

**Dirty Looks at MoMA: Mining the Collection**  
July 8 – October 20, 2013

Dirty Looks NYC, a platform for queer experimental film and video, went on location—to the film collection at MoMA. Staging alternative screening interventions within the Museum's spaces throughout the summer and fall of 2013, this collection analyzes the surprising finds, reappraisals and expansions of that cinematic archive.

Dirty Looks

dirtylooksnyc.org  
ISBN: 978-0-9802324-5-5



Dirty Looks  
at  
**MoMA**

Mining the Collection

This publication is issued in conjunction with *Dirty Looks at MoMA: Mining the Collection*, held at The Museum of Modern Art, New York July 8, August 22, 2013, and at MoMA PS1, September 15 and October 20, 2013, and was edited by Bradford Nordeen, David Everitt Howe, and Karl McCool

Organized by Sophie Cavoulacos, Curatorial Assistant, Department of Film, and Bradford Nordeen, Director, Dirty Looks NYC, with David Everitt Howe and Karl McCool, Dirty Looks NYC.

Published by Dirty Looks NYC.

Copyrights of essays and other contributions are retained by the authors.

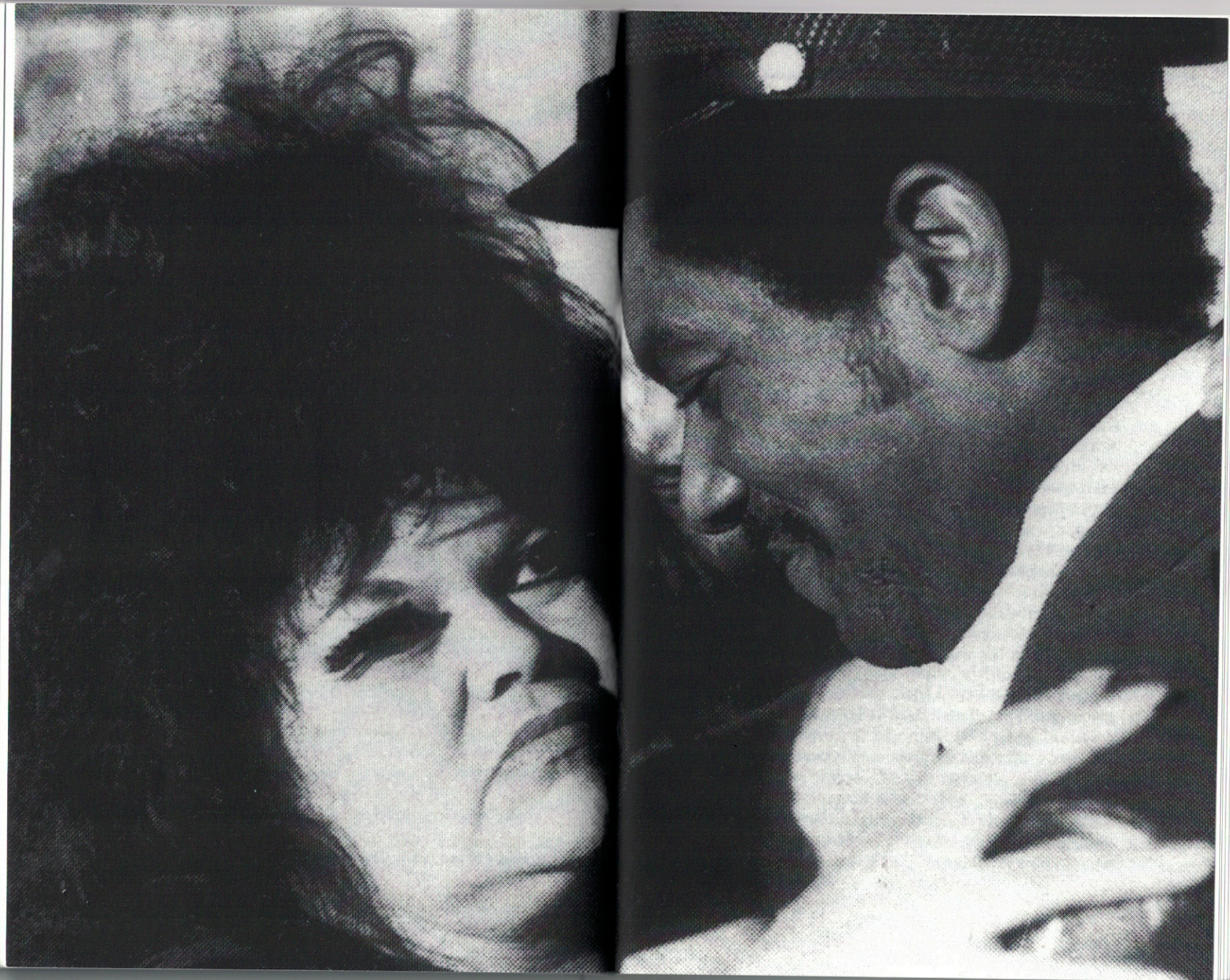
ISBN: 978-0-9802324-5-5

## CONTENTS

<b>INTRODUCTION</b>	<b>5</b>
<b>TAYLOR MEAD'S ASS</b>	<b>10</b>
Taylor Mead's Ass	RONALD GREGG
Letters to the Editor	PETER GOLDMAN
Facing Taylor Mead's Ass	TAYLOR MEAD
	WAYNE KOESTENBAUM
<b>1 BERLIN-HARLEM</b>	<b>33</b>
Blaxploitation Meets Berlin	PRISCILLA LAYNE
Berlin-Blue: "Schwartz ist Heute In"	MALIK GAINES
Looking for, Looking at Black Berlin	KARL MCCOOL
Untitled	LOR SHAMRIZ
<b>MAYHEM / UH-OH!</b>	<b>51</b>
Pushed to Her Limits:	DAVID EVERITT HOWE
Julie Zando's Uh-Oh!	
Uh-Oh!	EILEEN MYLES
from A (d)RAFT OF KISSES	ABIGAIL CHILD
<b>HOW DEEP IS YOUR LOVE?</b>	<b>72</b>
He Gut No Dog Dog	BRADFORD NORDEEN
A Matter of Tape	JAMES HANSEN
All Cinema is Live Cinema	LIA GANGITANO
Going Back to My Old Tricks	LUTHER PRICE

# 1 BERLIN- HARLEM

Lothar Lambert, *1 Berlin-Harlem*, 1974, 16mm film, black & white,  
sound, 100 minutes.



## LIOR SHAMRIZ

### Untitled

I arrived in Berlin in July 1973. I came here because I was tired of Shiraz. Everyone around me started saying that a woman my age should already be married. My family was Jewish and they were all flocking to Israel, my parents and brothers included. But that place was never an option for me. I didn't like wars, not as a winner and not as a loser. I always preferred hashish and girls.

Only god knows why I chose Berlin. Die Brücke, *The Cabinet of Dr. Caligari* and the cabarets were all ancient history. It took me one week to realize that I had made the wrong choice. Berlin felt like the site of a sky burial two days after the funeral. But it's been 40 years and I'm still here. I'm going to die here soon. I was never very good at changing my life. I managed to do it only once.

