PRINZ GHOLAM

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APRIL 2022

PRINZ GHOLAM

ACCADEMIA TEDESCA ROMA VILLA MASSIMO, ROMA

RESIDENCY 2020-2021





PRINZ GHOLAM

WHILE BEING TOGETHER

Exhibition 13.07 - 12.09.21

Mattatoio di Roma

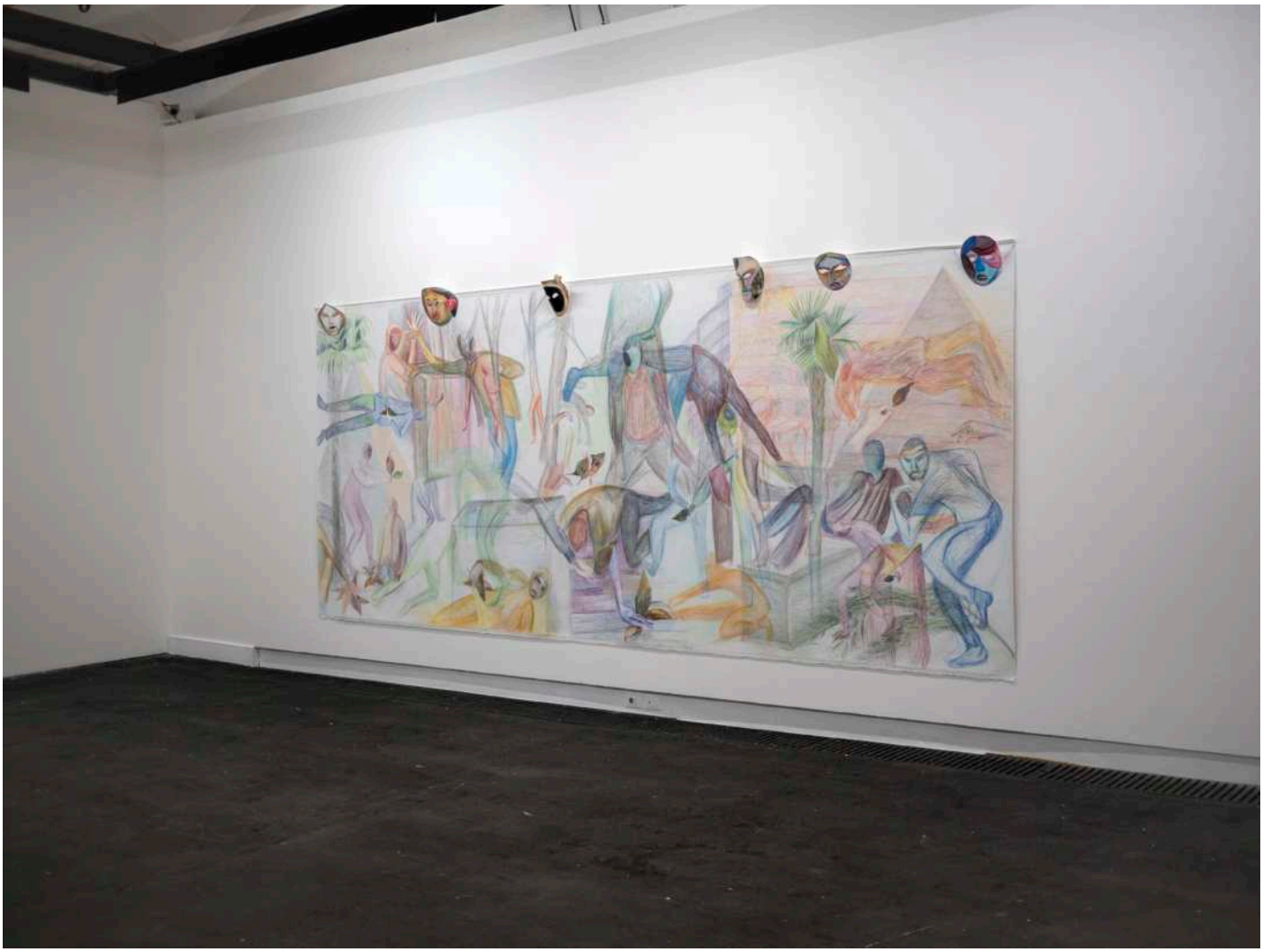
Prinz Gholam is an artist duo consisting of Wolfgang Prinz and Michel Gholam. Winners of the Villa Massimo Rome Prize 2020/21, they have been developing a performance practice for the past two decades based on using the body to reinterpret a highly varied assortment of cultural references ranging from old master paintings and sculptures to contemporary art, films and images from the media. Their work, which they often produce in such historically significant venues as museums, archaeological sites and public areas, hints at and reveals the ways in which our existence is influenced by processes of cultural assimilation. A series of gradual or sudden intakes that induce individuals or groups towards the progressive and passive abandonment of one's own culture in an attempt to take on an overriding culture considered more sophisticated or prestigious than one's own, resulting in the loss of many or all of the cultural features that made the group different and identifiable. In this way Prinz Gholam, themselves having their origins in different cultures, conduct an investigation made of minimal, restricted, subtle and choreographed gestures and actions into the formative process of the regulatory and formal standards conventionally recognised in the field of aesthetics and mythology, shining the light on our fascination with, and our subscription to, certain dominant cultural standards.

