

**Friday, August 28th:**

16.00:

Introduction by: Renate Lorenz

Lectures by: Robert McRuer, Elisabeth Lebovici

18.30-20.00: Barbecue

20.00: freaky filmclub I.

Curated by: Karin Michalski. Films by: Amanda Baggs, Math Bass, Pauline Boudry/Renate Lorenz, Nao Bustamante, Tracey Emin, Bob Flanagan, Line Karlström, Klara Lidén, Wu Ingrid Tsang

**Saturday, August 29th:**

11.00-14.00: Workshop (registration required)

16.00:

Lectures by: Catherine Lord, Kobena Mercer

Guest: Ines Doujak. Moderated by: Antke Engel

18.30-20.00: Barbecue

20.00: freaky filmclub II.

Films by: Guy Ben-Ner, Nao Bustamante, Harry Dodge/Stanya Kahn, Rashawn Griffin, Judith Hopf/Deborah Schamoni, Tara Mateik, Ulrike Müller, Tina Takemoto/Jennifer Parker

**Sunday, August 30th:**

12.00-15.00: Workshop (registration required)

Art works by: Latifa Echakhch, Rashawn Griffin, Nao Bustamante, Ines Doujak



freaky

Queer Art Conference

Workshop/Filmprogramm

Aug. 28th-30th 2009  
Naunynstraße 27, Berlin  
[www.freaktheory.de](http://www.freaktheory.de)



organized by: Renate Lorenz, SFB Kulturen  
des Performativen, Freie Universität Berlin  
in cooperation with: Ballhaus Naunynstraße

The conference will develop a queer-theoretical perspective on contemporary art practices. Four art and queer theorists will intensely and publicly work with, on, and about four art works, which will be on display during the conference.

A freaky art theory and art production may be able to refer critically to the history of coercion and enforcement in the displaying of bodies, of 'staring' as a constitutive moment of a modern visual regime, and of practices of categorization—in knowledge production as well as in the organisation of the social. While these cultural practices have been widely problematized, the thesis of the conference is that they also may become the entry point of queer knowledge production. By focusing on the emphasis that the historic usage of the term freak puts on 'strangeness' and the decisive production of 'space for difference,' freaky theory and art production may open up a "resistance against cultural homogenization" (Teresa de Lauretis).

Two main issues should be raised in the debate around difference:

A Queer Freak seems to be useful as an intersectional figure, able to represent all kinds of differences without necessarily producing a category or identity. Freak figures do not allow any definition of a norm from which they deviate. They may be shown as dysfunctional or incompatible with social and economic requirements. On the other hand they may have skills that are somehow strange and do not always get recognition but still have a certain value and may pay. A freak image may show embodiments that cannot be described in gender or ethnic categories. Or it may represent bodies without actually showing them.

Queer Exotics poses the question of why imagery of the exotic and the Oriental is often used in queer art. Is it able to refer critically to a history of colonialism and intervene into the meaning of non-Western fantasies for the construction of whiteness and the West? Does it produce a figure of distance—distance to whiteness, to heterosexuality or to the two-gender system?