

## Press kit

### **By-Products of Love. An Exhibition with Works by Elfi Mikesch, Rosa von Praunheim, and Werner Schroeter**

Films, Performances, Talks

18 May – 12 August 2018

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## Information

Title	By-Products of Love. An Exhibition with Works by Elfi Mikesch, Rosa von Praunheim, and Werner Schroeter Films, Performances, Talks
Exhibition dates	18 May – 12 August 2018
Venue	Akademie der Künste, Pariser Platz 4, 10117 Berlin Tel. +49 (0)30 200 57-1000, info@adk.de
Opening hours	Tue – Sun 11 am – 7 pm (open on 21 May)
Admission	€ 9/6, Free admission for under 19s and Tuesdays from 3 pm
Guided tours	Wednesdays 5 pm, Sundays noon, € 3 plus exhibition ticket
Website	<a href="http://www.adk.de/mikesch-praunheim-schroeter">www.adk.de/mikesch-praunheim-schroeter</a>
Opening	Thursday, 17 May 2018, 7 pm
Funded by	German Federal Cultural Foundation
Media partners	Yorck-Kino-GmbH, L-Mag, Siegessäule, taz, Tip Berlin

## Team

Curators	Elfi Mikesch, Rosa von Praunheim
Co-Curator	Alberte Barsacq
Curational adviser to the exhibition	Claudia Lenssen
Head of project	Cornelia Klauß
Project assistance	Mechthild Cramer von Laue, Antje Stamer
Production management	Markus Tiarks
Graphic design	Heimann + Schwantes, Markus Tiarks
Exhibition design	Alberte Barsacq, Elfi Mikesch, Rosa von Praunheim, Markus Tiarks
Exhibition realisation	Jörg Scheil, Isabel Schlenther, Antje Mollenhauer, Mount Berlin, Julia Bernhard (Editor)
Registrar	Stefan Kaltenbach
Exhibition and event technology	Juliane Keßler, Vision B, Bert Günther, Björn Matzen, Martin Kautsch, Frank Kwiatkowski, Reinhard Pusch, Marco Starke
Education programme	Marion Neumann (Head of education programme), Martina Krafczyk
Communication	Sabine Kolb, Mareike Wenzlau, Marianne König, Rosa Gosch
Press Relations on behalf of the Akademie der Künste	rische & co pr, Claudia Rische und Juliane Pielot

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## Press release

### **By-Products of Love. An Exhibition with Works by Elfi Mikesch, Rosa von Praunheim, and Werner Schroeter**

The exhibition ***By-Products of Love*** focuses on three artists who were bound together by an intense, lifelong friendship: photographer, cinematographer and director **Elfi Mikesch**, filmmaker and activist **Rosa von Praunheim** and theatre, opera and film director **Werner Schroeter** (1945–2010). The title *By-Products of love* refers to Werner Schroeter's *Poussières d'amour* (1996), a film about the creation and transience of art, which pays great homage to opera.

The “poetess”, the “activist”, and the “aesthete” – as Rosa von Praunheim characterised them - have left a lasting impression on the canon of imagery of the artistic underground: all three of them cross borders between art forms. Mikesch, von Praunheim and Schroeter defiantly advocate divergent sexualities, whilst rejecting convention as life's principle and artistic standpoint. All three of them continually move between the artistic borders. Back in the sixties even, they addressed questions of gender, body politics and otherness, and the results are no less explosive and relevant today. So it's no coincidence that the exhibition opens on 17 May, the International Day against Homophobia, Transphobia and Biphobia. There's a performance at 6 pm at Pariser Platz in memory of the victims of Paragraph 175, which punished sexual acts between men when it was in force from 1872 to 1994.

The exhibition uses photographs, films, drawings, sound installations and documents to reveal for the first time the many-faceted aesthetic and biographical interacting relationships amongst them all. With all its tensions and contradictions, the artistic friendship is condensed into a single biographical motif, one which connects all five exhibition rooms with each other. *By-Products of Love* creates an arc extending across five decades up to the present with current works by Elfi Mikesch and Rosa von Praunheim.

Funded by the German Federal Cultural Foundation

## About the exhibition

Elfi Mikesch, Rosa von Praunheim, and Werner Schroeter shared a tremendous productiveness. As cinematographer, Elfi Mikesch shot over 40 films, directed over 20 and is also an industrious photographer and writer. Rosa von Praunheim made over 150 films, writes poetry, draws, publishes books and works as a theatre director. Werner Schroeter (1945–2010) directed more than 30 films, some of them as international co-productions, while the list of his theatre and opera productions with the most important ensembles in Germany and abroad, including in Paris, Amsterdam and Venice, is long. The exhibition only presents a fraction of this diversity, focusing instead on lesser-known and some current works. Particularly apparent is the transgressive moment and hence the discovery of alternative forms for artistic expression. At its heart is the friendship between the artists as a connecting, persistently recurring motif.

The various stages and facets of the friendship between the artists unfold in the Max-Liebermann-Saal of the Akademie's building on Pariser Platz. A triplicate projection presents excerpts, especially from the early works of Mikesch, Praunheim and Schroeter, revealing points of contact and overlaps in their collaboration and providing tentative impressions of initial motifs that went on to play a significant role in the respective artist's oeuvre. Love and passion, pain and hurt are evident in the numerous letters, photographs, diary extracts and scripts presented in the showcases, but repeatedly also the productivity engendered by the artists' interaction.

