

Hannah Regel

“Beauty is Permission Like Animals Have Hearts”

November 9th, 2019, 20h

“Beauty is Permission Like Animals Have Hearts”, a new work by Hannah Regel was presented at San Serrife (Amsterdam) on Saturday, November 9th, 2019.

‘It is in large part according to the sounds people make that we judge them sane or insane, male or female, good, evil, trustworthy, depressive, marriageable, moribund, likely or unlikely to make war on us, little better than animals, inspired by God.’ Anne Carson, *The Gender of Sound*.

Drunken interviews with the British actor Oliver Reed and scenes from the early 2000’s reality tv show *The Simple Life* are interwoven and reworked in a satire of the gendered voice and its relationship to public disobedience, entitlement, and charm. In *Beauty is Permission Like Animals Have Hearts* ‘the subtle domination of a well-told anecdote’ is both the language of the commanding father and the alchemy of misogynistic assumptions regarding how and when the voices of women come to be read as objectionable. Work performed by Nadia de Vries and Sophia Dinkel.

Hannah Regel co-edited the feminist journal *SALT* from 2012-2019. Her writing has been published in *Hotel*, *Queen Mob’s Tea House*, *Eros Journal*, *The Scores* and *Tinted Window*, amongst others. Her chapbook of poems, *When I Was Alive* (Montez Press) was published in 2017. *Oliver Reed* is her first full-length collection. She is currently working on a novel about misuse. Hannah lives in London.

### Credits

Publication: HR\_A3\_full.pdf

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*Beauty is Permission Like Animals Have Hearts*, 2019

A3 two colors riso print

Edition of 100

Video: Hannah Regel, “Beauty is Permission Like Animals Have Hearts”, 2019.mp4

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*Beauty is Permission Like Animals Have Hearts*, 2019

San Seriffe, Amsterdam, The Netherlands

Images courtesy of HTSU, Amsterdam

### About

HTSU (formerly *How To Show Up?*) is an arts organization founded in Amsterdam by Gianmaria Andreetta, Annie Goodner, Elizabeth Graham and Elisabeth Klement. Since 2016, HTSU has commissioned new work interested in writing, forms of speech and collaboration. New artist works, the majority of which premiered in the red-light district of Amsterdam, addressed the breakdown and transformation of the often solitary act of writing into a collaborative process, one in which artists and organisers worked collaboratively in the creation, editing, and production of the commission.

“Showing up” from the start has meant exploring questions of belonging by bringing together text and performance as an unfinished process, one shared with audiences through an expanded definition of publication as a trace and a social encounter. Starting with our first commissioned work, HTSU publishes a series of printed editions, which help to extend the voices and expres-

sions developed in the work and think about the after-life of the live event. These editions of 100 feature excerpts, transcripts, drawings, scores, posters, and create an arc that connects the commissioned artists' creative process and practice. These editions also function as a document of the event.