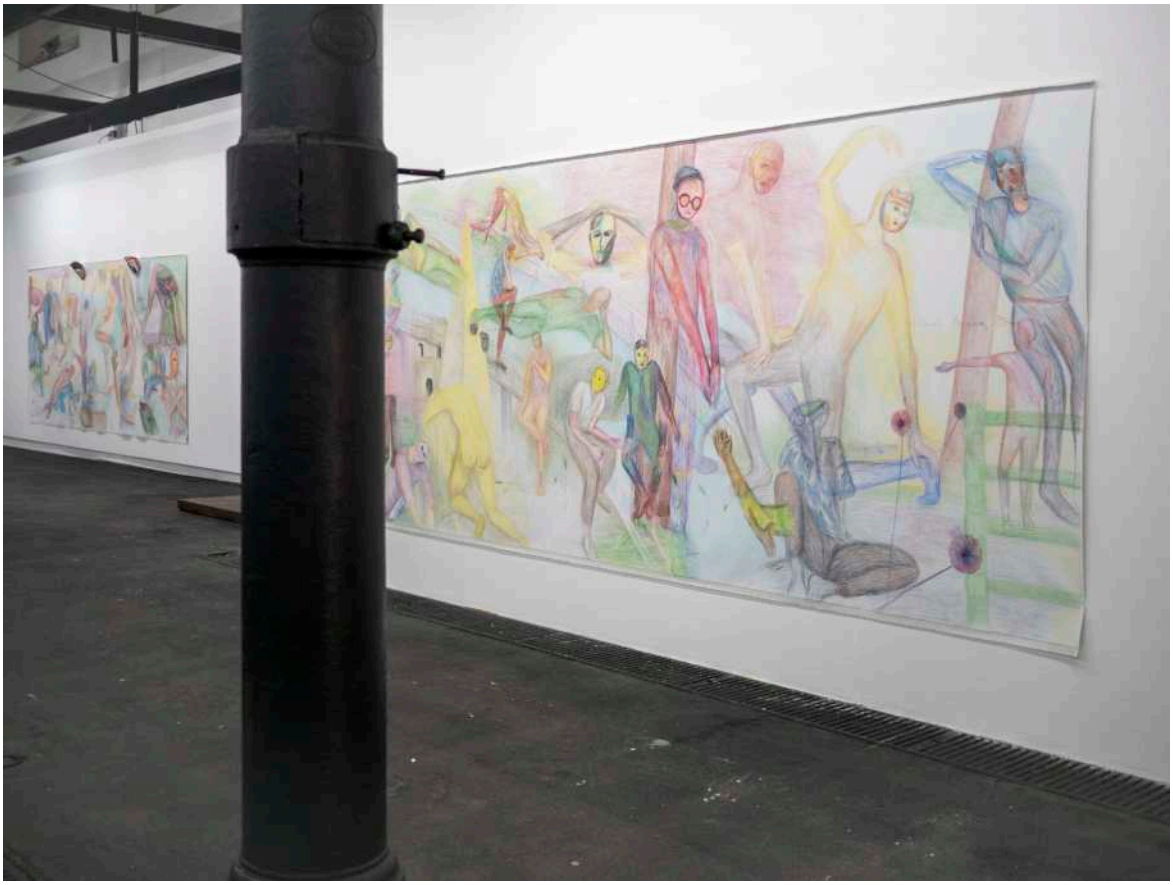
In their While Being Other project presented at the Mattatoio's Pavilion 9B as part of a three-year programme called Sensitive Devices, the artists expand their research into the perception of the self and the body as cultural assumptions through performance, objects and large-scale drawings. The programme's structure is configured to resemble a constantly developing choreography in which a sequence of works, appearances, moves, gestures and intervals between movements are conceived on the basis of specific cultural references and interwoven with each other through a multiplicity of masks that invade the exhibition space. The ritual use of masks is recorded since the Late Stone Age and is still fairly widespread on every continent today, albeit not in all cultures, as it is taken as a given that the act of conceiving and wearing them normally implies a desire to temporarily cancel out or conceal the wearer's human individuality. Yet this ancestral approach has now been completely uprooted and reassessed in the light of the spread of Covid-19 which has literally given centre stage to the basic concept of the mask, recognisability in the face of the risk of anonymity, the debate between protection and ornament or the social, cultural and economic assertion of the individual within his own referent context.

