

differences between Rainer's performance in *This Is a Story About a Woman Who...* (1973) and the film that came from it, *Film About a Woman Who...* (1974), are very striking.

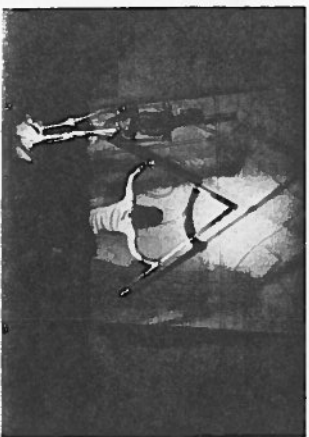
- 17 The well-known image *Mask with Mirrors* by Lygia Clark (1967), an object made of lenses and mirrors to be worn by the participant as goggles, is an example of an image that doesn't represent what the mask does, which is to send back to the participant his own reflected image making it impossible for him to see the outside world. The mask sends you back to yourself. The photograph seems to imply the opposite, like access to a peripheral vision that would be behind you.
- 18 That is what I tried to do in *Four Pieces* by Morris (1993), a reconstruction of Robert Morris' seminal performances from the 1960s that I had never seen. The reconstruction was done in collaboration with Robert Morris.

Clausen, Barbara. "A Conversation: Babette Mangolte and Joan Jonas." In *After the Act: The (Re)Presentation of Performance Art*, edited by Nina Krick and Barbara Clausen, 51-66. Vienna: MUMOK Museum Moderner Kunst Stiftung Ludwig, 2006.

A Conversation: Joan Jonas and Babette Mangolte

1979 was the last time Babette Mangolte¹ documented a performance by Joan Jonas.² The photographs documenting *Upside Down and Backwards* at the Performing Garage in Soho marked the end of a decade-long working relationship that started in the early 1970s. Mangolte documented almost all of Jonas' performances, starting with *Organic Honey's Visual Telepathy* (1972), *Delay, Delay* (1972), *Mirage* (1976), *Juniper Tree* (1977), and finally *Upside Down and Backwards* (1979). She was also the camera operator for *Organic Honey's Vertical Roll* (1972-1974), *Glass Puzzle* (1974), and *Funnel* (1974), producing some of the most iconic images of Jonas' early performance and video work.

Mangolte's photographs of *Upside Down and Backwards* stand for a significant period in both their lives. By the early 1980s Mangolte had with few exceptions stopped documenting New York's Downtown performance scene and resorted to her own work as an experimental film maker. In 1977 she filmed *The Camera: Je, Le Camera: I*, followed by *The Cold Eye (My Darling Be Careful)* in 1980. Both films deal with the relationship of vision and power arising from the act of producing images. The same year, 1980, Jonas had her first retrospective at the Berkeley University Art Museum in California, where she performed *Organic Honey's Vertical Roll* for the last time. In the following years Jonas, still pushing the borders of the ideas behind the perception of the body as well as questioning what spectatorship stands for, resorted to a more theatrical form of performance art. Her work shifted from experimenting with the mirroring effect of new



Joan Jonas, *Upside Down and Backwards*, 1979
Performing Garage, New York © 1979 Babette Mangolte

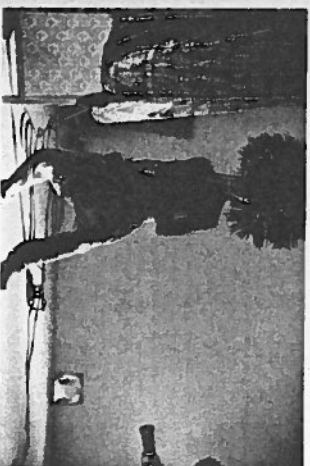
media to a more semiotic weaving of narratives and images. Both artists since then have continued their poetic as well as conceptual and critical reflections upon art/history, female identity, and the experience of real and illusory space in separate and aesthetically different ways. They continue to produce, perform, teach, and write in the artistic field.

