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**JSC ON VIEW:
MYTHOLOGISTS**

17 JANUARY 2021 – 10 APRIL 2022



Wu Tsang, *Wildness*, 2012, HD video, 74', color, sound. Video still. Courtesy of the artist and Galerie Isabella Bortolozzi, Berlin.

The third edition of *JSC ON VIEW*, a series of exhibitions focusing explicitly on the inventory of works in the JULIA STOSCHEK COLLECTION, presents video and sound installations from twelve internationally renowned artists, some of whom are being exhibited at JSC Düsseldorf for the first time.

JSC ON VIEW: MYTHOLOGISTS is curated by **Rachel Vera Steinberg**, fellow of the JSC Curatorial & Research Residency Program (CRRP) 2019–2020.

Perceptions of truth are widely mediated through moving images. While they can be used by those in authority to exert influence, this exhibition explores the ways in which time-based media can



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connect political ideologies with the desire to create a world of one's own. Borrowing from various cultural narratives, the works expound on their potential to serve as an incubator for social mythologies.

Traditionally understood as narrations about gods, creation, and sanctity, myths are stories that are widely shared and factually ambiguous. They tell unverified truths, educate and entertain at the same time, and create archetypes from simple characters. *JSC ON VIEW: MYTHOLOGISTS* addresses the tensions created between facts and fictions through the production of personal as well as collective narratives. The works each grapple with various mythologies by reinterpreting histories, disrupting established behaviors, and imagining new visual and sonic worlds. What binds them together is that the limits between myth, fact, and fantasy are unclear—whether or not by the artist's own making. Through everyday acts of pretending and performing, the works ask: What—if anything—can be trusted? How is meaning assigned to these stories? Who creates these myths and which ones will be carried into the future?

Wu Tsang's video *Wildness* (2012), along with **Mark Leckey's** works *Fiorucci Made Me Hardcore* (1999) and *Parade* (2003), examines the desire for a sense of belonging within cultural movements and subcultures. These works document particular milieus while examining the collective fantasies that drive their construction. **Mike Kelley's** decade-long project, *Extracurricular Activity Projective Reconstruction #36 (Vice Anglais)* (2011), probes and subverts popular American media tropes through nightmarish performances and relationships between cultural archetypes.

Through very different mediums and contexts, the enduring projects by the **Guerrilla Girls** and the work of **Natascha Sadr Haghigian** foreground myths specific to the art world through fictionalizing their own personal narratives and participation. In **Klara Lidén's** videos *Paralyzed* (2003) and *Grounding* (2018), the artist uses her own ambiguously gendered white body to challenge and confuse established codes of behavior.

Lina Lapelyté's *Hunky Bluff Act 1–6* (2015) and **Jamie Crewe's** *Pastoral Drama* (2018) borrow from historic mythologies as well as operatic arias to examine deeply entrenched narratives and gender roles. Similarly, **Mika Rottenberg's** *Chasing Waterfalls. The Rise and Fall of the Amazing Seven Sutherland Sisters* (2006) and **WangShui's** *From Its Mouth Came a River of High-End Residential Appliances* (2018) use fables, commercial formats, and contemporary architecture as catalysts to open up questions around the production of identity. **Laure Prouvost's** video work *They Parlaient Idéale* (2019), created for the French pavilion at the 58th Venice Biennale, established its own set of mythologies through the connection between language, image, and movement. Finally, **Jacolby Satterwhite's** opulent digital tableaux present utopian science-fiction worlds that forge new relationships and hierarchies.



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Text: Rachel Vera Steinberg

Some of the works in the exhibition can already be viewed online and in full length at our **media center** at <https://www.jsc.art/mediathek/>. The official **booklet** with detailed work texts is available for download as PDF:

https://www.jsc.art/wp-content/uploads/2020/12/JSC_OnView_III_Broschur_RZ_Web.pdf

Rachel Vera Steinberg is the first resident of the new program for emerging curators working in the field of time-based art initiated by the JULIA STOSCHEK FOUNDATION. For this initial iteration, the collection will partner with the Center for Curatorial Studies, Bard College (CCS Bard).

