

INDEX

PART 1: BOOKS ON MAKE UP	p. 3
PART 2: BOOKS ON GENDER, FEMINISM AND ART	p. 7
PART 3: READER WITH ARTICLES ON MAKE UP	p. 15
PART 4: VIDEO	p. 21
PART 5: AUDIO	p. 31
PART 6: WEBSITES	p. 35
With kind support of Genderklik	p. 37
With kind support of RoSa Bibliotheek	p. 39

*All books, articles, videos, audio and websites have been selected with help from the artists and Rosa Documentatiecentrum. It is by no means an exhaustive archive but rather an introduction.

PART 1: BOOKS ON MAKE UP

N°1

Afterall Magazine

Autumn / Winter 2012

Look for the article *Repetition and Change: The Film Installations of Pauline Boudry and Renate Lorenz* by Gregg Bordowitz on p.15

N°2

Bastard or Playmate

Vanderbeeken, Robrecht

Amsterdam: University Press, 2012

English

Artistic media seem to be in a permanent condition of mutation and transformation. Contemporary artists often investigate the limits and possibilities of the media they use and experiment with the crossing, upgrading and mutilation of media. Others explicitly explore the unknown intermedial space between existing media, searching for the hybrid beings that occupy these in-betweens. This issue of *Theater Topics* explores the theme of mutating and adapting media in its relation with theatre and performance.

Bringing together international scholars and artists, this book provides a comprehensive overview of the subject. Throughout, *Bastard or Playmate?* is responsive to the cross-disciplinary use of key concepts such as remediation, digitization, interactivity, corporeality, liveness, surveillance, spectacle, performativity and theatricality. The book guides readers new to the area of intermediality, as well as experienced researchers into one of the most dynamic fields of scholarship.

Look for the article *Between Solitaire and a Basketball Game: Dramaturgical Strategies in the Work of Antonia Baehr* by Tom Engels on p.238

N°3

Choreographing Relations

Petra Sabisch

München: Epodium, 2010

English

"Choreographing Relations" undertakes the experiment of a conceptual site development of contemporary choreography by means of practical philosophy. Guided by the radically empiricist question "What Can Choreography Do?" the book investigates the performances of Antonia Baehr, Juan Dominguez, Xavier Le Roy, and Eszter Salamon, and the philosophical works of Gilles Deleuze and Félix Guattari. It establishes a relation between these practitioners as an encounter in method, and develops method as a singular, material and experimental practice. In view of these singular methods and the participatory relations to which they give rise, *Choreographing Relations* offers a prolific inventory of arepresentational procedures that qualitatively transformed choreography and philosophy at the turn of the twentieth century.

N°4

Echtzeitmusik Berlin: Selbstbestimmung einer Szene / Self-defining a Scene

Burkhard Beins, Christian Kesten, Gisela Nauck, Andrea Neumann (eds.)

Hofheim: Wolke Verlag, 2011

English / German

Shaped by the perspectives of participants and various observers, the book *Echtzeitmusik Berlin – Self-Defining a Scene* investigates, documents, and reflects on a multilayered phenomenon within Berlin's musical culture, a phenomenon whose influence and meaning has effects that extend far beyond Berlin itself.

Theoretical texts, memories, statements and artwork by Thomas Ankersmit, Harald Ansorge, Serge Baghdassarians, Boris Baltschun, Jürg Bariletti, Johannes Bauer, Burkhard Beins, Marta Blažanovi?, Nicholas Bussmann, Lucio Capece, Diego Chamy, Clare Cooper, Werner Dafeldecker, Rhodri Davies, Bertrand Denzler, Bill Dietz, Axel Dörner, Phil Durrant, Ekkehard Ehlers, Sabine Ercklentz, Andrea Ermke, Kai Fagaschinski, Fernanda Farah, Kerstin Fuchs, Björn Gottstein, Matthias Haenisch, Hanna Hartman, Franz Hautzinger, Robin Hayward, Teresa Iten, Sven-Åke Johansson, Margareth Kammerer, Christian Kesten, Annette Krebs, Christof Kurzmann, Greg Malcolm, Thomas Meadowcroft, Chico Mello, Thomas Millroth, Toshimaru Nakamura, Gisela Nauck, Vered Nethe, Andrea Neumann, Nina Polaschegg, Michael Renkel, Ana Maria Rodriguez, Adeline Rosenstein, Arthur Rother, Olaf Rupp, Ignaz Schick, Ulf Sievers, Stefan Streich, T. Turner, Michael Vorfeld, Antje Vowinckel und Steffi Weismann

N°5

No Matter How Bright The Light, The Crossing Occurs At Night

Stefan Pente a.o.

Köln: Verlag der Buchhandlung Köning, 2006

English

This book is the outcome of collaborative research by artists Natascha Sadr Haghghian, Judith Hopf, Ines Schaber and curator Anselm Franke into various aspects of the spectral. It questions the circumstances of disappearance and invisibility and the relationships brought forth by the spectre, the withdrawal of the status of reality and the conditions for transformation: the spectral destabilizes relationships between real and unreal, present and absent. With contributions and dialogues by and with Ines Schaber, Natascha Sadr Haghghian, Stefan Pente, and Judith Hopf, as well as Avery F. Gordon, Anselm Franke, Nicolas Siepen, Sladja Blazan, Thomas Keenan, and Michael Taussig.

N°6

Normal Work

Pauline Boudry, Renate Lorenz

Berlin: b_books, 2008

English

A book on the photographic works of Hannah Cullwick (1855 - 1902) and the film *Normal Work* by Pauline Boudry/Renate Lorenz, which deals with the photographic works of Hannah Cullwick.

*For sale at the receptiondesk.

N°7

Numéro d'Objet

Mickaël Phelippeau, Valérie Castan, Sabine Macher
Blois: bi-p, 2011
French

A book on the choreographic work *Numéro d'Objet*, created in 2011 by Mickaël Phelippeau. With texts of Valérie Castan and others.

N°8

PostPornPolitics: Queer_Feminist Perspective on the Politics of Porn Performances and Sex_Work as Cultural Produktion

Stüttgen, Tim (ed.)
Berlin: b_books, 2009
English

The concept called "post-porn" was invented by erotic photographer Wink van Kempen and made popular by sexwork-activist and performance artist Annie M. Sprinkle. It claimed a new status of sexual representation: Through identifying with critical joy and agency while deconstructing its hetero/normative and naturalising conditions, Sprinkle made us think of sex as a category open for use and appropriation of queer_feminist counter-pleasures beyond the victimising framework of censorship and taboo.

Contributions by: Murat Aydemir (Visual / Cultural Theorist, Amsterdam); Bruce La Bruce (Queer Filmmaker, Berlin / Toronto); Maxime Cervulle (Queer Theorist, Paris); Shu Lea Cheang (Cyber_Visual Artist, Paris / Taiwan); Katja Diefenbach (Political Philosopher, Maastricht / Berlin); Lee Edelman (Queer Philosopher, Tufts University / USA); Stephan Geene (Political Theorist, Berlin); Werner Hirsch (Drag_King / Performance Artist, Berlin); Katrien Jacobs (Visual / Media Theorist, Hong Kong); Maria Llopis / GirlsWhoLikePorno (Filmmaker / Activist, Barcelona); Bubu De La Madeleine (Performance Artist / Sexwork Activist, Osaka / Kyoto); Matteo Pasquinelli (Political / Media Theorist, Amsterdam / London); Beatriz Preciado (Queer Philosopher, Barcelona); Annie M. Sprinkle (Performance Artist / Sexwork Activist, San Francisco); Elizabeth M. Stephens (Visual / Performance Artist, San Francisco); Terre Thaemlitz (Audio / Visual Artist, Kawasaki / Japan); Cosey Fanni Tutti (Audio / Visual Artist, London); Todd Verow (Queer Filmmaker, New York); Tobaron Waxman (Visual Artist / Toronto, New York); William Wheeler (Drag_Queen / Performance / Video Artist, Berlin / Mississippi); Michaela Wunsch (Cultural / Queer Theorist, Berlin); Chantal Zakari (Visual Artist / Media Researcher, Boston)

N°9

Queer Art: A Freek Theory

Renate Lorenz
Bielefeld: Transcript Verlag, 2012
English

A queer theory of visual art – based on extensive readings of art works *Queer Art* traces the question of how strategies of denormalization initiated by visual arts can be continued through writing. In the book's three chapters art theoretical debates are combined with queer theory, post-colonial theory, and (dis-)ability studies, proposing the three terms radical drag, transtemporal drag, and abstract drag. The works discussed include those by Zoe Leonard, Shinique Smith, Jack Smith, Wu Ingrid Tsang, Ron Vawter, Bob Flanagan, Henrik Olesen, Felix Gonzalez-Torres, Sharon Hayes, and Pauline Boudry/Renate Lorenz.

