

"We put on make up, wigs, whiskers and jeans."

The sentence above is taken from *make up productions'* manifesto, the Berlin production company of which Antonia Baehr and Werner Hirsch are members. It supports and creates multidisciplinary work by a number of artists linked by affinity.

Some of these artists might share the same biological body. Yet they treat constructed bodies with the same respect as biological ones, because they presuppose the latter are constructions as well: behind the make up, we find no truth but true make up.

The artists connected with *make up productions* form an open nexus who use the structure of switching roles -to collaborate in each other's creations - sometimes as director or choreographer, then as dramaturge, performer, host or guest.

Through installations, photos, a video programme and an archive we take an inside peek at this exceptional group of collaborators. With a great deal of humour and self-deprecation they call into question the position of the artist and the audience.

**1. *make up productions'* manifesto, anonymous / Katrin Schoof, DE, 2012, video**

For the occasion of this exhibition, the *make up* manifesto, coined by members of *make up productions*, has been made into a video. It offers a contextualising view of the way these artists work and collaborate.

**2. *Serious Game Trans\* portraits*, Anja Weber & Sabine Ercklentz, DE, 2009, framed photographs and 4 channel audioloop, Eng spoken**

/ I have very few photographs of myself as a child / I definitely want hormones / I identify as transgender, as FTM, as male, as queer / I am a developing human being / ...

In 2008, 26 transgender activists were portrayed and interviewed in the course of an international transgender conference in Berlin. The photographs are close-up head shots, the naked shoulders refer to the bodies without disclosing them. Through a sound system we hear excerpts from interviews with the portrayed subjects. They speak of their personal lives, self-representation and being trans.

With the support of the EU (Grundtvig) and Transgender Europe (TGEU)

Sabine Ercklentz can also be seen performing in *For Faces* on April 11th and 12th and as musician on the Q-02 concert night on April 19th.

**3. *Ein Sonntag mit den Peacocks*, Anja Weber, DE, 2005, photo, C-print & acrylic glass**

"Larry Peacock is a feminist 'Choreography-Drag-Electro-Pop-Performance' band. The photos made for Larry Peacock by Anja Weber exude an obscene reality.

The large format underscores the perversity. The perversity does not stem so much from being looked at but rather in the obsession with which the details are introduced: the meticulous positioning of the scarf and blade of grass, the hair gel, soft light, the sharp fold and the pose. Here an easy, nimble and trusted virility: not just assumed without reason but one which originates automatically." (Nanna Heidenreich, Katalog Darmstädter Tage der Fotografie 2007)

*C is for Chap and Charm, D is for Dildo and Dyke, and E is for Exquisite!* - Larry Peacock

**4. *Toxic*, Pauline Boudry & Renate Lorenz, 2012, archive photos & super 16mm/HD, 13' loop, Eng gesprochen**

Since 1998 Boudry and Lorenz have produced several film and video installations which reflect on the interplay between sexuality, sexual perversion and representation. Using archive material they search for illegible moments of 'queerness' in history. *Toxic* shows two protagonists in an indefinable space which shows the remains of a party. Visual artist and

musician Ginger Brooks Takahashi appears as a punk in glitters giving a speech whilst drag queen Werner Hirsch is arguing with the directors. She blames them for exposing her to a police-like interrogation and demands that the crew revolt against them. In the background a slideshow of re-enacted police photography is visible. They refer to the historical 'mug shots' on view in a glass case. The subjects in these photos were considered at the time to be sexual delinquents (transvestites, homosexuals). In a time when the state institutions had not yet developed their own visualizing methods and apparatus, these delinquents were brought to professional photo studios where they posed like their bourgeois contemporaries.

On March 21st *Charming for the Revolution* and *Sometimes You Fight for the World* by Boudry and Lorenz will be shown in the film compilation programme *Pleasing Me is Pleasing You*.

**5. Could you please laugh for a day? For Isabell Spengler, Antonia Baehr, DE, 2007, video, 50'**  
In April 2007 Antonia Baehr started research for her well-known performance *Rire-Lachen-Laugh*. For her birthday, she asked her friends and family to give her a score for her laughter. Her good friend Isabell Spengler (see also Syncpoint) wondered if she would be able to laugh for a day. So as a present to Spengler, Baehr diligently filmed herself laughing whilst getting up, washing herself, eating, riding her bike, ... . At night, she finally laughs herself to sleep.

The performance *Rire-Lachen-Laugh* will be shown in reprise on March 28th and 29th.

**6. Syncpoint, Isabell Spengler, DE, 2007, 16mm/video, 4'**  
This experimental music video translates a musical stage performance by the group Larry Peacock to the cinema screen. Black and white images created directly on film leader are combined with those created by means of photography. The film borrows its name from the synchronization method of marking the first frame of each film roll with a hole punch prior to its transfer to video. Through an enlarged 'syncpoint' we spy, as in a peepshow, on a bottom. It's used as a musical instrument and caressed and spanked by several fetishized objects (gloves, a magician's wand, roses, etc) each producing a different sound.

On April 28th Isabell Spengler will present her films *Mummy* and *Vater, Mütter, Wass Soll Ich Heute Filmen* in the film compilation programme *As You See*. She is a member of the Holiday Movie Initiative which is part of the black box programme.

**7. Maximilian's Darkroom, Anne Quirynen, DE, 2005, video installatie, 6'**  
*Maximilian's Darkroom* also puts the viewer in some sort of peepshow. To see the video, one must climb a ladder and look into a box. The screen is almost as big as the spectator's face who watches two old men dancing for him/her alone. They are Antonija Livingstone and Antonia Baehr as Fritz and Iacob, the protagonists in their performance *Cat Calendar* (2004). The wooden movements, reinforced by 1930's dance music remind us of early period avant-garde cinema. Transitions are made between silent film to performance and queer cinema.

#### **8. make up archive**

Anyone who would like to delve more deeply into Antonia Baehr's oeuvre and that of the other artists in this focus programme is welcome to come and browse in our archive. You'll find articles, books and websites about all the artists we present as well as Antonia Baehr recordings which are not included in our programme. Thanks to Gelijkke Kansen Vlaanderen (Equal Opportunities Flanders) and RoSa Documentatiecentrum we have been able to enhance our library with key works which deal with gender and feminism.

Don't forget to make a note of the dates April 11th and May 3rd because RoSa staff will be coming with a comprehensive selection of books of photos to give our library a boost.

This exhibition was made possible with the support of **Goethe Instituut-Brussel, Gelijkke Kansen Vlaanderen and Genderklik, Bozar, Vidisquare and Documentatiecentrum RoSa.**

#### **Black Box Film Programma:**

Every week until the 6th of May you can watch a different video in the black box by one of the artists in this focus programme. You can find the detailed line-up in the accompanying black box programme sheet.

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