

Ian White

Cinema as
a Live Art /
Becoming
Object



Ian White
*Cinema as a Live Art /
Becoming Object*

March 15–17, 2019
Kino Arsenal,
silent green
Kulturquartier

March 13, 2012
HAU1

*A Shared Stage of
Contingent Production*
Ian White: *Trauerspiel 1*
(with Ingolf Sander-Lahr)
Johannes Paul Raether:
Protektorama
Weltheilungswald
(*Setting #2, the Black
Maria Voodoo Studio*)

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February 20, 2010
Forum Expanded,
Berlinale

Ian White: *Kopietheater 1,*
Kopietheater 2

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March 27-30, 2009
Kino Arsenal,
Tanya Leighton Gallery,
Lab.oratory

Ian White: *It's not the
homosexual who is
perverse, but the situation
in which he lives:*
kunst, kino, kontext now

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March 15, 2019
Kino Arsenal
8 pm

An evening
dedicated to
Ian White and
Arsenal's film archive,
with introductions by
Stefanie Schulte Strathaus,
Anne Breimaier
and Kirsty Bell → p. 23

March 16, 2019
Kino Arsenal
7 pm

An evening
dedicated to
Ian White's
Kopietheater 1
(2010) → p. 35

March 17, 2019
silent green
Kulturquartier,
Kuppelhalle
2 pm

A day program
dedicated to
Ian White: It's not
the homosexual
who is perverse, but
the situation in
which he lives: kunst,
kino, kontext now
(2008/09) → p. 55

“The relationship between curator and artist or artwork (film/video) is often collaborative, informed by research, a close reading of individual works, conversations, and negotiations about space and institutions.” Ian White wrote this one decade ago in his research proposal for a DAAD residency at the Arsenal in 2008 titled *Curatorial Practice/Artistic Practice*. He aimed to create a “different understanding of the auditorium as an exhibition space.” Moreover, he chose to work with films from our archive, which was particularly significant for us. This archive, which we call a “Living Archive” presents the historiography of decades of cinema and festival programming, including countless of encounters, conversations, and friendships between filmmakers as well as with audiences. In the beginning, the films were collected not to be preserved but rather to be exhibited. Our groundbreaking project *Living Archive – Archive Work as a Contemporary Artistic and Curatorial Practice* (2011–2013) was the result of a series of conversations with a number of researchers, curators, artists, and filmmakers – with Ian White among them. However, his research was radical practice: He invited artists to perform in front of the screen, he projected two films simultaneously side by side, he created cinematic experiences in a gallery and

a gay sex club. Conversations with Ian White would inevitably provoke self reflection and urge rethinking foundational institutional settings. He has helped us understand that only a close reading of film history and a collaborative practice – the very idea of live cinema – will lead into the future.

Stefanie Schulte Strathaus

Preparing *Ian White – Cinema as a Live Art / Becoming Object* for March 15, 16 and 17, 2019, at Kino Arsenal and silent green probably raised more questions about appropriate ways to retrospectively represent Ian White’s work as the DAAD curator in residence at Arsenal in 2008, 2009 and 2012, than answers could be found. The main problem regarding such an endeavor is addressed in one of Ian’s essays, thus inspiring the title of the program.

*Recording and Performing: Cinema as a Live Art / Becoming Object*¹ was written in 2008, the same year of his first DAAD curator’s residency at Arsenal and one year after he curated *Kinomuseum*² for the Internationale Kurzfilm-tage in Oberhausen – a film and performance program that anticipated his work for Arsenal in many ways. *Recording and Performing* addresses the question of whether “like a film rented from the distributor many years after its premiere, a live work could be performed outside the physical, social, now-historical context in which it originally occurred.”³

This also speaks to the task of publicly representing White’s own live works, including the decisions he made throughout his time at Arsenal, such as selecting films from the Arsenal archive, performing at Tanya Leighton Gallery and HAU1, and inviting other artists to

1 In: *Here is Information. Mobilise. Selected Writings by Ian White*, ed. by Mike Sperlinger, LUX, London 2016, 151 – 165.

2 *Kinomuseum: Towards an Artists’ Cinema*, ed. by Mike Sperlinger and Ian White, Verlag der Buchhandlung Walther König, Köln 2008.

collaborate on his programs. Having assisted his process at Arsenal for the program *It's not the homosexual who is perverse, but the situation in which he lives: kunst, kino, kontext now* (2008/09), all of these decisions, though smaller elements of larger structures, appeared to me as live events in their own right. They were performed in certain settings, incidentally from which their meaning stemmed: an afternoon in 2008 with participants of the program at an editing table at Potsdamer Platz trying to make sense of Arsenal's film copy of Straub-Huillet's *Othon* with German subtitles, a truck with four 16-millimeter projectors driven to Lab.oratory to screen Richard Serra's hand movies there for one night, or a rehearsal with all participants of *Kopietheater 1* and *2* at Kino Arsenal in 2010 in anticipation of Forum Expanded. White's essay can further tell us that live events in general should be considered "beyond the binary distinction between action and its document" and that one should "re-witness historical works as live, rather than their document as record." This enabled negotiation of what he called "a differentiated cinema that would implicate the (re-performed or projected) document as an equally primary act."⁴

Considering these thoughts for my own curatorial process, I decided to appropriate

3 Ian White: *Recording and Performing*, in: *Selected Writings by Ian White*, 2016, *Ibid.*, 152.

4 *Ibid.*

and actualize some of Ian White's decisions at Arsenal for the program in 2019, following my conviction that any effort to include White's practice in the history of curating, critical inquiry of art practices, and the entangled spheres of film and performance art should also consider the performative power of such a process and the inherent danger of refuting its interventionist, queer, and anti-institutional stance. Invitations to respond critically were extended to *all* former participants of his programs, in addition to younger artists who had answered to a Call for Participation. One film scholar and two curators followed the invitation to contribute with impromptu presentations on Ian's practice and their own research. A set of vivid and controversial interactions ensued, with their own consequences, above all else the impossibility to maintain parity. The final program structure is mirrored by the design of this brochure by Harald Niessner.⁵ It parallels White's "then" with our "now" which is indicated by the yellow and white pages, on the one hand, and a grey-paged resource guide about Ian's programs and performance, on the other. Archival documents, such as program notes, emailed invitations to participating artists and online announcements of the programs and events were reprinted for further reference.

⁵ Harald Niessner, among other projects, collaborated with Ian White on his artist's book *Ibiza Black Flags Democracy* published on the occasion of his exhibition at daadgalerie, Berlin, July 3rd – 17th 2010.

My deepest gratitude is owed to every participant for their contribution, despite the shortage of funds and the relatively little time at hand. I want to thank the team of Arsenal and, in particular, Stefanie Schulte Strathaus, who invited me to curate this program and contributed the foreword to this brochure. Sophie Krambrich's help was invaluable for structural planning and organization. I also thank Annette Ling and Christine Sievers for helping with the public announcements, Marie Kloos for copy editing on holidays, and Anselm Heller for his patience and humor, without whom the many ideas and technical challenges of 18 performers could not have been brought to *live*. Furthermore, I would like to thank The Estate of Ian White, represented by Mike Sperlinger, as well as Kirsty Bell and Johannes Paul Rather for providing important feedback in the early stages of the project, and Nina Hoffmann, Every Ocean Hughes and Axel Lambrette for the permission to reprint their images. And last but by no means least, I am grateful to Harald Niessner for the informed discussions we had, his continuous emotional support, and his gift to make possible that "the process became the thing experienced."

Anne Breimaier







Ian White: *Trauerspiel 1* (with Ingolf Sander-Lahr),
HAU1, Berlin, 2012, *A Shared Stage of Contingent
Production* (with Johannes Paul Raether).
© Nina Hoffmann, 2012

Eine Produktion des Arsenal – Institut für Film und Videokunst e.V. im Rahmen von »Living Archive – Archivarbeit als künstlerische und kuratorische Praxis der Gegenwart«.

Hebbel am Ufer Theater
HAU 1
Stresemannstr. 29, 10963 Berlin
030 259004 27
www.hebbel-am-ufer.de

Karte:
11 €, erm. 7 €
als Einzelveranstaltung
je 7 €, erm. 5 €

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HAU DREI
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für Kultur und Medien



A Shared Stage of Contingent Production
Live – Performance und Bewegtes Bild
Ian White & Johannes Paul Raether

Der Abend mit Arbeiten von Ian White und Johannes Paul Raether widmet sich dem widersprüchlichen Verhältnis von Live – Performance und bewegtem Bild. Aus dem Kontext von Künstlerfilmen aus der Sammlung des Arsenal – Institut für Film und Videokunst e.V. entstehen zwei Performances, die den Theaterraum entlang der Orte Proscenium, Zuschauerraum und Bühne sezieren.

Two works by Ian White and John Paul Raether explore the relationship between live performance and the moving image. Drawing from the collection of artists' films at Arsenal – Institute for Film and Video Art the two performances dissect the theatre space along its proscenium arch, between the auditorium and the stage, performance and production.

Dienstag
13. März
HAU 1



Image: Filmcollage, Peter Weiss



Trauerspiel 1
Ian White

Im Zuschauerraum werden – strukturiert rund um die Idee Walter Benjamins über den Ursprung des deutschen Trauerspiels – Filme von Karola Schlegelmilch, Klaus Telscher, Hellmuth Costard, Peter Weiss und Robyn Brentano & Andrew Horn mit performativen Handlungen durchsetzt. Als Allegorie der Liebe und der Zeit erzeugen sie sich gegenseitig. Eine erste Skizze über Architektur, den Körper, Licht und Schatten und einer Produktion von Bildern, die nicht da sind, aber hier.

In the auditorium – structured around Walter Benjamin's ideas about the origins of German tragic drama – films by Karola Schlegelmilch, Klaus Telscher, Hellmuth Costard, Peter Weiss and Robyn Brentano & Andrew Horn alternate with a series of actions. An allegory of Love and Time, they generate each other. It is a sketch: of architecture, the body, light and shadow – a production of images that are not there but here.

Beginn 19:30

Protektorama Weltheilungswald
(Setting #2, the Black Maria Voodoo Studio)
Johannes Paul Raether

Die Bühne benutzt die Hexe Protektorama von Johannes Paul Raether als eine Art »Mobiltelefonfernsehstudio« und produziert ein Video von ihrem Weltheilungsritual. Mit Karl Marx, Yvonne Rainer, Riki Kalbe, Maya Deren, den Divine Horsemen des Voodoo und Kinder Surprise Eggs prove our obsession with the abstract principles of capitalism.

The stage is used by the witch Protektorama as a kind of mobile-phone-TV studio to produce a video of her world healing ritual. Karl Marx, Yvonne Rainer, Riki Kalbe, Maya Deren, the Divine Horsemen of Voodoo and Kinder Surprise Eggs prove our obsession with the abstract principles of capitalism.

Beginn 21:00

Ian White / Johannes Paul Raether

A Shared Stage of Contingent Production

Hebbel am Ufer, HAU1, Stresemannstr. 29, 10963 Berlin, Tuesday 13 March 2012

Works by Ian White and Johannes Paul Raether explore the relationship between the live and the moving image, dissecting the theatre space along its proscenium arch, between performance and production.

19:30

Trauerspiel 1 Ian White

In the auditorium five films alternate with a series of five 'dances' and time is measured by theatre machinery. It is a sketch: of architecture, the body, light and shadow - a production of images.

