

To enumerate all the possibilities of meaning and pathos one finds in the vast oeuvre of Mark Ther, who, in his late 20s, has already become a prolific video artist in the Czech Republic, one would have to write an entire book. Rather than producing a body of work that boasts a coherent message, Ther's videos – incredibly short, cinematic, hilarious, and confusing – have concerned themselves with the enunciation of a definitive style, a style that is marked by the joyful revivification of a camp aesthetic that is as sophisticated as it is playful, as well as a flippant sense of humor that has its roots in Eastern European absurdism. What distinguishes Ther's work from that of other contemporary Czech artists is its fearless exploration of sexuality and transgenderism, topics that he manages to engage in without politicizing his commitment. Unlike most video artists belonging to his generation, Ther experiments with narrative in all of his videos; his is a liberated – and liberating – approach, one that isn't blinded by the conceits of age. Although they frequently, through music and visuals, hearken back to the 1980s, perhaps the kitschiest decade yet, there's something timeless in so many of these pieces that make them work so well in the here and now. Perhaps we'd do best to call it Ther's time.

By Travis Jeppesen

Mark Ther

První pozoruhodné experimenty s videem lze u Marka Thera vysledovat někdy v roce 1998. V jednom z prvních videí s názvem „4:05“ také poprvé tematizoval svůj obdiv k operní divě Marii Callas. Jeho fascinace touto postavou byla později často různě vykládána, např. Zuzana Štefková ji interpretuje jako hru „dráždivé mnohoznačnosti vztahů mezi genderem, pohlavní identitou a sexualitou, přičemž funkčnost této sebe-inscenace je založena na paradoxním vztahu mezi jednotlivými komponenty identity“. Ther sám je k těmto rozborům rezervovanější, využití životních vzorů (kromě Callas se v jeho videích objevují také Audrey Hepburn nebo Andy Warhol) chápe v duchu své „narace životního záznamu“ prostřednictvím média videa jako nedílnou součást žité reality. Přesto může fakt, že se ve všech případech jedná zároveň o gay ikony, volně odkazovat zpět k vlastní identitě toho, jenž si tyto vzory vybral. Callas se objevuje ještě ve videích *What gave me America* (1999), absolventském videu *My pleasure* (2003) nebo *M. C. a A. H.* (2001). Vrcholná videa již otevřeně tematizující homosexualitu byla videa *Hanes* (2007) a *I Will Get You Out and Chop You in the Midair* (2007). V roce 2008 se začal věnovat odlišným tématům – odsunu Němců, sudetoněmecké kultuře, nacistickým oficiálním složkám, které prezentoval buď jako fetišizaci praktik v říšských strukturách (*Was für Material!*, 2007) nebo v zachycení neobvykle emocionálně hutných, zcela konkrétních životních momentů, které představovaly daleko šířeji sdílené životní osudy dané historickou realitou (*Pflaumen*, 2011). Důležitou reflexí Therovy tvorby bylo v roce 2008 předčasné uzavření jeho výstavy v GHMP na Staroměstské radnici z důvodu „homosexuální a nazi propagandy“, jak uvedla kurátorka Olga Malá. V roce 2011 Ther získal za své video *Das wandernde Sternlein* (2011), které vyprávělo smyšlený příběh zmizení dětí ve třicátých letech v příhraničí, Cenu Jindřicha Chalupeckého. Video šokovalo naturální estetikou – nepřímo zobrazovalo pedofilní akt, ale též obsahovalo řadu symbolických odkazů a metafor. Video bylo porotou oceněno především proto, že „krása a horor, stejně jako mysterium a racionálno, jsou v Therově díle představeny v komplementárních kategoriích, které nevylučují jedna druhou.“ Video vyvolalo i negativní reakce, na galerii DOX bylo pro šíření dětské pornografie podáno trestní oznámení.

V současnosti připravuje další videa, blížící se stopáži celovečerních filmů, s jejichž vnější zkratkovitou formou experimentoval již ve svých krátkých videích dříve (žádnému např. nechyběly velkofilmové titulky, které často byly stejně dlouhé jako video samotné). Dál se tak snaží o „uchopení nějakého konkrétního příběhu komplexně, vytvoření jakéhosi záznamu života [...], ale tak, aby byl pro diváka jasný a pochopitelný“.

