

Liesel Burisch



Bring Time



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O—OVERGADEN
Overgaden neden vandet 17, 1414 København K,
overgaden.org

Bring Time

FOREWORD

The perishability and changeability of the afterparty and its potential for celebrating fragile and temporary spaces are at the center of the conversation in Liesel Burisch's first solo exhibition in Denmark, *Bring Time*, presented at O—Overgaden during the summer of 2022. The exhibition presents new works in the form of video, photography, music and zines and is rooted in Burisch's personal experiences in the community as well as archival material, manifestos and academic texts about queer club culture. From here, Burisch investigates the afterparty as a haven and reflects on how an inclusive nightlife could look.

The exhibition is created as a total installation, mimicking the architecture of the rave with provisional scaffolding and walls plastered with posters. The video piece *Never Stop* is central, displayed on two large screens and shot at various bars, clubs and private homes. In this video we meet Don and Jess, who through dialogue and dance show us glimpses from the intimate slowness of pre-partying, the freedom and collectiveness of dancing, and the afterparty's deep, dreamy conversations. They share experiences from the club scene and dream about unfolding themselves freely without limitations, prejudices and complaining neighbors. Their movements and fragmented conversations blend with an electronic, bass-heavy techno score that slowly and hypnotically fills up the exhibition space. While the story of Don and Jess appears documentarist in its gaze, another of the video's narratives – shot with a drone at O—Overgaden – presents the opposite gaze: the dream. Dancer Maji Claire moves compellingly, almost ghostlike, around the architecture of O—Overgaden, from the hidden passages to the half empty exhibition spaces before disappearing completely.

Through Claire's movement and distinct control of the camera gaze she completes a convincing capture and queering of the excluding nature of not only the club but also the art institution.

Bring Time dwells on the fluid, time-consuming structures of the pre- and afterparty. For Burisch, this is where friendships are made, conflicts are healed and shoulders can be lowered after a long night on the dance floor – contrary to the party itself where the music is loud and expectations must be met. This is where you can have space and peace for initiating a conversation about what kind of world we envision together. As a riff on the B.Y.O.B. party invitation, *Bring Time* is Burisch's mantra for the great afterparty: bring the time – take your time to find yourself and be who you want to be.

This publication is part of a series that O—Overgaden has produced since 2021 as an independent and customized supplement for the artist's solo shows. The publications are made possible through generous support from the Augustinus Foundation for which we are extremely grateful. I wish to thank the Danish Arts Foundation, Stiftung Kunstfonds and Øens Murerfirma for their essential support for this exhibition, and our talented graphic designers from fanfare, César Rogers and Miquel Hervás Gómez for their beautiful work. A big thank you to Justin Hunt and Lisa Arellano for their contributing essays that in different ways reflect on the spaces and potentials of the queer club as well as its histories and archives. Also a warm thank you to O—Overgaden's in-house editor Nanna Friis who edited this publication and to the rest of the O—Overgaden team who made this exhibition possible in collaboration with Liesel. A big and heartfelt thank you to Liesel Burisch for marking so strongly the importance of inclusive communities and for rejecting normative, suppressing cultures where racism, discrimination, homophobia, and social and bodily stigmas prevail – not least in nightlife.

Aukje Lepoutre Ravn,
Interim Director, O—Overgaden

WHERE THE REAL INTERESTING STUFF HAPPENS

TALKING ABOUT AFTER PARTIES

Justin Hunt

ALL TALK

Alright the club is the meeting place
and the catalyst and... *I don't wanna say chilling out
because it's horrible* but, chilling out, because that is
when the important thing comes
– Andrew Weatherall (1991)¹

In a promotional interview for UK's Boy's Own Records, DJ and producer Andrew Weatherall discusses the growing importance of nightlife culture's impact on creative and cultural industries. From noting the club as a primary catalyst for new social groups to form and develop ever new forms of culture to consume, he swiftly jumps to drawing our attention to the potential of the after party—the site of chilling out—to create new forms of creative culture that changed our cultural landscapes. It is here, at the after party, where he posits that “the interesting stuff happens.”²

For Weatherall, the important thing that comes in the after-party space is talk. In the interview, he makes clear that you don't go out to talk but instead you go out to consume a delicious mixture of cultural artifacts and it is only after, in the chill, that you can find space to talk to others who have shared the experience and imagine new opportunities. Of these opportunities he lists clothing brands, new labels, and new producer/artist relationships. This after-party-entrepreneurialism is of interest to me, as is his hesitation to mobilize the term “chilling out.”

Why hesitate to consider the possibilities of leisure as productive? Is it really all talk?

CHILL-OUT

We all joke: no one ever fucks at a chill-out and indeed the site of a chill-out has, for those of us who frequent club-land and weekend long parties, traditionally been a site for our bodies to recover from the excesses of alcohol, drugs, and dancing. It has been a site to keep the party going while calming down, together. This “traditional” sense of the chill-out is echoed in the “The Chemsex Study”, in which they provide a definition of a “chill-out party”:

Traditionally referred to as a way of socialising to relax and let the effects of drugs and alcohol wane after a main event... They were traditionally social rather than sexual. The term is commonly now used to describe a private house party after clubbing, which includes the continuation of drugs use and sexual behaviour.³

The term “tradition” is doing some complex boundary-work here in relation to a signifying practice that would seek to untether drugs and sex from any tradition of leisure. Boundary-work indexes a participation in often simultaneous production/destruction of boundaries, demarcations, and other divisions in our epistemological spheres. First deployed in the sciences,

it has become a useful framework for the labor of our discourse in the social sciences when we seek to codify various counter/subcultural realities. In this case, “all talk” means a performative encounter with bodies to achieve coherence. Binaries of self/other are of course immediately brought to the fore and so are relationships to in-group/out-group, inside/outside, and then further competing hierarchies in classes or genres of cultural forms (“I'm on the fence about bedroom techno; you?”). To invoke tradition here is to seek to stabilize a normative boundary between those who are at restful play and those who would seek to party and play long after the party is over. Such boundary-work, especially within the context of the study, demonstrates an incapacity for those critically engaged with our bodies to *not* moralize such practices but instead to care for them in ways that might talk back to culture at large.

I want to queerly read Weatherall's hesitation—his dismissal and then acceptance of the chill-out—as a mode of talking back that seeks to rhizomatically change how we think about leisure practices like after parties. Further I want to unpick how we seek to marginalize such activity in and of leisure in terms of our access to such structures and our work in upholding their practices.