The *Curatorial & Research Residency Program (CRRP)* was founded with the aim of inviting emerging curators to the JSC Düsseldorf for a two-part research residency. The program consists of a four-week research stay during the summer during the first year and the realization of a project at the JSC in the second year. The goal of the residency is to enable research on time-based art. A curated project will supplement the program, providing hands-on experience at a leading art institution in Germany. During their stay, the resident will be introduced to the Rhineland art scene, produce joint publications, and organize events. The residency (*CRRP*) is by invitation only. The JSC chooses one promising candidate from around the world and is eager to collaborate with institutions featuring graduate programs in curatorial studies. JSC looks for outstanding candidates specializing in time-based art. Selection is based on the candidates' comprehensive theoretical knowledge and relevant practical experience.

The 2019/20 resident, Rachel Vera Steinberg, stood out for her experimental and challenging group exhibitions and video programming.

Rachel Vera Steinberg is a curator and writer based in New York. In her work, she focuses on cultural distinctions between fact and fiction, time-based media, the role of alternative art spaces, and artistic agency. Her research on science fiction as an exhibition-making modality recently culminated in the group exhibition *A faint hum* at the Hessel Museum at Bard College's Center for Curatorial Studies, where she completed her master's degree. She has held instrumental positions at two alternative spaces in New York, SOHO20 Artists Inc. and NURTUREart Non-Profit Inc., where she founded exhibition and event programs promoting time-based media and gender equality. She is the co-founder of Custom Program (2017–2019), a micro-gallery in Brooklyn focusing on humor, irreverence, and site-specificity. As an independent curator, she has curated exhibitions locally and internationally and spoken at universities throughout the United States.



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Jamie Crewe lives and works in Glasgow. They have presented solo exhibitions at Transmission (Glasgow), Gasworks (London), and Tramway (Glasgow), and have also participated in group exhibitions at De La Warr Pavilion (Bexhill on Sea), Arnolfini (Bristol), Institute of Contemporary Arts (London), and Gallery of Modern Art (Glasgow). They have also presented their performance lecture “Potash Lesson” at venues across the UK and Europe, and authored a book titled GLAIRE (published by MA BIBLIOTHÈQUE, 2017). In 2017 they were awarded a commission by KW Institute of Contemporary Art, Berlin, as part of the KW Production Series. The resulting moving image work—a two-channel video titled Pastoral Drama—was exhibited at the JULIA STOSCHEK COLLECTION in Berlin. In 2019 they were announced as the tenth recipient of the Margaret Tait Award, Scotland’s most prestigious prize for artists working with moving images.

Guerrilla Girls (founded in 1985) live and work in New York. Guerrilla Girls is an anonymous group of feminist, female artists devoted to fighting sexism and racism within the art world. The group formed in New York City with the mission of bringing gender and racial inequality into focus within the greater arts community. There have been more than 55 members over the years, some for weeks, some for decades. Their street projects, posters, billboard and sticker campaigns have been realized in cities all over the world including New York, Los Angeles, Minneapolis, Mexico City, Istanbul, London, Bilbao, Rotterdam, and Shanghai. They have presented their projects and exhibitions at museums, often attacking them for their bad behavior and discriminatory practices.

Mike Kelley (born 1954, died 2012) is widely considered one of the most influential artists of our time. Originally from a suburb outside of Detroit, Kelley attended the University of Michigan, Ann Arbor, and received his MFA in 1979 from California Institute of the Arts. Starting out in the late 1970s, Kelley became known for performance and installation-based works, which later widened in scope and physical scale. Throughout his career, Kelley also worked on curatorial projects, collaborated with many artists and musicians, and produced a formidable body of critical and creative writing. His work has been shown at museums, galleries, and in biennials throughout the world, including the Museum of Contemporary Art (Los Angeles), MoMA PS1 (New York), Musée du Louvre (Paris), Van Abbemuseum (Eindhoven), Migros Museum für Gegenwartskunst (Zurich), and Haus der Kunst (Munich), among many others.

