

ABSOLUTE HOLLYWOOD. FROM A TO Y AND BACK AGAIN.

A glossary compiled by Verena Kuni



ABSOLUTE ARTIST

A product of art history as well as the → *Artist's biography*. The latter allows processes of pattern-formation to be recognized, with the result that the classical artistic → *Vita* proceeds according to a pre-given schema of topoi, which in turn can be chopped up like a checklist. The more little crosses, the greater the proximity to the concept of the absolute artist. A few basic criteria: signs anticipating an important event (prenatal); a significant birthplace and/or appropriate familial context (artistic family, parents with exceptional talents), early signs of talent (children's drawings) and distinctive behavior (a little deviance is welcome); early recognition (as well as envy and jealousy on the part of less gifted colleagues); commissions and acquisitions from significant institutions; publications by the most prominent art historians and critics ("how big is your monography?"); spiritual leaning of the late work (as long as there is enough time and career isn't prematurely terminated by sudden death); honorable or spectacular death including an illustrious funeral congregation; use of grave as place of cult; estate treated as important cultural inheritance. The earthly striving of the absolute artist culminates in the absolute, but unfortunately invisible → *Masterpiece*.
General condition: must belong to the male sex. For female artists the option → *Absolute artist* (female) is available.
Lit.: Soussloff 1997; basics also with Kris/Kurz 1934/1980; on the invisible masterpiece: Belting 1998.

ABSOLUTE ARTIST

- FEMALE -

Special category of the → *Absolute artist*. Some of the above-listed criteria may be fulfilled, though as a rule only those concerning childhood and youth. Commissions and acquisitions etc. including what follows are rather inessential, or might even be interpreted as disqualifying

criteria. On the other hand the pair → *Suffering*/ → *Passion* – in no way a "must have" for the → *Vita* of the → *Absolute artist*, merely dominating their popular narrations (e.g. in films) – gains a central position. Hence the career of the absolute artist (female) is generally marked by tragic fate, which might also explain why they have difficulty producing and bequeathing an oeuvre as meaningful as that of the → *Absolute artist*. Note: A way out of this dilemma is offered by, among other things, → *Art-pain therapy*, in a better perspective however → *pop-feminism* will bring about a lasting (dis)solution to the basic complex of problems.

Lit.: Kuni 2004a; div. case studies in: Hoffman-Curtius/Wenk 1997;
from a historical perspective: Christadler 2000.

ANNETTE HOLLYWOOD STARRING REGINA ZIRKOWSKI

Installation; in 3 parts for one video projection welcoming the artist, one video projection on screen placed on an easel (artist in studio), as well as 12 watercolors; 2002

Exhibition of an exhibition and close examination of the → *Vita* of Regina Zirkowski (Marienhof), a tragic female artist-existence determined by the screenplay of a German TV soap, thus tending in → *Suffering* and → *Passion* towards the model of the classical → *Artist's biography* or its mediation by Hollywood, which however must fail in the large format due in part to gender-specific adaptation-patterns as well as concessions made to the traditional narration schemas of German prime-time.

In the context of a self-sacrificing → *Re-enactment*, → *hollywood* illustrates and pays homage to this tragedy. While the ephemeral masterpiece of the medial projection appears on the screen, the watercolors show that greatness can also arise in small format.

Lit.: exhib. cat. hollywood/Weimar 2002; Wegenast 2003.

ARTISTS' BIOGRAPHY

Umbrella term with the artist's → *Vita* as its object, though also concerned with genre. It includes, not least, the concept of the → *Absolute artist* and the → *Absolute artist (female)*, to which conversely a large part of the artist's biography is oriented.

Regardless of the literary (and if nec. fictional or fantastic) qualities that the texts of the latter incorporate, these are usually classed with the corpus of art-theoretical literature, and correspondingly treated as source. In recent times it has no longer been limited to printed matter, but can also be found in other media such as, in particular, film and television.

→ *hollywood art history*, → *annette hollywood starring Regina Zirkowski*.

Lit.: Kris 1935/1977; Kris/Kurz 1934/1980.

