

Press information

PROGRAM JANUARY 7–14, 2024

in the context of the exhibition

Adina Pintilie. You Are Another Me. A Cathedral Of the Body

On intimacy, desire and non-normative bodies



Exhibition view, Adina Pintilie. *You Are Another Me. A Cathedral Of the Body*, WKV 2023, Photo: Florian Model

At the end of the exhibition *Adina Pintilie. You Are Another Me. A Cathedral of the Body* (until January 14, 2024), the Württembergischer Kunstverein is hosting a rich program on intimacy, desire and non-normative bodies from January 7–14, 2024. In addition to **the premiere of the performance *Waffenstillstand* by Adina Pintilie on January 11, 2024**, which activates areas of the exhibition, it includes other performances, screenings of films such as *Orlando: My Political Biography* by **Paul B. Preciado** and a book presentation of the same, as well as discussions on topics such as the **right to pleasure and sexuality of people with diverse bodies**. The program was developed in part in collaboration with Queerdenker e.V., Wildwasser and Natascha Cid, Pierre Mayer and Alexandra Lederer from Stuttgart. A brilliant start for the year 2024!!!

We look forward to announcements and especially to your visit of the program and your participation in Adina Pintilie's performance premiere! Interviews with Pintilie are possible after the performance on January 11, 2024.

Press contact: Iris Dressler, Fon: 0711 22 33 711, dressler@wkv-stuttgart.de

OVERVIEW

Sunday, January 7, 2024, 5–8 p.m.

PERFORMANCE PROGRAM

Beyond Bodies. Queer in Short Format

- Julia Hainz, Carmen Westermeier, *The Symbiotic Approach. (Maybe) You Cringed Me, Cause I Thought, Your Performance is About Me*
 - Leo Ahlers, Anno Blender, Lou Siebold, *this will never be completed*
 - Eva Mario Hasler, *Twinx*, with Laima Priedite and Reto Weiche (music)
- A cooperation between Queerdenker* e.V. and the Württembergischer Kunstverein

Tuesday, January 9, 2024, 7–10 p.m.

VIDEO SCREENINGS, TALKS + EXCHANGE

Language: German

Everyone Desires – We Talk About It!

About the right to pleasure and sexuality of people with diverse bodies and desires

- Alexandra Lederer, *Auf/Begehren*, 2023, video with Natascha Cid and Pierre Mayer, 14'
- Conversation with Natascha Cid, Pierre Mayer, Alexandra Lederer, and Iris Dressler
- Antonio Centeno and Raúl de la Morena, *Yes, We Fuck!*, 2015, video, 53', Spanish with German subtitles
- Bar and get together

The event is based on an initiative by Natascha Cid, Alexandra Lederer, and Pierre Mayer

Thursday, January 11, 2024, 6:30–9 p.m.

PERFORMANCE (PREMIERE)

Waffenstillstand. With Dirk Lange, Hermann Müller, and Adina Pintilie

Note: The rear exhibition area, where the performance takes place, is closed on this day from 3 to 6:30 p.m.; age: 18+; the performance and its visitors will be filmed

Friday, January 12, 2024, from 7 p.m. on

SCREENING + PODIUM

Shortbus

- John Cameron Mitchell, *Shortbus*, film, USA 2006, 102', age: 18+
 - Podium with Valentin Leuschel, Yvonne Wolz and others (Language: German)
- A cooperation between Wildwasser Stuttgart and the Württembergischer Kunstverein

Saturday, January 13, 2024, from 5 p.m. on

BOOK LAUNCH + SCREENING

(Language book launch: English)

Paul B. Preciado: Lorenza Böttner + Orlando

- **5 p.m.:** Presentation of the publication *Lorenza Böttner. Requiem for the Norm*, edited by Paul B. Preciado and WKV, with texts by Antonio Centeno, Carl Fischer, Jack Halberstam, Johanna Hedva, Paul B. Preciado, Design: Till Gathmann, Spector Books, 36 Euro / 26 Euro members of WKV
- **7:30 p.m.:** Paul B. Preciado, *Orlando: My Political Biography*, film, 2023, 98', French with German subtitles

Sunday, January 14, 2024, 4:30 p.m.