N° 10

RIRE LAUGH LACHEN

Antonia Baehr

Aubervilliers: L'œil d'or & Les Laboratoires d'Aubervilliers, 2008

English / French

The book RIRE / LAUGH / LACHEN is a practical archive, documenting the choreographic project RIRE / LAUGH / LACHEN, and at the same time a practical workbook with scores for laughter and laughing exercises. It contains many scores, texts by Lindy Annis and Stefan Pente, and an interview with Xavier Le Roy, a.o.

*Soon for sale at the receptiondesk.

N° 11

TEMPORAL DRAG.

Pauline Boudry; Renate Lorenz

Ostfildern: Hatje Cantz, 2011

English

Inspired by queer filmmaker Jack Smith, Pauline Boudry and Renate Lorenz combine film and video with photography, installation and archival materials to investigate the historical convergence of sexual "perversion" and photography with the colonial economy of the late nineteenth and early twentieth centuries. "Temporal Drag" surveys five of Boudry and Lorenz's works in this vein.

Texts by Mathias Danbolt, Diedrich Diederichsen, Elizabeth Freeman, Denis Pernet, Marc Siegel, conversation with the artists by Andrea Thal, graphic design by Müller & Wesse

*For sale at the reception desk.

N°12

Toxic, play in two acts

Pauline Boudry, Renate Lorenz

London: South London Gallery, 2012

Zine produced on the occasion of *Toxic Play in Two Acts*, Pauline Boudry / Renate Lorenz, South London Gallery, 14 December 2012 – 24 February 2013.

N°13

Steffi Weismann: vis-a-vis; intermedia performances - audiovisual works

Steffi Weismann; Petra Reichensperger (eds.)

Nürnberg: Verlag für Moderne Kunst, 2009

Multiple Languages

Artist monography Steffi Weismann

PART 2: BOOKS ON GENDER, FEMINISM AND ART

N°14

A Woman Who... Essays, Interviews, Scripts

Yvonne Rainer

Baltimore, Maryland: The John Hopkins University Press, 1999

English

Yvonne Rainer is one of the most important feminist, avant-garde filmmakers working today. She began her career as a dancer and choreographer, and was one of the founders of the Judson Dance Theater. Since the mid-1970s, however, she has worked almost entirely in film and here works in that medium have been the subject of more than a dozen retrospectives, the most recent of which was at the Film Society of Lincoln Center. Her works have unblinkingly explored such issues as menopause, breast cancer, lesbianism, sexual dissatisfaction, and political violence against women. Increasingly, they have moved beyond the festival circuit to premiere in art theaters in the United States as well as overseas.

N°15

Brigitte Fontaine: intérieur / extérieur

Benoît Mouchart

Pantin: Le Castor Astral, 2011

French

This biography and monography explores the many facets of this actress, singer, playwright, poet and novelist – paradoxically unknown and famous at the same time.

N°16

Dance, Space and Subjectivity

Valerie A Briginshaw

Basingstoke: Palgrave MacMillan Press, 2009

English

This book contains close readings of postmodern dances and dance films informed by current critical theories. It explores the roles dance and space play in constructing subjectivity. Focusing on site-specific dance, the mutual construction of bodies and spaces, body/space interfaces and 'in-between spaces', the dances and dance films are read 'against the grain' to reveal their potential for troubling conventional notions of subjectivity associated with a white, Western, heterosexual, able-bodied male norm. The works of choreographers such as Lea Anderson, Pina Bausch, Trisha Brown, Anne Teresa De Keersmaeker, William Forsythe, Shobana Jeyasingh and Mark Morris are informed by the theories of writers such as Mikhail Bakhtin, Gilles Deleuze, Michel Foucault, Donna Haraway, Julia Kristeva and Henri Lefebvre. The result is a fascinating mix of ideas and practice never before placed together within the context of dance.

N°17

Feelings Are Facts: A Life

Yvonne Rainer

Cambridge: The MIT Press, 2006

English

In this memoir, dancer, choreographer, and filmmaker Yvonne Rainer traces her personal and artistic coming of age. *Feelings Are Facts* (the title comes from a dictum by Rainer's one-time psychotherapist) uses diary entries, letters, program notes, excerpts from film scripts, snapshots, and film frame enlargements to present a vivid portrait of an extraordinary artist and woman in postwar America.

N°18

Feminist and Queer Performance: Critical Strategies

Sue-Ellen Case

New York: Palgrave Macmillan, 2008

English

Sue-Ellen Case is arguably the most influential and significant scholar in feminist and queer theatre studies. This collection brings together her most important writing. Framing this with new introductory material, Sue-Ellen Case contextualizes her work within broader developments in critical theory and feminist / lesbian studies.

N°19

Gender articulated: language and the socially constructed self

Kria Hall, Mary Bucholtz

New York; London: Routledge, 1995

English

Gender Articulated forges new connections between language-related fields and feminist theory. The essays presented here examine a range of cultures, languages and settings explicitly connecting feminist theory to language research. Some of the most distinguished scholars working in the field of language and gender today discuss such topics as Japanese women's appropriation of 'men's language', the literary representation of lesbian discourse and the silencing of women on the Internet.

N°20

Gender Trouble: Feminism and the Subversion of Identity

Judith Butler

New York; London: Routledge, 1990

English

One of the most talked-about scholarly works of the past fifty years, Judith Butler's *Gender Trouble* is as celebrated as it is controversial. Arguing that traditional feminism is wrong to look to a natural, 'essential' notion of the female, or indeed of sex or gender, Butler starts by questioning the category 'woman' and continues in this vein with examinations of 'the masculine' and 'the feminine'. Best known however, but also most often misinterpreted, is Butler's concept of gender as a reiterated social performance rather than the expression of a prior reality. Thrilling and provocative, few other academic works have roused passions to the same extent.

N°21

Glorious Catastrophe: Jack Smith, Performance and Visual Culture

Dominic Johnson

Manchester: University Press, 2012

English

Glorious catastrophe presents a detailed critical analysis of the work of Jack Smith from the early 1960s until his AIDS-related death in 1989. Dominic Johnson argues that Smith's work offers critical strategies for rethinking art's histories after 1960. Heralded by peers as well as later generations of artists, Smith is an icon of the New York avant-garde. Nevertheless, he is conspicuously absent from dominant histories of American culture in the 1960s, as well as from narratives of the impact that decade would have on coming years. Smith poses uncomfortable challenges to cultural criticism and historical analysis, which *Glorious catastrophe* seeks to uncover. The first critical analysis of Smith's practices across visual art, film, performance and writing, the study employs extensive, original archival research carried out in Smith's personal papers, and unpublished interviews with friends and collaborators. It will be essential reading for students and scholars interested in the life and art of Jack Smith, and the greater histories that he interrupts, including those of experimental arts practices, and the development of sexual cultures.

N°22

Ida

Gertrude Stein

New Haven & London: Yale University Press, 1941

English

This is the story of *Ida*, whose life consists mainly of resting, because she is always tired; of talking to herself; and of getting married, time after time. Gertrude Stein wanted "*Ida*" to be known in two ways: as a novel about a woman in the age of celebrity culture and as a text with its own story to tell.

N°23

Interfaces: women, autobiography, image performance

Sidonie Smith, Julia Watson (eds.)