Werner Schroeter's rich body of work is rearranged, presented and commented in two rooms by his long-standing companions and confidants. Curated by Elfi Mikesch, cinematographer on several of his films and probably the most able 'translator' of Schroeter's world of imagery, and by Claudia Lenssen, who published his autobiography *Days of Twilight, Nights in Frenzy* 2011 in Aufbau-Verlag, the first room focuses particularly on Schroeter's muse Magdalena Montezuma (1942–1984), with whom he completed numerous film and theatre projects. Her eccentric manner and sweeping gestures are characteristic of his work. There is an important nod to Maria Callas, whom Schroeter deeply admired. The film *Argila* (1969), a split-screen projection, is presented next to earlier, less well-known cine productions. At auditory level Eberhard Kloke, composer and important companion, has taken music that Schroeter adored or used, blending it with interview extracts to compose the impressive sound collage *Klanginstallation I – IV* as a musical tribute to Schroeter. Also featured in the room are excerpts from a 70-hour interview that Claudia Lenssen conducted with Werner Schroeter shortly before his death.

The French costume and stage designer Alberte Barsacq, who collaborated with Schroeter on almost all the theatre and opera productions and was responsible for the stunning interior used in *Malina* and *This Night (Nuit de Chien)*, blends projected photographs, sketches, fragments of text and drafts into a collage. Eight large-format photographs reveal a lesser-known facet of Werner Schroeter's artistic oeuvre. Drastically enlarged Polaroid photographs allow viewers to discover Schroeter the photographer. He captured his stars in moments of intimacy and vulnerability, bathed in cascades of light that lend the images a picturesque aura.

Elfi Mikesch, active cinematographer and director, presents a sweeping panorama of her work, from its earliest beginnings to the present day, in her exhibition room. At its centre are two wooden blocks, a Black Box and a White Cube. The first one features a monumental dual projection of her current work *L.A. Tango*, which is based on material that Mikesch shot 20 years ago during a sojourn at Villa Aurora, Los Angeles, once home to Leon Feuchtwanger during his period in exile. The White Cube references one of her earliest productions: *Execution. A Study of Mary* (1979), a photographic film. The installation *STÜCKE – Under the Skin*, which consists of large photographs, is used by Mikesch to build a bridge to a strongly autobiographical film *Fever (Fieber)*, 2014, which deals with her childhood in Judenburg. The Austrian composer David Lercher contributes *Missa Brevis (Kleine Messe)* as the soundtrack for her installation. Also included in this context are two

photographs of Elfi Mikesch's father, a foreign legionnaire whose pictures from his time in the military were a central element in the clash between father and daughter in the film *Fever*.

Rosa von Praunheim is a prominent filmmaker and activist. But his creativity is actually boundless. His play *Jeder Idiot hat eine Oma, nur ich nicht* is currently showing at the Deutsches Theater in Berlin. His drawings dominate the walls in his exhibition room, while his poetry is broadcasted in a tent. The actor Christiane Ziehl will read from Rosa von Praunheim's poems every Wednesday at 6 pm. His biography is equally apparent in the objects on show. At the entrance, visitors are required to force their way through bars that symbolise the place of his birth in a Riga prison, while the highlight and terminal point of the room is a mausoleum in which Rosa von Praunheim pays last respects to his stars like Luzi Kryn and Lotti Huber.

### **Eberhard Kloke *Klanginstallation (Sound Installation) I – IV***

Werner Schroeter idolised Maria Callas and adored the major works by Beethoven, Wagner, and Strauss. He found an important ally in Eberhard Kloke, who interviewed Schroeter shortly after he had learned of his illness. Kloke collocates this audio material with his sound composition. The audio sequences begin with the joint musical theatre projects by Werner Schroeter and Eberhard Kloke from 1987 to 2008. Some of the quoted passages are transcripts of their collaborations and adapted audio sequences from other related recordings. At the heart of the composition is a Benedictus passage from Beethoven's *Missa Solemnis* in the interpretation by Mischa Mischakoff (solo violin), the NBC Symphony Orchestra and Arturo Toscanini (conductor) from 1940, which Werner Schroeter often used and quoted in his theatre work. Combined with the matching audio passages, the monologue sections are taken from various interviews conducted with Werner Schroeter between 2006 and 2009, in which he speaks of his underlying artistic philosophy. *Klanginstallation I – IV* presents a contemporary view of the artists' collaborations in musical theatre, allowing the original approach to evolve into an independent work in its own right.

### **Werner Schroeter's photographic oeuvre from 1973 to 2009**

Virtually unknown to the present day is that the director Werner Schroeter photographed incessantly from the nascent days of his artistic career. Unlike directors who use photography to 'capture' or 'experiment with' locations, scenes or people for their project, Schroeter's photographs are independent works. Landscape vistas, still lifes, and most commonly psychologically interesting portraits of people with whom he collaborated, like Isabelle Huppert. The images were usually taken coincidentally, as if by chance, using only the existing light in the momentary environment. Here, Schroeter generally worked with miniature cameras like Polaroid, Minox and even disposable ones.

All of the photographs share a suggestive aura and a keenly developed instinct for psychological dramaturgy. In them, Schroeter reveals a similarly remarkable sensitivity for composition and emotional interplay as the young Stanley Kubrick demonstrated as a photographer before his career as a film auteur. Schroeter is considered "one of the last major melodramatists of European cinema". His powerful artistic imagery that even in his films focuses consistently on the singular picture, elevates him to the status of 'image sculptor' at the side of other German filmmakers like Wim Wenders and before him Fassbinder, who, each in their own way, were proponents of eulogies to evolved narration.

Most of Schroeter's photographs from 1973 on have been documented due to the tireless research of the art dealer Christian Holzfuß, a long-standing friend of Schroeter, who started this process in 2004. Schroeter's photographs first featured in an exhibition at Haus am Lützowplatz in Berlin, which presented a selection of his works, drastically enlarged according to the artist's instructions, in 2009/2010.