TALKING BACK 1

In his recent ethnography of after-hours clubs in the United States, sociologist Terry Williams notes that clubs and after-hours club spaces play an important function in any society—they are “facilitating a way of ‘talking back,’ a way of controlling the rage and anger many feel” in their respective socio-cultural situations.⁴

Williams posits that talking back recuperates those who have been morally displaced in social hierarchies because of, in this instance, participation in recreational drugs, sex, and gambling. He gestures to how the care of para-institutional structures like after-hours clubs support such recreation from misuse. (As a prefix here, “para” means beside and against.) He also unpacks the varied semantic structures that make up the after-hours clubs he visits, trying to come to grips with the ways in which the “endless chatter” that he and Weatherall note take precedence in chill-outs will create new possibilities for subjectivities.

This mode of talking back is akin to how both the artist and scholar Liesel Burisch and I have written, in different contexts, about queer lifeworlds and their relationship to after parties. In my “After the After-Party” I began to sketch how nightlife consumption can reframe queer subjectivities through uncared-for yet sustaining modes of knowledge exchange.⁵ In Burisch's recent *How Not to Exclude*,⁶ they articulate the after party as a homing device to highlight/alleviate the traumas of sexual and capital violence. I will speak more about Burisch's work but first I will enact a bit of queer English violence: I want to talk about Margaret Thatcher.

1. Andrew Weatherall interviewed as part of “Boys Own Records feature,” Snub TV, ep. 8, by DEF II youth strand, BBC2, 1991, available at [youtube.com/watch?v=_vqf9DDHqUg&ab_channel=jimmodl25](https://www.youtube.com/watch?v=_vqf9DDHqUg&ab_channel=jimmodl25), transcribed with emphasis added by the author.

2. Ibid.

3. Adam Bourne et al, “The Chemsex Study: Drug use in sexual settings among gay and bisexual men in Lambeth, Southwark & Lewisham” (London: Sigma Research, London School of Hygiene & Tropical Medicine, March 2014), p.6.

4. Terry Williams, *Le Boogie Woogie: Inside an After-Hours Club* (New York: Columbia University Press, 2020), p.16.

5. R. Justin Hunt, “After the After-Party,” in *Urban Pamphleteer*, no. 7 (July 2018), available at urbanpamphleteer.org/lgbtq-night-time-spaces-past-present-future.

6. Liesel Burisch, *How Not to Exclude* (Berlin: Gorilla Milk, 2022), available at shop.gorilla-milk.net/product/how-not-to-exclude.

What is needed is a way of hitting at the profits made by the organisers. This should discourage the craze.
– Margaret Thatcher (1989)

A few years before Weatherall had the chance to imagine collaborative cultural production in the hazy comedown of chill-out, Margaret Thatcher wrote a letter confirming that the government would take steps to police rave culture. A former magistrate, Gerald Coke (do not smirk... don't do it) wrote to Thatcher that there was a "feeling of collective anger and helplessness" that police could do nothing because it was a private party" he was near to in the English midlands.⁷ Thatcher saw an opportunity. By profiting from leisure markets through licensure and taxation (alongside seizure and arrest) she would enable new forms of cultural production. As independent scholar Henry R.L. John has argued, nightlife culture (raves and the small- and large-scale club movements that followed) "created an economic sphere that can be viewed as the paradigm of Thatcherite economic liberty."⁸ How parties and politics find uneasy homes together seems to be about profiting from a labor of collective feeling.

Coke's feeling of "collective anger and helplessness" in witnessing a party mirrors so eloquently the "rage and anger" felt by those participating in a party. This plurality of "imagined marginalisation"⁹ provides us with another key example of the boundary-work at play in distilling the cultural effects of after parties. On either side of this boundary is a frustrated and symbolically disenfranchised "other." Both participate in the "party" through simultaneously privileged and marginal subject positions. Coke's "traditional" lifeworld is threatened by a private party unhalting by normative regimes of time. He feels marginalized from his center while highlighting his central position of privilege. For those at the party (Coke's and Williams'), individuation is secured through the legitimizing participation in the party; this subjugative privilege is enabled only through the marginal practice of after-partying.

EVERYONE IS INVITED

In Liesel Burisch's zine *How Not to Exclude* (volume 2 of 3) a question stands out to me under the heading "The Afterparty": "What happens if everyone is invited to the party and even the afterparty?"¹⁰

The first part of this question urges us to consider modes of selection, control, and segregation that uphold the seeming inclusivity of nightlife cultures. Nightlife is sustained through a unique labor of imagined marginality whereby specific privileges are afforded to a certain number of bodies to insulate their desires and to exclude others.¹¹

Such acts of insulation and exclusion are made ever more apparent through the officiating structures of venue closure (both routinised—"last orders"—and regularized/strategic—#savenightlife) and how new social scenes are developed immediately following closure (both routinised—"where's afters?"—and regularized—"24-hour cities/late licensure"). Here, I am gesturing to the structural boundaries that those that labor in and of nightlife navigate to achieve any sense of where and when we can chill out. How did you party when the clubs closed during Covid-19? How did such partying support or deny your sense of self as it pertains to the boundary-work of our social scenes? Were you ever invited to a party? Did you go?

Burisch extends their invitation through a homing device: "[The afterparty] is for the ones who don't have a, or ever want to go, home. It is a time for the ones who don't know they have a home."¹²

For those of us who lost our "homes" when the clubs were shut during the Covid-19 pandemic, and all we had was the labor of finding new modalities of partying-after, such an invitation is welcome. I only hesitate to offer that such partying-after may require more reflexive approaches to the boundary-work of chilling out.

– April 2022

7. "Real reason Thatcher tried to ban acid house parties revealed," *Sky News*, 30 December 2016, [news.sky.com/story/real-reason-thatcher-tried-to-ban-acid-house-parties-revealed-10711546](https://www.sky.com/story/real-reason-thatcher-tried-to-ban-acid-house-parties-revealed-10711546).

8. Henry R.L. John, "UK Rave Culture and the Thatcherite Hegemony, 1988–94," *Cultural History*, vol. 4, no. 2 (September 2015), p.172.

9. Pepper G. Glass, "Doing Scene: Identity, Space, and the Interactional Accomplishment of Youth Culture," *Journal of Contemporary Ethnography*, vol. 41, no. 6 (August 2012), p.703.

10. Burisch 2022.

11. Philip Hadfield, "From Threat to Promise: Nightclub 'Security', Governance and Consumer Elites," *British Journal of Criminology*, vol.48 (July 2008), pp.429–47.