Ann Arbor: The University of Michigan Press, 2002

English

Modern and contemporary women's artistic production of autobiography frequently occurs at the interfaces of image and text. The many permutations of words and images in all their modes of production-- photograph, pose, invocation, written narrative, sculpture, dance, diatribe--create countless possibilities of expression, and this volume charts some of the ways in which women artists are seizing these possibilities. Editors Sidonie Smith and Julia Watson have been at the vanguard of the study of women's self-representation, and here have collected leading critics' and scholars' thoughts on artistic fusions of the visual and autobiographical. Marianne Hirsch, Linda Hutcheon, Linda Kauffman, Nellie McKay, Marjorie Perloff, Lee Quinby, and the other contributors offer new insights into the work of such artists as Laurie Anderson, Judy Chicago, Frida Kahlo, Orlan, and Cindy Sherman. From a painter's diary to a performance artist's ritualized enactments of kitchen domesticity, the many narratives of the self arising from these artists' negotiations of the visual and textual prove to be goldmines for analysis.

N°24

Kontrasexuelles Manifest

Beatriz Preciado
Berlin: b_books, 2003
German

Der Dildo stiftet Unbehagen/Lust. Und tatsächlich ist der Dildo das Stück, das fehlt, um das paranoide Rätsel zu lösen, das der lesbische Sex im sexuellen heterozentristischen Modell darstellt; als ermögliche er die Antwort auf jene drängende Frage: Wie ficken Lesben ohne Penis? Ob er dem Sex hinzugefügt wird oder an seine Stelle tritt, der Dildo als Supplement ist außerhalb und bleibt außerhalb des organischen Körpers. Der Dildo ist ein Alien. Er ist gleichermaßen und paradoxerweise eine exakte Kopie und das, was dem Organ am fremdesten ist. Der Dildo richtet den Penis gegen sich selbst. Er wird als natürlich gedacht, als Präsenz und ist in dieser Hinsicht selbstgenügsam. In der heterosexuellen Mythologie genügt ein Penis. Hat man zwei davon, fällt man bereits unter die Monstrosität eines lebendigen Doubles: was ist der Dildo und was der Penis? Hat man keinen Penis, fällt man gleich unter einen anderen Typ Monstrosität, unter die natürliche Monstrosität der Feminität.

N°25

Mad for Foucault: rethinking the foundations of Queer Theory

Lynne Huffer
New York: Columbia University Press, 2010
English

Michel Foucault was the first to embed the roots of human sexuality in discipline and biopolitics, therefore revolutionizing our conception of sex and its relationship to society, economics, and culture. Yet over the past two decades, scholars have limited themselves to the study of Foucault's History of Sexuality, volume 1 paying lesser attention to his equally explosive History of Madness. In this earlier volume, Foucault recasts Western rationalism as a project that both produces and represses sexual deviants, calling out the complicity of modern science and the exclusionary nature of family morality. By reclaiming these deft moves, Lynne Huffer teases out exciting new strands of Foucauldian thought. She then revisits the theorist's ethical work in light of these discoveries, divining an ethics of eros that sees sexuality as a lived experience we are repeatedly called on to remember. Throughout her study, Huffer weaves her own experiences together with Foucault's, sampling from unpublished interviews and other archived materials in order to intimately rework the problem of sexuality as a product of reason.

N°26

On Jack Smith's 'Flaming Creatures' (And Other Secret-Flix of Cinemaroc)

Jim Hoberman
New York: Granary Books, 2001
English

Hoberman (senior film critic, The Village Voice) describes the making of Flaming Creatures and the controversy that followed, leading eventually to the United States Supreme Court. On-set photographs, personal reflections, and related documents are included. Smith's shorter fragments, preferred Hollywood films, and unfinished features

N°27

Selected writings

Gertrude Stein
Vintage Books, 1990
English

This collection, a retrospective exhibit of the work of a woman who created a unique place for herself in the world of letters, contains a sample of practically every period and every manner in Gertrude Stein's career. It includes *The Autobiography of Alice B. Toklas* in its entirety; selected passages from *The Making of Americans*; "Melanctha" from *Three Lives*; portraits of the painters Cezanne, Matisse, and Picasso; *Tender Buttons*; the opera *Four Saints in Three Acts*; and poem, plays, lectures, articles, sketches, and a generous portion of her famous book on the Occupation of France, *Wars I Have Seen*.

N°28

Small Acts of Repair: Performance, Ecology and Goat Island

Stephen Bottoms, Matthew Goulsh
New York: Routledge, 2007
English

Goat Island are one of the world's leading contemporary performance ensembles. Their intimate, low-tech, intensely physical performances represent a unique hybrid of strategies and techniques drawn from live art, experimental theatre and postmodern dance. *Small Acts of Repair: Performance, Ecology and Goat Island*, is the first book to document and critique the company's performances, processes, politics, aesthetics, and philosophies. It reflects on the company's work through the critical lens of ecology - an emerging and urgent concern in performance studies and elsewhere. This collage text combines and juxtaposes writing by company members and arts commentators, to look in detail at Goat Island's distinctive collaborative processes and the reception of their work in performance.

N°29

Traum der Dinge: Photographien 1967 - 2003

Elfi Mikesch
Berlin: Martin Schmitz Verlag, 2003
German

Elfi Mikesch erlernte das Handwerk der Photographie, ging 1964 nach Berlin und dreht seit 1976 Spiel- und Dokumentarfilme. Als Kamerafrau arbeitete sie unter anderen mit Werner Schroeter, Rosa von Praunheim, Monika Treut, Teresa Villaverde und Joséé Dayan.

Dieses Buch gibt einen sehr persönlichen Einblick in die Bilder- und Traumwelt von Elfi Mikesch. Zwischen den Photographien befindet sich eine Autobiographie, zerlegt in die Sphären der Fakten, der Erinnerung, der Träume und der Gespräche mit Monika Treut und Rosa von Praunheim in der Gegenwart.

Traum der Dinge ist die erste Monographie von Elfi Mikesch.

N°30

Undoing Gender

Judith Butler
New York: Routledge, 2004
English

Undoing Gender constitutes Judith Butler's reflections on gender and sexuality, focusing on new kinship, psychoanalysis and the incest taboo, transgender, intersex, diagnostic categories, social violence, and the tasks of social transformation. In terms that draw from feminist and queer theory, Butler considers the norms that govern--and fail to govern--gender and sexuality as they relate to the constraints on recognizable personhood. The book constitutes a reconsideration of her earlier view on gender performativity from *Gender Trouble*. In this work, the critique of gender norms is clearly situated within the framework of human persistence and survival. And to "do" one's gender in certain ways sometimes implies "undoing" dominant notions of personhood. She writes about the "New Gender Politics" that has emerged in recent years, a combination of movements concerned with transgender, transsexuality, intersex, and their complex relations to feminist and queer theory.

N°31

Wack! Art and the feminist revolution

Catherine Lord, Cornelia Butler, a.o.
Los Angeles: The Museum of Contemporary Art; Cambridge: The MIT Press, 2007
English

This title covers groundbreaking art from a revolutionary era, featuring work by more than 120 international artists. There had never been art like the art produced by women artists in the 1970s - and there has never been a book with the ambition and scope of this one about that groundbreaking era. "WACK!" documents and illustrates the impact of the feminist revolution on art made between 1965 and 1980, featuring pioneering and influential works by artists who came of age during that period - Chantal Akerman, Lynda Benglis, Theresa Hak Kyung Cha, Valie Export, Mary Heilmann, Sanja Ivekovic, Ana Mendieta, Annette Messager, and others - as well as important works made in those years by artists whose careers were already well established, including Louise Bourgeois, Judy Chicago, Sheila Levrant de Bretteville, Lucy Lippard, Alice Neel, and Yoko Ono.

