work, precarious sex“ at Künstlerhaus Bethanien in Berlin and published a catalogue of the same name (2007, www.normallove.de). She also published in 2007 „Sexuell arbeiten – eine queere Perspektive auf Arbeit & prekäres Leben.“

<http://www.boudry-lorenz.de>

„N.O.Body“ (2008, 15 min)

(Cabaret Voltaire, Sunday, 7 June, 17h00)

‘N.O.Body’ is the product of research on Magnus Hirschfeld’s sex theory, the so-called ‘transition theory’ (‘Zwischenstufentheorie’). Hirschfeld assumed that masculinity and femininity were only ideals, unachievable by anyone, and that all individual bodies could be placed somewhere between these two ideals.

The film reenacts a photograph of the ‘bearded lady’ Annie Jones (1865 – 1902). She lived in the USA and was one of the most famous bearded ladies of her time. Her face was already covered with hair when she was only nine months old, when she was put under contract by the Barnum Circus and presented in a museum as a ‘freak.’ She toured throughout the USA and all over Europe, first with the Barnum Circus and then later with her own show. The photograph of Annie Jones crosses through two different contexts. It travelled from the freak show in the Barnum Circus, where she was presented as a ‘wonder’ (for a fee), to the medical theater, where she was shown in Hirschfeld’s book as a potential ‘patient.’ This transformation from ‘wonder’ to medical objectification indicates the increasing significance of modernity and enlightenment bringing along with it the story of a historical transformation in the representation and evaluation of difference.

The setting of the film N.O. Body is a nineteenth century lecture hall in which the possible positions of the production of knowledge are spatially organized – the central position of ‘the professor,’ the large table, which introduces the object of interest, the blackboard, on which knowledge is recorded, and the listeners, sitting in rising rows of seats facing the scene of knowledge. But what happens in the production of normality and deviance, asks the film N.O. Body, if the ‘object of knowledge’ assumes the position of the producer of knowledge, starts laughing and opens up the history of knowledge production once again?

The image of an empty auditorium assigns a position to the potential audience: N.O.bodies.



“Sometimes you fight for the world, sometimes you fight for yourself” (2005, 5 min)

(Cabaret Voltaire, Sunday, 7 June, block starting 22h30)

Starring a gender-queer duo miming the words to the song ‘Her Story’ from the New-Wave band ‘Flying Lizards’, the video clip contextualizes their lyrics on the economics of love within the history of sexuality and imperialism. It is set amongst the foliage of a 19th century botanical garden in a commentary on colonialism with its focus on money and desire and its obsession of the ‘other’ and male/female coding. Thus the video also references the Avantgarde filmmaker Jack Smith in a queer appropriation of gender and the exotic.

Abstract male: Werner Hirsch; abstract female: Arantxa Martinez



Sabina Baumann (CH)

Sabina Baumann was born in Zug in Switzerland in 1962 and lives and works in Zurich. From 1987 to 1991 she studied Fine Arts at the College of Design in Zurich (today ZHdK). Since 1992, freelance artist, has taken part in exhibitions and screenings in Switzerland and abroad, various commissioned works, was initiator and co-organizer of various artistic and film projects. She is member of several boards and juries and has received numerous art and film/video grants, as well as foreign exchange scholarships New York 1996/97 and Berlin 2000. Since 2001, lecturer for plastic design at F+F School for Art and Media Design in Zurich. Since 2006, lecturer for painting and drawing at École Supérieure d'Art Visuel in Geneva. She is represented by Galerie Mark Müller, Zurich.

<http://www.sabinabaumann.ch>

“erotisch aber indiskret” (1996/2009, 30 min)

(Perla Mode, exhibition)

Video documentation of the series of events from 1996, and exhibition at Shedhalle Zurich, from 1996-05-02 to 1996-06-01

Opening: 1996-05-02 00:00

Feminism – Art – Pornography

„erotisch, aber indiskret“ was a one-month series of events on feminism, art and pornography in May 1996 in Zurich, organized by Sabina Baumann, Christina Della Giustina and Lilian Räber. The content of the events was a reaction to the AIDS crisis and the PornNo campaign which had put its stamp on the feminist debate since the mid-1980s. Queer discourses, pro-sex feminism and AIDS activism re-appropriated sexuality with a positive sign and/or showed new ways to deal with sexuality.

