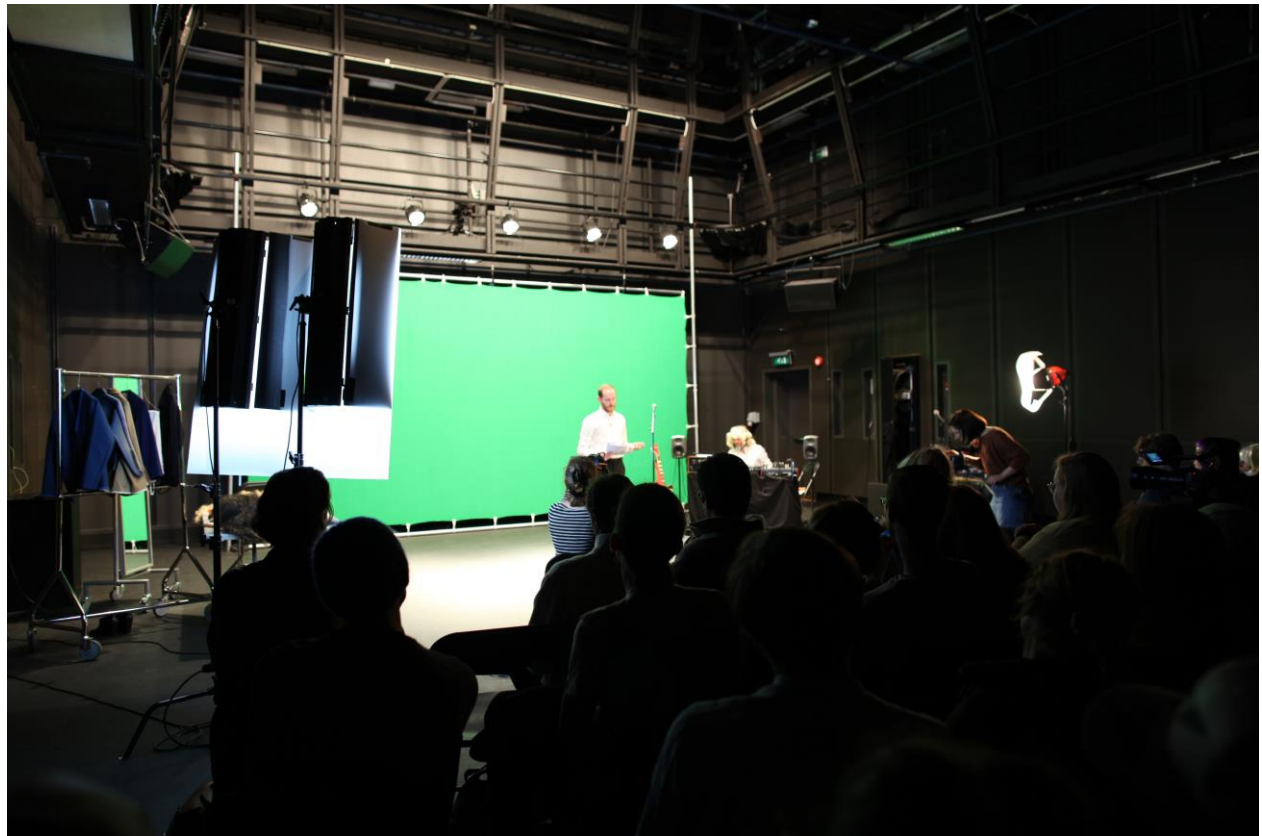




You are cordially invited to our spectacle "A story for you to continue" on Friday, November 27, 2015, 8PM at Scene 7 in the Oslo Academy of Theatre, Fossveien 24. We are presenting staff, students & alumni from the Oslo Art Academy such as Rike Frank, Kristian Øverland Dahl, Mike Sperlinger, Vikram Uchida-Khanna, Dag-Erik Elgin, Linnea Jardemark, David Torstensson, Elisabeth Samstad, Vanessa Ohlraun, Anton Jawdokimov, Silje Iversen Kristiansen and Andreas Olavssønn Rongen, all reading tragic and strange stories about vanity, fashion, migration, geopolitics, trade, taxidermia and more. Jan Verwoert accompanies this with his electric guitar and analogue synthesizers. This is a story about the faith of exotic animals in our culture, told through a portrait of our school. I am curious to see what happens and wish you all welcome. Best, Felix

