

GDL525**April 18th - May 30th 2026**

The spring programme activates the spaces of the 300m2 gymnasium built as part of the common areas of the building to stage a series of screening situations and events between April 17th and May 30th. The programming has been centered around context implicit ideas of the middle class unconscious, thinking through organizing and curating as performances of inhabitation.

The screening support has been site-specifically designed with Viktor Eichler and fabricated by Pablo Rezzonico Bongcam

The program was made possible with the support of the Amsterdam Funds for the Arts and Het Cultuurfonds.

Gouden Leeuw 525, 1103KM
contact@gdl525.com
0623482883
<https://gdl525.com/>

Saturday April 18th, 20.00
Gouden Leeuw 900

An evening of screenings by

ALICIA NOVELLA VASQUEZ, *The Book of Pleasure*

ANSUYA BLOM, *Lola Magenta*

MARGARET HAINES, *On Air: Purity, Corruption & Pollution / La Jumelle*

SABINA MARIA VAN DER LINDEN, *Perfectly you*

The works present different approaches to the audio-visual media staged for a site-specifically built screening display in the spaces of the gymnasium in the common areas of the building. Uncontained suburban or domestic spleens, affective flipsides of the bourgeois unconscious and the forces of global finance, the pieces presented work with systems of power and oppression, cutting-up patriarchal representations and the contents that oozes out – desired or not.

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The pieces will be screened in the following order at sunset starting at 20.30 in a continuous sequence of 1 hour and 28 minutes with sonic introduction*, intermezzos* and a coda* by Rin Suemitsu:

* Introduction

Lola Magenta 11.09

* Intermezzo 1

On Air: Purity, Corruption & Pollution / La Jumelle 23.23

* Intermezzo 2

The Book of Pleasure 02.41

* Intermezzo 3

Perfectly you 52.22

* Coda

ALICIA NOVELLA VASQUEZ, *The Book of Pleasure*, 02.41min, 2026.

ANSUYA BLOM, *Lola Magenta*, 11.09 min, 2018.

MARGARET HAINES, *On Air: Purity, Corruption & Pollution / La Jumelle*, 23.23 min, 2024

SABINA MARIA VAN DER LINDEN, *Perfectly you*, 52.22 min, 2007.

Sunday April 19th, 20.00
Gouden Leeuw 900

JERK
2021 / 60 min
GISÈLE VIENNE

Vienne's film *Jerk* (F, 2021) is based on her iconic 2008 solo theater piece, which toured internationally for twelve years. The film is set in Texas in the 1970s. It is drawn from the novel of the same name written by Dennis Cooper, which is inspired by serial killer Dean Corl's killing of more than 20 boys while making ultra-violent snuff films with the help of the teenagers David Brooks and Wayne Henley. In Cooper's fictional speculation, Corl makes his victim into monstrous puppets, in his desire to fully "own" them. In their new lifeless shell, he turns them into somebody else, television actors he has lusted for.

During his life imprisonment, David Brooks, represented in the film by a schizo-phenomenal performance by Jonathan Capdevielle, becomes a puppeteer and creates a show in prison in which he reenacts the crimes with puppets for an experimental class of psychology students (the camera). Using the means of genre and horror film, *Jerk* takes the profound experience of mechanisms of violence to the extreme: a minimalist film on questions of power relations, incarnation, disembodiment, alienation, sexuality and death.

Director: Gisèle Vienne
Writer: Dennis Cooper, Gisèle Vienne
Original music: Peter Rehberg
With: Jonathan Capdevielle
And the the voice of Catherine Robbe-Grillet
Filming location: Centre national de la danse (CN D Pantin)
A coproduction of DACM / Compagnie Gisèle Vienne, CND Centre national de la danse, MC93 – Maison de la Culture de Seine-Saint-Denis and La Compagnie des Indes (Associate Produce – Gildas le Roux).