N°32

Weißer Burgunder aus Schweigen: Die Tödliche Doris

Wolfgang Müller
Berlin: Martin Schmitz Verlag, 1994
German

Das Buch zur Flasche. Im Jahre 1987 löste sich das Berliner Trio „Die Tödliche Doris“ nach 7 Jahren in drei Teile auf: Käthe Kruse, Nikolaus Utermöhlen und Wolfgang Müller. Letzterer verwandelte „Die Tödliche Doris“ in einen Weißwein, der in der Galerie gleichzeitig Ausstellungsobjekt und Vernissagewein war. In diesem Buch erläutert der Künstler im Gespräch mit Claudia Schandt seine Vorstellung dieser Transformation. Einige Flaschen des 93er Jahrgangs lagern noch im Verlagskeller...

N°33

Yvonne Rainer: The Mind is a Muscle

Catherine Wood

London: Afterall Publishing, 2007

English

In this extended illustrated essay exploring *The Mind is a Muscle*, Catherine Wood examines the political and media context in which Rainer chose to use the dance-theatre situation as her medium and analyzes Rainer's radical approach to image-making in live form. Rainer's work has been linked strongly with minimalist sculpture: she compared the neutral, specific qualities of those objects to her own work-like or task-like, ordinary dance, and she collaborated early on with Robert Morris. But *The Mind is a Muscle* manifests an agitated and contradictory relationship to the idea of work in the context of an affluent, postwar America. Wood describes the way the choreography of *The Mind is a Muscle* proposed a new lexicon of movement that stripped away the gestural conventions of dance or theater narrative in an attempt to present the human subject on her own terms while at the same time manipulating the seductiveness of the image, increasingly being harnessed by capitalism. Rainer's legacy persists through her decision to allow the Trio A from *The Mind is a Muscle* as a multiple, distributed by being taught to many dancers and non-dancers, proposing, Wood argues, for the art object as code.

N° 34

Reduktion, Zur Aktualität einer musikalischen Strategie

Peter Niklas Wilson

Mainz: Schott/NZM, 2003

With a text by Andrea Neumann

N° 35

Trans*_Homo, Differences, Alliances, Contradictions.

Justin Time, Jannik Franzen

Berlin: NoNo Verlag, 2012

The companion book to the exhibition *Trans*_Homo: Of lesbian trans* gays and other normalities* (August – November 2012 at the Schwules Museum Berlin) designs an interplay of art, activism and scientific knowledge.

*Trans*_Homo* discusses commonalities and differences, in- and exclusions among trans*, gays, and lesbians, and examines lived realities in the areas of language, law and medicine.

With contributions by: Adrian de Silva, Anja Weber, Anna Heger, Anthony Clair Wagner, Dean Spade, Del LaGrace Volcano, eddie gesso, Hans Scheirl, Ins A Kromminga, J. Jackie Baier, Jakob Lena Knebl, Jannik Franzen, Jason Elvis Barker, Jens Borcharding, Justin Time, Nathan Gale, Manuel Ricardo Garcia, Minette Dreier, Persson P. Baumgartinger, Rainer Herrn, Risk Hazekamp, Sabine Ercklentz, Sandra Alland, Sara Davidmann, Simon Croft, Susan Stryker, Tom Weller, Toni Schmale, Trystan Cotten, Ulrike Klöppel and others.

N° 36

Reader with articles on make up

PART 3: READER WITH ARTICLES ON MAKE UP

p. 1

A crime against art (Hila Peleg) / One hand on open (Stefan Pente and William Wheeler)

Diego Chamy

2008

<https://sites.google.com/site/diegochamy/texts/a-crime-against-art-hila-peleg---one-hand-on-open-stefan-pente-and-william-wheeler---by-diego-chamy>
[25/02/2013]

p. 3

A movement within the cursed space of the membership idea

Stefan Pente

Tanz, April 2007, p.64 -67

p. 7

Amsterdam – For Faces

Arnd Weseman

Tanz, March, 2011, p.48.

p. 8

Anne Quirynen: Everything will be alright / Interzone / Maximilian's Darkroom / Venus Mission

Anne Quirynen

Documentation of the artist

p. 21

Antonia Baehr William Wheeler - Holding Hands - Without you I am nothing / Entretien Yvanne Chapuis

Yvanne Chapuis

Questions d'artistes, N°II, Septembre/Décembre 2011

p. 25

Border Strip

Diego Chamy

<https://sites.google.com/site/diegochamy/texts/-border-strip-william-wheeler---by-diego-chamy> [25/02/2013]

p. 26

Cat Calendar

Marc Siegel

2005

<http://www.make-up-productions.net> [25/02/2013]

p. 27

Der Teufel steckt im Nilpferd

Constanze Klementz

Märkische Allgemeine, 23/10/2007

p. 28

die tanzplattform

Melanie Suchy

Tanz, February, 2012, p.9-15

p. 35

Everything will be alright. Installation by Anne Quirynen / Peter Missotten / An-Marie Lambrechts

Paul Groot

Documentation of the artist, 1997

p. 37

Facing empathy's secret routes: Antonia Baehr with 'For Faces' at the NEXT festival in Eurometropole Lille-Kortrijk-Tournai

Jeroen Peeters

Corpus, 16/12/2010

<http://sarma.be/docs/1326> [25/02/2013]

p. 39

Facing For Faces: transcription of a Lecture Performance by Antonia Baehr and Constanze Shellow

Antonia Baehr, Constanze Shellow

2010

Audio transcription

p. 50

FRÜHER GESTERN VORHER GERADE JETZT: Zur Konstruktion des Live-Moments in meinen Audioperformances

Steffi Weismann

perfoMAP, April 2012

<http://www.perfoMAP.de/Map3/kapitel2/anwesenheit-schichten> [25/02/2013]

p. 54

Hoe zichzelf een houding geven, hoe zichzelf uitspreken? Notities bij Philipp Gehmachers walk + talk in Tanzquartier Wien

Jeroen Peeters

Etcetera, n°112, juni 2008

p. 58

Hoffnungsträger: Tänzer, Choreografen, Macher- Die Hoffentlich die Zukunft des Tanzes Bewegen

Esther Boldt

Tanz, Jahrbuch 2011, p. 138

p. 59

Holding Hands

Antonia Baehr, William Wheeler

<http://www.make-up-productions.net/pages/posts/holding-hands---text-ii---174.php> [25/02/2013]

p. 60

I am fiction / Identity games

Alexandra Baudelot

<http://www.make-up-productions.net/pages/posts/je-suis-une-fiction-des-jeux-d-identites-alexandra-baudelot-164.php> [25/02/2013]

p. 61

In conversation with Pauline Boudry and Renate Lorenz

Andrea Geyer, Sharon Hayes

History is ours, Kunstmuseum St. Gallen, 2010

p. 64

Interview with Pauline Boudry and Renate Lorenz

Antke Engel

2008

<http://www.boudry-lorenz.de/static/files/Interview.pdf> [25/02/2013]

p. 69

Interzone Concert

Stefanie Schulte Strathaus

Berliner Festspiele, 2004

p. 70

Interzone Installation

Stefanie Schulte Strathaus

Forum expanded: Hamburger Bahnhof, 2007

p. 72

J'aime rire. Je ris souvent. On me voit souvent rire

Lindy Annis

Journal des Laboratoires d'Aubervilliers, avril, 2008

p. 78

Lachen, Manifestation von Klang und Koerper

Antonia Baehr

positionen. Texte zur aktuellen Musik, N°80, August 2009

p. 79

Laughing about N.O.Body

Pauline Boudry, Renate Lorenz

2008

<http://www.boudry-lorenz.de/texts/> [25/02/2013]

p. 81

Leven na Brecht: William Wheeler & Antonia Baehr

Pieter T'Jonck

De Tijd, 26/03/2004

p. 82

Living Fictions

Isabell Spengler

DVD Text, 2007

**"Permanent Residents" and "Psychic Tequila Tarot" are on view in the video library: see N°32 and N°33.

**Full DVD on sale at the reception desk for €20,00.

p. 83

Maximilian's Darkroom

Stefanie Schulte Strathaus

Documentation of the artist

p. 85

My Dog is My Piano

Nanna Heidenreich

<http://www.make-up-productions.net/pages/posts/my-dog-is-my-piano-nanna-heidenreich-155.php> [25/02/2013]

p. 86

Notes sur la performance « l'après - midi » proposé par Antonia Baehr alias Werner Hirsch