The following conversation took place in the context of the exhibition and the symposium *After the Act* at the MUMOK in Vienna, on November 5, 2005. For the first time Jonas and Mangolte spoke publicly about their shared working experience during the 1970s, discussing the changing circumstances of production throughout the last decades, and their relationship to the work itself from each one of their perspectives. With the years passing by, it becomes increasingly difficult to find challenging voices of equal stamina from both sides of visual production within the field of performance art. Voices of those, not only willing to speak up, but also critically reflective in their ability to discuss issues inherent to the practice of documenting performance art as the ones of Jonas and Mangolte.

Barbara Clausen (BC): How did you start working together?

Joan Jonas (J): Babette, you can probably fill in the very first moment when we met. I don't remember exactly how it all started.

Babette Mangolte (BM): I remember, it was in 1972 at the L'Attico Gallery in Rome. There was a series of performances organized by the



Joan Jonas, *Organic Honey's Visual Telepathy*, 1972
Gallery L'Attico, Rome © 1972 Babette Mangolte

gallery and there were Joan's performances of *Organic Honey's Visual Telepathy* and an outdoor piece called *Delay, Delay*. There were several other pieces performed at L'Attico by Simone Forti and Trisha Brown that I had not yet seen at the time. The only person whose work I knew was Yvonne Rainer's, who was performing something that derived from the material I had shot a couple of months earlier for her film *Lives of the Performers* (1972), for which I was the cinematographer and editor. So I kind of knew it was going to be interesting because it was Yvonne's world. Fortunately a friend of mine had a car and drove me to Rome from the south of France. I had my Nikon camera with me and as usual, I shot everything I saw. That was the first time I took pictures of Brown's *Accumulation* piece and of Joan's work. The photographs you see downstairs in the exhibition are from the performance *Organic Honey's Visual Telepathy* (1972) at the Gallery L'Attico.

J: I would just like to say something about the video documentation on view in *After the Act*. What you see is the documentation of the performance *Organic Honey's Vertical Roll* at Leo Castelli Gallery in New York, in 1973, the last version of the *Organic Honey* project. Babette performed the camerawoman in that piece and I think the first time was at Castelli Gallery. Previous performances included different camera operators. You can see her in one of the projections in the exhibition. Of the four on view, two video projections are the documentation of the first and second part in *Organic Honey's Vertical Roll*, while the other two projections are the



Joan Jonas, *Glass Puzzle*, 1973, video still, Camera: Babette Mangolte
 Courtesy Electronic Arts Intermix (EAI), New York

footage that was shown on the monitors within the performances. From the very first moment when I got the Sony Portapak video camera I wanted to make films. So I constructed a series of image sequences for the monitor that were seen by the audience simultaneously with the live action. The monitor had a special function within the performance: I would continuously look at the live rendered image on the monitor, for the purpose of framing myself. Everything I did was for the monitor. In other words, what you see on view in the exhibition is on no level a work in itself. But I did make several autonomous video works in relation to or out of the material developed in *Organic Honey*. The documentary material on view downstairs is simply one performance.

BM: I was hand holding the camera and going along with the flow of things during the shooting of *Organic Honey's Vertical Roll*. I had no real concept of what you, Joan, were doing in the performance. I was looking through the viewfinder and Joan told me what she wanted, of which I would then make an interpretation. I improvised the camera movements, gliding through the space.

JJ: You were the camerawoman, doing your job. For me the performing was about framing details of my image making. The difference between *Organic Honey's Vertical Roll* and *Glass Puzzle*, was that the latter was not a performance, but was only staged for the camera. The difference of your work in *Glass Puzzle*, Babette, and *Vertical Roll*, which was a live



Joan Jonas, *Mirage*, 1976, Anthology Film Archive, New York
 © 1976 Babette Mangolte

performance, was that we set the whole thing up in my studio. There was no audience and the camera work was part of the interplay between the figures in the set of the space, and the camera.