Ladislav Zikmund-Lender

MARK THER (197?)

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EDUCATION:

1994–1998 VSVH – ART SCHOOL OF VACLAV HOLLAR IN PRAGUE
2004 THE COOPER UNION FOR THE ADVANCEMENT
OF SCIENCE AND ART IN NYC
1998–2005 AVU – ACADEMY OF FINE ARTS IN PRAGUE

SHOW SELECTION:

2015

PRIVÁT NACIONALIZMUS, BUDAPEST GALÉRIA AND KISCELLI MÚZEUM,
BUDAPEST, HUNGARY
SILVER LINING, 25TH ANNIVERSARY OF THE JINDŘICH CHALUPECKÝ
AWARD, NATIONAL GALLERY, PRAHA (PRAG), CZECH REPUBLIC
KULTUR KONTAKT AUSTRIA, WERKPRÄSENTATION,
AUSSTELLUNGSRAUM DES BUNDESKANZLERAMTES, VÍDEŇ (WIEN),
AUSTRIA
FRANZ SCHMELZ FEAT. MARK THER, NAU GALLERY, PRAHA (PRAG),
CZECH REPUBLIC
MARK THER / FRANZ SCHMELZ, WORTNERŮV DŮM – AJG, ČESKÉ
BUDĚJOVICE (BUDWEIS), CZECH REPUBLIC
MARK THER FEAT FRANZ SCHMELZ, OFF / FORMAT GALLERY, BRNO
(BRÜNN), CZECH REPUBLIC

2014

PRIVATE NATIONALISM, OISTRALE – ZENTRUM FÜR ZEITGENÖSSISCHE
KUNST, DRESDEN, GERMANY
REKONSTRUKCE, EMIL FILLA GALLERY, ÚSTÍ NAD LABEM (AUSSIG),
CZECH REPUBLIC
VII. NOVÝ ZLÍNSKÝ SALON 2014, MARK THER, ZLÍN, CZECH REPUBLIC
PRIVATE NATIONALISM, GALLERY M 21, ZSOLNAY CULTURAL QUARTER,
PÉCS, HUNGARY
PRIVATE NATIONALISM, KUNSTHALLE, KOŠICE (KASSA), SLOVAKIA
TRIPLE FEATURE, UNDERGROUND CAR PARK – FLEMING HOUSE,
GLASGOW, UNITED KINGDOM
DAS WANDERND E STERNLEIN – MARK THER, JIRI SVESTKA BERLIN,
BERLIN, GERMANY

2013

BODY VARU, DIVADELNÍ KLUB / THEATER CLUB, OPAVA (TROPPAU),
CZECH REPUBLIC

TRANSGENDER ME, NTK, PRAGUE, CZECH REPUBLIC
AKROPOLIS, KARLIN STUDIOS, PRAGUE, CZECH REPUBLIC
TRANSGENDER ME, CZECH CENTER BERLIN, BERLIN, GERMANY
30. 5. JE FÉR I 29. 5. JE FÉR, CELLA GALLERY, OPAVA (TROPPAU),
CZECH REPUBLIC
FRANZ SCHMELZ UND MARK THER, STÄDTE UND GEMEINDE IN
BRAUNAU, 1921–2012, CON ARTIST CREW GALLERY IN GRAND RAPIDS,
GRAND RAPIDS, USA
DAS WANDERNE STERNLEIN, CZECH CENTER NY, NY, USA
FEBIOFEST 2013, THREE CHARMS OF CINDERELLA – A FILM NOVELLA
COMPETITION, PRAGUE, CZECH REPUBLIC

2012

Ř, AAAD GALLERY, PRAGUE, CZECH REPUBLIC
MARK THER A LUDWIG, OSKAR UND THOMAS? THE VÁCLAV ŠPÁLA
GALLERY, PRAGUE, CZECH REPUBLIC
ISLANDS OF RESISTANCE: BETWEEN THE FIRST AND SECOND
MODERN, NG IN PRAGUE, PRAGUE, CZECH REPUBLIC
ZAČÁTEK STOLETÍ ČESKÉHO VIZUÁLNÍHO UMĚNÍ PRVNÍHO DESETILETÍ
21. STOLETÍ, ZÁPADOČESKÉ GALERIE, PILSEN, CZECH REPUBLIC
WHAT A MATERIAL!, QUEER ART FROM CENTRAL EUROPE, CZECH
CENTER IN HAAG, HOLLAND
TRANSGENDER ME, DOX, PRAGUE, CZECH REPUBLIC