Valérie Castan

<http://www.make-up-productions.net/pages/posts/un-apres-midi-valerie-castan-176.php> [25/02/2013]

p. 89

Queer Temporalities and the Chronopolitics of Transtemporal Drag

Antke Engel

e-flux journal #28, October 2011

http://worker01.e-flux.com/pdf/article_252.pdf [25/02/2013]

p. 95

Rests in Pieces: On Scores, Notation and the Trace in Dance

Myriam Van Imschoot

<http://www.make-up-productions.net/pages/other-materials/rests-in-pieces-m.-van-imschoot.php> [25/02/2013]

p. 105

Running Commentary for "The Present" by Arantxa Martinez and Lola Rubio

Alice Chauchat, Antonia Baehr, Eleanor Bauer

2012

Audio transcription

*You can find the audiofile in the music folder on the computer.

p. 109

Salomania

Pauline Boudry, Renate Lorenz

<http://www.boudry-lorenz.de/texts/> [25/02/2013]

p. 114

Sehen lassen, was nicht geschah, um gesehen zu werden : Zur Be-Gründung alternativer Zeit- un Raumerfahrung in dem choreografischen Format „walk + talk“

Constanze Klementz

2010

<http://sarma.be/docs/2894> [25/02/2013]

p. 121

Solo for reading bodies: On Audience and Antonia Baehr's and Henry Wilt's Un après-midi

Petra Sabisch

Frakcija, Performing Arts Magazine, vol. 36, Summer 2005, p. 126 -137

p. 127

Stages: A Conversation Between Andrea Thal, Pauline Boudry, and Renate Lorenz

Andrea Thal

2010

<http://www.boudry-lorenz.de/texts/> [25/02/2013]

p. 131

Statements about Holiday Movies

Nancy de Holl, Alice Könitz, Antonia Baehr, Isabell Spengler, Jennifer Sindon

2004

p. 135

Steffi Weismann, Lapstrap; comarison of an audio recording with a picture series

Pascale Grau

2012

<http://www.zhdk.ch/index.php?id=40612> [25/02/2013]

p. 139

Take a walk on the wild side, and talk: Notes on Philipp Gehmacher's project walk + talk in Tanzquartier Wien

Jeroen Peeters

Corpus, 06/04/2008

<http://sarma.be/docs/1154> [25/02/2013]

p. 143

The End of Detox - Visual Myths and Estranged Dualisms

Nana Adusei-Poku

Le Journal des Laboratoires, September-December 2012

p. 146

The lady is Hungry : ein Gespräch mit Anne Quiryne

Stefanie Schulte Strathaus

Frauen und Film, Frühling 2004

p. 152

Tijdgenoten

Bart Vandergeten

Knack, 14/08/1996

p. 153

Toxic

Pauline Boudry, Renate Lorenz

<http://www.leslaboratoires.org/en/ctxnode/657/129> [25/02/2013]

p. 154

Transformative Translations: Cyrillizing and Queering

Katrin Pahl

<http://www.boudry-lorenz.de/texts/> [25/02/2013]

p. 163

Two friends and more than 4 walls - A lecture

Antonia Baehr, Isabell Spengler

2010

Transcription

*On view in the videolibrary: see video N° 26.

p. 179

Welcome to Berlin

Naomi Buck

Tanz, January 2007, p.8 - 16

p. 188

"You didn't see me" (Stefan Pente a.k.a. Mélanie Enragée)

Diego Chamy

<https://sites.google.com/site/diegochamy/texts/-you-didn-t-see-me-stefan-pente-a-k-a-melanie-enragee---by-diego-chamy> [25/02/2013]

PART 4: VIDEO

Archive on computers

VIDEOS ON/BY ANTONIA BAEHR

N°1

Cat Calendar – General Rehearsal – No Camera movements

Berlin: Ausland, 14/11/2004

Credits:

A performance by and with: Antonia Baehr & Antonija Livingstone

Created in residency on the island N.Tynningö, Sweden and in a studio in a schoolhouse in Berlin.

Soundtrack and Technical Director: Rut Waldeyer

Lightdesign: Uli Ertl

Setdesign, props and costume advice: Ida Nathan

Constructions/ Gregor Hotz

Administration Ulrike Melzig

Production make up productions

Supported by Senatsverwaltung für Wissenschaft, Forschung und Kultur Berlin

Thank you to / tack so mycket till Hedvigsdal, Clowner Utan Granser, Tine

Van Aerschot, Xavier Le Roy, Heijki Laanela, Ulrich Baehr, Ausland Berlin,

Gregor Hotz, Conrad Noack, Barbara Loreck, Anne Quirynen, Petra Sabisch,

Isabell Spengler, Daniel Adams Goldbeck, Steffi Weismann.

N°2

Cat Calendar – Run for video – Camera movements

Berlin: Ausland, 19/11/2004

Credits: see N°1

N°3

Country Bubble

Location unknown, 2001

Credits:

By and with: Anonia Baehr and William Wheeler

Set: Stefan Pente

N°4

Das Lachen der Antonia Baehr

Documentary Video, Universität Potsdam, date unknown

N°5

Die Damen von Prosopopöie

Place and date unknown

By Antonia Baehr

N° 6

Erika in Amerika

A film by Antonia Baehr

Germany/USA, 2000

N°7

Facing For Faces, Not not a lecture #2

By Antonia Baehr and Constanze Schellow,
Frankfurt am Main, Mousonturm, May 2011

N°8

For Faces

place unknown, 2010

Credits:

Concept & Choreography: Antonia Baehr

Interpretation & Choreography: Sabine Ercklentz, Andrea Neumann, Arantxa Martinez, William Wheeler

Dramaturgy: Lindy Annis

Lights & Technical Direction: Sylvie Garot

Sound Technician: Raphael Vincent

Stage & Costumes : Katja Wetzel

Organisation: Alexandra Wellensiek

Internship Dramaturgy: Tom Engels

Internship: Lou Cantor

Supported by: WEB 1.5 (Vooruit (Ghent) - Frascati (Amsterdam) - Buda (Kortrijk) - HAU (Berlin) - fabrik (Potsdam), Thanks to: WPZimmer (Antwerp), Funded by: Hauptstadtkulturfonds Berlin, make up productions

N°9

For Faces – Close Up

Place unknown, 2010

Credits: see N°8

N°10

For Ida

A Film by Antonia Baehr,

mas de Rau 2009 – 2011

Credits:

Post Production: Mikko Gaestel

Starring: Henry Wilde

Thank You: Famille Masbou, Marei & Hannes Wendt, Ulrich Baehr, Bettina von Arnim, Isabell Spengler, Daniel Adams, Nanna Heidenreich, Lucile Desamory, Sabine Ercklentz, Andrea Neumann, Arantxa Martinez, William Wheeler, Nicholas Bussmann, Anna Clementi & die Maulwerker, Maria Falconetti & Carl Theodor Dreyer, Gertrude Stein, and Ida Wilde

N°11

Holding Hands

Place unknown, 2001

Credits:

A performance by Antonia Baehr

With William Wheeler and Antonia Baehr

Production Wheeler/Baehr and Podewil Berlin

N°12

Holdings Hands & Without you I am Nothing

Place unknown, 2001

Credits *Holdings Hands*: see N°11

Credits *Without you I am Nothing*:

A performance by William Wheeler

With Antonia Baehr and William Wheeler

Production Wheeler/Baehr and Podewil Berlin

N°13

Kings and Disasters

A Film by Werner Hirsch, Germany, 2004

Credits:

With: Buddy Schnitzel, Sylvester Alone, Toni Transit, Lo di Macho, Johnny Kingsize, Océan, Fronck de Sáster, Tino della bella Italia, Blanco Müll, Santos Maria, Jack New, Das Bestraisierte Mädchen, Werner Hirsch