(Text by Alexandra von Stosch)

## Biographies Elfi Mikesch, Rosa von Praunheim, Werner Schroeter

### Biography Elfi Mikesch

Elfi Mikesch was born in 1940 in Judenburg in Styria as the daughter of a former Foreign Legionnaire, small haulier, and projectionist and a stenographer, childminder, and housewife. She initially completed an apprenticeship as a photographer and worked at a traditional photo studio. In 1960 she married the painter and photo-lithographer Fritz Mikesch, with whom she explored the art scene in Innsbruck. In 1962 the couple moved to Frankfurt/Main, where they came into contact with the student movement and Vietnam War opponents, and where Elfi Mikesch trained as a beautician. A short time later they came to know Rosa von Praunheim, and they followed him to West Berlin in 1967. The experience in the eccentric company surrounding Rosa von Praunheim and subsequent encounter with Werner Schroeter and Magdalena Montezuma called for new perspectives. *Oh Muvie*, a photo novel produced with Rosa von Praunheim, was published in 1969. In 1971 Fritz and Elfi Mikesch spent three months travelling around Asia and America with Rosa von Praunheim in order to shoot his experimental feature film *Passions (Leidenschaften)*. This was followed by a three-year distance from each other, an interim phase of self-discovery in Zen. In 1976 Elfi and Fritz Mikesch separated but their friendship continued.

In 1978 Elfi Mikesch shot the poetic documentary film *The Blue Hawaii (Ich denke oft an Hawaii)*, for which she was awarded the Bundesfilmpreis (Federal German Film Award) in silver. The following year she realised *Execution – A Study of Mary*, a photo film which also earned her the Bundesfilmpreis award in silver. In addition to this, her lesbian identity and the voices, images, and films of women came along as a new attitude to life. By then she was living with her girlfriend Anke Rixa Hansen. In 1980 Elfi Mikesch shot the portrait of an unusual retirement home in Hamburg, *What Shall We Do Without Death (Was soll'n wir denn machen ohne den Tod)*. This was followed by films she realised with Monika Treut, including *Seduction: The Cruel Woman (Verführung: Die grausame Frau)*, which in 1985 was seen as a bold provocation on the question of gender roles and power relations between the sexes, as well as feature films and documentaries of her own.

Elfi Mikesch worked as a cinematographer on many occasions with filmmakers such as Rosa von Praunheim, Werner Schroeter, Monika Treut, Lilly Grote, Cynthia Beatt, Heinz Emigholz, and Peter Lilienthal. At a time when a woman behind the camera was still unusual, she made an international name for herself as a pioneer of her profession. She received the German Camera Award three times: in 1986 for *The Rose King (Der Rosenkönig)*, in 1992 for *Malina* – both directed by Werner Schroeter – and the Honorary Award for her life's work in 2006. Elfi Mikesch shot *Mondo Lux*, her very personal portrait of Werner Schroeter's imagery, in 2010/11 and her autobiographical film *Fever* featuring Eva Mattes and Martin Wuttke in 2014.

Since 1995, Elfi Mikesch has been living and working with filmmaker and artist Lilly Grote.

## Biography Rosa von Praunheim

Rosa von Praunheim was born in 1942 at the central prison in Riga during the German occupation. He grew up under the name of Holger Mischwitzky with his adoptive parents in the Brandenburg town of Teltow-Seehof in East Germany and, after his family fled in 1953, in Rhineland and later in Frankfurt/Main. In the 2007 film *Two Mothers (Meine Mütter – Spurensuche in Riga)* he documented his journey into his own history. His artist's name Rosa von Praunheim is reminiscent of both the pink triangle, the stigmatising symbol homosexuals had to wear in the Nazi concentration camps, and the name of the Frankfurt district of Praunheim, where he spent his youth.

After finishing school and spending a year at Werkkunstschule (School of Arts and Crafts) in Offenbach am Main, he began studying painting at the Academy of Fine Arts in West Berlin, which he left without earning a degree in favour of his work as a filmmaker. At the end of the 1960s, he became famous for his unusual short films. This is also where his friendship with the photographer Elfi Mikesch began. Rosa von Praunheim worked with her as the cinematographer on numerous documentary and feature film projects.

On New Year's Eve 1967, he met and fell in love with the young director Werner Schroeter and invited him to Berlin, where they supported each other on several films. He shot the short film *Grotesk – Burlesk – Pittoresk* with him in 1968, in which Schroeter's muse Magdalena Montezuma played her first lead role. Praunheim's short-term spouse, Carla Aulaulu (Carla Eger) also appeared in many of the artist friends' films.

Rosa von Praunheim is one of the world's most prolific gay filmmakers. His 1970 film *It's Not the Homosexual Who is Perverse, But the Society in Which He Lives (Nicht der Homosexuelle ist pervers, sondern die Situation, in der er lebt)* established him as a public trailblazer for the modern gay rights movement. In 1979 he won the Bundesfilmpreis (German Film Award) for his documentary *Tally Brown, New York* about the underground singer Tally Brown. In his feature films Rosa von Praunheim repeatedly made elderly, vital women the stars, including his aunt Luzi Kryn in the cult film *The Bed Sausage (Die Bettwurst, 1970)* and Lotti Huber in *Anita – Dances of Vice (Anita – Tänze des Lasters) (1987)* and *Life is Like a Cucumber (Affengeil, 1990)*.

In the AIDS trilogy *Silence = Death (Schweigen = Tod, 1989)*, *Positive (Positiv, 1990)* and *Fire Under Your Ass (Feuer unterm Arsch, 1990)*, he denounced the discrimination against those suffering from AIDS and campaigned for help and sex education. His outing of gay celebrities on a television talk show in 1991 was intended as a "cry of desperation from an AIDS activist" (Praunheim) and remained highly controversial, but did lead to greater social acceptance of homosexuals in the long term. The documentary film *Rent Boys (Die Jungs vom Bahnhof Zoo)* on the Berlin hustler scene won the Grimme Award in 2012.