CURATOR'S TOUR (Language: German)

With Viktor Neumann

Location / Accessibility

Württembergischer Kunstverein Stuttgart

Schlossplatz 2 / Entrance: Stauffenbergstrasse

Barrier-free access. Wheelchair accessible toilet

Admission: free

Beyond Bodies. Queer in Short Format

PERFORMANCE PROGRAM

Sunday, January 7, 2024, 5–8 p.m.



- Julia Hainz, Carmen Westermeier, *The Symbiotic Approach. (Maybe) You Cringed Me, Cause I Thought, Your Performance is About Me*, performance and talk
- Leo Ahlers, Anno Blender, Lou Siebold, *this will never be completed*, performance
- Eva Mario Hasler, *Twinx*, performance, with Laima Priedite and Reto Weiche (music)

Queer in Short Format is intended to focus on queer performance artists and to approach the topic of queer bodies with curiosity. This evening will explore intimacy, vulnerability and sexuality and create a space for the powerful connection between performance and queer experiences. We break with stereotypes and think bodies outside of binary systems - somewhere between "you" and "me", between masculine and feminine, between closeness and distance. Who are we in relation to our bodies? And who are we outside of our bodies?

A cooperation between Queerdenker* e.V. and the Württembergischer Kunstverein as a supporting program to the exhibition *You Are Another Me. A Cathedral of the Body* by Adina Pintilie

Everyone Desires – We Talk About It!

VIDEO SCREENINGS
TALKS + EXCHANGE

About the right to pleasure and sexuality of people with diverse bodies and desires

Tuesday, January 9, 2024, 7-10 p.m.

The event is based on an initiative by Natascha Cid, Alexandra Lederer, and Pierre Mayer



Stills from the video *Auf/Begehren* by Alexandra Lederer with Natascha Cid and Pierre Mayer, 2023

Location / Accessibility

Württembergischer Kunstverein Stuttgart

Schlossplatz 2 / Entrance: Stauffenbergstrasse

Barrier-free access. Wheelchair accessible toilet.

Live subtitles in German language

Contact: Phone: 0711 22 33 70 / zentrale@wkv-stuttgart.de

Admission: free

PROGRAM

7 p.m.

Alexandra Lederer, *Auf/Begehren*, 2023

VIDEO, 14'

With Natascha Cid and Pierre Mayer

Language: German

In this video, Natascha Cid and Pierre Mayer from Stuttgart talk about the difficulties of talking openly about the pleasure and sexuality of people with disabilities, resp. of functionally diverse persons. Yet, as Mayer emphasizes, they know exactly what they want. But in private and public life, the topic is usually suppressed, often by parents. That is why it is important for Cid, among other things, that there is more publicity on this topic. Cid and Mayer break the silence and demand that their bodies are taken seriously as desirable and desiring bodies.

afterwards

Natascha Cid, Pierre Mayer, Alexandra Lederer, and Iris Dressler

CONVERSATION

Language: German

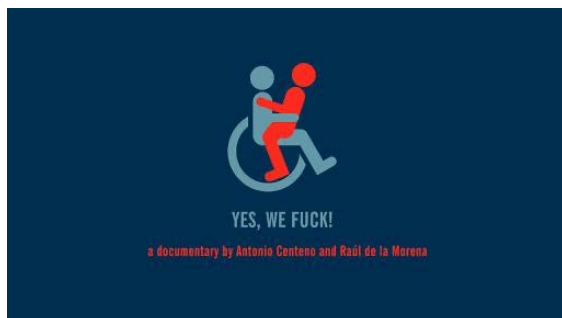
After the screening, Cid and Mayer talk with Alexandra Lederer, who made the video, and Iris Dressler, who directs the Kunstverein, about the concerns, wishes and demands they associate with the video. Together with the audience, they like to discuss how the current situation can be changed, particularly in Stuttgart and Baden-Württemberg. Unlike in Berlin, for example, there are no projects and networks here that empower the sexuality of people with disabilities.

Natascha Cid and Pierre Mayer have been politically committed to inclusion and the rights of people with disabilities since 2010. Alexandra Lederer is a sex educator.

approx. 8 p.m.

