

1993-2004



LA VERITE, LE DISPOSITIF ET LE DISCOURS / THE TRUTH, THE DISPO-
SITIVE AND THE DISCOURSE

Performance, sculptures made of paper maché, 2004

24h Foucault, Palais de Tokyo, Paris 2004

Three concepts of the historian and philosopher Michel Foucault—truth, the dis-
positive and discourse—have been translated into paper maché sculptures. In the
performance, the specific form of each sculpture and its relation to Foucault's
concepts have been explained. The work interrogates the connection and dis-
connection between verbal concepts and visual forms.





I WANT TO BE A FEMINIST

Video installation, changing cubicle, photocopies, workshop, 2004

That bodies speak, has been known for a long time, Generali Foundation, 2004

Kunstkunst. Das Erzählen, der Verweis, die Wiederholung, Galerie 5020, Salzburg, 2009

This video installation and workshop re-appropriates the legacy of iconic feminist performances from the 1970s: Adrian Piper's *The Mythic Being* (1973), VALIE EXPORT's *Action Pants: Genital Panic* (1969), Martha Rosler's *Semiotics in the kitchen* (1975) and Yoko Ono's *Cut Piece* (1964). For the video, I have imitated their movements and edited them in a loop connecting the different performances via a twist à la *Wonder Woman*. The objective was to develop a register of feminist gestures that can be practiced like aerobics in front of the video. The video was shown inside a changing cubicle referring to the transformative potential of a different set of gestures.

The video installation was accompanied by a workshop on feminism and on gestures with the goal to invent feminist gestures that could become a repertoire of everyday life.









THREE RELATIONS BETWEEN WOMEN AND ARCHITECTURE

Three photographs and three flipbooks

Xeros, Public>, Paris 2003

The work consists of three photographs that represent three moments of the relation between women and architecture, with three flipbooks commenting on these photographs: The first photo is a group representation of the architects who designed the new buildings in Potsdamer Platz in Berlin. The image was exhibited in the Info Box (a provisional information space on the Potsdamer Platz between 1995-2001). Of the 15 architects represented in the photo there is only one woman (Ulrike Lauber)—as she was the only female architect who developed a project for the site at the time.

The second photo shows a film still representing the perfect bachelor apartment. The film still is taken from the movie *Pillow talk* (1959). Central to the image is the sofa that unfolds automatically into a bed upon pressing a button.

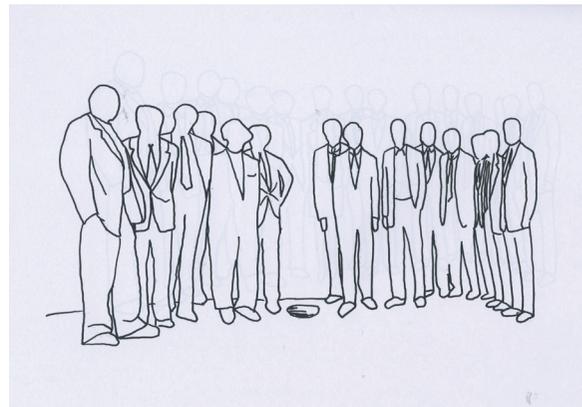
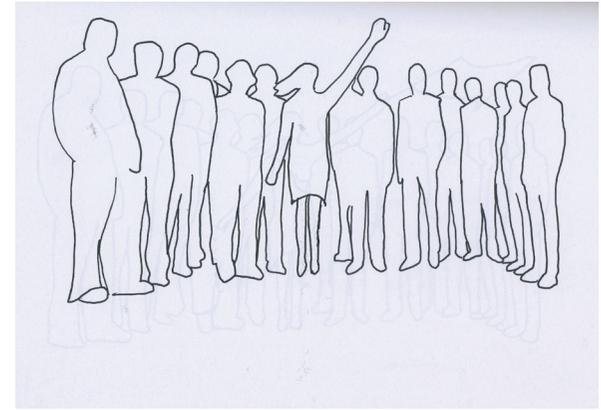
The third photo is an image of the elevator in the main office building of the Bata shoe factory in Zlin (built in the 1930s by Vladimir Karfik). This elevator (6,15 x 6,15 m) served as an office for the manager.

