



**Temporary Autonomous Zone / 2**  
Pony Royal, Siegfriedstraße 12, 12051 Berlin

**Erogenous Zone**  
March 23 – April 21, 2013

### Artist & Work Information

All texts are written by the artist unless otherwise indicated.

#### Mary Beth Edelson



*Nobody Messes With Her*, 1972-1974  
Digital printout  
21 × 29,7 cm  
Courtesy of the artist



*Sheela Plays Kali*, 1972-1974  
Digital printout  
21 × 29,7 cm  
Courtesy of the artist



*Seeing Double*, 1972-1974  
Digital printout  
21 × 29,7 cm  
Courtesy of the artist



*Trickster Body*, 1972-1974  
Digital printout  
21 × 29,7 cm  
Courtesy of the artist



*Zippy Trickster Bird*, 1972-1974  
Digital printout  
21 × 29,7 cm  
Courtesy of the artist

This series of art work on photographs produced in the early 1970s during the heat of the feminist movement is meant to make a statement about an artist using her body in both humorous and challenging ways to provoke discussion.

Mary Beth Edelson (b. 1933, East Chicago, Indiana, USA) has been living and working in New York City since 1975. She is a Soho pioneer living in a cast iron building that is also an artists' co-op. Her work is in the permanent collections of The Museum of Modern Art, New York, NY; The Guggenheim Museum of Art, New York, NY; Walker Art Center, Minneapolis, MN; National Museum of American Art, Washington, D.C.; Museum of Contemporary Art, Chicago, IL; Corcoran Gallery of Art, Washington, D.C.; Indianapolis Museum of Art, Indianapolis, IN; Detroit Institute of Art, Detroit, MI; Seattle Art Museum, Seattle, WA; Malmo Museum, Sweden; and Fine Arts Museum in Santa Fe.  
[www.marybethedelson.com](http://www.marybethedelson.com)

## Mathilde ter Heijne



*A Poor and a Rich Meal*, 1992  
Single screen video, 3 min, 16 sec loop  
VHS digitalized, 4:3  
Courtesy of the artist

This video shows the close up of a Dutch 'pronk stilleven' by Jan Davidszoon de Heem (1606 - 1684). The painting is an example of the lavish still-lives of the type of abundant display on carpet-covered tables piled high with ornate silver platters and baskets of expensive fruit from the 17th century. The fruits symbolize fertility and abundance but this kind of still life also had a moralistic message, usually concerning the ending of youth and the brevity of life – known as the Vanitas theme. The erotic scene below shows the young artist with a former lover.

Mathilde ter Heijne (b. 1969, Strasbourg) works in a wide range of media including installation, video, sculpture and performance. Her work examines social, cultural, political and economic backgrounds of gender-specific phenomena in different societies and cultures and their historical development. Political, structural and physical violence in connection with existing power relations within society were the starting point for a series of installations and video works for which the artist used life-size dummies of herself in different scenarios of violence and sacrifice. In these works ter Heijne also investigated her role as an artist and analyzed its own structural framework. For some time ter Heijne has mainly produced projects in collaborations. She has participated in numerous national and international group and solo exhibitions including at the Migros Museum for Contemporary Art in Zurich, the Goetz Collection in Munich, the Berlinische Galerie in Berlin, the Künsthalle in Nuremberg, the Lentos Museum of Modern Art in Linz (all solo shows), and Stedelijk Museum in Amsterdam, PS1 in New York, Hamburger Bahnhof in Berlin, and the Shanghai Biennale. She is professor of visual art, performance and installation art at the University of Kassel and is a founding member of the feminist collaborative group *ff*.  
[www.terheijne.net](http://www.terheijne.net)

## Britta Helbig



*Denn der Geist und die Braut sie sprechen: Komm!*, 2009  
C-Print on alu dibond  
40 x 30 cm  
Courtesy of the artist

„And the Spirit and the bride say, Come.  
And let him that heareth say, Come.  
And let him that is athirst come.  
And whosoever will, let him take the water of life freely.”  
Revelation 22:17