2011

FINALISTÉ CENY JINDŘICHA CHALUPECKÉHO, DOX PRAGUE, CZECH
REPUBLIC
BEI DEM... / U..., PAVLÍNA FICHTA ČIERNA A MARK THER, PÁLFFYHO
PALÁC, BRATISLAVA, SLOVAKIA
SKÚTER III – BIENÁLE MLADÉHO GENIA, VÝCHODOSLOVENSKÁ
GÁLERIA KOŠICE, KOŠICE, SLOVAKIA
SKÚTER III – BIENÁLE MLADÉHO GENIA TRNAVA 2011, TRNAVA,
SLOVAKIA
EROTIC REVUE, GALERIE STŘEDOČESKÉHO KRAJE, KUTNÁ HORA,
PRAGUE, CZECH REPUBLIC
PFLAUMEN, 3X3 GALERIE, LIBEREC, PRAGUE, CZECH REPUBLIC
WHEN THE NEIGHBOR CAME TO MAKE A PHONE CALL, GALERIE PETRA
VANKOVA, BERLIN, GERMANY
SAULGRUB, MEETFACTORY, PRAGUE, CZECH REPUBLIC

2010

DECADENCE NOW! ZA HRANICÍ KRAJNOSTI, GALERIE RUDOLFINUM,
PRAGUE, CZECH REPUBLIC

WAS FÜR MATERIAL! MIX 23 NEW YORK QUEER EXPERIMENTAL
FILM FESTIVAL, NEW YORK CITY, USA
SEX EXTRÉMNĚ LÍBEZNÝ, GALERIE XXL, LOUNY, CZECH REPUBLIC
23. EUROPEAN MEDIA ART FESTIVAL, OSNABRÜCK, GERMANY
MIGRATING FORMS 2010, ANTHOLOGY FILM ARCHIVES, NEW YORK
CITY, USA
„NAŠI NĚMCI“ („NĚMCI Z ČESKA“ „DEUTSCHEN AUS TSCHIECHIEN“,
„ČEŠTÍ NĚMCI“ „TSCHIECHISCHE DEUTSCHEN“ ODER „TSCHIECHIEN-
-DEUTSCHEN“), G207 GALLERY, AAAD, PRAGUE, CZECH REPUBLIC

2009

8. FOTOGRAFICKÝ FESTIVAL FUNKEHO KOLÍN, KOLÍN, CZECH
REPUBLIC
BAD FILMING, GALERIE U DOBRÉHO PASTÝŘE, BRNO, CZECH
REPUBLIC
GIRLS AGAINST BOYS, GALLERY SZARA, CIESZYN, POLAND
PŘÍRODA SE NÁM VYŘÁDILA, WIENNER WURST, MIREK, STUDIO
OF JOSEFA SUDKA, PRAGUE, CZECH REPUBLIC

2008

MARK THER / DOMINIK LANG, STUDIO OF YOUNG ARTISTS (FKSE),
BUDAPEST, HUNGARY
FILM SOKOLOV, FILMOVÝ FESTIVAL, ATRAKCE, SOKOLOV, PRAGUE,
CZECH REPUBLIC
LOVE AT FIRST SITE / MARK THER, FUTURA – CENTRUM SOUČASNÉHO
UMĚNÍ, PRAGUE, CZECH REPUBLIC
IMPAKT FESTIVAL 2008, MIGRATING FORMS A.K.A. NYUFF, UTRECHT,
HOLLAND
SEXISMUS, GALERIE VÁCLAVA ŠPÁLY, PRAGUE, CZECH REPUBLIC
15TH AND FINAL NYUFF 2008, MARK THER, NYW YORK CITY, USA
FESTIVAL OTRLÉHO DIVÁKA – PO KUNDĚ TI UPADNE PÉRO, KINO AERO,
PRAGUE, CZECH REPUBLIC
MARK THER – VIDEOS/MOVIES, GHMP, PRAGUE, CZECH REPUBLIC