**A story for you to continue, November 27, 2015**

We are in a big black room built for performing theatre: Scenekunst 7 at the Oslo Academy of Theatre within the Oslo National Academy of Arts. A large green screen serves as a stage set. The room is crowded, many do not find a seat. The room smells a little bit of the Dior perfume J'Adore, a perfume bottle that resembles Massai long neck collars. Once the audience is comfortable our master of ceremonies Mike Sperlinger enters the room. He places a bottle of Dior J'Adore on a table. On the table we also find some hats and wigs. They are designed by Ida Falk and her Oslo situated design collective Hajk for the participants to use if they want to. Behind the table we find a green screen to place juxtaposing clips into our narrative later.





[OBJ]

## **A story for you to continue, script & score:**

Master of ceremonies Mike Sperlinger:

—Good evening! I wish you all welcome to this event we call “A story for you to continue”. We start with the confessions of a pretty young lady who has been very influential both to show biz and fashion. Please welcome Kristian Øverland Dahl.

Overture. Musical intro. Jan Verwoert on guitar and analogue synthesiser samples words and noises that juxtapose and accompany the narratives of our story.

Kristian Øverland Dahl enters the stage. He puts on a long hair wig:

—Ladies and gentlemen, honoured members of the Academy. I am grateful to have been given the honour by you to give your Academy an account of my life and travels. I would like to thank my excellent mentors and escorts, who have conveyed me as an honoured guest—attending to every possible whim or desire on my part—in most luxurious fashion from the land of my native origin to be able to address you here.



—I belong to Sennar, a land far to the east and the south of here. I believe it is not undue of me to state that of all the exotic daughters of the desert, I am the most beautiful. Yet it is not my beauty that gives me my greatest sense of pride. If anything could provoke vanity in me, it would be my experience of keen vision. For I see far and high, that is to say faster and better than ordinary observers. Hardly have I traversed this beautiful kingdom, and the natives—even those who have been employed in the government—are far from knowing it as well as I.

Be it as it may, I come before you not to flatter you with censored half-truths of Paris. I am aware of course that I am a paragon—though if I may say so myself—an unattainable one of feminine elegance and beauty. However, I am also aware that I am a prisoner of my beauty, and that my conveyance here is but a byproduct of your insatiable lust for the exotic. The government has paid for my travels, however, I confess that I have been brought to Europe to occupy and distract the minds of our political masters.

I read an article recently by one of the ten thousand windbags who vent themselves concerning me in the newspapers, saying that while I used to be the toast of Paris, now the only people who bother to come visit me are “retarded provincials, bored nannies and simple and naïve fellows.” Perhaps the impression that my reputation and the popularity that was attached to my person has been reduced, but what impudence! Do you not realise how much I have given you? How enamoured of my elegance you were? It is not my fault you overexploited my novelty and became bored. I would call upon the pharaoh of the deserts, whose fiery eye has burned upon the ruins of Thebes and on the sands that batter the Pyramids, to cast his spell on your great empire and its marvels. The wonders of creation, you who have crossed the seas with your sciences and your arts will return into the earth!

As I look into the audience, I see that few amongst you have dressed according to my presence. Why, just the other day I was visited by six Osage Indians from the banks of the Mississippi, so I can assure you that the matter of my unpopularity is unfounded! It is revealing that these so-called primitive people had the presence to present themselves according to the occasion. Admittedly, of course, their red persons could not be compared to the beauty of my tigered dress. Or their warriors compared to my size. Nor were the feathers that cover their heads at all comparable to the straight horns that nature has planted on my head. Nay, not of the same elegance or form as mine, but nonetheless a gesture appreciated.

I see that my speech bores you. I'll finish it: indeed, you must be eager to visit all the misfortunes of my fellow captives: go see the Lion, bear, monkeys, the

elephant. But, remember, please, a giraffe awaits you at the Natural History cabinet. The scholars of this menagerie have had it stuffed with straw to keep it longer! That is the fate that is reserved for me as well!

