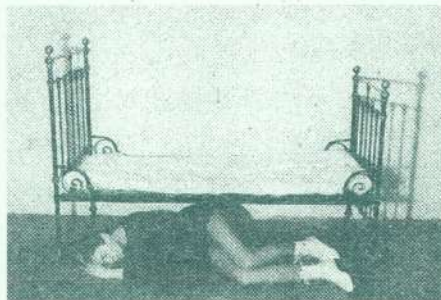


I WAS BORN AT THE HOSPITAL WHICH BELONGS TO THE CITY OF LINZ
 I SUCKLED AT THE BREAST WHICH BELONGS TO MY MOTHER
 I HID FROM THE BOMBS THAT BELONGED TO THE COUNTRY OF ENGLAND
 I WORE THE CLOTHES THAT BELONGED TO MY SISTER
 I CRIED FOR MY FATHER, WHOSE DEATH BELONGED TO THE FATHERLAND
 I PLAYED WITH THE BALLS THAT BELONGED TO THE NURSERY SCHOOL
 I READ THE BOOKS THAT BELONGED TO THE LIBRARY
 I RODE IN TRAINS THAT BELONGED TO THE GOVERNMENT
 I SAT ON CHAIRS THAT BELONGED TO OTHERS
 I LIVED ON MONEY THAT BELONGED TO MY BOYFRIEND
 I BREATHED THE AIR THAT BELONGED TO GOD
 THAT'S THE LIFE THAT BELONGS TO ME.
 I SCREAMED WITH THE VOICE THAT BELONGS TO ME
 I BIT WITH THE TEETH THAT BELONG TO ME
 I SCRATCHED WITH THE FINGERNAILS THAT BELONG TO ME
 I CRIED WITH THE TEARS THAT BELONG TO ME
 I SAW WITH THE EYES THAT BELONG TO ME
 I THOUGHT THE THOUGHTS THAT BELONG TO ME
 I LAUGHED WITH THE LAUGHTER THAT BELONGS TO ME
 I KISSED WITH THE MOUTH THAT BELONGS TO ME
 I SLEPT WITH THE DREAMS THAT BELONG TO ME
 THAT'S THE LIFE THAT BELONGS TO ME.

from Gedichte, 1966



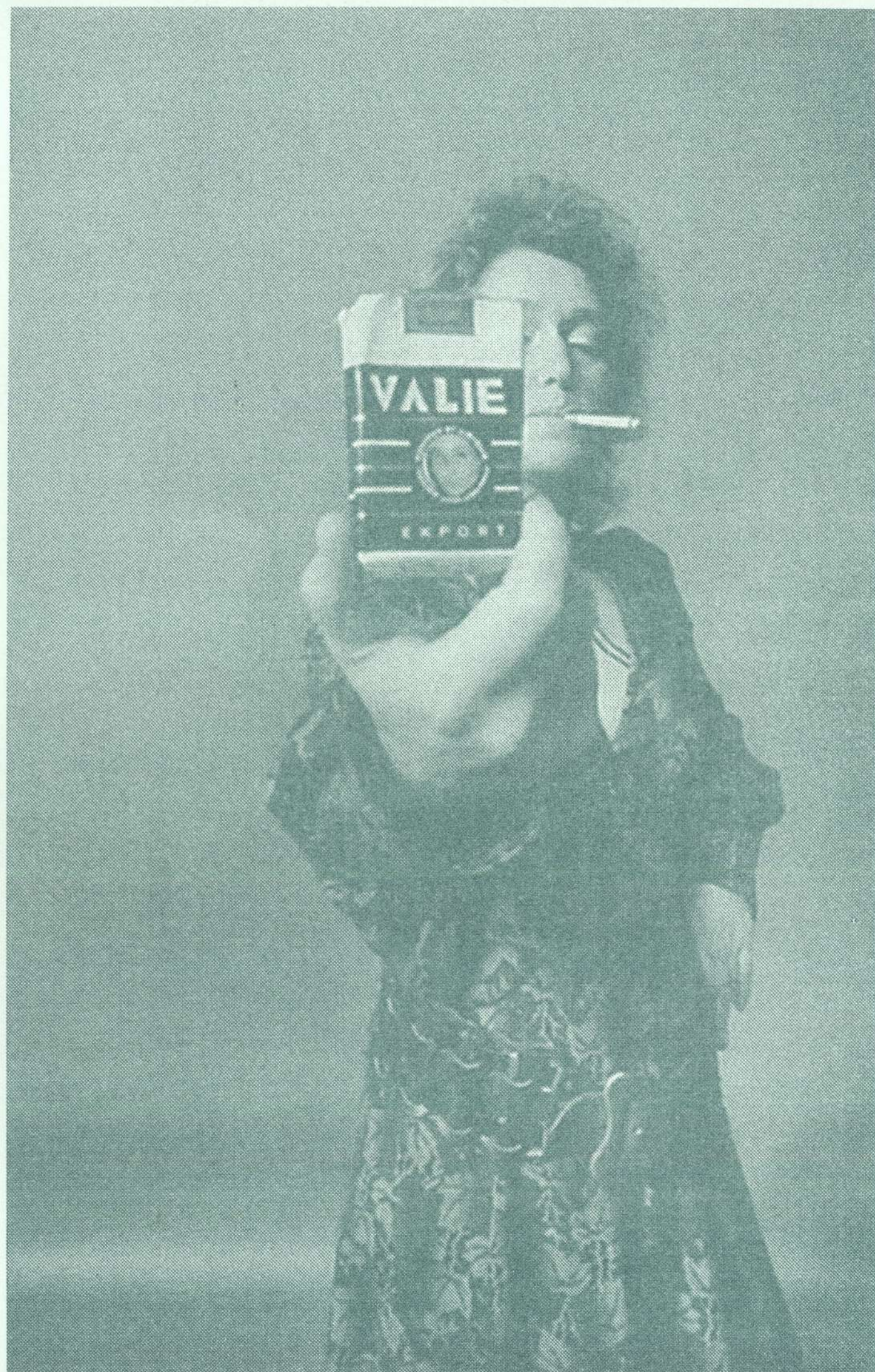
VALIE EXPORT is a radical practitioner of performance art. EXPORT (who adopted her artist name from a brand of cigarettes and prefers it spelled in all caps) is a pioneer whose works and interventions have expanded the territory of art and its arsenal of subversive and not least feminist strategies. It is lesser known that she also directed three feature films which we are screening on original 16mm and 35mm prints over the course of two days. The three films - 'Invisible Adversaries' (1977), 'Human Females' (1979) and 'The Practice of Love' (1985) - are iconoclastic takes on cinematic genres from science fiction to social realism. However, in the vein of her performative and conceptual work, her films are first and foremost satirical attacks on consumerism, the patriarchy and the dictatorial regime of normality. In her early performative interventions (of which we are screening two short film documentations: 'Touch Cinema' (1968) and 'Body Politics' (1973)), EXPORT broke down the barriers between her art and public space. In her films she performs a perhaps even more radical intervention: To break into an increasingly commercial film industry from a position as one of the most uncompromising of artists.