In addition to his career as a filmmaker and activist, Rosa von Praunheim is also a painter, author and, poet of automatic writing.

## Biography Werner Schroeter

Werner Schroeter, born on 7 April 1945 in Georgenthal (Thuringia), was the son of an engineer for mechanical braking systems and a housewife with an interest in music. He grew up in Dossenheim, near Heidelberg, after the family fled from Bielefeld. Fascinated by Italian bel canto opera and his favourite diva Maria Callas, he spent several months during his youth in Naples, before completing his *Abitur* at the English-language gymnasium in Heidelberg. He subsequently studied briefly at the University of Television and Film Munich (HFF Munich) as a member of its inaugural class.

Werner Schroeter's encounter with Rosa von Praunheim and American underground cinema at the 1967 *EXPMNTL* film festival in Knokke-le-Zoute (Belgium) was the beginning of an extremely prolific career lasting more than forty years. He was a cosmopolite and the director of over 70 films, theatre, and opera productions. *Eika Katappa* (1969) brought Werner Schroeter acclaim as one of the most radical stylists of German avant-garde film. He trusted in the pathos of great suffering and love gestures, consciously fusing them with the sentiment of popular songs to question the gap between high and trivial culture. Werner Schroeter collaborated with his muse Magdalena Montezuma until her early death in 1984. Elfi Mikesch, who he met in Rosa von Praunheim's circle of friends, was the cinematographer for several of Schroeter's film projects, including Magdalena Montezuma's last film, *The Rose King* (*Der Rosenkönig*).

Werner Schroeter received prominent awards for many of his films, in particular the epics *Neapolitan Siblings* (*Neapolitanische Geschwister*, 1978), *Palermo or Wolfsburg* (*Palermo oder Wolfsburg*, 1980) and the phantasmagoria *Malina* (1991), after Ingeborg Bachmann's novel of the same name. His final film, *This Night*, based on a story by Juan Carlos Onetti, was made in Portugal in 2008. Werner Schroeter died of cancer in Kassel on 10 April 2010.

## Why We Love Each Other

The Story of Friendship between the Film Directors Elfi Mikesch, Rosa von Praunheim, and Werner Schroeter

It began in the mid-1960s. I met Elfi Mikesch with Fritz, her husband at the time, in Frankfurt am Main. Elfi thought I was the devil in person. I painted dirty pictures, wrote absurd poems and, encouraged both of them to come to Berlin as freelance artists. I was studying painting there and ran my Clo gallery in a storefront flat. Elfi, who had trained as a photographer in her hometown in Judenberg, Austria, documented the photo productions I did with my superstars, including *Sex einer Idiotin* and *Todesarten*. That culminated in our joint photobook *Oh Muvie* in 1969.

In 1971 I invited Elfi and Fritz to collaborate on the film *Passions*, which we made in ten cities in America and Asia. Fritz played the lead, Elfi and I did the camera work. We filmed in Super 8. After four intensive months, during which we travelled from Glasgow to New York, from Mexico to Hollywood, from Tokyo to Saigon, and from Calcutta to Innsbruck, we couldn't stand the sight of each other for a few years.

I got to know and to love Werner Schroeter on New Year's Eve 1967–1968 at the EXPRMTL film festival in Knokke-le-Zoute, Belgium. I had shot my first short film (*Von Rosa von Praunheim*, 1967) and Werner had made a cat film (*Verona, Zwei Katzen*). I visited him in his hometown near Heidelberg and together we filmed *Grotesk – Burlesk – Pittoresk*, which marked the first appearance of Magdalena Montezuma, who would later star in his films. I got Werner to come to Berlin, where we helped each other with experimental films in the late 1960s. We both won awards at the International Filmwoche Mannheim in 1969: I with *Schwestern der Revolution* and Werner with *Eika Katappa*. Our love faded but not our friendship, which lasted through many highs and lows until his death in 2010.

Elfi Mikesch separated from her husband in Berlin and only had relationships with women from then on. She made imaginative Super 8 films, such as *Charisma*, and I assisted her on her first full-length film *The Blue Hawaii*, for which she at once won the Bundesfilmpreis in 1978. She had gotten to know and appreciate Werner Schroeter through me. In 1972 she did makeup and costumes for his film *Salome*, which was shot in Lebanon. After making many of her own wonderful films, she established herself internationally as a cinematographer. In 1984 she stood behind the camera for my film *Horror Vacui*, and in 1986 for Schroeter's *The Rose King*, his last film with the magnificent Magdalena Montezuma, who died of cancer shortly thereafter. Elfi worked as cinematographer on many subsequent films by Werner and by me.

Despite my often provocative manner, Elfi showed always solidarity and provided the right balance. To this day she is my closest female friend. I admire her art and extraordinary visual compositions, and had the privilege of giving the laudatory speech when she was honoured for her life work at the Deutscher Kamerapreis in 2006.

I was often envious of Werner Schroeter's international career. He enjoyed cult status in France and Italy, won over forty film prizes, and produced countless pieces of theatre and opera. Not long before he died he received the Golden Lion at the Venice Film Festival for his entire body of work in 2008.

Aggression was foreign to Werner; he was completely unfazed by my criticism. Often I didn't understand his pathos and his yearning for big emotions, but I admired his powerful imagery. I was more politically active than he was and involved in the gay rights movement. My images were quick and dirty, and cineastes scorned me as a result. Elfi and Werner shared an aesthetic genius. I was more interested in content and less in form.

The three of us were lucky that we could turn our calling into careers, that we were recognised, and that we were able to find funding for our often weird and non-commercial films. I've now been in the profession for over fifty years.

