



Not She

Ine Lamers

The Netherlands, 2005, colour, video, 40 min.

Pro: AGM Studios, Rob de Vree **Sc:** Ine Lamers **Cam:** Waltraud Weiland, Agnieszka Czajkowska, Rob de Vree a.o. **Ed:** Karl Riedl, Ine Lamers **Ad:** Ine Lamers **Sound:** Roderick Hietbrink, Arthur Bueno **Cast:** Thekla Reuten **Print:** AGM Studios **Sales:** AGM Studios

On a deserted film set, a young woman investigates the limits of identification with characters on the silver screen. In her reinterpretation, she sometimes succeeds in making herself and us believe that she really has become Giuliana (Monica Vitti), A. (Delphine Seyrig) or Mabel (Gena Rowlands). She then appears as a 'body double' of the actresses and the film starts to turn around itself and even to resemble a remake. We also hear fragments of original soundtracks. A film about film and about the relationship between film reality and reality. The film implicitly tries to reflect on cinema and identity and how female identity is constructed in these films.

Ine LAMERS takes photographs and makes films in which she explores reality, human poses and the human environment. She studied at the Academy for Art and Industry (AKI) in Enschede (1983-87) en de Jan van Eyck Academy in Maastricht (1987-89). Lamers lives and works in Rotterdam.

Screen Tests

Edwin Carels



Not She by Ine Lamers

A screen test. In what is generally a very simple or even emphatically sober setting, an individual is confronted with a camera. A subtle transformation takes place...

A screen test is not intended to test the talent of a film maker or a cameraman, and certainly not to check the effect of a set design. All that counts is a transposition: the translation of a living face by photographic means to a flat, two-dimensional representation. The recurring motif through this Screen Tests exhibition and series of films is precisely that all the works focus attention on this shift from person to character. At what point is someone more authentic, on or off camera? Who or what dictates what is authenticity? How does one pose without adopting a specific attitude? Who or what decides the difference between a passport photo and a portrait? And what does the reproduction of a human face tell us about the characteristics of the camera?

It is a well-known anecdote that Andy Warhol himself showed as little interest or involvement as possible when he worked with the film camera. A typical story is that he often left the camera running without staying beside it. In practice, it was above all Gerard Malanga who wielded the camera in that specific period when Warhol was especially interested in screen tests. Between 1964 and 1966, about 500 of these screen tests were realised, a fairly intensive quest for 'star potential'. But posing for a screen test in Warhol's Factory was above all a form of an initiation ritual you first had to go through,

in order really to be accepted by the collective. By subjecting themselves to this form of 'compulsory registration', the visitors were honoured with special attention and yet simultaneously deprived of their powerful individuality.

The Screen Tests exhibition and film programme, however, are not intended as a historic homage to Warhol, nor is the intention to focus on the remnants of past glory. Such 'pure' presentations of the Warhol screen tests were recently organised in MoMA Qns and MoMA Berlin. Through a selection of contemporary artworks and films, this programme primarily wants to take a closer look at the psychological, art historical, sociological and even political implications involved in this simple practice. What in theory could lead to a very monotonous exhibition, because it concentrates on one sober iconographic principle (a face as sober and taut as possible facing a camera), is meant to result in a very varied and subtle experience in practice. Not only does each work bring together its own thematic assets, each of the selected artists also takes a very individual formal approach of the screen test using slides, video, film, installation, photography, etc. While the theme can appear fairly timeless, to our mind this is a very topical programme. Not just because it evokes questions about the glamour industry, which has grown exponentially since the time of Andy Warhol and has found a much wider basis in society,



Solo mit Chor by Karoo Goldt

but also because the camera has become a strict control instrument that appears increasingly often in public life. While the registration of identity becomes obligatory in ever more countries, its basis on the passport photo is now about to be augmented with iris scans and biometric details. Mass media no longer care to protect the identity of suspected criminals, politicians seem to spend more time before the make-up table than before their constituency. And who has never asked himself: whose is that face in the mirror?

The Screen Tests exhibition is a co-production between the International Film Festival Rotterdam and the Nederlands Fotomuseum.