From this standpoint, the intuitive and subjective approach with which Prinz Gholam works on masks allows mult ple historical aspects linked to this symbol to be associated, though they build it into a topicality that subverts any original significance it may have had, creating an ambiguity that is highlighted in the project by the continuous succession of echoes and by the circularity in the reading of the works. The exhibition space is crossed by a series of large drawings, produced during their residence at Villa Massimo, which derive from their incessant and daily creation process of visual material and performative elements. These drawings are overlaid and accompanied by masks that observe us, motionless and static, irrespective of their functionality. An attention to the gaze that is amplified by an environmental installation built of countless small-format stones collected on various continents since 2017. Through minuscule alterations, the stones become individual faces, bizarre characters or masks, thus activating our ability to project man's presence onto natural and geological elements. A plethora of faces gazing at us become, in its turn, as choreographic material activated through a series of performances in which the artists accomplish gestures that are baffled by the absence of specific up-front references from those accomplishing them, protagonists of their work yet concealed in their own anonymity. Gestures originally devised, studied and prepared yet which gradually become behavioural habits, standard and conventional practice whose specificity urges the audience to relate to what they are seeing and to their own behaviour.

The project presents a world subjected to the dominant gaze, activating, repositioning and declining the interaction between the cultural dimension and the world in which we live in a variety of different ways. A research in which individuality is concealed and which points up the need for otherness in order to define the self, but also a critique of the need to hide behind a physical or behavioural mask in the face of stereotypes, criticism and such clichés as, for example, the political, social and sexual condition of those wearing them when they step outside what is codified as normality, often from a simplified and unilateral viewpoint. An environment in which historical and cultural references are relocated and which is therefore intent on seeking a negotiation between the collective conventions associated with the body, the conception subordinated to given archetypes of the self and the social context in which we live. A project which analyzes how paradigms and inherited cultural heritage often become fantasies and phantasms used to establish standardised societies without considering geographical or temporal diversity or the individuals that form them. A stratification of meanings and references that probes the correspondence between the ancient world and the contemporary world or between diversity and cultural standardisation and, at the same time, which asks questions such as who is the observer and who is the observed, who is acknowledged and who is ignored, who is man ging to cause their identity to emerge and who is remaining trapped in anonymity, in a constant correlation between presence, self and loss.

www.mattatoioroma.it









PRINZ GHOLAM

SIMILITUDE

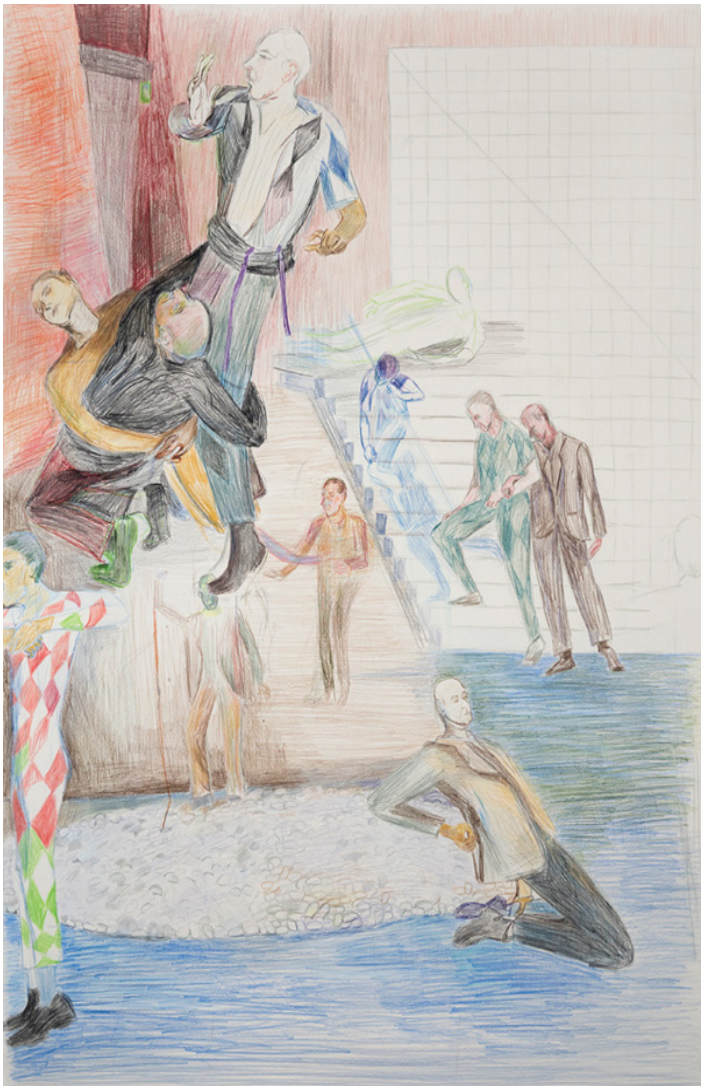
performance

Punta della Dogana, Venice, Italy, October 13 and 14, 2018

Press release:

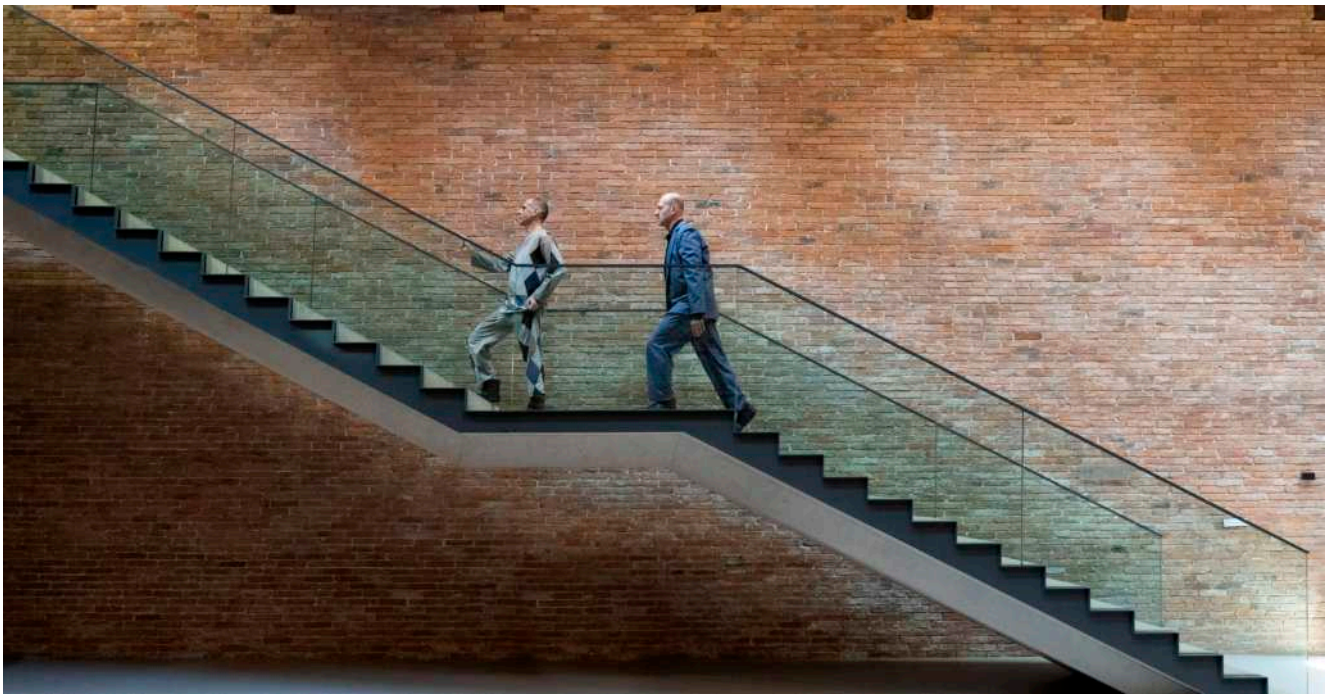
Similitude was especially created for Punta della Dogana, in the context of «Dancing with myself". Prinz Gholam worked with a stratification of references and meanings found in the historical surrounding and in the exhibition: the AIDS crisis of 1980s and 1990s ; Felix Gonzales-Torres's works; Canova's hyper stylisation towards a mortuary classicism, as realised by his pupils in his monument in the Frari church; the striking similarity between the stairs designed by Tadao Ando and the stairs in Titian's «Presentation of the Virgin to the Temple» in the Gallerie dell'Academia; the exhibited life-size sculptures by Alighiero e Boetti and Urs Fischer.
For the first time, the artists are wearing special clothing for the performance. Designer Katarzyna Bura/WF created garments inspired in our drawings.

