

ANTI - 13 - 16 JULY 2022

artmonte-carlo MONUMENTS

Hannah Black, Loretta Fahrenholz, Douglas Gordon,
Klara Lidén, WangShui, Chloe Wise, Tobias Zielony

JULIA STOSCHEK COLLECTION

Established in 2002, the JULIA STOSCHEK COLLECTION is one of the world's most comprehensive private collections of time-based art with over 900 artworks by 290 artists from around the world. Public access to the collection is made possible through the support of the JULIA STOSCHEK FOUNDATION. Established by Julia Stoschek in 2017, the foundation is dedicated to the public presentation, mediation, advancement, conservation, and scholarship of media and performance practices.

VISITOR INFORMATION

Anti-Monuments
artmonte-carlo 2022

DURATION

13–16 July

OPENING HOURS

Wednesday, 13 July, 2–8 p.m.
Thursday–Saturday, 14–16 July,
10–8 p.m.

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The exhibition display has been designed in partnership with Ahmad Reshad and Noé Rosticher from Pavillon Bosio, Monaco's graduate school of art & scenography.

GRAPHIC DESIGN

Robin Brass

PUBLISHER

JULIA STOSCHEK
FOUNDATION

JULIA STOSCHEK FOUNDATION

The exhibition *Anti-Monuments* highlights videos by seven artists from the JULIA STOSCHEK COLLECTION whose works examine how the ideological limitations underlying our built environments affect the body and the formation of identity.



Hannah Black

Bodybuilding, 2015, digital video, 8'10", color, sound.

In her work *Bodybuilding* (2015), Hannah Black uses the buildup of muscle mass as an analogy for the neo-capitalist urban development of Baku, the capital of Azerbaijan. Following the dissolution of the Soviet Union in 1991, Azerbaijan achieved independence and therefore declared itself as free from socialist ideals. Ever since, an urban concept has developed in the capital, going hand in hand with an aspiring, western-oriented style of urban planning.

In Black's video, bodybuilders and a post-Soviet cityscape alternately appear, creating a dialogue between two visual languages distinctive to Baku. Inspired by a computer game aesthetic, the moving physical architecture multiplies and forms tightly packed areas of new development. Continually and rhythmically, they grow together to create an entropic architectural form.

Hannah Black (b. 1981, Manchester, England) is an artist and writer whose primary focus lies on the human body as a response to social and political structures and their individual encounters, which provoke identity formation.



Loretta Fahrenholz

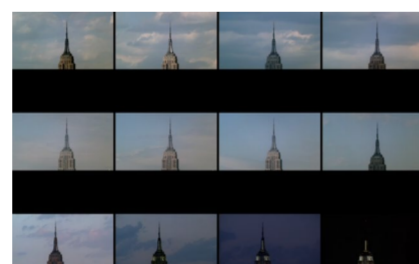
Implosion, 2011, HD video, 30'44", color, sound (excerpts).

Implosion (2011) is the adaptation of a literary gesture initiated by Kathy Acker, who set a drama about the French Revolution in early 1980s New York, transposing this historical content into the language and bodies of downtown punks, drug addicts, and sex workers.

In Fahrenholz's film, a cast of contemporary non-actors, who in real life spend their time in gyms and clubs and on iPhones, working as graphic designers or online porn actors, are seen in a high-rise condominium located near Ground Zero. The film's protagonists are staged against vistas of postmodern glass architecture and open blue sky, planning chaos and terror on their laptops.

By making Acker's punk voice return through the channel of this group of people, *Implosion* occupies and activates the gap between two different periods of New York: 1983 and 2011, the first characterized as a hard, transgressive, recently bankrupt city and the latter as a smooth, networked, abstract one.

Loretta Fahrenholz (b. 1981, Starnberg, Germany) is an experimental filmmaker, and often works closely with the actors and extras who perform in her work. The artist's films are an amalgam of different genres, fusing elements typical of the documentary with those of the disaster movie and the porno. Fahrenholz is interested in how reality is shaped by collective fictions, staging, and media communication.