ARTISTS IN LOVE

Video; 6:10 min, miniDV; 2002

As in the trilogy → *multiple artist*, the starting point was the adapted and multiplied example of the traditional → *artist's biography* by Hollywood among other (bad) dream factories. Here, → *hollywood art history* doesn't focus on images of the → *Absolute artist*, but the special category of → *Absolute artist (female)*. The genre tradition perfectly transferred to feature films whereby the → *Vita* of the → *Absolute artist (female)* is not only marked by → *Suffering* and → *Passion* but by their specific connection, which – in contrast to the → *Vita* of the → *Absolute artist* – places sexual obsessions above artistic ones thus leading to tragic failure, is here concisely analyzed by → *hollywood* – but also transformed. → *Suffering* steps back from → *Passion*, while in a ménage à trois the protagonists manage to happily unite life, love and art.

Lit.: Kuni 2004 a.

ART KARAOKE

Karaoke installation; interactive; for two video projections, as well as two over-sized brushes as microphones, and an artist's palette as seating; 2005

In the course of her untiring research at the threshold of high art and popular culture → *hollywood* noticed that numerous pop songs eventually released as love songs were originally dedicated to art.

Though, due to the problematic source, censorship carried out by the music industry is difficult to prove, at least the so-called “scissors in the head” lyricist seems to have made sure that the word “art” is replaced with the word “love”. In art karaoke the unreleased original versions are finally made accessible, so that through → *Re-enactment* lost stories can be brought to life, giving back to art the acknowledgement it was due.

ART-PAIN THERAPY

Performance; installation; sofa, wall painting, video documentation, 60 min; 2003

Emergency measure for those suffering from → *Absolute artist (male/female)* syndrome. This syndrome is caused by extreme projective efforts on the part of society, which are internalized and appear, as the clinical term suggests in both female and male artists. Although it is essentially expressed through art-pain, other symptoms are known, particularly those to be counted, in the broadest sense, under the genius-complex.

The afflicted show remarkable behavioral characteristics, though, with the benefit of general social tolerance, they tend to lack the necessary level of → *Suffering* for the indication and successful application of art-pain therapy. → *hollywood's* work with this name makes public a classical art-pain therapy session and offers the afflicted and their family and friends as well as those cultivating professional relations with the potentially afflicted, the possibility of getting to know the therapeutic procedure. In addition, important educational work is carried out, since the syndrome, as with many social illnesses, remains largely taboo.

Lit.: Neumann 1986; also Heid 2000.



BUBBLE TV

This device used by → *hollywood* in a number of central works shouldn't merely be understood as a reference to the formative influence of popular media in the youth of the artist. It is also a reference to the perfect form of a bubble or sphere, in which frequently – as with the mantic gaze into the crystal ball, understood symbolically and medially – → *hollywood's* head appears. The bubble TV therefore represents pars pro toto the → *Absolute artist (female)* – who in this case not only calls: → *make for yourself a picture of annette hollywood*. But also: Be a → *Heroine!*
Make your own image for yourself!

Lit.: Sloterdijk 1998–2004; Bender 1967/1976.



EVERYBODIES HISTORY

Video; 5:30 min, miniDV; 2000

On account of the birth of art history out of the _Artist's biography, the _Vita commonly provides an important source for the interpretation of works. Unlike the case of the → *Absolute artist*, whose → *Vita*, as with those of saints, is attributed uniqueness as well as an exemplary character that transcends common values, the oeuvre of the → *Absolute artist (female)* is considered as the sedimentation and expression of a personal fate that doesn't reflect the great questions of mankind but merely the → *Suffering* and → *Passion(s)* of its creator. everybody's history undermines this projection. Here, → *hollywood* doesn't only document the film production of her creatively rich family, giving an insight into the formative years of her youth, but above all shows how anybody can find their way to the work of the artist, and the questions of fate dealt with there. → *Mein Lichtspielhaus (My movie theater)*

Lit.: Fichter 2001; specifically on the topos of the youth of the artist cf.



HABITUS

After Bourdieu, the habitus mediates between the living conditions within a social network and the operations of social actors relating to position and status within this network. In this process inherited patterns of behavior play an important role. This also explains for instance the influence that the → *Artist's biography* and related concepts such as those of the → *Absolute artist* and the → *Absolute artist (female)* has had up to the most recent present.

Lit.: Bourdieu 1974; Bourdieu 1992/1996.

