



BERLIN

JEREMY SHAW – QUANTIFICATION TRILOGY

5 SEPTEMBER – 29 NOVEMBER 2020



Jeremy Shaw, *Liminals*, 2017, 16 mm film and HD Video transferred to video, 31'25", color, sound. Video still. Courtesy of the artist and König Galerie, Berlin.

Jeremy Shaw's *Quantification Trilogy* consists of three parafictional short films: *Quickeners* (2014), *Liminals* (2017), and *I Can See Forever* (2018). The works are set in the future and explore how marginalized societies confront life after a scientific discovery has mapped and determined all parameters of transcendental spiritual experience. This is known as "The Quantification." Employing aesthetics and outmoded media of the 20th century to depict the future, Shaw's alchemical combination of cinema vérité, ethnographic film, conceptual art, and music video invites the viewer to suspend their disbelief in the story, and provides a series of critical perspectives on



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systems of power. The *Quantification Trilogy* examines fringe culture, theories of evolution, virtual reality, neurotheology, esotericism, dance, the representation of the sublime, as well as the notion of transcendence itself.

Set five hundred years in the future, *Quickeners* presents the activities and testimonies of a small group of “Quantum Humans,” exhibiting symptoms of “Human Atavism Syndrome” (HAS)—a dormant genetic expression that awakens desire in the affected to seek out the abandoned spiritual meaning of their human predecessors. A species wirelessly interconnected to “The Hive,” Quantum Humans have evolved to operate on purely rational thought, thereby achieving immortality. In the video, Shaw meticulously reworks archival documentary footage of Pentecostal Christian snake handlers to depict the uncanny return of an outmoded system of belief. As the story unfolds, an authoritative Quantum Human narrator reports on what we witness: indecipherable testimonials, sermons, prayers, convulsive dancing, speaking-in-tongues, serpent handling, and ecstatic states known as “Quickenings.”

Liminals is presented as a recovered episode of a documentary series on marginal societies (Periphery Altruist Cultures) who respond to a widespread loss of ability for faith that threatens the extinction of the human species. A group named “The Liminals” believe that by injecting themselves with machine DNA and re-engaging abandoned spiritual rituals, they will be able to access a paraspace between the physical and the virtual where humanity can enter a new phase of evolution. Taking place three generations from the present and using a 1970s cinema vérité aesthetic, *Liminals* depicts members of the group as they engage in varying cathartic behaviours—from whirling and kundalini yoga to modern dance and headbanging—in an effort to rupture their current reality and save humanity.

I Can See Forever is conceived as a television documentary series about “The Singularity Project,” a failed government experiment that aimed to create a harmonious synthesis of human and machine. Set approximately 40 years from today, the video employs mid-1990s fly-on-the-wall VHS footage to expose the story of 27-year-old Roderick Dale, the project's only known survivor. Born with an 8.7% machine DNA biology, yet uninterested in the virtual-reality trappings of his time, Dale has committed himself to a life immersed in dance. It is during his unique virtuosic activities that he claims to be able to “See Forever”—a multilayered and contentious term that he defines as the ability to transcend to a digital plane of total unity while maintaining a corporeal physical presence.

The exhibition also presents a selection from Shaw's series of reframed archival photographs: *Towards Universal Pattern Recognition* (2016–20). These photographs feature subjects experiencing states of spiritual, hedonistic, or technological catharsis. They are framed under precisely faceted prismatic lenses designed by the artist to create multiple refracted images around a



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specific element within the picture. This mediation of the presented image not only appears to approximate the altered state of consciousness of the photographic subject, it heightens an awareness of the perspective of the camera, the beliefs or values of the original photographer, and those of viewer of the artwork.

Text: Maxwell Stephens

Quantification Trilogy is part of the JULIA STOSCHEK COLLECTION and produced in cooperation with the Kunstverein in Hamburg and the Esker Foundation in Calgary, Canada. An extensive publication will be released in conjunction with the show.

Jeremy Shaws publication *Quantification Trilogy Reader* operates as an extension of the artist project and installation. It renders the narratives of the films through full-colour, full-bleed stills, which become immersive visual experiences. Each narrative is followed by the original voiceover transcripts, as well as critical texts exploring the questions the project provokes.

Jeremy Shaw was born in 1977 in North Vancouver, Canada. He lives and works in Berlin. Recent solo exhibitions have taken place at Centre Pompidou, Paris; MoMA PS1, New York; Schinkel Pavilion, Berlin; MOCA, Toronto. The artist's work has featured in international surveys such as the 57th Venice Biennale and Manifesta 11, Zürich. In 2018 he was awarded a residency at the Hammer Museum, Los Angeles, in 2016 received the Sobey Art Award. Shaw's work is held in public collections worldwide including MoMA, New York; Centre Pompidou, Paris; Tate Modern, London; Sammlung zeitgenössische Kunst der Bundesrepublik Deutschland.

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.



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GENERAL INFORMATION

PRESS PREVIEW

2 September 2020, 11:00 a.m.

A press preview will take place at JSC Berlin, Leipziger Strasse 60, 10117 Berlin.

The artist and Julia Stoschek will be present. Registration is requested: press@jsc.art

OPENING

3 September 2020, 4:00–9:00 p.m., JSC Berlin

DURATION

5 September – 29 November 2020

OPENING HOURS

Saturday & Sunday, noon–6:00 p.m.

SPECIAL OPENING HOURS

10 + 11 September, noon–6:00 p.m., on the occasion of Berlin Art Week.

ADMISSION

EUR 5.00

Admission is free for children and adolescents that are 18 years old or younger, school pupils, students, occupational trainees, the disabled, pensioners, the unemployed, and recipients of social security on producing valid identification.

HYGIENE AND DISTANCE REGULATIONS

The visit of the JSC Berlin 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 Berlin if you feel healthy.

PARTIAL DISABLED ACCESS

Disabled access is to the ground floor of JSC Berlin. The 1st floor is not suitable for visitors using a wheelchair or for children's pushchairs. (Access by stairs only, there is no elevator available).



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PUBLIC GUIDED TOUR OF THE EXHIBITION IN GERMAN

Sundays, 3:00 p.m.

PUBLIC GUIDED TOUR OF THE EXHIBITION IN ENGLISH

Saturdays, 3:00 p.m.

Price: EUR 10.00 per person (including admission fee)

Register at <https://www.jsc.art/calendar/>

GUIDED TOURS FOR GROUPS

Please make any inquiries for guided tours for groups by email at visit.berlin@jsc.art

Price: EUR 20.00 per person for groups of 10 people and more (including admission fee)

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PRESS AND PUBLIC RELATIONS

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