

Phantom Future

(...) Andy Warhol was embracing total nowness in the polysexual atmosphere of the *Factory*. His three minute *Screen Tests* celebrate nothing but glamour and mystery in the look of people like Edie Sedgwick and Bob Dylan. The portrait subjects were supposed to simply „be themselves“⁶. But the invitation to authenticity turns into a total performance (just as Warhol intended) – the effect of being recorded on film. During the decades since the the *Screen Tests*, this compulsion for self-presentation in media posturings has attained the status of social normality, not least in Berlin – see the Love Parade. But Fischer / el Sani's 10 second-movies⁷ (like Andy Warhol's *Screen Tests*, these involve unmoving moved portraits) play a trick on this kind of normality. When the face concentrates on thoughts of the future, <gazing them into> the camera lens as if thoughts could telekinetically be burned into the film itself, the face <forgets> its repertoire of studied poses, and a <sober> portrait is possible even with stoned night owls. Maybe there's not always a flash of glamour, but in each case, the mystery of a possible future glitters from glassy eyes. (...)

6 Andy Warhol, Pat Hackett, *Popism. The Warhol Sixties*, San Diego, New York, London 1990, p. 110

7 Nina Fischer / Maroan el Sani, *Tokyo [sur]face – 10 seconds thinking about the future*, 16mm, Film-Loop, 1998

Nina Fischer / Maroan el Sani, *Roma / Amor – 10 seconds thinking about the future*, 16mm, Film-Loop, 1999

Nina Fischer / Maroan el Sani, *Berlin [sunrise] – 10 seconds thinking about the future*, 16mm, Film-Loop, 2000

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