BM: *Glass Puzzle* was very interesting to work on, because there was a series of rehearsals before the final shoot and many decisions came from the way the sun light was falling on you and how it highlighted your reflected image on the video monitor. We used natural daylight and movie lights to create the effects in *Glass Puzzle*. It was a very organic working process, coming out of experimenting with the space where Joan was working. When the light of the setting sun shone into your loft, we would use the reflection on the surface of your TV set. And really, *Glass Puzzle* was made at a time when it was still laborious to edit video, it was constantly shifting between pressing the pause button and then start again, but you obviously had mastered it. It was not an easy process to work with a Sony Portapak reel-to-reel video in 1974.

JJ: You could go to a studio and do slightly more than that. Actually, *Glass Puzzle* was edited in sections and came out of *Vertical Roll*, also shot off the TV set.

BC: What were the circumstances while documenting *Mirage* in 1976? Was it important to follow the narration of the story during the set up for the photo shoot?

JJ: Did we set up the shoot for *Mirage*?

BM: Yes. You just held the pose long enough to make it obvious that a photograph was to be made. The piece was performed at the Anthology Film Archive in New York. The screen was used to project a film that I had shot and Joan had set up. The white screen was a projecting screen and a framing device. It was a very contained space, restricting movement. I think I was also manning the film projection for the performance. I forgot.

JJ: I used the film screen as a structuring device in the performance. I am interested in what you, Babette, said about intuition in your lecture. I think it is because of your technical skills and experience that you are able to experiment with your intuition.

BM: It was important not to pass judgment or make an interpretation of the pieces I documented or shot. Besides, I'm not a trained photographer, I'm a film person and I think in terms of the film frame. The action was totally organized by Joan, I just followed.

JJ: *Mirage* was a set up performance documentation, following the narration of the piece—I would hold up props and take positions one after the other, in order to document them. It was also about capturing the space itself. You got into the space and captured the details. The Anthology Film Archive was a particular, special place for me where I had learned the history of film. In the photographs of *Mirage*, Babette captured the set up at the Anthology Film Archive, where the contrast of black & white was part of the composition within the space.

BM: For *Mirage* I made sure the negatives were not overly contrasted, because of the contrasted subject of the black space with a white screen. I chose a mid tone exposure and that is the reason these photographs have a lot of details to them.

JJ: It is a difference when you shoot during a performance. For example, Peter Moore, who took many photographs of my performances in the 1960s, always situated himself at the back of the room. In his photographs you often see the heads of the audience in the foreground. But in order to

do the pictures for *Mirage*, it was really important for me to think of the site itself as a visual image. The desire to document was about my involvement and interest in picture making not so much about distribution.

BM: I remember the movements you made, you were stomping violently in place. Because of the intensity of the movement I tried to capture the moment like dance. In other words, it seemed necessary to photograph it like dance because I did not want to misrepresent the movement. That is what I meant in my argument yesterday.

JJ: Shortly after, there was an Italian publisher who made a book of the photographic series Babette took of *Mirage*. I have never shown the whole series in a gallery context. I used some of them along the way in my installations, but they were inconsequential. The first big installation of a performance, which included visual documentation material of the performance, was for my retrospective at the Stedelijk Museum Amsterdam in 1994. I tried to re-constitute my performances in the exhibition space and make them three-dimensional. There is no specific viewpoint that the audience is limited to. Which means, that even if there was a stage in the performance, for example, I would re-construct it as such, becoming part of the installation. The installation of the pieces was very much about a multiplicity of simultaneous actions and visual elements, including photographs. So I'm glad I have them to use in my installations. I would put everything that had to do with the work into the space, arranging it in a certain way. It's about trying to create a situation, which is about information, a form of re-presentation, an assemblage. In the end one has no idea how one's work is perceived.

BC: How did performance art change in the early 1980s?

BM: Yes, it definitely was very different in the early 1980s. The newcomers to performance wanted to become stars. There was a point in the early 1980s when solo artists, like Michael Smith came onto the performance scene in New York. His work was very much about looking at himself, reflecting his own position in the art world. It had a certain aesthetic of "look at me I want to be a star" written on it.

JJ: Well, it was influenced by Vaudeville.