The project was initiated by Sabina Baumann after the 1995 exhibition “Oh Pain, oh Life” with Ellen Cantor, Ugo Rondinone and Sabina Baumann at Helmhaus Zurich was censored due to the pornographic drawings of Ellen Cantor. The city’s equal rights bureau, asked by then-mayor Josef Estermann for its opinion, had advised that the exhibition be closed down.

The primary aim was to enable the discussion around topics of feminism, art, pornography belatedly, but all the more broadly and in-depth in various spaces in Zurich, among others Shedhalle, and this both in feminist and in art circles. In the best of cases this discussion should be held also in and with the commercial porno spaces and distributors.

The connotation of the female body and its sexuality stand in a loaded conflictual field of historical, symbolic and economic dimensions. The theoretical and artistic works presented here explore this field in-depth and specifically, from scouting the space to a self-determined let-yourself-be-taken-over.

The project collected theoretical and artistic works of women with explicit sexual and pornographic themes, asking both for the conditions and the consequences of discretion, one of the most wanted qualities both in the field of sexuality and in the field of the artistic, whether commercial or political.

Our initial hypothesis was that an anti-pornographic position negates the sexual potential of women, prevents any further, open debate and discredits and incapacitates the artistic work of women both principally and paradigmatically. The series of events therefore insisted and concentrated on the concrete visualization, and hence the indiscreet display of female sexuality from women’s point of view. Correspondingly, the debate on the topic, also on the part of the generally numerous and heterogenous audience, was led on all levels and thus created disappointment, disgust, aggression, weariness, just like it produced insights, realizations, desire, enlightenments and surprises.

Concept: Sabina Baumann, Christina della Giustina, Lilian Räber

Organisation: Shedhalle Team

“erde vol. 1 (7 Episoden)” (earth) (2007, 7:16 min)

(Cabaret Voltaire, Sunday, 7 June, 17h40)

Video animation



“CASUAL – queering idols” (2005)

(Perla Mode, exhibition)

Poster for the “queering idols” installation by CASUAL (Sabina Baumann & Karin Michalski)



Sands Murray-Wassink (NL/US)

Sands Murray-Wassink (1974) is an American artist who lives and works in Amsterdam, Netherlands since 1994. He acquired his formal education in several schools and institutes in USA and Italy, and finalized it at the Rietveld Academy and the De Ateliers in Amsterdam 1996. He has taken part in several teachings, commissions and internships and has realized over 30 solo and group exhibitions and over 20 performances and projects in Europe and the USA. Sands has gained 4 prominent awards and has been nominated for 2 more. He questions the role of the artist, how one is "supposed" to act and interact with his/her environment while undermining taboos surrounding the gay, male body and its sexuality.

"Untitled 2009 (Hesse, Semmel)" (2009)

(Perla Mode, exhibition)

Photo installation (Betsie, Sands Murray-Wassink, Robin Wassink-Murray)

