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JSC ON VIEW

**BASEL ABBAS & RUANNE ABOU-RAHME, THOMAS DEMAND, BEATRICE GIBSON, ARTHUR JAJA, SIGALIT LANDAU, ADAM MCEWEN, COLIN MONTGOMERY, TARYN SIMON, HITO STEYERL, TOBIAS ZIELONY
WORKS FROM THE JULIA STOSCHEK COLLECTION
9 FEBRUARY – 6 DECEMBER 2020**



The focus of this edition of **JSC ON VIEW** is on works from the **JULIA STOSCHEK COLLECTION** that engage with sociopolitical topics. The exhibition in the Düsseldorf collection building presents seven video and film works and eight photographs by eleven international artists. In addition to time-based art, the emphasis is on the genre of photography, which is also well-represented in the collection.

The selected works not only look back thematically at past, political, and historical locations but also socially relevant events in the present age, which is characterized by political instability and



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violent conflicts. They also document current forms of territorial mechanisms of power and individual political resistance. Individuals and groups who are confronted with exclusion and separation take center stage in these works and are empowered through their diversity and differences. The works also present alternatives and unconventional havens for grappling with the political and social uncertainties of our time.

In addition, the works reflect on the medium itself: photography's claim to authenticity in the digital and global age. The photographic and time-based works illustrate how images can be manipulated, staged, and distributed on the internet and through mass media. They thus reveal how the borders between fact and fiction blur, and how images become icons and find their way into our collective memory of images.

Badezimmer / Bathroom (1997), which is probably **Thomas Demand's** most well-known photograph, is a central work in the exhibition. Based on an image that was used on the cover of the German weekly magazine *Stern* for a feature on the suicide of the German politician Uwe Barschel in 1987, the body of the politician is absent in Demand's photograph of his elaborately constructed paper model of the bathroom. Demand was less interested in the actual affair than he was in the fact that the case was determined by the medium of photography: the picture taken by the reporter who found the dead politician was reproduced on the cover of *Stern* to illustrate the alleged suicide for the first time. The photographs thus became icons that have been burned into the collective memory of Germans.

In *APEX* (2013) **Arthur Jafa** juxtaposes known images from jazz and pop culture with shots of marginalized culture. The video is a rapid sequence of found footage, starkly rhythmic and synchronized with the electronic techno beats of the Detroit DJ Robert Hood. The artist combines images of music icons such as Jimi Hendrix and Bob Marley as well as fictional characters such as Mickey Mouse or Felix the Cat with disconcerting shots of murders, slavery, and discrimination of blacks. *APEX* addresses the history and present situation of black culture and the attempt to transfer the "power, beauty, and alienation"—in the words of the artist—of African-American music to film.

In *November* (2004) **Hito Steyerl** follows the various life phases of her friend Andrea Wolf, who joined the Kurdistan Worker's Party (PKK) as a revolutionary and was killed fighting against the Turkish government in 1998. Using Wolf's biography, *November* examines the diverse interrelations between territorial power politics and individual forms of resistance as well as the increasingly blurred border between fact and fiction in the global age.

Taryn Simon also examines reality and staging in her photo series *The Innocents* (2002). She created portraits of wrongly convicted perpetrators of violent crimes whose innocence was later proven by DNA tests; the portraits show them at the scene of the crime that was associated with their case. Turning away from photographic realism, Simon plays with the fluid borders between truth and construction, which are the basis of our verdicts in criminal trials—from the accusation to the defense—as well as in photography, in which even the most detailed likeness is never equivalent to reality. By focusing on the individual stories, the artist highlights the problematic constitutional system in which social differences result in inequality.



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Tobias Zielony's stop-motion video *Maskirovka* (2017) focuses on the protagonists of the young LGBTQI community in Kiev, combining these images with news reports on the Euromaidan Protests. The title of the series refers to the Russian tradition of waging war that is characterized by deception, camouflage, renunciation, and disinformation. Masks were also used by the protesters of the Maidan movement as a way to hide their identity, and in the Kiev party scene they are a favorite way of dressing up. In this way, Zielony's piece creates a contemporary narrative based on the unconventional havens for queer identities of the Kiev techno scene, surrounded by a public that is characterized by violence, repression, and upheaval—the Ukraine in civil war.

Detailed introductions to all works are presented in the brochure that is available free of charge in the exhibition and can be downloaded [here](#).

Image material is available for download in our [press area](#).

