

JULIA STOSCHEK COLLECTION

JSC ON VIEW: LUTZ BACHER, BARBARA HAMMER, CAROLEE SCHNEEMANN

Works from the JULIA STOSCHEK COLLECTION

21 July – 22 December 2019



Barbara Hammer, *Double Strength*, 1978, 16mm film transferred to video, 14'03", color, sound. Video still. Courtesy of the estate of Barbara Hammer and KOW, Berlin/Madrid.

JSC ON VIEW is the title of a new series of exhibitions focusing explicitly on the inventory of works in the Julia Stoschek Collection. The series is being introduced by a tribute to three female artists who have recently passed away: Lutz Bacher, Barbara Hammer, and Carolee Schneemann.

The presentation will cover the entire ground floor of JSC Düsseldorf, comprising six key video works from the artists' respective oeuvres, as well as the large-format photographic series *Sex with Strangers* (1986), one of Lutz Bacher's early key works.

The U.S. American artist **Lutz Bacher** who, since the 1970s, had concealed her identity behind a male pseudonym used a deliberately unaccommodating approach in her frequently parodic art to forego it being categorized within a feminist context. She employs imagery and text from popular

culture in her objects and time-based work, which by means of deconstruction and alienation broaches central questions concerning authorship, power, and the influence of mass media on society.

For the nine-part photographic series *Sex with Strangers* that, to date, has not been presented at the JULIA STOSCHEK COLLECTION, she enlarged photographs of pages with illustrations together with captions from a book presenting itself as an informative sociological study of female psychology and deviant sexual behavior. However, it is in fact hard pornographic imagery that is on display, once again denying the viewer the opportunity of ascribing any specific classification to the work.

The filmmaker **Barbara Hammer** is one of the pioneers of queer cinema. Her experimental films evolved from the notion that conventional narrative film is too limited to be capable of representing homosexual reality in general and her lesbian one in particular. Her documentary and experimental films are regarded as one of the earliest and most wide-ranging representations of lesbian identity, love, and sexuality. The work *Double Strength* (1978), one of three works by Hammer in the exhibition, is a poetic study of the different stages of a lesbian love affair between Hammer herself and her then partner, the choreographer and female trapeze artist Terry Sandgreff. In a montage comprising film footage of both women swinging on the trapeze, Sandgreff performing acrobatic dance moves, and also including private photographs, the film traces the relationship from its intense beginnings, via alienation to the eventual end of their love. Hammer's work is distinguished by its physical presence and expressivity, in which the camera enters into a relationship with its surroundings. Space and time become blurred, providing instead an insight into Hammer's very personal experiential space.

Carolee Schneemann, in her performative, kinetic painting and experimental practice, opened the social discourse around physicality and gender roles earlier than many other female artists. She is considered as one of the most radical representatives of such a genre and, as she has stated herself, has always considered her practice to be that of a "painter who has left the canvas to activate actual space and lived time."

Schneemann's video *Up to and Including Her Limits* of 1975 is regarded as a direct response to Jackson Pollock's physicalized painting process. "I am suspended in a tree surgeon's harness on a three-quarter-inch manila rope, a rope which I can raise or lower manually to sustain an entranced period of drawing – my extended arm holds crayons which stroke the surrounding walls, accumulating a web of colored marks. My entire body becomes the agency of visual traces, vestige of the body's energy in motion."

One of her central works, *Fuses* from 1964-67, was created over several years, showing Schneemann with her partner, the composer James Tenney engaging in intimate sexual activities. The act, which she filmed herself, has been collaged with color overlays and burn marks that have been inscribed into the film over time. *Fuses* is the first part of her *Autobiographical Trilogy* and was based on the question of how and whether the sexual act itself differs from pornography and traditional art.

All three artists were pioneers in their respective fields. All three died this year, in their seventies. The JULIA STOSCHEK COLLECTION is proud to be able to offer an insight into the work of these three artists and their disparate interpretation.