TERRASSEN IS SUPPORTED BY STATENS KUNSTFOND AND THE DANISH FILM INSTITUTE

TERRASSEN
 FRIDAY 10/7/20
 SATURDAY 11/7/20

VALIE EXPORT (THREE FEATURES) CINEMATEKET Gothersgade 55, 1123 Copenhagen (Free)

19:00 Invisible Adversaries (Unsichtbare Gegner, 1977, 110 min. 16mm) • Tapp und Tastkino (1968, 2 min. DCP) • Body Politics (1973, 3 min. DCP)
 19:00 Human Females (Menschenfrauen, 1979, 116 min. 35mm) • 21:30 The Practice of Love (Die Praxis der Liebe, 1985, 90 min. 35mm)



THE POSITION OF ART IN THE WOMEN'S LIBERATION MOVEMENT IS THE POSITION OF WOMAN IN THE ART'S MOVEMENT

THE HISTORY OF WOMAN IS THE HISTORY OF MAN

because man has defined the image of woman for both man and woman, men create and control the social and communication media such as science and art, word and image, fashion and architecture, social transportation and division of labor. men have projected their image of women onto these media, and in accordance with these medial patterns they gave shape to woman. if reality is a social construction and men its engineers, we are dealing with a male reality. women have not yet come to themselves, because they have not had a chance to speak insofar as they had no access to the media.

let women speak so that they can find themselves, this is what I ask for in order to achieve a self-defined image of ourselves and thus a different view of the social function of women. we women must participate in the construction of reality via the building stones of media-communication.

this will not happen spontaneously or without resistance, therefore we must fight! if we shall carry through our goals such as social equal rights, self-determination, a new female consciousness, we must try to express them within the whole realm of life. this fight will bring about far reaching consequences and changes in the whole range of life not only for ourselves but for men, children, family, church ... in short for the state.

women must make use of all media as a means of social struggle and social progress in order to free culture of male values. in the same fashion she will do this in the arts knowing that men for thousands of years were able to express herein their ideas of eroticism, sex, beauty including their mythology of vigor, energy and austerity in sculpture, paintings, novels, films, drama, drawings etc., and thereby influencing our consciousness. it will be time.

AND IT IS THE RIGHT TIME

that women use art as a means of expression so as to influence the consciousness of all of us, let our ideas flow into the social construction of reality to create a human reality. so far the arts have been created to a large extent solely by men. they dealt with the subjects of life, with the problems of emotional life adding only their own accounts, answers and solutions. now we must make our own assertions. we must destroy all these notions of love, faith, family, motherhood, companionship, which were not created by us and thus replace them with new ones in accordance with our sensibility, with our wishes.

to change the arts that man forced upon us means to destroy the features of women created by man. the new values that we add to the arts will bring about new values for women in the course of the civilizing process. the arts can be of importance to the women's liberation insofar as we derive significance – our significance – from it: this spark can ignite the process of our self-determination. the question, what women can give to the arts and what the arts can give to the women, can be answered as follows: the transference of the specific situation of woman to the artistic context sets up signs and signals which provide new artistic expressions and messages on one hand, and change retrospectively the situation of women on the other.

the arts can be understood as a medium of our self-definition adding new values to the arts. these values, transmitted via the cultural sign-process, will alter reality towards an accommodation of female needs.

THE FUTURE OF WOMEN WILL BE THE HISTORY OF WOMAN