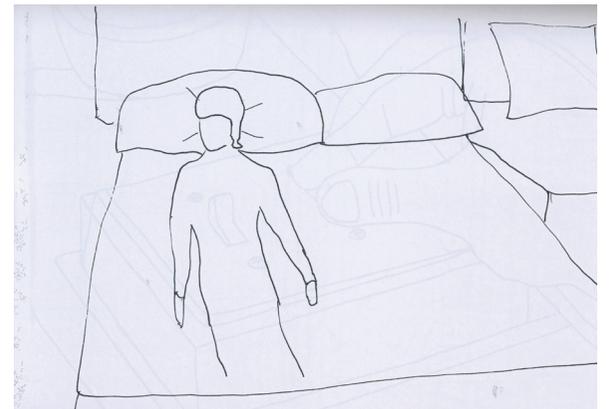
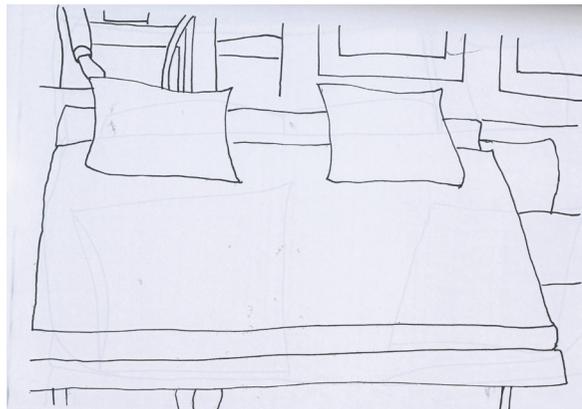
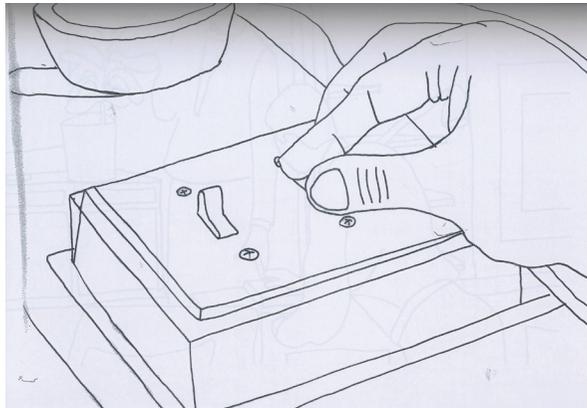
The flipbooks comment on these photos by setting the scenery in motion as drawings. In the first example the woman represented changes her place in the group and finally metamorphoses into an allegory. In the second example the drawings unfold the sofa into a bed. And in the third example, the drawings show the view of the manager moving up and down in his elevator office and imagining what he could see when the elevator halts where the manager's eye level meets the secretaries' legs in the open plan office that he oversees from his elevator.

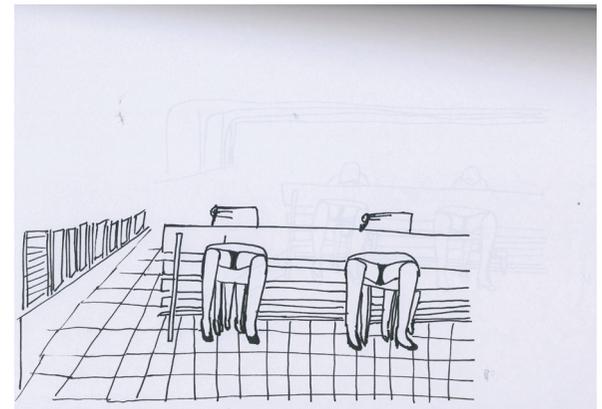
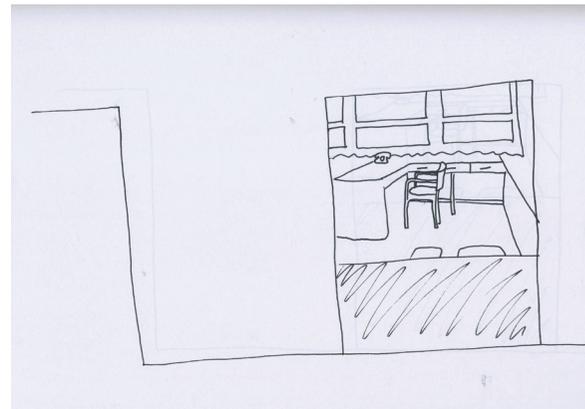
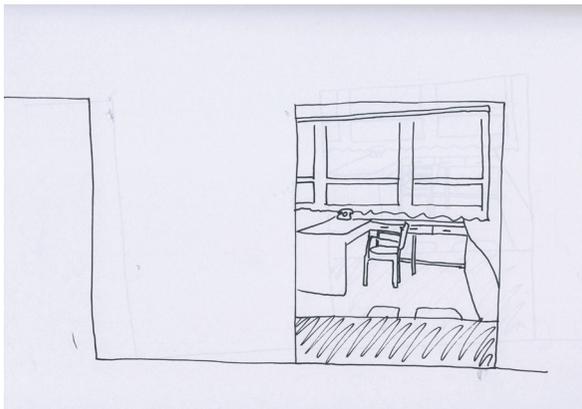
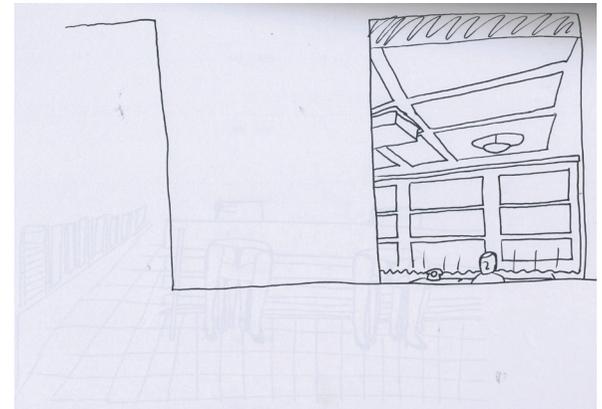
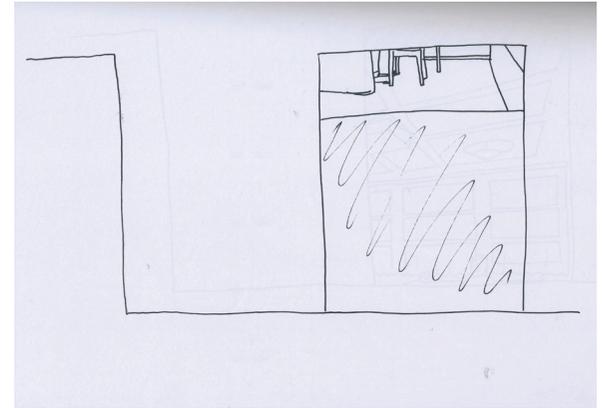