Walter Benjamin's *The Origin of German Tragic Drama*, 1928, variously describes the specifically German late Baroque dramatic form of the Trauerspiel, or 'mourning play.' It is distinct from the model of tragedy as we have received it in its Aristotelian form: that familiar, entertaining narrative arc of a Tragic Hero, subject to his Tragic Flaw, witnessed falling from power for the sake of a catharsis that reinscribes the audience's civic obedience. Instead, the Trauerspiel functions more like an allegory, with a structure that is more flat, lives figured as more ordinary and time passing more regularly (albeit in an abstract space). Meaning is demonstration-like, rather than the effect of emotional peaks and troughs,

mimesis, persuasion, or expression.

TRAUERSPIEL 1 is not an illustration of Benjamin's text - just as its 'dances' do not illustrate its films, or vice versa. I employed some of Benjamin's ideas as they intersect with my own performance practice and to structure my research into the film collection. Benjamin's text and the selected films effect a resistance: a slow-motion flicker between the auditorium, stage, and screen. Allegories of Love and Time generate each other. Co-occupation. Production is the matter of our own act of reading (which is also speaking) and an encounter:

APPLE DANCE

Karola Schlegelmilch

BAUHLANDUNG (BELLYFLOP), 1991, 3 min
Fruits pass by like planets. The sun breaks over a rolling, slightly hairy skin. Heavy breathing. A loud cough. A clock ticks. A fruit spins. Fruit breathes, decomposing. A fork smashes it up. Something like an egg plops from a mouth into a metal pan filled with water on a stove, three times. The screen is black.
Fruit falls through the frame. A woman is speaking as if to a family. No one replies. She might be serving dinner. She might be alone.

WATER DANCE

Klaus Telscher

HER MONA, 1992, 7 min

There are rocks and water in the background. A man is sat in the foreground and looks a bit like Fassbinder or Francis Bacon: young but a little brutish. He is more awkward than his setting, feet out of shot, arms half-crossed on raised knees, delicate. He is composed, as if for a portrait. Which it is. And it is tender, the way we look at him, like desire. Cut to black. The picture returns, the man is not there. The camera pans from right to left, waterfalls spill over rocks. Music. A woman singing in Japanese. Is this a setting? Back to the beginning. The water falls. Different men appear, sat roughly in the same position. They are romantic. They cannot be touched. Sunlight falls onto the rocks and the water falls.

FLOWER DANCE

Hellmuth Costard

BESONDERS WERTVOLL (OF SPECIAL VALUE)
1968, 11 min

The small opening in the head of a penis, in close-up, is lip-synching to a speech by the CDU politician Dr. Hans Toussaint on new state support for German films that are not "against the constitution or that violate laws or morals or religious feeling" [cough] not "political propaganda or tendentious films," but films that "respect the values, laws and religious feeling which are written down in the constitution."

Dr. Toussaint is confronted after a visit to a family home: "Are you not ashamed?" A penis hangs out of a glory hole cut into a wall over which slide projections move. A hand brings it to ejaculation.

FLAG DANCE

Peter Weiss

STUDIE IV (FRIGÖRELSE (LIBERATION)), 1954, 9 min

A hand against black. Pliers. An elbow turning.

A plank of wood. A hand. A hammer. Steam.

Crushed metal, a headpiece, a nest. A hand reaches in to another hand, to help it out.

A hammer. Two hands help one arm out of tangled, gnarled wood. A man carries wood, walks between sculptures in a torn shirt, broken statues. An animal skeleton. Limbless torsos.

A woman on a loom. Or a harp. Or a figure of these. One man supports another on his back, drags him across the floor. White handkerchiefs are pulled from a top drawer. Chandeliers. Mirrors. Handkerchiefs fall from a window.

A hand helps another hand. A hammer. A man supports another man on his back. A man lets another man slip to the floor from off of his own back. A hammer. Steam.

A sculpture studio. Fade to black.

POTATO DANCE

Robyn Brentano & Andrew Horn

CLOUD DANCE, 1980, 13 min

The music is tonal and comes in waves. Behind a curtain of white strings the dancer, wearing red, is stretching, from the floor upwards. An almost mechanised male voice is heard. *Get dancing. Get dancing. Get dancing...* The dancer travels always slowly, always behind a curtain. In the background a black cross is stretched vertically. He stretches upwards. Small jumps land on his knees. *It was a flying saucer to fly. It could be a ball to play into his hands. It could be having my baby. It could be the one who had it. Stand stand stand... Hey, you got much power inside. Hey, you got much butterflies in your car. You got to take good care.* The dancer spins on the spot. But, like potatoes, we cannot leave. The dancer is Andy de Groat. The poetry is by Christopher Knowles.

Knitter: Ingolf Sander-Lahr

Protektorama Weltheilungswald
(Setting #2, the Black Maria Voodoo Studio)
Johannes Paul Raether

The stage is used by the witch Protektorama as a kind of mobile-phone-TV studio to produce a video of her world healing ritual.

Karl Marx, Yvonne Rainer, Riki Kalbe, Maya Deren, the Divine Horsemen of Voodoo, and Kinder Surprise Eggs prove our obsession with the abstract principles of capitalism.



When Thomas Edison invented the Kinetoscope
in his Black Maria studio in 1892
he first captured live performances of everyday scenes:
A man sneezing or 3 blacksmiths at work.

Edison gave evidence
that reality could be captured
by freezing images
and move them deliberately at a later time.

From the witches perspective
Edison also demonstrated
that the moving image
itself could become a commodity,
to be produced, multiplied and
circulated deliberately all around the globe.

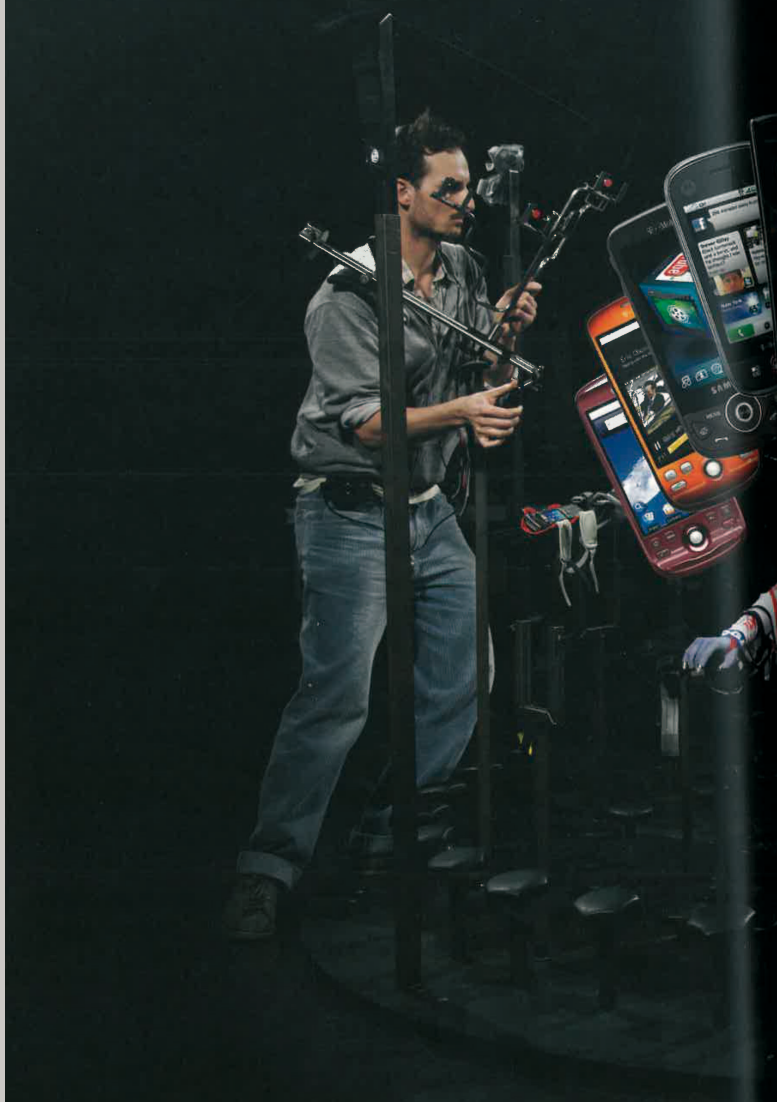
Since then our own gaze has been trained by generations of circulating images,
by their endless multiplication and digitalization.
It has transmuted into an ever-changing flow of digitalized perceptions
which move
faster
further
than we ourselves can.
We are still bound to our materiality - our images are not.

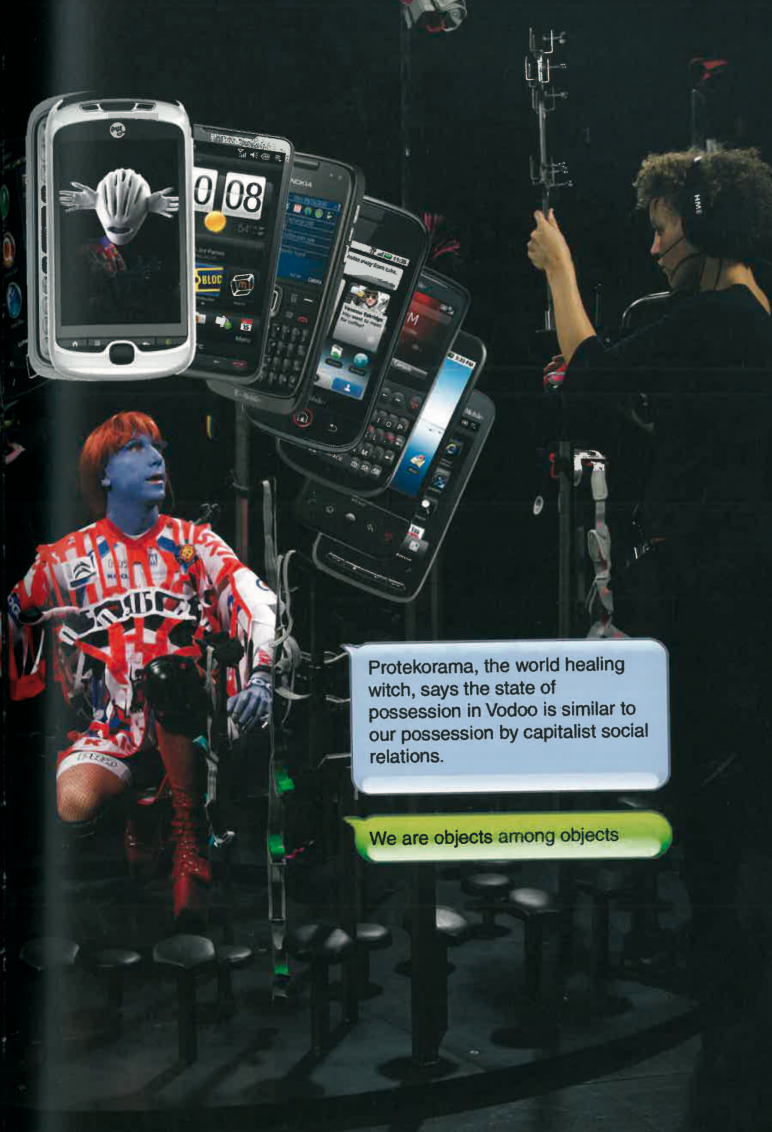
Our mobile phones have become portals
into a cloud of constant multiplication and movement
and it is therefore into those devices
our gaze has been fragmented into.

They are so near to our bodies
and so always with us
that they seem to be a protheses.
But it is actually us
who have become a protheses of our own phones.

Its digital gaze substitutes the organic gaze
into a thousand angles
of a billion lenses
more angles than our eyes can see.

It becomes apparent in big crowds, looking at an event:
We are the holders that give direction to that which gazes.
We hold the lenses towards the event for the cloud.
Relevant to reality is not what we see.
Relevant is what the phone sees.





