

THE SPACE DOG ODYSSEY. A COLD WAR ROMANCE

By Honey Biba Beckerlee and Mathias Kryger

A SUB-SPACE DOG ODYSSEY. THE PREQUEL

By Honey Biba Beckerlee

20.01.2011

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Space Dog Odyssey is a series of photo-novella performances, or rather, performances that would like to be fictional documentary films. The performances are queer, post-humanist rewritings of major historical events told through the pets of powerful politicians, in a humorous though poetic manner, focusing on the minor, the silly and the subordinate.

Written and performed by Honey Biba Beckerlee and Mathias Kryger *The Space Dog Odyssey, A Cold War Romance* takes its point of departure in the Cold War and the Space Race. The narrative of the performance follow two strands; one is the encounter between Nikita Khrushchev and John F. Kennedy at the Vienna Summit in 1961. The second strand is the story of Strelka, the Russian spacedog, who was allegedly the first (along with Belka) to return to earth alive. Nikita Khrushchev gave one of Strelka's offspring, Pushinka, to the Kennedy family and Pushinka went on to have pups with The White House dog Charlie. The distinction between (hu)man and dog is blurred, thus reconfiguring history, giving it a precipitate happy ending, where the Berlin wall is never erected.

Written by Honey Biba Beckerlee and performed by Stephanie Comilang and Stephanie Crame *A Sub-Space Dog Odyssey, The Prequel* takes its point of departure in the second world war, and the research that was done at the time, into dogs' ability to

read and spell, even calculate.

The narrative unfolds in two strands; one is Hitler's mistress Eva Braun and the other Blondi, his dog.

Here history is re-negotiated through a pun on the word subspace, which can mean both: In BDSM, the submissive partners state of mind or ultimate sensation and: In science fiction, an alternative plane of reality used for faster than light travel. Subspace becomes the word that frames the narrative, being both a metaphor for the bunker they would end their days in, but also being Blondi's relationship to Hitler and in the end, by taking use of the last meaning of the word, a way to undo WWII.

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HONEY BIBA BECKERLEE (Danish, born 1978) has studied art at The Royal Danish Academy of Fine Arts, Copenhagen (2008), Staatliche Hochschule für Bildene Künste (Staedelschule), Frankfurt (2003) and Contemporary Art Theory at Goldsmiths College, London (2006). Her artistic practice is expressed in audio/visual installations, performance and text, which forms a continuous study of the construction of identity in history and society, and the role of the image in these processes. She has recently had a solo-show in Aarhus Kunstbygning entitled *Diplopia*, which dealt with the early modern eco-movement and its visions for the future.

MATHIAS KRYGER (Danish, born 1977), works with the performative in a range of forms and media: As a performance artist, a curator, a writer as well as a pop singer in his post-r'n'b band *Back In Dirty Minutes*. In 2009 he curated the exhibition *LYST* at Overgaden, Center for Contemporary Art and he continues to organize performance events and exhibitions such as *X's and Why's* for Nikolaj Kunsthall in 2011 and his upcoming project titled *Société Anonyme*. In 2011 he co-produced and performed in the project *La carte et le territoire* at the Venice Biennial. Solo performances include: *FRAC Champagne-Ardenne*, Reims, France, *Warehouse9*, Copenhagen, *Museet for samtidskunst*, Roskilde and *Statens Museum for Kunst*, Copenhagen. Mathias is currently editing a book on art and queer geography in Beirut, Tijuana and Copenhagen. Mathias has a background as a recording pop singer and holds a master's degree in Visual Culture from the University of Copenhagen.

Wed.-Sun. 14-19 h.
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