The architects
The clients and their architects
The clients and their architects
The clients and their architects

undgang 7







RECHERCHEN IM REICH DER SURREALISTEN / INQUIRIES IN THE
REALM OF THE SURREALISTS

Book edition, 1996

Academy of Fine Arts, 1996

Experiment 5, Secession, 2001

The volume “Recherchen im Reich der Sinne” (Inquiries in the Realm of Senses), posthumously published in 1994, contains twelve conversations on sexuality conducted by the surrealists during the years between 1928 and 1932. The book is an example of how the issue of sexuality is used to manifest traditional virility: moments of weakness do not exist in these conversations. Women are very marginal in the book, they appear only in three of twelve conversations and even in these chapters they form the minority.

Sexuality played an important role in the women’s movement of the 1970s but its role was very different where it was a matter of raising consciousness and thus of authenticity. This difference inspired me to re-appropriate the conversations on sexuality by the surrealists in a circle of women artists who were close companions of mine (Anna Artaker, Agnes Barley, Heidrun Holzfeind, Ruth Kaaserer, Lilli Kern, Ulrike Müller, Eva Nowotny, Carola Platzek, Sigrid Pohl, Wally Salner, Anne Schneider, Jutta Strohmaier). We re-staged the question of the surrealists in our circle, discussing the questions they raised and giving new answers to them.



ULRIKE MÜLLER: Wie ist das, wenn man schlicht und einfach zu müde ist?

MEIKE SCHMIDT-GLEIM: Das ist etwas anderes, das ist dann ein Zeitproblem.

ULRIKE MÜLLER: Oder ein Energieproblem.

WALLY SALNER: Was würden wir dann also wählen, „ein Verlangen sexueller Art oder ein dringendes Verlangen anderer Art“?

MEIKE SCHMIDT-GLEIM: Also, vor dir steht ein Eis, und vor dir steht eine Person.

ULRIKE MÜLLER: Gleichzeitig.

MEIKE SCHMIDT-GLEIM: Die Person hält das Eis.

ULRIKE MÜLLER: Sex und Essen, wieder einmal

MEIKE SCHMIDT-GLEIM: Oder ein Eis und ein Vibrator.

CAROLA PLATZEK: Du, das kommt ganz auf die Verfassung an.

WALLY SALNER: Oder ein Eis in Form eines Vibrators.

EVA NOWOTNY: Ein Calippo.

WALLY SALNER: Der Erfolg dieses Eises beruht sicher auf dieser Assoziation.

ULRIKE MÜLLER: Nie wird man so schief angeschaut wie beim Calippo-Essen. Oder beim Hotdog-Kauf. An einem besonders lustigen Würstelstand nennen sie das Hotdog denn auch gleich „Höllensucker“

Antonin Artaud: „Breton, wenn Sie von sexueller Lust sprechen, meinen Sie da nur die physische Seite oder denken Sie nie an die physische Seite, oder enthält die beim Geschlechtsakt empfundene moralische Lust alles?“

MEIKE SCHMIDT-GLEIM: Was ist moralische Lust?

EVA NOWOTNY: Erlaubte Lust.

CAROLA PLATZEK: Moralische Lust ist Lust mit Liebe.

EVA NOWOTNY: Ach so, sehr schlau.

MEIKE SCHMIDT-GLEIM: Die physische Seite ist das Gegenstück von moralischer Lust, wo Lust und Liebe zusammengehen. Immer wieder wird in diesem Buch betont, Sexualität wäre von Liebe nicht zu trennen, oder Sexualität brächte nur was, wenn es Liebe sei und nichts anderes.

EVA NOWOTNY: Das sagt meine Mutter auch.

Ulrike Müller: What's it like when you are just outright simply too tired?

Meike Schmidt-Gleim: That's different, that's a time problem.

Ulrike Müller: Or an energy problem.

Wally Salner: How shall we put it, „a sexual kind of desire or a different kind of urgent desire?“

Meike Schmidt-Gleim: Well, you have before you an ice cream or a person.

Ulrike Müller: Simultaneously.

Meike Schmidt-Gleim: The person is holding the ice cream.