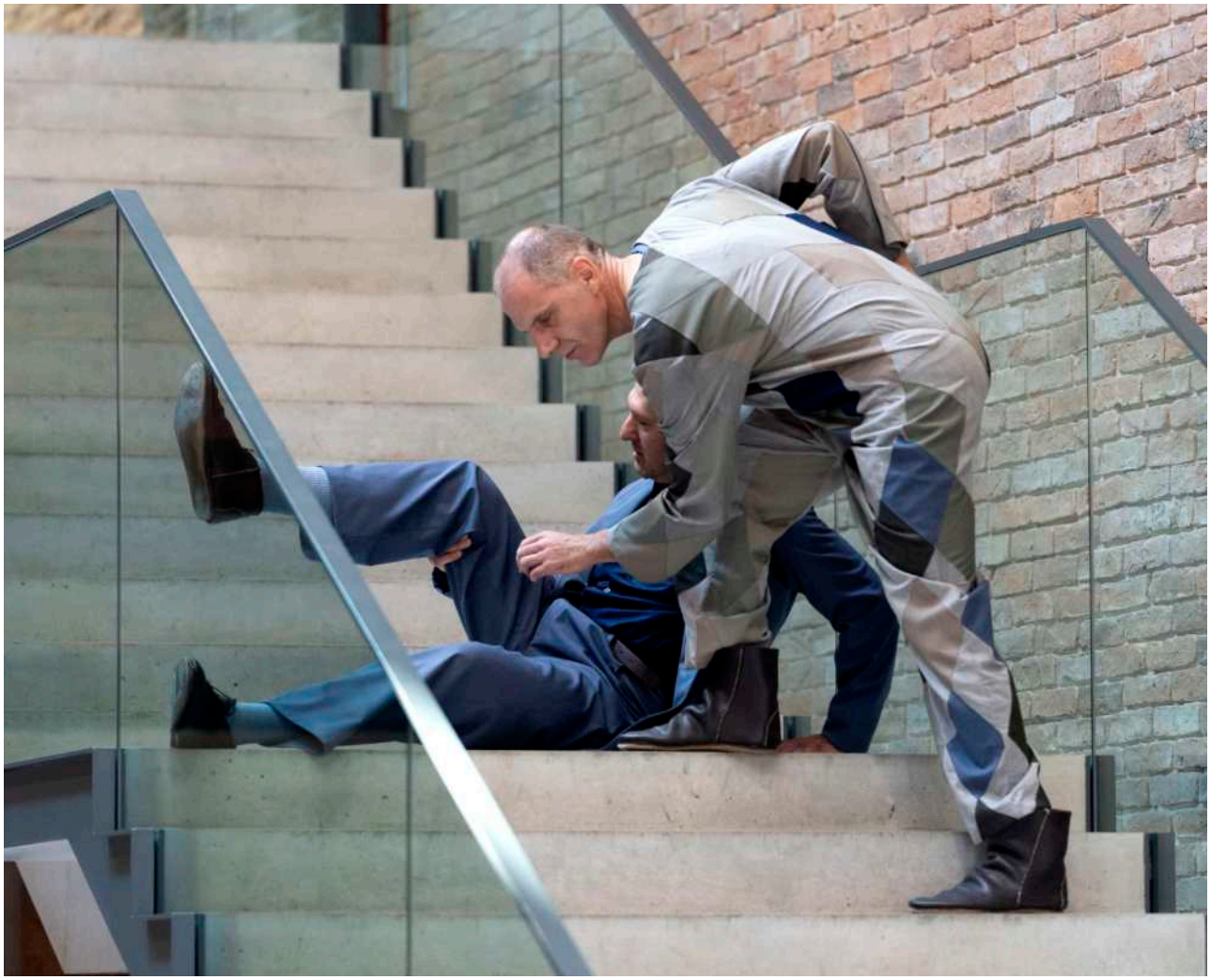
https://www.palazzograssi.it/en/event s/all/prinz-gholam-similitude/











GALERIE JOCELYN WOLFF





PRINZ GHOLAM

SPEAKING OF PICTURES

at Galerie Jocelyn Wolff, Paris, France
January 12 - February 24, 2018

Archaeologists don't work on the past, which is not any more, but on the past things which remain in the present : monuments, rare and surprising objects, but also and especially vestiges ; that is waste, rests. Although inanimate, these remains are not sluggish : they record and accumulate some memory under the effect of repetition, or more exactly reproduction. It is not some sort of human memory, but much rather a material memory, made of accumulations of changes, overlays of traces, successions of deposits. Becoming stratified, this material memory transmits inheritances, which produce so many effects of transmissions-transformations of forms, creating morphological constraints which are directly affecting the present. Although inanimate, archaeological material is therefore a hybrid, active compound, carrying active memory although historically ended, whose dynamic is no other than that of reiteration1.

"Speaking of Pictures"
Interview between Martina Panelli and Prinz Gholam
on the occasion of their exhibition at Galerie Jocelyn Wolff, January 2018

MP. Your work demonstrates a great fascination with the past, with images from antiquity and classical remains. Your interventions in sites you chose for your performances during the most recent documenta shows this. How do you explain this interest?

PG. Our work is not nostalgic; nor are we interested in commemoration or celebration of an artistic or historical memory. Through our work, what we strive to bring back into the light is what we could define as the impossibility to build a bridge with the past. Just as with the presentation of archive photographs by Nelly's and Wilhelm von Plüschow, during our work at "Kallimarmaro" (the Panathenaic stadium, the site of the performance, then in the video entitled "Speaking of Pictures – Kallimarmaro" performed for documenta 14 in 2017), what interested us was not only the connection that we wanted to create between these sites and these sources but, also and especially, the difference between them and what they represent. What we try to invoke is something that is inevitably lost yet nevertheless returns to memory. We also like the idea of being able to address a rather distant past and to feel ourselves free in its re-evocation.

MP. I would like to speak about the difference between the project that you took to Kassel and Athens and that you are presenting here in Paris. What distinguishes them?

PG. First of all, the situation is different. Our project at documenta was included in a large, collective exhibition. It was structured in large, partly public, spaces. Here, we must isolate elements so to find new structures within the space of the gallery, which is a heterogeneous and non-neutral space as well. We conceived this exhibition as a presentation of images on different mediums (drawings, photographical archives, videos); an essential aspect resides in our attempt to transform the archives, extrapolate their collective and historical dimension so to offer it in a variety of individual works, ours.

MP. Among the materials you presented at the documenta, some are proposed again in the exhibition here at Galerie Jocelyn Wolff: can you explain how you conceived their "repetition"?

