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*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.
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.


No Matter How Bright The Light, The Crossing Occurs At Night
Stefan Pente a.o.
Köln: Verlag der Buchhandlung König, 2006
English

This book is the outcome of collaborative research by artists Natascha Sadr Haghighian, 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 Haghighian, Stefan Pente, and Judith Hopf, as well as Avery F. Gordon, Anselm Franke, Nicolas Siepen, Sladja Blazan, Thomas Keenan, and Michael Taussig.

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


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 Wünsch (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
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 reception desk.

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


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 festiva 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  
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  
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: Colombia 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
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
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.

Small Acts of Repair: Performance, Ecology and Goat Island
Stephen Bottoms, Matthew Goulish
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.

Traum der Dinge: Photographien 1967 - 2003
Elfi Mikesch
Berlin: Martin Schmitz Verlag, 2003
German

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.

Wack! Art and the feminist revolution
Catherine Lord, Cornelia Butler, a.o.
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.

Weiβer 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 Wein, 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...
Yvonne Rainer: The Mind is a Muscle
Catherine Wood
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.

Reduktion, Zur Aktualität einer musikalischen Strategie
Peter Niklas Wilson
Mainz: Schott/NZM, 2003

With a text by Andrea Neumann

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.


Reader with articles on make up
PART 3: READER WITH ARTICLES ON MAKE UP

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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]

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A movement within the cursed space of the membership idea
Stefan Pente
Tanz, April 2007, p.64 -67

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Amsterdam – For Faces
Arnd Weseman

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Anne Quirynen: Everything will be allright / Interzone / Maximilian’s Darkroom / Venus Mission
Anne Quirynen
Documentation of the artist

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Antonia Baehr William Wheeler – Holding Hands – Without you I am nothing / Entretien Yvanne Chapuis
Yvanne Chapuis
Questions d’artistes, N°II, Septembre/Décembre 2011

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Border Strip
Diego Chamy
https://sites.google.com/site/diegochamy/texts/-border-strip-william-wheeler---by-diego-chamy [25/02/2013]

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Cat Calendar
Marc Siegel
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Der Teufel steckt im Nilpferd
Constanze Klementz
Märkische Allgemeine, 23/10/2007

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die tanzplattform
Melanie Suchy
Tanz, February, 2012, p.9-15

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Everything will be allright. Installation by Anne Quirynen / Peter Missotten / An-Marie Lambrechts
Paul Groot
Documentation of the artist, 1997
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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]

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Facing For Faces: transcription of a Lecture Performance by Antonia Baehr and Constanze Shellow
Antonia Baehr, Constanze Shellow
2010
Audio transcription

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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]

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Hoe zichzelf een houding geven, hoe zichzelf uitspreken? Notities bij Philipp Gehmachers walk + talk in Tanzquartier Wien
Jeroen Peeters
Etcetera, n°112, juni 2008

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Hoffnungsträger: Tänzer, Choreografen, Macher– Die Hoffentlich die Zukunft des Tanzes Bewegen
Esther Boldt
Tanz, Jahrbuch 2011, p. 138

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Holding Hands
Antonia Baehr, William Wheeler
http://www.make-up-productions.net/pages/posts/holding-hands---text-ii---174.php [25/02/2013]

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I am fiction / Identity games
Alexandra Baudelot

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In conversation with Pauline Boudry and Renate Lorenz
Andrea Geyer, Sharon Hayes
History is ours, Kunstmuseum St. Gallen, 2010

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Interview with Pauline Boudry and Renate Lorenz
Antke Engel
2008
http://www.boudry-lorenz.de/static/files/Interview.pdf [25/02/2013]

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Interzone Concert
Stefanie Schulte Strathaus
Berliner Festspiele, 2004
Interzone Installation
Stefanie Schulte Strathaus
*Forum expanded: Hamburger Bahnhof, 2007*

J’aime rire. Je ris souvent. On me voit souvent rire
Lindy Annis
*Journal des Laboratoires d’Aubervilliers, avril, 2008*

Lachen, Manifestation von Klang und Körper
Antonia Baehr
*positionen. Texte zur aktuellen Musik, N°80, August 2009*

Laughing about N.O.Body
Pauline Boudry, Renate Lorenz
2008

Leven na Brecht: William Wheeler & Antonia Baehr
Pieter T’Jonck
*De Tijd, 26/03/2004*

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.**

Maximilian’s Darkroom
Stefanie Schulte Strathaus
Documentation of the artist

My Dog is My Piano
Nanna Heidenreich

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

Queer Temporalities and the Chronopolitics of Transtemporal Drag
Antke Engel
*e-flux journal #28, October 2011*

Rests in Pieces: On Scores, Notation and the Trace in Dance
Myriam Van Imschoot
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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.

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Salomania
Pauline Boudry, Renate Lorenz
http://www.boudry-lorenz.de/texts/ [25/02/2013]

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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]

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

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Stages: A Conversation Between Andrea Thal, Pauline Boudry, and Renate Lorenz
Andrea Thal
2010
http://www.boudry-lorenz.de/texts/ [25/02/2013]

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Statements about Holiday Movies
Nancy de Holl, Alice Könitz, Antonia Baehr, Isabell Spengler, Jennifer Sindon
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Steffi Weismann, Lapstrap; comparision of an audio recording with a picture series
Pascale Grau
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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
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The End of Detox – Visual Myths and Estranged Dualisms
Nana Adusei-Poku
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Frauen und Film, Frühling 2004

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Bart Vandergeten
Knack, 14/08/1996

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Antonia Baehr, Isabell Spengler
2010
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Naomi Buck
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“You didn’t see me” (Stefan Pente a.k.a. Mélanie Enragée)
Diego Chamy
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PART 4: VIDEO
Archive on computers

VIDEOS ON/BY ANTONIA BAEHR

N°1

Cat Calendar – General Rehaersal – 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 Melzwig
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 Rau2009 – 2011
Credits:
Post Production: Mikko Gaestel
Starring: Henry 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 Holding 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 Sâster, Tino della bella Italia, Blanco Müll, Santos Maria, Jack New, Das Bestrasierte 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 Garcia Navas
Set / Constructions: Damien Arrié
Production Management: Ulrike Melzwig
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.

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 Melzwig

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:
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 Brahaim, Raphaël Vincent
Administration : Ulrike Melzwig
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 fur 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:

#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
Tanztacht 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, Tanztacht Berlin

VIDEOS BY ISABEL 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 Fürchegott 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.beursschouwburg.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 composers 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.produccionescopeta.org
Produccionescopeta 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

sarima.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 answer 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
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 jonqvolwassenen 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 babbelten 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 alles 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](http://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 Beurschouwburg. 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](http://www.rosadoc.be) - info@rosadoc.be

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