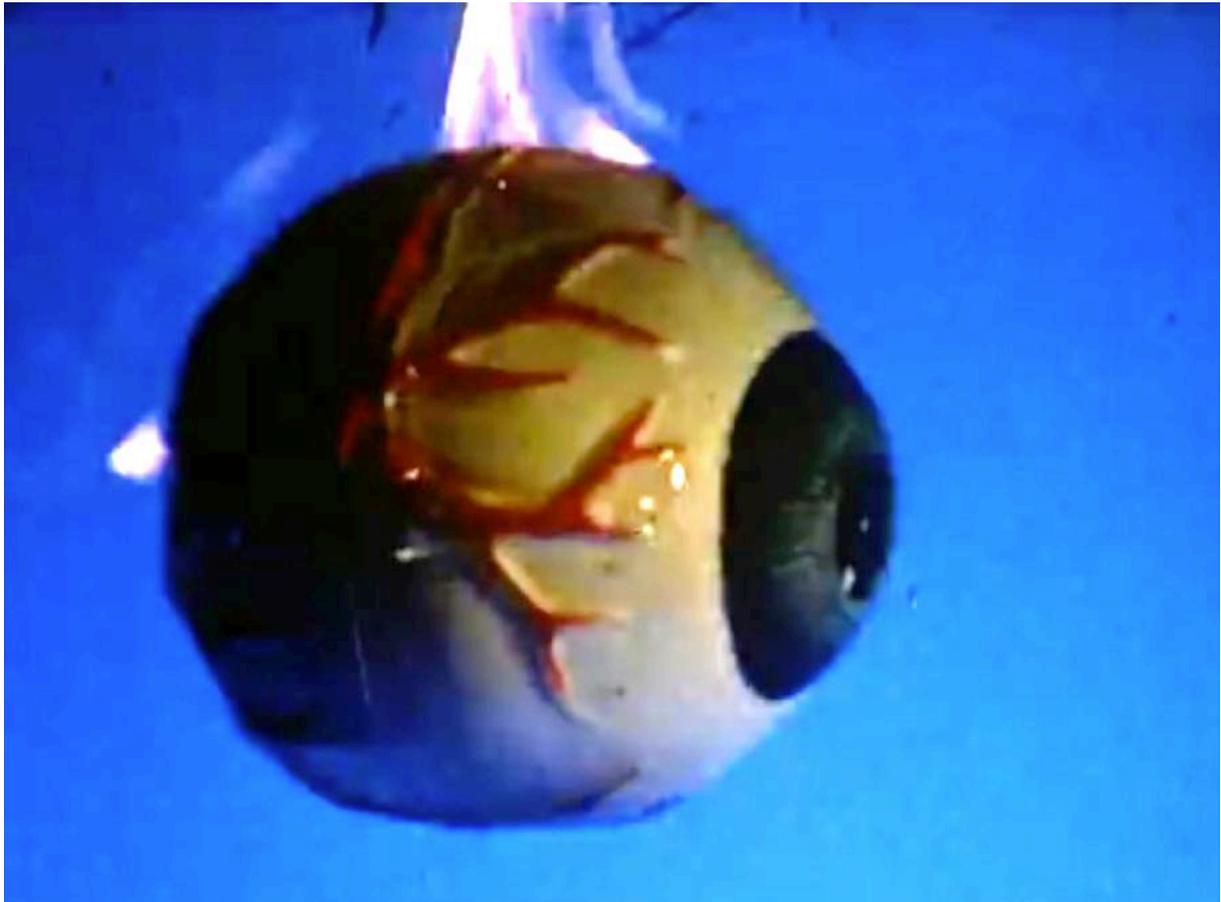




BERLIN

A FIRE IN MY BELLY

6 FEBRUARY – 12 DECEMBER 2021



David Wojnarowicz, *A Fire In My Belly (Film In Progress)* and *A Fire In My Belly (Excerpt)*, 1986–1987, Super 8 film transferred to video, 13'06", color & b/w, no sound. Video still. Courtesy of the Estate of David Wojnarowicz and PPOW Gallery, New York.

When have we been complicit in and subject to violence and its various incarnations? Which structures and prejudices allow for its perpetuation today, and what tools do we have to dismantle them to build more just worlds?



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A FIRE IN MY BELLY is a large collection exhibition, featuring thirty-six artists from different generations and backgrounds, who in a variety of mediums and contexts examine the ways in which experiences of violence and loss are enacted, witnessed, and transformed. Comprising film, video, installation, photography, painting, sculpture, and poetry, the exhibition explores how artists negotiate and transcend these experiences through personal and political gestures of protest and resistance. The works included in **A FIRE IN MY BELLY** thus alternate between moments of tension and release.

The title of the exhibition stems from the unfinished film *A Fire In My Belly (Film In Progress)* and *A Fire In My Belly (Excerpt)* (1986–87) by American artist and activist **David Wojnarowicz**. In the face of a society permeated by social injustices and oppression on both an individual and structural level, Wojnarowicz's film distills his anger and anguish at the polarized and violent milieu of the 1980s, specifically in the United States, where the AIDS epidemic and the Culture Wars were decisive in the artist's life. The film subjects the viewer to a rapid sequence of snippets of documentary footage taken during a trip to Mexico and dream-like, allegorical imagery. It addresses, among other things, the violence of modern society and its physical and psychological effects on the body. Like the film, this exhibition is looking for ways to understand the paradoxical nature of the world in which we live, seeking a language for emotions and desires that are often repressed.