Ulrike Müller: Sex and food, once again...

Meike Schmidt-Gleim: Or an ice cream and a vibrator.

Carola Platzek: Hey, that depends on the mood.

Wally Salner: Or an ice cream in the form of a vibrator.

Eva Nowotny: A Calippo (=Brand of long thin Popsicle in paper wrapping).

Wally Salner: The success of this Popsicle is definitely due to this association.

Ulrike Müller: People never stare at you so strangely as when you eat a Calippo. Or buying a hot dog. At especially amusing hot dog stands they call them outright „hell suckers“.

Antonin Artaud: „Breton, when you speak of sexual desire, do you mean only the physical side, or is everything contained in the moral lust which is felt in the sex act?“

Meike Schmidt-Gleim: What is moral lust?

Eva Nowotny: Permissible lust.

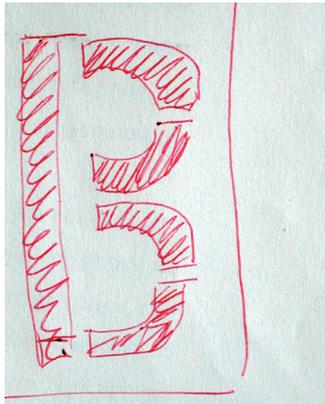
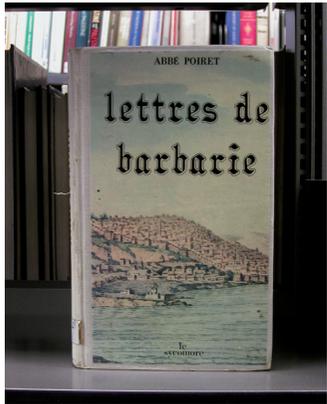
Carola Platzek: Moral lust is lust with love.

Eva Nowotny: Oh, very clever.

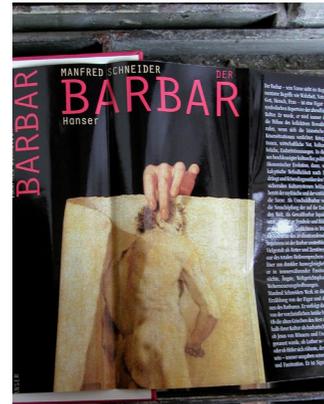
Meike Schmidt-Gleim: The physical side is the complement of the oral side, where lust and love come together. This book constantly emphasizes that sexuality and love are not to be separated, and sexuality is only fulfilling if it is love and nothing else.

Eva Nowotny: That's also what my mother says.





... comme...



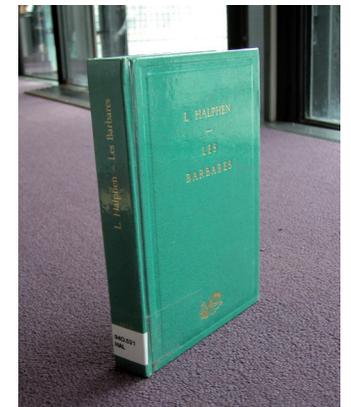
... comme ...

BARBANEL Julien 327 r St Martin 30
 Sofia 124 bd Rochechouart 18
 Suzanne 8 r Changarnier 12
 BARBANT Daniel 32 r Javelot 13
 Daniel
 5 bis av Théodore Rousseau 16
 Robert 3 av Beaucour 8
 BARBANTI Roberto 17 r Texel 14
BARBAPAPA
 Elecrem Propriétaire
 52 r Louveau-92320 Châtillon... 01
 télécopie 01
 BARBAR Nicholas 8 r Gramme 15
 Olivier 20 r André del Sarte 18
 BARBARA 36 r Linois 15
 BARBARA Anne-Laure
 8 pass Vallet 13
 Bruno 96 r Fourcroy 17 mobile
 Claudine 6 r Charles et Robert 20
 Diane 45 r Alleray 15
 Diane 1 r Hainaut 19

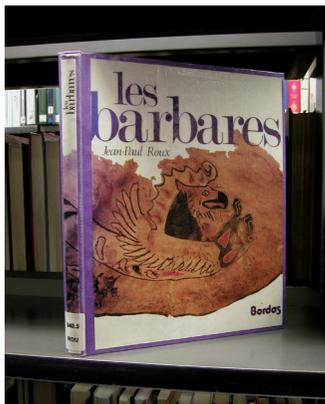
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Manfred Schneider
Der Barbar
Endzeitstimmung
und Kulturrecycling

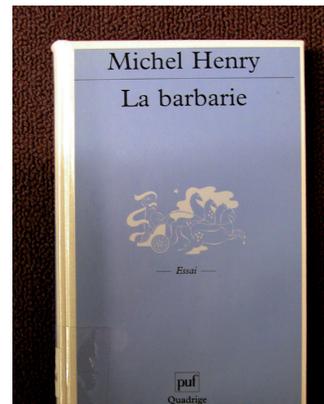
... au pluriel cela fait ...



