

# Pauline Boudry / Renate Lorenz

## OPAQUE

**exposition** from April 3 to May 30

Wednesday - Saturday, 2 pm - 7pm (Hôtel de Ville subway)

**opening** Thursday, April 2 from 6pm to 9pm

**curator** Perrine Lacroix



Pauline Boudry / Renate Lorenz, *Opaque*, 2014, still, 16mm/HD, 10 min Performance: Ginger Brooks Takahashi et Werner Hirsch.  
Courtesy Marcelle Alix Paris

To demand opacity is to claim a condition that is beyond transparency. It is to recognize the right to affirm oneself in a complex relativity. Multiple reports used in the work of **Pauline Boudry** and **Renate Lorenz** – mainly made of filmed performances and documentary material – question under what they call "transtemporal drag" the possible incarnation of "becomings" below objective simplifications. By revisiting various characters and materials (historical, real, fictional, audio, visual etc.) that have the appearance of a resistance to normality through time, their works give body to the psycho-socio-cultural depth of individuals.

Opacity and relation dear to Edouard Glissant's poetics take form at La BF15, in the movie **Opaque**, central piece of the exhibition, but also in an investment of space, inviting us to become in turn actor of our own positioning. But towards whom or against what ?

*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 ?*

**P. Boudry / R. Lorenz**

### espace d'art contemporain

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# La BF15

association soutenue par la Ville de Lyon, la Région Rhône-Alpes et le Ministère de la Culture / DRAC Rhône-Alpes

**Perrine Lacroix** Direction & Programmation  
**Florence Meyssonier** Coordination



Pauline Boudry / Renate Lorenz, *Opaque*, 2014, still, 16mm/HD, 10 min Performance: Ginger Brooks Takahashi et Werner Hirsch.  
 Courtesy Marcelle Alix Paris

Our works often revisit materials from the past, usually photographs or films, referring to and excavating unrepresented or unlegible moments of queerness in history. These works show embodiments which are not only able to cross different times, but also to draw relations between these different times, thus revealing possibilities for a queer futurity.

In *Normal Work*, *N.O.Body*, and *Contagious* our focus is the history of sex and gender discourses and practices, as well as the meaning of "visibility" since early modernity. The works thematize the ways that the staging of visibility takes over functions like self-empowerment, glamour, and recognition, while also devaluing, pathologizing, and criminalizing. They reflect the nearly simultaneous invention of sexual perversions and photography as well as their relation to the colonial economy of the late nineteenth and early twentieth centuries. Using film to appropriate historical images allows for a shift in the authority, means, and conditions of the production of knowledge as in *N.O. Body* where a freak takes up the role of the professor and produces laughter in place of knowledge expressed in language.

Most of our works were shot on 16mm film material. This demands a concentrated execution and supports the perception that the images show a "performance", as we very often shoot a sequence only one time.

It is not a question of "acting" in which, for instance, the (drag) performer Werner Hirsch – a performer that we have often collaborated with – purports to play a role in a conventionally convincing manner. Rather, Werner Hirsch establishes a connection with historical materials, through a series of actions and practices, carefully carried out, which are recorded and repeated in the projection in the exhibition space. The topic is the performativity of the performance, the actions, the operations, and their effects.

At the same time, we incorporate lines of desire, the conventions of fetishization, and the glamour of film portraits (with its associated valuation) for the images of the performance. The film *Normal Work* fetishizes the strong muscles, the clothes, the masculinity, and the dirty hands of a domestic servant. The films *No Future* and *No Past* fetishize the looks and practices of Punk, a rejection of (future) temporality and an inappropriate gender presentation. We are interested in the question of how "normality" can be reworked today, how difference can be lived without constant disempowerment, without being appropriated and without taking on the neo-liberal economy's offers of integration.

**Pauline Boudry / Renate Lorenz**



Pauline Boudry / Renate Lorenz, *N.O.Body*, installation with film and 47 photographs, 2008.

