

Public Programs

These events are free, open to the public, and take place at the Contemporary Arts Museum Houston. Seating is limited. Please check CAMH.ORG for the most current information.

OPENING RECEPTION

Telepathic Improvisation
Friday, September 15
6:30–9PM

Celebrate the opening of *Telepathic Improvisation*, the first U.S. solo exhibition of Pauline Boudry / Renate Lorenz, featuring a new major moving image work—*Telepathic Improvisation* (2017)—and two new sculptures. Beverages will be available for purchase at our cash bar.

IN CONVERSATION

Artists Pauline Boudry / Renate Lorenz, CAMH Curator Dean Daderko, and guest curator Alhena Katsof
Saturday, September 16
2–3PM

Learn more about the exhibition during a conversation with the artists, coordinating curator, and guest curator.

FAMILY DAY

Saturday, October 14
1–4PM

Come participate in hands-on activities inspired by current exhibitions.

PERFORMANCE

Texas Noise and Ambience
Thursday, October 26
6:30–8:30PM

CAMH continues the series Texas Noise and Ambience, a curated selection of interdisciplinary sound performances that spotlight the works of Ambient, Drone, and Noise-based musicians currently located and performing in the state of Texas.

ART AT NOON

David Dove and Justin Jones
Friday, October 27
12–1PM

Join David Dove, the Founding Director of Nameless Sound, and Justin Jones, a singer, improviser, and Nameless Sound artist-facilitator, as they enact *Sonic Mediations* by Pauline Oliveros that will lead into a discussion about Oliveros's work as it relates to questions of intimacy, community, imagination, and learning. Light lunch provided.

Support for CAMH is generously provided by the Museum's Board of Trustees and their families: Allison and David Ayers, Candace Baggett and Ron Restrepo, Vera and Andy Baker, James Bell, Jereann Chaney, Estela and David A. Cockrell, Ruth Dreesen and Tom Van Laan, Barbara and Michael Gamson, Dan and Eleanor Gilbane, Blakely and Trey Griggs, Melissa and Albert J. Grobmyer IV, Catherine Baen Hennessy and Matt Hennessy, Leslie and Mark Hull, Louise Jamail, Dillon Kyle and Sam Lassetter, Erica and Benjy Levit, Lucinda and Javier Loya, Catherine and George Masterson, Libbie Masterson, Greg McCord, Mac and Karen McManus, Jack and Anne Moriniere, Cabrina and Steven Owsley, Howard and Beverly Robinson, Andrew and Robin Schirrmeister, Nicholas and Kelly Silvers, Margaret Vaughan Cox and Jonathan Cox, David P. and Marion Young, and Elizabeth and Barry Young.

Additional funding for CAMH's exhibitions, programming, and operations is provided by its dedicated patrons and donors: A Fare Extraordinaire, Chinhui Juhn and Eddie Allen, Art Market Productions, Mary and Marcel Barone, Bergner and Johnson Design, City of Houston through the Houston Museum District Association, George and Mary Josephine Hamman Foundation, Houston Endowment, Jackson and Company, James M. Collins Foundation, Kavi Gupta Gallery, Mr. and Mrs. I.H. Kempner III, KPMG, LLP, Lehmann Maupin, Leticia Loya, M.D. Anderson Foundation, Mary Kathryn Lynch Kurtz Charitable Lead Trust, Elisabeth McCabe, Mid-America Arts Alliance, National Endowment for the Arts, Fayez Sarofim, Ms. Louisa Stude Sarofim, Leigh and Reggie Smith, Susan Vaughan Foundation, Targa Resources, Inc., Texas Commission on the Arts, Union Pacific Foundation, The Wortham Foundation, Inc., and Michael Zilkha.

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CAMH also thanks its artist benefactors for their support, including Chris Beckman, Michael Bise, Bruce High Quality Foundation, Mel Chin, Julia Dault, James Drake, Mark Flood, Jeffrey Gibson, Wayne Gilbert, Roberta Harris, Camille Henrot, Oliver Herring, Joan Jonas, David Kelley, Julian Lorber, Marilyn Minter, Nicosia, McKay Otto, Joyce Pensato, Gavin Perry, Susie Rosmarin, Jacolby Satterwhite, Shinique Smith, John Sparagana, Mary Weatherford, Carrie Mae Weems, Haegue Yang, and Brenna Youngblood.



United is the Official Airline of the Contemporary Arts Museum Houston.

