



play\_gallery for still and motion pictures

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T+49-30-2345 5753 F +49-30-2345 5754

[www.pushthebuttonplay.com](http://www.pushthebuttonplay.com)

opening hours: mo-sat 12-7pm

## YUAN SHUN

### *big peep show*

25. February – 17. March

Opening hours: Mo-Sat, 12 - 7pm

Vernissage: Saturday, 31<sup>st</sup> of Jan. 2004, 7pm

Yuan Shun will present a series of new videos in which he will be playing different roles as a spectator. In fact, he will be interpreting several stereotyped characters (the younger and older brother, the teenage boy, the old man...). All the characters are watching a peep show through a little hole which is the camera. So we watch them watching but we never see the *Big Peep Show*.

In the ground floor of the gallery the artist will present an installation made out of real sand where he will build a whole cityscape that could represent his own fantasy world. He told me that it could be a representation of the moon or maybe a satellite city, the one we read about in Calvino's books, or in Asimov's bestsellers...

The title refers especially to the videos, which are shown in the basement of the gallery - but it could have also some abstract relationship with the installation on the ground floor. Who knows what these characters are really looking at? Who has the certainty that they're just looking at a peep show? Maybe some of them are imagining a whole fantasy world outside that hole, maybe the peep show is just an excuse to feel they've reached another level of imagination...! We decided to make an interview with a possible protagonist of this event, a former peep-show dancer.

*(Gea Politi)*

#### Interview with Jenny Page By Patrick Silk

25 February 2004

"The Lusty Lady", a peep show club in San Francisco, is currently the only unionised nude theatre in the U.S. Jenny Page is a union organiser and co-director of the documentary "Live Nude Girls UNITE!".

Patrick Silk: How did you become a peep show dancer?

Julia Query: I went in to become a stripper because I had left graduate school and I didn't want to be in school anymore. I needed work with flexible hours and good pay. Something that would allow me to jump in and out, because I was going on tour a lot, as performance artist and as a stand-up comedian. So it was that — flexible hours, good pay, work I could come and go from. And it was easy for me to be naked. I don't have a lot of shame issues and I am lucky — without much effort I have a body that is considered good enough, by traditional standards.

PS: What were the things that annoyed you the most?

Julia: Customers were coming in and taking video or pictures of us against our will, without our knowledge. Because some of the windows that face the stage were two-way mirrors — so we couldn't see the customers but they could see us. So we couldn't tell if they had a video camera and they were getting away with footage. Sometimes we could see the little red lights and we would call some support staff, and they might catch the person or they might not. That was the big issue that really got people going. We had other problems too. We were scheduled based on race, breast size, hair colour... If you got sick it was your responsibility to have somebody covering your shift, but not just anybody in the list. You had to get somebody who looked like you or was 'better'...and in their way 'better' meant blonder or with bigger tits. You would be fired if you didn't have anybody covering your shift, or you would have your pay cut in half — which was very illegal!

Are you still working in that club in San Francisco?

No.

What are you doing now?

I work for a legal firm. I got married and my husband helped to get out of the club and found me a job. But I don't know if I wouldn't do it again. I liked the girls I was working with. After some time you find yourself in a small community of people and you start becoming more intimate with everybody. I wouldn't be happy if my daughters would become strip-teasers, of course, but I would never prohibit it.



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The free artist **Yuan Shun** lives and works since 1995 in Berlin. He participated group shows like 2003 Rituale, Akademie der Künste, Berlin; 2002 Berlin Files, De Chiara Gallery, New York; 2001 1. Biennal Tirana, Albania; Cities of the Move, Hayward Gallery, London; Haifa International Installation Triennial, Haifa Museum of Art, Israel; 1996 Shan Zhen City Museum of Art, China.

In solo shows his work was presented for instance at Galerie Heimer und Partner, Berlin 2002; 2001 BM Contemporary Art Center, Istanbul; 1998 Hin und Her, Museum of Art Shanghai, China; 1994 The Trinity, Künstlerhaus Bethanien, Berlin

Among others Yuan Shun lived 2001 with Berliner artist scholarship in Istanbul, Turkey, and was 1997 artist in residence, Art-Omi, in New York.