BM: Yes, it was inspired by popular theater and had nothing to do with the context in which, for example, your generation was working in.

JJ: It was probably a reaction against it.

BM: That is very likely. When he asked me to take some images of his work I found it amusing the first time around, but then I dropped out. I was not particularly interested in that kind of work at the time. There were also other reasons why I stopped working in the performance scene in the 1980s. At the time, I only accepted jobs taking photographs of unusual pieces like Richard Foreman's play *Miss Universal Happiness* at the Performing Garage and Brown's *Lateral Pass* with a set by Nancy Graves. My last performance photographs were of Dana Reitz's dance performance *Severe Clear* in 1985.

BC: So it was more about just switching from black & white to color?

BM: The idea and debate around the use of color really comes from a historical context, which is rooted in the technology of black & white film. It has nothing to do with black & white being more authentic, and color less so. There were technical reasons why performance art was documented in black & white photo stock and not in color. Color film stock was much slower and I was mostly interested in shooting fast movement, which you couldn't do with color stock. It was about my way of looking at things and what I was skilled in. If it is static anybody can photograph it. What is interesting to photograph is movement. It's performance and it's exciting. At the time, when you wanted to document movement you were restricted to work in black & white. Brown's performance *Lateral Pass* (1985) was very colorful and I shot it in color as well as in black & white. For the sake of the appearance of the dance piece the color images were necessary to do it justice. But I wasn't happy about the poor result of the photographs for the dancers. The pictures were too grainy and blurry because of the slow shutter speed. The technique of color was not up to date at the time. I accepted it and decided to focus on my own film work. These concerns ceased to

exist of course, when Kodak started producing color film stock, which was faster, had less grain, and had good color rendition.

JJ: It is difficult to document one's work, because it takes a lot of time. So often you need to put on a special session, just for the documentation. Normally, I don't hire a lot of different people. The last piece *Lines in the Sand* (2002) was documented at the Kitchen in New York by friends. For *Volcano Saga* (1986), for instance, I had a whole day for the images and I hired a photographer. I chose which moments in the piece were to be documented. There are different solutions. And now recently, with the last piece, *The Shape, The Scent, The Feel of Things* (2005), someone took images of the rehearsal and I was not happy with them, because the rehearsal character was too apparent. It's problematic and it takes a lot of time, effort, and money, partly because it is so difficult to pinpoint what exactly you want in advance. Today, I video-tape everything. Anyway, that is a different story.

BM: Today, most audiences at a performance have no patience for the photographer. I used to have no problem with being a photographer taking pictures in the real time of the performance until the late 1970s. It was after that, in the early 1980s when I felt an unease with my presence especially with me using a Nikon and not a Leica. When you press the shutter, the Nikon is very noisy; the Leica is not a reflex camera, so it is silent. Peter Moore used a Leica. He was a good friend, he really helped me and he told me he used a Leica because he did not want to disturb people. I could not care less. (Laughter). At one point though, not even I could do it because it suddenly felt too antagonistic towards the performer. I feel I need a sense of urgency when I shoot a performance, that just isn't there during a rehearsal. It is easier to have this sense, when an audience is present. So shooting only during rehearsal dampened my spirit and undercut my intuition.

BC: Maybe we can open up the discussion. Carrie [Lambert-Beatty], in your essay *Moving Still: Mediating Yvonne Rainer's 'Trio A'* from 1999 you discuss the factor of vanity in the performer's choice of the documentary images. In contradiction to their aesthetic principles they, at times, are the most spectacular of their lot.

Carrie Lambert-Beatty: I asked Yvonne Rainer why so many of the figures in the photographs of *Trio* A look so poetic and beautiful. And she responded that one should not forget the simple vanity that is a factor present in choosing an image. She picked the image that she thought looked good. My response to that was that what you think looks good is based on a whole history of what dance photographs are.

BM: That was not the case for Brown's choice of images. She was very specific in selecting her own photographs. They were her images only and not similar to other performers, neither Balanchine, nor Rainer.