Contemporary Arts Museum Houston

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Houston, Texas 77006

@camhouston
CAMH.ORG
#atCAMH
#BoudryLorenz

HOURS

Tue. & Wed.	10AM–7PM
Thu.	10AM–9PM
Fri.	10AM–7PM
Sat.	10AM–6PM
Sun.	12–6PM

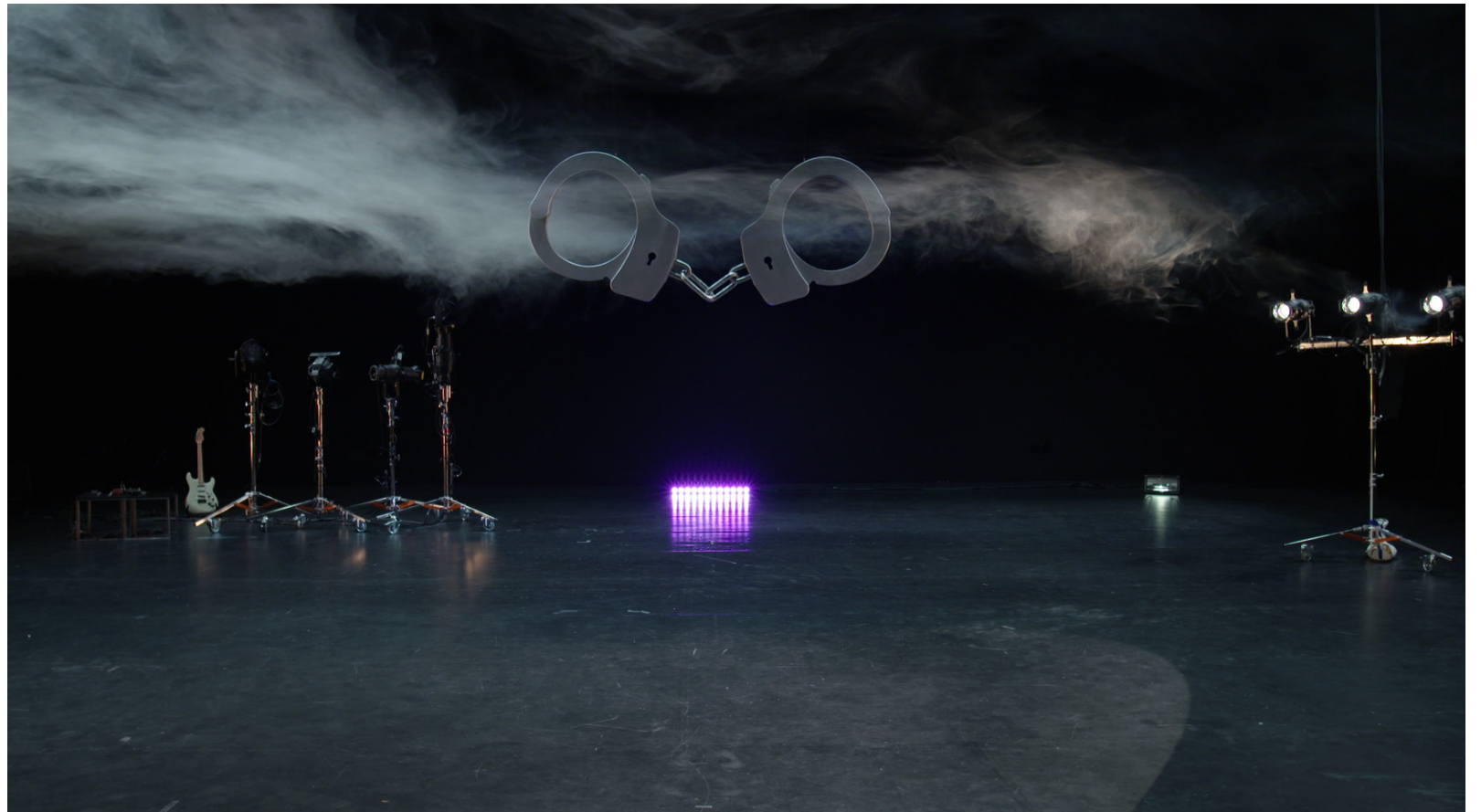
IMAGES

Cover and inside: *Telepathic Improvisation* (video stills), 2017. Single-channel HD video: color, sound, 19:27 minutes. All works courtesy the artists, Ellen de Bruijne Projects, and Marcelle Alix.

Pauline Boudry / Renate Lorenz

Telepathic Improvisation

September 16, 2017–January 7, 2018



“If you see or hear your action appearing in the film, raise your hands as feedback to the performer.”

This invitation introduces viewers to *Telepathic Improvisation* (2017), the new major moving image work by Berlin-based Pauline Boudry / Renate Lorenz, and the central component of their first U.S. solo exhibition, *Telepathic Improvisation*. As the film begins, the audience is called upon to communicate telepathically with human performers Marwa Arsanios, Ginger Brooks Takahashi, Werner Hirsch, MPA, and a host of non-human performers including lights, sounds, cameras, and props. A similar call to action is found in *Telepathic Improvisation*, the 1974 score by the Houston-born composer and musician Pauline Oliveros. Aspiring to enhance our ideas of music and to challenge hierarchies between musicians and audience through what she called “deep listening,” Oliveros noted that “the ear does not listen—the brain listens.” Boudry / Lorenz’s film interprets Oliveros’s musical score for the new context of a filmed performance.

Telepathic Improvisation proposes the notion that viewers can connect not only with the film’s actors, but with sculptural elements appearing onstage. These include a group of white pedestals that glide over the stage during the performance. In the gallery the film is projected onto a minimal white box which also looks like it could start moving. Boudry / Lorenz’s film installation also includes two new sculptures—*Wig Piece (whose body? - whose thoughts?)* and *he ear r* (both works 2017). CAMH

Curator Dean Daderko suggests that “as animating presences in the museum’s Zilkha Gallery, these sculptures are like actors waiting in the wings to take the stage.”

