



LIKA

PROGRAM

A performance evening
at KAMARADE with
Malin Arnell, Anna Kleberg,
Ulrika Sparre
and a film by Gunvor Nelson



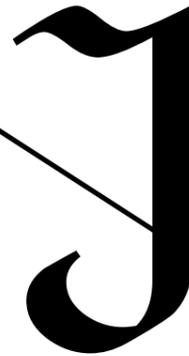
In REFLECT SOFT MATTE DISCOURSE Malin Arnell will follow Gina Pane's instructions from the performance DISCOURS MOU ET MAT from 1975.

7:30 pm
FOG PUMAS, 1967
(25 min) Gunvor Nelson in collaboration with Dorothy Wiley

FOG PUMAS, 1967
Gunvor Nelson in collaboration with Dorothy Wiley

8 pm to 8:50 pm
REFLECT SOFT MATTE DISCOURSE
Malin Arnell with the help of Clara López

FOG PUMAS is a 25 minutes long film which is a surreal fantasy populated by an imaginative range of people, creatures, places and events.



9 pm to 9:15 pm
LIKE
Anna Kleberg and Ulrika Sparre

Subjective emotional logic blesses FOG PUMAS with a cogent, fluid quality which, free from the mannerisms of Surrealism, closely approximates the rich flow of dreams themselves. Positive and negative, color and black-and-white footage blend smoothly, leading us from scene to scene with a serene, natural sense of immediacy.

WELCOME!

Malin Arnell,
Anna Kleberg,
Ulrika Sparre and
Amelie Edlund



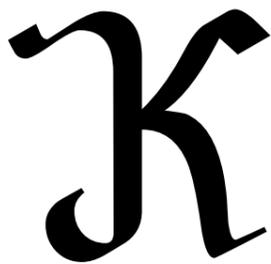
Bar at cost, bring cash.



FIGURE 41. Guerrilla tactics: Gunvor Nelson (with cigarette) and Dorothy Wiley. Photo by Robert Nelson. Courtesy Canyon Cinema.

Anna Kleberg and Ulrika Sparre performing a reworked version of Dan Graham's performance LIKE from 1971. LIKE has never been performed by Graham to an audience.

NEW YORK MARCH 5TH 2011



D ...with assistants.
A Because, in your other performances the audience is really important, right?
D Well you can play with it in anyway you want to, or you can videotape it maybe.
A Ah
U Is the audience important?
D In this piece, not particularly.
U No, because I'm thinking if somewhere you were sort of working with your own boundaries in this performance that it was a way sort of?
D I didn't say that. It is not my writing, I didn't say that.
U It said something in a text in a book
D It is not my writing, I don't think I ever said that. I think, let me see what I have here. This is the text.
U Yeah that's the one we have. Yes, because we were discussing also...
D It means you should become more like each other as you continue very slowly.
U Hahaha.
U Yeah.
A Could you give us an example how you... no...
U Does it start in a distance in one part of the room?
D I really never thought this out, you can do it in whatever way you want.
U Because it says you should be coming closer together.
D You mean physically?
U Yeah.
D Well that's normal when you meet somebody, you normally get much closer, although Swedish people are often afraid of each other because they might be vampires.
U Yes we are.
D Uhm Neil you saw that film right?



N Yes I did, I liked that film.
D "Let The Right One In".
A Did you see the Swedish version or the American?
D The Swedish version, it's set in a 70's iron curtain social project of the most frightening kind. Actually I really like the interiors because it is about a whole class from a certain period.
A Yes that's true.
N Where do you think it was filmed?
In Vällingby or somewhere like that?
A Yes probably, part of the Miljon-projekt.
D So you're doing this as part of a gallery situation?
A Uhm, no and we're really open about it so. ↓

DISCOURS MOU ET MAT, 1975
Gina Pane

DISCOURS MOU ET MAT was performed by Gina Pane and an unknown woman at De Appel Gallery in Amsterdam in 1975, and documented with film and photographs.



Description / instruction:

In order to enter the performance space, visitors first had to sidestep a motorcycle that blocked the entrance. In the room several objects had been placed as the scenery of the forthcoming performance: a tennis racket, boxing gloves, knuckledusters, a gold painted golf ball and razor blade, ↓





