

North African girl painted up to look pornstar old. The spirited telecom retiree that splits his leisure time between the Cote d'Azur and the Parisian offices where he's kept a foot in the door, and the metropolitan single too caught up in her career in consulting to realize that she's already lost fifteen years of her life to it—both obey the concept. YGRG started in autumn of 2013 in Berlin. The English translation of Tiquun's *Preliminary Materials for a Theory of a Young-Girl*, was published by semiotext(e) in 2012. We were intrigued." And so are we, when gathering on three Sundays in a closed exhibition for some convivial reading, colloquial rearticulating, and refreshments.

#### Guided Tours

- Thursday, 17.09./05.11., 6.30–7.30 pm & Sunday, 04.10./18.10., 3–4 pm  
With Yannic Joray (Artist, Zurich)

Free entry to all events

#### Family Workshop

- Sunday, 25.10., 11 am–5 pm, in German  
With Lorenz Hegi & Seline Fülcher (Art Educators), entry 50 CHF / family (incl. exhibition entry), registration until 22.10. via [info@kunsthallezurich.ch](mailto:info@kunsthallezurich.ch)  
With kids, teens and families we explore the exhibition playfully – this time by devising our own stories to and beyond the show.

#### Zurich's Long Night of Museums

- Saturday, 05.09., 7 pm–2 am, Special program throughout the Löwenbräu building:  
from 7 pm Open-air cinema with short films selected by the artists on show  
8–10 pm Open family workshop,  
8.30 pm / 10 pm Short guided tours

#### Opening Hours

Tue / Wed / Fri 11 am–6 pm, Thu 11 am–8 pm, Sat / Sun 10 am–5 pm, Mon closed

Please also consult the up-to-date information on our website [www.kunsthallezurich.ch](http://www.kunsthallezurich.ch)

All works courtesy Pauline Boudry / Renate Lorenz, Marcelle Alix, Paris & Ellen de Bruijne Projects, Amsterdam

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# Pauline Boudry / Renate Lorenz

## Portrait of an Eye

### 29.08–08.11.2015

Contrary to what one might expect, the digitization of our daily lives is being accompanied by an increasing embodiment, both literally and figuratively. Online people take on all kinds of roles and identities, while at the same time their desire and willingness to stage their persona in reality is also becoming stronger. Today the self is increasingly understood as a fluid collage that consciously and unconsciously subjects itself to various scenarios. Drag was one of the few cultural movements to recognize the potential of embodiment, disguise, and performance early on. Both hedonistic and political in its performances, it always questioned ideas of gender roles and normality. With a surprising abruptness this culture and attitude has now been absorbed by the mainstream in the past few years. Stars such as Caitlyn Jenner and Conchita Wurst feature in newspaper headlines, television series, and talk shows, and suddenly drag and transgender cultures appear to offer spaces where authenticity (seemingly paradoxical) is still possible.

Pauline Boudry / Renate Lorenz are among the artists who engage in an archaeology of queer culture with extraordinary precision and critical foresight. Conceiving performances for the camera, they create a dense network, referencing experimental film, the history of photography, and underground (drag) performance to develop pioneering forms of activist aesthetics. Their films reveal the mechanisms of oppression and discrimination, while simultaneously making the emancipatory power of desire and transgression tangible. Works such as *To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation* (2013), *Opaque* (2014), and *I WANT* (2015) develop a historical consciousness based on the belief that transgender and drag culture, embodiment and performance, desire and transgression are all a means for knowledge as well as an open and experimental way of better understanding the world.

Room 1

*Opaque*, 2014, 10 min.

*"There is not simply 'the enemy,' and it is not always 'over there.' Rather, the enemy might be a lover, a friend; it might dwell in the heart, and resist being pinned down to the position of perpetrator—or victim; and named war, or capitalism, or patriarchy one might like to fight it over there, while enjoying its profits right here."* (Antke Engel)

A curtain, two performers, inside the remnants of an old public swimming pool. The performers claim to be representatives of an underground organization. The curtain is set up for their anonymity. The public is long gone, the place seems abandoned. Once the curtain is removed, another one appears. This one, pink zebra, fuses the war technique of camouflage with the stylishness of homo-outfits and becomes a showcase for the entrance of large amounts of smoke. The dense smoke perhaps stems from bombings, or it is set off as a signal during a political demonstration. Later, a speech is delivered, based on a text by Jean Genet. Its topic? The desire for a proper faultless enemy. It opens up the question of how to move forward in a war or a fight for resistance without any declared and 'visible' enemy. Do the curtains and fumes grant the "right to opacity" (Edouard Glissant) to the bodies that they mask and disguise? Or do they blur the dividing lines between same and other, between accomplices and enemies?

Pauline Boudry / Renate Lorenz

*Opaque*, 2014

Super 16 mm / HD Video, 10 min.

Performance: Ginger Brooks Takahashi, Werner Hirsch

Director of Photography: Bernadette Paassen

Sound: Johanna Wienert

Kunsthalle  
Zürich

Limmatstrasse 270  
CH-8005 Zürich

Set Photography: Andrea Thal  
Sound Design: Rashad Becker  
Color Correction: Matthias Behrens (Waveline)

Room 2

*I WANT*, 2015, 16 min.