JJ: I don't think it is necessarily about the spectacular. For me the process of selection is about creating an image of the piece that represents the idea. For the exhibition here, it was a curatorial decision to show everything from my archive in New York. It is important to know that I never showed those Lary Bell photographs. He was photographing me while I was rehearsing *Organic Honey's Visual Telepathy* at the Ace Gallery in 1972, right next to his studio, in Venice, California. Those photographs used to feel awkward to me, but now they are interesting. Attitudes change over time and yes, it has a lot to do with vanity.

BM: Many of the photographs I took of *Organic Honey's Visual Telepathy* that are on view in the exhibition, I did not make prints of at the time. There were these huge contact sheets from which you, Joan, selected a couple of photographs and that was it. Of course they are also in my collection because I always make a copy for myself. For *After the Act* I reprinted the seventeen photographs I had not seen as prints before. I discovered that the ones I did for you originally were not as good as the ones now chosen for the exhibition. So it is interesting, you don't always have time to actually see everything and your choices can vary with time.

JJ: Back then the demand for a series of photographs was low. Now people are interested in performance again. I think there are two reasons for that. For one, the language of performance art seeped into all other artistic languages. There are all these younger artists who are doing videos and video installations that are using the language of performance art. When I started teaching in the mid-nineties many of my students did not

know where it came from, because they did not know the history. Anyway, that is one thing, and it has become apparent, and people are more and more interested in that language. And the other thing is that in times of upheaval and political change, like in the 1920s and 1960s, performance suddenly comes back. It becomes a necessity because people have to speak in a different way. Like in the women's movement, a lot of women used performance and video to articulate their demands.

Carola Dertnig: In regard to linking art and politics, performance can and has been seen as a political tool, just think of Leslie Hill's article *Suffragettes Invented Performance Art*⁶ from 1985, that deals with these cultural and social relationships in a very poignant way.

BC: In a few days Marina Abramovic will perform a series of performances called *Seven Easy Pieces* at the Guggenheim in New York.⁷ She is reenacting famous performances from the past of others and herself, in addition to a new piece of her own. Babette has been commissioned to do the film documentation of the work. Within the current trend of these revivals, what is the difference of an artist reenacting works from his/her past, and a younger artist appropriating and taking up the heroes of the past?

JJ: Marina's work has been significant and I have great respect for it, so I'm curious to speak about the work, but one has to go and see it first. Paul McCarthy's and Mike Kelly's reenactment of Vito Acconci's work in their 1995 video *Fresh Accoci* is an interesting and successful example to me. Personally speaking, I think a simple reproduction is not really interesting. It's kind of a waste of time, because there is no pushing the piece itself forward in any way. Of course if someone else's body performs another person's work, that might be something else. In this sense the pieces in the exhibition *After the Act* set a mark of difference to the original works. In theater, work is restaged all the time, it is part of the genre, think of Robert Whitman restaging his work. So what is the difference in theater performance and performance art in relation to the term re-enactment?

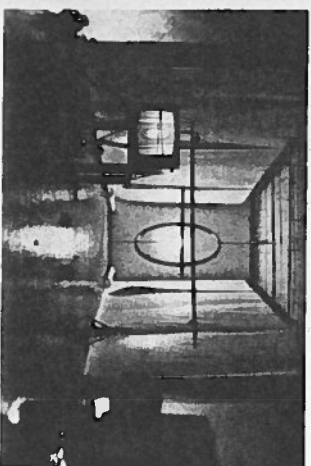
BM: I'm not going to present you my own understanding of what re-enactments can be or not. I called what Robert Morris asked me to do in the film *Four Pieces by Morris* (1993), a re-construction. It was a film, not a