Boudry / Lorenz’s artworks often highlight individuals and groups living—and indeed thriving—in defiance of normalcy, law, and capitalism. They play with connections and disconnections between objects and meaning and with the conventional gendering of material. Does the hair in the large sculptural work refer to a wig? Does it refer to the history of drag performance? Or is it a glamorous prop?

While some of the action in the film *Telepathic Improvisation* may appear abstract, it nonetheless contains direct references to specific moments of leftist protest, queer S&M club life, acts of surveillance, and fantasies of new relations between human and non-human objects in an interstellar dimension. In the ways it addresses political desire, *Telepathic Improvisation* speaks to the tensions between longing for change and present realities by raising the question: “Do your fantasies impact what you’re seeing here?”

Telepathic Improvisation’s closing monologue is adapted from the German left-wing militant Ulrike Meinhof’s 1968 manifesto “From Protest to Resistance.” In the film, a performer states: “Protest is when I say I don’t like this. Resistance is when I put an end to what I don’t like. Protest is when I say I refuse to go

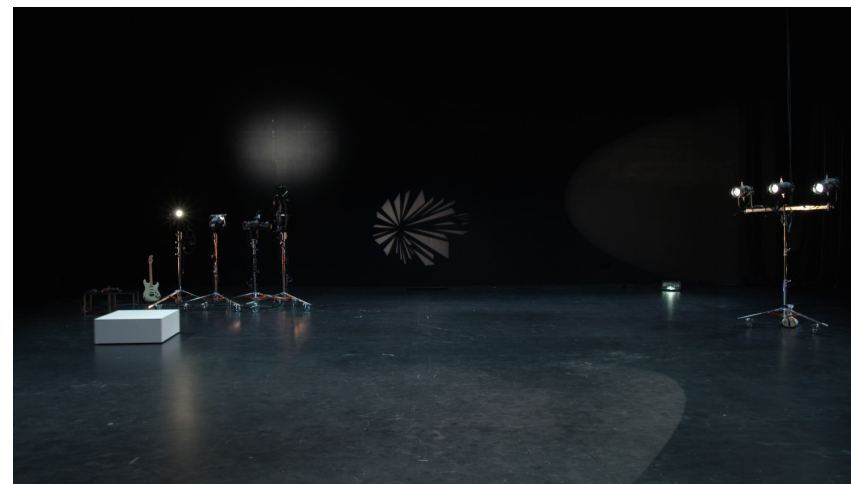
along with this anymore. Resistance is when I make sure everybody else stops going along too.” Boudry / Lorenz’s film was inspired by the heightened political tensions in the United States and asks how political and aesthetic ideas can move us from protest into resistance and change.

This exhibition is presented as part of a year-long series of major presentations by Pauline Boudry / Renate Lorenz in the U.S., co-curated by Alhena Katsof and Mason Leaver-Yap in collaboration with the Walker Art Center’s Moving Image Commissions, Minneapolis; EMPAC / Curtis R. Priem

Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute, Troy; PARTICIPANT, INC., New York; and the Contemporary Arts Museum Houston (CAMH).

Telepathic Improvisation premiered at PARTICIPANT, INC. in New York and streamed online on the Walker Art Center’s Moving Image Commissions page.

This project is produced in partnership with the Goethe-Institut New York and generously supported by the Bentson Foundation, Service des affaires culturelles – Canton de Vaud, and Pro Helvetia.



Suggested Resources

These resources are recommended in conjunction with *Telepathic Improvisation* for further exploration of Boudry / Lorenz’s work and relevant themes.

READING

Lepecki, André

- *Exhausting Dance: Performance and the Politics of Movement*, 2006
- *Singularities: Dance in the Age of Performance*, 2016

Lorenz, Renate

- *Queer Art: A Freak Theory*, 2012

Meinhof, Ulrike

- *Everybody Talks About the Weather ... We Don’t: The Writings of Ulrike Meinhof*, 2008

Miles, Stephen

- “Objectivity and Intersubjectivity in Pauline Oliveros’s “Sonic Meditations”” *Perspectives of New Music*, Winter 2008

Muñoz, José Esteban

- *Cruising Utopia: The Then and There of Queer Futurity*, 2009

Oliveros, Pauline

- *Deep Listening: A Composer’s Sound Practice*, 2005

Rancière, Jacques

- *Dissensus: On Politics and Aesthetics*, 2015

LISTENING

Anohni

- *Hopelessness*, 2016
- Oliveros, Pauline
 - *Pauline Oliveros—Four Meditations for Orchestra / Sound Geometries*, 2016
 - *To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation*, 2011
- Rhythm King and Her Friends
 - *I Am Disco*, 2004
- Thaemlitz, Terre
 - *Love for Sale*, 1998

VIEWING

- Deutschland im Herbst (Germany in Autumn)*
 - Rainer Werner Fassbinder, Alexander Kluge et. al., 1978