2007

XYXX, KARLIN STUDIOS, PRAGUE, CZECH REPUBLIC
GROSS OMESTIC PRODUCT M'ARS GALLERY, MOSCOW, RUSSIA
RUHE, IM STALLE FURZT DIE KUH – AUDIOVISUAL A2, KINO SVĚTOZOR,
PRAGUE, CZECH REPUBLIC
MARK THER, GALLERY 99, DŮM PÁNŮ Z KUNŠTÁTU, BRNO, CZECH
REPUBLIC

EGO ART, KINO SVĚTOZOR, PRAGUE, CZECH REPUBLIC
42. MFF KARLOVY VARY, GALLERY KARLOVY VARY / KARLSBAD, CZECH
REPUBLIC
PRAGUEBIENNALE 3 – GLOCAL OUTSIDERS PRAGUE, PRAGUE, CZECH
REPUBLIC
MARK THER, NYUFF 2007, NEW YORK CITY, USA
FEBIOFEST 2007 – VIDEOINDIVIDUALITY, PRAGUE, CZECH REPUBLIC
IFFS EXPERIMENTAL VIDEO, ROTTERDAM, HOLLAND
PUNCTUM, FUTURA PROJECT GALLERY, PRAGUE, CZECH REPUBLIC

2006

BROUGHAM – ENTRANCE GALLERY, KARLIN STUDIOS, PRAGUE, CZECH
REPUBLIC
MARK THER, BKC, BRNO, CZECH REPUBLIC
A. M. 180 – HAPPY BIRTHDAY TO YOU, PRAGUE, CZECH REPUBLIC
VĚČNÉ STAVY, KARLIN STUDIOS, PRAGUE, CZECH REPUBLIC
NEW YORK UNDERGROUND FILM FESTIVAL – ANTHOLOGY OF FILM,
NEW YORK CITY, USA
PORTRAITS: JENS LUSTRAETEN – MORTEN NILSSON – MARK THER,
GALLERY ESTRO, PADOVA, ITALY

2005

MARKÉTA VAŇKOVÁ – EGOART, GALERIE NOD, PRAGUE, CZECH
REPUBLIC
THE NEED TO DOCUMENT, HALLE FÜR KUNST, LÜNEBURG, GERMANY
INTERMEDIÁLNÍ A KONCEPTUÁLNÍ TVORBA, AVU GALLERY, PRAGUE,
CZECH REPUBLIC
+ – CAFE/HIDDEN CAFE & GALERIE, PRAGUE, CZECH REPUBLIC
MARK THER, PICK A WEDGIE – MERLOT, GALERIE NOD, PRAGUE,
CZECH REPUBLIC
MARIA CALLAS – CHRISTIAN STEINER AND MARK THER, FUTURA
PROJECT GALLERY, PRAGUE, CZECH REPUBLIC
PROJECT 59 – 59 SECOND INTERNATIONAL FILM/VIDEO FESTIVAL,
NEW YORK CITY, USA

2004

3 X EUGEN, OSTRAVA, CZECH REPUBLIC
ITALIAN STUDIO STEFANIA GALEGATI – P. S. 1 CONTEMPORARY ART
CENTRE, NEW YORK CITY, USA
LAST SHOW, THE COOPER UNION FOR THE ADVANCEMENT OF
SCIENCE AND ART, NEW YORK CITY, USA



OTTO UND GARFIELD, 1988

4:06

After a long hard day at work, Mark Ther returns home. But he can't find his pets Otto and Garfield anywhere. Turns out they're in the bedroom watching gay porn! What's an astounded artist to do? He sits down and joins them.



4:05, 1999

9:11

Mark Ther and Rosa Ponselle, (Geni Sadero's "Amuri amuri"), just try it
"I think we all know that Ponselle is simply the greatest singer of us all".
Maria Callas



MERLOT, 2002

4:43



HAND MADE, 2002

2:21

A post - everything television commercial for a new brand of clothing. Everything has been "hand made" by Ther.