A FIRE IN MY BELLY features many **new acquisitions** from the past three years, including works by Sophia Al-Maria, Cyprien Gaillard, Leila Hekmat, Barbara Hammer, and Anne Imhof. It is accompanied by a **printed exhibition magazine** with texts by a wide range of international writers, artists, and theorists. Somewhere between a catalogue and a magazine, the publication reflects the heterogeneity of the group of artists in the show. The contributing writers, theorists, and artists were asked to respond as they wished to the works on view; sometimes their texts stray from the intention or interpretation of the artists concerned, opening up another level of poetic and personal engagement and contemplation. Each visitor will receive a magazine on admission.

The magazine also features the essay "Postcards from America: X Rays from Hell" by David Wojnarowicz, which is here published in German for the first time. Originally written for the catalogue of "Witnesses: Against Our Vanishing," an exhibition organized by Nan Goldin at Artists Space, New York, in 1989, the text is filled with the anger and despair of a man who knows he's dying, and his rage feels as relevant today as it did over thirty years ago.



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Presented in a dedicated **reading room** on the top floor, the exhibition includes a selection of readers from artist Kandis Williams' publishing project **Cassandra Press**. Cassandra Press is a publishing initiative founded in 2016 by artist Kandis Williams, Jordan Nassar, and Taylor Doran. Run solely by Williams since 2019 with the aim of disseminating critical theory and Black authored texts in more democratic and accessible ways, Cassandra Press generates exhibitions, projects, and classrooms, and circulates lo-fi printed matter, artist books, and zines, which can be downloaded from their website at considerably low prices. The readers here at JULIA STOSCHEK COLLECTION present texts, illustrations, drawings, and other printed matter on topics such as the interlocking relationships between misogyny and anti-Blackness ("misogynoir"), free-will and colonization, whiteness and its pathological savior complex, and much more.

Through a range of public programs to announced successively over the duration of the exhibition, consisting of screenings and talks, the exhibition and JSC Berlin will establish a platform to engage with various aspects of the multifaceted works on view. These will address, among other things, representations of violence and how they circulate; the intersection of art and activism, and the roles we play as viewers and witnesses who may or may not be complicit themselves.

As long as people are being murdered and discriminated against because of their origin, race, skin color, gender, or sexual orientation, we have a responsibility to confront violence and its foundation, and to recognize when art as a gesture is no longer enough.

Curators: Lisa Long and Julia Stoschek

Curatorial Assistant: Eugene Yiu Nam Cheung



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Artist list: Sophia Al-Maria, Peggy Ahwesh, Monica Bonvicini, Bernadette Corporation, Paul Chan, Thomas Demand, Maria Anna Dewes, Karl Wilhelm Diefenbach, Trisha Donnelly, Marcel Dzama, Tracey Emin, Brock Enright, Adam McEwen, Cyprien Gaillard, Barbara Hammer, Leila Hekmat, Anne Imhof, Arthur Jafa, Rindon Johnson, Zoe Leonard, Klara Lidén, Ana Mendieta, Asier Mendizabal, Colin Montgomery, Nandipha Mntambo, Adrian Piper, Laure Prouvost, Rob Pruitt, Robin Rhode, Bunny Rogers, Marianna Simnett, Jack Smith, P. Staff, caner teker, Kandis Williams, and David Wojnarowicz

Magazine Contributors: Ayreen Anastas, Daniel Baumann, Alessandro Bava, Harry Burke, Wilfred Chan, Alexander Chee, Eugene Yiu Nam Cheung, Lucille Clifton, Jean-René Etienne, Orit Gat, Nikki Giovanni, Anna Gritz, Amelia Groom, Diana Hamilton, Calla Henkel, Karl Holmqvist, Lizzie Homersham, Rindon Johnson, Eliel Jones, Dean Kissick, Elise Lammer, Mason Leaver-Yap, Huw Lemmey, Lisa Long, Geoffrey Mak, Vijay Masharani, Pádraic E. Moore, Serubiri Moses, Ella Plevin, Rachael Rakes, Naomi Riddle, Bassem Saad, Robert Schulte, Alexander Scrimgeour, Snack Syndicate, Julia Stoschek, McKenzie Wark, Eleanor Ivory Weber, Evan Calder Williams, David Wojnarowicz

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

From 3 February 2021

Subject to possible changes, individual press previews can be arranged starting 3 February 2021. Registration by e-mail at press@jsc.art is requested.

DURATION

6 February – 12 December 2021

OPENING HOURS

Saturday & Sunday, noon–6:00 p.m.

ADMISSION

EUR 5.00 (ticket is valid for six months)

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

Only the ground floor offers barrier free access. 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). We apologize for this situation.

PUBLIC GUIDED TOUR OF THE EXHIBITION IN GERMAN

Sundays, 3:00 p.m.



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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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INSTAGRAM @juliastoschekcollection

#juliastoschekcollection #jscberlin #afireinmybelly

PRESS AND PUBLIC RELATIONS

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