



**BERLIN**

**PAULINE BOUDRY/RENATE LORENZ – ONGOING EXPERIMENTS  
WITH STRANGENESS**

26 April – 28 July, 2019



Pauline Boudry / Renate Lorenz, *I Want*, 2015, installation with double HD projection, 16'. Film still. Performance: Sharon Hayes. Film still: Andrea Thal. Courtesy of Ellen de Bruijne Projects and Marcelle Alix, Paris.

**ONGOING EXPERIMENTS WITH STRANGENESS** is **Pauline Boudry / Renate Lorenz's** most comprehensive exhibition to date. Spanning the ground floor and first-floor cinema of the collection's Berlin gallery, the show comprises four large-scale moving-image installations, stage elements, lights, and sculptural objects that, according to the artists, experiment with possibilities "between protest and resistance," a reference to Ulrike Meinhof's 1968 essay "Vom Protest zum Widerstand."

In their collaborative practice, driven by ongoing conversations about the subjects of performance and performativity, companionship, and resistance, Boudry / Lorenz excavate unrepresented moments and gestures in history, challenging accepted narratives and binary categories of identity and meaning. The moving-image works featured in the exhibition—*Telepathic Improvisation* (2017), *Silent* (2016), *I Want* (2015), and *To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation* (2013)—all draw on musical scores, scripts, and speeches, adapted and interpreted by performers. Collectively, the artists and performers explore the works' various political and sexual potentials, examining power relations among themselves and with the viewers.

*Telepathic Improvisation* is based on composer Pauline Oliveros's 1972 score of the same name, in which the audience is invited to telepathically communicate with the performers and objects in the film by mentally sending them directions for actions. Using the screen as an intermediary between audience and performer, the installation playfully traces the relationship between the desire for or fantasy of action and the action that is performed. In *Silent*, musician Aérea Negrot executes John Cage's famous 4'33" (1952), followed by a song written specifically by Negrot (and her collaborator Miguel Toro) for the film. As the scene unfolds, the performance conflates silence as both an act of resistance and the result of the violent act of being silenced. The relationship between silence, making sound, and listening is further examined in *To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation*. The starting point for this film is a score by Oliveros, in which the composer proposes collective music making as a way of redefining the hierarchies between composer, performer, and audience. Oliveros's composition begins by asking the performers to choose five pitches each and play very long modulated or unmodulated tones. Halfway through, the performers are invited to imitate each other's pitches and modulations. The cues are given through light signals. *I Want*, a two-channel video installation featuring artist Sharon Hayes, appropriates and recombines text fragments by writer Kathy Acker and activist Chelsea Manning to question how identities and sexuality resist oppressive power structures. Acker's poetic strategies of appropriating and recombining text fragments as well as switching identities provoke a rereading of both Manning's public disclosures of sensitive military information through Wikileaks and her coming out as a trans woman. These disclosures are enacted in the performance as resistance to Western imperialism and war. They address the ways in which gender and sexuality are deployed in the service of the military.

Through their camera work, Boudry / Lorenz reflect the violent history of visualization, questioning who or what is seen and in return goes unseen or unheard. By including various stages and objects from their films in the gallery, the boundaries between the representational space of the film and the actual space of the gallery begin to dissolve. These on- and off-screen human and non-human encounters examine the limits of musical and filmic forms as protest and resistance, calling for an urgently desired future.

## **PRESS PREVIEW**

A **press preview** will take place on **April 25** at **3:00 p.m.** at the JSC Berlin.

The artists and the curator will be present. Please register at: [press@jsc.art](mailto:press@jsc.art)

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## **PAULINE BOUDRY / RENATE LORENZ**

Pauline Boudry (b. 1972 Switzerland, lives in Berlin) and Renate Lorenz (b. 1963 Germany, lives in Berlin) have been working together since 2007. Their most recent work, *Telepathic Improvisation*

with performance by Marwa Arsanios, MPA, Ginger Brooks Takahashi, and Werner Hirsch premiered in 2017 at Participant, New York. Silent with performance by Aérea Negrot premiered at the Biennale of Moving Images in Geneva in November 2016. In 2015 I Want with performance by Sharon Hayes was shown in their solo show at Kunsthalle Zürich and Nottingham Contemporary. Boudry/Lorenz have also had solo exhibitions at the Centre Culturel Suisse Paris, CAMH Houston, Kunsthalle Zürich, Badischer Kunstverein, CAPC Bordeaux, South London Gallery, and at the Centre d'Art Contemporain Geneva. They will represent Switzerland at the 2019 Venice Biennale.

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## **KONZEPT DER JULIA STOSCHEK COLLECTION**

The principle behind the private collection of contemporary art is the aspect of contemporaneity, connected to the aspiration of reflecting social and cultural trends of the respectively current generation. The constantly growing collection is consequently focused in its conception on the moving image from the 1960s onwards and spans a range of disciplines: video, single and multiple image projections of analogous and digital film material, multimedia environments as well as computer and internet based installations, not to mention ephemeral art forms such as performances. The collection currently comprises over 850 works by approximately 250 mostly European and American artists.

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## **GENERAL INFORMATION**

### **ARTIST TALK**

Pauline Boudry / Renate Lorenz with Irene Revell and Lisa Long, July 27, 2019, 6:30 p.m. at JSC Berlin Leipziger Straße 60 / Entrance Jerusalemmer Straße.

### **OPENING**

25 April 2019, 8:00–11:00 p.m.

### **EXHIBITION**

26 April – 28 July, 2019

### **OPENING HOURS**

Saturday & Sunday, noon–6:00 p.m.

### **ENTRANCE**

5 Euro

Entrance is free of charge for children and young people aged 18 or less, school pupils, students, trainees, the disabled, pensioners, the unemployed and those on social security on presentation of a relevant valid ID.

### **SPECIAL OPENING HOURS**

On the occasion of Gallery Weekend 2019: Friday, April 26, 2019, noon–6:00 p.m.

### **PARTLY BARRIER-FREE ACCESS**

Barrier-free access to the ground floor of JSC Berlin. The 1st Floor is not suitable for visitors in wheelchairs or for baby strollers (access only via the staircase; no lift).

## **PUBLIC GUIDED TOURS OF THE EXHIBITION IN GERMAN**

Sundays, 3:00 p.m.

Cost: EUR 10.00 per person (incl. entrance) To register, send an email to [visit@jsc.berlin](mailto:visit@jsc.berlin)

## **PUBLIC GUIDED TOURS OF THE EXHIBITION IN ENGLISH**

Saturdays, 3:00 p.m.

Cost: EUR 10.00 per person (incl. entrance) To register, send an email to [visit@jsc.berlin](mailto:visit@jsc.berlin)

**FACEBOOK** /juliastoschekcollection

**TWITTER** @juliastoschek

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#juliastoschekcollection #jsc #boudrylorenz #ongoingexperimentwithstrangeness

#horizontalvertigo

## **IMAGES**

<https://app.box.com/s/82tog22oyqz8c730pmhcobd0ih34zf38>

## **PRESS AND PUBLIC RELATIONS**

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