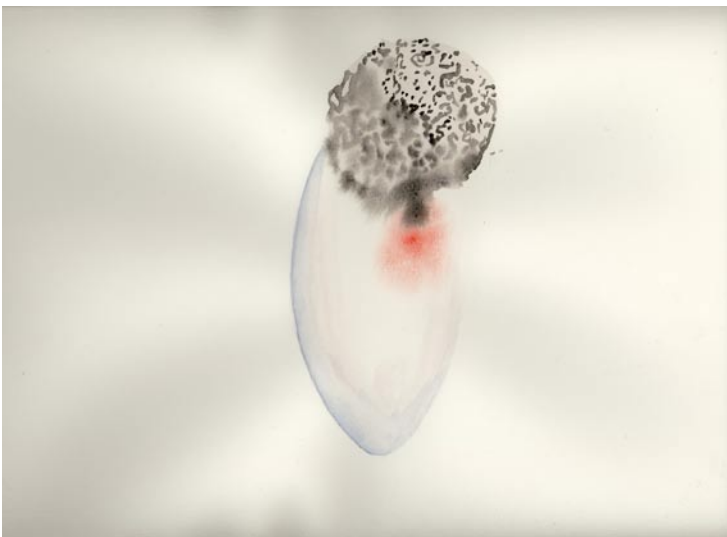
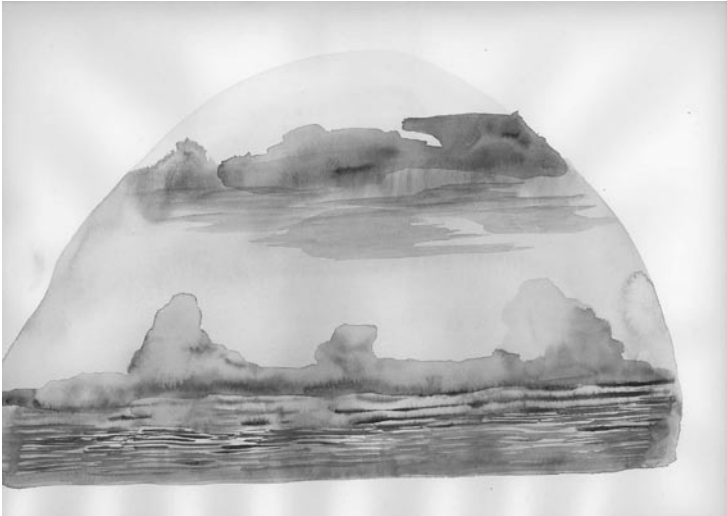
This work refers to Joan Semmel's 1974 painting "Autonomy / Intimacy".



Sarah Jäger (CH)

"No one's land" (2009)

(Perla Mode, exhibition)



Stella Glitter (CH)

Stella Glitter made her first appearance as a guitarist in the punk band Ratz at the end of the 1970s. She then played and sang in other bands like: Complete Enchanter (1983-86), Les Fleurs d'Ailleurs (women's trio, 1989-92), Stella & Eye (duo with Kirsten Romig, 1994-2000), Meliohnen (women's music project, 1996-98). Since 2005 she has had her own solo project: Rock'n'Roll with the stage persona Stella Glitter.

At the beginning of the 90s she attended the F+F Art School. She was attracted by performance. From then on she appeared regularly as a performer, since 2006 mainly on the topic of transgender.

At the beginning of 2000 she took up painting. She has participated in various art exhibitions. Currently her most recent painting project under the title of "Rock'n'Roll Suicide" is being shown at Galerie A.C.Kupper_Modern (15 May - 26 June, Militärstrasse 84, 8004 Zürich).

<http://www.stellaglitter.ch>

"Transformer", performance in three parts

(Cabaret Voltaire, Sunday, 7 June, 18h00)

Part I

Interpretation of the poem „female – feelmale“ by Patti Smith with electric guitar and cassette tape

„Rock'n'Roll Nigger“ song by Patti Smith, performed loud and clear in German

Part II

„Lecture On My Own Account “

Educational text for the supposedly educated with this incisive message: Kids should be led to a point at which they are aware of the multiplicity of genders and are able to invent and determine their identity themselves.

Part III

„The Big Difference – Testosterone“

A Mater Nostra against the overpowering surplus testosterone in the male body.

Hefty happy end: „Versuch's mal auf dem wilden Pfad“ (Walk on the Wild Side) song by Lou Reed, German-language Interpretation.



Stephan Brühlhart (CH)

Stephan Brühlhart was born in Berne in 1974 and grew up in Strengelbach in the canton of Aargau. While studying fine arts at the College for Design in Zurich he discovered his passion for film and video work and handed in his diploma work in form of a short film.

