

TOP TEN

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2 COOKIE MUELLER, WALKING THROUGH CLEAR WATER IN A POOL PAINTED BLACK (SEMIOTEXT[E], 1990) The late writer, dancer, musician, and mother Cookie Mueller is one of the most influential figures of the downtown avant-garde and a queer icon. She starred in many of John Waters's bawdy films, including *Pink Flamingos* (1972) and *Female Trouble* (1974); the former also featured her baby son, Max. In this book of short stories, Cookie details Max's excruciating birth on September 25, 1971, casting herself as some grand martyr of organ stretching. With this passionate telling of her life story, Cookie's candid, poetic voice moved me.

3 "REALMS OF IMAGINATION: ALBRECHT ALTDORFER AND THE EXPRESSIVITY OF ART AROUND 1500" (STÄDEL MUSEUM, FRANKFURT) Basically, this exhibition presented the sixteenth century's version of camp. One hundred twenty objects were on view, including paintings, prints, and illuminated books, but I was really struck by the wooden reliefs. Deformed and disfigured, the carvings are so expressive they seem truly perverse. Tiny heads, knobby legs, and unruly facial hair twist together and proliferate in action-packed murals and altarpieces. Even in these serious religious tableaux, the drama is amusing in its extremity. Against the naturalism of their contemporary Albrecht Dürer, the artists in this show produced work that was anything but realistic. Currently on view (through June 14) at the Kunsthistorisches Museum, Vienna.

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8 CALLA HENKEL, MAX PITEGGOFF, KARL HOLMQVIST, KLARA LIDEN, ARTO LINDSAY, AND NHU DUONG, THE RANT (NEW THEATER, BERLIN, JANUARY 25, 2015) "I guess this is *THE RANT*," Karl said, smiling as he spoke into the microphone. Arto's guitar was plugged into an amp behind Karl's chair. "Period, it's like rent. Every fucking month, why do I have to hide it?" Arto cut in sharply on guitar. They were both wearing costumes by Nhu. Klara's cardboard boxes spun like disco balls around the stage, spray-painted with pink letters spelling NO—or maybe it was ON. They kept spinning all night, even after the performance ended at this storefront theater in Kreuzberg, which was founded in 2013 by the American artists Calla and Max, who both wrote *THE RANT* with Karl.

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Clockwise, from left: Orcus Mouth, Sacro Bosco, Bomarzo, Italy, 2013. Photo: Aurelio Candido/Flickr. Cover of Elaine Equi's *Views Without Rooms* (Hanuman Books, 1989). Philipp Rühr and Henning Fehr, *Terror. A Film About the Statues of Liberty*, 2015, digital video, color, sound, 10 minutes 34 seconds. J. G. Lippincott (Nick Zedd). Rendering of Deep Lab's public-domain book, 2014.



Clockwise, from right: Cookie and Max Mueller, Provincetown, MA, 1976. Photo: Audrey Stanzler. Master I. P., *Epitaph Altarpiece* (detail), ca. 1526, limewood, formerly polychrome, 39 1/2 x 38 1/2", color, sound, 86 minutes. Sara (Seret Scott) and Victor (Bill Gunn).



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Clockwise, from right: *Cookie and Max Mueller, Provincetown, MA, 1976*. Photo: Audrey Stanzler. *Master I. P., Epitaph Altarpiece (detail), ca. 1526*, limewood, formerly polychrome, 39 1/4 x 38 1/4". Kathleen Collins, *Losing Ground, 1982*, 35 mm, color, sound, 86 minutes. Sara (Seret Scott) and Victor (Bill Gunn).



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