

He

says: "I am not the one-nightstand kind of guy."
I say: "I am not the one-nightstand kind of girl either."
He says: "I just cannot do it." I say: "Well...you know, it is not as if you plan these things...it just happens sometimes; mostly you don't even know it is going to be just one night, until after, well, that first night."
I laugh. He stares in his glass. He says: "How often has it happened to you then?" I say: "How often is often for you?" He hesitates. I hesitate. He looks upset. I say: "How often would you like it to have happened then?"
He says: "I would prefer you were a virgin."

I talk

to this guy at the bar, I say: "Ah, you are in the movie industry; that must be interesting!" He says: "Oh well, actually I am more into the money making part of movies" I say: "Oh I see." He says: "Well, you know; I am mostly doing ads." I say nothing;
He says: "OK! I am a money making whore!"

What

has become known as the Madonna-Whore split was first introduced by Sigmund Freud in 1910 in one of his less known essays, claiming that male sexual behavior in the Civilized (Western) World bears the stamp of psychical impotence.^[1]

Luise

Grimm^[2] was a child of 10 year old at the time, moving with her newly wealthy family to their villa in Charlottenburg.

Freud,

though strongly criticized for his phallogocentric psychoanalytical theory, (accidentally?) succeeds in this case in defining a very common sexual double standard, restricting women's role in all religious and social systems throughout history, as a mere problem in male sexual development. The essay failed to generate further psychoanalytical investigation and the Madonna-Whore complex came to be known with a name that makes women blush, not men. Some of the most popular examples of this complex in recent history are Elvis, The Catcher in the Rye and Trey from Sex and the City.

At the age of

24 Luise asked her father how she could promote her paintings in the art market. He told her to let those who are poor worry about selling and making money; she can rely on the family money. Four years later the family business collapsed. Luise earned her money painting flowers and portraits on commission, arranged by her second husband.

She

divorced her first husband as a Nazi sympathizer in 1939; the same year Freud, suffering from oral cancer, committed suicide with an overdose of morphine in his London exile.

In 1963

following her second husband's death, Luise moved into the floor upstairs on Fichte Str2 and started working in a factory to complement her pension.

Tracey Emin,

the later popular British artist, was born the same year in London. In 1972 Luise finally secured a living and started working on a series of her most important works; they were exhibited under the title Eins in her first big gallery show in 1983 in Berlin. During those 10 years most of the artists of this exhibition were born around Europe, Russia and Morocco. None of them lived in Berlin during Luise's lifetime.

The artists

of this show were still virgins in 1991. One of them traveled to Moscow with her school, one of them completed the Annapurna Trek in Nepal, one of them flew vomit free for the first time, one gave up ballet for basket ball, one played football non stop, another masturbated nonstop, one loved the Cure, one loved the Bangles, one won the first prize in her catholic girl school for covering John Lenon's Imagine. The youngest of them turned three years old; Luise Grimm died.

The Turner Prize nomination of the now 36 year old Tracey Emin is announced a year earlier, during her first solo exhibition in New York. The show includes a neon sculpture announcing the dimensions of her boyfriend's penis and a huge appliquéd blanket of bright felt titled

Psycho Slut

I saw a picture of this work, while preparing for this exhibition in the catalogue I have: **Women Artists of the 20th and 21st century**. I am kind of embarrassed owning such a catalogue. I bought it

half price.

^[1] A man, usually as a result of an unresolved Oedipal conflict, almost always feels his respect for a woman act as a restriction on his sexual desire. Thus it is only possible for him to develop full potency with a debased love object.

^[2] The Berlin painter Luise Grimm (born Pateow) was born a kilometer away from here in April 1900. She moved away from the neighborhood at the age of 10 and returned at the age of 63. She lived upstairs for 28 years. After her death this space became the Luise Grimm Museum, operating for 7 years, then remained empty. **The museum, now under the name GRIMMUSEUM, opens its doors to the public again with this exhibition.**

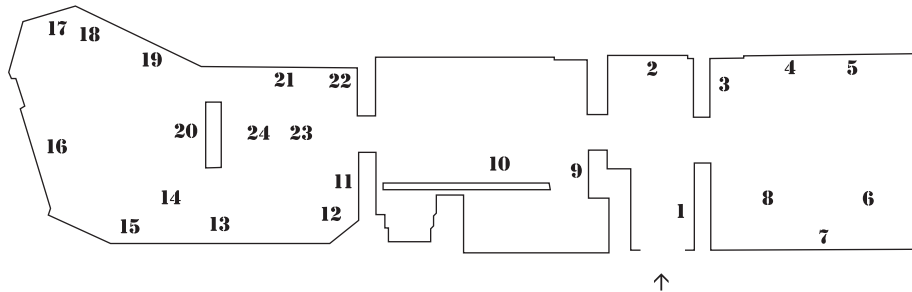


GRIMMUSEUM

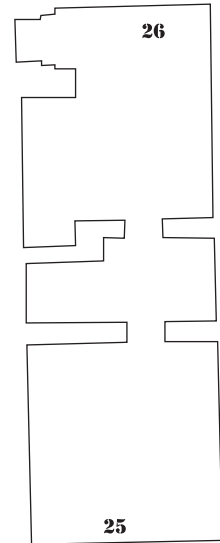
MaDonNa PsYCho SLut

curated by Despina Stokou

29 January - 28 February 2010



MAINFLOOR



BASEMENT

- 1**
WAFAE **AHALOUCH**
Untitled {2010}
- 2**
OLIVIA **BERCKEMEYER**
Virgin {2007}
- 3, 6**
ANGELA **LIOSI**
The house right next to mine,
to yours, to... {2009}
9 scenes of ordinary murders {2010}
- 4**
ALISA **MARGOLIS**
Untitled {2010}
- 5, 8**
SIBYLLA **DUMKE**
Untitled {2009}
- 7, 19**
ADA **VAN HOOREBEKE**
Back to the Temple /3 {2009}
Broken Ornaments
Reunited in Space {2010}
- 9**
ANOUK **KRUIHOF**
Untitled {2007}
- 10**
MARTIN **SKAUEN**
and ANDERS **SMEBYE**
The Agony
and the Ecstasy:
You Got Male {2010}

- 11, 12**
ALICJIA **KWADE**
Being Lisa Brendle,
Joan Fontaine {2005}
- 13**
YVONNE **ROEB**
Eselohren
- 14**
DANAE **NAGEL**
Untitled {2010}
- 15**
IRIS **VAN DONGEN**
Untitled {2010}
- 16**
DESPINA **STOKOU**
Girls with Guns {2007}
- 17**
RALLOU **PANAGIOTOU**
Untitled {2009}
- 18**
KIMBERLY **CLARK**
Holley {2007}
- 20**
HADASSAH **EMMERICH**
Porcelain {2008}
- 21**
SABRINA **JUNG**
#12, #18, #71, #152
#153, #171, #172, #186

- 22**
KIRSTINE **ROEPSTORFF**
Dawn upon Europe {2005}
- 23**
NURI **KOERFER**
Verfautler Berg II {2010}
- 24**
CATHERINE **LORENT**
The struggle is long
the struggle is hard
the struggle is beautiful {2008}
- 25**
ELNA **HAGEMANN**
Duet I & II {2009}
- 26**
ANNIKA **LARSSON**
Drunk {2009}

Wednesday-Sunday 14-19 h.
Fichte Strasse 2, 10967 Berlin
www.grimmuseum.com
info@grimmuseum.com