Content Warning: *Jerk* contains highly disturbing imagery, including graphic reenactments of sexual violence and murder. Please prioritize your well-being before viewing.

This programme and series is made possible with the support of Amsterdam Fonds voor de Kunst and Het Cultuurfonds.

The piece will be screened at sunset starting at 20.30. It will be introduced by a 30 sonic standby-blue intro and a 35 minutes pitch black monochrome outro by Rin Suemitsu :

* Intro, Standby-Blue, 30s

Jerk, 60.00min

* Outro, 35 min

Saturday, Sunday May 2nd & 3rd, 20.00 - 22.00
Gouden Leeuw 900, 1103KV, Amsterdam

GDL525 presents a new audio-visual work and vinyl release by
T.A DÉCOR with Rin Suemitsu, Filippo Tocchi & Mina Tomic

Training Ground for Dummies (Negative Joints)
8'24'', colour, sound, 2026

Are we having fun yet?
11'58'', test-pressed vinyl in an edition of 2

The work recirculates and re-reads Rin Suemitsu's early access to performance as part of a danceline drill team in high school shortly after her family moved from Southern Japan to the American Mid-West in the early 2000s. In conversation with collaborator Filippo Tocchi and performer Mina Tomic she reclaims these materials clocking them as proof and trigger of the violence of cultural assimilation.

The brutal disciplined beauty of the fixed camera footage routinely recorded by her coach documents the last dance performance of the team. Rin re-appropriates the materials, looping them backward and forward, color-filtering, scoring and projecting them on the large brick wall of the gymnasium hall. The music of the looped footage is cut in a vinyl test-printed in an edition of 2. The title *Are we having fun yet?* is a sentence the coach, K. used to confront the team-mates with, to push them during performance and training. K. went from captain in her teens to coach in her 30s, growing up in the team and training multiple generations of drill dancers. The footage of the performance films their last performance before being dismantled over accusations of the coach's misconduct towards the students and teammates, who captained by Suemitsu unionized against her. The refrain "abuse of power comes with no surprise" comes with no surprise in the context of synced dancing drill teenage performance teams in the United States.

Suemitsu isolates and distorts the materials of this last performance as a site of multiple projections and a micro-environment of reproductions: spectacle, desire, discipline, femininity, beauty, abuse and success. In the context of *Training Ground for Dummies (Negative Joints)* Suemitsu commissioned Tocchi a poem accompanying the work and Tomic a vocal re-enactment of *Who Am I Anyway?*, soundtrack of the Broadway production turned into a film *A Chorus Line*, a cultural reference that spiked her teenage interest in dance performance.

The work will evolve into a video-work as still camera documentation and recording of the site-sensitive projection, viewable on request. As during viewing time light conditions in the space are unstable, please feel free to contact us and we'll send you a link with the work.

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I don't really care whether people behave in a way that reveals what they think or who they are or not, not as anything that's interesting to report as a general rule. But of course we often don't (or try not to) whether we realise it or not. We lie. Thought and behaviour are not the same but they both can be the subject of the body.. That is, they might be known by movement. That is, a work is also a situation in which they might be split, and intermittently become the subjects of movement either being revealed or not, read, seen. There is something at stake here.

Behaviour always implies an act of reading – it's never just what it is, just a move, say – almost by definition it is a move, read and this reading is the risk. It risks itself as an act against the other's will ("will" or act) and is of course dependent on the other existing in one way or another. It's an old trick; putting upon, piling up, piling in, but there is something to be said for risk.

Behaviour becomes awful thought when it knows it is being looked at and when it does it is a one-way thank-you-very-much; like a squirrel running in stupid endless circles, all twitchy-looky to collect a nut from a tourist to become a digital picture compared to a seagull gobbling what it can for a squawk and fucking off, or squawking anyway about something else, unaddressed, not bound by the empty game.

Ian White, *Lives of Performers*, April 18 2013 blog entry, *Thought & Behaviour* (Matthew, Piano...)