Lina Lapelytė (born 1984) lives and works in London. She has exhibited and performed at festivals and venues including Oslo Art Academy (Oslo), Münchner Kammerspiele (Munich), Living Art Museum (Reykjavik), Whitechapel Gallery (London), Serpentine Pavilion (London), Contemporary Art Center (Vilnius), David Roberts Arts Foundation (London), CCA (Glasgow), ICA (London), CAC (Vilnius), Ikon Gallery (Birmingham), BBC Proms (London), Tate Modern (London), Skopje Biennial (Skopje), Spor (Aarhus), Echoraum (Vienna), and Holland Festival (Amsterdam). In 2019, Lapelytė,



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Rugilė Barzdžiukaitė, and Vaiva Grainytė won the Venice Biennale's prestigious Golden Lion award for their performative work at the Lithuanian Pavilion, Sun & Sea (Marina).

Mark Leckey (born 1964) lives and works in London. He has had solo exhibitions at Tate Britain (London), MoMA PS1 (New York), Haus Der Kunst (Munich), Kunsthalle Basel (Basel), The Hammer Museum (Los Angeles), Serpentine Gallery (London), Institute of Contemporary Arts (London), Guggenheim Museum (New York), Kölnischer Kunstverein (Cologne), and Migros Museum für Gegenwartskunst (Zurich), among many others. His works are held in the collections of institutions such as Tate (London), the Centre Pompidou (Paris), and the Museum of Modern Art (New York). In 2008, Mark Leckey won the Turner Prize.

Klara Lidén (born 1979) lives and works in Berlin and New York. She attended the School of Architecture, Royal School of Technology from 2000 to 2004, before studying at Konstfack University College of Arts Crafts and Design from 2004 to 2007, both in Stockholm. She has presented her work at institutions including Secession (Vienna), Kunsthal Charlottenborg (Copenhagen), Irish Museum of Modern Art (Dublin), New Museum (New York), Moderna Museet (Stockholm), Serpentine Gallery (London), Museum of Modern Art (New York), and Kunsthalle Fridericianum (Kassel). Her work was included in the Nordic Pavilion at the 53rd Venice Biennale (2009). Lidén's work resides in the collections of the Museum of Modern Art (New York); Moderna Museet (Stockholm); and the Astrup Fearnley Museet for Moderne Kunst (Oslo), among others.

Laure Prouvost (born 1978) is based in Antwerp. She received her BFA from Central St Martins, London in 2002 and studied toward her MFA at Goldsmiths College, London. Recent solo exhibitions and performances have been presented at Kunsthalle Lissabon (Lisbon), Les Abattoirs (Toulouse), Museum of Contemporary Art Antwerp, Palais de Tokyo (Paris), SALT Galata (Istanbul), Museum für Moderne Kunst (Frankfurt am Main), Haus Der Kunst (Munich), New Museum (New York), Laboratorio Arte Alameda (Mexico City), Whitechapel Gallery (London), and Tate Britain (London). Prouvost won the MaxMara Art Prize for Women in 2011 and the Turner Prize in 2013. She represented France at the 58th Venice Biennale in 2019 and was featured in the 22nd Biennale of Sydney in 2020.

Mika Rottenberg (born 1979) lives and works in New York. She has presented work at New Museum (New York), Museum of Contemporary Art (Chicago), Museo d'Arte Moderna di Bologna, Bass Museum of Art (Miami), Palais de Tokyo (Paris), Sishang Art Museum (Beijing), Magasin 3 (Stockholm), Performa 11 (at Nicole Klagsbrun Project, New York), San Francisco Museum of Modern Art, KW Institute for Contemporary Art (Berlin), ICA Boston, Guggenheim Museum (New



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York), and Tate Modern (London), among many others. Her work has been included in the Skulptur Projekte Münster in 2017, the 56th Venice Biennale in 2015, the 13th Istanbul Biennial in 2013, and the Second Moscow Biennale in 2007. Rottenberg is the recipient of the Kurt Schwitters Prize (2019), the Smithsonian American Art Museum's James Dicke Contemporary Artist Prize (2018), and the Rema Hort Mann Foundation Award (2004), among others.