Protekorama, the world healing witch, says the state of possession in Vodoo is similar to our possession by capitalist social relations.

We are objects among objects



Ian White: *Trauerspiel I* (with Ingolf Sander-Lahr),
HAU1, 2012, *A Shared Stage of Contingent
Production* (with Johannes Paul Raether).
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March 15, 2019
Kino Arsenal, 8 pm

Welcome & introduction
by Stefanie Schulte Strathaus
and Anne Breimaier

Screening

25 min
Digital file
OV

Gentlemen, UK 2003,
Oliver Payne, Nick Relph

Introduction by Kirsty Bell

Screenings

Films from
Arsenal's Archive in
Ian White's
Trauerspiel 1 (2012)
*(A Shared Stage of
Contingent Production,
HAU1)*

3 min
16 mm
OV

Bauchlandung
(Bellyflop), G 1991,
Karola Schlegelmilch

7 min
16 mm
OV

Her Mona, G 1992,
Klaus Telscher

11 min
16 mm
OV *Besonders wertvoll*
(*Of special value*),
FRG 1968,
Hellmuth Costard

9 min
16 mm
OV *Studie IV*
(*Frigörelse (Liberation)*),
SWEDEN 1954,
Peter Weiss

13 min
16 mm
OV *Cloud Dance*,
USA/FRG 1980,
Robyn Brentano,
Andrew Horn

The program opens with a film evening. Kirsty Bell will introduce *Gentlemen* (2003), a film by artists Oliver Payne and Nick Relph, narrated by Ian White: a portrait of London and its youth culture, both on the verge of extinction. We then screen shorts by Karola Schlegelmilch (*Bauchlandung*, G 1991), Klaus Telscher (*Her Mona*, G 1992), Hellmuth Costard (*Besonders Wertvoll*, FRG 1968), Peter Weiss (*Studie IV (Frigörelse)*, SWEDEN 1954) and Robyn Brentano & Andrew Horn (*Cloud Dance*, USA/FRG 1980), which were shown as part of Ian White's *Trauerspiel 1* performance at HAU 1 (Hebbel am Ufer) on March 13th 2012.

Trauerspiel 1, Ian White's only theater production, was performed together with Ingolf Sander-Lahr and comprised of five dances which alternated with five film projections. The performance resulted from Ian White's exploration of Arsenal's film archive and his reading of Walter Benjamin's book *Ursprung des deutschen Trauerspiels* (*The Origin of German Tragic Drama*, 1925). It was performed in the framework of an evening titled *A Shared Stage of Contingent Production*, alongside a performance by Johannes Paul Raether.

Anne Breimaier (Berlin)

Art historian, curator and educator based in Berlin. She helped organize Ian White's program *It's not the homosexual who is perverse, but the situation in which he lives: kunst, kino, kontext now* (2008/09) and participated in *Kopietheater 1* (2010) with a performance. She is the curator of *Ian White – Cinema as a Live Art / Becoming Object* at Arsenal – Institute for Film and Video Art e.V., Berlin (2019).

Kirsty Bell (Berlin)

Writer and curator living in Berlin. She is the initiator of the 2019 programme around Ian White's work titled *Reflect-Suspend-Dismantle*, and curated the exhibition: *Ian White. Every frame is a thrown voice* at Camden Arts Centre in April 2018, together with Mike Sperlinger.

Oliver Payne (Los Angeles),
Nick Relph (New York)
Gentlemen, 2003

Narrated by Ian White, 25 min., Courtesy of Herald St, London;
Gavin Brown's Enterprise, New York

Oliver Payne (born 1977, London) lives and works in Los Angeles. Nick Relph (born 1979, London) lives and works in New York. Their films are represented in collections worldwide, such as the Whitney Museum of American Art (New York), the Museum of Modern Art (New York), The National Museum of Contemporary Art (Oslo), Centre Georges Pompidou (Paris), Tate Britain (London), Sammlung Goetz (Munich) and the Arts Council Collection (UK). Recent exhibitions include Bonner Kunstverein, (2017), Lux, London (2018), and Nanzuka, Tokyo (2018). Oliver Payne and Nick Relph are represented by Herald St, London; Gavin Brown's Enterprise, New York.





Ian White Kopietheater

Kopietheater ist ein Versuch radikalen Kinos und der Schlusspunkt eines Rechercheprojekts des Kurators und Künstlers Ian White, das der Frage nachgeht, wie Kontext und Lektüre der maßgebliche Inhalt unserer Erfahrung im Zuschauererraum werden können. Im *Kopietheater* werden Film, Video, Fotografien, Töne, Text und Performance in einer einzigartigen, simultanen Präsentation radikal gegenübergestellt – ein Theater reproduzierbarer Einheiten als Entwurf eines elementaren Kinos.

Kopietheater folgt einer Programmreihe, die im März 2009 unter dem Titel *It's Not The Homosexual Who Is Perverse, But the Situation In Which He Lives* in Berlin stattfand. Deren Hauptereignis ist auch hier vertreten: eine simultane Projektion von Praunheims titelgebendem Film – allgemein als Start der deutschen Schwulenbewegung angesehen und immer noch eine scharfe, hysterische und herausfordernde Anklage homogenisierter schwuler Kultur – mit einer Fotoserie der amerikanischen Künstlerin Emily Roysdon, einer geschlechtlich umdefinierten Hommage an und eine zeitgenössische Version einer Serie ihres Landsmanns David Wojnarowicz.

Zwischen ihnen flackern Verbindungen, Konflikte und Fragen. Ein speziell für diesen Anlass von KünstlerInnen, AutorInnen und TheoretikerInnen, die alle im Publikum der Screenings im März waren konzipiertes Programm begleitet diese Vorführung. Sie wurden eingeladen zwei Dinge vorzustellen, die wir maximal fünf Minuten lang gleichzeitig sehen, hören oder lesen können. So werden sie zu Antworten, Kritiken und neuen Erkundungen. Eine neue Art Kino, ohne Bewegtbild: *Kopietheater*.

Kopietheater is an experiment in radical cinema and the culmination of a research project by curator and artist Ian White. It explores the ways in which context and the act of reading can become the material content of our experience in the auditorium. In the *Kopietheater* film, video, still images, sound, text and performance are radically juxtaposed into unique, simultaneous presentations – a theatre of reproducible units proposed as fundamental cinema.

Kopietheater follows a series of exploratory screenings and events in March 2009 under the title (borrowed from the Rosa von Praunheim film) *It's Not the Homosexual Who Is Perverse, But the Situation In Which He Lives* at Kino Arsenal and other venues. The title event from that series is re-presented here: a simultaneous screening of von Praunheim's film – widely regarded as instigating the gay rights movement in Germany that is as incisive, hysterical and challenging an indictment of homogenized gay culture today as it was when it was made – alongside a series of photographs by the American artist Emily Roysdon; a re-generated, contemporary version of a series by fellow American David Wojnarowicz (Arthur Rimbaud in New York, 1978-9) to which they also pay homage. Affiliations, conflicts and questions flicker between the two.

The screening is supported by a programme of work specially conceived for the event by artists, writers and theorists all of whom attended the original screenings in March, who were invited to propose two things that we would see, hear or read at the same time as each other for up to five minutes. As such they take the form of responses, critiques and new explorations. A new kind of cinema without a moving image: *Kopietheater*.

Programm 1/Programme 1

Beiträge von/contributions by: Rosa Barba; Rainer Bellenbaum; Matei Bellu, Madeleine Bernstorff, Emilie Bujes & Guillaume Cailieu; Anne Breimaier; Martin Ebner; Lydia Hamann & Kaj Osteroth; Judith Hopf; Matthew Lutz-Kinoy; Henrik Olesen; Klaus Weber; Florian Zeyfang
ca. 70'

Programm 2/Programme 2

Simultane Präsentation/Simultaneous presentation:

untitled (David Wojnarowicz project)

Emily Roysdon, USA 2001-8, digitale Fotografien/digital photographs

Nicht der Homosexuelle ist pervers, sondern die Situation, in der er lebt/It's Not the Homosexual Who Is Perverse, But the Situation In Which He Lives

Rosa von Praunheim, Bundesrepublik Deutschland/West Germany 1970, 16mm, 67 Minuten/67 minutes, Farbe/color

Im Anschluss: Diskussion mit Ian White und Rosa von Praunheim im Kino und Emily Roysdon live aus New York./Followed by: Q&A with Ian White and Rosa von Praunheim in the auditorium and Emily Roysdon live from New York.

Ian White ist Filmkurator für die Whitechapel Art Gallery in London, freier Kurator, Autor und Künstler.

Ian White is Adjunct Film Curator for Whitechapel Art Gallery, London. He also works as an independent curator, writer and artist.

Contact: ianwhite.email@googlemail.com

From: Ian White
Date: Sat, Nov 28, 2009 at 12:51 PM
Subject: invitation to participate
in Kopietheater
To: Anne Breimaier

Dear Anne,

I'm writing to you as someone who attended one or more of the screenings / events that I curated earlier this year at the Kino Arsenal around the Rosa von Praunheim film *It's Not The Homosexual Who Is Perverse, But the Situation In Which He Lives*.

Kino Arsenal have asked me to represent one screening from this series (the one featuring the simultaneous projection of the Praunheim film and Emily Roysdon's photographs) at the Berlinale in February 2010 which will be complimented by an additional programme that I would like to invite you to contribute to, under the title Kopietheater.

Extending the way that the initial programme was structured – i.e. by presenting two very separate works simultaneously on the same screen – I'd like to invite you to propose two things that we see, listen to or read at the same time, in the cinema auditorium. All the contributions will then be organised into a programme, to be viewed one after the other in the auditorium prior to the Praunheim/Roysdon screening.

Proposals can combine any two elements – two images, an image and a text, image/text plus something live, image and audio (played over the cinema's soundsystem or via headphones) or anything else you/we can think of! but should not include any moving images or film/video works in a literal sense. You should imagine your proposal 'appearing' for up to 5 minutes. The idea is to suggest a new template of a unique kind of cinema that exploits what

the programmes in March were also exploring: the way in which context and our act of reading works can become also content of our experience in the auditorium – how the two things we see/hear at the same time affect each other as somehow the material of the programme itself. There is no suggested theme for your contributions, they can be as wildly diverse from each other as necessary. I am inviting contributions only from people who attended the events in March, most of whom I've had some sort of extended discussion about that project with. Kopiaetheater is intended as a way of presenting correspondence about the project as a whole as the project's final manifestation.

Unfortunately we're not in a position to offer fees to contributors (I'm also organising this final part of the project as an unpaid gesture, driven really by a commitment to the ideas of the original project and the rare chance to experiment on this scale in this way) though of course you'll be invited to the screening itself and to a reception that will follow it.

It would be great if you could let me know your interest in participating by return of email. All proposed material will be collated and managed by Kino Arsenal and we will need the material to be included in the programme from you by no later than January 15th. The programme will be staged once, between 11-21 February at Kino Arsenal.

Do let me know if you have any questions or would like to talk this through more.

Look forward to hearing from you

very best wishes
Ian

Kopietheater 1 / Programme notes

1.

Henrik Olesen

[no title]

Projected text, live spoken word over headphones

2.

Rosa Barba

[no title]

Digital image, audio

Image: Rosa Barba / Music: Max Müller

3.

Anne Breimaier

Weston, Frampton and I

Digital projection, live lecture

A re-reading of Hollis Frampton's re-reading of Edward Weston's diaries:

"And what I propose in this case to do is to read but also to re-read a text that has been read before, but has not been read fully." (Hollis Frampton in his lecture "Reading Weston" at the Sharle Symposium on Photography, 10/27/1979)

4.