HEROINE - HERO

While the image of the artist as hero is well anchored in the → *Artist's biography*, corresponding representations of female artists are rare. The contribution made here by Hollywood and other (bad) dream factories has hardly gone beyond dramatizing traditional discrepancies. In film, the → *Absolute artist (female)* glows above all as a tragic figure, prey to → *Suffering* and → *Passion*. A work such as → *artist in love* isn't → *hollywood's* first attempt to correct this image. The video → *melting away*, made five years earlier, had already proved her determination to push back the role of the typical sufferer and instead to draw strength from passion. Moreover she encourages her public – as with → *Stars* – to satisfy any need for heroines and heroes right away, → *I need a hero*, → *YOU ARE THE STAR*.

Lit.: Rank 1909/1922; Engelbach 1997; Bättschman 2001.

HOLLYANDGOLLY

Trademark of a female artist collective with the same name.
 Since 1999, annette hollywood and Anna Gollwitzer, as hollyandgolly,
 have worked successfully on, among other things,
 the propagating of → *pop-feminism*.

HOLLYWOOD, ANNETTE

Artist, *22.II.1969 in Mainz, Germany. Lives and works in Berlin.
 Studied at the HBK Braunschweig and New York University;
 1999 Diploma with Birgit Hein and Marina Ambramovic;
 2000 Meisterschülerin with Hartmut Neumann. Shows internationally;
 numerous stipendiums and prizes. With Anna Gollwitzer
 (→ *hollyandgolly*), founder of → *pop-feminism*.
 Well versed in all genres from painting and sculpture, through installati-
 on, up to film, video and WWW; not forgetting music, which is to be
 found in numerous works. Virtuoso use of media, precise conception
 and thorough reflection go hand in hand in a body of work characterized
 by a sound knowledge of time-honored traditions as well as a virtually
 insatiable innovative potential. With her → *hollywood art history*,
 which in the figurative sense doesn't only include the group of works
 of the same name, annette hollywood shows that art history in
 general and the history of the → *Absolute artist (female)* in particular
 must be written anew.

HOLLYWOOD ART HISTORY

→ *hollywood's* ongoing research project and related group of works
 dedicated to the investigation of the artist's representation in film and
 television mirroring the popular image of the artist, which however
 is made up indirectly of the → *Artist's biography*.
 The complex of affiliated works is not only distinguished by a precise
 analysis that lets the basic pattern of the genre distinctively appear.
 Through virtuoso sleight of hand, → *hollywood* manages to cut through

the Gordian knot of effective social projections and processes of
 institutionalization, where even ambitious critique can get into
 difficulties or even fail.

→ *artists in love*; → *multiple artist*
 Lit.: Kuni 2004a.



I NEED A HERO

Video installation; interactive, closed circuit; for three video projections,
 live camera, bubble TV; 1998

A need for → *Heroes* must constantly be quenched. In recent times – as
 with the → *Star* system – art has been considerably outdone by the
 culture industry. Unlike in the history of art where the generation of
 a hero (→ *Absolute artist*) was linked with comparatively small expen-
 diture, since the financial altruism of all involved could be counted
 on, the production of a hero in the professional culture industry is
 usually extremely expensive. → *hollywood* offers a creative solution to
 this problem in her installation I need a hero. While the “I need a
 hero” – singing → *bubble TV* tempts us with the offer of identification
 (problem recognition), a broad video projection inserts questions and
 statements relating to the theme (problem analysis); requested by the
 latter to take ones place on the “hero point”, the closed-circuit TV,
 for as long as we hold this position, allows us to experience ourselves as
 heroine or hero. Due to the intensity and density of the experience,
 the individual need for heroism can be quenched, even for an
 extended period (problem solution).

Note: as a side-effect of this therapy, as with the similarly functioning work →
YOU ARE THE STAR, signs of overabundant self-confidence as well as an enduring
 fixation on works from the production of → *hollywood* have been noted. The former is,
 as a rule, automatically corrected by the environment, and the latter, according to
 the available results, neither interferes with the health nor a sense of wellbeing;
 for the time being there seems to be no cause for concern.