We three are joined by our homosexuality which we live openly and are proud of and which has influenced our form of expression and choice of subject matter.

*Rosa von Praunheim, 2018*

## Quotes by Elfi Mikesch

### Was soll'n wir denn machen ohne den Tod? (What shall we do without death?)

“How wonderful these humans are, indeed,  
Who do explain the inexplicable,  
And what was never writ, they read;  
The intricate they, subjugating, bind,  
And thru eternal darkness paths they find.”

From Hugo von Hofmannsthal, *Der Tor und der Tod (Death and the Fool)*

“This sentence from an old woman, which comes up again and again as the essence of her entire life, became the leitmotif for a film that tells the stories of older people and examines the stories of two older women in particular, who have found themselves in the nursing home where the film is set.

The wisdom that is regularly expected of the old is often the downfall of those who have become obsolete and whose consciousness finds itself a world between here and nowhere, who have built their reduced memories up around themselves like a protective wall. [...]”

(From a statement by Elfi Mikesch at the première of her film *What Shall We Do Without Death* [Hofmannsthal says: “How wonderful these humans are...“])

“Life is a three-act play. In the first act, we find our dream and decide to follow it. In the second, we try to realize it, obstacles arise, conflicts, your career becomes a problem, it goes up and down. And in the third act, a resume is drawn up: What did I do with my dream? Is it forgotten? How can I manage to laugh about everything?”

Elfi Mikesch. From: Eckart Lottmann, *Das Leben, ein Dreiaakter – Elfi Mikesch, Dokumentarfilmerin.* (Life – A three-act play - Elfi Mikesch, documentary filmmaker) In: *Der Tagesspiegel*, 3 January 1998

“As a child, I had a great longing for foreign, unknown worlds. I was fascinated by *Robinson Crusoe* on his island, Australia was a word that sounded like magic, India too. All the exotic landscapes grew in my imagination. When I looked out of the little window from our outhouse to the blue hills and mountains, I imagined I could see palm trees in the distance.

My favourite place of longing was Africa. Again and again I delved into the photographs my father had taken in Morocco in the 1920s. Parents tell us stories, but what do they conceal? My father's albums gave me adventurous ideas of Africa, but they were also silent.

My film *Fever* (2014) tells the story of the photographer Franziska (Eva Mattes), who enters this imaginary space in search of her father (Martin Wuttke). In the forgotten Rif War of the 1920s, the Spanish suppressed the uprising of Abd el-Krim using all means possible, including poison gas bombs, which they bought from German companies and dropped from planes for the first time ever. [...] ‘Silence is power’ is the father's motto in *Fever*. The child rummages around in his belongings and discovers traces of his war. How does the child process the confrontation? What does she imagine if she doesn't find any answer to her questions? This is like an evil, unfathomable fairy tale.”

From *Elfi Mikesch, Die Lust, mich auszudrücken* (Elfi Mikesch, *The desire to express myself*). In: Claudia Lenssen, Bettina Schoeller-Bouju (Ed.), *Wie haben Sie das gemacht? – Aufzeichnungen zu Frauen und Filmen*. Marburg 2014

## Quotes by Werner Schroeter

“Jean Cocteau once said that filmmaking enabled you to watch death at work. I thought, on the other hand, that you can rehearse for it in films and onstage; you can direct and replay it. Art can stop time and play a melancholically game with the return of life.”

(Werner Schroeter, *Days of Twilight, Nights of Frenzy. A Memoir*. The University at Chicago Press, 2017, p. 188f.)

“When you are directing films, stage plays, and operas, you let the here and now of the actors’ presence capture you, and you wring form out of the transience of the moment. I had been magically attracted by that evanescence all my life, for the very reason that it represented permanent friction with the finality and transient nature of humanity.”

(Werner Schroeter, *Days of Twilight, Nights of Frenzy. A Memoir*. The University at Chicago Press, 2017, p. 188f.)

“I’m an enemy of psychological theatre and film. I really don’t want to know *why* someone does something on stage. I want to see the character *do* it. I can analyse and invent the *why* all by myself.”

(Werner Schroeter, *Programme for Don Carlos*, Frankfurt am Main, 1982)

“The distinction between high and low culture is a very German phenomenon. When we began in the late 1960s, the concept of ‘camp’ was gaining influence. This opened the door to an extensive range of expression associated with so-called trivial culture.”

(Werner Schroeter, *Interview*. In: *Frankfurter Rundschau*, 6 May 2004)

“I endow the trivial with emotion in my films and that leads to life-giving contradictions. You enrich the spectrum with a wonderful system like that. In a film, you have to deal with all kinds of sounds, music, and language, and the combination enables them to take on a new form.”

(Werner Schroeter, *Days of Twilight, Nights of Frenzy. A Memoir*. The University at Chicago Press, 2017, p. 89)

“Beauty by accident – it was an idea that pleased me.”

(Werner Schroeter, *Days of Twilight, Nights of Frenzy. A Memoir*. The University at Chicago Press, 2017, p. 93)

“Living it up like that, in search of vitality and beauty, was part of the life we led. Our experimentation gave us clarity of vision, and creativity arose from the longing for life and overcoming fear.”

(Werner Schroeter, *Days of Twilight, Nights of Frenzy. A Memoir*. The University at Chicago Press, 2017, p. 97)

“To quote Pyotr Tchaikovsky – it is a quotation that I love – I was concerned only with ‘the continuing contrast between pain and beauty’, which reveals the only legitimate artistic search for truth. Without pain and the search for truth, there is no beauty.”