performance. It permits the piece to be experienced in a different context by a generation that could not see the original. As a pure reproduction I agree with you, it is uninteresting. In case of Marina Abramović's upcoming performances it is about something else. She thinks that performance work should be copyrighted. The idea is based on the fact that if she re-enacts Vito Acconci's *Seedbed*, she is the person under the wood floor. It was a piece done in 1972 at the Leo Castelli Gallery, and by the way, the only piece I saw in its original form at the time. The fact is, Acconci's copyright continues and because of her re-enactment, *Seedbed*, the performance again comes alive. The specific creativity of the original performance artist is stopped if it's not re-performed live. It is an argument against the impact of documentation, because even if you create a secondary audience, it is not enough to generate something. For Abramović, performance is about the body's presence and its physicality. The live characteristic of the body is absolutely essential, that is one of the main points of *Seven Easy Pieces*. Besides, she is doing the pieces in a different temporality. Neither Bruce Nauman's *Body Pressure* (1974), Joseph Beuys' *How to Explain Pictures to a Dead Hare* (1965), nor Valie EXPORT's *Action Pants: Genital Panic* (1969) were originally performed for seven hours.

JJ: Well basically, all of Bruce Nauman's work was only done for the camera.

BM: Abramović is also re-staging one of her older performances, called *Lips of Thomas* from 1975. It was originally only an hour long and will now go on for seven hours like all the other pieces. She will be struggling back into them. And there is a new piece, which I can't talk about, it has to be a premiere. There is a specific order that actually makes sure that, regardless of how the body is marked or scarred by the prior performance—like the candles in Gina Pane's *The Conditioning* (1973), or the slash of the razor in *Lips of Thomas*—it does not affect the next day's performance. There is an immense amount of physical work and she is training like an athlete now. Her work is more about endurance than about image making.

Christian Jancke: The author's intention for a re-enactment may be honorable, but I think it is important to realize, that the art market's interest is not to be neglected. In the 1990s there was an active discourse on per-



Jean Jonas, *Funnel*, 1974
The Kitchen, New York © 1974 Babette Mangolte

formance and performativity in Germany, in the U.S., and in Great Britain. It was very lively in itself. But this discourse on performance had a lack of physical fulfillment, as it was only based on intellectual debates. The performances that were discussed and analyzed at that point had already happened. They were gone, and this gap between theory and practice had to be filled. There was the desire to fill this void with re-enactments of, for example, the early Gilbert and George happenings in London. The art market was calling for it.

Philip Auslander (PA): This also leads us to the question of what we consider a performance artwork to be. Is it an original act, or is it repeatable like a theater script?

JJ: Well there are all these definitions of performance art. I always think of it as a sliding scale between conceptual art and theater. Some performance art exists mainly in our heads, like Chris Burden getting shot in the arm in his performance *Shoot* (1971). This is true despite the reality of its execution and the few iconic images left. Performance can effectively live on through a rumor or a story. Whereas my work, for example, cannot be described in the same way. It's the same reason that makes encyclopedic books on the history of performance art, despite their historical value, somehow problematic. Because, as you were saying, Philip, they capture everything under that title. This lack of differentiation is one of the problems we have when we speak about performance art in general.

PA: It's just interesting for me to imagine a moment where presumably there could be a lot of productions of Acconci's work going on at the same time.

BM: I agree with Joan, that in many ways the Acconci piece from 1968, that you, Philip, spoke about in your lecture is not really a performance. It clearly is on the side of conceptual art and not at all like Joan's work, which is close to the theatrical. A conceptual piece might be a lot easier to re-enact than a performance like *Organic Honey's Vertical Roll* or *Funnel* (1974), because of the wealth of imagery and decisions made in relation to the familiarity Joan had with the objects and the props she used. One has to know, that the 'text' for these performances were written for specific tools, like the Sony Portapak camera. That means, when you speak about past performances, one has to be aware of the fact that these tools have changed.