12. Burisch 2022.

ON GAY CLUBS AND ARCHIVES

AN ESSAY FOR TERENCE

Lisa Arellano

On a recent trip home, my best friend Terence and I drove past the all-ages gay nightclub

Nightclub, where we spent the weekends of our youth. The building is an empty furniture store now, the fading sign and window lettering documenting a different past than our own. We remember a street with bass beats so loud the windows shook while we waited in line. Inside, there were winding halls thick with clove cigarette smoke and graffiti. Much about the place is embedded in our own and shared ideas about who we were then, as gay and lesbian kids, and who we are now, as queer adults—teetering between individual and what scholars call "collective" memory.

The disappearance of this place sometime in the 1990s has always bothered us (me), enough that as a historian of gender and sexuality I recently wrote an essay about the importance of the venue in the larger context of queer history. I argued in the essay that an all-ages gay nightclub, particularly in the neo-conservative AIDS-imperiled 1980s, was a bastion of anti-state, proto-queer radicalism. The argument is pure retrospect, made up of analysis and theory that I couldn't have imagined at the time.

I think the argument holds up, and I also know that my stake in making it was not simply intellectual. This place made me who I am today; the bone-rattling bass beats were a physical manifestation of an even more powerful, self-conjuring social world. My best friend and I grew up in a small, conservative town—on weekend nights we would muster as much coolness as we could and make our way in from our suburban homes. We felt the magic of the club quite powerfully. The darkness, pounding dance beats, and swirl of urban youth made us feel as if we'd found a portal into a Dead or Alive video. It wasn't simply that gayness was possible at this place—though this was remarkable enough circa 1985 in a conservative corner of the US—it was that *everything* seemed possible. It would be years

before José Muñoz would help me understand that "certain performances of queer citizenship contain... an anticipatory illumination of a queer world, a sign of an actually existing queer reality, a kernel of political possibility within a stultifying heterosexual present."¹ In our small, ecstatic corner of the world, we were experiencing something of the queer utopian.

Historians can, we like to believe, make the past reappear—by finding sources and documents and linking them together into narrative descriptions we can return the dead to life, the disappeared to presence. In writing about City Nightclub, I wanted to *show* people this gone-place, to explain to other people who care about the queer past why this club had been so important. But the sources and documents were difficult to locate, particularly ones that captured my own memories and ideas about the club.

In the course of my research on City Nightclub, I learned that the club closed following some high-stakes, volatile conflicts with the local (city) police. That the club experienced a range of (unnecessary?) enforcements and interventions is typical of queer venues of the period, particularly those that catered to gender-variant and/or poor and/or queer of color communities. In the case of the club I was studying, the largely underage clientele had been irresistible to local agencies seeking to manage and police young people and their sexuality. The advantage of all this scrutiny was a thick file of papers at the local historical society documenting the legal battle between the club's proprietor and the local authorities. These documents enabled me to see how the club's owner and patrons were vilified and mischaracterized by officers intent upon rooting out satanic worship and rampant drug use. Reports of undercover police operations offered particularly vivid and detailed evidence of the owner's continued assertions that the club had been unjustly targeted because it was queer.

1. José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: NYU Press, 2009), p.49.

This is not altogether unusual—we often know what we know about disappeared queer venues because we find traces in the documents of enforcement; the more aggressive the enforcement, the more extensive the records.² We can also find documents that trace early expressions of queer political organization in the legal battles for rights of assembly, the ways queers pushed back against the repression at queer clubs and bars.³ There had been some pushback when City Nightclub faced closure—protest marches, newspaper editorials, and letters to the police department offered evidence of the club’s singular importance to queer young people. But these documents did not fully capture what had happened *inside* City Nightclub—the salvific, life-constituting force of the club. All of the archival sources I gathered in the course of my typical, technical historical research failed to document the past that I remembered.

I was lucky to have the support of the club’s famed proprietor, Lanny Swerdlow, during my research. He, along with the club’s videographer, answered my endless questions, directed me toward possible documents and ponied up video footage from the club’s final days. This would be the closest I would come to anything that conveyed the venue’s past. There were other photographs and even videos from other years, but the sources were closely guarded by the people who held them. Some of this was just queer-family drama—predictable disputes about whose insider status was most resonant or enduring—but there were also important concerns about the young, queer people unwittingly documented in these sources. The ethical statement posted on the website for Amanda Regan and Eric Gonzaba’s queer digital mapping project is useful here. It reads: “Since [the] project is centered on the culture of gay, lesbian, bisexual, transgender, and queer people, the *Mapping the Gay Guides* team strives to make our project ethically responsible, respecting the privacy, perspectives, and dignity of those whose stories are reflected within our work.”⁴ None of us at City Nightclub could have anticipated that our youthful queer exuberance would become “document” or “source” for later historians; in fact, we felt safe at City Nightclub because we were invisible to the larger world. My historian’s quest for “better” documents collided, in this instance, with an experiential understanding of the hallowed, secret nature of some queer worlds.

There are many and good reasons to attribute the decline of queer bar and club culture to the rise of digital queer life. If bars and clubs were once necessary for us to find and be with each other, it is no longer so.⁵ But digital projects may be our best hope for remembering lost spaces, creating new, collectively sourced “documents” that more truly capture now-absent forms of queer collective life. *Queering the Map* (out of Toronto) offers an especially compelling example of the possibilities of shared memory work.

The project asks users to geo-locate moments of queerness: “anything from direct action activism to a conversation expressing preferred pronouns, from flirtatious glances to weekend long sex parties; all are part of the project of queering space. Queer history matters, and elders of the community are encouraged to add moments and places of historical significance to the map that enrich our collective memory.”⁶ The result of this extraordinary invitation is a digital global map of compelling, if not varying, density—the largest and smallest moments of queer spatial existence remembered by virtual pins. This pastiche of (differently scaled) queer spatial memories can supplement more traditional archival forms, enabling us to more effectively capture the fragmented and varied history of queer life and community.

We might also think, as Jack Halberstam does, about the archive in new ways. Halberstam writes: “The archive is not simply a repository; it is also a theory of cultural relevance, a construction of collective memory, and a complex record of queer activity.”⁷ Perhaps my friend and I, drunk and reminiscing hours after the fruitless drive-by, are also an archive—the “us” made by our time at City Nightclub forming a document of a different kind. Our individual and relational survival is surely a testament to City Nightclub’s constitutive impact and force. Our shared memory work may be well served by thinking about “the archive” in truly expansive ways, our (evolving) community as a complicated crosshatch of documents about our past.