BIOGRAPHIES

Basel Abbas (born in Nicosia in 1983) and **Ruane Abou-Rahme** (born in Boston in 1983) live and work between Ramallah and New York. Recent solo exhibitions include those at Proyectos Ultravioleta, Guatemala City (2019); Disjecta Contemporary Art Center, Portland (2019); A Tale of a Tub, Rotterdam (2018); A Space, Toronto (2018); Kunstverein in Hamburg (2018); Krannert Art Museum, Urbana-Champaign, Illinois (2018); Kevin Space, Vienna (2017); Art Jameel Project Space, Dubai (2017); Alt Bomontiada, Istanbul (2017); Carroll/Fletcher, London (2016); Tyneside Cinema, Newcastle (2016); ICA, Philadelphia (2015); Office for Contemporary Art, Oslo (2015); Akademie der Künste der Welt, Cologne (2014); New Art Exchange, Nottingham (2011); and Delfina Foundation, London (2009). They were awarded the Abraaj Group Art Prize in 2006 and the Sharjah Biennial 12 Prize in 2015. In 2013 they were the recipients of a grant from the Akademie der Künste der Welt in Cologne, and in 2009 they were artists in residence at the Delfina Foundation, London.

Thomas Demand (born in Munich in 1964) lives and works in Los Angeles and Berlin. Since the mid-1990s he has exhibited his work all over the world, and he is represented in important international collections. He has had solo exhibitions at institutions including Fondazione Prada, Venice (2017); the Nouveau Musée National de Monaco (2016); the Modern Art Museum of Fort Worth, Texas (2016); the Siza Pavillon, Stiftung Museumsinsel Hombroich, Neuss, Germany (2015); LACMA, Los Angeles (2015); Boijmans van Beuningen, Rotterdam (2010); the New National Gallery, Berlin (2009); mumok, Vienna (2009); and the Museum of Modern Art, New York (2005). His works have been recently included in group shows at Haus der Kunst, Munich (2019); the Marciano Art Foundation, Los Angeles (2019); MAAT, Lisbon (2019); the Ludwig Forum, Aachen (2019); the Getty Museum, Los Angeles (2018); and the National Gallery, London (2018). In 2010–11 Demand was the recipient of a grant from the Getty Research Institute in Los Angeles. Since 2011 he has been a professor of sculpture with a concentration on photography at the University of Fine Arts in Hamburg.



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Beatrice Gibson (born in London in 1978) lives and works in London. She recently had solo exhibitions at the Camden Arts Centre, London (2019); Bergen Kunsthall (2019); Mercer Union, Toronto (2019); and at KW Institute for Contemporary Art, Berlin (2018). Her films have been shown at international film festivals, including the 53rd New York Film Festival (2015), the Toronto International Film Festival (2015), and the International Short Film Festival Oberhausen (2013). In 2019 Gibson was awarded the Marian McMahon Akimbo Award by the Images Festival in Toronto, and she has received the Tiger Award for the best short film at the International Film Festival in Rotterdam twice. In 2015 she won the Baloise Art Prize at Art Basel, and in 2013 she was nominated for the Jarman Award and the Max Mara Whitechapel Prize for Women.

Arthur Jafa (born in Tupelo, Mississippi, in 1960) lives and works in Los Angeles. His works have been presented in exhibitions and in film festivals in Europe and the United States. He had his first solo exhibition at Gavin Brown's enterprise, New York (2016). Other solo exhibitions include those at Palazzo Madama, Turin (2019); Galerie Rudolfinum, Prague (2019); Moderna Museet, Stockholm (2019); the Julia Stoschek Collection, Berlin (2018); the ICA, Boston (2018); the Serpentine Galleries, London (2017); and MOCA, Los Angeles (2017). Jafa has collaborated in feature films as a cameraman with directors such as John Akomfrah, Julie Dash, Andrew Dosunmu, Haile Gerima, and Spike Lee. Jafa teaches at universities all over the world and has published a series of critical theoretical manifestos. Jafa was awarded the Golden Lion for best artist at the Venice Biennale for his video *The White Album* in 2019.

Sigalit Landau (born in Jerusalem in 1969) lives and works in Tel Aviv. She has had solo exhibitions at museums including the Museum der Moderne, Salzburg (2019); MACBA, Barcelona (2014); the Museum of Modern Art, New York (2008); KW Institute for Contemporary Art, Berlin (2007); and the Tel Aviv Museum of Art (2005). Landau represented Israel at the Venice Biennale twice (2011 and 1997) and has participated in international exhibitions such as documenta X (1997), Kassel. Her works are part of public collections including the Museum of Modern Art, New York; the Brooklyn Museum, New York; Centre Pompidou, Paris; Israel Museum, Jerusalem; MACBA, Barcelona; Magasin III, Stockholm; MOCAP, Kraków; as well as in private collections such as the Rubell Family Collection, Miami; the Jose Mugarbi Collection, New York; the Zabudowicz Collection, London; and the Julia Stoschek Collection, Düsseldorf/Berlin. In 2017 she was awarded an honorary doctorate in philosophy by Ben-Gurion University of the Negev in Beersheba, Israel, and in 2016 she was awarded the Sandberg Prize by the Israel Museum.