(Werner Schroeter, *Days of Twilight, Nights of Frenzy. A Memoir*. The University at Chicago Press, 2017, p. 219)

## Event programme

Thursday 17 May, 6 pm, Pariser Platz, free admission

### **Performance in Memory of the Disgraceful Paragraph § 175**

Ten artists carrying signs and references to the victims of Paragraph 175, which remained in force from 1872 until 1994 and made homosexual acts between men a criminal offence, will perform on Pariser Platz in memory of its over 100-year history. Sigrid Grajek will sing gay/lesbian songs, mainly from the 1920s, for instance by Claire Waldoff. Many friends are also expected, whom Rosa von Praunheim will spontaneously invite onto the stage.

Thursday 17 May, 7 pm, Pariser Platz, free admission

### **Opening**

With Jeanine Meerapfel, Elfi Mikesch, Rosa von Praunheim

Music by MONA MUR (Vocals) & EN ESCH (Electric Guitar, Snare Drums, Computertracks, Vocals)  
feat. Gerhard A. Schiewe (Accordion)

MONA MUR is a singer, composer, music producer, and sound designer. She has worked with industrial music pioneers Einstürzende Neubauten and FM Einheit, as she has with the Warsaw Philharmonic Orchestra. Her songs are to be found in films such as *Gegen die Wand* (*Head-on*, 2004, director: Fatih Akin) and Monika Treut's *Die Jungfrauenmaschine* (1988, cinematography: Elfi Mikesch). Both are currently working on Mikesch's new film *L.A. Tango*.

Saturday 19 May, 6 pm, Hanseatenweg, € 6/4

### ***Die Bettwurst***

Film, Introduction: Rosa von Praunheim

Directed by: Rosa von Praunheim, with Luzi Kryn, Dietmar Kracht, Steven Adamczewski, D 1971, 81 min.

Luzi and Dietmar, a secretary and a young unskilled labourer, meet and fall in love in the harbour city of Kiel. Both enact middle-class rituals with inventive improvisation. They take a daytrip to a popular place to dance; she shows him her patch of garden and her photo album. After spending the night together, he helps her with the vacuuming. Criminal friends from Dietmar's past kidnap Luzi, but in a scene of grotesque parody Dietmar frees her and they flee together into an uncertain future. The film plays with diverse conventions and clichés of the genre film and is a pure pleasure.

Saturday 19 May, 8 pm, Hanseatenweg, € 6/4

### ***Männerfreundschaften – Homoerotik in der Goethezeit (Friendship between men – homoeroticism in the age of Goethe)***

Berlin premiere and talk with guests

Directed by: Rosa von Praunheim, Script: Valentina Schütz, Camera: Patrick Richter, Docu-Fiction with Matthias Luckey, Valentin Schmehl, Thomas Linz, D 2018, 85 min.

In his new docudrama Rosa von Praunheim looks into the homoeroticism and homosexuality of the Weimarer Klassik in an entertaining way. Did Goethe, Schiller, and Heinrich von Kleist have homosexual experiences? Why did the art historian Johann Joachim Winckelmann and the poet August von Platen have to go into exile to Italy? Did the excentric Herzog Emil August von Sachsen-Gotha-Altenburg really receive Napoleon in women's clothing? *Männerfreundschaften* by Rosa von Praunheim explores the secret love life and desires among writers, artists and aristocrats in the period of Weimar Classicism. To do this, he has interviewed a number of respected experts and invited them for a discussion after the film's showing.

Saturday 2 June, 4 pm, Pariser Platz, free admission

TALKS

**Rosa von Praunheim in discussion** with Božidar Kocevski and Heiner Bomhard about the theatre play *Jeder Idiot hat eine Oma, nur ich nicht* (performed at the Deutsches Theater, Berlin)

Rosa von Praunheim produced the autobiographical two-person play *Jeder Idiot hat eine Oma, nur ich nicht* with Božidar Kocevski and Heiner Bomhard at Deutsches Theater in Berlin to mark the occasion of his 75<sup>th</sup> birthday. Both actors are invited to discuss the theatre adaptation and to perform extracts.

Sunday 3 June, 4 pm, Pariser Platz, free admission

TALKS

**Rosakinder (Rosa and his Children)**

Rosa von Praunheim talks with the filmmakers Julia von Heinz, Axel Ranisch, Robert Thalheim, and Tom Tykwer

*Rosakinder* is the title of a documentary from 2012, in which five directors look back on how they became involved in the film business. However different they are, Rosa von Praunheim is the central figure, the connecting link between the five, all of whom found inspiration in his provocative, unorthodox manner, his indefatigably direct questions directed at life and art itself. They are compatriots by choice, although their interaction is not always harmonious: Tom Tykwer, the established one who just recently has recorded a sensational international hit with the series *Babylon Berlin*; Julia von Heinz, who with films like *Hanni und Nanni* has been just as successful as with *Ich bin dann mal weg*; Axel Ranisch, who prefers to work with lay actors and leave space to play with improvisation; and Robert Thalheim, who attempts to walk the tightrope between independent and mainstream with films as varied as *Netto*, *Etern* and *Kundschafter des Friedens*. Together with Chris Krauß, they made this film in 2012 as a gift for Rosa. As part of the exhibition, Rosa is inviting them for a talk about now and then.

Saturday 9 June, 4 pm, Pariser Platz, free admission

TALKS

**Werner Schroeter on Set**

Claudia Lenssen talks with Wieland Speck (curator, filmmaker) und Zazie de Paris (actress)

The transsexual Zazie de Paris is now famous and occasionally turns up in *Tatort*. But the earliest days of her film career were closely associated with Werner Schroeter (e.g. *Two*, 2002) and Wieland Speck (*Das Geräusch rascher Erlösung*, 1983 and *Westler*, 1985). Both of them knew Werner Schroeter for a very long time, in a professional and private capacity, as a complex artistic personality who did not shy away from extremes.