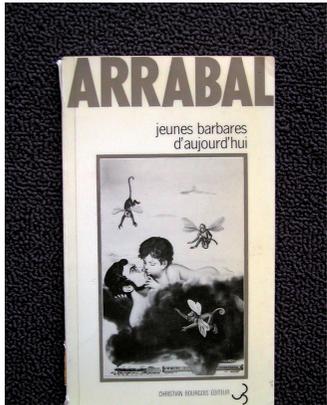
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... définissent ...



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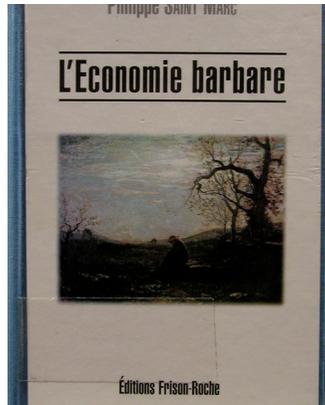
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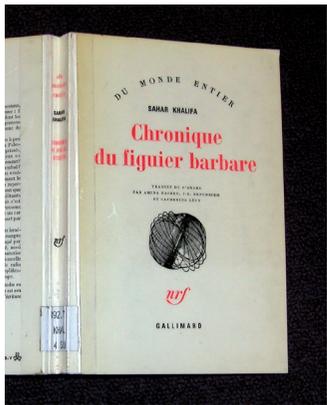
... est le ...



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Il cultive ...



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Mais est-il cultive?



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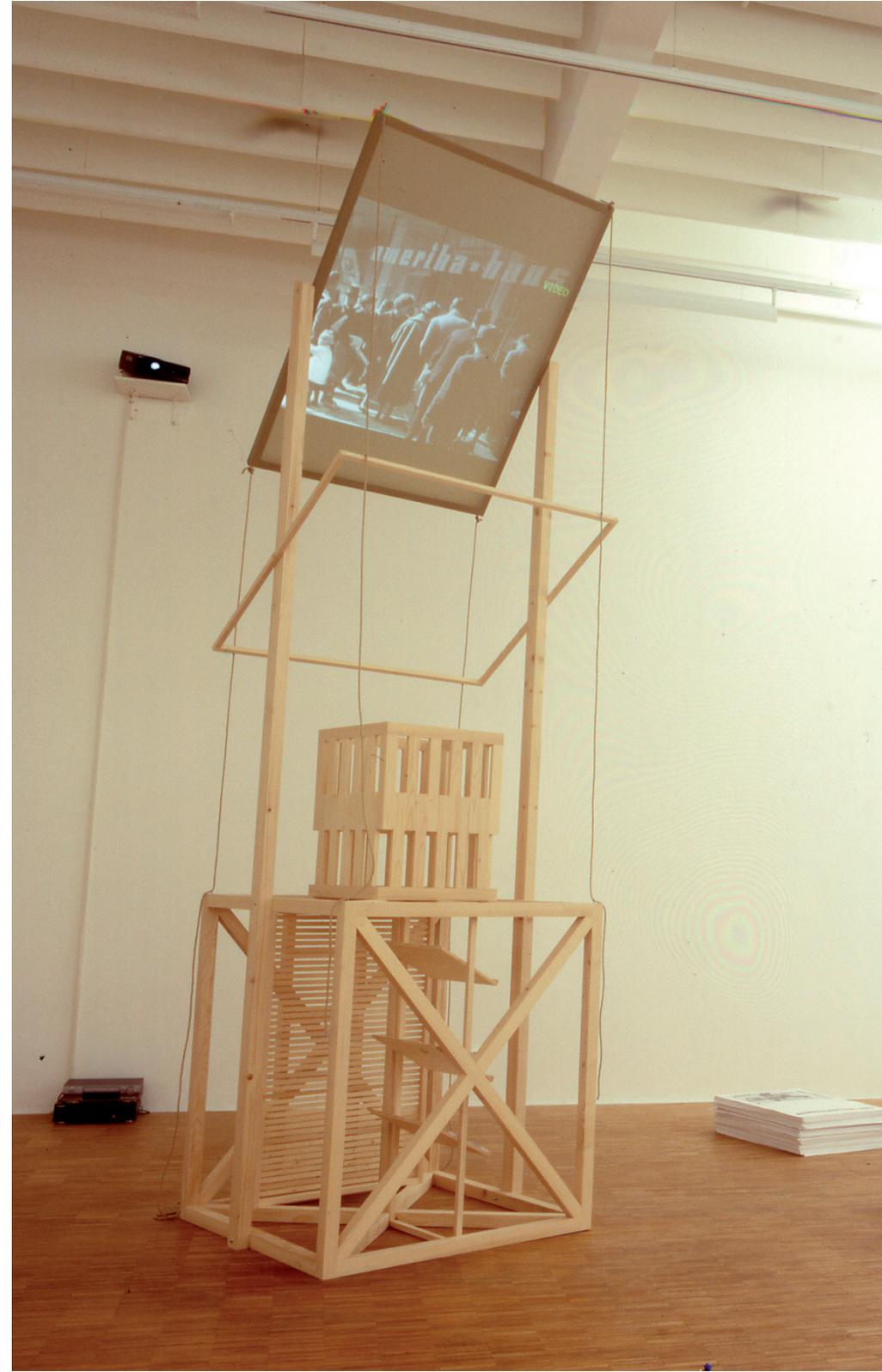
BILDUNGSaufTRÄGE / EDUCATION MANDATES

