



EMPAC

**WEDNESDAY
MAR 01
7:00 PM**

**PAULINE
BOUDRY /
RENATE
LORENZ**

PAULINE BOUDRY AND RENATE LORENZ



Berlin-based artists Pauline Boudry and Renate Lorenz are in residence at EMPAC to produce a moving-image work with a structure that combines three choreographic approaches: an instructional score by Pauline Oliveros, a 1968 text by revolutionary Ulrike Meinhof that calls for a transition from protest to resistance, and remote-control “carts” developed by Bell Labs with choreographer Deborah Hay for the *9 Evenings: Theater and Engineering* performances in New York in 1966.

Everybody talks about the weather, we don't (a working title borrowed from a Meinhof essay) is performed by five “carts” (produced at EMPAC), theatrical light, haze, a mobile camera operated by Bernadette Paassen, and artists MPA, Ginger Brooks Takahashi, Werner Hirsch, and Marwa Arsanios. Following Boudry/Lorenz’s previous works that we will screen this evening, their new production continues to articulate political resistance through the lens of a subjective camera.

By taking cues from historically subversive actions and artworks, the artists’ films and installations disrupt historical narratives in order to renew the power of radical artworks. By subverting the original context, Boudry/Lorenz reactivate these works through the interaction of the technical (the theatrical and filmic apparatus of media production) and the performative (the current generation of artists, choreographers, and musicians) to underscore how the refusal of a fixed or normative identity is still an urgent political act.

PROGRAM:

Silent (2016)

Pauline Boudry / Renate Lorenz

*To Valerie Solanas and Marilyn Monroe
in Recognition of their Desperation* (2013)

Pauline Boudry / Renate Lorenz

Artist introductions and Q&A

I want (2015)

Pauline Boudry / Renate Lorenz

TOTAL RUNTIME: *approx. 60mins*



BIOGRAPHY

Boudry / Lorenz have been working together since 2007. Their staged films and film installations often start with a song, a picture, a film, or a script from the past. They produce performances for the camera, staging the actions of individuals and groups living—indeed thriving—in defiance of normality, law, and economics. Their films upset normative historical narratives, as figures from across time are staged, projected, and layered. These performers are themselves choreographers, artists, and musicians, with whom Boudry and Lorenz engage in a long-term conversation about performance, the meaning of visibility since early modernity, the pathologization of bodies, and also about glamour and resistance.

Recent solo exhibitions have included *Portrait of an Eye*, Kunsthalle Zürich, 2015; *Loving, Repeating*, Kunsthalle Wien, 2015; *Patriarchal Poetry*, Badischer Kunstverein, 2013; *Aftershow*, CAPC, Bordeaux, 2013; *Toxic Play in Two Acts*, South London Gallery, 2012; *Contagieux! Rapports contre la normalité*, Centre d'Art Contemporain, Geneva, 2011. They published the catalogue *Temporal Drag* by Hatje Cantz in 2011, and *Aftershow* was published by Sternberg Press in 2014.

FILM NOTES

SILENT

HD, 7 MIN, 2016

PERFORMER: AÉREA NEGROT

Silent starts with an interpretation of John Cage's score 4'33" from 1952. The score is conceived for any instrument and instructs its performer(s) not to play their instrument(s) during the entire duration of the three parts of 30", 2'23" and 1'40".

The musician Aérea Negrot performs the score on a rotating stage, placed on Oranienplatz, a public square in Berlin where a refugee protest camp took place between 2012 and 2014. In a second part of the film she performs a song, which has been composed for the film.

Silence has been described either as a violent experience, as in being silenced, or as a powerful performative act of resistance, as it has been carried out by various disobedience movements around the world. *Silent* asks how both moments are intertwined. It focuses on the performance of a silent act, which might allow for agency, strength and even pleasure without erasing the traces of violence and vulnerability. The film suggests a dialogue between being silent and sounding rather than seeing them as mutually excluding.

—BOUDRY/LORENZ

PRODUCTION CREDITS:

MUSIC BY Miguel Toro and Aérea Negrot

DIRECTOR OF PHOTOGRAPHY: Bernadette Paassen

SOUND: Felix Andriessens

MAKE-UP: Nuria de Lario

COLOR CORRECTION: Matthias Behrens (Waveline)

SOUND DESIGN: Rashad Becker

**TO VALERIE SOLANAS AND MARILYN MONROE
IN RECOGNITION OF THEIR DESPERATION**

SUPER 16MM FILM / HD, 18 MIN, 2013

PERFORMERS: RACHEL AGGS, PEACHES, CATRIONA SHAW,
VERITY SUSMAN, GINGER BROOKS TAKAHASHI, WILLIAM WHEELER

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 composer Pauline Oliveros wrote in 1970 after reading the text “SCUM Manifesto” by Valerie Solanas (who is also known for shooting Andy Warhol).