Who am I anyway?
Am I my resume?
That is a picture of a person I don't know
What does he want from me?
What should I try to be?
So many faces all around, and here we go
I need this job
Oh God, I need this show

Cameron English, *Who am I anyway? A Chorus Line*

The more we become what we intended to be
the less real the earlier versions of ourselves appear.
I'm asking you in short: how are you feeling over here
just about like anywhere else?
Doing or saying things a bit wrong
living a bit wrong
not knowing what is what
bones to cheek
cheeks to bones
to re-circulate
the absence of thought
people thought
some people thought
there was a general pathway to self-attraction
leading to an understanding
of things that you do
and the circuit of hidden structure
implicit
all the implicit self-hate
meaning
possessions?
Jara was a beautiful boy
6 foot tall squared jaw and minimum waged
not a question of moralizing your tastes
attitudes
and aspirations
unconscious profilings
semblance
coherence
impressions
projections
diaristic voyeurism
a micro information architecture
neatly packaged as
interfaces between self-diagnosis and its placebo
nothing unconsumable exists for very long
freedom without desires absorbing the mind completely
latency
most our neuroses are blank
incapacitated sleeping pills stumbling over the horizon
what do you think am I thinking of you
uncaring maximalism
like a travel adapter,
adapting the material of yourself
to the tray table
in the best-looking way possible.
and that's pretty good.
no one can deny it.
is it limiting?
2 hours at the most,
and when it's dead it recycles
Something heroic about racing against rain in a field.
competitive graceful

you can do everything
you can be everything
I am very open to everything
but i have to know what you exactly are
demarcated locked defended selves
checking out of the metro station
railing on the metrics
the sets of seconds that frame you
prison theme domestic décor
the smell of the dressing room
stinks busy joints unstructured
out of focus excitement
dragging and lagging your back bone
under the pillowcase,
with a ray of sunlight reflecting on the curtains
what a lark to extract a poem from the disaster
I am barely able to start something
and it's hard
my eyes are filled with lenses
regardless
I can't see
what's in front of me.
I dream opulently
blindly
what's there?

02/05/26

Saturday May 30th, 18.30
Gouden Leeuw 900

ROOM TEMPERATURE

2025 / 92 min

A film by DENNIS COOPER & ZAC FARLEY

One night every year a family transforms their home and yard into a haunted house and invites their neighbors to walk through it. What used to be a group effort has increasingly become the dad's obsessive fantasy that his family is expected to enact.

The screening will be followed by a talk by Dennis Cooper and Zac Farley moderated by Ivan Cheng. The events premieres the film in The Netherlands

This programme and series is made possible with the support of Amsterdam Fonds voor de Kunst and Het Cultuurfonds.

Written and Directed by Dennis Cooper and Zac Farley
Executive Producer: Octo Productions/Stefan Kalmar & Raoul Klooker
Producers: Nicolas Breviere (Local Films), Luka Fisher, Charles De Meaux (Anna Sanders Films), Marcus Chang, Cara Braglia
Director of Photography: Yaroslav Golovkin
Assistant Director: Rob Rice
Score: Puce Mary
Additional music: Chris Olsen, 7038634357
Production Design: Kristen Dempsey
Wardrobe & Costumes: Edwin Mohnhey
Casting: Erin Cassidy
Make-up: Morgan Walsh
Color Correction: Julia Mingo
Sound Mix: Bruno Ehlinger

Main cast: Charlie Nelson Jacobs, John Williams, Chris Olsen, Ange Dargent, Stanya Kahn, Virginia Adams

Supporting cast: Lili Tanner, Aiko Hachisuka, Atlas Mole James, Edwin Mohnhey, Benjamin Weissman, Mitchell Schlickemayer, Lenny Dodge-Kahn, Sabbath Taylor, Desmond Cassidy, Lecia Dole-Recio, Karin Gulbran, John Tuite, Syd Wasif, Zyanya, Ortiz-Thorson

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