In 2002 he began to work as a producer and director with the Swiss public television. Since graduating, and to this day, he regularly directs a variety of TV productions. Besides his work with Swiss television, Stephan Brühlhart gathered further experience by realizing several short films, music films and video clips, for which he often does the costume design. With his participation at the 42nd Solothurn Film Days in 2007 with his short film "Harz Journey in Winter" his film work came to the attention of a broader public for the first time.

Stephan Brühlhart would like to acknowledge the kind support of tv production center ag – tpc for his installation.



"Pietà" (2009, approx. 3 min)

(Cabaret Voltaire, exhibition)

Video installation

Experimental short film. Director, camera, editing: Stephan Brühlhart; set photographer: Alejandro Roquero; costume design: Stephan Brühlhart; make-up: Viviane Christinger; cast: Cinzia Giunta, Sebastian & Timo

Richard Wagner's Prelude to "Tristan und Isolde", coupled with a Christian symbolic and homosexual eroticism. A sensual bouquet of images on the umbilical mother-child link, dependency and inner moral conflict.



"l'éphémère" (2009, 5 min)

(Cabaret Voltaire, exhibition)

Video installation

Stephan Brühlhart's latest film. Writer, director, camera, editing: Stephan Brühlhart; actor & text: Sebastian Ledesma

*J'adore interpréter Chopin
Au piano, cette musique
Me rappelle des jours anciens
Aux souvenirs mélancoliques.
T'entends la musique?
Tu vas me voir.
Elle m'a vu.
On verra.
Vous ne me verrez jamais.
Ils me virent.
Il y a une éternité que je.*



"Stabat Mater" (2004, 5:03 min)

(Cabaret Voltaire, Sunday, 7 June, block starting 22h30)

Experimental short film with Cinzia Giunta

On her way to work, a maid makes a borderline experience...



“Du bist die Ruh” (2004, 6:12 min)

(Cabaret Voltaire, Sunday, 7 June, block starting 22h30)

Short film / fiction; writer and director: Stephan Brühlhart; camera: Piotr Jaxa; make-up: Viviane Christinger; soprano: Noemi Nadelmann; actress: Cinzia Giunta

On drugs, Schubert and the surrender of polarities

“Du bist die Ruh”, “You are my rest” a short movie by Stephan Brühlhart with Cinzia Giunta, in a touching and authentic interpretation, inspired from Schubert’s song “Du bist die Ruh”, sung by soprano Noemi Nadelmann. Du bist die Ruh, composed in 1823 is considered and one of the pinnacles of Lieder (which means song literally but the word was used initially to describe European romantic song)

Brühlhart sets forth the metaphor of good and bad, the true self and the shadow of ourselves, our identification with our ego, with all that is outside of us: possessions, social status, profession, relationships. Drugs are also brought up by Brühlhart, which I see as the symbol of ego’s weapon to survive by all means killing the true self (symbolized by the death of the main character played by Cinzia Giunta living in a beautiful house in the greens).

The key to have peace, tranquility, to be “Die Ruh” is it in the improvement of the relationship that we have with ourselves, which will ultimately have as a result enlightened relationships with the others too? Should we see the I and myself as two entities? Should we struggle to improve the relationship that we have with our own selves?

I believe it is exactly when we end this relationship with ourselves, when we surrender we accept completely what is, something inside us emerges that had been covered up by egoic wanting. It is an innate, indwelling peace, stillness, aliveness.

*You are my rest,
my calm and peace:
my longing’s best
that makes it cease.*

*All other grief
drive from my breast:
my heart reprieve
and fill with zest.*

– Friedrich Rückert, “You are my rest”

Brühlhart’s “Du bist die Ruh” is a tormented and beautifully shot short movie.