It is important that we use such assertions about our community with caution. Queer clubs are complicated historical spaces, capturing our best and worst expressions of community. Christine Hanhardt reminds us that “the ideal of community is defined not only by whom it includes, but also by whom it leaves out; by shifting definitions of lesbian, gay, bisexual, transgender, and queer identity, and by conflicts over the best or appropriate use of place and of the value of LGBTQ visibility.”⁸ Nostalgia has its dangers; when “we” long for, or remember, a missing place or space or community, we too easily elide our differences, both then and now. Narrow formulations of “community memory” can “articulate what might be called homosexism—that is, the prioritization of gayness over other identity features.”⁹ For women, trans folks, and queer people of color, queer venues were sometimes places less of belonging than of exclusion. Perhaps our past is best served by remembering capaciously, taking seriously the many and varied ways our history is documented in both official and unofficial archives. But committing, à la Halberstam, to “cultural relevance” must also mean that we are willing to hold on and let go in some balanced measure, recognizing that our futures should not be defined by these pasts. When we long for them, we forget these exclusions and limit our ability to imagine new places and spaces—ones that might be more conducive to who we all are now.¹⁰

2. Anna Lvovsky, *Vice Patrol, Cops, Courts, and the Struggle over Urban Gay Life before Stonewall* (Chicago: University of Chicago Press, 2021).

3. Marc Stein, *Rethinking the Gay and Lesbian Movement* (New York: Routledge, 2012), p.60.

4. Amanda Regan and Eric Gonzaba, “A Statement on Ethics,” *Mapping the Gay Guides*, mappingthegayguides.org/ethics, 10 February 2020.

5. Jen Jack Gieseking, “LGBTQ Spaces and Places,” *LGBTQ America: A Theme Study of Lesbian, Gay Bisexual, Transgender and Queer History* (National Park Service: Department of the Interior, 2016), nps.gov/subjects/lgbtqheritage/upload/lgbtqtheme-places.pdf

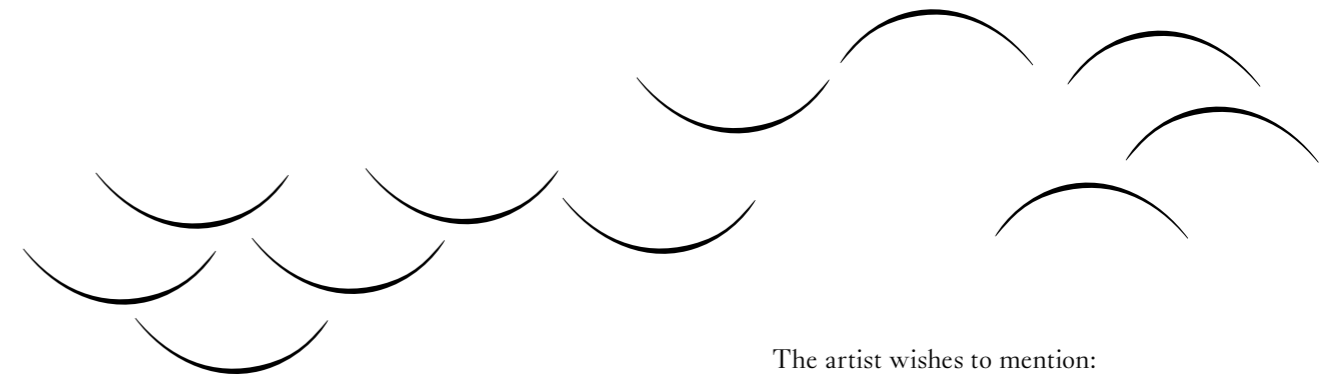
6. Queering the Map, queeringthemap.com

7. Judith Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York: NYU Press, 2005).

8. Christine Hanhardt, “Making Community: The Places and Spaces of LGBTQ Collective Identity Formation,” *LGBTQ America: A Theme Study of Lesbian, Gay Bisexual, Transgender and Queer History* (National Park Service: Department of the Interior, 2016), nps.gov/subjects/lgbtqheritage/upload/lgbtqtheme-community.pdf, p.4.

9. Miranda Joseph, *Against the Romance of Community* (Minneapolis: University of Minnesota Press, 2002), p.18.

10. Gregory Samantha Rosenthal, *Living Queer History: Remembrance and Belonging in a Southern City* (Chapel Hill: University of North Carolina Press, 2021).



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How to find the new spot

The After hour party comedown

- as a transactional relationship
where some give space for others
who they enjoy having in their domestic space,
feeling part of a lifeworld for a moment
- as apathy to the domestic space of the host
 - as finally a space
where we can meet across groups
 - as lying down surrounded
by the joy and calm of others
 - as a space for after care
 - as a site of harm
not only care
 - as in rebuilding the subject
after erotic abuse
 - as in tending to wounds
 - as in needing to be part of the event
to get the aftercare
 - as undoing normative timekeeping
 - as where the liability of the club ends
 - as mourning the critical high
 - as readopting your outside reality
Thursday afternoon self



↓ Video still, *Never Stop*, Liesel Burisch





↑ Production still, *Never Stop*, by Karin Salathé for Liesel Burisch

↓ *Double Aries*, by Karin Salathé for Liesel Burisch





↑ Video still, *Never Stop*, by Karin Salathé for Liesel Burisch

next page → Video still, *Never Stop*, by Karin Salathé for Liesel Burisch





When you notice that you bring a completely different energy into the space.









↑ Video Still, *prepostregame*, Liesel Burisch

next page → Video still, *Never Stop*, by Karin Salathé for Liesel Burisch



← ↑ Video still, *Never Stop*, Liesel Burtsch



↑ Video still, *Never Stop*, Liesel Burtsch



↑ Video still, *Never Stop*, Liesel Burtsch



Dette er absolut ikke usædvanligt – ofte er vores viden om forsvundne queer-venues henter fra magtudøvernes dokumenter, og jo mere aggressiv magtadvendelse jo mere udførlige optegnelser.² Men det er også muligt at finde dokumenter, der antyder tidlige former for politisk organiseret kamp for retten til forsamling, måder hvorpå queermljførne ydede modstand mod undertrykkelsen på klubber og baret? Der havde været en vis modstand, da City Nightclub stod overfor nedlukning – protestmarcher, avisannoncer og breve til lokalpolitiet beviste unikke betydning vigtighed for unge queer-personer. Men disse dokumenter gav ikke det fulde overblik over, hvad der foregik inde på City Nightclub, klubbens nærmeste frelsende, livsnødvendige kraft. Alt det arkivmateriale jeg indsamlede i løbet af min historietekniske research lykkedes ikke med at dokumentere den fortid, jeg huskede.