Klaus Weber

see

2 x 35mm slide projectors

Off-cuts from cinema commercials with overlaid text.

5.

Rainer Bellenbaum

Reading Sebald

Digital image, audio

Text by W.G. Sebald (from his novel „Austerlitz“, 2001), English translation Anthea Bell.

Reading Sebald arranges (stages?) some motif of the conditions of seeing that W.G. Sebald refers to in his novel *Austerlitz*.

... erinnerte ich mich, einmal gelesen zu haben, dass man, bis weit in das 19. Jahrhundert hinein, den Opernsängerinnen, vor sie sich auf der Bühne produzierten, ebenso wie den jungen Frauen, wenn man sie einem Freier vorführte, ein paar Tropfen einer aus dem Nachtschattengewächs Belladonna destillierten Flüssigkeit auf die Netzhaut gab, wodurch ihre Augen erstarrten in einem hingebungsvollen, quasi übernatürlichen Glanz, sie selber aber so gut wie gar nichts mehr wahrnehmen konnten." (W.G. Sebald „Austerlitz“, S. 55f)

... I remembered reading once that until well into the nineteenth century a few drops of liquid distilled from belladonna, a plant of the nightshade family, used to be applied to the retinas of operatic divas before they went on stage, and those of young women about to be introduced to a suitor, with the result that their eyes shone with a rapt and almost supernatural radiance, but they themselves could see almost nothing."

Practical support: Sabeth Buchmann

6.

Matthew Lutz-Kinoy

Playgirl 2012 Mandala

Digital slideshow, live performance

A dramatic reading of pivotal erotic texts recited in front of a slide show of collaged erotic imagery. I propose a space of drunken lust, momentary and illusionistic; an invisible mandala. "Dorian Gray turned slowly around, and looked at him with tear-dimmed eyes. "It is too late, Basil," he murmured."

Model: Max Pitegoff/ Matthew Lutz-Kinoy

Photographer: Calla Henkel

Performer: Matthew Lutz-Kinoy

7.

Martin Ebner

In a sideshow by the sea

DVD video, audio

Based on an excerpt from John Cage Meets Sun Ra: Alternate performances of Sun Ra-Yamaha DX-7; & John Cage-voc., Sideshow by the Sea, Coney Island, NY, June 8th. 1986
We are sitting inside the "Sideshow By The Sea" theatre in Coney Island, NY, in June 1986, It is a concert, Sun Ra and John Cage are performing together, seperately. Sun Ra is testing his new synthesizer, and then, after a pause of several minutes, John Cage will start to again to sing in a very gentle way. But we are still in the middle of the pause. It is a warm summer evening. The door is open. You can hear the humming of the amplifiers, and the voices of the people outside walking by. Some unusual thoughts come to our mind.

8.

**Kaj Osteroth & Lydia Hamann
envytalks**

As Sianne Ngai puts it, envy - as an ugly feeling - privatizes, feminizes and paralyzes. As an underlying operation it is omnipresent even though considered to be without qualities for effective political agency. despite those negative connotations, through copying, critical othering and antagonistic contact- all facilities of envy- it can be mobilized as a tool for transformation.

Danke an Caitlin Berrigan, Kristin Shaw und Robert Burghardt

9.

**Florian Zeyfang
F66 Geisterschiff**

Video projection, 35mm slide projection

Image source Photo Archive Västerbottens Museum

Text excerpt from Witold Gombrowicz' *The Events on the Banbury*

Music: Charlemagne Palestine

10.

**Judith Hopf
Contract social d'hommes et de l'ordinateur**

Digital projection, live lecture

11.

**Matei Bellu, Madeleine Bernstorff, Emilie Bujes, Guillaume Cailleau
in for a penny, in for a pound (oder wer a sagt muß auch b sagen)**

16mm film, photocopied texts

The corporeality of cinema, both as space and institution, allows a collective experience that is simultaneously personally appropriated.



Ian White in the projection booth
of Kino Arsenal during the screening
of *Kopietheater 2*, 2010.
© Every Ocean Hughes, 2010



Simultaneous presentation at Kino Arsenal of
Every Ocean Hughes, *untitled* (David Wojnarowicz),
USA 2001-08, digital photographs, and
Rosa von Praunheim, *Nicht der Homosexuelle
ist pervers, sondern die Gesellschaft in
der er lebt*, 1970, 16 mm, 67 minutes, colour.
© Every Ocean Hughes, 2010

March 16, 2019
Kino Arsenal, 7 pm

An evening
dedicated to
Ian White's
Kopietheater 1 (2010)

5 min Klaus Weber,
Candle in the light

5 min Rosa Barba,
*Setting a Performative
Frame Between Fact
and Fiction*

5 min Rainer Bellenbaum,
Megan Francis Sullivan,
Sebald lesen 2

5 min Martin Ebner,
In a Sideshow by the Sea

5 min Guillaume Cailleau,
Timo Kreuser,
Bestimmt

5 min Florian Zeyfang,
F66 Geisterschiff (revisited)

5 min Matthew Lutz-Kinoy,
*Fermentation and The Path
of Least Resistance*

5 min Sam Williams,
*a fruiting body /
to mate with (not clone)
my own arm*

5 min Scott Caruth,
Untitled

5 min Anja Kirschner,
*“there is a collective to the
extent that an emotion is
structured”*

The evening is dedicated to Ian White's cinema program *Kopietheater 1*, which took place in 2010 as part of Forum Expanded and showed works by 14 participants. On March 16th contributions by former participants of *Kopietheater 1* as well as newly invited artists will activate Ian White's curatorial instructions, which explored ways in which context and the act of reading can become the material content of our experience in the auditorium.

Dear [...],

I hope this email finds you well.

I am writing to inform you that I am working on a programme at the moment which commemorates the work of Ian White (1971–2013) for Arsenal–Institute for Film and Video Art, which was conceived in the framework of his two DAAD curator's residencies between 2008 and 2012. The program titled Ian White–Cinema as a Live Art / Becoming Object will take place at the large cinema of Arsenal and the large hall of silent green Kulturquartier in Berlin-Wedding, on the weekend of March 15th, 16th and 17th 2019.

As a former participant of *Kopietheater 1* (2010, Forum Expanded) I would like to invite you to contribute to the evening of March 16th with a work of 5 minutes length, which will be dedicated to Ian's curatorial concept for *Kopietheater 1*. All former participants of this program of Ian White have been invited to participate with a work of that same length. Not all of them will certainly find the time to do so. I will keep you updated about the final list of participants.

I attach the invitation I received from Ian in November 2009, and his programme notes which were handed out at the entrance of the large cinema of Arsenal at Postdamer Platz, where all contributions were shown on February 20, 2010, one after the other, combined as a one hour-long program. His invitation included clear instructions about the form each contribution was allowed to have. Moving image material was deliberately excluded from this instruction-based curatorial concept.

As part of my understanding of Ian's work and my concept for the programme at Arsenal it is worth noting that *Ian White – Cinema as a Live Art / Becoming Object* is not conceived to be a retrospective of his work, but is designed to allow a multitude of voices to react to his practice individually. Having said this, your contribution can either be the short work that was presented back then in the framework of *Kopietheater 1*, or a new projection-based piece or live presentation.

In case of questions, do not hesitate to let me know. I am looking forward to your response.

Kind regards
Anne Breimaier

Klaus Weber (Berlin)
Candle in the light

Candle, stool, projector, animation

Klaus Weber (lives in Berlin since 1989). He is represented by Andrew Kreps Gallery, NY and Herald St Gallery, London. He is a professor at University of the Arts in Münster. Institutional solo exhibitions include *Collective* in Edinburgh (2018), *Nottingham Contemporary* (2011), *Secession, Vienna* (2008), *Hayward Gallery, London* (2007),

Kunstverein in Hamburg (2005), MAMA, Rotterdam (2005). Group shows e.g. Kunsthalle Wien, (2016), KW Institute for Contemporary Art, Berlin (2015/2013/2005), HKW, Berlin (2014), Frankfurter Kunstverein, Fondazione Mora Grecco, Naples, (2012) Sprüth Magers Gallery, Berlin, (2010) Mori Art Museum, Tokyo, (2008) Modern Institute, Glasgow (2008), MOCA LA (2005), a.o.

Rosa Barba (Berlin)

Setting a Performative Frame Between Fact and Fiction

16mm, sound. I like to propose a journey from cinema to another kind of film through an objectification of a filmic ontology, into a hyper-space whose nature and limits remain to be defined.

Rosa Barba is an artist with a sculptural approach to film and the ways it articulates space, placing the work and the viewer in a new relationship. Her work encompasses films, sculptures, installations, text pieces, publications and performances. Barba interrogates the industry of cinema with respect to various forms of staging, such as gesture, genre, information and documents, taking them out of the context in which they are normally seen and reshaping and representing them anew. She studied at the Academy of Media Arts Cologne and was a fellow at the Rijksakademie van Beeldende Kunsten in 2003 and 2004. She has completed her PhD in Performing Arts at the Lund University in 2018. Recent solo exhibitions include: Kunsthalle Bremen (2018); Remai Modern, Saskatoon, Canada (2018); Tabakalera, the International Centre for Contemporary Culture, San Sebastián (2018). Her work is part of numerous public and private collections and has been widely published, most recently, in the monographic books *Rosa Barba: From Source to Poem* (2017), *Rosa Barba: White Is an Image* (2011), *Rosa Barba: Time as Perspective* (2013), all published by Hatje Cantz, and *Rosa Barba: The Color Out of Space* (2016; published by MIT List Visual Arts Center/ Dancing Foxes). Rosa Barba was awarded various prizes, amongst others the International Prize for Contemporary Art (PIAC) by the Fondation Prince Pierre de Monaco (2016).

Rainer Bellenbaum (Berlin),
Megan Francis Sullivan (Berlin)
Sebald lesen 2

My contribution to Ian White's *Kopietheater 1* in February 2010 was based on a scene in W.G. Sebald's novel *Austerlitz*, in which the narrator hopes to alleviate his headaches by visiting the Antwerp Zoo. In his *Programme Notes on Kopietheater 1*, however, White instead quoted Sebald's remarks about the 19th century practice of applying drops of a liquid distilled from the nightshade plant *Belladonna* to the retinas of opera singers so that their eyes shone with a rapt "but they themselves could see almost nothing." The new contribution *Sebald lesen 2* is based on these remarks and is created in collaboration with Megan Francis Sullivan.

Rainer Bellenbaum (Berlin) is a media scholar and works as an author, filmmaker and freelance lecturer at academies in Vienna, Hamburg and others. Written publications include *Kinematografisches Handeln. From the Filmavantgarden to the Exhibition Film* (2013) and *Words as Doors* (2016). He realized the short film *Färblein* (1992) in collaboration with Bärbel Freund. The video film *Sebald lesen* (2010) was contributed to Ian White's *Kopietheater 1*.

Megan Francis Sullivan (Berlin) is an artist and publisher.

Martin Ebner (Berlin)
In a Sideshow by the Sea

Video, 6 min., audio, 2010. Based on an audio track: *John Cage Meets Sun Ra* (Meltdown Records MPA-1, 1987, *Alternate performances of Sun Ra*, Yamaha DX-7), and John Cage, vocals of *Sideshow by the Sea*, Coney Island, New York, June 8, 1986. We are sitting inside the *Sideshow by the Sea Theater* in Coney Island, New York, in June 1986. It is a concert; Sun Ra and John Cage are performing together, separately. Sun Ra is testing his new synthesizer, and then, after a pause of several minutes, John Cage will start again to sing in a very gentle way. But we are still in the middle of the pause. It is a warm summer evening. The door is open. You can hear the humming of the amplifiers, and the voices of the people outside walking by. Some unusual thoughts come to our mind. 60. Filmfestspiele Berlinale, Berlin, Forum Expanded, *Kopietheater 1*.