LUTZ BACHER (born 1943, died 2019) lived and worked in New York. Her most recent solo exhibitions included ones at K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Fondation d'entreprise Galeries Lafayette, Paris; KADIST, San Francisco; Yale Union, Portland; Greene Naftali Garage, Brooklyn; Secession, Vienna; and Aspen Art Museum, Colorado. Her work can be found in the permanent collections of SFMOMA – San Francisco Museum of Modern Art, San Francisco; Art Institute of Chicago, Chicago; Berkeley Art Museum and Pacific Film Archive, Berkeley; Metropolitan

Museum of Art, New York; Walker Art Center, Minneapolis; Whitney of American Art, New York; and the Museum of Modern Art, New York.

BARBARA HAMMER (born 1939 in Hollywood, died 2019), lived and worked in New York. Hammer was represented in such group exhibitions as the Whitney Biennale (1993); and the WACK! Show at MOCA – Museum of Contemporary Art, Los Angeles, and MoMA PS1 in New York (2007/2008), amongst others. Her film retrospectives at New York's MoMA in 2010 and Tate Modern in London in 2012 recently increased the art world's interest in Hammer's work. Hammer was active as a teacher for many years and held a long-term professorship at the European Graduate School in Saas-Fee, Switzerland.

CAROLEE SCHNEEMANN (born 1939 in Fox Chase, Pennsylvania, USA, died 2019 in New Paltz, New York). Her painting, photography, and installations have been presented at LACMA – Los Angeles Museum of Contemporary Art, Los Angeles; Whitney Museum of American Art, New York; Museum of Modern Art, New York; Centre Georges Pompidou, Paris; and most recently in a retrospective titled *Up to and Including Her Limits* at the New Museum of Contemporary Art in New York. Film and video retrospectives have been shown at Centre Georges Pompidou, Paris; MoMA, New York; National Film Theatre, London; Whitney Museum, New York; San Francisco Cinematheque; and the Anthology Film Archives, New York. She taught at many institutions including New York University, California Institute of the Arts, Bard College, and the School of Art Institute of Chicago. She was an honorary doctor at Maine College of Art, Portland, and in 2000 received the Lifetime Achievement Award from the College Art Association. In 2017 she was awarded the Golden Lion for Lifetime Achievement at the Biennale di Venezia.

THE CONCEPT OF THE JULIA STOSCHEK COLLECTION

The principle behind the private collection of contemporary art is the aspect of contemporaneity, connected to the aspiration of reflecting social and cultural trends of the respectively current generation. The constantly growing collection is consequently focused in its conception on the moving image from the 1960s onwards and spans a range of disciplines: video, single and multiple image projections of analogous and digital film material, multimedia environments as well as computer and internet based installations, not to mention ephemeral art forms such as performances. The collection currently comprises over 850 works by approximately 250 mostly European and American artists.

GENERAL INFORMATION

OPENING

14 July 2019, 11:00 a.m.–6:00 p.m., JSC Düsseldorf

EXHIBITION DURATION

21 July – 22 December 2019

OPENING HOURS

Sunday, 11:00 a.m.–6:00 p.m.

SPECIAL GUIDED TOURS

Also outside opening hours.

Cost: EUR 20.00 per person for groups of 10–25 persons.

For enquiries and to register, please send an e-mail to visit@julia-stoschek-collection.net
Free of charge for groups of students from universities, colleges and art academies

FACEBOOK /juliastoschekcollection

TWITTER @juliastoschek

INSTAGRAM @juliastoschekcollection

#juliastoschekcollection #jsc #jscon view #lutzbacher #barbarahammer #caroleeschneeman

IMAGES

<https://app.box.com/s/pm8842mgiwcgsun4e2rd4qytnzdn8crp>

PRESS AND PUBLIC RELATIONS

JSC DÜSSELDORF

Schanzenstraße 54
D 40549 Düsseldorf

JSC BERLIN

Leipziger Straße 60
D 10117 Berlin

Phone: +49 (0) 211/ 58 58 84-12
Fax: +49 (0) 211/ 58 58 84-19
press@jsc.art
www.jsc.art

Leo und Wolf
Leonie Pfennig und Corinna Wolfien
Kommunikation, Text und Redaktion
Corinna Wolfien: +491755676046
hallo@leoundwolf.de