– Alexander Gent Hoxhati



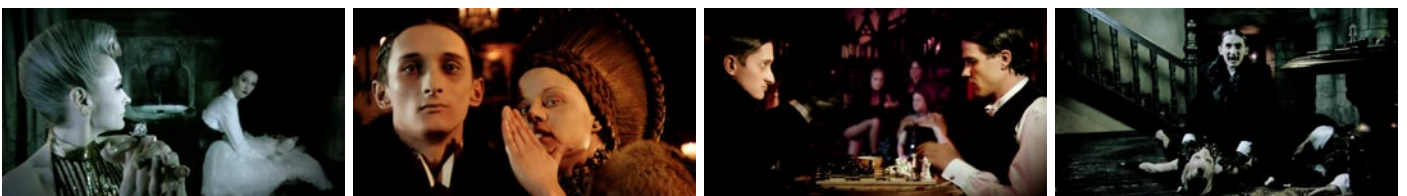
“Harzreise im Winter” (2007, 21 min)

(Cabaret Voltaire, Sunday, 7 June, block starting 22h30)

Producer, writer, director: Stephan Brühlhart; assistant director: Franziska Arnold; camera: Jonas Furrer; editing: Manuela Stingelin; lighting: Roman Brändli; sound: Rolf Kunz, Christoph Grünig; dubbing: Werner Grasmugg; props: Michael Baumgartner; costumes: Pierre Guéniot; make-up: Viviane Christinger; cast: Christoph Rath, Yves Brandenberger, Danielle Janicello, Cinzia Giunta

The music film «Harzreise im Winter» (“Harz Journey in Winter”), is a romantic-dreadful fabel about love, dependency and loss with a lethal ending. The musical leitmotiv is given by Johannes Brahms’ Alt-Rhapsodie op. 53 for alto and men’s choir.

The underlying text consists of three stanzas from Goethe’s poem “The Harz Journey”, picked by Brahms. The poem describes the spiritual sufferings of a man who, despised by the world, himself comes to despise humans. In the film, the misanthropist, a grotesque figure on the stage, sings about his own fate. His story leads us to a winter night in the mountains, where the gift of love became fatal to him, and his life took a decisive turn. This filmic narration without dialog is inspired by Goethe’s poem and relies on the emotional interaction between music and poetic images. In this sense “Harz Journey in Winter” is an independent, experimental work which succeeds in adding a new facette to the “music film” genre.



The Centre of Attention (UK)

The Centre of Attention is curated by Pierre Coinde and Gary O'Dwyer. Its experimental approach stems from an ongoing enquiry into the phenomenon of art production, presentation, consumption and heritage-ization. The Centre has no fixed premises and though many of the early shows took place at 15 Cotton's Gardens, Shoreditch, most have been presented in different venues across London and internationally. It has been termed "a hotbed of democratic activity" (*The Guardian*), as it has consistently sought to show London's new generation of emerging artists in context.

<http://www.thecentreofattention.org>

"The Centre of Attention Magazine 2, Part 1 and 2, and Magazine 3" (No. 2-1, 50 min., 2002; No. 2-2, 40 min., 2002; No. 3, 60 min., 2003)

(Cabaret Voltaire, exhibition)

Video Magazines, looped

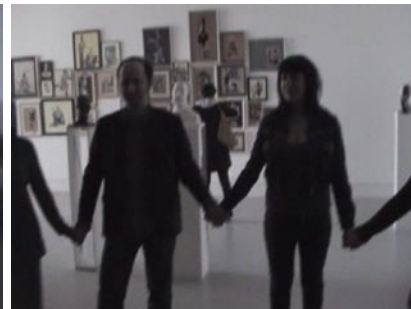
The Centre of Attention Magazine shows a "best of" through images of shows and performances, art videos and BBC interviews.



"Nameless" (2008, 2:17 min)

(Perla Mode, exhibition)

Video installation



Tim Blue (D/US)

Tim Blue lives in Berlin. He began playing and recording music in the mid-'90s as an experiment in community. The movies came later. In Berlin *Tim Blue* works with the artist group *CHEAP*, making theater, performances, nightclubs, and installations.

