

CHECK-IN@ WAREHOUSE9

Orientation Map 2019

for most of us, we grow up with straight parents and we have to figure it out for ourselves

in this very tiny city i just stand on corners and yell at people

something i can take from here is this notion of global community-making through arts

if just one person gets that hope and feeling, and that kind of strength out of it, then that's the most important

effectively being born late into a queer family, you have to discover this kind of INVISIBLE network of stories

when you work in this narrow a context, and you work with renowned artists from all over the world: the word is out there

i don't need that validation from the danish SCENE that we've had, being honest. i don't need it.

i've moved away from copenhagen to be able to afford more time to do weird shit like this

the big, institutional theatres - they might have a big name in denmark, but no one knows about them in newyork

all of the sudden it's got some

RECOGNITION

the fact that as artists, and a queer art venue and an artist-driven venue - that we've secured a contract in the middle of a city in a building, that's just... it's extremely unusual

our foremost challenge: to engage people, to find new ways of engaging them

it might be a community that's spread very wide, but every now and again it pulls together and at a point becomes visible

you can't see it when you're close up, and if you go further away the weirdness increases outside the queer audience

how i was brought up, art wasn't really brought up even, though obviously you're my biggest banes - because i think if you

to get the best out of both worlds, we are actually trying to bridge these two things

'for me'. so if art is 'not for you' and it's not accessible... perhaps as a working class child... really very artistic, that it's 'not really valid' or 'that's not going to get you any money and say that art is not for you, you're also saying that education is not for you and that's...

or you're told that, that's how you're support you!... i think ultimately it is one of that's a double barrel...

we've got a lot of connections

i was craving queer people, but if i went to a party and there was a queer person, i would be too shy to speak to them... suddenly they were current here

these parts of me that... i am not hiding them, but i'm not bringing them up in my daily life either... suddenly they were current here

putting five years into this when no one else wanted to be in this environment and people thought they were crazy for moving here - that's definitely the bit that lit; that touched paper and kept a massive fire roaring for quite some time

LIT

the first three or four years were

in the old days i would be building audience seating from green milk cases, and i would have to try and gather about a thousand of them, and they weren't really the right dimensions but it kind of worked... and then i would be having a meltdown outside in case they were going to collapse with an audience with so many people on them

what keeps people making things happen in spaces of conflict - like, why do you keep making art when it's really fucking difficult?

it's clearly a space that's in conflict with lots of other factors but it's finding a very unique way to navigate them all

...same procedure as last year, or the year before that, and the year before that, and the year before that, and we do it for years and years and years

i can't say it's just happened - it's because we've been stubborn bastards and we've just kind of been the dog chewing its leg off in the trap and just 'we're not going anywhere'

sometimes they get really on each other's nerves - but that's, like, of course they can... because they have this place and that's their baby, or their life

STRUGGLE

obviously this is a place that's been born out of

and would have been really easy for people to give up

we've had patience for ten or eleven years so if we can manage just that bit longer, i think it's worth it

art should be something that is accessible even though you didn't have a privileged, middle-class background or went to art school or whatever

community work on an everyday level need artistic expressions of some depth to be able to understand what we do

PREACHY

it is also a platform for - yeah and now it's becoming - but it's a platform for visions for society

we are all working so hard not just for ourselves but for each other and for the people who are growing up now

whatsoever - but maybe it wouldn't be what it was if we didn't do such

people might sit next to people that they would never be in the same room with

i don't want to be observing, i would like to be a part of it more than anything

MEET

how the fuck did we not?

it's more like a social event, or a way of being together

THANKS

to all of the interviewees for their generosity, Warehouse 9 for being open to and supportive of this idea, Hinemoana Baker and Laura Naumann for their editorial wisdom.

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YOU'RE WELCOME, DEAR

when you go off mainstream - as in many other respects in life, the majority are always right - so in a way it's actually more expensive to get trashier

BUDGETS

it's mostly to be honest

i'm trying not to get really boring and corporate even if i have a job and a child it's a struggle sometimes

we are working hard for very, very little money and i think that shines through here - that for very limited budget a lot of things are happening

it says a lot about who i am: the activism; the radicalism; the weird way we're working with being supported by the state and by the city, but still trying to be as independent as possible

i asked them about whether it's an arts space on activist space and they looked at me slightly incredulously

you know the rest of the world is terrible that doesn't mean you have to be

as a fine artist there's a lot of things that you need to do which you don't necessarily need to do when you work as a queer performer, or as a queer activist that wants to express something to change something in the world - you don't care if it's fine art or not

i think we are all responsible for the society we live in

IDEALS

and what kind of space you want to make

we want to keep working as artists, we want to keep working as activists

i get the sense of performance art as a force of political transformation - that here it's much more believed

this feeling that you don't need to destroy the structures that you are put in, but you can work with them, or transform them in a way that they will enable a community to function

we need to prove that we can walk the talk

i know 'happy' doesn't exist, but...

we sometimes feel like we need a social worker around us, and that's extremely

one hundred punks and four punk bands deconstructing a car with young girls over a period of hours and hours and hours
he was reciting poetry around in this honey
they were all rolling at some point he laid a golden egg
she gets down and into their eyes
a woman standing and a guy painting her with blue colours
they were carrying around the guitarist while he was playing
veils and rope coming down from the ceiling
they were carrying around the guitarist while he was playing
it was splash- ing a bit around into the audience
i pissed off everybody by booking an insane noise performance
i also think it's a matter of how you guys are creating the space that these boundaries between the artists and public are really blurred

DIALOGUE

with the audience - it wasn't here

it's also demanding from the spectator that they become participants

you get worn down quite easily and i think i haven't really been worn down by WORK before

we share the work here

i really like that there's a sharing of knowledge, i was there from ten till two or something

think of myself as a resource here

lately i've had more time on my hands and i thought why not come in here to volunteer and be part of it and get to know some great people

CREDIT

for the place

i feel like i can take some

we went to be underground and trashy and grungy and dirty and at the same time we need all of those logos

we don't really want bouncers and security venue... but we've got to keep it safe

i was sweeping up glitter for a month

ABOUT

the quotes that make up this map were collected at Warehouse 9 during IPAF 2018 and presented in this form at IPAF 2019. Eighteen people from all aspects of Warehouse 9's community were interviewed, and some of their key responses have been selected and collated here for you to explore. Apart from loosely identifying the role that person played at IPAF, the quotes have deliberately been left anonymous - the community is talking

with and to itself. Feel free to fill in any gaps with your own thoughts.

Enjoy!

USE However you want to. There is a way to keep it folded up in a very tidy book form. With it like that, you could wander back and forth through neighbourhoods of ideas, picking a different pathway every day. Or, you could unfold the entire thing to see it all at once. That, too, is up to you. If you unfold it completely, it's possible that you will never get it back the way it was. In this case, fold it up the way you think is best.

KEY

- warehouse9
- PERFORMANCE GARDEN
- RIVER
- LIMITATION
- BRIDGE
- IDEA NEIGHBOURHOOD
- crew
- curators
- artists
- volunteers
- audience
- FUTURE DEVELOPMENT