MAKE FOR YOURSELF A PICTURE OF ANNETTE HOLLYWOOD

Installation; 8 monitors on tables with stools as well as
16 drawings; 2001

As is proved by the long history of friendship-pictures and homages, colleagues have also made their contribution to the image of the → *Absolute artist*. Thus, the exchange of portraits does not merely serve as a sign of mutual respect, but enables the active writing of art history or – as with self-portraits – gives an insight into artistic life. All the more fortunate then that in → *hollywood's* oeuvre a whole array of such friendship-pictures should appear – and to top it all have found a place in an independent work:

Instead of using her stay in one of the most important artistic centers of the postwar period – New York – to exchange friendship-pictures with other noted colleagues, → *hollywood* pitches the subject at the threshold between the discourse on the popular image of artistic work and the despicable reality of gainful employment. She invited artists (male and female) who earn their living as portraitists on the street to *make a picture of annette hollywood*. The results of the sittings do not merely show the creative breadth of a genre often unjustly described in today's art as behind the times. Her exhibition in the context of the installation helps the works of the street-artist, generally criminally ignored by the art industry, to the honorable status – as a genuine contribution to contemporary art – they certainly deserve.

Lit.: Bourdieu 1979/1985; on the friendship-picture: Gohr 1975; also exhib. cat. *hollywood/Bleekede* 2001.

MASTERPIECE

While the striving for the creation of an absolute masterpiece in the case of the → *Absolute artist* ends for forced masses in a tragic conflict (and in the case of the → *Absolute artist (female)* is doomed a priori to failure, since her gender in any case excludes her from certain abilities), → *hollywood* easily manages to square the circle. Treated as a concept, the absolute masterpiece, which as such must remain invisible, can be manifested in works of art, making obvious the mastery of the artist.

Lit.: Belting 1998; also the present volume.

MEIN LICHTSPIELHAUS - MY MOVIE THEATER -

Installation; pavilion, bubble TV, two bubble speakers; 2000

Installation in the tradition of the secessionist artist's exhibition pavilion, which if not established by Gustav Courbet was at least given a distinctive form by him, now reformulated under the sign of → *pop-feminism*. While the architectural plan refers to the → *O di Giotto*, the interior sculptural elements – the singing → *Bubble TV* and accompanying speakers – celebrate its sculptural pendant. Both prove to be a congenial translation of the concept, on which the work shown in the Lichtspielhaus, → *everybodies history*, is based. The transformative opening of → *hollywood's* → *Vita* carried out there is here pushed further by the singing → *bubble TV* that invites emulation of the artist and the understanding of oneself as → *Heroine* and → *Star*.

Note: This gesture is emphasized by the silhouetted figure at the entrance, which as a result of its eccentric headdress could be seen as an allegoric self-portrait of the artist (→ *multiple artist*). However, as revealed in → *everybodies history*, it was modeled on another child. Certainly (and fortunately) not everybody is called upon to be an → *Absolute artist* or → *Absolute artist (female)*.

Nevertheless, the appreciation of art is open to everybody.

→ *I need a hero*; → *YOU ARE THE STAR*.

MELTING AWAY

Video, 7:00 min, U-matic; 1997

I break the hearts of the proudest girls / because I'm stormy and so passionately... When

→ *hollywood* pays homage to the *Basic Instincts*, then, as opposed to

Hollywood, → *Passion* isn't a power that produces → *Suffering*. And unlike

the traditional legends of the → *Absolute artist* (female) → *Suffering* from

→ *Passion* is neither the condition for a creative activity nor the cause of a fateful demise. In the end, it's the others who melt away there –

→ *hollywood*'s hits always have a groove that is both convincing and irresistible: *It is no wonder that they all want just me / because I'm born under the star of Scorpio / my blood is poison, I think you agree / yes they love me...*

MULTIPLE ARTIST

Video, trilogy, 16:26 min, miniDV; 2002

The wonderful reproduction of the → *Absolute artist* by Hollywood, becomes for → *hollywood* the occasion for condensing a genre standing in the tradition of the → *Artist's biography*, and similarly moulds the popular image of the artist. → *Suffering* and → *passion* here reveal themselves as the smallest common denominator of the → *Vita*.

The trilogy of the same name is part of → *hollywood art history*.

Note: thanks to → *hollywood*'s precise focusing on the essential characteristics of the subjects, this work plainly records a characteristic of the protagonists that, in principle, has already been acknowledged in Hollywood productions but which is frequently reduced to staffage due to the epic breadth in the narrative treatment of the material:

→ *Absolute artists* distinguish themselves through their preference for more or less eccentric headwear.

→ *everybodies history*; → *Mein Lichtspielhaus* (*My movie theater*).