Instead of supplying a biography, **Natascha Sadr Haghghian** refers readers to the project bioswop.net. At bioswop.net, artists and others working in the cultural sector can borrow, swap, and assemble CVs for all kinds of purposes. The website went online in October 2004 and is a work in progress.

Jacolby Satterwhite (born 1986) lives and works in New York. He received his BFA from the Maryland Institute College of Arts, Baltimore and his MFA from the University of Pennsylvania, Philadelphia. Satterwhite's work has been presented in numerous exhibitions both in the United States and in Europe, including most recently at Fabric Workshop & Museum (Philadelphia), Pioneer Works (New York), Whitechapel Gallery (London), the Museum of Modern Art (New York), the Minneapolis Institute of Art, the Museum of Contemporary Art (Chicago), Fondation Louis Vuitton (Paris), New Museum (New York), Public Art Fund (New York), San Francisco Museum of Art, and the Institute of Contemporary Art (Philadelphia). He was awarded the United States Artists Francie Bishop Good & David Horvitz Fellowship in 2016. His work is included in the collections of the Museum of Contemporary Art Kiasma (Helsinki), Museum of Modern Art (New York), Studio Museum in Harlem (New York), and the Whitney Museum of American Art (New York), among others. In 2019, Satterwhite collaborated with Solange Knowles on her visual album When I Get Home.

Wu Tsang (born 1982) lives and works in Los Angeles. She received a BFA from the School of the Art Institute of Chicago and an Interdisciplinary Studio MFA from the University of California (Los Angeles). She has had solo exhibitions at Clifton Benevento (New York), Migros Museum (Zürich), The New Museum (New York), Spring Workshop (Hong Kong), and 365 Mission Road (Los Angeles). Her work has been featured in a number of group exhibitions at institutions including The Whitney Museum of American Art (New York), MACBA (Barcelona), Institute of Contemporary Art (London), Bétonsalon (Paris), Museum of Contemporary Art (Chicago), The Geffen Contemporary at MOCA (Los Angeles), Institute for Contemporary Art (Philadelphia), Kunsthal Aarhus, Art Sonje Center (Seoul), and Tate Modern (London). Tsang has exhibited at the Gwangju Biennial, Liverpool Biennial, the 2012 Whitney Biennial (New York), the 2012 New Museum Triennial (New York), and the Hammer Museum's Made in L.A. 2014 Biennial (Los Angeles).



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WangShui is a New York-based studio that has exhibited and screened work internationally at venues including The Shed (New York), SculptureCenter (New York), the New York Film Festival (New York), International Film Festival Rotterdam, the Venice Architecture Biennale, Berkeley Art Museum/Pacific Film Archive, Jim Thompson Art Center (Bangkok), and EMPAC (The Experimental Media and Performing Arts Center, Troy, NY). WangShui is the recipient of numerous awards and commissions including the Princess Grace Film Award, Triple Canopy Commission, and the Theraa Hyak Hyung Cha Award/BAM/PFA. WangShui's work is in the permanent collection of the Whitney Museum of American Art (New York).

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 890 artworks by 300 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

DURATION

17 January 2021 – 10 April 2022

OPENING HOURS

Sundays, 11:00 a.m.–6:00 p.m.

ADMISSION

Free



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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 (medical mask or FFP2 mask). Please register your name at the reception desk on site. 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 IN GERMAN

Twice a month on Sundays, noon (duration: 90 minutes)

Price: EUR 10.00 per person, free of charge for children and people under 18 years of age, as well as school children, students and trainees.

Register at <https://visitjuliastoschekcollection.as.me/schedule.php>.

SPECIAL GUIDED TOURS

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

Price: EUR 20.00 per person for groups of 10 people and more, free of charge for groups of students from universities, colleges, schools and art academies

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PRESS AND PUBLIC RELATIONS

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