Heldigvis fik jeg i løbet af min research opbakning fra klubbens legendariske indehaver Lanny Swerdlow. Både han og klubbens fotograf besvarede mine endeløse spørgsmål, pegede mig i retning af mulig dokumentation og fandt videooptagelser fra klubbens sidste dage. Det var det tætteste, jeg kom på noget, der formidlede stedets fortid. Der fandtes andre fotos og endda videoer fra andre år, men disse kilder blev grundigt bevoget af de mennesker, der lå inde med dem. Dette var til dels bare udtryk for queer-miljøets interne dramaer, forudsigtelige uenigheder om hvis insiderstatus der var gav mest genlyd eller havde holdt længst. Men der var også forstælig bekyrning for de unge queer-personer, som vidende var blevet dokumenteret på disse optagelser.

Der etiske statement, som Amanda Regan og Eric Gonzalez lagde op på deres hjemmeside i forbindelse med deres queer-mapping-projekt, er brugbart i denne forbindelse. Der står: "Eftersom projektet er centreret omkring homoseksuel, biseksuel, transkønnet og queer kultur stræber *Mapping the Gay Guides*-teamet efter at gøre vores projekt etisk ansvarligt, at respektere privatlivet, perspektivene og værdigheden blandt de mennesker og de historier, vores arbejde reflekterer."⁴ Ingen af os fra City Nightclub kunne have forudsat, at vores ungdoms queer-overdåd ville blive et "dokument" eller en "kilde" for historikere på et senere tidspunkt; faktisk følte vi os nepot sikre på

Nightclub, fordi vi var usynlige for verden. Min indre historikers jagt på "bedre" dokumentation kolliderede i dette tilfælde med en selvoplevet forstælse for visse queer-fællesskabers hellige, hemmelige natur.

Der findes mange og gode grunde til at forbinde svindende bar- og klubkultur i queer-miljøer med udviklingen af et digitalt queer-liv. Hvor baret og klubber engang var nødvendige for, at vi kunne finde og være sammen med hinanden, er det ikke nu længere tilfældet.⁵ Men digitale projekter er muligvis vores bedste chance i forhold til

at huske forsvundne steder og skabe nye, kollektive fremskaffede "dokumenter", der mere sandfærdigt indfanger disse nu forsvundne former for kollektivt queer-liv. *Queering the Map* (fra Toronto) er et særligt interessant eksempel på potentialer i at arbejde med kollektiv erindring. Projektet beder brugerne om geografisk at placere forskellige queer-bevægenheder; "alt fra direkte, aktivistiske handlinger til en samtal om fortrukne pronominer, fra flirrende blikke til weekendlange sexfester; det hele er en del af projektet om at gøre rum mere queer. Queer-historie er vigtig, og de ældre mennesker i miljøet opfordres til at tilføje steder og tidspunkter til det her kort og på den måde berige vores kollektive erindring."⁶ Resultatet af denne usædvanlige invitation er et globalt, digitalt kort med en mindste øjeblikke af fysisk queer-tilstedeværelse og kortlagt ved hjælp af virtuelle knappenale. Denne pastiche af rumlig queer-erindring (i forskellige skalaer) indramning af de fragmenterede, varierede historier kan være et supplement til de mere traditionelle arkivformer, og den kan muligvis gøre en mere effektiv indramning af de fragmenterede, varierede historier

Men det er vigtigt, at vi benytter os af disse påstande om vores miljøer med omtanke. Queer-klubber er komplicerede historiske rum, de omfatter både miljøets bedste og værste udtryk. Christine Hanhardt minder os om, at "idealer om et fællesskab defineres ikke bare af dem, der inkluderes, men også af dem, der holder udenfor; ved at ændre definitionerne af homoseksuel, biseksuel, transkønnet og queer-identiteter og igennem konflikter om hvad den bedste mest passende og værdifulde anvendelse af LGBTQ-synlighed er"⁸; Nostalgi kan være farlig, når vi længes, eller når vi husker et sted, et rum, et fællesskab, der er væk, kommer vi for nemt til at ignorere vores forskelligheder – både de gang og nu. Snævre ideer om "kollektiv erindring" kan "antype noget vi kan kalde sig prioriteringen af andre identitetsmarkører."⁹

For kvinder, transpersoner eller ikke-hvide queer-personer har queer-venues nogle gange været steder, hvor følelsen af eksklusion har overskygget følelsen af at høre til. Måske tager vi mest hensyn til vores

fortid ved at huske rummeligt – og ved at tage den

forskelligartede dokumentation af vores historiske scener, både i officielle og uofficielle arkiver. Men at forpligte sig til "kulturel relevans" på den måde Halberstam gør det, må også betyde, at vi er villige til at holde fast og give slip i et balanceret omfang, at anerkende hvordan vores fremtider ikke skal defineres af disse fortider. Når vi længes efter dem, glemmer vi det ekskluderende og begrænser vores evne til at forestille os nye steder og rum – nogle der kan være mere fremmende for dem, vi er nu.¹⁰

2. Anna Lvovsky, *Vice Patrol, Cops, Courts, and the Struggle over Urban Gay Life before Stonewall* (Chicago: University of Chicago Press, 2021).

3. Marc Stein, *Rethinking the Gay and Lesbian Movement* (New York: Routledge, 2012) 60.

4. mappingthegayguides.org/ethics

5. Jen Jack Gieseck, "LGBTQ Spaces and Places," *LGBTQ America: A Theme Study of Lesbian, Gay Bisexual, Transgender and Queer History*, Mega Sprungue, ed. (National Park Service: Department of the Interior, 2016).

6. Christine Hanhardt, "Making Community: The Places and Spaces of LGBTQ Collective Identity Formation," *LGBTQ America: A Theme Study of Lesbian, Gay Bisexual, Transgender and Queer History*, Mega Sprungue, ed. (National Park Service: Department of the Interior, 2016), 15-4.

7. Judith Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York: NYU Press, 2005).

8. Christine Hanhardt, "Making Community: The Places and Spaces of LGBTQ Collective Identity Formation," *LGBTQ America: A Theme Study of Lesbian, Gay Bisexual, Transgender and Queer History*, Mega Sprungue, ed. (National Park Service: Department of the Interior, 2016), 18.

9. Miranda Joseph, *Against the Romance of Community* (Minneapolis: University of Minnesota Press, 2002), 18.

10. Gregory Samantha Rosenthal, *Living Queer History: Remembrance and Belonging in a Southern City* (Chapel Hill: University of North Carolina Press, 2021).

O-OVERGADEN

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[6. queeringthemap.com](http://6.queeringthemap.com)

7. Judith Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York: NYU Press, 2005).

8. Christine Hanhardt, "Making Community: The Places and Spaces of LGBTQ Collective Identity Formation," *LGBTQ America: A Theme Study of Lesbian, Gay Bisexual, Transgender and Queer History*, Mega Sprungue, ed. (National Park Service: Department of the Interior, 2016), 15-4.