MY PLEASURE, 2003/04

10:36

The artist imagined what would happen if Madonna and Maria Callas (played by Ther himself) were forced to share a hotel room one night.



ANDYTHER & MARK BRODY, 2003

2:25

A fetishized pair of magic spectacles enables two artists, Mark Ther and Ondrej Brody, to see the world through one anothe's eyes.



LOVE STORY, 2003

6:12

A lone figure walks across a long frosty field to a Kawai keyboard, where he plucks out the theme to the famous film Love Story before slowly walking back across the field and disappearing into the forest, from whence he emerged.



THER, 2003

7:47

A young boy in white underwear lays in a white bed.
An older woman, presumably his mother or grandmother, enters the room to straighten up the piece of white shag carpeting laying on the floor. The boy covers himself up. The boy and the woman stare at each other for a while. The old woman is heavily made up; in fact, she looks like a clown. Suddenly, she sticks her tongue out of her mouth and makes the most unbelievable sound – somewhere between a fart and the blast of a shotgun. The camera slowly moves along the length of the floor. On the other side of the room stand Brody and Ther, posing like supermodels. The '80s pop classic "Creature of the Night"



MALIBU, 2001

5:32

Gets rid of the boy altogether in favor of moving close-ups of the interior of said car, to the soundtrack of “Two of Hearts” by Stacey Q.



MAX, 2004

4:56

As children, we spend a lot of time waiting. Oftentimes, we're forced to wait in the backseat of a parked car while the adults in our lives go about fulfilling their day-to-day obligations. Sometimes, we create entire universes in the backseats of those cars.



CHEVROLET CAPRICE CLASSIC, 2004

5:35

A beautiful boy (Christian Dietkus), wearing black tights and a neon pink and green windbreaker, vogues gaily in the middle of the ghetto. But what is that he has his eye on in the distance? It's a white Chevrolet Caprice Classic. He approaches it, then starts dancing next to it, while a boogie woogie Motown anthem plays. The camera, however, is more interested in the car than the boy. It moves up and down the car's sleek exterior, quickly, then moves away into the grass, where a boot lands. That's all.



BURGER UND THER, 2004

3:21

Who is Burger? Who is Ther? They're artists, snappy dressers,
and bad ass dancers who are on a mission to make you lose your mind.



MISS KRIMI, 2004

5:37

A scrawny old woman wearing a purple sweater, blue jeans, and too much make-up walks through a snowy forest. As she gets closer, she is intercepted by the camera and the person behind it. "Show your cunt!" a juvenile voice demands. The old woman complies, pulling down her blue jeans to reveal a hairless pussy and her sweater up to show off a pair of saggy tits. Next, she is directed to turn around, so that they can get a nice shot of her ass. Then she's told to turn back around once again, so that they might get a shot of the victimized expression on her face. "Don't move any further from the camera!" Then they hand her a piece of chocolate, tell her to eat it. Miss Krimi does what she's told. A man's hand (with red nail polish on the fingertips) reaches out to finger her face. "She is really ugly," says the voice. She is told to pull her pants up as she continues munching on the chocolate. The director speaks: "Move out. Slowly, slooowly!" She begins walking slooowly down the path she came from. She disappears around the bend. Fade to black.



DER KLEINE BLONDE UND SEIN ROTEN KOFFER, 2005

5:38

Two women sit on a bed recalling a trip they took by train. A young blonde boy sat in front of them carrying a large red suitcase for the entire journey. Flashbacks of the boy with his red suitcase are interspersed with scenes of the girls' reminiscence, in German and English, forming the crux of this very simple yet powerful film.



HANES, 2007

4:50

Two dead faggots in their Prague apartment. They wanted to move to Berlin, but they never made it there. Their names were Mario Dzurila and Travis Jeppesen. They killed each other in their Hanes.. .



I LIKE THIS SOUND, 2006

5:57

A short story looks like a stage play . . .



80'S?, 2006

4:39

Set on the schizophrenic streets of New York City, The 80's is a visual juxtaposition of two young men caught in two different worlds. One world, playful and frank, aware of it's own self-awareness and humorous in it's honesty. The other, dark and brooding, steeped in shadow and street lamp. As thought-provoking as it is meaningless, as fascinating as it is mundane, The 80's is a quirky interpolation of both vision and sound, which calls into question our drive to define, understand, and pattern the world around us.