Douglas Gordon

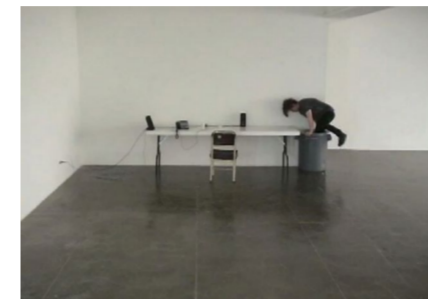
New Colour Empires, 2006–2010, HD video, 17'45", color, no sound.

In *New Colour Empires* (2006–2010), Douglas Gordon draws on one of Andy Warhol's best-known films, the over eight-hour-long *Empire* (1964). Warhol's static film, shot in slow motion, depicts the top floors and spire of the Empire State Building, which was at the time the tallest building in the world. Because neither the camera nor the subject move, light is the only varying element in the film, briefly diminishing with nightfall, until the building's artificial, multi-colored lighting is switched on.

For his adaptation, Gordon re-filmed the skyscraper in color, later setting the sequences filmed at different times of the day next to each other, presenting how lighting continuously creates distinctive moods. Gordon's reconstruction of Warhol's film is an homage to

the older artist in which he gives new levels of meaning to the film *Empire* and turns the skyscraper—which has again become New York's tallest building after the tragic events of September 11, 2001—into a mirror image of temporality.

Douglas Gordon (b. 1966, Glasgow, Scotland) takes well-known films or works of art as his starting points. Without commenting on his own relationship to the work in question, he offers the opportunity to question the relationship between the work's author and the piece itself, opening grounds for continuous discussions.



Klara Lidén

Untitled (Trashcan), 2011, video, 2'56", color, sound.

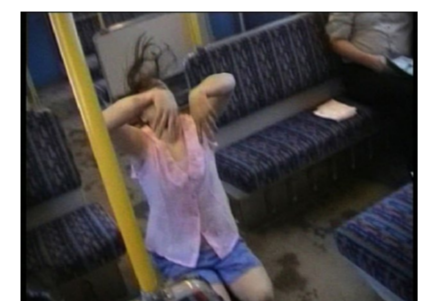
Sitting at a desk, Lidén is situated in an empty studio in San Antonio, Texas, where she participated in an artist-in-residence program in 2010. Having noticed a surveillance camera installed in her work room as a preventative measure against break-ins, she places the viewer in the position of the video camera in her work *Untitled (Trashcan)* (2011). Under surveillance, Lidén performs before the eyes of the voyeur a simple choreography that is limited to the movement between her desk and a trashcan. She stands up from her seat, goes almost statically to the container, dives in head first, and finally disappears inside completely. Lidén's movements are in search of limitations, both her own and those of the culture, that enclose us; limitations in which she hides herself from the public and completely disappears.



Klara Lidén

550, 2004, video, 2'56", color, sound.

Music plays an important role in Lidén's work, and she often writes and performs the soundtracks for her films. In *550* (2004), which is the street number of the messy apartment in which this footage was recorded, the artist sings a dissonant, repetitive song in a striking mix of languages. Lidén made the film while the apartment's owners were away on vacation. She entered without their knowing.

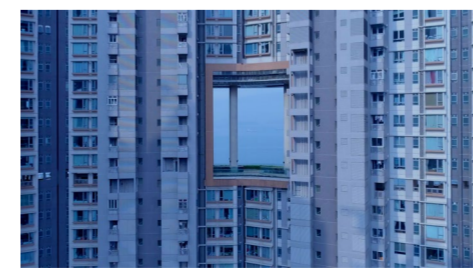


Klara Lidén

Paralyzed, 2003, video, 3', color, sound.

Transforming herself from a regular, self-contained passenger on a commuter train into an anarchic and wild dancer, Lidén disregards social conventions about appropriate behavior in public space in her video *Paralyzed* (2003). Stunned (or paralyzed) by the artist's frenetic movements, her fellow passengers steadfastly ignore her or attempt to contain their surprise at the sudden eruption of energy. Lidén does not merely play a role (such as dancer or entertainer); rather, she is enacting a series of movements to test her own limits and the cultural constraints that surround her.