Adam McEwen (born in London in 1965) lives and works in New York. His most recent solo exhibitions were held in institutions such as Nicole Klagsbrun Gallery, New York (2019); Gagosian Gallery, Los Angeles (2018); Aspen Art Museum (2017); the Modern Institute, Glasgow (2016); Petzel Gallery, New York (2016); Capitain Petzel, Berlin (2014); and the Modern Institute, Glasgow (2013). He has participated in group shows at the Museum of the Moving Image, New York (2016); the Fondation Louis Vuitton, Paris (2015); MoMA PS1, New York (2015); the Whitney Museum of American Art, New York (2015); the Tel Aviv Museum of Art (2013); the Kunstmuseum Den Haag (2013); the Indianapolis Museum of Art (2012); and the Guggenheim Museum, New York (2010).



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Colin Montgomery (born in Washington, D.C., in 1979) lives and works in New York. His works have been shown at Jenny Jaskey Gallery, Philadelphia (2008); Nicholas Robinson Gallery, New York (2008); Allen Gallery, New York and Miami (2007); the Julia Stoschek Collection, Düsseldorf (2007); the Arts Club of Washington (2007); Green Art Gallery, New Haven (2006); Baumgartner Gallery, New York (2006); Worth Ryder Gallery, Berkeley (2005); and Elizabeth Roberts Gallery, Washington, D.C. (2004). Montgomery received the Arts Club of Washington Award in 2007 and the Tierney Family Foundation Photography Award in 2006.

Taryn Simon (born in New York in 1975) lives and works in New York. Simon's works have been featured in solo exhibitions at the Kunstmuseum Luzern, Lucerne (2018); the Louisiana Museum of Modern Art, Humlebæk (2016); the Garage Museum of Contemporary Art, Moscow (2016); Park Avenue Armory, New York (2016); the Tel Aviv Museum of Art (2016); Museum Folkwang, Essen (2013); Jeu de Paume, Paris (2015); the 56th Venice Biennale (2015); the Museum of Modern Art, New York (2012); Tate Modern, London (2011); and the New National Gallery, Berlin (2011). Her works are in public collections such as the Metropolitan Museum of Art, New York; the Guggenheim Museum, New York; Tate Modern, London; and Centre Pompidou, Paris. In 2017 Simon received the Photo London Master of Photography Award.

Hito Steyerl (born in Munich in 1966) lives and works in Berlin. Her works have been presented in solo exhibitions in institutions such as the Serpentine Galleries, London (2019); Park Avenue Armory, New York (2019); Academy of the Arts, Berlin (2019); Castello di Rivoli, Turin (2018); Kunstmuseum Basel (2018); ICA, Boston (2017); HMKV, Dortmund (2016); MOCA, Los Angeles (2016); the Julia Stoschek Collection, Düsseldorf (2016); the Museo Nacional Centro de Arte Reina Sofia, Madrid (2015); the Institute of Modern Art, Brisbane (2015); ICA, London (2014); Künstlerhaus Stuttgart (2014); and the Museum of Contemporary Art Chicago (2013). Her works have been included in group shows at places such as the 58th Venice Biennale (2019); Busan Biennale (2018); ICA, Boston (2018); SkulpturProjekteMünster (2017); Kiasma, Helsinki (2017); the Whitney Museum of American Art, New York (2016); the 56th Venice Biennale (2015); Kunstverein Hannover (2015); Contemporary Art Centre, Vilnius, (2015); the Museum of Modern Art, New York (2014); Kunst Halle Sankt Gallen (2014); and the Stedelijk Museum Amsterdam (2013). Since 2010 Steyerl has been a professor of experimental film and video at the University of the Arts in Berlin, where she was one of the cofounders of the Research Center for Proxy Politics. In addition to her work as an artist, she has been active at the Center for Cultural Studies at Goldsmiths College in London and as a visiting professor at the Royal Academy of Copenhagen and the Academy of Fine Arts in Helsinki. She was awarded the Käthe Kollwitz Prize in 2019, and she was made an Honorary Doctor by the Royal College of Art in London in 2016.