Ah! Go back, gentlemen, go quickly to your distant lands, enjoy sweet freedom in the midst of your forests, on the banks of the Missouri or Mississippi: leave these “civilised” peoples who could do you a bad turn. Go enjoy smoke on the door of your home: Get away from this prison masquerading as a garden. I wish with all my heart, that your god, the great spirit with you, gives you the grace to see your homes again. But alas, I have squandered my youth in hopelessness and the approach of winter already makes me tremble. Farewell.

Jan Verwoert musical interlude.

Master of ceremonies Mike Sperlinger:

—Thank you Kristian Øverland Dahl. Zerafa was not alone on her trip. She was accompanied by two cows giving her milk during her journey. Through Vikram Uchida-Khanna we have the account from of one of them. Please welcome Vikram Uchida-Khanna.

Vikram Uchida-Khanna enters the stage:

—How wrong I was. When I first met Zarafa I thought that we could be friends. But as I’ve got to know her, I’ve realised.

I mean, don’t get me wrong, she’s fabulous, but she’s evil. The way she walks with her head stuck in the air like she’s better than everyone else, as if she doesn’t know who I am, or that I’m the one providing the milk that feeds her. Get real!

She complains all the time about how she’s been mistreated and her freedom taken away. I’m sure you’ve heard about it from her. But she doesn’t realise how good she has it. When it started raining—no! even before it started—they had made her an emblazoned oilskin raincoat! So Gucci. And what do you think they gave to me? That’s right, nothing, zilch, nada, zip, nix, zero. And I’m supposed to trudge along beside her and listen to her complain about how hard she has it, while I get soaked, like the sad, wet miserable walking milk pail that I am?

I know she’s still young and has a lot to learn. I’ve had a few calves of my own and you don’t have to tell me how obnoxious and self-centred young animals can be. She’s still growing, but, frankly, I think it’s just her head getting swollen. Ever since we got to Paris, it’s gotten worse. Don’t even get me started about how she acts at parties, like she doesn’t even know me, and I have to stand around acting like I’m cool and not hurt. I haven’t been introduced once, but as soon as we’re alone together, suddenly we’re best friends again.

Honestly, I don't see what the fuss is all about. Just between us, I think her fashion sense is a bit vulgar—I haven't decided whether fashion victim or essembly challenged suits her better. I may not stand out the most, but at least I'm not going to go out of style. Would I call her selfish? Well, not to her face...



Jan Verwoert musical medley: Since we got to Paris—Since we got to Paris— it's gotten worse— it's gotten worse—in Paris—in Paris

Master of ceremonies Mike Sperlinger:

—Thank you Vikram Uchida-Khanna. Please welcome political scientist Erik Ringmar. He will tell us three zoo stories.

Master of ceremonies Mike Sperlinger continues:

—We haven't been very lucky in recruiting participants. Therefore we must play some of the parts in this play ourselves. We hope you will notice the roles we take by the form of our hats -we believe you can imagine us playing the different roles that were meant for our friends, associates and colleagues by the different hats that we will be wearing.

Since Erik Ringmar doesn't want to appear in public, I will play his role and read his text. (Mike puts on a hat and moves into the role of Erik Ringmar to tell the following 3 stories)

Mike Sperlinger tells the Erik Ringmar story:

—A first giraffe was presented to Lorenzo de' Medici in Florence in 1486 by Al-Ashraf Kait-Bey, the Mamluk sultan of Egypt. By the Renaissance, people looked at exotic animals with new eyes. In general there was a great desire for new visual experiences;

people took an enormous joy in looking at the unexpected, the monsters, prodigies, and the freaks. The giraffe caused a great sensation. It was eulogised by poets and immortalised in many paintings. Much of the time, however, the giraffe simply wandered about in the streets, enjoying the adulation of the crowds. Following the Renaissance model of outward- looking curiosity, Europeans--Florentine explorers prominently among them—immediately went off to discover what was to become "America."