Notes:

- 1 Babette Mangolte is an experimental filmmaker living in New York City who also has an extensive archive of performance and dance photographs shot mostly in New York City in the 1970s and 1980s. Lately she has turned to writing on her own film and photo practice to reflect on the interaction between aesthetics and technologies. Throughout the 1970s Mangolte documented the entire available spectrum of performance art, ranging from theater to dance, to the visual arts. She was the camera-operator for Chantal Akerman's, Michael Snow's, and Yvonne Rainer's films.
- 2 Joan Jonas' early experience in sculpture and dance, her integration of new media as a vehicle of perception of the body, space, and time into her video-performances such as *Organic Honey's Visual Telepathy*, *Organic Honey's Vertical Roll* (1972 to 1974), *Glass Puzzle* (1974), *Mirage* (1974), and *Funnel* (1974), all documented by Mangolte, has made her one of the pioneers of video and performance art. Jonas' video installations, drawings and performances are shown internationally. She has had retrospectives in the Stedelijk Museum Amsterdam (1994), the Galerie der Stadt Stuttgart (2000), the Queens Museum of Art, New York (2003) and most recently in the Jeu de Paume, Paris (2005). In October 2005 her performance *The Shoppe, The Scent, The Feel of Things* premiered at Dia Beacon, New York and was re-performed in 2006.
- 3 Carrie Lambert-Beatty, "Moving Still: Mediating Yvonne Rainer's 'Trio A'". October, no. 89 (1999), pp. 87-112.

4 Leslie Hill, "Suffragettes Invented Performance Art", in *The Routledge Reader in Politics and Performance*, Jane De Gay and Lizbeth Goodman (eds.), London and New York, Routledge 2000.

5 Marina Abramović, *Seven Easy Pieces*, November 9--15, 2005, Guggenheim Museum New York

After the Act
The (Re)Presentation of Performance Art

Edited by
Museum Moderner Kunst Stiftung Ludwig Wien
Barbara Clausen

The publication

After the Act. The (Re)Presentation of Performance Art
is based on the lecture series (November 4–6, 2005)
held on the occasion of the exhibition

After the Act
from November 4 until December 4, 2005
at Museum Moderner Kunst Stiftung Ludwig Wien

ISBN 978-3-902490-28-5 (MUMOK)

ISBN 978-3-9338821-80-0 (Verlag für moderne Kunst Nürnberg)

Die Deutsche Bibliothek – CIP-Einheitsaufnahme

Ein Titelsatz für diese Publikation ist bei der Deutschen Bibliothek erhältlich.

Contents

- 007 **Barbara Clausen**
After the Act—The (Re)Presentation of Performance Art
- 021 **Philip Auslander**
On the Performativity of Performance Documentation
- 035 **Babette Mangolte**
Balancing act between instinct and reason or how to organize volumes
on a flat surface in shooting photographs, films, and videos of performance
- 051 **A Conversation: Joan Jonas and Babette Mangolte**
- 067 **Doris Kolesch / Annette Jael Lehmann**
Inter/Actions? Staging the Self and Medialization
in Bruce Nauman, Joan Jonas, and Vito Acconci
- 079 **Michaela Poschil**
Otto Muehl, Kurt Kren: Cum Shot Asses and Assholes
- 099 **Poor Theater: A Series of Simulacra**
Interview Sam Gold and Barbara Clausen
- 113 **Carrie Lambert-Beatty**
Time Management
- 127 **Editor and authors**
- 130 **Imprint**

© 2006 Künstlerin/artist, Autorinnen/authors

Galerie für Zeitgenössische Kunst/Museum of Contemporary Art
und/and Revolver

Alle Rechte vorbehalten/all rights reserved

Printed in the EU

Die Künstlerin dankt/the artist thanks

Anette Baldauf, Beatrice von Bismarck, Hannes Böck, Kaucylla Brooke, Isolde Christandl,
Barbara Clausen, Carola Dertnig, Wolfgang Konrad, Helga Krobath, Florian Pumhösl, Julia Schäfer,
Barbara Steiner und Barbara Wimmer.

Ausstellung und Publikation wurden von der Ostdeutschen Sparkassenstiftung im Freistaat Sachsen
und der Sparkasse Leipzig unterstützt.

Exhibition and publication are supported by Ostdeutsche Sparkassenstiftung in the Freistaat Sachsen
together with Sparkasse Leipzig.



Ostdeutsche Sparkassenstiftung
im Freistaat Sachsen
gemeinsam mit
der Sparkasse Leipzig