Martin Ebner is an artist working in Berlin. In his work for the past decade he has focused on film and video, while working with installation, sculpture and images. He is also a publisher and editor of *Starship Magazine*, together with Ariane Müller, Nikola Dietrich, Gerry Bibby and Henrik Olesen.

Guillaume Cailleau (Berlin),
Timo Kreuser (Berlin)
Bestimmt

16 mm film, inside piano, performer

Born in France 1978, Guillaume Cailleau is based in Berlin. His works range from 16mm film and HD video to multimedia installations and performances. He researches common everyday processes and occurrences with the intent to expose details that tend to be overlooked but can be very revealing if isolated and transposed into another context, that of a gallery, a museum or a theatre. His work is regularly shown worldwide in film festivals and galleries. He won the Silver Bear, Prize of the Jury at the International Berlin Film Festival, with his short Film *Laborat* in 2014.

Timo Kreuser studied in Munich, Dresden and Berlin. His works quote elements of industrial music, noise, punk provocation and avant-garde electronics experiments. They are composed comments on modern society and political phenomena (the regime, the collective momentum, the individuum) as well as the music and art industries themselves. Timo frequently performs as an experimental pianist and vocalist, specialising in extended techniques. All his recent compositions were commissioned for his vocal and instrumental performance in conjunction with ensembles, like POING!, S.A.F.T., Houligé Hobster & The Amazing Fire Ants, FIGURA, PHØNIX16, at festivals, such as ULTIMA, WUNDERGRUND CPH, KLANG Festival, AFEKT.

Florian Zeyfang (Berlin)
F66 Geisterschiff (revisited)

Deploying a slow, continuous cross-fade spanning five minutes between two versions of the same archival image, *F66 Geisterschiff* confronts these images with two text excerpts from Witold Gombrowicz' *The Events on the Brig Banbury*.

Florian Zeyfang is an artist and lives in Berlin. He works with multiple media, including photography, video, and installation. His interest in experimental film resulted in exhibitions like *Slow Narration Moving Still* (Umeå 2009), *1,2,3... Avant-Gardes* (Warsaw / Stuttgart / Bilbao 2007/8), *Poor Man's Expression* (w/ Martin Ebner, Vienna 2004, Berlin 2006) and *Doing the impossible Light* (Warsaw 2016). He has been active in collaborations and curatorial initiatives since his activities in the group *Botschaft* (Berlin 1990-95). Recent projects were related to experimental moving image, as well as Cuban film and architecture. He is professor at the Jutland Art Academy in Aarhus, Denmark.

Matthew Lutz-Kinoy (Paris)
Fermentation and The Path of Least Resistance

A live action where the body acts as a space of cut-up collage in a dance regarding the elasticity of human scale and sea-life. The dance is an excerpt from the performance *Screaming Compost*. This live action is set alongside fragmented and illustrated texts by the poet Robert Duncan. The music used in the dance is by the artist Jan Vorisek and the live performer is Matthew Lutz-Kinoy.

Matthew Lutz-Kinoy (b. New York, 1984) lives and works in Paris. Working in painting, ceramics and performance. Recent performances and solo exhibitions: Francesca Pia, Zurich w/ Jan Vorisek (2019); Vleeshal, Middleburg (2018); Kamel Mennour, Paris (2018); Consortium, Dijon (2018), Freedman Fitzpatrick Paris (2018); Mendes Wood DM, Sao Paulo (2017); Freedman Fitzpatrick, Los Angeles (2016); MoMA PS1, New York, w/ Tobias Madison (2016), Elaine, Museum für Gegenwart Kunst, Basel (2013). Recent group exhibitions: Eckhaus Latta: Possessed, Whitney Museum of American Art, New York (2018), Nothing Will Be As Before,

Tanya Leighton, Berlin (2018), *Der Verdienst*. 2014-2017,
Oracle, Berlin (2017).

Sam Williams (London)
a fruiting body / to mate with (not clone) my own arm

A series of projected photographs and a printed text distributed to the audience to be read as the stills are displayed for a duration of 5 minutes. The audience are encouraged to read the text aloud and at their own pace.

Sam Williams is based in London where he studied at the Royal College of Art. He has exhibited and screened work at institutions such as Baltic39 (Newcastle), Outpost (Norwich), Fragment Gallery (Moscow), Jerwood Space, Tate Britain, Sadler's Wells and the V&A (London). As part of the audio-visual group *Emptyset* he has performed internationally and has shown collaborative works with choreographer Rosemary Butcher MBE at The Place (London), Nottingham Contemporary and Akademie der Künste (Berlin). Awards include Arts Council England grant; Artist Network Bursary (2018); the Stuart Croft Foundation Award (2017); Relax Digital Commission (2016). Recent residencies include PRAKSIS (Oslo) and JOYA (Spain).

Scott Caruth (Glasgow / Berlin)
Untitled, 2019

16 mm film exposed directly to changes in light, temperature and precipitation without a camera at Pipeworks Gay Sauna, Glasgow, in 2016. The audio is a clip from one of many Skype interviews I conducted over the course of 6 months with a gay friend in New York City, who has been blind since birth. Over the course of 6 months he generously spoke to me about the ways in which his limited access to the visual world effects his experience of intimacy both spatially and interpersonally. In this clip, I am holding on to a note for as long as I possibly can for my friend's benefit. He has an archive of men from all around the world doing this for him in response to paid requests he posted on Craigslist.

Scott Caruth is an artist based between Glasgow and Berlin. He is currently a participant in *Syllabus IV* and is a founding member and one half of the music project *Total Leatherette*. Recent exhibitions and residencies include *Cazzate Su Cazzate* at Glasgow International 2018, *Disco! An Interdisciplinary Conference* 2018 and the *Creative Lab Residency* at the Centre For Contemporary Arts Glasgow 2018. In 2019 he will be artist in residence at Intonal Festival 2019 in Malmo as part of *Total Leatherette*.

Anja Kirschner (London)

*“there is a collective to the extent
that an emotion is structured” **

Audio, auditorium lights. If post-cinema is supposedly after neurological immediacy rather than framing, which was so crucial to reading the image, then the dynamics of anticipation and anxiety meet the auditorium as organisation. (*Gilbert Simondon)

Anja Kirschner (b.1977, Munich) is an artist known for her long-form films and installations. She was the winner of the Jarman Award (2011, with David Panos) and took part in the LUX Associate Artists' programme (2007/8), which was led by Ian White. International exhibitions and screenings include Secession, Neuer Berliner Kunstverein, Tate Modern, Palais de Tokyo, Artists Space, Extra City, Benaki Museum, Berlinale Forum Expanded, BFI London Film Festival and the International Short Film Festival Oberhausen. She is currently working on a PhD by practice at the Royal College of Art, London, supervised by Johnny Golding and Kerstin Stakemeier.

It's not the homosexual who is perverse,
but the situation in which he lives:
kunst, kino, kontext now



**It's not the homosexual who is perverse,
but the situation in which he lives:
Kunst, Kino, Kontext now**

An investigative series of screenings with simultaneous performances and other projections that explore the ways in which what we see is shaped by what we see it with. Cinema is reimagined as a live event and the line between artistic and curatorial practice becomes radically blurred ...

Curated by Ian White following the first part of a curatorial residency in 2008, a new collaboration between Arsenal - Institute for Film and Video Art and the Berlin Artists-In-Residence programme of the DAAD.

www.tanyaleighton.com
www.arsenal-berlin.de
www.lab-oratory.de

Friday 27 March 2009
Tanya Leighton Gallery
Kurfürstenstraße 156, 10785 Berlin

Saturday 28 March 2009
Kino Arsenal
Potsdamer Straße 2, 10785 Berlin

Sunday 29 March 2009
Kino Arsenal
Potsdamer Straße 2, 10785 Berlin

Monday 30 March 2009
Laboratory
Am Wriezener Bahnhof, Berlin

**8:00 pm
Ibiza: a reading for 'The Flicker'**

Ian White, live performance
featuring *The Flicker*,
Tony Conrad, USA 1966.

Free booking recommended:
T+49-30/221 607 770
info@tanyaleighton.com

**5:15 pm
Monangambeee**

Sarah Maldoror, Algeria 1969, 16mm, 17'
D
Guido Lombardi, Anna Lapola, Italy 1970,
16mm, 40'

Blue Monday/War Machine
The Duvet Brothers, GB 1964, video, 10'
accompanied by a reading from
Contemporary Colonial Art

Luis Carrnitzer from *Marcho* (extract),
Uruguay mid-1970, republished in
Lucy Lippard, *Six Yeors' ...*, 1973.

**5:00 pm
Les Passagers**

Annie Tessegt, Algeria 1971,
35mm, 85'
shown simultaneously with a live
audio broadcast of Algerian radio

**8:00 pm
Richard Serras' Hands**

An experimental screening in
Berlin's gay sex-lab of Serras'
films that feature his own hands.
Free, no booking necessary

8:00 pm

**Nicht der Homosexuelle ist pervers,
sondern die Gesellschaft in der er lebt**

(It's not the homosexual who is perverse,
but the situation in which he lives)
Rosa von Praunheim, FRG 1971, 16mm, 67'
shown simultaneously with

untitled (David Wojnarowicz project)
Emily Roydsdon, 2001-7, projected
photographs

Kino Arsenal tickets
T+49-30/26955100
ticket@arsenal-berlin.de

**8:00 pm
Low in the Cave**

Live performance based on Orhon,
Jean-Marie Straub, Danièle Huillet,
FRG/Italy 1970.

Curatorial work in film and video has changed considerably over the years. Films can now be screened almost anywhere, placing the practice of curating before new challenges.

In view of this examination, we have introduced a scholarship in cooperation with the DAAD German Academic Exchange Service. For three months, a film or video curator can use everything the Arsenal – Institute for Film and Video Art has to offer: infrastructure, offices and screening rooms, collections. The result of the stipend is a program for the public. Our first guest is from London: Ian White is the film curator of the Whitechapel Gallery and works as a freelance curator, author and artist. His curatorial projects have included *The Artists Cinema* at the 2006 Frieze Art Fair in London and *Kinomuseum* at the 2007 International Short Film Festival Oberhausen. He is co-editor of the publication *Kinomuseum – Towards An Artists' Cinema* (with Mike Sperlinger, Cologne 2008). White has taught at Central St. Martin's School of Fine Art, he is the facilitator of the LUX Associate Artists' Programme. His latest project as an artist is a collaboration with Jimmy Robert, *Marriage À La Mode Et Cor Anglais* (STUK, Leuven, De Appel, Amsterdam, 2007/08).

The program Ian White has curated for the Arsenal is a research project named after Rosa von Praunheim's famous 1971 film. It addresses the relationship between a film presentation and its context to the extent that context becomes content and the projection of a film becomes a manipulated performance event. The effects this research project has had on the film curator are enormous, since they refer to the historicity of cinema as an institution and thus point out its inner and outer limits. What went down in history in the 1960s with categories like "expanded" and "other cinema" White sees as the heir to a generation of artists who not only practiced an egression from the patterns of representation in traditional cinema, but also occupation, and ultimately, replacement of a rigid space that finds its metaphorical equivalent in the image of a darkened cinema: "In particular through the establishment of the Cooperative in the late 1960s and themselves conscious of other legacies than those institutionally received, practitioners were aesthetically and physically operating in a space between the auditorium and the art gallery, employing both or neither not just as a necessity for getting work shown, but often as an inseparable, political or theoretical constituent of the work itself." (Ian White, Catalogue of the 2007 International Short Film Festival Oberhausen).