Klara Lidén (b. 1979, Stockholm, Sweden) creates videos, sculptures, installations, and photographs that reflect the ways in which people respond to the psychic and physical infrastructures of the contemporary city. Lidén has said that she "divert[s] materials or spaces from their prescribed functions, inventing ways of making these things improper again."



WangShui

From Its Mouth Came a River of High-End Residential Appliances, 2018, video, 13', loop, color, surround sound.

From Its Mouth Came a River of High-End Residential Appliances (2018) uses personal and cultural mythologies to explore the fluidity of identity-based knowledge. For the production of this video, WangShui hired a drone pilot to film architectural interventions in "Residence Bel-Air," a luxury apartment

complex along the Repulse Bay waterfront in Hong Kong. In accordance with the principles of feng shui, each of the luxury high-rises contains an empty space in the building's center as to allow dragons to pass through and drink from the river. These holes, the artist notes, privilege mythology and aesthetic pleasure over profitability in an area where apartments are sold at \$200,000 per square foot. They thereby serve as a physical form of ideological resistance to the rationality and authoritarianism of the Chinese government in a territory that, until very recently, retained some degree of political autonomy from the country's mainland.

WangShui weaves their own mythology into the story of the shape-shifting Shen dragon, which can take the form of animals, humans, or objects. The dragon passing through the holes in the building is the drone, but it is also the camera, the lens, and the artist himself.

WangShui is a studio operating out of New York. Their most recent work is dedicated to exploring the haptic pleasure and desire evoked by moving images. Myth-making functions as a flexible logic through which the construction of cultural identities and one's own position and participation are brought into view.



Chloe Wise

do you really think he fingered her, 2015, HD video, 1'03", color, sound.

she's so talented, 2015, HD video, 1'06", color, sound.

should I add an emoji, 2015, HD video, 1'03", color, sound.

the hotel gave us wine, 2015, HD video, 57", color, sound.

we had a traumatic threeway, 2015, HD video, 1'03", color, sound.

we've been drinking since noon, 2015, HD video, 2'09", color, sound.

Set in Boca Raton, Florida, Chloe Wise's six videos, collectively titled *Do You Really Think He Fingered Her: Miami* (2015), stars Robin Fox, a hired actress and friend of the artist. Fox is dressed in Wise's attire and recites phrases Wise overheard during a week long visit to Art Basel Miami Beach, pillaging from personal conversations between the artist's friends. Fox gallantly performs a symbiosis of personas, acting as a medium for the convergence of multiple identities. The six videos in the series are screened successively.

Chloe Wise's (b. 1990, Montreal, Canada) practice spans an array of media, such as painting, sculpture, video, installation, and texting. Wise humorously and often irreverently explores the construction of identity through social media, popular culture, and consumerism.