Jan Verwoert musical medley: Americaaaaa

Mike Sperlinger in the role of Erik Ringmar continues:

—In 1827, after an interval of some 350 years, another giraffe appeared in Europe, this time in Paris. This giraffe was also a gift from the ruler of Egypt, and it too was a pawn in a diplomatic game. As always, the giraffe produced a lot of excitement wherever it went. Reacting to the tall and composite creature, the French too came to reveal just how they thought about the extra-European world, and this at a time when the country was about to embark on its first imperialist venture. The animal became the subject of songs and instrumental music, poems, music hall sketches, and political satires; children bought gingerbread biscuits in giraffe shapes and their mothers wore their hair a la giraffe. The giraffe fuelled the Enlightenment model of outward- looking self-sufficiency. Only three years later, fighting a cruel and genocidal war, France invaded and occupied Algeria.

Jan Verwoert musical medley: Algeriaaaaa

Mike Sperlinger in the role of Erik Ringmar continues:

—A third giraffe was brought to Beijing in 1414 from the city of Melinda in East Africa and presented to the emperor with much celebration and fan- fare. The animal, when it arrived, was treated as a sign of the benevo- lence of heaven, and as such it had to be interpreted by scholars before its meaning could become clear. The scholars determined that it must be a unicorn, a mythological creature that traditionally was said to have a "horn in its head made out of flesh," "the body of a deer, the tail of an ox, and the hooves of a horse," and to be of such a gentle disposition that "it only ate grass and never hurt a living being." It was thus regarded as a happy portent, a sign of heaven's favor, and proof of the virtue of the reigning emperor. Its appearance reinforced a Confucian model of inward-looking self-sufficiency. Only two decades later came the first of a series of decrees that outlawed overseas travel and trade by Chinese subjects.

Jan Verwoert musical medley: Chinaaaaa

Mike Sperlinger in the role of Erik Ringmar continues:

—In terms of cultural predispositions there are thus three basic models: a Renaissance model of outward- looking curiosity, a Confucian model of inward-looking self-sufficiency, and an Enlightenment model of outward- looking self-sufficiency. Not surprisingly, these models had implications for action. The Florentines went out into the world full of curiosity and a will to discover; their economic aim was to satisfy a booming European market in exotic goods. The Chinese self-confidently closed themselves off from the world, as emperor Qianlong put it in 1793, because "we have never valued ingenious articles, nor do we have the slightest need of your country's manufacture." In the case of the French, their intellectual occupation of the Muslim world preceded their military occupation. Like the Chinese they lived in a conceptual universe without a significant



outside — beyond science, after all, there can be only superstition. Yet science has universal pretensions and it needs concrete cases on which it can be tested. Likewise France could find conclusive proof of its superiority only by comparing itself with inferior societies.

But it would be a mistake to say that these interpretative schemes made the respective societies do what they did. Predispositions are nothing more than predispositions, and there are often, as we have seen, quite contradictory interpretations present in each society. This was most obviously the case in China and in France. The Chinese eunuchs were clearly ready to go on exploring the world on behalf of the emperor's court, and an earlier generation of Enlightenment thinkers — the generation of Diderot — regarded the extra-European world with considerable respect. The reason these interpretations did not win out in the end was not that they were less plausible, but rather that they never were backed up by sufficient power. The imperial state was too strong and the Confucian literati who ran it were too powerful. The French state, on the contrary, was too weak and too full of self doubt. It was hoped that a foreign war would help the nation unite. The result was the beginning of the overseas empire.

Jan Verwoert: Giraffe Song.

Mike Sperlinger takes off the Erik Ringmar hat, places it on the table and becomes the master of ceremonies again.

—Thank you Erik Ringmar, Mike Sperlinger says to the hat after placing it on the table.

Master of ceremonies Mike Sperlinger:

—Please let me now introduce you to a further tragedy. Please welcome Rike Frank to hear the story about Marius and the Endangered Species Programme.

Rike Frank:

—Marius was a young male giraffe living at Copenhagen Zoo. Though healthy, he was considered genetically unsuitable for future breeding so it was decided by the zoo authorities to kill him. Despite several offers to adopt Marius, and an online petition to save him, he was put to death on 9 February 2014. His body was then dissected in public and parts were subsequently fed to other animals at the zoo. The event received worldwide media coverage and generated responses from several organisations and individuals, including death threats to staff at the zoo.

Since records began approximately 100 years ago, five giraffes have been killed for similar "conservation management" reasons. Since 2012, two other young giraffe bulls in the European Endangered Species Programme have been killed.