PG. Through the performances while at the documenta, we ourselves embodied, with our bodies and our gestures, specific esthetic codes figures and postures, while here we are making it so that the images speak for themselves, as if they were elements of a new discursive reasoning, a new confrontation of references, and a new form of stratification.
For example, we have worked with the images of Wilhem von Plüschow2 and Nelly's3 (borrowed specifically for the exhibition at Galerie Jocelyn Wolff) while keeping in mind two fundamental ideas: that of contact and that of desire. The nude photographs by von Plüschow show a kind of osmose between the young bodies and the ancient rocks, as though the sediment limestone entered into contact with the lives of the people who are leaning against the ancient stones. In this way, the images of the ruins do not appear as symbols of a defunct culture: they re-vitalize

and even create phantasms, scenes for new stories, new sights in which one could catch the objects of a mobile desire, that of the photographer who created the scene and staged the subjects in the 1890-1900s, and that of ours, which refers to them in the present.

MP. It seems to me that this work of analyzing and structuring traces comes near to that of writing... For that matter, this project is founded on the connecting of different temporalities (antiquity, the years 1890, 1920, and 1930 and the present), different spatialities (ancient archeological sites, their current image and contemporary spaces, like that of the gallery), and, lastly, different medial forms (photography, video, drawing). We evoked archeology, but so to describe your work, perhaps it would be more appropriate to talk about the investigation of a logos founded on correspondences, echoes, metaphors, as though art and its language were the fruit of a dialogue and of a contact between subjects and their communicating "strata" (temporal, geological, medial).

PG. Yes, our objective is, just that, to make it so that the individual temporalities, the spaces, and the mediums create new entities in the moment, and this, thanks to their meeting. This is what we are striving to demonstrate through the new connections between the material within the space of the gallery. It is a process that effectively conjures up writing; and in this regard, the characteristically "embodied" quality of our earlier works reappear in this exhibition as handwritten traces, produced as commentaries to the photographs and elements in the installation. We underscore here the manner in which this work involving a "sewing" and a connecting develops according to two, apparently diverging perspectives. One focuses on researching a form of continuity between images and eras; the other, in contrast, researches the interferences, superpositions and anachronisms.

MP. Repetition and difference. When we speak of your work, these are two concepts that we cannot set apart from it. It seems to me that this juxtaposition is particularly effective whether we think of your work on video or in a performance...

PG. Yes. Firstly we would like to point out that the work on video has exactly the same importance as the live performance. The live performance, which leaves room for the incalculable4 to intervene, transmits a same message in a different or differed way, while the video is a medium that has solid codes and rules. The challenge doesn't just concern the images and the figures that we decide to embody or the unforeseen to which we obligingly confront, but it also concerns the willingness to place ourselves with the framework of the laws that uphold processes involved in the technical production of images. Once the specific positions and the bodies are captured by the camera, the images will be reproduced for viewing one time, a hundred times, a thousand times. Paradoxically, it is this very recurrence of the video, its reflective dimension (think in terms of the loop effect) that gives rise to potential interferences, divergences, differences...

MP. One last question: I find that your work with the body, connected to a practice of repetition and to the theme of difference within the repetition reflects a political position. In my opinion, there is a notion essential to framing your art: the notion of "performativity" (as elaborated by Judith Butler5). If we follow this thinking, we can view repetition as an instrument for resisting the reproduction of hegemonic cultural and social standards, all the while setting up instability, precariousness, imperfection as privileged values.

PG. This is an effective comparison especially in terms of our work. Over the years, our way of performing has changed; it evolved. When we embody specific positions, we often feel the sensation of something strange happening, but we are no longer afraid of the public; to the contrary, we try to accentuate these moments. For example, holding a body position is an arduous, sometimes impossible operation; yet it is precisely within the desire to try – sometimes in the exasperation of awkwardness, of otherness, the instability of the sometimes strange character of a situation or a gesture – that we find the means to open the breaches so to accompany the viewers elsewhere, towards a level of deeper thinking.

English translation by Emily Wolff

1 Extract (resume) of the article by Laurent Olivier, "La répétition dans le processus archéologique", Clinique n° 14, 2017, pp.

2 The originals are kept at the the Institut d'Archéologie classique de l'Université de Strasbourg, Musée Adolf Michaelis.

3 The originals are kept at the Benaki Museum's Photographic Archives's Department, in Athens. The artists thank this institution as well as the organizing committee of documenta for lending the modern prints of these images.

4 Cf. Maite Garbayo Maetzu, « Lo incalculable », Script, n°12, may 2013, pp. 4-7. English translation by Chris Sharp (unpublished).