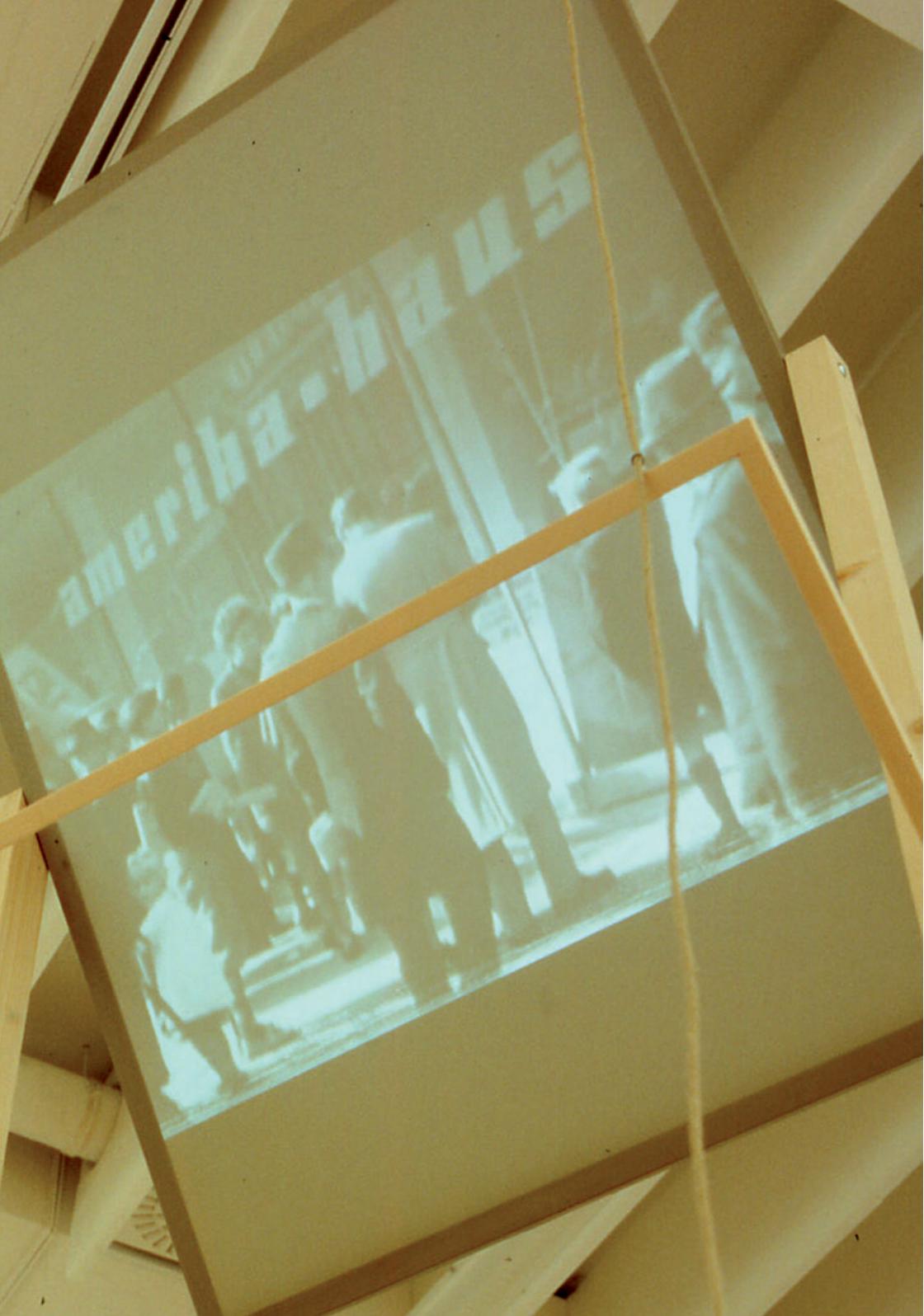
Wooden construction, video, posters, 2001

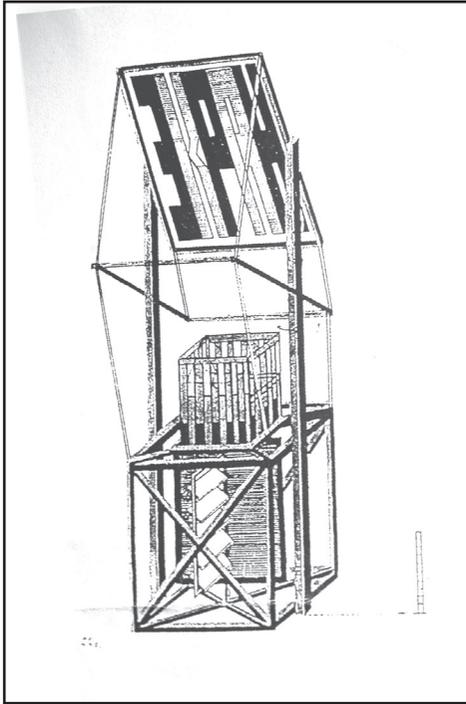
Volxhochschule, Salzburger Kunstverein, 2001