The film installation is based on a script that plagiarizes from the texts of American punk poet Kathy Acker (1947–1997) as well as the chats and addresses of whistle-blower Chelsea Manning\*, performed by the American artist Sharon Hayes. Acker’s poetic strategies of appropriating and recombining text fragments, as well as switching identities, provoke a re-reading of Manning’s public disclosures. Both, revealing important sensitive military and diplomatic documents through Wikileaks and exposing transgender identity is enacted in the performance as a strong resistance against imperial war and a transgression of the ways in which gender and sexuality are deployed in the service of the military.

The film’s “I” seems to dwell in a time and place of post-identity while at the same time juggling the violent burden of not only one but multiple defiant identities from different times and places. Performer Sharon Hayes delivers a speech in a setting that refers to an early reading by Kathy Acker in 1977. It takes place in the scenery of a deserted club, where the disco lights recall the lights of a searching helicopter. Hayes’ performance is filmed in one take but by two cameras, which seem to follow their own scores and which produce two-only slightly different-films at the same.

\*Chelsea Manning was born Bradley Edward Manning and underwent hormone replacement therapy. In 2013, she was sentenced to 35 years imprisonment after disclosing to WikiLeaks nearly three-quarters of a million classified or unclassified military and diplomatic documents.

Pauline Boudry / Renate Lorenz  
*I WANT*, Double projection HD, 2015, 16 min.  
Performance: Sharon Hayes  
Directors of Photography: Bernadette Paassen, Siri Klug  
Sound: Christian Lutz  
Music: Planningtorock *Living It Out*  
Set Photography: Andrea Thal  
Sounddesign: Rashad Becker  
Color Correction: Matthias Behrens (Waveline)

Comissioned by Kunsthalle Zürich and Nottingham Contemporary  
Generously supported by Volkart Stiftung

Room 3

*To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation*, 2013, 18 min.

Six performers are pushing towards a paradigm shift in the future. They are following the score *To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation*, which the American composer and musician Pauline Oliveros wrote in 1970 after reading the *SCUM Manifesto* by Valerie Solanas (the radical feminist who is also known for shooting Andy Warhol). Oliveros’s composition asks the performers to choose five pitches each and to play very long tones, modulated or unmodulated. In the middle section of the piece the performers are invited to imitate each other’s pitches and modulations. The cues in this piece are given collectively through light—a red section is followed by a yellow and a blue section, and there are two additional cues given by strobe light. If anyone becomes dominant, the rest of the group should come up and absorb that dominance back into the texture of the piece, “expressing at the deep structure what the *SCUM Manifesto* meant. “It was really out of that understanding of both community and the individual—which was in her manifesto—that became the principle, or the philosophy, of the music that I began to write.” (Oliveros)

*To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation* values the unpredictable and unknowable possibilities that might be activated by not specifying pitches and rhythms. Nothing is known in advance of making the music. The instructions are chosen in order to insist on “a continuous circulation of power” (Oliveros) between listening and sounding—a give and take that requires, as Oliveros says, an unusual attention to the relationship between oneself and others. The film introduces the 16mm-camera as an additional performer, who constantly moves and interacts with individuals or groups of performers. The whole performance of the piece is shot in one continuous take, while only the editing process introduces extreme close ups which highlights a fetishist interest into details of bodies, instruments and costumes. The work poses the question of the possibilities and limits of a politics of musical and filmic forms. Can sounds, rhythms and light produce queer relations? Can they become revolutionary?

Pauline Boudry / Renate Lorenz  
*To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation*  
Super 16 mm / HD Video, 2013, 18 min.  
Director of Photography: Bernadette Paassen  
Second Unit: Nadja Kurtz  
Sound: Johanna Wienert, Rashad Becker  
Set Photography: Andrea Thal  
Sound Design: Rashad Becker  
Color Correction: Matthias Behrens (Waveline)

## Theory & Programs

The moving image is the key medium of Kunsthalle Zürich’s solo show by Pauline Boudry / Renate Lorenz. Key to the imagery of the exhibition is the vivacious participation of its contributors, in both form and content. Our program of theory and education seeks to juxtapose those images on screen with the living bodies in the gallery space. Via various situations we hope to approximate diverse answers to some shared questions of the various works on show: Which ideas and practices of feminism are required by our contemporary societies? Which re-articulations might be necessary? How may artistic media and methodologies contribute to such potential re-definitions? And what are the political positions and activities to result, reclaim, remain?

Performance

- Saturday, 07.11., 8 pm  
Conceived together with Pauline Boudry/Renate Lorenz this evening hosts different angles and approaches of artistic performance in conjunction with their exhibition Portrait of an Eye, and drinks. Please check our website [www.kunsthallezurich.ch](http://www.kunsthallezurich.ch) for updates of participants and schedule.

Artist talk

- Sunday, 08.11., 4 pm, in German  
With Pauline Boudry / Renate Lorenz & Andrea Thal (Curator, Cairo)

Young Girl Reading Group

- Sunday, 29.09. / 11.10. / 01.11., 7 pm  
With Dorota Gaweda & Egle Kulbokaite (Berlin-based artists and initiators of Agatha Valkyrie Ice—the current director of OSLO10, Basel)  
“Let’s be clear: the concept of the Young-Girl is obviously not a gendered concept. The nightclub-going jock conforms to it just as much as the second-generation