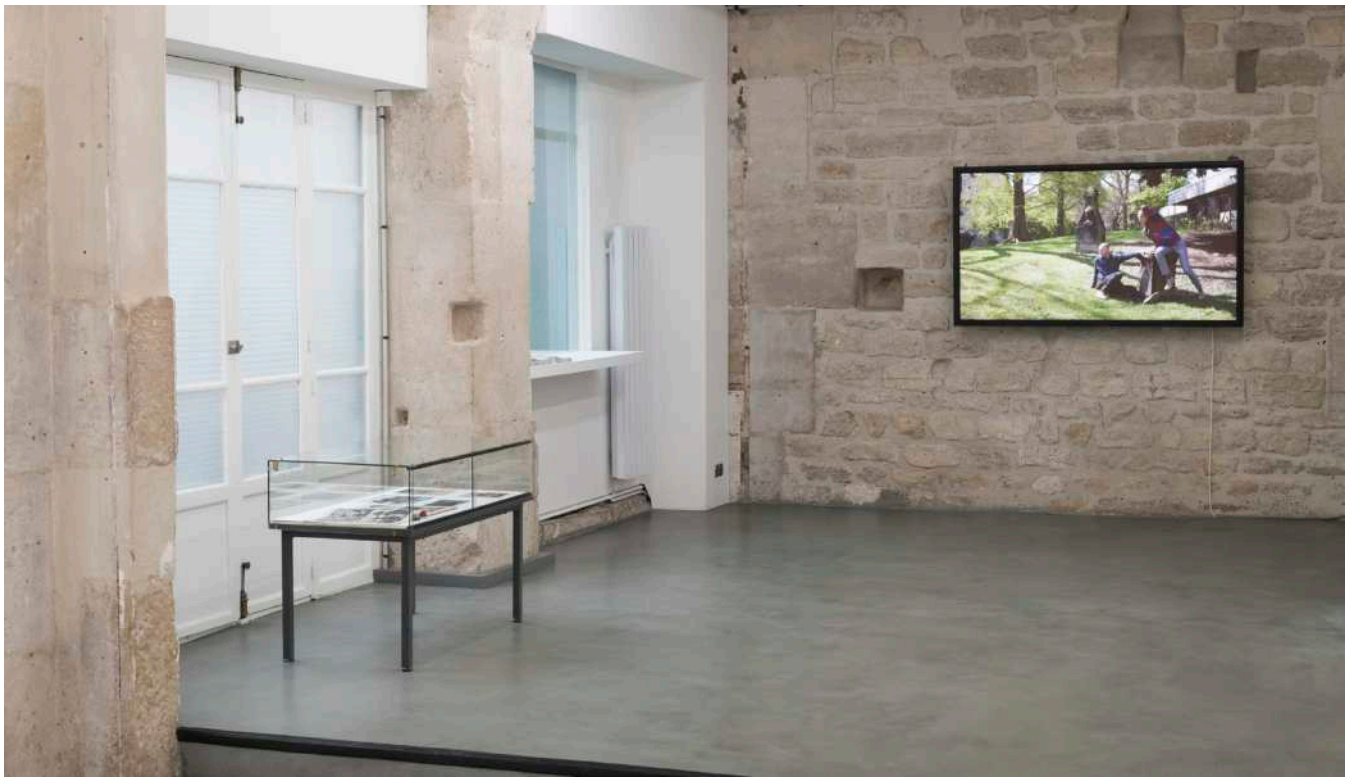
5 On the notion of "performativity" see also Maite Garbayo Maetzu, « Lo incalculable », op. cit. "Corporeal acts are fundamentally social acts, implicating my presence among the other and the presence of the other among me. Every body, and the acts that construct it, is colonized by systems of culturally naturalized signification, by signs that repeat until they lose the referent of their presumed original. This implies that the performative is as original as the copy that institutes it. The non-existence of an essence, which functions as a reference means that the act, the gesture and the disguise....eventually become masks of nothingness". (...) "Every act reiterates, but this reiteration can continue supporting the discursive systems that materialize bodies, or it can allow for the entry of incomplete or twisted re-materializations, which in each reiteration propose a kind of drift". For these quotations see pp. 5-6.





Prinz Gholam

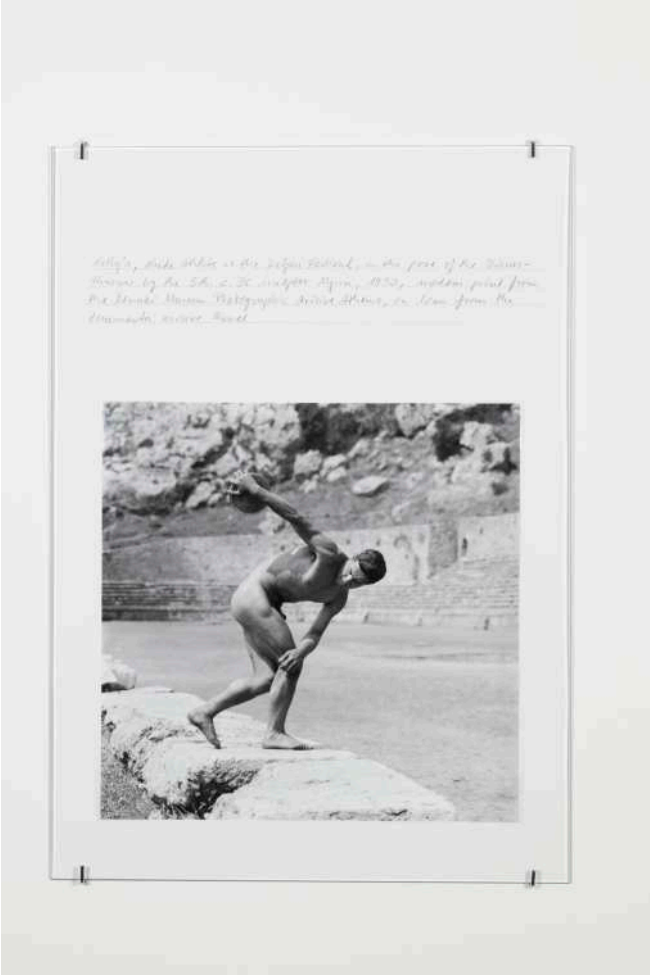
Exhibition views: Speaking of Pictures, at Galerie Jocleyn Wolff, 2018. Ph. François Doury