This performative handling of the spatial and imaginary conditions of "cinema" is reflected in a four-day program by Ian White. His own practice as an artist played a central role in the conception and choice of performances, slide shows and readings accompanying each film projection. The history of the house is addressed in a unique way: with few exceptions, all the films to be shown were screened in 1971 at the 1st International Forum of New Cinema. The selection was made according to strict conceptual criteria: there will only be films by women or by collectives. Leaving the conventional cinema space will be physically noticeable for the viewer: the program will take place in three locations: the Arsenal cinema, the venue Lab.oratory and the Kunstraum Silberkuppe, where the program will open with the performance *Ibiza: A Reading For 'The Flicker'*.

The Flicker (Tony Conrad, USA 1965/66, 14.11.) is an icon of structural film. Made up of white and black images, the film evokes through strobo-

scopic effects directly neuronal reactions and elicits optical illusions such as seeing colors and shapes.

A short film program at Arsenal will be supplemented by parallel projections: *Monangambee* (Sarah Maldoror, Algeria 1996, 15.11.) means "white death", and it was the battle cry of Angola's population whenever the Portuguese slave traders arrived. The film tells of a woman who visits her husband in prison and promises to have a "complet" delivered to him. Around the double meaning of this word, the director creates a rhythmic film collage about life in a colonized society.

In *D* (Guido Lombardi, Anna Lajolo, I 1970), the filmmakers contrast images of a vision of paradise with documentary footage of villages in eastern Liguria, where construction of a highway has robbed residents of their livelihoods.

Blue Monday / War Machine (Duvet Brothers, GB 1984) is a two-part experimental film. While *War Machine* paraphrases an advertising film by combining Ronald Reagan's voice with images of victims of war, *Blue Monday* takes us on a journey through a shattered Britain, accompanied by a song by the band New Order. *Nicht der Homosexuelle ist pervers, sondern die Gesellschaft in der er lebt* (*It Is Not the Homosexual Who Is Perverse, But the Society in Which He Lives*, Rosa von Praunheim, W. Germany 1971, 15.11.) is illuminated from a contemporary queer perspective through a monologue, spoken live, and a projection of photos by artist Emily Roysdon. The film caused a wave of outrage upon its first German broadcast on WDR television in 1972. It flirts with a homophobic stance: the story of Daniel, who arrives in the big city and goes through all of the stages in the life of a gay man in the 1970s is accompanied by a warning voice heard off-screen and interview excerpts. What Christa Maerker called "perfect dilettantism" in the 1971 Forum program, which appears both in the film's semi-documentary style and in its portrayal of figures and situations, creates an insecurity in the viewer that, at best, prompts an examination of one's own attitudes.

The second day of the program at the Arsenal will see an audio installation accompanying the projection of *Les Passagers*, and the performance group *Low In The Cave* will accompany the film *Othon*. *Les Passagers* (Annie Tresgot, Algeria, 1971, 16.11.) follows the maturation process of 18-year-old Rachid, who in 1968, six years after Algerian independence, emigrates to France. *Othon* (Danièle Huillet, Jean-Marie Straub, W. Germany / I 1970, 16.11.) is a literal adaptation of the play by Pierre Corneille, which was first performed in 1664, shot in the original locations. In five acts, the film tells a story of love and power in ancient Rome.

The conclusion is a special projection of *Richard Serra's Hands at Lab.oratory* (17.11.). The film series, which the American artist shot in 1968, shows his own hands carrying out simple tasks. According to Rosalind Krauss, the way in which Serra portrays them in *Hand Catching Lead* is a direct reference to the medium of film, while at the same time being a filmic emphasis of his own artistic potency. It is this aspect that the environment provided by Lab.oratory will emphasize in a unique way. (Anne Breimaier)

An event in cooperation with the Berlin artist program of the DAAD.

It's not the homosexual who is perverse,
but the situation in which he lives

27-30 March 2009

This series of events - performances - screenings is intentionally experimental and exploratory: public events that we do not quite know the outcome of, or their full effect. They are the public part of a research project that began with a database and a book. Well, it began with a thought, an invented proposition that film (and video) when considered as an artwork is nothing if not immaterial. Of course there is the reel of film, the projector, all the other apparatus. But touch the image and you touch a screen, not any other kind of object. Such material facts about immateriality are at the root of the beguiling ways in which film and video are currently being understood by art museums, commercial galleries and even artists - that's a whole other essay. But what really does - or did - film shown in the cinema auditorium have in common with conceptual art? Anything? Perhaps the question is not whether the medium is imbued with an inherent criticality but rather whether it is inherently conceptual? Maybe that is the same question twice.

These were some of the questions were on my mind as I began the DAAD/Kino Arsenal curatorial residency last summer. To investigate them with the means available I decided to do two things simultaneously: to read Lucy Lippard's definitive book *Six Years...* (a remarkable collection of primary documents from the formative years of what we now understand to have been conceptual art) and to click through the Arsenal distribution catalogue's list of works that were made in the same years as Lippard's book covers - 1966-72. The information on the database is minimal - a director's name, a year of production, a title: details such as these. Without a priori knowledge of roughly what work a director might make or what kind of a film, one entry could be as significant as another and watching all of these films from all of these years would have been impossible.

I needed to refine my search and noticed that the first ever Forum was held in 1971. The catalogue from this became my new database. Still too many films to watch every single one. Narrowing further I decided to make a conscious discrimination, a conscious decision to watch only films made by women, by men and women in collaboration or by collectives. I did not watch any films solely authored by individual men.

From this watching I made some decisions about which works could form the basis of a programme - decisions which i can't necessarily explain in a rational way. Maybe I selected works that i liked, thought I am not sure I could give a clear answer as to what criteria is required for this category of "works I like". Maybe they are films that I felt could be re-seen again now and by being so would generate thoughts. They have a loose connection to each other in their examinations of difference, of power structures, the state and the individual. Most importantly what started as a seemingly objective system of watching collided with a subjective response in selecting.

At the same time I was connecting this research to another question about the line between curatorial and artistic practice - my own work as an artist and how this related to my curatorial work: both being essentially based on choosing to show one thing next

to, simultaneously with, before or after something else. Collections of resonating parts. I had recently performed a piece of mine called IBIZA: a reading for 'The Flicker' which involves me reading in front of a screen on which Tony Conrad's seminal 1966 film is shown. I decided to also include this piece as a part of the series and it was shown on Friday at Tanya Leighton Gallery.

Working with the selected Forum films I began to make connections to other works I knew or had seen while in Berlin: the photographs of Emily Roysdon, the performance organised by Matthew Lutz-Kinoy. I invited them to show their work simultaneously with the films, in a not dissimilar way to how I was putting my reading alongside 'The Flicker'. Collaborative relationships developed from here into what you see in the cinema over this weekend.

Also while thinking about these things I saw the exhibition of 'films' by Richard Serra at Kunstwerke and I had been to the gay sex club lab.oratory. Somehow these two things connected, a kind of connection assisted by an essay by the artist Henrik Oleson where he sexualises early conceptual art. So attempting to screen the films of Richard Serra that feature his own hands actually in lab.oratory became the last event in the series. A comparison of performed masculinities.

This is part of the story of this project. There were other thoughts, other decisions, conversations etc etc. No projects like this happen in a void. I worked closely over the summer with Anne Breimaier sharing thoughts and without whom I really would not have understood much of the works we watched that were not in English. The technicians - Anselm, Axel, Alexander - at Kino Arsenal have made these idiosyncratic programmes realisable. The extraordinary energy and commitment of all the artists involved is simply that - extra-ordinary - and will be felt for real in the events themselves.

Ian White

**NICHT DER HOMOSEXUELLE IST
PERVERS, SONDERN DIE SITUATION,
IN DER ER LEBT**

Land	BRD 1971
Produktion	Bavaria Atelier GmbH im Auftrag des WDR
Produzent	Werner Kließ
Produktionsleitung	Dieter Minx
Buch und Regie	Rosa von Praunheim
Theoretische Mitarbeit	Martin Dannecker Sigurd Wuri
Kamera	Robert Van Ackeren
Schnitt	Jean-Claude Piroué
Darsteller	Bernd Feuerhelm Beryt Bohlen Ernst Kuchling u.v.a.
Sprecher	Volker Eschke Michael Bolze

Inhalt

Daniel, ein junger Mann, der einige flüchtige Erlebnisse mit Männern hatte, lernt in der Großstadt Clemens kennen, der etwas älter ist und alle Erlebnisse hinter sich hat, welche die Großstadt bietet. Beide sehen sich nach einer tiefen, dauerhaften Beziehung. Sie leben eine Zeit intensiv zusammen. Doch bald erweist sich ihre Lebensgemeinschaft als sentimentale Parodie einer Ehe. Daniel begegnet einem älteren Mann, von dessen Kultur und Wissen er stark fasziniert ist. Gemeinsame Reisen, Gesellschaften und Hauskonzerte mit seriös wirkenden Männern nehmen Daniel ganz gefangen, bis ihn die kalte Art dieser Männer, die in ihm nichts sehen als ein sexuelles Objekt, abstößt. Daniel kleidet sich nun modisch, sucht bekannte Treffpunkte (Boutiquen, Cafés, Badestrände) auf, er verliert seine Hemmungen und findet Spaß daran, die Partner schnell zu wechseln. Daniel wird immer stärker von seiner Triebhaftigkeit abhängig. Seine Homosexualität verselbständigt sich. Er wird unfähig, sein Leben in den nichtsexuellen Bereichen zu organisieren. Schließlich gerät er in ein Lokal, in dem sich Transvestiten und Lederleute treffen. Aus dieser hektischen, neurotischen Umgebung wird er von einer Gruppe junger Männer in deren Wohnung geholt. Diese Gruppe versucht, durch Diskussion und organisiertes Zusammenleben ein neues Bewußtsein zu entwickeln: ein Leben zu führen, in dem die Homosexualität nicht verdrängt, sondern akzeptiert wird, in dem das Verhalten, Denken und Fühlen nicht lächerliche Nachahmung des heterosexuellen Verhaltens, Denkens und Fühlens ist.

Von Homosexuellen für Homosexuelle gemacht

Rosa von Praunheim zu seinem Film

"Der Film ist radikal, er läßt kein gutes Haar an den Homosexuellen, er ist schulenfeindlich und bestätigt extrem die Vorurteile der Heterosexuellen. Von der vielzitierten Frau im bayerischen Wald bis zum unwissenden Liberalen wird eine neue Haßwelle gegen die Schwulen entstehen. Die Schwulen selbst aber werden nach diesem Film, verängstigt, beschämt und verzweifelt über so viel Ungerechtigkeit, vor Schreck normal werden oder sich in panischer Angst verkriechen."

So könnte man eine Kritik vorwegnehmen, wie sie dem liberalen Charakter von 'Zeit' und 'Christ und Welt' entspräche.

Der Film soll Homosexuelle aktivieren, sie aufrufen, ihre unmäßige Angst zu überwinden und selbst für ihre Rechte zu kämpfen. Die Welt der Spießer ist nicht sauberer als die der Schwulen, und nichtsdestoweniger haben die Schwulen das Recht, so schwul zu sein, wie sie wollen.

Im besten Falle kann man heute schwul sein, wenn man nett und angepaßt ist. Wir aber haben das verdammte Recht darauf, die Lebensformen zu verwirklichen, die uns gerecht werden. Das sind bestimmt nicht verklemmte Lokale, Parks und Toiletten. Wir müssen freier werden und offener. Das können wir nur, indem wir uns zu unserem Schwulsein bekennen. Seid stolz auf Eure Homosexualität!