Sunday 10 June, 4 pm, Pariser Platz, free admission

TALKS

**On stage with Werner Schroeter**

Claudia Lenssen talks with Traute Hoess (actress), Eberhard Kloke (composer) und Rainer Will (actor)

Besides the rich body of films he directed, Werner Schroeter also created an equally lavish number of theatre and opera productions with the most important ensembles in Germany and Europe. This was indeed the focus of his work in the 1990s especially. Eberhard Kloke, whose *Klanginstallation I – IV* features in the exhibition, describes Schroeter's passion for music, specifically Beethoven, Wagner and Strauss – and above all Maria Callas. Traute Hoess, an important confidant of Schroeter, knows him from their theatre collaborations, while Rainer Will acted and assisted in *Goldflakes (Flocons d'or)*, 1976) and *The Rose King* (1984–1986).

Saturday 16 June, 4 pm, Pariser Platz, free admission

TALKS

**Claudia Lenssen about works by Elfi Mikesch**

Claudia Lenssen talks with Karola Gramann (film curator, director of Kinothek Asta Nielsen) and Elfi Mikesch. Elfi Mikesch is one of the first cinematographers in German cinema, and her images strongly influenced the work of directors such as Werner Schroeter, Rosa von Praunheim, Harald Bergmann and Monika Treut. But she is a director in our own right, shooting documentaries and feature films. Karola Gramann, expert for women and film, as well as experimental film, has shadowed Mikesch's work for a long time now. The focus is on aesthetic strategies, feminism, and above all on artistic films that rise above the mainstream.

Sunday 17 June, 4 pm, Pariser Platz, free admission

CONCERT

**Berlin Improvisers Orchestra**

Under the direction of Wolfgang Georgsdorf, Welcome: Elfi Mikesch

Alison Blunt, Wolfgang Georgsdorf and Gerhard Übele (Violin), Dietrich Petzold (Viola), Hui-Chun Lin and Tristan Honsinger (Cello), Manuel Mieth (Soprano Saxophone), Anna Kaluza and Robert Würz (Alto Saxophone), Henrik Walsdorff and Ricardo Tejero (Tenor Saxophone), Abigail Sanders (French Horn), Nikolaus Neuser (Trumpet), Gerhard Gschlössl (Trombone), Emilio Gordoa (Vibraphone), Hannes Buder (Electric Guitar), Niko Meinhold (Guzheng, Piano, Accordion), Tommaso Vespo (Piano, Toys), Horst Nonnenmacher, Ulf Mengersen, Jan Roder, Stephan Bleier and Klaus Kürvers (Double Bass), Kay Lübke, Willi Kellers and Yorgos Dimitriadis (Drums)

The orchestra, founded in 2010, consists of a fixed ensemble and guest musicians from all over the world, who change from concert to concert. Each concert is unrehearsed and composed in realtime, played in pure improvisation. The music can be described as beyond jazz and as New Music. The musicians themselves often simply see it as „music of the future“ or „theatrical music“.

Elfi Mikesch and Wolfgang Georgsdorf have been friends for a long time, connected by their instinctive trust in coincidence and spontaneity. It is thanks to the energy of Wolfgang Georgsdorf that 20 musicians from all over the world are coming together for a musical happening. Invited to do so by Elfi Mikesch, he has designed a one-hour orchestra set for the exhibition *By-Products of Love*: joining in a procession with the audience, some of the orchestra will meander through the house, from the ground floor to the top level, where they will encounter the other part to perform a concert that will be audible across the entire Pariser Platz.

Tuesday 19 June, 7 pm, Hanseatenweg, € 6/4

FILM and TALK

***Palermo oder Wolfsburg***

Directed by: Werner Schroeter, Script: Werner Schroeter, Giuseppe Fava, Camera: Thomas Mauch, with Nicola Zarbo, Ida Di Benedetto, Otto Sander, Magdalena Montezuma, D/CH 1980, 180 min.

Claudia Lenssen talks with Thomas Mauch (cinematographer, producer), Harry Baer (actor), and Dietrich Kuhlbrodt (prosecutor, actor, critic)

Nicola, a young unemployed Sicilian, decides like many Italians to go to Germany in search of a better life. Instead, he encounters foreignness, indifference, and a language he doesn't understand. He finds a job at VW in Wolfsburg and also falls in love with the blonde Brigitte, but she just uses him to regain the attentions of her unfaithful German male friends. Nicola kills the men out of jealousy. The trial becomes a stage on which two cultures clash. The modern Passion of a lonely and voiceless individual leads from archaic Sicily to the dreary industrial city of Wolfsburg, and to catharsis.

Sunday 24 June, 8 pm, Pariser Platz, free admission

***The Beginnings of Werner Schroeter (Werner Schroeters Anfänge)***

Presentation by Stefan Dröbler (director of the Munich Film Museum) with film extracts

Only insiders are familiar with the early works by Werner Schroeter. Among the first year of students at the University of Film and Television Munich in 1967, Schroeter quickly became disenchanted by the stuffy teaching atmosphere and turned instead to making his own 8mm films, which were shown in the 'underground', far from the more traditional structures of cinema theatres.

Stefan Dröbler uses rarely shown film extracts, documents and photos to trace the development of Werner Schroeter from his earliest days, his meeting with Rosa von Praunheim at the EXPRMTL film festival in Knokke-le-Zoute, Belgium, to the discovery of his superstars Carla Aulaulu and Magdalena Montezuma and his initial festival successes in Hamburg und Mannheim, which brought him international prestige and lucrative commissions from what at the time were still astonishingly experimental public broadcasters.

Tuesday 26 June, 6 pm, Hanseatenweg, € 6/4

FILM and TALK

***Verrückt bleiben, verliebt bleiben***

Directed by, Script, Camera: Elfi Mikesch, Cut: Heide Breitel, Documentary, D 1997, 89 min.

