

Tina Bepperling
Private Memorial





The central topic of **art platform austria '11** was dedicated to the treatment of text within artistic production.

In July 2011, French writer ANNIE ZADEK visited Tbilisi as a guest of **art platform austria** to join a video project based on her latest textual work „Droit au retour / Right of Return / Recht auf Rückkehr“.

ANNIE ZADEK belongs to that generation which, born after the last World War, was assimilated (dissimulated) into French culture at the prize of providing an opaque silence in relation to the history and the familial Jewish Polish fate. Thus, „Right of return“ unwinds hundreds of these questions children have not adressed to the elders and that continue to haunt us.



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Reading performance / Video
based on the original text „Droit au retour“
by Annie Zadek

With
Annie Zadek and Tina Bepperling

Camera
Alexandre Kviria

In cooperation with
CCA-T / Center of Contemporary Art-Tbilisi
Tbilisi, 2011

a project by
art platform austria

What year was it again ?

What date was it exactly ?

How old were you at the time ?

C'était en quelle année déjà ?

C'était quelle date exactement ?

Quelle âge aviez-vous à l'époque ?



{ ... }

Did you read Hegel ?

Bakunin ?

Prudhon ?

Fourier ?

Kropotkin ?

Did you stand up in public to declaim poetry ?

To contest the knowledge of the fathers ?

{ ... }

Lisiez-vous Hegel ?

Bakounine ?

Proudhon ?

Fourier ?

Kropotkine ?

Prenez-vous la parole pour déclamer des vers ?

Contester le savoir des pères ?



(...)

Did they think that events were linked up through their meanings but not through their chronology, and that history wasn't as true as poetry ?

(...)

Pensaient-ils que les événements étaient reliés entre eux d'après leur signification mais non d'après leur chronologie et que l'histoire était moins vraie que ne l'était la poésie ?



{ ... }

Why did they remain there ?

Why didn't they leave ?

Because it was their native country ?

They were born in that country ?

They wanted to be burried there ?

They had nowhere to go ?

{ ... }

Pourquoi sont-ils restés sur place ?

Pourquoi ne sont-ils pas partis ?

Parce que c'était leur terre natale ?

Qu'ils étaient nés dans ce pays ?

Qu'ils voulaient s'y faire enterrer ?

Qu'ils n'avaient nulle part où aller ?



{ ... }

Who told you ?

Who wrote it to you ?

How did you find out about it ?

{ ... }

Qui vous l'a dit ?

Où vous l'a écrit ?

Comment est-ce que vous l'avez appris ?



(...)

If the penetrators had been looked for ?

If they had been identified ?

Condemned ?

If they had expressed any emotion ?

If some became depressed ?

If they had to be hospitalized ?

If some asked forgiveness ?

If there had been any witnesses and if their names were known ?

(...)

Si les auteurs furent recherchés ?

Si ils furent identifiés ?

S'ils exprimèrent leur émotion ?

Si certains firent des dépressions ?

S'ils durent être hospitalisés ?

Si certains demandèrent pardon ?

S'il y avait eu des témoins et si on connaissait leurs noms ?



(...)

What do we know in truth ?
Were we even born ?
Who could have talked to us about it ?
Didn't we imagine everything ?
Invent everything in reality ?

(...)

Que savons-nous en vérité ?
Étions-nous même seulement nés ?
Qui aurait pu nous en parler ?
N'avons-nous pas tout imaginé ?
Tout inventé en réalité ?



(...)

Engraving history in the memory, passing on to posterity, does this cancel the disappearance ?

(...)

Graver l'histoire dans la mémoire, transmettre à la postérité, annulent-ils la disparition ?



(...)

(Acedia ? Taedium vitae ?)

To stop listening constantly to Bach (sang by Kathleen Ferrier) while imitating her in the mirror as in a karaoke ?

(Is poetry no longer possible ? Is only poetry possible ?)

(...)

(Acédia ? Taedium vitae ?)

Arrêter d'écouter en boucle Bach chanté par Kathleen Ferrier en l'imitant devant la glace comme dans un karaoké ?

(La poésie n'est plus possible ? La poésie est seule possible ?)



[...]

Is he dead, Peter Zadek ?

And Grüber ?

And Imamura ?

Oh, and is he still alive, Manoel de Oliveira ?

[...]

Est-ce qu'il est mort, Peter Zadek ?

Et Grüber ?

Et Imamura ?

Et est-ce qu'il est toujours vivant, Manoel
de Oliveira, déjà ?

Excerpts from the book:

Annie Zadek, „Droit au retour / Recht auf Rückkehr /
Right of Return“

Stills from the video:

Tina Bepperling, „Private Memorial“

Next two pages:

Bernhard Cella, Making of „Private Memorial“, CCA-T, 2011
(Alexandre Kviria, Tina Bepperling, Annie Zadek)



The writer, ANNIE ZADEK, was born in 1948 in Lyon, where she studied philosophy and aesthetics. She lives and works in Rhône-Alpes and Paris. To her, the book – the text – serve likewise as a source of multiple, essential transformation: theatre, videos, broadcasting, silk-screens, experimental readings are composed by herself or in collaboration with other artists. Annie Zadek had a scholarship at the Akademie Schloss Solitude, Stuttgart, was supported as a writer-in-residence of the Région Rhône-Alpes (Center of Contemporary Art - Brigittines, Bruxelles), became awardee of the Mission Stendhal of Culture France and is presently writer-in-residence in Bobigny (Région Ile-de-France).

Recently published books:

„La Condition des soies“, Bazar Éditions, Paris 2013

„Nécessaire et urgent“, Bazar Éditions, Paris 2013

„Droit au retour / Recht auf Rückkehr / Right of Return“

Kunsthalle Göppingen, 2012

The artist TINA BEPPERLING, born in 1957 in Germany, lives and works in Vienna. She was trained as a woodcarver and studied sculptural art with Bruno Gironcoli in Vienna. Tina Bepperling had a scholarship at the Akademie Schloss Solitude, Stuttgart and became awardee of the Gordon Matta-Clark Trust, New York. She assisted Michelangelo Pistoletto during his teaching appointment at the Academy of Fine Arts, Vienna and was a co-founder and coordinator of the Academy's International Network. In the past years she has been designing urns and has set up a ceramic production. She is the founder of the **art platform austria / apa** which presents itself as a nomadic art studio for cross-cultural activities in Georgia. (<http://www.tinabepperling.at/projects/apa/>)

apa / projects:

apa '12 / Bikeway Tbilisi

apa '11 / Does Text Inspire Me?

apa '11 / Private Memorial

apa '09 / içi Garikula

IMPRESSUM

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N'avons nous pas TOUT imaginé ? TOUT
inventé en réalité ?



A Private Memorial

We met one another in Stuttgart in 1991 during our residence at Akademie Schloss Solitude

Her work is typically situated at the threshold of all genres where her texts manifest a specific performative quality

We began a collaboration based on readings and installations to share our collective memory for posterity

To follow up I invited her to come to Tbilisi two decades later in order to realize a new project together

This project is based on her latest textual work within which the drama of complete disappearance is illuminated by more than five hundred vital questions

Tina Bepperling