*Normal Work*, installation with film and 13 photographs, 2007  
 Performance: Werner Hirsch  
 Courtesy Marcelle Alix Paris

**Pauline Boudry**

born in Lausanne in 1972

**Renate Lorenz**

born in Bonn in 1963

They collaborate since 1998,  
live and work in Berlin[www.boudry-lorenz.de](http://www.boudry-lorenz.de)

Pauline Boudry / Renate Lorenz, TOXIC, 2012. Installation avec film 16mm/ HD, 13 min. et archive.  
Performance: Ginger Brooks Takahashi, Werner Hirsch. Courtesy Marcelle Alix Paris.

**Recent and upcoming solo exhibitions**

- 2015** *Opaque*, La BF15, Lyon  
Kunsthalle Wien, Vienne  
Kunsthalle Zürich, Zürich  
*Nottingham Contemporary*, Nottingham
- 2014** *Journal Notes from Backstage*, Marcelle Alix, Paris
- 2013** *Aftershow*, CAPC, Bordeaux  
*Normal work*, Fort Worth Contemporary Arts, USA  
*Patriarchal Poetry*, Badischer Kunstverein, Karlsruhe  
*To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation*, Les Complices, Zürich
- 2012** *A Toxic Play in Two Acts*, South London Gallery  
*Toxic*, Ellen de Bruijne Projects, Amsterdam  
*Toxic*, Les Laboratoires d'Aubervilliers, dans le cadre de La Triennale, *Intense proximité*
- 2011** *No Future / No Past*, Chewing the Scenery, Venice Biennale  
*No Past*, Statements, Art Basel  
*Salomania*, Marcelle Alix, Paris

**Recent and upcoming group exhibitions**

- 2015** *Berlinale, Forum Expanded*, Akademie der Künste, Berlin  
*Manufacturing of rights*, Ashkal Alwan, Beirut  
*5th Thessaloniki Biennale of Contemporary Art*, State Museum of Contemporary Art, Thessaloniki  
*Videonale*, Kunstmuseum, Bonn
- 2014** *8. Tanznacht Berlin 2014*, Galerie Patrick Ebensperger, Berlin  
*About glass ceilings and sticky floors*, Kunstverein Wegenhallen, Stuttgart  
*Fringe Film Art Fest*, Rose Lipman Building, London  
*humainnonhumain*, Fondation d'entreprise Ricard, Paris  
*L'art Chemin faisant...Le rire, un parcours jaune*, Atelier Estienne - CAC Pont-Scorff  
*Now Showing*, Carroll/Fletcher, Londres  
*Of Other Stories*, Centre for Contemporary Art, Derry-Londonderry  
*Sequins, Self and Struggle*, Center for Curating the Archive at Michaelis School of Fine Arts, Cape Town  
*The Missing Stories*, CAFAM Biennial, Beijing  
*The Other Sight*, CAC Vilnius, Vilnius, Lithuanie  
*The Yvonne Rainer Project Lives of Performers*, La Ferme du Buisson, Marne-la-Vallée  
*Transformers*, Beursschouwburg, Bruxelles  
*Wie wir leben wollen*, Shedhalle, Zürich  
*You don't need a weather man to know which way the wind blows*, Hollybush Garden, Londres
- 2013** *A museum of gesture*, Institut de Cultura de Barcelona, La Capella  
*Bad Girls, Une collection en action*, FRAC Lorraine, Metz  
*Désirs sans destin*, Théâtre Saint Gervais, Geneva  
*Disabled by Normality*, DOX Centre for Contemporary Art, Prague  
*Désirs sans destin*, Théâtre Saint Gervais, Genève  
*Disabled by Normality*, DOX Centre for Contemporary Art, Prague  
*Disobedience Archive (The Republic)*, Castello di Rivoli, Turin  
*Economy*, Stills, Edinburgh  
*Fais un effort pour te souvenir. Ou, à défaut, invente*, Bétonsalon, Paris  
*Good Girls-Memory, Desire, Power*, National Museum of Contemporary Art, Bucharest  
*Lips painted red*, Trondheim Museum  
*Make-up, at Antonia Baebr and Werner Hirsch's table*, Beursschouwburg, Brussels  
*Per Speculum Me Video*, Frankfurter Kunstverein  
*The Grand Domestic Revolution*, Centre for Contemporary Art, Derry-Londonderry, Northern Ireland  
*The Grand Domestic Revolution, GOES ON*, City of Women Festival, Ljubljana  
*The only performances that make it all the way...*, Künstlerhaus Graz