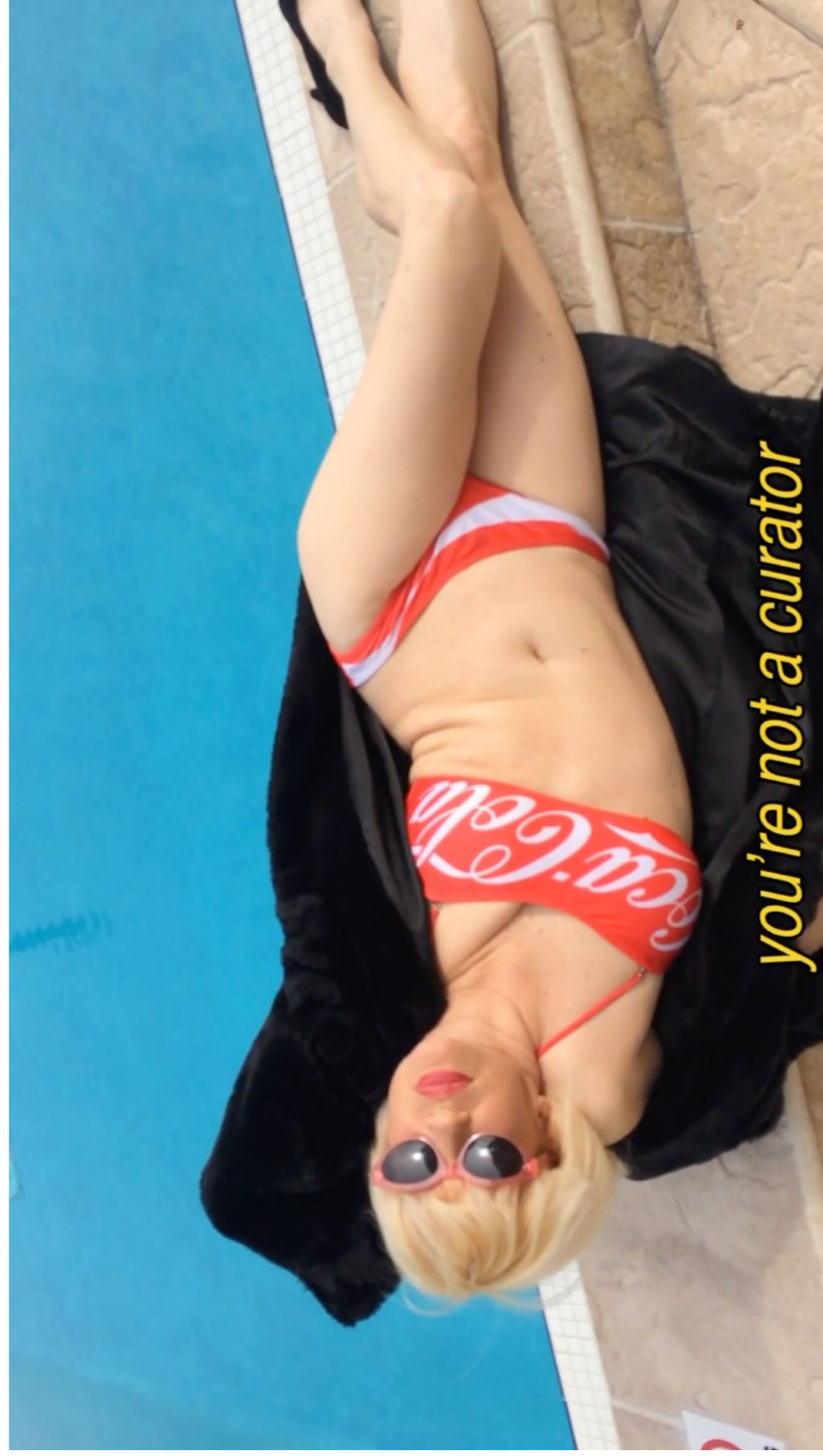
Tobias Zielony

Le Vele di Scampia, 2009, HD video, stop motion, 9'16", color, no sound.

Le Vele di Scampia is a futuristic housing estate in northern Naples and a site of the Camorra war. Designed in the late 1970s by Francesco di Salvo and widely noted for its urban structure, "Le Vele" ("The Sails") was inhabited by families from the mafia milieu even before its completion.

Tobias Zielony's photo animation *Le Vele di Scampia* (2009) was made at the same location. Seven thousand individual images, taken with a digital SLR camera at night, are assembled into a nine-minute animated film. A nervous rhythm is created, which, like the editing and in part also the motifs of the film, is reminiscent of early silent films. This feature reinforces the mysterious, stage-like character of the architectural set in which the people Zielony encounters with the camera stage their social roles themselves.

Tobias Zielony (b. 1973, Wuppertal, Germany) is a photographer based in Berlin. He works in series that usually focus on adolescents and young adults in their social environments, mostly in public spaces in urban peripheries. The artist is more interested in showing the way his subjects stage themselves in front of the camera than in showing their living conditions.



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