Wir wollten keinen verlogenen Anpassungsfilm machen, der den Homosexuellen als meist männlichen, adrett sauberen Burschen zeigt, der mit einem Freund seit 30 Jahren glücklich und unauffällig beieinander wohnt. Liberale wie Schwule hätten sich sicher nichts schnellicher gewünscht als einen Film, der mit sehnsüchtig verklemmtem Schulenblick bei den 'Normalen' um Toleranz bettelt.

Die Welt der Schwulen, das wissen wir alle selbst ganz genau, ist deprimierend. Und wir kennen auch die, denen wir es zu verdanken haben. Wir müssen uns solidarisieren und uns nicht wie bisher feindselig und neidisch gegenüberstehen. Wenn wir erkennen, daß wir alle dieselben Probleme haben und den Mut haben, uns untereinander vor der Öffentlichkeit zu helfen, dann haben wir keinen Grund mehr, so launisch, hektisch und eitel zu sein. Wir werden menschlicher werden.

Der Film ist von Homosexuellen für Homosexuelle gemacht, aber er soll nicht nur heimlich in Schwulenlokalen gezeigt werden, sondern mit gutem Recht z.B. im Fernsehen, damit die Homosexuellen endlich nicht mehr ausweichen können, sondern knallhart konfrontiert werden, entweder 'Ja' zu sich selbst zu sagen oder in ständiger Furcht zu leben, erkannt zu werden und seelisch zu verkümmern.

Der Film ist als perfekter Dilettantismus gemeint. Die Story könnte aus Groschenheften sein. Die Darsteller wirken steif und unbeholfen. Der Höhepunkt der Unbeholfenheit aber ist die Kommunenszene. Sie wirkt unwirksam und unnatürlich, was aber nichts als Ehrlichkeit ausdrücken soll. Der Zuschauer hat die verdammte Pflicht, das Seine dazuzutun. Die kindlich überdeutliche Sprechweise des Kommentators kommt nicht von ungefähr. Ich bin überzeugt, daß das Publikum zu einem üblichen Rundfunksprecher eher Vertrauen gefaßt, aber sicher weniger begriffen hätte. Der ganze Film wirkt ungläubhaft, genauso ungläubhaft, wie wir alle in den einfachsten Situationen. Wir sind verwöhnt und geschmeichelt - seitdem es Film gibt - von der Verlogenheit von wahren Geschichten aus dem Leben. Den Kitsch von heute bemerken wir noch nicht, aber der von gestern paßt viel besser zu uns.

Aus einem Gespräch mit Rosa von Praunheim
Von Christa Maerker

CM: Sie machen einen Film über Homosexualität. Wie ist er konzipiert?

RvP: Ich teile ihn in Story und Kommentar. Und das Ganze spielt sich in fünf Episoden ab, die analysiert werden. Das sind die Stationen der Subkultur, die eine durchgehende Figur durchwandert: 'Sentimentalität', 'Luxus', 'Konsum', 'Triebhaftigkeit', 'Kommune'. 'Kommune' ist dabei nicht als Klischee gemeint, zu dem der Begriff geworden ist. Diese letzte Station ist im Grunde genommen der Anfang: fünf Leute leben in einer homosexuellen Gemeinschaft. Sie analysieren den Hauptdarsteller, sie sind also gewissermaßen der Kommentar des Ganzen.

CM: Die Titel der einzelnen Stationen stammen aus einem ganz spezifischen Wortschatz der Gesellschaft, sind also alle Klischee.

RvP: Das ist ja die Kritik. Sie meint die Verhaltensformen von Homosexuellen, die sich durch die Repressionen der Gesellschaft entwickelt haben. Die entwickelt werden müßten in dem ständigen Versteckspiel vor der Gesellschaft. Die Kritik läuft darauf hinaus, daß diese Formen heute nicht mehr abgelöst werden könnten von spezifischeren, lustvolleren. Die Geschichte des Films ist es, die tatsächlichen Spielarten, die typischeren Spielarten, die im Moment praktiziert werden, widerzuspiegeln.

CM: Die Kritik trifft also nicht die Gesellschaft, sondern die idealisierten Vorstellungen, die Homosexuelle haben.

RvP: Es ist klar, daß Homosexuelle sich erst einmal aus Schuldgefühlen an bürgerlichen Formen orientieren, um diese Schuldgefühle abzubauen. In dem Moment, in dem sie versuchen, eine Ehe nachzuspielen und vor allen Dingen auch deren Prinzipien verfolgen - Treue und Bürgerlichkeit und Sauberkeit -, glauben sie natürlich, ihrer 'Außenreposition' entgegen gewirkt zu haben. In der Schlußepisode des Films wacht der Hauptdarsteller in der Kommune auf. Die fünf Leute machen ihm klar, wie weit er sich bereits angepaßt hat, und wie er seinen Weg durch die Stationen besser gelöst haben könnte.

CM: Haben die Leute innerhalb der Kommune bereits bessere Verhaltensformen gefunden?

RvP: Die Kommune selbst wird nicht als bessere Lösung propagiert. Sie leben eben zusammen. Und sie verstehen sich als eine elitäre Gruppe, die weiß, wie diese Subkultur organisiert ist. Gegen die Subkultur ist gar nichts zu sagen. Aber es geht darum, bessere Ideale innerhalb der Subkultur herzustellen, bessere Formen der Organisation aufzubauen. Vor allen Dingen auch nach außen gerichtete. Und zuallererst gehört dazu, Selbstbewußtsein als Homosexueller zu entwickeln.

CM: Verbreiten Sie am Schluß eine Lehre?

RvP: Es gibt keine Quintessenz in Form empfohlener Verhaltensweisen. Es gibt die Reflexion, die die Verhaltensweisen kritisiert und zu einer kämpferischen Haltung auffordert. Das hat Parallelen zu der Richtung in Amerika, die sich Gay Liberation Front nennt und sich an der Frauenbewegung oder Black-Power-Bewegung orientiert. Die haben einen Marsch organisiert: da sind 5000 Schwule und Leute, die sich für die Bewegung interessieren, auch Frauen und Kinder, in den Central Park gezogen.

Das wichtigste ist also erst einmal, daß sich die Leute zu ihrer Homosexualität bekennen, daß die Leute anfangen, die es sich leisten können. Daß die anderen dann mitgezogen werden. Und daß es sich die meisten schon leisten können, haben wir während der Dreharbeiten gemerkt. Von den paar hundert Leuten, die ich gefragt habe, haben nur drei aus beruflichen Gründen abgesagt. Das zeigt, daß es jetzt die Möglichkeiten, die ersten Bedingungen überhaupt, gibt, das Verhalten und die falschen Ideale zu verändern.

Außerdem geht es darum, diese modischen, zwanghaften Riten zu attackieren, die Stationen auszuschalten, an denen es so leicht ist, sich 'abzureagieren', und an deren Stelle man Beziehungen setzt, die länger halten, allerdings nicht so lange dauern müssen wie eine Ehe.

Ich würde sagen, daß jetzt - im Zeichen der Scheinliberalität - die Chance da ist, daß Homosexuelle selbst für ihre Probleme kämpfen. Ich finde es Quatsch, immer auf die 'anderen' zu warten, die für ihre Rechte kämpfen. Die Leute sollten einzeln, in ihrer Umgebung, bei ihrer Arbeit, wirklich für sich eintreten. Und sich vor allen Dingen organisieren.

Aus dem Drehbuch

Clemens

Du gefallst mir, mein Junge. Ich bin so froh, daß wir uns getroffen haben. Du machst einen so natürlichen und ehrlichen Eindruck auf mich. So etwas trifft man selten. Die meisten sind so abgebrüht und falsch. Sie sprechen von Liebe und denken im selben Moment schon an den nächsten.

Ich habe viele Enttäuschungen hinter mir, glaube mir, aber ich habe die Suche nach einem wahren und echten Freund nie aufgegeben.

Kommentar

Schwule wollen nicht schwul sein. Sie wollen nicht anders sein, sondern sie wollen so spießig und kitschig leben wie der Durchschnittsbürger.

Ihre Träume sind Illustriertenträume, Träume von einem Menschen, an dessen Seite sie aus den Widrigkeiten des Alltags entlassen werden in eine Welt, die nur aus Liebe und Romantik besteht.

Die bürgerliche Ehe funktioniert durch Aufzucht von Kindern und Unterdrückung der Frau. Die schwule Ehe kann nur ein lächerlicher Abklatsch sein, da fehlende gemeinsame Aufgaben ersetzt werden durch eine romantische Liebe, die fern von jeder Realität ist. Die romantische und vergötternde Liebe ist nichts anderes als Selbstliebe.

Homosexuelle entwickeln mehr Ehrgeiz zu Unabhängigkeit und Erfolg als andere, weil sie wissen, daß sie im Alter nicht mehr um ihre selbst willen geliebt werden. Die größte Rolle bei den Schwulen spielt die Überbetonung der Jugend und Körperlichkeit, und in dem Kauf eines jungen Mannes kauft man sich ein Stück der eigenen verlorenen Jugend zurück.

Entsprechend der allgemeinen Altersfeindlichkeit in unserer Gesellschaft ist das Altwerden für den Schwulen am grausamsten.

Achim

Wir alle müssen miteinander leben und sollten nicht in kleinen Zellen, wie es die Ehe ist, gegeneinander leben.

Schwule sollten sich darüber klar sein, daß unter den heutigen Möglichkeiten Typen meist nicht länger als zwei oder drei Jahre zusammenbleiben. Danach wird es meistens langweilig. Wir sollten aber versuchen, diese Möglichkeit auszunutzen und wenigstens öfter längere Freundschaften eingehen, anstatt jeden Tag mit einem anderen ins Bett zu gehen.

Die Spießier nennen uns Warme, aber die meisten von uns sind kalt und verklemmt.

Paul

Wir müssen erotisch frei und sozial verantwortlich werden. Laßt uns zusammen mit den Negern der Black Panthers und der Frauenbewegung gegen die Unterdrückung von Minderheiten kämpfen!

Konrad

Wir wollen nicht nur toleriert, wir wollen akzeptiert werden. Es geht nicht nur um eine Anerkennung von seiten der Bevölkerung, sondern es geht um unser Verhalten unter uns. Wir wollen keine anonymen Vereine, wir wollen eine gemeinsame Aktion, damit wir uns kennenlernen und uns gemeinsam im Kampf für unsere Probleme näherkommen und uns lieben lernen. Wir müssen uns organisieren. Wir brauchen bessere Kneipen, wir brauchen gute Ärzte, und wir brauchen Schutz am Arbeitsplatz.

Freiheit für die Schwulen!

IBIZA: A reading for 'The Flicker' is a solo performance by London-based artist Ian White

Friday, 27 March 2009
Performance starts at 8pm
(running time: 40 mins)
Tanya Leighton Gallery
Booking recommended

A real life true story and the image-less hallucinogens of Tony Conrad's 1966 film *The Flicker* are presented simultaneously, like parallel lines in a face-off. *IBIZA* is a question about the real: an assertion of difference or a kind of hopelessness with nonetheless some good energy, a response to a specific place and a specific time, a personal history and imaginary space. Not Ibiza, but the room we're in.

This performance by Ian White is part of a series of "screenings" entitled *It's not the homosexual who is perverse but the situation in which he lives: kunst, kino, kontext now*, in collaboration with Kino Arsenal, Berlin.

Ian White is a curator, writer and artist. As an artist his practice is predominantly in event-orientated and performance work, often in collaboration. He has made two works with Jimmy Robert, *6 things we couldn't do, but can do now* (Art Now, Tate Britain 2004) and *Marriage à la Mode et Cor Anglais* (STUK, Leuven/De Appel, Amsterdam, 2007/8). Solo projects include *The Neon Gainsborough* (Cubitt/Neon Gallery, London, 2002/3) and a new commission for Tate Modern, a performative lecture entitled *Black Flags*. *IBIZA: A reading for 'The Flicker'* was first performed at The Horse Hospital, London in July 2008.