My cousin Jamshi went to Los Angeles. He was already a successful doctor in Iran. He hid his diamonds in a couple of carpets and opened a clinic in Beverly Hills. Every year when Rosh Hashanah was approaching he sent me a postcard writing how wonderful his life was and that I should join him. He died in a car crash in 1984.

In October 1973, three months after my arrival in Berlin, I started working in a small bar near Savigny Platz. It was called Das Schwarze Loch. In Shiraz I was an English teacher. I never worked as a

waitress. But now I had finished all my savings and I needed a job. A Swiss woman I had a short affair with arranged for me to work there.

I was poor and angry. On my first day of work, a war broke in the Middle East. I was learning the trade of waiting tables and worrying about the safety of my parents and my brothers. I hated everyone around me and cursed passers by in my head wherever I went. I thought they were all racists. Everything was racist, including the name of the bar where I was working.

At home I played over and over a record I had brought with me: Hasan Golnaraghi singing Maraa Beboos. I connected with the lieutenant who wrote the poem while he was waiting for his execution the following day. I felt that I, too, had departed from the living.

I met Lothar Lambert on my first week in that bar. He was there with another nerdy German gay guy who wore a pink button down shirt. I think his name was Wieland. They were hungry for the exotic. They asked me so many questions. A Persian Jewish lesbian, they really thought it was something. I also made the mistake of telling them my Persian name, so the whole evening they kept calling "Souheila! Souheila!" (In Berlin I simply call myself Sue). I never liked this kind of stuff and usually did not cooperate in these sorts of conversations, but it was obvious from their tab that they had lots of money.

They were working on a huge film production, they said. Millions of dollars donated by some Germans who lived in Argentina. It would be a film directed by Lothar. They explained that they wanted the film to look like an American underground film. They were creating expensive and elaborated street scenes that would look like rough documentary shots, although everything would be staged. They were building sets for the interior scenes and were flying actors from the US

because they wanted to have as many scenes as possible in English.

I remember the guy with the pink shirt mentioning the film *Super Fly*, which I didn't know at that time. Later he admitted that he had actually only heard about the film and hadn't had the chance to see it yet.