Antonio Centeno and Raúl de la Morena, *Yes, We Fuck!*, 2015

VIDEO, 59', Spanish with German subtitles



The documentary *Yes, We Fuck!* was made in Barcelona and is a touching film about sexuality. It is made up of six short stories in which people with diverse abilities, desires and non-normative bodies celebrate their bodies and sexuality and make personal and political statements about it. Antonio Centeno and Raúl de la Morena are activists and cultural producers living in Barcelona. They founded *Yes We Fuck* not only as a film, but above all as a network and platform: see <https://www.yeswefuck.org> (language: Spanish)

from approx. 9 p.m. on

Bar + Get Together

Waffenstillstand

Thursday, January 11, 2024, 6:30–9 p.m.

PERFORMANCE (PREMIERE)

with Dirk Lange, Hermann Müller, and Adina Pintilie



Notes:

- The rear exhibition area, where the performance takes place, is closed from 3 to 6:30 p.m.
- Age recommendation: 18+ (nudity, sexuality).
- The live performance will be filmed. By entering the performance, visitors agree to being filmed or photographed and to their recordings being archived and, if necessary, used by the artist.
- The two-and-a-half-hour live performance can be entered and exited at any time.
- Language: English

The exhibition *You Are Another Me. A Cathedral of the Body* marks the latest stage of Adina Pintilie's multi-platform research on the politics and poetics of intimacy and the body. Through different artistic languages and mediums—including installation, cinema, sculpture, and performance—her long-term, trans-disciplinary inquiry explores notions of how we relate to our own bodies and those of others.

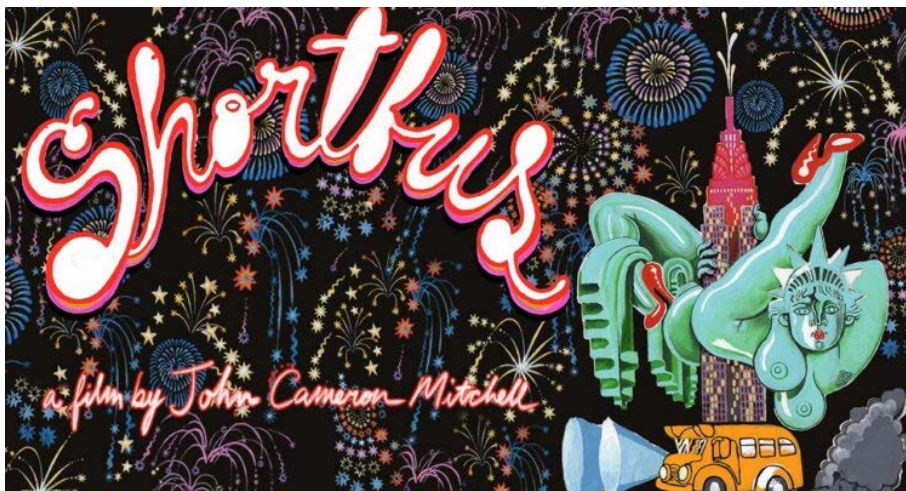
The exhibition, considerably re-arranging and extending the project, unveils, for the first time, Pintilie's new performative-cinematic installation. Within the premises of an exhibition space, the work reenacts the filmic apparatus situated at the core of Pintilie's practice, the 'alchemical space' in which, according to the artist, reality and cinema merge. At the end of the exhibition, this new work will be activated through a two-and-a-half hour long live performance. Here, the protagonists of *You Are Another Me*, together with Pintilie and her team, invite the audience to witness, and become participants in their filming process, referred to by the artist as the process of 'emotional incubation'.

Shortbus

SCREENING + PODIUM

Friday, January 12, 2024, from 7 p.m. on

A cooperation between Wildwasser Stuttgart and Württembergischer Kunstverein



PROGRAM

John Cameron Mitchell, *Shortbus*, USA 2006

Film, 102', age: 18+

"A group of New Yorkers caught up in their romantic/sexual milieu converge at Shortbus, an underground Brooklyn salon infamous for its blend of art, music, politics, and carnality, and loosely inspired by various underground NYC gatherings that took place in the early 2000s. Here, gay couple Jamie and James meet Ceth, a young ex-model and aspiring singer."

(in: <https://letterboxd.com/film/shortbus>)

Panel with Valentin Leuschel, Yvonne Wolz, and others

Language: German

Following the screening, a panel will offer the opportunity to place Adina Pintilie's cinematic works in relation to John Cameron Mitchell's *Shortbus* and to discuss, to a certain extent, the shadows that her work casts: While topics such as intimacy and desire are explicitly presented with their positive possibilities and the protagonists are people who actively and consciously deal with these topics, the panel will also address the deficits and blind spots of sex-positive approaches and spaces and open up a space for topics such as shame, violence and fears. The audience is cordially invited to contribute their own experiences and needs arising from their visit to the exhibition and to participate in the discussion.