"So in terms of the politics, I always thought that things could be changed through art, that it was another vehicle, or job of counter-cultures. Some folks protested, hacked, lit things on fire, others wrote texts, others made cultural product. This was not exclusive to countercultures, though. Beatles, Stones, Iggy. Later Bowie. On their very products sold in the capitalist marketplace I received messages of a potential utopia. So I started making things, spurred on by the activism that took place in the form of art in the nightclubs of a city where every fag seemed to be dying of AIDS before the city had been put up for sale.

This was a time of mass exodus from San Francisco. The nightlife had been strangled by upwardly mobile neighbors, rent was skyrocketing, and unfair evictions quite common in this transformation of a very vital and funky city into a boutique city only the wealthy could afford. One day a friend called me and told me he was leaving town and that I was welcome to anything in his cellar. Behind the garage was a locked room. Once inside, I saw it was stacked with guitars, recording equipment, effects pedals, bicycles and the usual discarded stuff that homes and apartments acquire over time. I left with an old cassette 8-track recorder, a rudimentary mixer, a guitar and delay pedal. Another friend announced her departure to Los Angeles, and left me her violin. At first I used a stolen mixer but soon, on a trip back from New York I had under my arm Dee Dee Ramone's 16 channel Mackie that had one dead channel and no power.

With this old cassette recorder, a delay pedal with a mind of its own, violin, guitar, a borrowed FX unit, and my repaired mixer I was off. I liked recording on cassette because of all the bleed I would get over the tracks, and I could use old mix tapes I had made, and get favorite bands' songs that I could then adjust the speed, play backwards, pan psychotically, and record new music along side of. Because the recorder had a built in mixer, I would play finished pieces as one track into my first computer, mixing it live, then have seven more tracks to add to in the computer. Often I would then send this mix back into the cassette player and start the process over again.

Sometimes I think I will never feel so free with music as I did then, starting from nothing, not even knowing how to play, but with a lifetime of very careful listening informing my instincts every step of the way. The very first notes you will hear on Empire are indeed among the first notes I ever played, but by RIOT OO:OO I had several concerts in my experience, as well as studio recordings with other groups, and by Dishonorable Discharge I certainly had developed a very specific sound and way of getting at it. They all were recorded over my last five years in the United States, and were very much inspired by all the players and composers I had come to love, as well as a sense that art and activism need not be separated."

<http://naturespunk.blogspot.com>

RE- (fused, mixed and cycled) (39:40 min)

(Cabaret Voltaire, exhibition)

Video installation

RE () is a remixing of both audio and visual fragments with shorter works. It attempts to push the format of the music video not only in terms of length, but also away from a promotional tool into the personal and political. The multiplication of images and saturation of sound reflects a fragmentation felt as a reaction to our spectacular society. (hmmmm)

"Public Sex"

(Cabaret Voltaire, exhibition)

Booklet

The short booklet is an answer to Boyd McDonald's zine, "Straight to Hell" in that it tries to critique what one may experience everyday. Descriptions of sex attempt to be pornographic, but also to deal with issues of immigration, power, city planning. Between descriptions of sexual encounters are comments on movies seen, art events attended, conversations with friends.

"Empire" (2001, 48:14 min)

(Perla Mode, exhibition)

Audio CD installation, 2 pieces

Congo, a History of Violence 23:38

Wo oder Wann? 24:36

Empire is the first of four CDs that were intended to be my statements on America during the first four years of Bush's presidency. Empire confuses violence and love, hope and despair.

Empire was recorded upon my first return from Berlin, during a long summer spent looking for a job. A depressing prospect after such rewarding work in Germany with the beloved group I would later rejoin again, CHEAP. The voices on the tracks were taken from rehearsals in Berlin, for our performed installation, Wo oder Wann? I used their voices because I missed them.

The first track was a response to reading W.G Sebald's Rings of Saturn, a disturbing book that traces the history of Europe as a history of violence. My vocals are a reworking of Parchment Farm Blues, and the spoken text descriptions from Sebald's book about atrocities committed by the Dutch in the Congo. As the CHEAP piece dealt with Exoticism, I saw a link with my own fetish of old blues records, and the Sebald text underscores the dangers of Exoticism and Orientalism.