Talk with Torsten Holzapfel, Gerd Hartmann (Theater Thikwa), Moderation: Cornelia Klauß

Torsten Holzapfel is 31 years old, amiable, original and talented. He paints, acts in theatre, and loves to ride the subway. As a child he was abused by his parents who shut him in a small dark room. He was then committed to a psychiatric institute, where his humiliation continued. The film tells the story of a modern-day Kaspar Hauser who succeeds in liberating himself from the clutches of mental immaturity.

Tuesday 26 June, 8 pm, Hanseatenweg, € 6/4

FILM and TALK

***Mondo Lux – Die Bilderwelten des Werner Schroeter***

Directed by, Script, Camera: Elfi Mikesch, Essay with Werner Schroeter, Almut Zilcher, Anne Ratte-Polle, Isabelle Huppert, Rosa von Praunheim, Monika Keppler, Wim Wenders, Alberte Barsacq, Peter Kern, Ingrid Caven, Wolf Wondratschek, Paulo Branco, Juliane Lorenz, Christian Holzfuß, D 2011, 97 min.

Talk with Elfi Mikesch, Thomas Plenert (cinematographer), Frieder Schlaich (producer, distributor), Moderation: Claudia Lenssen

Elfi Mikesch was the woman behind the camera on some of Werner Schroeter's most important films. She understood how to distill the aura of Schroeter's visions into powerful imagery. When Schroeter learned he had cancer in 2006, during the production of *Schönheit der Schatten*, Elfi Mikesch decided to accompany and chronicle his experience with her camera. A race against time began as Schroeter fought his illness with art and an immense mania for work. In his four remaining years, he staged productions for theatre, prepared a photo exhibition, and finished the feature film *This Night*. Elfi Mikesch commemorates Schroeter with a tribute that celebrates his love of life and art.

**Every Wednesday in May and June at 6 pm** the actress Christiane Ziehl reads works by Rosa von Praunheim in his exhibition hall.

**Venues:**

Akademie der Künste, Pariser Platz 4, 10117 Berlin

Akademie der Künste, Hanseatenweg 10, 10557 Berlin

## Education programme KUNSTWELTEN

In addition to the regular programme of tours for *By-Products of Love* KUNSTWELTEN also offers Curators' tours (no registration required) and guided tours for school classes (registration required).

Within the context of the exhibition, there are films, talks and workshops for school classes grade 9+ with Elfi Mikesch, Rosa von Praunheim, Torsten Holzapfel, Nataša von Kopp et al.

### Guided tours

Wed 5 pm and Sun at noon

3 € plus exhibition ticket (no registration required)

### Special tours

for school classes grade 9+,

Admission 9/6 € (Free admission for under 19s and Tuesdays from 3 pm), plus 30 €, registration required

### Curators' tours

- 2 June and 3 June, 2 pm: Curators' tour with Rosa von Praunheim
- 16 June and 17 June, 2 pm: Curators' tour with Elfi Mikesch

### Workshops

Wednesday 23 May and Wednesday 30 May, 11 am

Two film and writing workshops with Rosa von Praunheim

**Wie wird man reich und berühmt? Wie dreht man Filme, schreibt Gedichte, malt man Sterne und Schwänze?** (How Do You Get Rich and Famous? How Do You Shoot Films, Write Poems, Paint Stars and Cocks?)

Tuesday 5 June, 9:30 am

Film and talk with Elfi Mikesch and Torsten Holzapfel

**Mind the Gap** (*Verrückt bleiben, verliebt bleiben*) by Elfi Mikesch, D 1997, 88 min.

Tuesday 12 June, 9:30 am

Film and talk with Elfi Mikesch

**Fever** (*Fieber*) by Elfi Mikesch, D 2014, 80 min.

28 and 29 May, 9 am – 1 pm

Film workshop with Nataša von Kopp

**Role reversal** (*Rollentausch*)

30 May – 1 June, 9 am – 1 pm

Film workshop with Nataša von Kopp

**Carnival** (*Karneval*)

Press Photos

**By-Products of Love. An Exhibition with Works by Elfi Mikesch,  
Rosa von Praunheim, and Werner Schroeter**

18 May – 12 August 2018

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**Elfi Mikesch, Rosa von Praunheim, Werner Schroeter**

Collage by Markus Tiarks made of photos by Elfi Mikesch and Rosa von Praunheim  
© Markus Tiarks



**Film still *Der Rosenkönig* (1986) by Werner Schroeter**  
Photo © Elfi Mikesch



**Film still *Macumba* (1983) by Elfi Mikesch**  
Actress Magdalena Montezuma  
Photo © Elfi Mikesch



**Film still *Die Bettwurst* (1971) by Rosa von Praunheim**  
© Rosa von Praunheim

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Film still Nicola Zarbo and Brigitte Tilg in *Palermo oder Wolfsburg* (1980) by Werner Schroeter  
© Filmgalerie 451



Film still *Salome* (1971) by Werner Schroeter  
Photo © Elfi Mikesch



Film still Lotti Huber in *Affengeil* (1990) by Rosa von Praunheim  
Photo © Elfi Mikesch



Film still *Männerfreundschaften - Homoerotik in der Goethezeit* (2018) by Rosa von Praunheim  
Matthias Luckey as Goethe  
© Rosa von Praunheim

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**Elfi Mikesch**  
Photo © Elfi Mikesch



**Rosa von Praunheim**  
Photo © Oliver Sechting



**Werner Schroeter, 2009**  
Photo © Elfi Mikesch



**Film still *Rosas Welt: 70 Filme zum 70. Film 19 - Werner Schroeter*  
(2012) by Rosa von Praunheim**  
Camera: Elfi Mikesch  
© Rosa von Praunheim