In an interview with the BBC, a spokesman for European Association of Zoos and Aquaria, EAZA said that Marius could not be considered as an inbred, countering few earlier reports. He also said that Marius had siblings with similar genes who were already in the organisation's breeding programme, which meant that Marius could not add something to the programme. He added that alternative solutions were considered, but not found viable. As the zoo was unable to find a suitable place for Marius, considered sterilisation damaging to the animal's quality of life and did not want to send

it to another EEP zoo where it would take up a "space for more genetically valuable giraffes", he was eventually put down.

The Copenhagen Zoo explained in a statement that: "As this giraffe's genes are well represented in the breeding programme and as there is no place for the giraffe in the zoo's giraffe herd the European Breeding Programme for Giraffes has agreed that Copenhagen Zoo euthanise the giraffe."

On 9 February 2014 Marius was killed.

EAZA member Krakow Zoo said it offered EAZA to adopt Marius but received an unreasoned refusal. A last-minute offer by EAZA member Yorkshire Wildlife Park to adopt Marius into a bachelor herd in its giraffe house was declined, according to Bengt Holst because the Wildlife Park's space would be better used by a "genetically more valuable giraffe" than Marius, whose brother already lived there.

After being killed, Marius was publicly dissected. This was done in a separate area of the zoo, but accessible for those interested, including parents with children. Parts of his body were fed to the zoo's lions. Other parts were sent to seven research projects. The zoo's spokesman said, "I'm actually proud because I think we have given children a huge understanding of the anatomy of a giraffe that they wouldn't have had from watching a giraffe in a photo." According to Bengt Holst, public dissection of deceased animals fits with the zoo's policy to educate people on nature and wildlife, and is a normal practice in Denmark. An animal rights protest group described the dissection as a "PR stunt". Others have criticised the public dissection questioning the educational value.



Jan Verwoert musical medley: Educationaaaaal Valuueeee

Master of ceremonies Mike Sperlinger:

—To this there have been many reactions. Please welcome: Linnea Jardemark, David Torstensson, Elisabeth Samstad, Vanessa Ohlraun, Anton Jawdomikov, Silje Iversen Kristiansen and Andreas Olavssønn Rongen and thank you Rike Frank.

They appear as a choir in front of the the camera and alter quickly in front of a microphone reading. One at a time they read the following short notes slowly. Reactions to the events in Copenhagen above.

Linnea Jardemark:

—Bengt Holst, scientific director at the Danish zoo, said that the amount of international interest had come as a surprise to the zoo, but also stressed the importance of a policy of openness. He defended the killing of the young bull based on culling for artificial selection. He said that giraffes at the zoo breed very well and where this was the case, giraffes had to be selected to ensure the best genes were passed down to ensure the animals' long-term survival. He confirmed the zoo typically culls 20 to 30 animals every year, mostly antelopes, llamas and goats.

Let us look at some of the reactions:

David Torstensson:

—EAZA issued a press release "fully supporting" the decisions and policy of the Copenhagen Zoo.

Elisabeth Samstad:

—Several EAZA members commented on the culling:

Vanessa Ohlraun:

—Doué la Fontaine Zoo in France said Copenhagen Zoo had not broken EAZA rules, but called the events "shocking" and wondered why a more "soft" solution had not been found.

Anton Jawdomikov:

—Dublin Zoo in Ireland condemned the killing, calling it "cold, calculated, cynical and callous".



Silje Iversen Kristiansen:

—The director of Hellabrunn Zoo in Munich, Germany said the zoo would never kill a giraffe or do a similar public dissection, which had left him "speechless". He said some animals such as goats and guinea pigs are killed as food for predators, but without "making a show" of this.

Andreas Olavssønn Rongen:

—The director of Krakow Zoo in Poland, Józef Skotnicki, expressed deep disappointment with the EAZA attitude, the killing and the public dissection.

Linnea Jardemark:

—Moscow Zoo in Russia condemned the actions, saying it did not support killing policies and instead favoured sterilisation. It also expressed concern for the potential harm to children who attended the dissection.

David Torstensson:

—Nuremberg Zoo in Germany supported the Copenhagen Zoo's actions. Director Dag Encke noted that giraffes had more emotional appeal than some other species and that the policy and actions had been well considered. With regard to the public dissection, he commented that children tended to have a natural curiosity, provided that everything was well explained.