The second track was meant to be the sound of the love I felt when thinking of my time in Berlin. Love for my work, my friends, our way of working, feeling at home in a foreign country. Love for a way of living I never had tasted before. I still am very fond of this track. It reminds me of sunlight on water, blinding and shimmering. It is a dense drone that changes slowly, because for me happiness is experienced in slow motion.

"RIOT OO:OO" (2002, 40:32 min)

(Perla Mode, exhibition)

Audio CD installation, 1 piece

With Mark Gergis, Cheryl Leonard, A.L Dentel and Jerry Blue

RIOT is the second of the series. In RIOT there is more of a violent action to America under Bush. The title is inspired by Sly and the Family Stone's 1971 album, "there's a Riot Goin On" that had on the original vinyl release a song with that title that was simply an empty groove, as if Sly was telling us there was nothing going on. This CD imagines what could fill that empty groove.

I had very much in mind during these times the question of what it meant to be a citizen of a country that was systematically destroying everything. What does the citizen do while the troops invade other lands, while bombs rip bodies apart, while chemical weapons and depleted radiation make other lands uninhabitable. I have been anti-American since I was old enough to know its his-

tory, but a citizen still. I was beginning to see my little CDs I would give away to friends as a personal attempt to situate myself in the midst of international atrocity. With Afghanistan out, and Iraq soon to be gone, I began thinking of the real lack of a popular, mass resistance to the horror, by the people of the United States, and as always, I was lead back to Sly and the Family Stone's, "There's a Riot Goin On". The title track on that CD is an empty groove, it's time listed as 00:00. I always wondered what could be in that silence, or absence. Sly's album is all rage and disappointment, and I imagined filling in his silence with something, to answer him in a way. I still think I have not done anything near that wish, but this was one attempt to. It was recorded in one week, mixed just as quickly. It also owes a lot to the Japanese. In particular to Mainliner, and to a quote by Otomo Yoshide where he said in economic down times musicians make noise. When the economy improves they become artists and no longer make noise. I paraphrase him, but that was the effect. The disc is also an attempt to link my politics with the violence of the late 60's and early 70's, in turn linking this to my own sexuality. The cover was a nod to a very vital time in San Francisco nightlife, during the time when everyone was dying of AIDS. It, too was a RIOT that was now distant and absent.

I wanted a whah guitar in places, so Jerry came and recorded on about half the disc. The Piano was recorded by myself and Dentel, and there is an excerpt of a live performance nestled in there where Mark and Cheryl played with me.

"Dishonorable Discharge" (2003, 36 min)

(Perla Mode, exhibition)

Audio CD installation, 6 pieces

With John Blue and Heidi Follin

Perforate the Veil	5:09
American Lullaby	9:11
Hurqalya	7:23
Static	7:28
Gold into Lead into Bullets	7:28
Inheritance of Waste	6:21
Nine through Thirteen	5:01

Dishonorable Discharge is the third of the series, and is the first to break with the longer format, opting for shorter "songs". It was recorded late at night over the course of a year, each piece being an emotional reaction to a specific event learned about either from the news, or from anecdote heard from friends either in New York during and after 9/11, or from my friend Garret Scott who went twice to Iraq to film the occupation.

I began recording this on the evening of the planes hitting the World Trade Center. It came out of fear of what this event would usher into the world. Nine through Thirteen was recorded knowing a friend of mine was in one of the towers and I would probably never see her again, and this was the first song I recorded for this. The rest came month after month with reports of the violence my country was inflicting on another with the transparently false excuse of halting terrorism. The terror many of us felt building inside our own country, constructed by our own government, steadily from Reagan to Bush 2 had been unleashed. It felt to me a shame to be having my little art gigs to audiences of only people who also played abstract musics in face of such monstrous times. But really, I was not deluded into thinking something more aggressive would find the right audience, somehow, and would more likely than not just be another product in the Beast of Capital anyway. But night after night, I needed to do something with the fear in my stomach, and these recordings came with this, and also are parallel with my collaborations with Kenneth Hung, where I found a partner inspiring in that his politics were his prime motivator in making art. I guess it was this direction I felt I needed to go in music for a while.

