

Loretta Fahrenholz

3 Frauen

29.08.–08.11.2015

Loretta Fahrenholz is an artist and filmmaker who lives between New York and Berlin. She investigates different social milieus and the various fictions and desires that are played out, with whatever degree of intention, among actors, narratives, and the given means of production. Fahrenholz gives equal importance to the act of manipulating a set of circumstances and the condition of allowing herself to be manipulated by them. Referencing specific genres (e.g., disaster flicks, documentary, porn), she makes disturbing films, which often depict isolated bodies attempting to function as a community. Sometimes they succeed, and sometimes they don't.

3 Frauen, the title of the exhibition, refers to Robert Altman's film of the same name from 1977. It depicts the increasingly bizarre relationship between three women in a small and dusty town in California.

"What struck me was her statement about 'merging with the subject' while making films—going too far to remain documentary, but not far enough for the films to be perceived as entirely fictive. Her approach seems to challenge the idea of reality as something non-artificial and the artist's subjectivity as constitutional to authorship." (Erika Langström)

In collaboration with Fridericianum, Kassel

Works in the exhibition

Lackierarm, 2015
digital print on lenticular foil

The lenticular procedure, developed during the early 20th century, became very popular for advertising between the 1940s and 1980s. It uses optical lenses to create images that appear 3-dimensional. Andy Warhol, Sigmar Polke and Rosemarie Trockel all used the technique in their artistic work. Fahrenholz likewise draws upon it, making it contemporary by combining the spatial illusion of the lenticular raster image with the means of industrial 3D-scans, which is generally used to measure buildings. The robot arm shown here belongs to a car painting plant in the town Günzeringen in Bavaria. Fahrenholz created the scans in collaboration with her long-term acquaintance Rebecca Johnson.

Trailer (My Throat, My Air), 2 min., 2015
Edit: Hans-Christian Lotz

Fahrenholz' experimental film *My Throat, My Air* (2013, 17 min) takes a look at the family life of former Fassbinder actor, Warhol collaborator, and horror movie director Ulli Lommel in Munich's petty-bourgeois Westend. Rather than shooting a straight documentary portrait of this bohemian household, Fahrenholz prefers to follow the narrative impulses of Lommel's stepchildren, inviting the possibility of a strangely self-fictionalizing realism. Lost in serious play, the kids improvise hypnotic death scenes while their mother claims to come from a planet where everything is "ethereal and incorporeal." As parent-child relations are un-scripted and re-scripted on the fly, the dilated time of a collective daydream is punctuated by the ordinary sounds of an electric toothbrush, vacuum cleaner and piano.

Fahrenholz asked friend and artist Hans-Christian Lotz, who is one of the main actors in her feature film *HAUST* (2010, 71 min, screening at Kunsthalle Zürich on September 1, 6.30 pm) to create a film trailer specifically for this exhibition.

Kunsthalle
Zürich

Limmatstrasse 270
CH-8005 Zürich

With: Lovely Brown, Delia Rau, Zion Brown, Tea Brown, Ulli Lommel
Camera: Till Megerle
Cut: Loretta Fahrenholz, Steffen Martin
Sound: Steffen Martin
Costumes: Inka Meiner
Production Coordinator: Leif Magne Tangen
Titles: Lina Grumm / HIT
Musik: Ivan Sobolev, produced by Sarah Schipschack & Leif Magne Tangen, vitakuben GmbH

Erlebnishof Millers, Kapelle, 2015, digital print on Clearfilm, 390 × 700 cm
Erlebnishof Millers, Musikzimmer 2, 2015, digital print on Clearfilm, 286 × 470 cm
Erlebnishof Millers, Anschirren, 2015, digital print on Clearfilm, 299 × 470 cm

The series *Erlebnishof Millers* shows the everyday life of a Bavarian homestead, which uses and teaches methods of sustainable agriculture to visitors. The images seem to be photographs but are actually the result of a 3D spatial scan process. The device scans the spatial distance of its surroundings in a sweeping full turn around its own axis, completing each scan within 5 to 30 minutes. The long recording sequence calls into mind the long exposure times of photography during the 19th century. Here, however, only survey points are gathered, resulting in a 3D point cloud. For these works Fahrenholz misappropriates a measurement technology that is normally used by engineers and architects to document social situations, such as life on a farm or in a mental institution. Like the work *Lackierarm* in the first room of the exhibition, this series was created with the help of Rebecca Johnson.