I WILL GET YOU OUT AND CHOP YOU UP IN MIDAIR, 2007

8:47

Plants. Flowers. I don't know the names of any of them. A chair in a garden, an assortment of tools. The chirping birds are so bored, can't you hear them. Why do we generate nature in our own backyards. A dead man in the garden. Blood all over. Another bloody man, alive, sits close by, staring through the shrubbery at the deadness. The dead man wormcrawls across the grass.. . .



MARIA CALLAS, 1983

1:30

Purportedly made in 1983 (when Ther would have been a small child) and titled simply Maria Callas, the opera singer is seen emerging from a building in Paris and walking down the street, while a handheld camcorder shakily records her movements.



OLIVER KIELMEYER, 2006

1:25

Two gorgeous young gay boys explore every inch of their tender young bodies, until an unexpected brown invader disrupts their pornographic games.



RUHE, IM STALLE FURTZT DIE KUH, 2007

7:49

A Nazi soldier goes for a stroll with a young boy around the castle grounds. The two are in love with each other. Or maybe it is just lust on the Nazi's part. They frolic in the field. The story of the Nazi's arrival is told in flashbacks. The war is going on, Czechoslovakia is occupied, the Nazi has come to occupy the castle. Looking out the window, the Nazi and the Proprietor watch as the boy drowns in the lake. The Nazi asks if he can see the Proprietor's bedroom. The Proprietor tells him he has many bedrooms in this castle.



WAS FÜR MATERIAL!, 2007

16:30

Gay love lives of the Hitler Youth. Tonguing the flame. Running through the fields, Nazi flag in hand. Pissing on crosses and licking it off. They are happy to know each other. . . .



I HATE... WHAT?, 2008

18:00

An older stout yet elegant lady clothed in black with short spiky silver hair speaks. She reminisces, yearns, and mixes traces of real stories with fiction. The lady speaks and the public waits. The role is like life (not only for this woman, Maria Callas or Andy Warhol), one cannot step out of it. The viewer watches the woman, and clearly perceives the presence of another person outside the camera's field of vision. This person however does not enter or intervene in the conversation. Is it a monologue or a dialogue?



PFLAUMEN, 2011

15:23

A quiet resentment has marked relations between Czechs and Germans for much of the last century. Among other events, the expulsion by force of more than three million ethnic Germans residing in the Czech Sudetenland following the Second World War has left an unhealed scar that forms the symbolic border dividing the two nations. A new short film work by Mark Ther, Pflaumen (Plums), poignantly examines this event through the simple story of a young Sudeten German boy and his mother.



BEI DEM ... / U ..., 2011

18:00

Current village Dolní Podluží used to be called Niedergrund and was created by a division of the village Grund into two parts – upper and lower. The attributive adjectives Ober and Nieder Grund were created on the basis of the principal location of the village stretching alongside the river Lužničky (Lausur). The part near the lower part of the river was called Niedergrund. Under the original name Grund the village was for the first time mentioned in 1485 as an appendage of the castle Tolštejn (Tollenstein) that had then been for four years in a possession of Hugolt of Šlejnice (von Schleinitz). The Lords of Šlejnice, significant mining entrepreneurs, founded a town of Jiřetín (Sankt Georgenthal). The House of Šlejnice consisted of the two family lineages and possessed estates including the entire current Šluknovský Ness – estate Lipová (Hainspach), Šluknov (Schluckenau), Tolštejn (Tollenstein) and Rumburk (Rumburg). The concentration of the estates led to the area's name „Šlejnice land“. The first reference to Niedergrund as such is from the year 1566 when the partition of succession among the four sons of the deceased Jiří of Šlejnice was recorded in the Earth's plates...