Elisabeth Samstad:

—The director of Prague Zoo in the Czech Republic criticised the public dissection, saying it "...should have been done with a certain amount of dignity and not in the presence of the public and cameras". However he also wrote that the killing should be evaluated "after a necessary interval and from a number of perspectives."

Vanessa Ohlraun:

—Concerns were raised by Psychology Today regarding the precise educational benefit to children of attending the public dissection of an animal which they had previously petted. An article "What we Learned From Marius" expressed outrage and distaste, and insisted that the children would only learn that killing animals for entertainment was legitimate.

Anton Jawdomikov:

—On May 26, Bengt was elected as Copenhagen of the Year by readers of the Danish newspaper Politiken. The zoo director was nominated by the newspaper for his business-like response to Channel 4 reporter Matt Frei and for "insisting that we should not change the world into a Disney World wherein no person ever dies".

Silje Iversen Kristiansen:

—Alan Posener, British-German columnist, condemned the killing and dissection as a sort of entertainment, which he saw as based on a fascination of violence. To him, a zoo strategy built on Disney-like fairy-tales was actually preferable to instruction in emotionless and patronising Darwinism.

Andreas Olavssønn Rongen:

—Victoria Martindale, British animal activist, wrote that the case illustrated how zoos were basically unnatural surroundings for animals, and that the early death liberated Marius from "years of imprisonment".

Linnea Jardemark:

—Some say zoo's shouldn't exist. The Captive Animals Protection Society asks: What do visitors learn about animals in zoos? Zoos claim that people need to see animals to care about them and that by showing the public the animals with which we share our earth, the public will become more aware of the perils these animals face. Is this really the case? Does seeing an animal in a cage in a zoo teach us anything? Is it right to keep a few elephants in captivity, if it were possible the species might become extinct? Some would say that we should preserve them by any means necessary. But that is like preserving their genetic material at the animal's expense. We cannot replicate the wild for an elephant in a zoo. We should keep the wild, wild and keep the elephant by funding projects to protect wildlife and help the people who live in close proximity. They continue, Little useful scientific research is carried out in zoos. What can be learned by studying animals kept in unnatural conditions where the animal cannot display normal behaviour? Watching animals in zoos teaches us about zoo animals, and it would be difficult in many cases to compare what is learned in captivity, with that learned by observing a wild animal in the natural habitat.

Jan Verwoert musical medley: Naturaaaaal habitaaaaat.

Master of ceremonies Mike Sperlinger:

—Thank you Linnea, David, Elisabeth, Vanessa, Anton, Silje and Andreas.

Rike Frank:

—Bengt Holst doesn't want be part of this film at the moment. His press and communications associate Jacob Munkholm Hoeck says in an e-mail: "Thank you for your mail and in depth description of the project. I have discussed our possible participation with Bengt Holst, and our valuation is that the project is moving too far away from our core area for us to participate. Our focus and communication is centred on zoology and biology, so even if your project sounds interesting, it moves into the world of art and politics, which is too far from our subject areas."

—We ask art professor Dag-Erik Elgin: What are the core areas in art? What is it good for and what does it want? And what is outside from our subject areas?

Jan Verwoert musical medley: Zoologiiii—Biologiiii—Aaaart—Aaaart—Zoologiiii—Biologiiii—Araaart—Zoologiiii—Biologiiii

Professor Dag-Erik Elgin enters the stage, presents a giraffe toy on a ladder, sits down on a chair and says:

—This is a matter of proportion... Dette er ett spørsmål om proportion... Dies ist eine Frage der Proportion...

Detta är Linda... This is Linda... She is sitting in the top of the ladder and is a plush toy manufactured by the german toy manufacturing firm Steiff, a company which originally produced needle cushions, but children started to play with them, so the company consequently started to make toys.



Exotic animals. The soft, cuddly mohair surface of the animal projects the parasitic assimilation to the very code that enforces universal colonialism, exoticism, orientalism and anthropomorphism. Kipling, Buñuel, Dalí, Saïd, recent neurological battles on giraffe brain plasticity and the origin of its long neck are truly a matter of proportion.