Oliveros’ 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)

The piece “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?

—BOUDRY/LORENZ

PRODUCTION CREDITS:

Installation with Super 16mm film / HD, 18 min, 2013

DIRECTOR OF PHOTOGRAPHY: Bernadette Paassen

SECOND UNIT: Nadja Kurtz

SOUND: Johanna Wienert, Rashad Becker

SET PHOTOGRAPHY: Andrea Thal

COLOR CORRECTION: Matthias Behrens (Waveline)

SOUND DESIGN: Rashad Becker

I WANT

HD, 16MIN, 2015

PERFORMER: SHARON HAYES

The film is based on a script that plagiarizes the texts of punk poet Kathy Acker as well as the chats and addresses of whistle-blower Chelsea Manning.

Acker's poetic strategies of appropriating and recombining text fragments, as well as switching identities, provoke a rereading of Manning's public disclosures. Both the revealing of important sensitive military and diplomatic documents through Wikileaks and the exposing of 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 time.

—BOUDRY/LORENZ

PRODUCTION CREDITS:

Installation with a double HD projection, 16 min.

DIRECTORS OF PHOTOGRAPHY: Bernadette Paassen, Siri Klug

SOUND: Christian Lutz

SET PHOTOGRAPHY: Andrea Thal

SOUND DESIGN: Rashad Becker

COLOR CORRECTION: Matthias Behrens (Waveline)

MUSIC: Planningtonrock "Living It Out"

WATERING THE FLOWERS

Watering the Flowers is a new year-long screening program. Each evening focuses on moving image works by an EMPAC-affiliated artist, and will often be accompanied by a program of other shorts or features that are influential to them.

Watering the Flowers, or *L'Arroseur*, is the title of a lost film from 1896 by cinema pioneer Georges Méliès, based on Louis Lumière's film *L'Arroseur Arrosé*, which was released the previous year. *L'Arroseur Arrosé* is often credited as the first fiction film, and its 45 seconds comprise a single gag played on a gardener watering his plants. Highly influential to the development of both narrative cinema and on-screen comedy, it was endlessly copied, parodied, duplicated, and is appropriated even to this day. Its promotional poster was also a first: an audience watching the film—an image of cinema itself.

The title has also been referred to in distinct ways: *The Waterer Watered* or *The Sprinkler Sprinkled* or *The Tables Turned on the Gardener*. This act of differing translation points to the subjective relationship each of us has to language, either textual, visual, or sonic. All artists are inspired by and learn from others, and this program seeks to "water the flowers," so to speak, opening a space for collective watching through the artist's eyes. At a time when so many of our moving images are viewed from a computer or handheld device, and our selections are channeled algorithmically according to our narrow interests, this program provides the opportunity to see films that are "lost." Not films lost in the sense of Méliès' work, but films that are potentially masked by the flood of daily data. *Watering the Flowers* pursues inspiration through the juxtaposition of the unusual, the banned, the overlooked, the old, the new, the personal, the counter-historical, the experimental, and the popular.

STAFF

Geoff Abbas / Director for Stage Technologies

Eric Ameres / Senior Research Engineer

Argeo Ascani / Curator, Music

Eileen Baumgartner / Graphic Designer

David Bebb / Senior Network Administrator

Peter Bellamy / Senior Systems Administrator

Michael Bello / Video Engineer

Victoria Brooks / Curator, Time-Based Visual Arts

Eric Brucker / Lead Video Engineer

Michele Cassaro / Guest Services Coordinator

John Cook / Box Office Manager

David DeLaRosa / Desktop Support Analyst

Zhenelle Falk / Artist Services Administrator

Ashley Ferro-Murray / Associate Curator, Theater & Dance

Kimberly Gardner / Manager, Administrative Operations

Johannes Goebel / Director

Ian Hamelin / Project Manager

Ryan Jenkins / Senior Event Technician

Shannon Johnson / Design Director

Carl Lewandowski / Production Technician

Robin Massey / Business Coordinator

Stephen McLaughlin / Senior Event Technician

Josh Potter / Marketing and Communications Manager

Alena Samoray / Event Technician

Candice Sherman / Senior Business Administrator

Avery Stempel / Front of House Manager

Kim Strosahl / Production Coordinator

Jeffrey Svatek / Audio Engineer

Todd Vos / Lead Audio Engineer

Michael Wells / Production Technician