DAS WANDERnde STERNLEIN, 2011

20:00

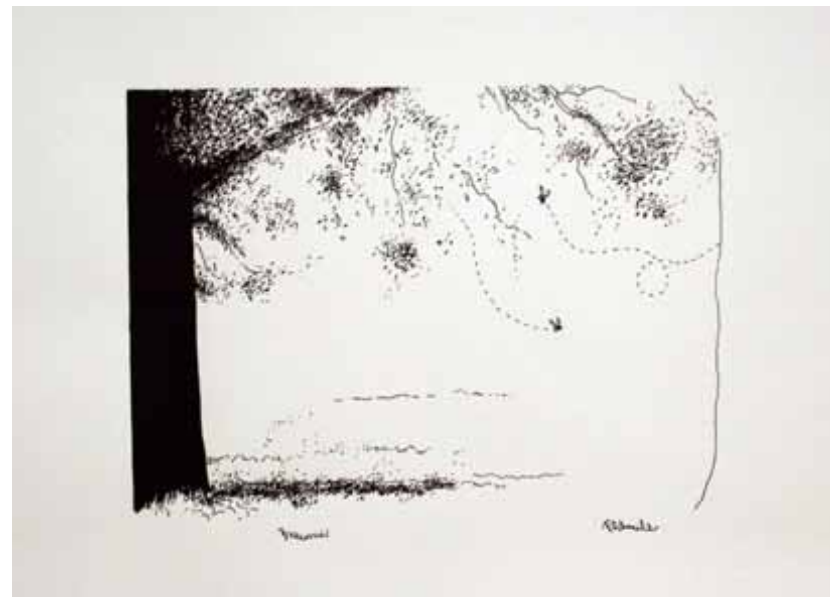
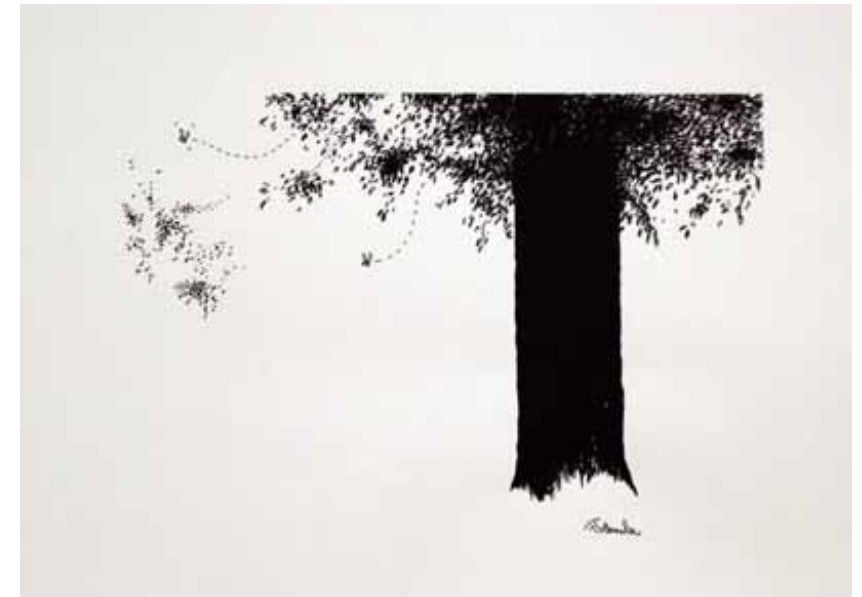
The story begins with a tale narrated by a very old lady in Sudeten dialect. She brings us in the times of late 1930s and she reminds us how one of the children she knew disappeared in the woods under very odd circumstances. Then we see a wood in late afternoon, soon will be dark. A man is chasing a 11-year-old boy. Then the man molests the child and finally strangles him. This scene is very realistic, but very unnatural in the same time. After that we have a detailed look at the dead children's body, when the rapist leaves.



ENKEL, 2012

46:00

Relationship between two women – mother and daughter in the second half of the 20th century. The story takes place in a old family house. The mother is confined to bed unable to move in her daughter's custody. The daughter comes in her mother's room to take care of her with a confession to tell. Something happened with her son and her mother's grandson three years ago.