It was Carl von Linné, the distinguished professor colleague and Swedish co patriot of professor Felix Gmelin, who provided the first scientific description of the giraffe in 1758. Basic status: Animalia. Undergroup: Cordata, referring to its long neck. Main group: Mammalian. Subordinated: Girrafida. Proper Latin name: Camelo Pardalis, which is also the name of a firmament on the nordic hemisphere. This reminds us of the immanent cosmic connections of this animal. This cosmic theory is supported by professor Luther Sutherland in his influential book "Darwin's Enigma", arguing the giraffes long neck being the result of continuously reaching to the stars, rather than the Darwinist reaching the top of the trees in order to feed. Quoting: "After over a century of the most intensive exploration for fossils, not one single intermediate form has been found to connect the giraffe with any other creature. Furthermore it is not possible for evolutionists to make up a plausible scenario for the organisation of either the giraffes long neck nor its complicated blob regulating system. This amazing feature generates extremely high pressure to pump the blood up 20 feet to the brain and then quickly reduces the pressure to prevent brain damage when the animal bends down to drink." We are talking about the fusion of Science, Believe and Art.

When the style "Giraffe" was introduced in 1907, Nicolai Godmilow, the Russian poet



and husband of the famous Russian poet and kabarettist Maria Atmatova, wrote a hymn to the giraffe. It immediately became high fashion in Germany. The children of the bourgeoisie playing under the tables in the salons of Berlin and Munich, accompanied by Linda, intoxicated by Silage, a perfume developed by the french perfumer Jacques Guerlain the same year.

Ich sehe  
Du schaust heut besonders bekümmert und bang  
Und schmäler als sonst sind die Hände umfassend die Knie  
Hör zu  
Fern am Schaalsee streift eine Giraffe entlang  
Von seltener Schönheit ist sie  
Und wie ich Dir spreche von tropischem Vögelgesang  
Von Palmen und Düften und von denkbaren Gräsern  
Und wie? Du weinst?  
Hör  
Am Schaalsee streift eine Giraffe entlang  
Von seltener Schönheit ist sie



Jan Verwoert musical medley: Von seltener Schönheit ist sie—Von seltener Schönheit ist sie—am Schaalsee streift eine Giraffe entlang—Von seltener Schönheit ist sie  
Master of ceremonies Mike Sperlinger:  
—Thank you professor Dag-Erik Elgin and Jan Verwoert. Here another story:

Master of ceremonies Mike Sperlinger continues:

—A star attraction of Documenta 12, 2007 was "Brownie," a taxidermied giraffe brought to the international show from the Qalqiliyah Zoo in the West Bank by Berlin-based conceptual artist Peter Friedl. A casualty of the violence in the Middle East, the unfortunate animal was killed in 2002 during the second Palestinian Intifada, and subsequently stuffed by the zoo veterinarian and exhibited in a kind of museum along with several other taxidermied animals. Friedl heard about the exhibit and borrowed the animal for Documenta, citing the arrival in Germany in 1220 of the first living giraffe, and noting that such "orientalist transfers often preceded European expansion." Once in Germany, however, Brownie became the object of a short-lived court action claiming copyright infringement. Artist Ayse Erkmen accused Friedl of stealing her idea to borrow Brownie and the other stuffed Palestinian zoo animals for a museum exhibition. In 2004, Erkmen says, she attempted to borrow the animals for a show in a natural history museum in Birmingham -- an effort that was unsuccessful. Her request for an injunction from the Kassel regional court was quickly dismissed.

Of interest is the argumentation. Essentially the negotiations focused on the question whether the Giraffe ever was regarded as "copyright protectable". A question that developed into cultural and historical, if not religious dimensions, including the well-known uncertainties of such debates. The Kassel Regional Court finally found the "spiritual transfer," to move the giraffe from the zoo in the city Qualquila in the West Bank and exhibit in Kassel, does not enjoy copyright protection. Prominent support was expressed by the Berlin lawyer Peter Raue, who the Documenta appointed as defence counsel. Ideas you can't protect said the plea. Possibly "Brownie" now is art, but legally this was a "memorial to the oppressed creature" the defence claims. Every artist could realise this idea someplace else. He would be an imitator, but it is not prohibited. Nevertheless, the dispute could have a continuation in the Higher Regional Court.