Voices: Roger Fortea, Lola Pilol, Déborah Crock

Recorded by Bozeti La Tente

Music by Sylvester Alone & His Orchestra

At the trumpet: Sylvester Alone & Jack New

Additional music by Priscilla Schroth

Camera: Ludwig Liebich

Editing: Werner Hirsch & Ludwig Liebich

Directing & Concept: Werner Hirsch

Production: Hirsch & Liebich

With very special thanks to Minze, Señor Gregorio, Mimi Monstroe, Ginga Off, Tasche, Isabell Spengler, Theresa Super Wrestler-Lady, Bonnie Guitar, Chap Maximilian von Kortsammt, Fernwärme Berlin, Schloss Bröllin and "Pasión Oculta"

Filmed at: Schloss Bröllin, Mecklenburg-Vorpommern, Germany

N°14

Larry Peacock – Berlin

Berlin: Ausland, 2005

By and with Land, Ulf Sievers and Henri Fleur

N°15

Larry Peacock – Paris

Paris: Laboratoires d'Aubervilliers, 14/04/2006

By and with Land, Ulf Sievers and Henri Fleur

N°16

Merci

Paris: Laboratoires d'Aubervilliers, 2006

Credits:

Concept / Realisation: Antonia Baehr

In collaboration with: Valérie Castan

Light design: Begoña García Navas

Set / Constructions: Damien Arrii

Production Management: Ulrike Melzweg

Coproduction: Les Laboratoires d'Aubervilliers, Parc de la Villette-Résidences d'Artistes, fabrik Potsdam, Ausland Berlin

Supported by: the NATIONAL PERFORMANCE NETWORK with funding provided by the German Federal Cultural Foundation as part of its project Dance Plan DE.

Thank you to: Ida Wilde, Sylvie Garot, Lulu Glayeule alias Anne Lucas, Mickaël Phelippeau, Susanne Berggren, Rhythm King and her Friends, Nanna Heidenreich, Conrad Noack, Les Laboratoires d'Aubervilliers, fabrik Potsdam, Parc de la Villette, und "Partiturenaustausch" at Ausland, Berlin.

N°17

My Dog is my Piano (first version)

New York, 2011

Credits:

Concept, Composition, Performance: Antonia Baehr

Dramaturgical advice: Valérie Castan

Sound: Fred Bigot

Light Design: Sylvie Garot, Georgia Ben-Brahim

Sound Mastering: Angela Anderson

Organiser: Alexandra Wellensiek

Production: make up productions

With the support of: FAR° festival des arts vivants (Nyon)

Thanks to: Bettina von Arnim, Tocki von Arnim, Donna J. Haraway, François Noudelmann, Avital Ronell, Gertrude Stein, Villa Gillet / Walls and Bridges NYC. Infinite Affinities - Chords and Discords

N°18

Nom d'une pipe

Lyon, January 2007

Credits:

by and with: Antonia Baehr & Lindy Annis

Creation, Coproduction and Residency: les Subsistances, 2006/2007, Lyon, France

Production Administration: Ulrike Melzig

N°19

Over The Schoulder – Showing

Place unknown, 16/05/2009

Credits:

Concept and interpretation: Antonia Baehr, Tamar Shelef

Music composition and sound: Sabine Ercklentz

Production: Tanguy Accart / PI:ES

Coproduction: Rencontres chorégraphiques internationales de Seine-Saint-Denis, SACD

Thanks to: Valérie Castan, Jakob Lena Knebl, Sophie Laly, Anja Weber, Centre national de la danse (Pantin), Nouveau théâtre (Montreuil) for the rent of rehearsal space

N°20

Over the Schoulder

Aichi Triennale, 2010

Credits: see N°19

N°21

RIRE / LAUGH / LACHEN long version

Place unknown, 2008

Credits:

Based on scores by: Naima Akkar, Lindy Annis, Bettina von Arnim, Antonia Baehr, Ulrich Baehr, Frieder Butzmann, Valérie Castan, Manuel Coursin, Nicole Dembélé, Nathan Fuhr, Sylvie Garot, Frédéric Gies, Christian Kesten, Heather Kravas, Antonija Livingstone, Andrea Neumann, Stefan Pente, Isabell Spengler, Steffi Weismann, William Wheeler, Henry Wilt, a.o..

Concept, interpretation, composition and choreography : Antonia Baehr

Artistic collaboration and choreography : Valérie Castan

Dramaturgy : Lindy Annis

Sound creation and composition : Manuel Coursin

Sound regie : Samuel Pajand

Light creation : Sylvie Garot

Light regie : Rima Ben Brahim, Raphaël Vincent

Administration : Ulrike Melzig

Production : make up productions

Co-production : Les Laboratoires d'Aubervilliers, Les Subsistances, Lyon

Supported by the cultural administration of Berlin and Ausland, Berlin.

N°22

RIRE / LAUGH / LACHEN – Short Version

Place unknown, 2008

Credits: See N°21

N°23

Songbooks by John Cage

Akademie der Künste Berlin, 2012

John Cage's "Song Books" was the point of departure for a choreographic research in the space for John Cage. Fifteen of the 89 songs were selected for the attempt of finding artistic readings, and an interdisciplinary outcome was to wait. By using the scores as instructions and manuals for the performative work it open up for mediums as dance, writings, talking, breathing, video, sound and light. A project initiated by Reinhild Hoffmann in cooperation with Silke Bake, Katrin Deufert, Thomas Plischke, Manos Tsangaris | With music dramaturgical support by Alain Franco, Daniel Ott, Yoav Pasovsky, Tom Rojo Poller, Daniel Vezza | With choreographic works by Antonia Baehr, Riki von Falken, Frédéric Gies, Anna Huber, An Kaler, Kat Válastur - and HZT Berlin: Alexandre Achour, Katharina Greimel, Miriam Jakob, Ana Laura Lozza, Ellinor Ljungkvist, Lee Meir, Anna Nowak, Annegret Schalke, Johanne Timm, with an artist talk after each performance. (ADK) The project was a cooperation from the Akademie der Künste and the Hochschulebergreifende Zentrum Tanz Berlin. Support by klangzeitort, Institut für Neue Musik der UdK Berlin und HfM Hanns Eisler Berlin.

N°24

STAY IN THE COSTUMES, STAY IN THE FRAME, Cat Calendar, Video Vignette #1

By Antonia Baehr and Antonija Livingstone, 2004

N°25

STAY IN THE COSTUMES, STAY IN THE FRAME, Cat Calendar, Video Vignette #2

By Antonia Baehr and Antonija Livingstone, 2004

N°26

Two Friends and more than Four Walls

A Lecture By Antonia Baehr and Isabell Spengler
Berlinale Berlin, 2010

*You can find a written transcription of this lecture in the reader p. 163.

N°27

Un après-midi#8

Valenciennes: Festival "Lignes de Corps", 02/12/2004

Credits:

after Claude Debussy "Prélude à l'après-midi d'un faune", John Cage "Solo for Voice 3", Jamie Lidell "Taught to box", Stefan Pente "4 Farben", the LISSY Nr.8/01, foto story - "Auf den Hund gekommen", the BRAVO Nr.8/02 "Foto-Love Story Extra"

#8 Interpreters on the 02.12.04, Festival „Lignes de Corps“, Valenciennes/France

Finn Random, Leo Rapallo Tolkachov, Nathan Kilman, Shannon Shy

N°28

Werner Hirsch Performances documentary (and one Super 8 film)

2003

Contains:

Te Amo

Reden über Frauen

For the Birth

Pony, Tiger and the Ghost(Super 8)

VIDEOS BY ARANTXA MARTINEZ

N°29

al oeste del Pecos

Tanztage 2009

Credits:

Concept: Arantxa Martínez

Performance: Arantxa Martinez, Yara Burkhalter

Light: María Barrios

Sound: Eduard Mont de Palol, Karim Burkhalter

Music: Bob Marley, Dwomo

Production: Produccions Escopeta

With the support of: In-Presentable, La Casa Encendida, Aula de Danza

Estrella Casero de la Universidad de Alcalá de Henares, Asociación Cultural Albricias

N°30

J, un striptease fol. en 4'

By Arantxa Martinez

date unknown

Credits:

Concept: Arantxa Martínez and Delphine Sainte Marie

Realisation: Andrea Vagalume

N°31

Without You I Am Nothing

a concert by Ramon Pozo and Lukas Minkus

Tanznacht Berlin, 2006

Credits;

Concept: Lucas Minkus and Ramon Pozo

Performance: Ramon Pozo and Lucas Minkus

Musical assistant: Christian Garcia, Gérald Kurdian

Technical Director / Lights: Götz Dihlmann

Sound: Karim Burkhalter

Organisation: Alexandra Wellensiek

Production: Eszter Salamon, Arantxa Martínez, Tanznacht Berlin

VIDEOS BY ISABELL SPENGLER

N°32

Permanent Residents

A film by Isabell Spengler

USA/Deutschland, 2005

N°33

Psychic Tequila Tarot

A film by Isabell Spengler

USA/Deutschland, 1998

*Text can be found in the reader: see p. 82

**Full DVD for sale at the reception desk for €20,00.

VIDEOS BY:
ANDREA NEUMANN
SABINE ERCKLENTZ
ANJA WEBER

N° 34

4 Akteure

Andrea Neumann, 2007

Credits:

composition: Andrea Neumann

photography: Steffi Weismann

performance and sounds: Ana Maria Rodriguez, Sabine Ercklentz, Hanna Hartman, Andrea Neumann

video-documentation

N° 35

x Akteure

Andrea Neumann, 2009

video-documentation

N° 36

Homeland

Sabine Ecklentz and Anja Weber

Location unknown, 2007

Credits:

Composition: Sabine Ercklentz

Photography: Anja Weber

Participants: Maria Carter, Roger Herman, Isabell Mysyk, Ingrid Nettleship, André Persch, Wolfgang Wrasidlo,

Flute: Bettina Junge, Viola: Miriam Götting

Audiovisual composition for 4 channel recording, Bassflute, Viola and 2 screens(2- channel documentation).

Homeland takes as its starting point the concrete biographies of six germans who emigrated to California during the past 50 years. The piece is based on audio- and photo-footage collected in California in the summer of 2007. The premiere of Homeland took place during Klangwerkstatt - Festival for New Music on november 2, 2007 in Berlin.

N°37

L.A.lienation

Musicvideo by Ercklentz/Neumann/Weber

Los Angeles, 2010

Credits:

music: ercklentz neumann

photography: Anja Weber

special effects: William Wheeler

cast: Sabine Ercklentz, Andrea Neumann, Susanne Wienemann

N°38

Selected works slideshow

Anja Weber

- California Men, 2008 - Bookproject, ongoing.
California Men investigates different concepts, forms of expressions and appropriations of masculinities - starting from the idea that the categorization "Man" is a socio-culturally framed norm.
- Ein Sonntag mit den Peacocks, 2005
Lightjet C-Print, Diasec, Aluminum, 140x180 cm
- Berlin Drag Kings, 2002
11 photographs, C-Prints, 30x40 cm
- Give Me Space -Womenportraits, 1995-96
17 photographs, fibre prints, 70x100 cm

N° 39

Videobrücke Berlin Stockholm (5 punkt 1)

by Ercklentz/Neumann,
Stockholm, 2008

Video - Musicperformance commissioned by *EMS*, Stockholm for *Art's Birthday*,
premiere 17.01.2008 at Moderna Museet, Stockholm

PART 5: AUDIO

ARCHIVE ON THE COMPUTERS + RECORD PLAYER

N° 40

Green just as I could see

CD by Andrea Neumann and Bonnie Jones, 2012

Credits:

Label: Erstwhile Records – erstwhile 065, (USA)

all tracks by Bonnie Jones and Andrea Neumann

Bonnie Jones: electronics

Andrea Neumann: inside piano, mixing desk

mixed and mastered by Sabine Ercklentz, Berlin 2011

produced by Jon Abbey

- 1 3n1m4n 8:53
- 2 Belle Reed 18:03 (recorded by Jonathan Boles)
- 3 Seriatim 10:05
- 4 As My Memory Turned 10:01

*For sale at the reception desk for €10,00.

N° 41

Labor CD, Labor Sonor, KuLe, Berlin

Compiled by Steffi Weismann and Christof Kurzmann

Postmastering by Nicholas Bussmann, September 2003

Cover and photos by Asi Föcker

Includes liner notes in English and German by Christof Kurzmann, Steffi Weismann, and Nicholas Bussmann

Released in October 2003

N° 42

LAlienation

CD by ercklentz neumann 2010

Credits:

label: Herbal International (Malaysia)

all compositions by ercklentz neumann

Andrea Neumann inside piano, mixing desk

Sabine Ercklentz trumpet, electronics

Mixed at Staticlab in Berlin, 2007 except track 5 mixed June 2008 by ercklentz neumann. Recorded at Studio Mehringdamm January 2007 except track

5 recorded at EMS January 2008

- 1 Bialetti 8:35
- 2 L.A.lienation 8:46
- 3 Ortlaut 10:54
- 4 Passer par tout 7:26
- 5 Twin Quartet 9:03

*For sale at the reception desk for €10,00.

N° 43

Oberflächenspannung,

CD by ercklentz / neumann, 2003

Credits:

label: Charhizma (Vienna) – cha024

all compositions by ercklentz neumann

Andrea Neumann inside piano, mixing desk

Sabine Ercklentz trumpet, electronics

Recorded at Steim in Amsterdam, Sept. 2002

Mixed at Staticlab in Berlin, Jan. 2003

- 1 Pünktlich 8:40
- 2 Der Kleine Farmer 10:11
- 3 Pruh 7:04
- 4 Rost 11:43
- 5 Oberflächenspannung, 7:40

*For sale at the reception desk for €10,00.

N° 44

Pappelallee 5

by Andrea Neumann, 2009

Credits

Label: absinthRecords – absinthRecords 016, Berlin Germany

Andrea Neumann composition, inside piano, mixing desk, recording

mixed and mastered by Sabine Ercklentz, Berlin 2009

- 1 Pappelallee 5 29:32

*For sale at the reception desk for €10,00.

N° 45

RIRE / LAUGH / LACHEN, the LP

Produced by ART FALL '10 Ferrara contemporanea/Gallerie d'Arte Moderna e

Contemporanea di Ferrara and Xing

2010

*Borrow this LP at the reception desk and listen to it on the recordplayer.

**For sale at the reception desk for €10,00.

N° 46

Running Commentary on "The Present" by Arantxa Martinez and Lola Rubio

Commentary by: Antonia Baehr, Eleanor Bauer and Alice Chauchat

Running Commentaries has a set-up similar to that of a lecture with live translation. While a piece is performed live or projected in video format on a big screen, two or three "interpreters" (artists, researchers, theoreticians, art critics) watch from individual booths and deliver their commentary live. The spectators are equipped with multi-channel headsets, allowing them to listen to the commentary of their choice, or switch back and forth between various commentaries. In this way, they build their own soundtrack over the course of the spectacle by positioning themselves based on what they hear and see.

*Find the written transcription in the reader p. 105.

N° 47

Steinschlag

solo CD by Sabine Ercklentz, 2006

Credits:

Label: L'innomable (Slovenia)

Recorded and mixed in Berlin, Germany, June 2005

1 Fürchtegott Und Edeltraut 7:39

2 Zwischennetz 4:48

3 Steinschlag 4:44

4 Mäusemilch 7:32

5 Untitled 2:20

*For sale at the reception desk for €10,00.