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Kunstneren ønsker at takke:

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SÆRLIG TAK TIL
Jan Elving, Poul Valsted og Øens Murerfirma

Det vi har brug for er at ramme arrangementernes profit. Dette burde afskrække vandrader. – Margaret Thatcher (1989)

Et par år før det overhovedet var muligt for Weatherall at forestille sig kollaborativ kulturproduktion foregå i den lidt omtågede comedown-tilstand, der er efterfestens, skrev Margaret Thatcher et brev, der bekræftede, at regeringens ville skride til handling i forhold til at kontrollere rave-kultur. Den tidligere dommer Gerald Coke (ingen smørrede grin her... ingen) skrev til Thatcher om en "følelse af kollektiv vrede og hjælpeløshed over at politiet inter kunne gøre, fordi det var en privat fest" han befandt sig i nærheden af et sted på landet i England. Thatcher så muligheder. Ved at profitere på fritidsmarkeder gennem og anholdelser) kunne hun skabe nye former for kulturproduktion. Forskeren Henry R. L. John har argumenteret for, hvordan nattevivskultur (raves og de største og mindre klubberægselse der fulgte) "skabte en økonomisk stærk, der kan ses som selve paradigmat for Thatchers økonomiske frihed." At fester og politik finder ustabil fælles grund lader til at handle om at profitere på følelsen af at skabe noget kollektivt.

Cokes følelse af "kollektiv vrede og hjælpeløshed" i mødet med en fest afspejler så sigende den "vrede og afmagt", som dem der deltager i festen, ofte oplever. De mange "forestillende marginallisteringer" er endnu et nøgleeksempel på det gennemarbejdede, der er på spil i destilleringen af efterfestens kulturelle effekt. På begge sider af denne grænse findes en frusteret og symbolsk rettilghedsbøverbet "anden". Begge deltager i "festen" gennem deres simultant privilegerede og marginaliserede positioner. Cokes "traditionelle" livsorden er truet af en privatfest, der ikke er tøjlet af tidens normative regimer. Han følger sig marginaliseret fra sit eget centrum, og understreges samtidig sin privilegerede position. For dem der er til festen (henholdsvis Cokes fest og Williams' fest), sikres individet gennem den legitimerede deltagelse i festen: det her undertrykkende privilegie muliggøres kun gennem den marginaliserede praksis, som efterfesten er.

ALLE ER INVITERET

I Liesel Burischs zine *How Not to Exclude* (volume 2 og 3) skiller et spørgsmål sig ud under overskriften "The Afterparty": "Hvad ville ske, hvis alle er inviteret til festen – endda også til efterfesten?"¹⁰

Den første del af dette spørgsmål opfordrer os til at overveje forskellige udtryk for valg, former for selektion, kontrol og segregering, som opretholder den tilsyneladende inklusion, der kendetegner nattevivet. Natteiv er båret af en unik indsat for at forestille sig det marginaliserede, hvorigenem specifikk privilegier tilbydes en bestemt mængde kroppe med henblik på at isolere deres begær og ekskludere andre.¹¹

Den form for isolation og ekskludering bliver endnu mere synlig gennem de strukturer, der præger et steds nedlukning (både de rutineprægede – "sidste omgang" – og mere strategiske - - #savemighthife), og hvordan nye sociale arenaer udvikler sig lige i hælene på lukningerne (både rutinepræget – "hvor er efterfesten?" – og reguleret "døgnåbne byer/scenebevillinger). Her peger jeg også på de strukturelle begræns, som de, der bruger nattevivet, navigerer efter for at finde ud af, hvor og hvornår vi kan chill. Hvordan festede du, da klubberne lukkede under Covid-19? Hvordan bidrog denne form for fest til at styrke eller underminere din selvforståelse? Blev du nogensinde inviteret til en fest? Kom du til den?

Burisch udvider sin invitation: "[Efterfesten] er for dem, der ikke har et hjem – eller ikke vil hjem til det. Det er for dem, der ikke ved, at de har et hjem."¹²

For dem af os der mistede vores "hjem", da klubberne lukkede under pandemien, og hvor det vi havde tilbage, var arbejdet med at finde nye måder at feste på, er denne form for invitation velkommen. Jeg tøver kun med at påpege, at den slags efterfester muligvis kræver en mere reflekteret tilgang til det gennemarbejdede, der ligger i at chill.

7. "Real reason Thatcher tried to ban acid house parties revealed," *Sky News*, 30 December 2016, www.sky.com/story/real-reason-thatcher-tried-to-ban-acid-house-parties-revealed-10711546.

8. Henry R.L. John, "UK Rave Culture and the Thatcherite Hegemony, 1988-94," *Cultural History*, vol. 4, no. 2 (September 2015), p.172.

9. Pepper G. Glass, "Doing Scenes: Identity, Space, and the Interactional Accomplishment of Youth Culture," *Journal of Contemporary Ethnography*, vol. 41, no. 6 (August 2012), p.703.

10. Burisch 2022.

11. Philip Hadfield, "From Threat to Promise: Nightclub 'Security,' Governance and Consumer Elites," *British Journal of Criminology*, vol.48 (July 2008), pp.429-47.

12. Burisch 2022.

OM QUEER-KLUBBER OG ARKIVER

ET ESSAY TIL TERENCE ARELLANO

Det var ikke bare det, at homoseksualiteten var mulig her – selvom det i sig selv var usædvanligt nok i et konservativt hjørne af USA i 1985 – det var det, at *all* virkede muligt. Der skulle gå flere år før José Muñoz hjalp mig med at forstå, at "visse måder at være queer-borger på indbefatter en forvæntningsfuld synliggørelse af en queer verden, tegn på en faktisk eksisterende queer virkelighed, en kerne af politiske mulighedsrum indenfor rammerne af en latterliggørende, heteroseksuel virkelighed". I vores lille, ekstatisk hjørne af verden oplevede vi noget af det queer-utopiske.

Historikere kan - det kan vi ihvertfald falde godt lide at tro - gøre fortiden synlig igen. Ved at finde kilder og dokumenter og forbinde dem med hinanden i narrativer beskrivelser, kan vi bringe de døde tilbage, de forsvundne frem i lys. Da jeg skrev om City Nightclub, ønskede jeg at *vis* folk det her forsvundne sted, at forklare andre mennesker, der går op i queer-historie, hvorfor netop denne klub havde været så vigtig. Men kilderne og historierne var svære at finde, særligt dem der indkapslede mine egne minder og forestillinger om stedet.