It is in my studio, not in a gallery.
 D I'm afraid we can't speak for too long because I'd like to finish this text.
 A Aha I understand. Är det något annat vi vill fråga om?
 U Jag ska kolla mitt papper.
 D Are you off to Thailand?
 N I just went to Thailand... I met Sam Samore there. He's having a great time. He has a young girlfriend who's in love with him.
 D He doesn't pursue his art career in a very ambitious way.
 N Yeah, yeah.
 D He's basically a fun loving person.
 N Yeah he seem like very contempt there, travelling and...
 U I just worked on some thoughts I had regarding this, but we discussed also the time, "Like" is it like a feeling when it ends?
 D I never thought that out but probably I would say about 10 to 15 minutes.
 A Ok.
 U Uhum. And when you talk about... when we talk about this what we say, we were talking about movement, but it was a dialogue?
 D No, you're trying to convince the other person how much you're like the other person.
 U Yeah, yeah.
 D So it is controlling.
 A How much you are like the other person or how much you like the other person?
 D No how much you are like the other person. Obviously you don't like each other every moment, you have moments when you don't like each other.
 A And then you don't, then I don't get... no exactly... You don't get feedback from our... if I say something to Ulrika...
 D As long as it's not a lesbian piece.
 U No.
 A Why not?
 D Why not?
 U It is not about love it is about...
 N "Like".
 D No it's about boundaries.
 A Yeah exactly. Because we don't have a dialogue, it's not a dialogue, we just say things.
 U I even wonder could you do it without seeing each other, because it's more about your prediction, I mean I'm creating what I think she looks like, my prediction in some way.
 D Yes. I'm afraid I have to be continuing working here.
 A Aha ok...
 D I'm very vague because I think this is a vague idea, but it is basically about boundaries and of course it is about a kind of weak sense of being like somebody else, it's not very strong. It is like, not love. Like is kind of dillute. We had a president, a great president Eisenhower whose campaign button said *I like Ike*.
 N Ike was his nickname.
 D But he was from the 50's and in the 50's everybody was interested in togetherness. So it is a meditation of the 50's.
 N It is also some kind of hippie notion, right, "Like"?
 D No, that was another piece I did. Yes. Yes it is, yes. Like means...vampire...
 U Because also the clothing, is that important what you wear, could we wear anything?
 D No it is not a very theatrical piece. It is a very vague piece.

U Dan, can we take a picture?
 N I saw you were doing something with Domus magazine.
 D Every month I do an article for them about famous architect's horoscope.
 N I read one of them online. Pisces, the one about Frank Gehry and fish.
 N What about Le Corbusier? What was his sign? They're lucky to have you there, at Domus. How about Zaha Hadid?
 N We're taking a picture here...
 U Like each other... Looking at each other... Probably the only picture I'll take in New York.
 N Are you going to some art events?
 D NO I'm not! Look I have to work!
 A & U Thank you. Thank you. Bye bye.
 N Bye, Rirkrit 's having an opening tonight at Gavin Brown. He'll be cooking a pig.
 D I hate Gavin Brown and I hate...
 U Do you like pig?
 Bye bye bye
 U Jag har på min bandspelare.
 A Aha du har det, gud vad du är proffsig.
 U Mmmm, jag vet inte om det funkar, jag bara gjorde lite så här...

Limited number of visitors.
 Please RSVP to:
 kamarade@annakleberg.com
 by Thursday May19!

FOR MORE INFORMATION SEE
www.annakleberg.com/kamarade

KAMARADE

Linnégatan 76
 1 floor down

Subway: Karlaplan
 Bus: 44, 56, 69

Phone:
 0704-93 70 25

LIKE, 1971 Dan Graham

LIKE was never realized before an audience. It was performed by Dan Graham, Ian Murray, and others at the Nova Scotia College of Art and Design, Halifax, Nova Scotia, and documented with photographs.

Description / instruction:

Two performers have both been instructed to convince the other (the ways in which) he is like him (or her).

This performance is continued with a continual coming closer together, until (perhaps as boundaries of the self are reached) this is reversed.

To communicate gesture, verbal means, hand or skin manipulation, visualization or sets of mental attention (or any form) may be used.



Like
 A

During the fourth scene Pane crawled to the shattered sheets of glass to hit them once again, meanwhile gasping into a microphone.

For scene five, that also took ten minutes, Pane cut a vertical incision in her upper and under lip with a razor blade.

During the final scene, Pane laid down next to the naked woman and looked at the ceiling through binoculars. Meanwhile music by Brahms was played in slow motion and some slides were shown.



DISCOURS MOU ET MAT →

plus a naked woman whose back had been decorated with blue stars.

The first scene lasted 15 minutes. Pane entered the performance space, dressed in white pants, a white blouse and high heels of the same colour. She wore sunglasses and had drawn blue stars on her left arm and hand. On the floor had been placed two mirrors, with sheets of glass on top. On the right mirror (from Pane's point of view) stars had been drawn and the word 'aliénation' had been written on the glass. The left mirror was blank, but on the sheet of glass on top the portrait of a person wearing shades had been drawn. The sunglasses reflected a mill and a field of tulips. Pane kneeled down behind the mirrors and played two cymbals of cardboard, with cotton wool on the insides. After this silent concert several slides were projected.

During the second scene of five minutes Pane smashed the sheets of glass with her fists. The next ten minutes Pane sat down on a stool, playing tennis with a ball that hung from the ceiling. She hit the ball with a racket and stopped it with her forehead.



THANKS TO

Barbro Osher Pro
 Suecia Foundation,
 Dan Graham, Neil Logan,
 Clara López, Henrik Schmidt,
 Ulrika Gomm, Studio SM,
 Whatever MC, University
 of Dance and Circus,
 Östermalms Glasmästeri

FOG PUMAS,
 Gunvor Nelson.
 Distribution: FilmForm