They said Fassbinder would do a cameo in the film. I knew Fassbinder's work. I thought he was an interesting filmmaker but that *Die Bitteren Tränen von Petra von Kant* was very misogynistic. I'm more open now.

Lothar and the other guy said they were casting people to be in a street scene. It was a long shot with people walking by. They asked me to take part in the scene. They kept saying that they loved how I looked, that all I would need to do is walk through the background of the shot carrying a small blue Karstadt shopping bag. They would pay me 150DM. This was more than my week's salary at Das Schwarze Loch, so I immediately accepted the offer.

The shooting day was scheduled for October 16. I had to be on location at 6A.M. It was a medium size street near Rathaus Steglitz. They blocked the traffic for the production. There were dozens of crew people and extras. A lot of cinema equipment and vans. During lunch break one of the makeup artists told me that OPEC declared an oil embargo on the West. The shooting day went on till 7 P.M.

Watching the film at the premiere the following year I was very disappointed to discover that my scene was cut. Also, there were a lot more interior scenes and close ups than I had expected. But the sets looked nice. In the few exterior shots, the streets looked very different than how they really were in Berlin in 1973, especially with the choreography of the cars. Nevertheless, conceptually they did something very

intriguing and exceptional and the cinematography did look very underground. For someone who didn't live in Berlin at that time, these scenes would probably feel quite realistic. Their Sisyphean formalistic quest was an achievement. This is why I wasn't too surprised when I heard that the MoMA in New York bought a copy of the film for their archive.

**EILEEN MYLES** was born in Boston (1949) and moved to New York in 1974 to be a poet. *Snowflake/different streets* (poems, 2012) is the latest of her 18 books. *Inferno* (a poet's novel) came out in 2010. For *The Importance of Being Iceland*/travel essays in art she received a Warhol/Creative Capital grant. In 2010 the Poetry Society of America awarded Eileen the Shelley Prize. She is a Prof. Emeritus of Writing at UC San Diego. She's a 2012 Guggenheim fellow. She lives in New York.

**BRADFORD NORDEEN** is the founder of Dirty Looks NYC, a platform for queer experimental film and video, and the site-specific off-shoot series, Dirty Looks: On Location, a month of queer interventions in New York City spaces, Nordeen has organized screenings internationally at venues like PARTICIPANT INC, The Kitchen, SFMOMA, the Hammer Museum, Yerba Buena Center for the Arts, White Columns, Artists Space and Judson Memorial Church. He holds an MA in Cinema Cultures from King's College London and a BFA in Photography and Media from CalArts. His writing has been published in *Art In America*, *the Huffington Post*, *Afterimage*, *Lambda Literary*, *Little Joe*, *X-TRA Contemporary Art Quarterly* and *Butt Magazine*, among others. He lives in Brooklyn, NY.

**LUTHER PRICE** received a BFA in Sculpture and Media/Performing Arts from Massachusetts College of Art and Design, where he studied with Saul Levine. He is an experimental filmmaker whose work has been widely screened in and exhibited throughout the United States and Europe at such venues as the Museum of Modern Art, the Whitney Museum of American Art, and the San Francisco Cinematheque. Shifting from original super 8 source material to 16mm found footage in the early 2000s, Price effected a shift in his

practice which found the artist exhibiting slides and films to great acclaim at the 2012 Whitney Biennial. Price is a professor at the Massachusetts College of Art and Design and is represented by Callicoon Fine Arts, NYC.

**LIOR SHAMRIZ** is a filmmaker and musician based in Berlin. He was born to Souheila and Jamshi in Ashkelon (Israel) in 1978. His featurette *Japan Japan* (2007), produced independently with a micro-budget, has shown at Locarno, Sarajevo, BAFICI and MoMA's New Directors/New Films. His debut feature *Saturn Returns* (2009), which premiered at the Torino Film Festival, was nominated for the Max Ophüls Preis and co-won the New Berlin Award at the Achtung Berlin film festival. In 2012 his work received a ten-part tribute at the Thessaloniki International Film Festival.

## About Dirty Looks NYC

A salon of influences, Dirty Looks is a New York-based roaming series, an open platform for inquiry, discussion and debate. Designed to trace contemporary queer aesthetics through historical works, Dirty Looks presents quintessential GLBTQ film and video alongside up-and-coming artists and filmmakers. Dirty Looks exhibits a lineage of queer tactics and visual styles for younger artists, casual viewers and seasoned avant-garde filmgoers, alike. In 2012, Dirty Looks launched the month-long Dirty Looks: On Location a month of queer interventions in New York City spaces, which was featured in the New York Times and reached 2,500 viewers.

[www.dirtylooksnyc.org](http://www.dirtylooksnyc.org)