This installation assembles different devices of ideological interpellation and examples of bottom up reinterpretations implementing the X as a variable for possible new significations. The examples of ideological interpellation consist of an architectural reproduction of Gustav Klutssis' Orator's tribune for Lenin (from 1922) and a modified excerpt of Georg Tressler's film on the America House in Linz (from 1952), produced by the Marshall plan. The bottom up examples are of attempts to re-interpret dominant ideology.

A poster of a demonstration with a banner inviting people to a *Volxküche* (people's kitchen) in Berlin, a poster of a squat in Berlin with a banner on the façade of the building announcing a *Volxmuseum* (people's museum), a poster showing a subversive intervention in a playboy advertisement (Wenn du ein Wixer bist ... hol dir den Playboy), a poster of a Malcolm X talk and a poster of graffiti on a house wall saying x-rated. The posters were available for free to the visitors.







Education Mandate



Education Mandate



Education Mandate



Education Mandate



Education Mandate



ROSA L.

Performance, video, speakers podium, excerpts from books, photos, 1999
Mackeyhouse, Los Angeles 1999

The performance re-staged a speech given by Rosa Luxemburg on General Strike in 1911. For this performance props were created: a podium and a banner. The performance was accompanied by a video presenting the same speech in the format of a news presenter. Further, a table presented material—text excerpts and photos—that retrace how the figure of Rosa Luxemburg developed from a political figure into a cultural product. The material combines texts and photos about the ideological apparatus such as school and education, sources citing Fassbinder's intention to make a film on Rosa Luxemburg and quotations from the separation agreement made between Volker Schlöndorff and Margarethe von Trotta that entitled the latter to make a film on Rosa Luxemburg.

**LENIN AND
PHILOSOPHY**
and other essays by
Louis Althusser



Top row of pinned items including a portrait of a man with the text "Karl Marx" and "REVOLUTION AND SCIENCE" below it, and several newspaper clippings.

Middle row of pinned items consisting of several newspaper clippings.

Two large pages of text, likely articles or essays, pinned to the board.

Right side of the board featuring a poster titled "Fino al fondo del buco" and several smaller photographs.

Bottom left section containing two pages of text.



Poster titled "The Return of CLASS STRUGGLE" with a small image of a building.

Poster titled "Successful Worker" with the text "The Bill is signed for all us" and "GUY'S NEW '88 WORKERS'".



Small text block or note pinned to the board.



NACHGEFRAGT OHNE PARDON / QUERIES WITHOUT MERCY

Video, 12 min, 1995

Kunstbetrieb. What am I doing here?, Salzburger Kunstverein, 1995

Born to be a star, Künstlerhaus, 2004

This video shows a fictional interview between a journalist and a female artist who apparently used to be the companion of a very famous male artist. The fictional conversation satirizes how common media mechanisms—focusing on fame, power and the private—disable an equal exchange and re-affirm prevalent power structures. The interview demonstrates how the woman artist is pushed into the corner of being the ex-companion of a famous artist by means of the questioning and how she is unable to position herself and her own work in the context of this interview.



NACHGEFRAGT
Ohne Pardon

CVs

Photocopies in a box on the wall for free removal, text on wall, 1994
Kunstbetrieb, What am I doing here?, Salzburger Kunstverein, 1995

The work consists of a number of different CVs of mine (ca. 30 different ones) in a box on the wall for free removal. All of these deviant CVs—ending at the same biographical milestone—are all likely to be authentic. The CVs are accompanied by a short text that pretends to be an excerpt from a longer magazine article and that satirizes psychologically based explanations of a certain artistic oeuvre, as was often the case with works by Louise Bourgeois, for example.

Lebenslauf

Meike Schmidt-Gleim

- 11. Februar 1973 in Passau geboren, Vater ist Abgeordneter des bayrischen Landtages

- 1979 Einschulung

- 1985 Teilnahme an den deutschen Kajakmeisterschaften für Junioren, gute Platzierung

- 1988 deutsche Junioren-Meisterin im Kajak, Mitarbeit in der Bürgerinitiative gegen den Bau einer Plutonium-Wiederaufbereitungsanlage in Wackersdorf, darauf folgen große Auseinandersetzungen mit den politisch sehr konservativ eingestellten Eltern

- 1990 Mitarbeit bei der Organisation Amnesty International, Einzug in eine WG in Passau

- Juli 1992 Abitur, danach Beginn einer Lehre als Krankenschwester mit dem Wunsch Entwicklungshilfe zu leisten, zwei Monate später Abbruch der Lehre und Aufgabe des Wunsches Entwicklungshilfe zu leisten, Malunterricht nehmen