Ian White is Adjunct Film Curator at the Whitechapel Gallery, London and also works on independent curatorial projects, and as the facilitator of the LUX Associate Artists Programme. He writes for numerous periodicals and is the co-editor of *Kinomuseum: Towards an artists' cinema* (Walther König, 2008).



Online announcement and still of Ian White's performance *IBIZA: a reading for 'The Flicker'*, Tanya Leighton Gallery, Berlin, 2009. © The Estate of Ian White, 2019



Presentation of *Richard Serra's hand movies* at Lab.oratory, as part of Ian White's *It's not the homosexual who is perverse, but the situation in which he lives: kunst, kino, kontext now* (2008/09) at Arsenal - Institute for Film and Video Art e.V., Berlin.
© Axel Lambrette, 2009

March 17, 2019
silent green Kulturquartier,
Kuppelhalle

A day program
dedicated to
**Ian White: It's not
the homosexual
who is perverse, but
the situation in
which he lives: kunst,
kino, kontext now
(2008/09)**

2 pm Film screening with live event

67 min
Blu-Ray
OV

*Nicht der Homosexuelle
ist pervers, sondern die
Gesellschaft in der er lebt,*
FRG 1971,
Rosa von Praunheim

*Michael: "Remember, you're
an innocent young boy."*,
Robert Bridger

4 pm Lecture

30 min *On Performance:
Ian White – Hinterhof (2010),
Eva Birkenstock,
Joerg Franzbecker*

5 pm Film screening with live event

67 min *Othon, F/FRG/I 1970,*
35 mm
OV with German
subtitles
Jean-Marie Straub,
Danièle Huillet

*Becoming Red –
A Participatory Time Travel*
Bruno Siegrist

7 pm Film screening with live event

30 min *Richard Serra's*
16 mm
silent
hand movies, USA 1968

Hands Tied, 6 min
Hand Lead Fulcrum, 2 min
Hands Scraping, 4 min
Hand Catching Lead, 2 min.

Untitled (Variations),
Caner Teker

8 pm Lecture

30 min *On Gesturality and
the Films of Serra,*
Eric de Bruyn

The one-day program is dedicated to Ian White's film and performance program *It's not the homosexual who is perverse, but the situation in which he lives: kunst, kino, kontext now* which he curated in 2008/09 as Arsenal's first DAAD film curator in residence. The program took place at Arsenal, Tanya Leighton Gallery and the Lab.oratory sex club. Films by Rosa von Praunheim, Jean-Marie Straub & Danièle Huillet and Richard Serra, shown originally in these different places, will be accompanied by performances by young artists, who responded to a Call for Participation to explore Ian White's work. *Nicht der Homosexuelle ist pervers, sondern die Gesellschaft in der er lebt* (Rosa von Praunheim, FRG 1971): The story of Daniel, who arrives in the big city and walks through all stages in the life of a gay man in the 1970s is accompanied by a warning voice heard off-screen and extracts of interviews.

Othon (Jean-Marie Straub, Danièle Huillet, F/FRG/I 1970) is a literal adaptation of the play by Pierre Corneille, which was first staged in 1664. The film was shot in the original locations. In five acts, it tells a story of love and power in ancient Rome. In 1968, Richard Serra filmed his own hands carrying out various actions in four shorts. The way that he staged his hands according to Rosalind Krauss is a

direct reference to the medium of film, while at the same time a filmic emphasis of his own artistic potency.

Between the screenings accompanied by performances, a scholar and curators will give short impromptu presentations that will reflect on Ian White's historically informed and art critical practice.

Call for Participation for
emerging performance artists
Berlin, January 04, 2019

Arsenal-Institute for Film and Video Art,
Berlin will host a series of events and lectures
commemorating the work of curator, artist,
and educator Ian White (1971–2013) on
March 15–17, 2019.

The program *Ian White–Cinema As Live Art/
Becoming Object* will present the works of artists,
curators, and scholars from diverse backgrounds,
who are invited to confront, inquire about, and
actualize questions addressed in Ian White's
widely influential and decisively queer practice
with film and performance.

We want to use this opportunity to invite
young performance artists to relate their practice
to three movies in the Arsenal-Institute for Film
and Video Art, Berlin archive. The particular
movies were chosen by Ian White for his program
*It's Not The Homosexual Who Is Perverse, But The
Situation In Which He Lives: Kunst, Kino, Kontext Now*,
which included film screenings and performances
at Kino Arsenal, Tanya Leighton Gallery, and
Laboratory in March 2009.

The chosen applicants will be invited to partic-
ipate in a workshop in February, which will pro-
vide them with an introduction to the work of Ian

White for Arsenal – Institute for Film and Video Art, Berlin in the years of 2008/9, 2010 and 2012.

We are able to contribute to the preparation expenses of these events. The live events will also be depicted in a printed brochure and published on Arsenal's website.

We will respond to every application. Please note, however, that this particular section of the program at Arsenal is intended to support and help promote practices with film and performance by emerging artists. For this reason, we kindly ask for your understanding that we cannot accept applications from established artists.

Kind regards,
Stefanie Schulte Strathaus
Anne Breimaier

Please respond with the following materials by January 27, 2019:

- Your condensed CV / a condensed CV of every member of your artist's collective
- A link to your portfolio
- A short explanation of why you want to participate in the program and which of the following three movies you would be interested to confront with your own practice in a live event:
 - *Nicht der Homosexuelle ist pervers, sondern die Gesellschaft in der er lebt (It's Not The Homosexual Who Is Perverse, But The Society In Which He Lives)* by Rosa von Praunheim (Germany, 1971). The film was originally screened at Arsenal Kino simultaneously with projected photographs from Every Ocean Hughes' *untitled (David Wojnarowicz project)* (2001-07).
 - *Othon* by Jean-Marie Straub and Danièle Huillet (France / Germany / Italy, 1970). The film was originally screened at Kino Arsenal and was accompanied by a live performance by the collective Low in the Cave.
 - *Richard Serra's Hands* was an experimental screening of Richard Serra's hand movies in Berlin's gay sex club Lab.oratory.

Robert Bridger (London)

Michael: “Remember, you’re an innocent young boy.”

“The body is a false promise. To be lifelike is not to live. Or, live-ness (liveness) is not lifelikeness.” (Ian White: Performer, Audience, Mirror: Cinema, Theatre and the Idea of the Live, in: *Here is Information. Mobilise. Selected Writings by Ian White*, ed. by Mike Sperlinger, London 2016, 261.)

Robert Bridger (born in Wiltshire) is based in London. He started dancing at Swindon Dance (Centre for Advance Training) before going on to study at Rambert School of Ballet and Contemporary Dance. Robert has performed and toured internationally with companies and choreographers including National Dance Company of Wales, Mark Baldwin and Peter Schaufuss Balletten. Within a gallery context he has performed in *Pablo Bronstein’s Historical Dances* in an Antique Setting at the Tate Britain and in Olafur Eliasson’s, *Ice Watch* at the Tate Modern. Robert has performed his own work at Yorkshire Sculpture Park, The Royal Opera House (Covent Garden, London) and he continues to work and collaborate with Emanuel Gat Dance.

Eva Birkenstock (Berlin / Düsseldorf),

Joerg Franzbecker (Berlin)

On Performance: Ian White – Hinterhof (2010)

Eva Birkenstock (Berlin/Düsseldorf) and Joerg Franzbecker (Berlin) will talk along *Hinterhof*, a work Ian White developed in 2010 for a series of performances the curators and other contributors jointly conceived at Kunsthau Bregenz. *Hinterhof* consisted of a set of fixed and variable elements (spoken, visual, architectural) which were performed in three variations. It revolved not so much around the creation of a dramaturgy but a set of potentially variable narratives in which moments of temporality and permanence, as well as appearance and representation were addressed.

Eva Birkenstock is director of Kunstverein für die Rheinlande und Westfalen, Düsseldorf. Within performance projects, solo debuts and group exhibitions she recently collaborated with artists such as Ei Arakawa, Melanie Bonajo, Keren Cytter, Vaginal Davis, Alicia Frankovich, keyon gaskin, NIC Kay, KAYA, Luci Lippard, Ulrike

Müller, and Johannes Paul Raether. She is co-editor of *On Performance* (2012), *Art and Ideology After 1989* (2013), and *Kaya* (2016), and, together with Manuela Ammer, Kerstin Stakemeier, Jenny Nachtigall and Stephanie Weber co-initiator of the magazine-project *Klassensprachen*. Currently she is preparing the presentation *Phantom Kino Ballett* by Lena Willikens & Sarah Szczesny as well as monographic publications on Ei Arakawa and Alicia Frankovich (released in 2019).

Joerg Franzbecker lives in Berlin. He co-curates, -publishes, -produces different formats in the contexts of Art, Performance and Urban Space. Recently he does and did so with Yvonne Wilhelm, Suza Husse, Christian Hübler, Emma Haugh, knowbotiq, Hanne Loreck, Nguyen Trinh Thi, Gitte Villesen, Discoteca Flaming Star, *Berliner Hefte zu Geschichte und Gegenwart der Stadt*, the M.1 - Arthur Boskamp-Stiftung and wonderful others.

Bruno Siegrist (Berlin)

Becoming Red – A Participatory Time Travel

Comparing. Mingling. Speculating. Discussing. Connecting. Disassembling. Ancient Rome. Film. Video. Colour Management. Democracy. Image. Model. After Image. A piece about the absence of the people in politics and other issues, we were not yet able to overcome.

My work has been shown on multiple occasions, such as performance programs, screenings, group shows, and concerts (i.a. transmediale, F-Stop-Festival, Performers Night). I am the initiator and curator of the screening program *Ansichten eines Films*, work as a musical instructor with children, with no to low possibility of speaking German, have been playing different instruments in different formations for many years, and happen to be father of two wonderful kids. Studies of Fine Arts at Hito Steyerl's Lensbased Class, UdK Berlin / Photography, Lette-Foundation, Berlin / Historical Science, University of Vienna.

Caner Teker (Düsseldorf)
Untitled (Variations)

A performative reference to Ian White's presentation of Richard Serra's hand movies at Lab.oratory in 2009.

Caner Teker was born in Duisburg-Marxloh. He has studied at Kunstakademie Düsseldorf with Trisha Donnelly, Johannes Paul Raether and John Morgan (2013–2019). He has received the Nachwuchsförderpreis des Landes NRW and a travel grant from Kunstverein für die Rheinlande und Westfalen and Stadtparkasse Düsseldorf. His performances address discourses of representation, identity and queer embodiment. These aspects are embodied and reflected on conceptually in different performative demonstrations of identity, next to text-based sequences.

Eric de Bruyn (Berlin)
On Gesturality and the Films of Serra

Eric C. H. de Bruyn is Professor of Modern and Contemporary Art at the Freie Universität Berlin and has previously taught at universities in the United States and the Netherlands. He is an editor of Grey Room and has curated film programs at the MuMOK in Vienna, Musée Pompidou in Paris and the Whitney Museum in New York. He works on the intersections of contemporary art, film and media and his writings have appeared in Artforum, Art Journal, Grey Room and Texte zur Kunst, among other places.

*Ian White – Cinema as a Live Art/
Becoming Object* is curated
by Anne Breimaier and part of
Reflect-Suspend-Dismantle,
a year-long programme around the
work of Ian White, which takes
place at various locations in Berlin,
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with curator Kirsty Bell, KW
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and the Estate of Ian White.

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