På en tur til min hjemby for nylig kørte jeg og min bedste ven Terence forbi nakkubben City Nightclub – en klub for homoseksuelle i alle aldre – hvor vi tilbragte alle vores ungdoms weekender. Bygningen er en tom møbelbutik nu, det falmende skilt og bogstaverne på vinduerne vidner om en anden fortid at vinduerne rystede mens vi stod i kø - indenfor var der snoede gange, fyldt med graffiti og røg fra nllike cigaretter. Meger af stedet har indlæret sig i os som egne og fælles ider om, hvilken slags homoseksuelle vi var dengang, og hvem vi nu er som queer voksne - en balancegang mellem individuel og der forskerne kalder "kollektiv" erindring.

At steder forsvandt på et tidspunkt i løbet af 1990'erne har altid gået os på (mig) – som køns- og seksualitetshistoriker - i en sådan grad, at jeg for nylig skrev et essay om stedets vigtighed i en bredere, queer-historisk kontekst. Jeg argumenterede for, at en queer-klub var en bastion af anti-stat og proto-queer radikalisme, særligt i de neokonservative og AIDS-udsatte 1980'ere. Dette argument er retrospektivt, baseret på analyse og teori jeg ikke kunne have forestillet mig på daværende tidspunkt.

Jeg synes argumentet holder, og jeg ved også, at min aktive i det ikke udelukkende var intellektuel. Det sted gjorde mig til den, jeg er i dag... Den knoglekliirreden bas var en fysisk manifestation af en endnu mere magtfuld, selvopfundne social virkelighed. Min bedste ven og jeg voksede op i en lille, konservativ by – på weekendaftenen mønstrede vi al den coolness, vi kunne og bevægede os ind mod klubben fra vores forstads hjem. Vi mærkede klubbens magt ret stærkt. Mørket, den hamrende bas og en hvirvelende storbymgdom fik os til føle os som nogen, der havde fundet en portal ind til en Dead or Alive-video.

1. *Cruising Utopia: The Then and There of Queer Futurity* (New York: NYU Press, 2009), 49.

HVOR ALT DET SPÆNDENDE NÅR VI TALER OM EFTER- FESTER Justin Hunt

Okay, klubben er mødestedet og katalysatoren og... jeg vil ikke sige chille for det lyder så forfærdeligt, men altså, at chille fordi det er når folk chiller, at de vigtige ting udkræfter sig

TOM SNAK

I et promotion-interview for det britiske pladeselskab Boy's Own Records (talte D] og producer Andrew Weatherall om nattevoksende betydning for den kreative og kulturelle industri. Fra at opfatte klubben som en primær katalysator for etableringen af nye, sociale grupper, der hele tiden kan udvikle nye former for kulturforbrug, springer han hurtigt videre til at pege på efterfestens potentiale – det sted man kan chille – til at skabe andre slags kreative kulturer og til at ændre vores kulturelle landskab. Han mener, at det er her, til efterfesten, at "alt det spændende sker".?

For Weatherall er det vigtigste, der sker i efterfestens rum samtalen. I interviewet understreger han, hvordan man ikke går i byen for at snakke; man går i byen for at indtage et skønt mix af kulturelle komponenter, mens det først er senere, når man når til chilli-delen, at man rent faktisk kan finde rum til at tale med andre, der har delt kluboplevelsen og også kan forestille sig nye muligheder. Med disse muligheder mener han eksempelvis nye løjmærker, pladeselskaber eller relationer mellem producerer og musikere. Denne iværksætterkultur til efterfesten repræsenterer et interessant mix, og det samme gør hans løvende brug af begrebet "at chille".

Hvorforsøve med at overveje de produktive muligheder der ligger i at slappe af? Er det virkelig kun tom snak?

AT CHILLE

Vi jøker alle sammen med, hvordan ingen knalder til de her efterfester, og de steder vi hænger ud har traditionelt været steder, hvor vores kroppe kunne komme sig ovenpå mængderne af alkohol og stoffer og dans – i hvert fald for de af os der jævnligt tager på klub og til lange weekendfester. Efterfesten har været et sted, hvor festen kunne fortsætte, mens vi faldt til ro sammen. Denne "traditionelle" opfattelse af efterfest og det at chille finder genklang i "The Chemsx Study", hvor der gøres brug af følgende definition af netop "efterfest-chill":

Den traditionelle forståelse af efterfesten refererer til en måde at socialisere og slappe af på, mens effekten af stoffer og alkohol aftager fra det primære event. Traditionelt bliver efterfesten snarere opfattet som et socialt over en seksuel event. Nu bruges begrebet som regel til at beskrive privaterester efter klubben, der involverer fortsat stofdning og seksuel adfærd?

Her laver ordet "tradition" noget komplekst grænsarbejde i forhold til en definerende praksis,

der forsøger at løstive stoffer og sex fra nogen som helst ide om fritid. Grænsarbejde inddeler forskogene på samtidig at skabe og nedbryde begrænsninger, afgrænsninger og andre former for lagdeling af vores epistemologiske områder. Efter begrebet først blev anvendt videnskabeligt, er det blevet en brugbar ramme for sociologiens diskurser, når vi forsøger at afkode forskellige former for modkultur og subkulturer. I denne sammenhæng refererer "tom snak" til et performativt møde mellem kroppe, der søger sammenhæng. En binær opfattelse af jeger/den anden ligger naturligvis lige for, og det samme gør relationer mellem indenfor-grupper/udenfor-grupper, indenpå - eller lignende konkurrerende hierarkier indenfor klasse eller kulturelle gener ("jeg ved ikke, hvad jeg synes om det her sovæværelsesstue; hvad med dig?"). At nævne tradition her er et forsøg på at stabilisere en normativ grænse mellem dem, der hygger sig stille og roligt, og dem der gerne vil feste, længe efter festen er slut. Denne form for grænsarbejde, særligt i ovennævnte undersøgelses kontekst, demonstrerer tydeligt en manglende evne hos dem, der er kritisk engagerede i vores kroppe, til ikke at moralisere og i stedet tage sig af kroppene på måder, der mere grundlæggende kunne være et modsvare til kulturen som sådan.

Jeg vil gerne lave en quær-læsning af Weatheralls tven – hans arvisning og efterfølgende accept af den her form for chill – som en måde at svare igen på, der rhizomatisk ændrer, hvordan vi forholder os til afslapningspraksisser som eksempelvis efterfester. Derudover vil jeg opretholde disse aktiviteter i forhold til vores adgang til dens struktur – og vores arbejde for at opretholde dem.