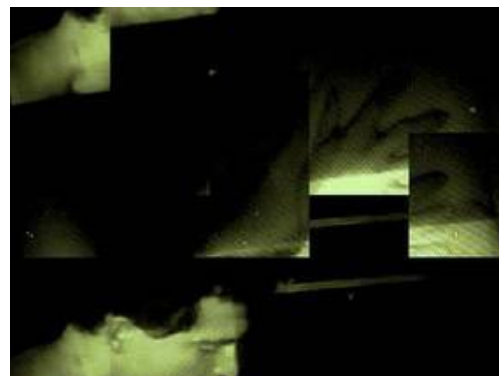
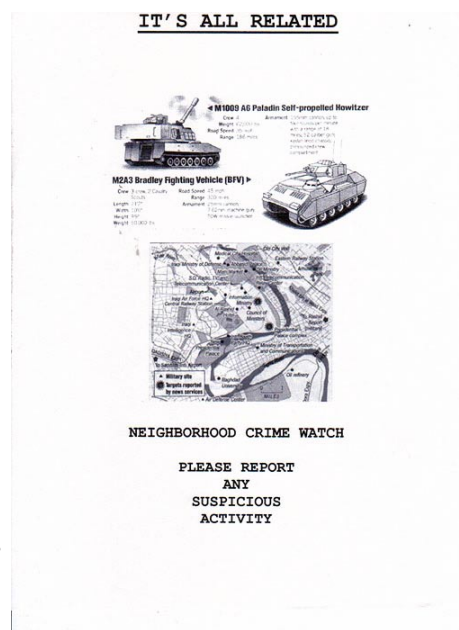
Heidi recorded the vocals on the first track during a visit to the Bay, and later in New York John strengthened a couple tracks with solidly hard playing, and he also focused the disc by giving the mix a singular direction. I used a bit of Marvin Gaye on the first track. His voice is such a fragile one sometimes. He says, "I come apart", the track explodes, and the bodies in the Arab world still come apart, over and over, as The US and Israel reshape the region savagely and without restraint.

"Fucking Others" (4:31 min)

(Cabaret Voltaire, Saturday, 6 June, 22h20)

This short work also deals with fragmentation. Of the human body. Of desire. Of language. Desire ripped and torn, the point of orgasm as arrived at by an Arab, a Jew, and a white american while watching Others Fuck.

I had some porn clips compiled by Marc from Achmed's collection, and it occurred to me to distill, or filter images to moments frozen, as if when watching porn one may find a perfect moment to freeze the frame, rewind, or play repeatedly, here through a process edited by three male viewers; one Arab, one Jew, and one white American watching American minorities fuck each other. The computer crash was once again utilized to fragment the human body. The audio uses an Arabic pop star from his childhood, which I clipped as if to imply censorship. Under him is a read a text of 11th century love poetry from Andalusia.



Dimitrina Sevova

Idea and co-ordination of "Queerscapes – The Flow of Dunes and the Green Shimmer of the Oasis on the Horizon"

Artist, freelance curator, theorist, mixer and migrant working across old and new media art practices and theory. Initiator of underground screenings.

Born in Bulgaria, where she has been instrumental in fostering the practices and debates around digital culture, gender, feminism, politics as artist, curator, activist and agitator. Currently a stranger, living and working in Zurich, Switzerland. Founder of code flow, a critical media art and theory collective <<http://www.code-flow.net>>.

Recent major curatorial projects: "Aggression," group show at Kunsthalle Winterthur, Winterthur, Switzerland, 2007; "Critique of Pure Image – Between Fake and Quotation," international project at Center for Contemporary Art, Plovdiv, Bulgaria, 2005.

<http://www.code-flow.net>



Photo: Alexandra Croitoru & Dimitrina Sevova