Recently Deleted, 2015
12 c-prints on aluminum, each 122.5 × 88 cm

Recently Deleted shows a selection of smart phone pictures, arranged in loose patterns evoking file icons on a computer desktop. These image clusters borrow the formal logic of the phone's interface, organizing visual data in "bins" or "threads" that also sometimes suggest film storyboards. Here, bad or junk photography seems to imagine other possible destinies beyond Instagram or deletion. These are like drawings made with the phone and in time, a casually filmic thinking in scenes in the midst of daily life.

Implosion, 2011
HDV, color, sound, 30 min

The film *Implosion* is based on a play of the same name by American author Kathy Acker. Originally about the French Revolution and set in early 1980s New York City, Fahrenholz films the piece 2011 in Downtown Manhattan shortly before the period of Occupy Wall Street. The film is an experiment in translation, not only between mediums and formats but also between decades and bodies.

Implosion can be seen as a continuation or exacerbation of a literary gesture initiated by Acker, whose drama transposed historical content into the language and bodies of downtown punks, drug addicts and sex workers. Fahrenholz's adaptation involves a cast of contemporary non-actors, young men who in real life spend their time in gyms, clubs and on iPhones, some of whom work as graphic designers or internet porn actors but are mostly between occupations and in flux. By making Acker's punk voice return through the channel of these young bodies and in these mouths, *Implosion* occupies and activates the gap between two New Yorks (1983/2011), in-between a hard, transgressive, recently bankrupt city still swarming with homeless people and the smooth, networked, abstract New York of today. The word "revolution" sounds strange again here, as it has down in the street these past months, with New York preparing itself for continued disaster in the wake of this global financial crisis.

Shot in a high-rise condominium located near Ground Zero, the film's actors are seen against vistas of postmodern glass curtain wall architecture and open blue sky, planning chaos and terror on laptops. These are the slim, dispersed and connected, abstract bodies of cyber-

capitalism, and we still don't know what they are capable of, what they want. Implosion produces an HD image of the horror and anxiety of the now, allowing us to see ourselves freshly from the punk perspective of a vanished SM bohemia, and seeming to urge a betrayal of the present.

Text: *Implosion*, Kathy Acker 1983

With Edwin Figueroa, Ryan Lawrence, Robert Macaraeg, Murphy Maxwell, Park McArthur

Camera: Loretta Fahrenholz

Sound: Travis Houldcroft

Music: Timo Ellis

Color Grading: Kilian Hirt

Sound mixing: Steffen Martin

Titles: Lina Grumm/HIT

Ditch Plains, 2013

HDV, color, sound, 30 min

Shot in the East New York section of Brooklyn around the time of Hurricane Sandy, Ditch Plains is a dystopian sci-fi street dance film featuring members of Ringmasters Crew. Like avatars running the levels of an apocalyptic video game, Ringmasters Corey, Jay Donn and Marty McFly hallucinate the city and its networks as a space of terror, mutation and magic. «Flexing,» «bone breaking», «pausing» and «connecting» in nighttime streets, hotel hallways and a posh Park Avenue apartment, the dancers improvise dream-like scenes suggesting digital death matches, stop-and-frisk situations and catastrophic man-machine interfaces. Meanwhile, documentary shots of Far Rockaway show the city's attempt to manage disaster in real life: police patrol the shattered flood zone as citizens line up with jerry cans. Scenes on iPhone screens play like Vine transmissions in a blacked-out world where no survivors or friends can receive them.