PART 6: WEBSITES

www.anjaweber.com

Website of the artist Anja Weber

www.annequirynen.com

Website of the artist Anne Quirynen

www.beursschouwborg.be

Website of Beursschouwburg; host of *Make Up Expo*

www.boudry-lorenz.de

Website of the artists Pauline Boudry and Renate Lorenz

www.femmes-savantes.net

Website of the composer performer ensemble Les Femmes Savantes with Sabine Ercklentz and Andrea Neumann

www.genderklik.be

Website about gender and equal rights

www.lindyannis.net

Website of the artist Lindy Annis

www.make-up-productions.net

Website of the Berlin based Performing Arts production company

www.pente-wheeler.org

Website of the artists Stefan Pente and William Wheeler

www.produccionesscopeta.org

Produccionesscopeta is a structure that gather artistic works - literature and performance above all- from different artists such as Arantxa Martinez

www.reactfeminism.org

A performing archive is part of the long-term project re.act.feminism. Since 2008 re.act.feminism explores feminist and gendercritical performance art from the 1960s to the early 1980s as well as the 'return' of this artistic practice in the form of re-enactments, re-formulations and archival projects.

www.rosadoc.be

Library, documentation centre and archive for equal rights, feminism and gender

sarma.be/oralsite.pages/Antonia_Baehr_on_Scores

Oral Site is a place that hosts a series of editions, publications and art works that engage new formats of text orality, visuality, graphicality, temporarility, performativity.

www.specialissue.eu

In spring 2011, Les Laboratoires d'Aubervilliers presented, during three days, about fifteen artistic dispositifs. Each of these, in its own way, generated forms of discourse in real time and in public. Conceived as a performed magazine, this *Special Issue #0* came as an response to the recent multiplication of discursive performances. In this context Arantxa Martinez did *Emisiones Cacatúa*, a radio program in Madrid and Istanbul and a sound archive with conversations with artists or people involved in creative processes whether social, artistic, etc

www.steffiweismann.de

Website of the artist Steffi Weismann

WITH KIND SUPPORT OF:



Genderklik en het Vlaamse gelijkekansenbeleid

Gender staat voor alle ideeën, verwachtingen en vooroordelen die bestaan in verband met wat 'mannelijk' en 'vrouwelijk' is. Gender beïnvloedt je leven, van begin tot einde. Eens je doorhebt hoe gender werkt en welke mechanismen er spelen, kan je je leven uitbouwen, ongeacht je geslacht. Op dat moment heb je de [genderklik](#) gemaakt en het stereotiepe man-vrouw denken doorbroken.

Het Vlaamse gelijkekansenbeleid wil mensen bewust maken van de structurele gendermechanismen die het leven van zowel mannen als vrouwen bepalen. Die mechanismen zijn vaak zo impliciet dat ze onherkenbaar worden. Je kan je terecht afvragen of sommige keuzes individueel en vrij genomen worden, dan wel of ze in de eerste plaats moeten voldoen aan (onuitgesproken) verwachtingen van de maatschappij. Denk maar aan studiekeuzes, loopbaankeuzes, enzovoort. Zodra de genderklik gemaakt is, kunnen genderongelijkheden pas écht aangepakt worden.

De Vlaamse minister voor Gelijke Kansen, Pascal Smet, wil in deze beleidsperiode zo'n genderklik nastreven. Hij zet daarom een genderklikactieplan op poten, dat wil aanzetten tot nadenken over de invloed van gendermechanismen in het leven van alledag.

Het genderklikactieplan bestaat uit een waaier aan initiatieven, waaronder projecten in het kleuteronderwijs, de vakbonden, de technologische industrie, het secundair onderwijs en het theater. Ook het gelijkekansenmiddenveld speelt haar rol. Een ander belangrijk luik van het genderklikactieplan is de genderklikcampagne, die zich specifiek richt op jongvolwassenen en voor het najaar gepland staat. Daarnaast worden er ook genderklikprojecten ondersteund en wordt in 2013 een kader aangeboden voor culturele acties in Brussel die een sterke inhoudelijke link hebben met de genderklikthematiek. De expositie en bibliotheek van 'Make Up' is één van die acties.

*Meer weten? Of heb je zelf een idee voor een culturele actie in Brussel?
genderklik.be/projecten*

Gender?

Gender is een begrip dat uit de Engelse taal komt en betekent letterlijk sociaal geslacht. Vrouwen en mannen verschillen van elkaar op 2 manieren: fysiek en sociaal. Fysieke verschillen = sekse, sociale verschillen = gender.

Sekse is bepaald door de natuur; gender door de cultuur.

Je wordt als mens geboren met een biologisch bepaalde sekse en een samenleving voegt daar gender aan toe: gender bestaat uit een hele laag ideeën en verwachtingen over hoe vrouwen en mannen verschillen en hoe ze zich wel en niet horen te gedragen. Deze ideeën en verwachtingen over vrouwen en mannen gebruiken we in onze kindertijd als bouwstenen van onze identiteit en zo worden we bovenop onze fysieke sekse, ook op het sociale vlak tot man en vrouw gemaakt. De ene samenleving denkt daar anders over dan de andere. Onze grootouders hadden andere ideeën dan wij over wat gepast was voor mannen en vrouwen. Genderverschillen liggen dus niet vast.

Genderverschillen versus sekseverschillen

Er is heel wat discussie over welke m/v verschillen bepaald worden door de natuur en toebehoren aan je sekse, en welke verschillen ontstaan onder invloed van een bepaalde cultuur en dus behoren tot je gender. Dat mannen van Mars komen en vrouwen van Venus mag dan de titel van een populair boek zijn, grondig en betrouwbaar wetenschappelijk onderzoek heeft intussen uitgewezen dat genderverschillen sociale verschillen zijn - net als de verschillen tussen allochtoon en autochtoon, arm en rijk - en dat je er dus niet mee geboren wordt.

Hoe ontstaan genderverschillen?

Stel je even een andere wereld voor, een wereld waar de mensen overtuigd zijn dat blauwogige mensen anders zijn dan groen- en bruinogige mensen. De blauwogigen zijn slimmer en sneller, zo denken ze, en de groen/bruinogigen zijn liever en zorgzamer. Van bij hun geboorte verwachten ouders van de blauwogigen dat ze slim en snel zijn; ze spelen dan ook heel slimme en snelle spelletjes met de blauwogigen omdat ze denken dat die dat leuk vinden. De bruin/groenogigen mogen het rustiger aan doen. Hun ouders babbelen meer met hen, spelen zorgzame spelletjes met hen en vertellen hen elke dag hoe lief te zijn. 20 jaar later zien de ouders dat ze gelijk hadden; de blauwogigen kiezen slimme en snelle activiteiten en studies. Bij de activiteiten en studies waar je moet zorgen voor anderen, zijn er veel meer groen/bruinogigen. En iedereen is er rotsvast van overtuigd dat de keuzes die ze maken, hun eigen keuzes zijn. Als je hen vertelt dat ze beïnvloed werden door de ideeën van hun ouders over blauw- en groen/bruinogigen, kunnen ze dat maar moeilijk geloven. Bij genderverschillen is het net zo: we willen er als kind allemaal graag bij horen en we maken ons de culturele codes van de groep waar we bij horen zodanig eigen, dat ze deel van onze identiteit lijken. Daarom gaan velen er vanuit dat genderverschillen eigenlijk sekseverschillen zijn waar we mee geboren worden.

Maar - en dat is voor velen een hele opluchting - we zijn niet veroordeeld tot deze stereotypen (overdreven beelden van groepen die niet kloppen met de werkelijkheid) over meisjes en jongens, mannen en vrouwen. We kunnen ons bewust worden van hun invloed en we kunnen die invloed verminderen. Dat is, in een notendop, de genderklik.

Zin om meer te lezen? genderklik.be

With kind support of:



**RoSa bibliotheek, documentatiecentrum en archief
gelijke kansen m/v, feminisme en gender**

Via www.rosadoc.be informeert en sensibiliseert RoSa over de belangrijkste genderthema's van vandaag. Rosadoc.be biedt een introductie op het heden en verleden van gender en feministische thema's: oude en nieuwe strijdpunten, feiten en cijfers. De unieke en uitgebreide bibliotheekcollectie van RoSa is publiek toegankelijk.

Maak kennis met RoSa op 11 april en 3 mei 2013 in de Beursschouwburg. RoSa is vanaf 18h te vinden in de *White Lounge* tijdens de overzichtstentoonstelling van Antonia Baehr met een tooncollectie over gender en kunst.

Meer informatie: www.rosadoc.be - info@rosadoc.be

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