Britta Helbig, born in 1970 in Oerlinghausen, studied painting, psychology, contemporary dance in Marburg (Ger), Linz (Austria), Berea (Kentucky), Champaign-Urbana (Illinois) and Berlin. After working as a dancer and choreographer, she was part of the 5-member artist group “Artists Anonymous” (painting, photography, installation, video and performance). Now she works with her husband Ron at the interface between painting and sculpture. The architectural installations (often walk-in) are interwoven with seemingly mythological figures whose intimacy allows a transfer to social phenomena. Britta lives and works in Berlin Neukölln.  
[www.GODsDOGS.de](http://www.GODsDOGS.de)

**Katrin Plavcak**



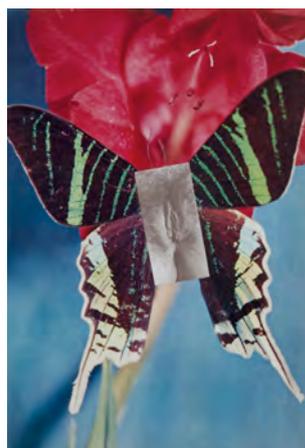
*rock n' roll*, 2012  
Collage  
50 x 35 cm  
Courtesy of Galerie  
Mezzanin, Vienna



*Countdown*, 2013  
Collage  
41 x 29 cm  
Courtesy of Galerie  
Mezzanin, Vienna



*Locked*, 2013  
Collage  
36,5 x 16 cm  
Courtesy of Galerie  
Mezzanin, Vienna



*Butterfly*, 2012  
29,5 x 20,5 cm  
Collage  
Privatbesitz



*Auf der Blume ist was  
los*, 2013  
Collage  
34,5 x 24,5 cm  
Courtesy of Galerie  
Mezzanin, Vienna

I started making collages dealing with sexuality because of an invitation from Raimar Stange for a row of images dealing with the topic of sex in Polar Magazin. I didn't want to think only of heterosexuality and homosexuality, but also of sex on your own, or sex amongst animals, how the genitals feel, or to show taboos in a funny, tender, and erotic way. The G-rated collages are on display at the Galerie im Körnerpark; the X-rated ones are around the corner at Pony Royal.

Katrin Plavcak was born in 1970 in Gütersloh, Germany and lives and works in Berlin. Her past exhibitions include: 2012: Dispari & Dispari Project, Reggio Emilia, Italy, Kavi Gupta Berlin, Österreichisches Kulturforum Prag, Galerie im Taxispalais Innsbruck, Austria; 2011: Städtische Galerie Waldkraiburg, Bavaria, Kunstraum Kreuzberg Berlin, Salzburger Kunstverein, Galerie Mezzanin, Vienna, Sammlung Falckenberg-Deichtorhallen Hamburg; 2010: Kunsthalle Vienna, Museum of Contemporary Art Oslo and Bergen Kunstmuseum (2011); 2009: Secession Vienna, Kunsthhaus Graz; and 2002: Kunsthalle Basel, Switzerland.  
[www.plavcak.com](http://www.plavcak.com) | [www.galeriemezzanin.com](http://www.galeriemezzanin.com)

**Melissa Steckbauer**



*Foxes and hard angles, 2012*  
28,5 x 14,5 cm  
Acrylic on paper  
Courtesy of the artist



*The Big Show, 2010*  
20 x 13,5 cm  
Acrylic on paper  
Courtesy of the artist



*A warm, safe place, 2010*  
19 x 15 cm  
Acrylic on paper  
Courtesy of the artist



*How to Self-Protect, 2009*  
15 x 20 cm  
Acrylic on paper  
Courtesy of the artist



*A consecutive, repeating pattern of diagonals, 2012*  
20 x 15 cm  
Acrylic on paper  
Courtesy of the artist



*High School Boy's Waterpolo Team, 2009*  
30 x 40 cm  
Acrylic on paper  
Courtesy of the artist



*Holiday Critter, 2010*  
18,5 x 15 cm  
Acrylic on paper  
Courtesy of the artist