Referencing contemporary pop spectacles such as *Step Up Revolution*, as well as Jean Rouch's *The Mad Masters*, Ditch Plains imagines a sort of End of Days street party while free-styling an abstract narrative about the fatal coupling of subjects and systems under conditions of permanent crisis.

With: Ringmasters Corey, Jay Donn, Marty McFly, Jim Fletcher, Vibe, Asha Flasha, Damian «Gucci-ino» Buchanan, Lil Buck, Spyda Da HatMan, Modesto Flako Jimenez, Princess Lockeroo, 8 Ball, Ace, Dez, DVS, Flizzo, Maze, Optimus, Problemz, Scorp, Lakela Brown, Marie Karlberg, Jackie Klempay, Michael Stynes, Vanessa Cintron, Prynce Ptah, Michael Sanchez

Cinematography: Till Megerle

Editing/Sound Design: Steffen Martin

Additional Camera: Loretta Fahrenholz, Connor Owens

Additional Editing: Lena Hatebur

Production Coordination: Inka Meissner

Text: John Kelsey

Voice Over Corey: Corey Batts

Color Grading: Ben Brix

Title Animation: Elisabeth Schulze

Interlude Animation: Steffen Martin

Titles/Graphic Design: Lina Grumm/HIT

Music: Dan Aran, Timo Ellis, Steffen Martin, Pharmakon

Theorie & Vermittlung

The moving image is the key medium of Kunsthalle Zürich's upcoming show by Loretta Fahrenholz. 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—such as film-screenings and introductions, performances, conversations with the artists, a reading

group and guided walks—we hope to approximate diverse answers to some shared questions of the various works on show: Which ideas and practices 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?

Film screenings & introductions

- Tuesday, 01.09., 6.30 pm, in German
Loretta Fahrenholz, *HAUST*, 2010, 71 min.
With an introduction by Jakob Schillinger (Curator & PhD Candidate Princeton University)
- Tuesday, 20.10., 6.30 pm, in German
Loretta Fahrenholz, *Che Barbara*, 2011, 15 min. & *Grand Openings*, 2012, 40 min.
With an introduction by Daniel Baumann (Curator & Director Kunsthalle Zürich)

Performance

- Thursday, 01.10., 8 pm
Summer Winter East West, lecture-performance & book launch
By and with Martin Beck (Artist, New York / Vienna) and with Sabine Rusterholz Petko & Christina von Rotenhan (Independent Curators, Zurich)

Artist talk

- Thursday, 03.09., 6.30 pm
With Loretta Fahrenholz & Caroline Busta (Author & Editor-in-chief *Texte zur Kunst*, Berlin)

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 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
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
Familienworkshop

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

All works courtesy by Loretta Fahrenholz, Galerie Buchholz,
Berlin/Cologne & Reena Spaulings, New York
The exhibition is a collaboration with Fridericianum, Kassel

Kunsthalle Zürich receives generous funding from:



Stadt Zürich
Kultur



Kanton Zürich
Fachstelle Kultur



Partnerin
Zürcher
Kantonalbank

LUMA
STIFTUNG

Erlebnishof Millers, Kapelle, 2015
digital print on Clearfilm
390 × 700 cm

*Trailer
(My Throat, My Air)*,
2015
HD, color, sound
2 min.

Recently Deleted, 2015
10 c-prints on aluminium
122.5 × 88 cm



Recently Deleted, 2015
2 c-prints on aluminium
122.5 × 88 cm

Lackierarm, 2015
digital print on
lenticular foil
180 × 120 cm

Implosion, 2011
HDV, color, sound
30 min.

Erlebnishof Millers, Musikzimmer 2, 2015
digital print on Clearfilm, 286 × 470 cm

Ditch Plains, 2013
HDV, color, sound
30 min.

*Erlebnishof Millers,
Anschrren*, 2015
digital print on Clearfilm
299 × 470 cm