Tobias Zielony (born in Wuppertal, Germany, 1973) lives and works in Berlin. He has had solo exhibitions in institutions such as KOW, Berlin (2018); Galleria Lia Rumma, Milan (2018); von der Heydt-Museum, Wuppertal (2017); the Esker Foundation, Calgary (2014); Berlinische Galerie, Berlin (2013); MMK Zollamt, Frankfurt am Main (2011); Camera Austria, Graz (2011); Folkwang Museum, Essen (2011); Dortmunder Kunstverein (2010); Kunstverein in Hamburg (2010); and at C/O Berlin (2007). He has participated in group exhibitions including those at



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the HMKV, Dortmund (2017); the Hamburger Kunsthalle (2017); the Julia Stoschek Collection, Düsseldorf (2017); the Oldenburger Kunstverein (2017); the Kunsthalle Wien, Vienna (2016); BOZAR, Brussels (2015); Kunstmuseum Bonn (2016); the 56th Venice Biennale (2015); Ludwig Forum, Aachen (2015); the Pinakothek der Moderne, Munich (2015); Museum für Angewandte Kunst, Frankfurt am Main (2015); and ZKM, Karlsruhe (2014). In 2011 Zielony received the Karl Ströher Prize.

ABOUT THE JULIA STOSCHEK COLLECTION

The JULIA STOSCHEK COLLECTION is one of the world's most comprehensive private collections of time-based art, dedicated to the public presentation, advancement, conservation, and scholarship of media and performance practices. With over 850 artworks by 255 artists from around the world, the collection's contemporary focus is rooted in artists' moving image experiments from the 1960s and '70s. Works in the collection span video, film, single- and multi-channel moving image installation, multimedia environments, performance, sound, and virtual reality. Photography, sculpture, and painting supplement its time-based emphasis. Artworks from the collection have been presented in large-scale solo and group exhibitions at the JULIA STOSCHEK COLLECTION in Düsseldorf, Germany (JSC Düsseldorf) since 2007. In 2016, a second exhibition space opened in Berlin (JSC Berlin). A wide range of public programs, comprised of tours, performances, screenings, lectures, artist talks, and workshops invite visitors and scholars to engage with time-based art on multiple levels and from various perspectives.

GENERAL INFORMATION

PRESS CONFERENCE

5 February 2020, 11:00 a.m.

A press conference is taking place at JSC Düsseldorf, Schanzenstraße 54, 40549 Düsseldorf. On request, press dates can be arranged as early as 28 January 2020. Please register in advance by e-mail at press@jsc.art

OPENING

8 February 2020, 6:00–10:00 p.m.

EXHIBITION DURATION

9 February – 6 December 2020

ADMISSION

free



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OPENING HOURS

Due to the current circumstances related to the COVID 19 virus, JSC Düsseldorf will remain closed until 6 June 2020. From 7 June 2020, JSC Düsseldorf will be open to the public again on two Sundays a month on the following dates:

7 & 21 June 2020, 11:00 a.m.–6:00 p.m.

5 & 19 July 2020, 11:00 a.m.–6:00 p.m.

Summer break: 20 July – 4 September, 2020
JSC Düsseldorf will be closed during this period.

From 5 September (special opening due to the DC Open) and 6 September 2020, JSC Düsseldorf will be open again on Sundays from 11:00 a.m. to 6:00 p.m. after the summer break.

HYGIENE AND DISTANCE REGULATIONS

The visit of the JSC Düsseldorf is only possible for adults and children (from 6 years) with an own mouth and nose protection (everyday mask). Please register your name at the reception desk on site. Due to the valid contact restrictions, admission is only permitted alone, with a maximum of one person not living in the household. Please keep a distance of at least 1.5 m from other visitors inside the museum. Groups of people less than 1.5 m apart are prohibited. Please observe the general rules of hygiene (such as regular hand washing). For your own safety and for the benefit of all, only visit JSC Düsseldorf if you feel healthy.

BARRIER-FREE ACCESS

The JSC Düsseldorf is accessible for those with wheelchairs or prams. If you would like to use the lift to travel between the floors of the exhibition space, just ask our service staff and they will be happy to assist you.

PUBLIC GUIDED TOURS

Public guided tours in German and any other events cannot be offered at JSC Düsseldorf in the foreseeable future due to current circumstances.

You can also find our offers on [Musenkuss](#), the platform for cultural education in Düsseldorf.

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INSTAGRAM @juliastoschekcollection

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PRESS AND PUBLIC RELATIONS

JULIA STOSCHEK COLLECTION

JSC DÜSSELDORF | Schanzenstraße 54 | D 40549 Düsseldorf

Tel.: +49 (0) 211 / 58 58 84-0

JSC BERLIN | Leipziger Straße 60 | D 10117 Berlin

Tel.: +49 (0) 30 / 921 062 460

press@jsc.art

www.jsc.art