*M in Bed, 2010*  
13,5 x 23 cm  
Acrylic on paper  
Courtesy of the artist



*The Man and the Mystic, 2010*  
20 x 14 cm  
Acrylic on paper  
Courtesy of the artist



*Measuring mass and joy, 2012*  
16 x 12 cm  
Acrylic on paper  
Courtesy of the artist



*And his seat was just right*, 2012  
19,5 x 14,5 cm  
Acrylic on paper  
Courtesy of the artist



*Candy*, 2009  
14 x 26 cm  
Acrylic on paper  
Courtesy of the artist



*Stacked*, 2010  
22 x 14,5 cm  
Acrylic on paper  
Courtesy of the artist

For the last ten years I have been studying and producing artwork about intimacy in communication, mysticism, and human sexuality and development. I have worked primarily in two-dimensional mediums such as oil, acrylic, graphite, and watercolor. In the last year I have transitioned to a solely photographic practice and have been focusing on tenderness and presence as themes.

Melissa Steckbauer (b. 1980, Tucson, AZ, USA) is a visual artist living in Berlin. Her work has been featured in Le Salon Du Dessin, Paris; Castello di Rivoli—Museum of Contemporary Art, Rivoli. Recent solo exhibitions include *Western Exhibitions* in Chicago, LSD Galerie, Berlin and Van der Stegen Gallery, Paris. Steckbauer is the founder and director of the experimental project room, *The Wand*, in Berlin; a freelance writer for Berlin Art Link; member of the *ff*; and co-producer of the magazine project, *FREUDE* with Semra Sevin. She is represented by LSD Galerie Berlin and Van der Stegen, Paris.

[www.melissasteckbauer.com](http://www.melissasteckbauer.com)

### **A.L. Steiner & A.K. Burns**



*Community Action Center*, 2010  
Video projection  
Color | Stereo | 4:3 | DV video | 01:09:00  
Courtesy of the artists and Video Data Bank

*Community Action Center* is a 69-minute sociosexual video by A.K. Burns and A.L. Steiner which incorporates the erotics of a community where the personal is not only political, but sexual. This project was heavily inspired by porn-romance-liberation films, such as works by Fred Halsted, Jack Smith, James Bidgood, Joe Gage and Wakefield Poole, which served as distinct portraits of the urban inhabitants, landscapes and the body politic of a particular time and place. *Community Action Center* is a unique contemporary womyn-centric composition that serves as both an ode and a hole-filler.

A.K. Burns (b. 1975, Capitola, CA, USA) is a New York-based interdisciplinary artist whose practice encompasses sculpture, video, collage, and social performances. Her work engages queer and feminist politics exploring such themes as fetish, power relations, assimilation, and separatism. Burns is a founding member of W.A.G.E. (Working Artists and the Greater Economy), and co-editor of *RANDY*, an annual trans-feminist arts magazine. Her work has shown and screened internationally, recently including the Tate Modern, London; Hessel Museum of Art, NY; the Brooklyn Museum, NY and the

Sculpture Center, NY. She received a BFA from Rhode Island School of Design and an MFA from Bard College, Milton Avery Graduate School of the Arts. Burns is currently full-time visiting faculty in the Sculpture + Extended media department at Virginia Commonwealth University, and is represented by Callicoon Fine Arts.  
<http://akburns.net/>

A.L. Steiner (b. 1967, Miami, FL, USA) utilizes constructions of photography, video, installation, collage, collaboration, performance, writing and curatorial work as seductive tropes channeled through the sensibility of a skeptical queer eco-feminist androgyne. Steiner's projects and collaborations are celebratory efforts in dismantling notions of normativity and the sources of constructed truths. Her interventions, sensory advertisements and highly-regarded affects on happenstance have been featured worldwide, subverting and sabotaging the language commonly used to define queer/feminist/lesbian art. She is a collective member of Chicks on Speed, co-curator of Ridykeulous, co-founder/organizer of Working Artists and the Greater Economy (W.A.G.E.) and collaborates with numerous visual and performing artists. Steiner is currently visiting core faculty at USC's Master of Fine Arts program in Los Angeles.  
<http://www.hellomynameissteiner.com/>