

## **Press Release**

### **fake or feint**

#### Scenario 3

##### Program 1 (March 9):

In SAUTE MA VILLE (Chantal Akerman, B 1968), the kitchen along with its utensils becomes a place of an obsessive but apparently untargeted appropriation, with a resigned outcome, for the protagonist, played by Akerman herself.

In SALLY'S BEAUTY SPOT (Helen Lee, CA 1990), a beauty spot above the breast of an Asian woman is the starting point of a deconstruction of the gaze at the beauty of Asian women.

The Polish animated film RAZEM (Together, Krzysztof Janicki / Marek Baranski, PL 1977), with its reduced graphical representation of moving arrows, can be read as a commentary on socio-political dependencies and processes.

AMATEUR (Hal Hartley, USA 1994) In this grotesque crime story, in which a former nun tries herself out as a porn actress, all characters seem destined to subvert their desire in searching for their own life.

##### Program 2 (March 16):

VORBASSE MARKET AND HORSEFAIR (Gitte Villesen, DK 1994) In a spontaneous encounter with a man at a fair, Gitte Villesen uses the video camera as a filter and accelerator of a dialog playfully dealing with gender difference.

In a montage of excerpts from a TV game show, KISS THE GIRLS: MAKE THEM CRY (Dara Birnbaum, USA 1979) exposes mechanisms of submission brought forth in the media as well as the accompanying dissemination of clichéd images of society.

In the music video QUIO: GROW TOGETHER, RISING TIDE (Christine Lang, 2008), two female gangs compete in a hip hop battle, whereby altered gender-specific modes of action are taken as a matter of course.

FLAT IS BEAUTIFUL (Sadie Benning, USA 1998) Using masks, animations and drawings, this experimental film tells of the sentiments and the search for orientation of an 11-year-old girl in a culture that seems obsessed with unambiguous gender attributions.

The focus of WIE GEWOHNT. EIN VERSATZSTÜCK (Eran Schaerf, Eva Meyer, 1997) is on the African khanga – a piece of clothing that can convey both erotic and political messages. It is the point of departure for a narration on language and expression.

Program 3 (March 23):

AFTER THE REHEARSAL (Eske Schlüters, 2008) depicts the actress Delphine Seyrig in rehearsal recordings for Chantal Akerman's *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*. Together with isolated film scenes, they form the basis for reflections on forms of rehearsal, expanded by fragments of texts dealing with the theory of theater.

LES EXCLUS (Elke Marhöfer, 2006): In an urban bus, the language of power and mechanisms of order in everyday life are reflected.

In the process, elements of Robert Bresson's *Film Le diable probablement* (1976) are taken and parallels to the events in the Parisian suburbs in 2005 art drawn.

In sketchy images, the animated film TRANSMISSION ATTEMPTS (Florian Zeyfang, 1998) examines the role of film and video as a political medium. Targeted image interferences function both as comments and as a means to create a distance.

In LOOKING FOR MUSHROOMS (Bruce Conner, USA 1959–67), scenes of Conner's and Timothy Leary's search for mushrooms are combined in a staccato-like way with shots of San Francisco, with "Tomorrow Never Knows" by the Beatles as the soundtrack.

FRAMED (MM Serra, USA 1985) In an experimental approach, MM Serra combines shots of urban space with enticing images from feature films.

AMY! (Laura Mulvey, Peter Wollen, GB 1979) In 1930, the pilot Amy Johnson flew alone from London to Australia in 19 days. Through the montage of the film, Johnson becomes a symbolic figure which is used to question aspects of gender and processes of creating legends.

PASSING THE RAINBOW (Sandra Schäfer, Elfe Brandenburger, 2008) shows scenes of the everyday life of film workers in Afghanistan. They are often staged scenes that open spaces for action at the border between reality and fiction. By reflecting on gender relations, the film functions as a corrective to the Western gaze. Afterwards a conversation with the two filmmakers will take place.

Upcoming events:

*Scenario 4* (April 4<sup>th</sup> to May 2<sup>nd</sup>, 2009)

**Amy Granat, Annja Krautgasser, Katrin Mayer**

*Scenario 5* (May 16<sup>th</sup> to June 13<sup>th</sup>, 2009)

**Daniela Comani, Keren Cytter, Heiko Karn**

*Scenario 6* (June 27<sup>th</sup> to July 25<sup>th</sup>, 2009)

**e-Xplo, Daniel Knorr, Eske Schlüters / Axel Gaertner**

**Series of lectures and performances with contributions by:**

Martin Beck / Johannes Schülein, Elena Esposito, Tom Holert, Jan Kedves, Hanne Loreck, Annette Maechtel, Performerstammtisch, Markus Rautzenberg, Tim Stüttgen and Michael Zinganel.

**Team:**

Joerg Franzbecker with Martin Beck (**curators**), Adrian Breckenkamp (**catalogue and archive**), Bärbel Hartje (**consultant**), Katrin Mayer (**exhibition design**), Flo Gaertner (**graphic design**), Elena Zanichelli (**film program**) and Bettina Wenzel (**curatorial assistance**).

**Exhibition venues:**

Berlin Carré shopping mall at Alexanderplatz, Karl-Liebknecht-Strasse 13, Berlin. Film program: Kino Arsenal at Potsdamer Platz (March 9th, 16th and 23rd, 2009)

**Opening hours:**

Thursday + Friday 4 to 7 p.m., Saturday 2 p.m. to 7 p.m. and on appointment. For further information concerning events and the upcoming scenarios please see:

<http://www.fakeorfeint.org> or contact the project office.

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