Jan Verwoert: cord

Master of ceremonies Mike Sperlinger:

— Here another quote from Documenta 2007: "On 19 August 2002, a giraffe named Brownie died in the Qalqiliyah zoo, the only zoo in the Israeli-occupied West Bank. Israeli soldiers invaded the city of 45,000 inhabitants. There were gunshots, tear gas, and flare grenades. Brownie, in apparent panic, rammed his head against a metal pole and fell to the ground. In the morning he was found dead in his enclosure. Ruti, the female giraffe, lost her unborn baby ten days later out of grief. The two dead animals were stuffed by veterinarian Sami Khader and later housed in a specially built "museum" next to the zoo. Other animals that died in the zoo are also kept there, including a lion, a zebra, and a baboon. Brownie, nine years old, originally came from South Africa. He arrived via Israel in Qalqiliyah in 1997 at a time when it was the agricultural center of the West Bank and the Palestinian city was not yet sealed off from the outer world by an eight-meter-high concrete wall. Brownie's journey from Qalqiliyah to Kassel has historical role models: the journeys of living giraffes. The first living giraffe is meant to have traveled to Germany in 1220 as part of the entourage of Frederick II of Hohenstaufen. Documented in greater detail is the long journey of a Masai giraffe from Sudan to France —a political gift from Muhammad Ali Pasha, the Ottoman viceroy of Egypt, to Charles X. The animal's arrival in Paris in summer of 1827 triggered an unprecedented giraffe fashion trend. The Austrian emperor received his giraffe the

following year from Darfur. These orientalist transfers often preceded European expansion: a few years after Lorenzo de' Medici got a giraffe (1486), the Europeans seized America. French troops went about conquering Algeria in 1830. The Zoo Story is a model for narratives: a giraffe story for you to continue.”  
—This is a story for you to continue. Thank you for your attention!

Jan Verwoert: final musical interlude



“A story for you to continue” was presented in front of an audience at the Oslo Academy of Theatre within the Oslo National Academy of Arts on November 27. The intention is to make a film out of this event.

Event producer: Snorre Hvamen. Produktion assistance: Cristoffer Danielsson.

Manuscript: Felix Gmelin and Vikram Uchida-Khanna. Film production:

HindenLännaAteljéerna and Anna Sohlman. Camera 1: Anna Sohlman. Camera 2:

Agnieszka Goralewska. Light: Pablo Castro. Sound: Jan Muszomanski. Set

photographer: Kenia Aksenova.



## **Marius Museum and the Letter G:**

A Swiss Giraffe Neck Cake was served at Oslo Birkelunden Bruktmarked on December the 13th, 2015, also with the intention to make a film out of this event. Event producers: Christoffer Danielsson & Vikram Uchida-Khanna. Camera: Hugo Hedberg. Sound: David Torstensson & Jan Muszomanski. Set photographer: Istvan Virag. Food & museum display showcases: Sigbjörn André Pilskog. Actors: Silje Iversen Kristiansen, Henning Erlandsson. Bakers: Lars, Laura & Rueben Cuzner.

Edited together as a film, I hope these events could create a narrative for “Marius Museum”. The museum is intended to be a cabinet of curiosities which with a number of simply built museum showcases and with the logic of the provincial museum presents: soil, leaves, cigarette butts, sand, debris, a bolt gun, protective clothing, children ABC books and books about genetics, phrenology, trauma management and the function of our memory; as well as the story about the giraffe Marius: a two year old giraffe who was killed at the Copenhagen Zoo on February 9, 2014, to provide "room for more genetically valuable giraffes". “Marius Museum” asks open questions about vanity, beauty, migration, fashion, food, geopolitics, development, progress, new technologies, the organisation of industrial production and about the idea of the individual as a programmable and functional part of the organism that is the state.









Post production and upcoming exhibitions include the participation of Cristoffer Danielsson, Vikram Uchida-Khanna, Anna Sohlman/HindenLännaAteljéerna AB, Snorre Hvamen and Jan Muszomanski.

All music, sounds, noises and images courtesy the artist, Jan Verwoert and Vilma Gold, London.