FRANZ SCHMELZ, HEIMATKREIS BRAUNAU SUDETENLAND, 1927–2015

MIX 23 NEW YORK QUEER EXPERIMENTAL FILM FESTIVAL

NOVEMBER 9-14 2010

HOME SCHEDULE TICKETS INSTALLATIONS PERFORMANCES PARTIES MERCHANDISE ABOUT

SUNDAY, NOVEMBER 14, 2010 - 6:00 PM
THAT TORTURED FEELING
[BUY TICKETS]

After more than seven years, our 44th president declared an end to the Iraq War on August 31, 2010—but fear, anger—and arguably the war itself—rages on. Though the films of this program were shot prior to the declaration, the fear, anger and cynicism presented are just as relevant as they were on August 30, 2010. These films are not just about the current war in Iraq. They reference a range of wars, periods and atrocities. . . Not simply protest works, some like *Gay Pool Party* juxtapose the martial and the serene, while others (such as *Initiation* and *The Dance*) offer a harrowing window on torture and violence



GALERIE RUDOLFINUM



ABOUT GALLE EXHIBITIONS PROGRAMS PUBLICATIONS PRESS SERVICE RUDOLFINUM CONTACT

Parts of the exhibition:

Excess of the Self: Pain

Matthew Barney, Genesis Breyer P-Orridge, Gilbert & George, Gottfried Helnwein, Damien Hirst, Jürgen Klauke, Robert Mapplethorpe, Yasumasa Morimura, Catherine Opie, Pierre et Gilles, Cindy Sherman, Andreas Sterzing, Joel-Peter Witkin, David Wojnarowicz

Excess of the Body: Sex

Nobuyoshi Araki, Marc Bijl, Wim Delvoye, Martin Gerboc, Jake and Dinos Chapman, Jeff Koons, Niba, ORLAN, Jan van Oost, Pierre et Gilles, Andres Serrano, Cindy Sherman, Géza Szöllösi, Tsang Kin-Wah, Joel-Peter Witkin

Excess of the Beauty: Pop

Boaz Arad, Ondřej Brodý, Jiří Černický, David Černý, Gilbert & George, Martin Gerboc, Gottfried Helnwein, Zsófia Keresztes, Nick Knight, Alexander Kosolapov, David LaChapelle, Zbigniew Libera, Alexander McQueen, Robert Miller, Yasumasa Morimura, NIBA, Shimon Okshteyn, Erwin Olaf, ORLAN, Pierre et Gilles, Jamie Reid, Terry Rodgers, Comenius Roethlisberger, Paolo Schmidlin, Richard Stipl, Géza Szöllösi, [Mark Ther](#), Maciej Toporowicz, Joel-Peter Witkin

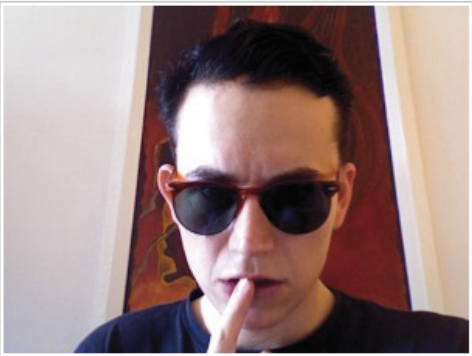
Excess of the Mind: Madness

David Bailey & Damien Hirst, Matthew Barney, Josef Bolf, Gottfried Helnwein, Jake and Dinos Chapman, Jürgen Klauke, Joachim Luetke, Ikuko Miyazaki, Yasumasa Morimura, Catherine Opie, Zhang Peng, Joel-Peter Witkin

Excess of the Life: Death

Steven Gregory, Keith Haring, Damien Hirst, Václav Jirásek, Robert Mapplethorpe, Jan van Oost, Ivan Pinkava, Joel-Peter Witkin

REVIEW



This is a transcription of my recent lecture on Mark Ther at the Sixth Culture for Tolerance Festival in Krakow, Poland. The lecture was adapted from my essay on Mark Ther in Disorientations: Art on the Margins of the "Contemporary" (Social Disease, 2008). Unfortunately, most of the videos I showed are not currently available online.

Queer Art in Central Europe: Travis Jeppesen on Mark Ther

Posted on 04.30.09 to [Krakow](#), [Mark Ther](#), [Prague](#), [Video Art](#). [Subscribe](#) to follow comments on this post. One comment. [Add your thoughts](#) or [trackback](#) from your own site.

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