AT SVARE IGEN I

I sin nye, etnografiske gennemgang af efterfest-klubber i USA bemærker sociolog Terry Williams, at netop klubber og rummene for efterfester spiller en vigtig rolle i ethvert samfund – de "facilitierer en ny måde at svare igen på, en måde at kontrollere den vrede mange følger" i deres respektive, socio-kulturelle situationer. Williams mener, at det at svare igen giver kerfjerne tilbage til dem, der er blevet moralsk udstødt fra sociale hierarkier på grund af – i dette tilfælde – deltagelse i rekreativt stofbrug, sex og gambling. Han peger på, hvordan omsorgen fra para-institutionelle strukturer som eksempelvis efterfest-klubberne støtter at denne slags rekreation ikke bliver et misbrug (præfiks ar para betyder i denne sammenhæng ved siden af eller imod). Han udfolder desuden de forskellige semantiske strukturer, der udgør de efterfest-klubber, han besøger, og han foresger at få greb om, hvordan de "udeløse samtaler" både han selv og Weatherall refererer til, kan skabe nye former og muligheder for subjektivitet.

Denne form for 'svare igen' minder om, hvordan kunstner og akademiker/forsker Liesel Burtsch og jeg selv i forskellige kontekster har skrevet relationer om quær livsverdener og deres til efterfesten. I teksten "After Party" begyndte jeg at skitsere, hvordan nattevoksende kan transformere quær-erfaringer gennem bærende, om end ikke-omsorgsfulde, former for vidensudveksling. I Burtsch' nye udgivelse *How Not to Exclude* bliver efterfesten artikuleret som et redskab til understrøg/hindre traumene ved seksuel og kapitalistisk vold. Jeg vil tale mere om Burtsch' arbejde, men først vil jeg opføre lidt britisk quær-vold: Jeg vil tale om Margaret Thatcher.

1. Andrew Weatherall interviewed as part of "Boys Own Records feature," *Snub TV*, ep. 8, by DEF II youth strand, BBC2, 1991, available at youtube.com/watch?v=yqf9DDHqUg&ab_channel=jimmold23, transcribed with emphasis added by the author.

2. Ibid.

3. Adam Bourne et al., "The Chemsx Study: Drug use in sexual settings among gay and bisexual men in Lambeth, Southwark & Lewisham" London: Sigma Research, London School of Hygiene & Tropical Medicine, March 2014), p.6.

4. Terry Williams, *Le Boogie Woogie: Inside an After-Hours Club* (New York: Columbia University Press, 2020), p.16.

5. R. Justin Hunt, "After the After-Party," in *Urban Pamphleteer*, no. 7 (July 2018), available at urbanpamphleteer.org/light-time-spaces-past-present-future.

6. Liesel Burtsch, *How Not to Exclude* (Berlin: Gorrilla Milk, 2022), available at shop.gorrilla-milk.net/product/how-not-to-exclude.

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RGADEN



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O—OVERGADEN
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FORORD

Gennem Claires bevægelser og klare styring af kameraablikket, gennemfører hun en overbevisende indtagelse og *queering* af klubbens, men også kunstintuitiøns, ekskluderende rum.

Bring Time dvæler ved før- og efterfestens flydende og tidskrævende struktur. For Bursch er det her, venskaber dannes, konflikter heles og skuldrene kan sænkes efter en lang nat på dansgulvet – modsat selve festen, hvor musikken spiller højt, og forventninger skal indfris. Det er her, man kan få plads og ro til at starte en samtale om, hvad det er for en verden, vi ønsker os sammen. Som et riff over festinvitationens B.Y.O.B er *Bring Time* Burschs mantra for den gode efterfest: hav til at finde dig selv og være den du vil.

Nærværende udgivelse er del af en publikationsrække, som O—Overgaden, siden 2021, har produceret som et selvstændigt og skærddersyet tekstitter eller visuelt supplement til kunstneres udstillinger. Udgivelseerne er muliggjort gennem støtte fra Augustinus Fonden, som skal have en hjertelig tak. Jeg vil gerne takke Statens Kunstfond, Stiftung Funstfonds og Øens Murerfirma for deres uundværlige støtte til udstillingen og vores dygtige grafiske designere fra Fanfare; César Rogers og Miguel Heras Gómez for deres smukke arbejde. Mange tak til Justin Hunt og Lisa Arellano for deres tekstbidrag, der på forskellige måder reflekterer over klubbens mulighedsrum, historiske *queer-* og arkiver. En stor tak også til O—Overgadens in-house redaktør Nanna Friis, der har redigeret denne publikation og til O—Overgaden øvrige team, der sammen med Liesel har muliggjort udstillingen. En stor og hjertelig tak til Liesel Bursch for så stærkt at markere vigtigheden i de inkluderende fællesskaber og for at afvise normative, undertrykkende kulturer, hvor racisme, diskrimination, homofobi og socialt og kropsligt stigma flourer – ikke mindst i natlivet.

Aukje Lepoutre Ravn,
interim leder, O – OVERGADEN

Efterfestens forængeligthed, foranderlighed, dens potentialer til at fejre de skrøbelige og midlertidige rum, er centrum for samtalen i Liesel Burschs første soloudstilling i Danmark – *Bring Time* – der vises på O—Overgaden hen over sommeren 2022. Udstillingen præsenterer nyproducerede værker i form af video, fotografi, musik og zines og tager udgangspunkt i Burschs personlige oplevelser i miljøet, såvel som arkivmateriale, manifeste og akademiske tekster om *queer* klubkultur. Herfra undersøger Bursch efterfesten som fritum og inkluderende klubliv kunne tage sig ud.

Udstillingen er skabt som en totalinstallation, der minder røvestestens arkitektur med midlertidige stilladser og plakatvulplastrede vægge. Centralt er videoværket *Never Stop*, der vises på store skærme og er filmet på forskellige baret, klubber og private hjem. I videoen møder vi karaktererne Don og Jess, der gennem dialog og dans viser os øjeblikke af festerforberedelsernes intime langsomhed – friheden og fællesskabets i dansen og efterfestens dybe, drømmende snakke. De deler oplevelser fra klubmiljøet, og drømmer om at kunne udfolde sig frit uden begrænsninger, fordomme og naboklager. Deres bevægelser og fragmenterede samtaler blander sig med et bastungt, elektronisk technologyspor, der langsomt og hypnotisk fylder udstillingsrummet. Mens fortællingen om Don og Jess synes at have et dokumentarisk blik, præsenterer et andet af filmens narrative spor – som er dronetfilmet på O – Overgaden – det modsatte blik: Maji Claire sig fra kunsthallens skjulte mellemgange til de delvist tomme udstillingsrum for derefter at forvinde helt.