GIOTTO

Asked by one of the pope's messengers for a demonstration of his talent, Giotto is said to have responded by drawing a perfect circle, freehanded. With a simple, sovereign gesture the → *Absolute artist* proves his talent. Or so it goes in an anecdote that has entered into art history thanks to its transmission by Vasari.

Lit.: Vasari 1568/1987, pp. 64ff.



POP-FEMINISM

The future of feminism in art and society, which through the broad social acceptance of the former is distinguished in theory and practice, which in turn can be traced back to the unquestionable creative and innovative potential as well as the irresistible charisma of *pop-feminism*. The founders and untiring propagandists of *pop-feminism*, whose work is the reason why the future has already begun, are → *hollyandgolly*.



RE-ENACTMENT

The term *re-enactment* was originally defined by the English historian and philosopher Robin George Collingwood (1889–1943), who believed a historian could only achieve a thorough understanding of the past through the active *re-enactment* of the thoughts handed down in his sources. Drawing on Collingwood, the term has been used since the 60s for attempts to reconstruct historical events as “realistically” as possible; thus in connection with groups of scientists and laymen who slipped into the role of medieval village communities among others. *Re-enactment* can be mentioned when an image passed on from art-historical sources or the classical → *Artist’s biography* is *re-enacted* by an artist and thus the embodiment of, or the identification with, a role comes together with its new interpretation.

Lit.: Collingwood 1946/1994; Kuni 2004b



SNOWWORLD

Video, video performance; 8:55 min, Betacam, 1998

What’s to do when the artist, instead of breaking the hearts of others (→ *melting away*), is seized by → *Passion* herself, though wants to avoid a fate marked by the → *Suffering* of the → *Absolute artist (female)*? Here only prompt (!) sublimation helps. One, ideally, not satisfied with substrata but actively searching for a rendezvous with the subject of desire.

The Hollywood film THE HUNGER offers, from this point of view, in many ways, an appropriate starting point – during the TV snow, → *hollywood* doesn’t only manage to reach the heart of her snow queen, but even a steamy ménage à trois.

→ *artists in love*

Note: unfortunately even a prompt sublimation cannot always guarantee immunity against the dangerous → *Absolute artist (male/female) syndrome*. In the case of a later sickness, → *Art-pain therapy* offers good chances of recovery.

STARS

Not only in Hollywood, but also in art, stars threaten to outdo → *Heroes* and → *Heroines*. Nor is the culture industry to blame, as a glance at art history could show. Even the so-called “exhibition artists” of the 20th century weren’t the first to show a conspicuous preference for the corresponding → *Habitus*. It can be suspected that already the → *Vita* of the → *Absolute artist* – or the → *Artist’s biography* as the pattern-creation process at the core of this – delivers a suitable screenplay model. New in recent times and in both systems is the promise that everyone can be a star. A way of dealing with this honorably is demonstrated by → *hollywood* in her work → *YOU ARE THE STAR*.

Lit.: Faulstich/Korte 1997; Engelbach 1997; Diederichsen 2001; Kuni 2004b; on the “exhibition artist”: Bättschmann 1997.

SUFFERING - PASSION

Inseparable pair in the popular versions of the artist’s legend as they are vividly presented, particularly in films – basically however already found in the traditional → *Artist’s biography*. This liaison dangereuse takes on particularly fatal characteristics in the case of the → *Absolute artist (female)*, in as much as the pattern of her → *Vita* as suffering produced by passion is defined as the basic condition of her creativity.

Lit.: Neumann 1986; also Kuni 2004a.



TV GALLERY

Video; 3:45 min, miniDV; 2004

When → *Absolute artists (male/female)* show in TV soaps, this calls for a → *Re-enactment*. How else should one make later generations, stumbling upon the evidence in television archives, understand these crystallizations of a time-honored image of the artist where no one would expect it – in the shadowy area of culture-industry production? Convey their truth and deep sense? Particularly as with the help of contemporary media-technology, as → *hollywood* was already able to show in → *annette hollywood starring Regina Zirkowski*, the reflective depth and reality-content of the scenes can be referred to, as well as – as tv-gallery demonstrates – in dubious cases, even supplementary improvements to the exhibited works, and the conditions of their exhibiting, can be carried out.

There can be no true life in the false? Says who...