Paul B. Preciado: Lorenza Böttner + Orlando

BOOK PRESENTATION + SCREENING

Saturday, January 13, 2024, from 5 p.m. on



above: book cover, Design Till Gathmann

below: still from Paul B. Preciado, *Orlando: My Political Biography*, 2023

5 p.m.

BOOK PRESENTATION

Lorenza Böttner, Requiem for the Norm

Edited by Paul B. Preciado and WKV

With Paul Preciado, Iris Dressler and others

Language: English

“Overlooked by the dominant historiography of art until relatively recently, the work of Lorenza Böttner—an artist who painted with her mouth and feet, and who used photography, drawing, dance, installation, and performance as means of aesthetic expression—emerges today as an indispensable contribution to the history of contemporary painting and performance, as well as to the criticism of bodily and gender normalization in the late twentieth century. Exercises of resistance to a medical and exoticizing gaze that reduces the functionally diverse or trans and nonbinary body to the status of specimen and object, Lorenza’s works are characterized not only by the use of self-fiction, the dissident imitation of visual styles from the history of art, and bodily experimentation, but also by criticism of the disciplinary divide between genres and genders, between painting, dance, performance, and photography, between masculine and feminine, between homosexuality and heterosexuality, between the cis body and the trans body, between object and subject, between active and passive, and between valid and invalid. In what frame of representation can a body make itself visible as human? Who has the right to represent? Who is the represented? Can an image grant or deny a body political agency? How can a body construct an image in order to become a political subject? Is there any aesthetic difference between an image made with the hand and another made with the foot, or does this difference reflect a position of power? These are some of the questions posed by Lorenza Böttner’s visual and performative work.” (Paul B. Preciado)

→ Paul B. Preciado (ed.), Lorenza Böttner. *Requiem for the Norm*

With texts by Antonio Centeno, Carl Fischer, Jack Halberstam, Johanna Hedva, Paul B. Preciado and others

Design: Till Gathmann

Spector Books: Leipzig 2022, German, English, Spanish, Price: 36 Euro / 26 Euro members of the WKV

7:30 p.m.

SCREENING

Orlando: My Political Biography

A film by Paul B. Preciado, FR 2023, 98’

Original French version with German subtitles

In 1928, Virginia Woolf wrote *Orlando*, the first novel in which the main character changes sex in the middle of the story. A century later, trans writer and activist Paul B. Preciado decides to send a film letter to Virginia Woolf: her Orlando has come out of her fiction and is living a life she could have never imagined. A century after the publication of *Orlando: A Biography* by Virginia Woolf, Paul B. Preciado, philosopher and trans activist, addresses a letter to tell her that her character has come true: the world is becoming Orlandesque. Preciado calls a cast: “Who are the contemporary Orlandos?” 25 different people, all trans and non-binary, from 8 years old to 70 who come to play Woolf’s fictional character while also narrating their own lives; and a series of mid twentieth century trans archives that evoke the real historical Orlandos in their struggle for recognition and visibility. The spectator gradually finds Orlando’s bearings as the portrait emerges of a collective being with multiple faces, voices, bodies. The film follows the same structure as the Virginia Woolf’s novel: a travel diary through history, both intimate and political. “I first read Woolf’s book when I was a teenager in Spain, well before I knew that gender transitioning was possible. Woolf’s fictional character allowed me to imagine my own life, to desire and to embody change. It turns out that with the years, I have become an Orlando. My biography is made of the collective history of thousands of invisible Orlandos. It is a history of struggle within an oppressive gender and sex binary regime. Being trans is not just to transition from femininity to masculinity (or vice versa), but to engage in a process of internal “orlandisation”: a poetic journey in which a new language to name oneself and the world is invented.” A gender transition is a transformative voyage, a movement of disidentification, a practice of freedom, rather than a mere production of identity. Thus, the film draws the portrait of a changing world and the ongoing gender and non-binary revolution. (From: https://www.thepartysales.com/wp-content/uploads/2023/02/ORLANDO_DP-print_A5_web.pdf)