- 1993 Aufnahme an der Akademie der bildenden Künste in Wien



Lebenslauf

Meike Schmidt-Gleim

-5. Dezember 1971 in Stuttgart-Feuerbach geboren, Mutter: Fotomodell, Vater: Lektor

-ab 1980 Kunstunterricht an der Stuttgarter Kunstgalerie, Einschulung ins Leibniz-Gymnasium

-1985 Schulverweis, Schulwechsel aufs Johanneum

-1986 Festnahme nach einer Demonstration mit Farbbeutelwurf-Aktion gegen den Axel Springer Verlag in Hamburg beim Besuch eines in Hamburg lebenden Freundes

-1987 Farbbeutelwurf-Aktion auf Dokumenta XIII wiederholt, Festnahme, Vorstrafe

-1990 Abitur, Bewerbung an der Hochschule der bildenden Künste in Stuttgart, Ablehnung, Malunterricht, diverse Ausstellungen, u.a. im Kunstverein Göttingen

-1992 Aufnahme an der Akademie der bildenden Künste in Wien, Ausstellung im Lomo-Depot in Wien



Lebenslauf

Meike Schmidt-Gleim

-5.4.1971 geboren in Odessa (deutsche Mutter, russischer Vater), im gleichen Jahr Trennung der Eltern, Mutter geht mit der Tochter zurück nach Deutschland, Frankfurt, Mutter arbeitet als Sekretärin

-1977 Einschulung in eine Gesamtschule

-1978 Heirat der Mutter mit einem Immobilienmakler

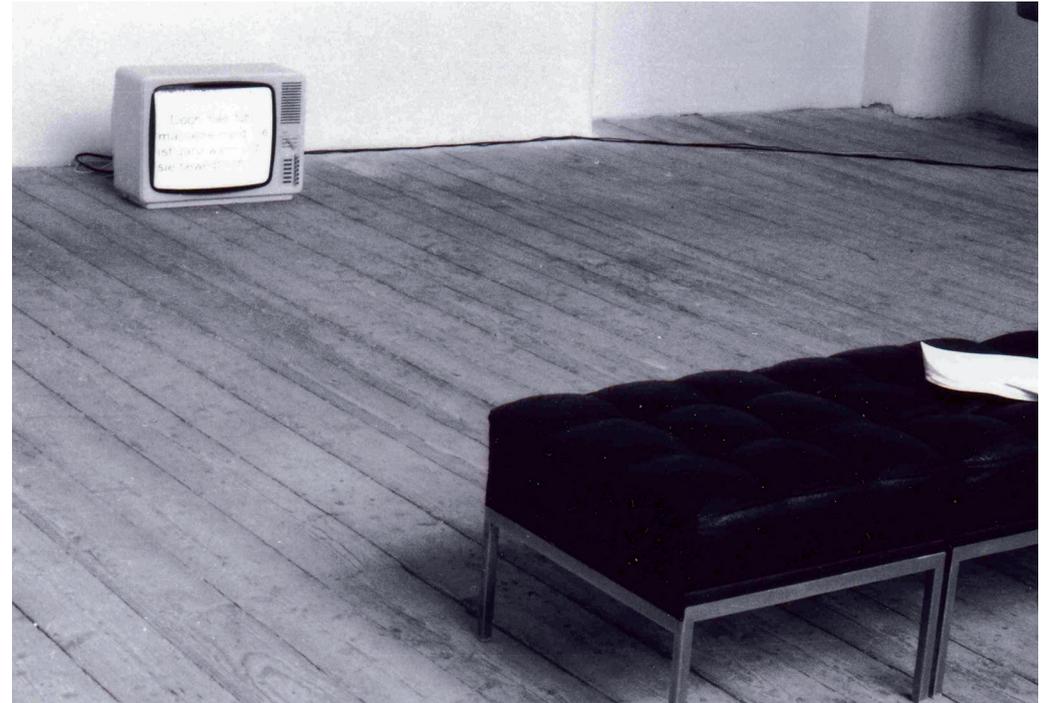
-1984 Gründung einer Theatergruppe, Schulwechsel auf ein Internat, unter anderem aufgrund großer Schwierigkeiten mit dem Stiefvater

-1987 Verlassen der Schule, Wunsch Schauspielerin zu werden, Schauspielunterricht, Aufnahmeprüfungen an den Hochschulen für darstellende Künste in Berlin, Hamburg und Stuttgart, jedesmal abgelehnt

-1988-1992 verschiedene Jobs, weiterhin Schauspielunterricht genommen, Interesse für bildende Kunst wächst, Beginn zu fotografieren

-1993 Akademie der bildenden Künste in Wien





LINDENSTRASSE

Video, 93 min, 1993

Academy of Fine Arts Vienna, 1993

This video turns the production cycle of a television series backwards and deprives a TV series of its images. The work produced a video where the script of the German TV series “Lindenstraße” is running over the TV screen. The viewer is thus forced to read the TV series.

sein, ganz abstrakt.
Wissens, wenn man
aufm Bild auch alles
erkennt, des is ja
keine Kunst, die
Fräulein Moree will

WEGA