Lat. For life; life story; in the context of art (history) also understood as a description of the life and work of an artist, → *Artist's biography*. In its narrative structure as well as in its function as “legend” the vita of the → *Absolute artist* and the → *Absolute artist (female)* is linked with the vita of the saints; topically related to the latter is particularly that of the → *Absolute artist (female)*, in so far as in both cases → *Suffering* (and in the broadest sense also → *Passion*) play a central role.

Lit.: Benz 1955/1993; Vasari 1568/1987; further Ketelsen 1990.



YOU ARE THE STAR

Installation; interactive, closed-circuit; live camera, transparency, bubble TV, projection; 2001

As in → *I need a hero*, but minted on the same charismatic topos as → *Stars*, → *hollywood* opens here an existential laboratory for experience and knowledge. Acting as an → *O di Giotto* here is the corresponding letter on the “YOU ARE THE STAR”-transparency: who dares to put their head through this wall wins – as soon as the likeness captured by live camera appears in the → *Bubble TV*, can experience themselves as a star already nervously awaited and frenetically celebrated by the fans.

What was propagated by Warhol though limited to five minutes, here has the potential for enduring and thorough effectiveness: decisive is eventually not only the → *Habitus*, but also its convincingness, which for its part presents the condition for social recognition and must also be sanctioned by this. Exactly this closed-circuit is activated in the installation. That it works is not only proved by the work.

Naturally the example of the artist herself leads the way.

YOU ARE THE STAR – annette hollywood.

ANNETTE HOLLYWOOD BIOGRAPHY

Studies at Braunschweig University of Art (GER) and
New York University (USA)
Lives and works in Berlin, Germany

AWARDS - SELECTION

2009

Film funding of the medienboard Berlin Brandenburg

2008

Grant of Foundation Kunstfonds

2007

Most promising artist award, City of Mainz

2005

Project-Scholarship, Foundation for Culture of Rhineland-Palatinate

2002

Scholarship at the German Center for Studies in Venice

2001

Artist in residence, Schloß Bleckede

1999

Prize of the Association of German Film Critics at the International
Shortfilm Festival Oberhausen / Lower Saxon prize for film /
Prize for Fine Arts of the Federalministress for culture (Germany)

SHOWS - SELECTION

2010

Balmoral Blend – 15 Years Künstlerhaus Schloß Balmoral

Arp Museum Bahnhof Rolandseck P

In the Loop: Contemporary video art

National Portrait Gallery, Washington (USA) P

Passwords. New representations of femininity Montehermoso, Vitoria (SP)

2009

Freie Wahl? – Die Formkräfte des Kunstlebens Nancy Halle, Karlsruhe

Egonomie – der Künstler als Homo oeconomicus Espace temporaire, Genf (SUI)

2008

sorry curator nogallery, Berlin Solo

2006

sexy mythos NGBK, Berlin / Forum Stadtpark, Graz (AUT) P

2005

International Biennale of Contemporary Art National Gallery, Prague (CZE) P

2003

Werkschau Stuttgarter Filmwinter, Gedok-Galerie, Stuttgart Solo

2002

starring Kunstsammlungen zu Weimar – Neues Museum P

2001

mach dir ein bild von annette hollywood Halle für kunst, Lüneburg Solo P

confidences Casino Luxembourg (LUX) P

hollyandgolly "fighting for you" New Museum of Contemporary Art,
New York (USA)

SCREENINGS - SELECTION

2009

European Media Art Festival, Osnabrück / IFF Dortmund /
Women's Filmfestival Brussels

2007

Museu de arte de Moderna, Sao Paulo

2005

55. Berlinale, Panorama / Mix festival, New York /
Buenos Aires Int. Filmfestival / Mix Mexico /
Identities Film Festival, Vienna / GIFF Festival Korea /
Goethe Institute in Brazil, Argentina, Chile, Peru, Uruguay,
Colombia, Bolivia, Venezuela

2004

Museum Ludwig, Cologne / Filmfest Sao Paolo

2003

Kunstfilmbiennale Cologne

2002

Arsenal, Berlin / Goethe Institut Peking

2001

European Media Art Festival, Osnabrück / Goethe Institut Washington

2000

Museum of Modern Art, Frankfurt / Frameline, San Francisco

1999

International Shortfilm Festival Oberhausen

1998

Videonale 8, Bonner Kunstverein

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