

## 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 Shartle 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 erstahlten 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.