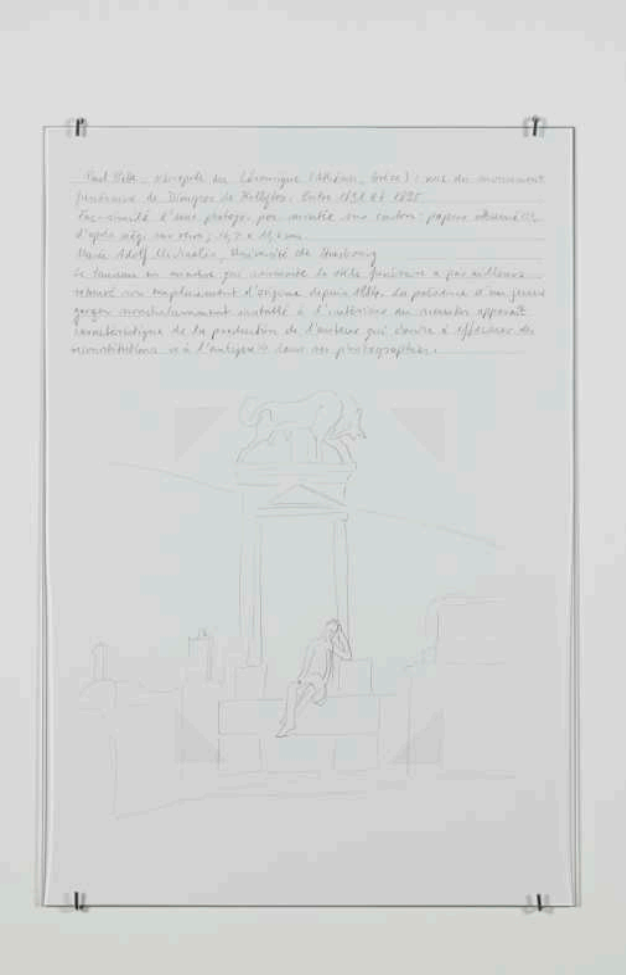




Prinz Gholam

Exhibition views: Speaking of Pictures, at Galerie Jocleyn Wolff, 2018. Ph. François Doury





Prinz Gholam
Speaking of Pictures, drawing for display of Nelly's, Athlete at Delphi Festival in the pose of the discusthrower, 1930
2017
pencil and adhesive mounting corners on paper, 42 x 29.7 cm, unique

Speaking of Pictures, drawing for display of Paul Bette, Nécropole du Céramique / monument funéraire de, Dionysos de Kollytos 1891-1835
2017
pencil and adhesive mounting corners on paper, 42 x 29.7 cm, unique

Exhibition views: Speaking of Pictures, at Galerie Jocelyn Wolff, 2018. Ph. François Doury



Prinz Gholam
Lapith und Kentaur, Dezember 2015
2015, pencil on paper, 122 x 172 cm
unique

PRINZ GHOLAM

DOCUMENTA 14

Athens, Greece, 2017
Temple of Olympian Zeus : April 8 and 10, May 13 and 19, July 8, 2017
Ancient Agora of Athens-Odeion of Agrippa: April 7 and 9, May 14 and 20, July 9, 2017

Kassel, Germany, 2017
documenta-Halle
Museum für Sepulkralkultur
June 10 - September 17, 2017

Press release:

During documenta 14 the artist duo Prinz Gholam will be present in Athens with their performances in two different locations (Temple of Olympian Zeus and Ancient Agora of Athens-Odeion of Agrippa) and in Kassel in three different locations
In Kassel, their videos and drawings can be found at the documenta-Halle, the Museum für Sepulkralkultur, and they will perform during the opening week daily at public square Lutherplatz.

PRINZ GHOLAM

MY SWEET COUNTRY

performance

documenta 14, Athens, Greece, 2017

Temple of Olympian Zeus : April 8 and 10, May 13 and 19, July 8, 2017
Ancient Agora of Athens-Odeion of Agrippa: April 7 and 9, May 14 and 20, July 9, 2017

Press release:

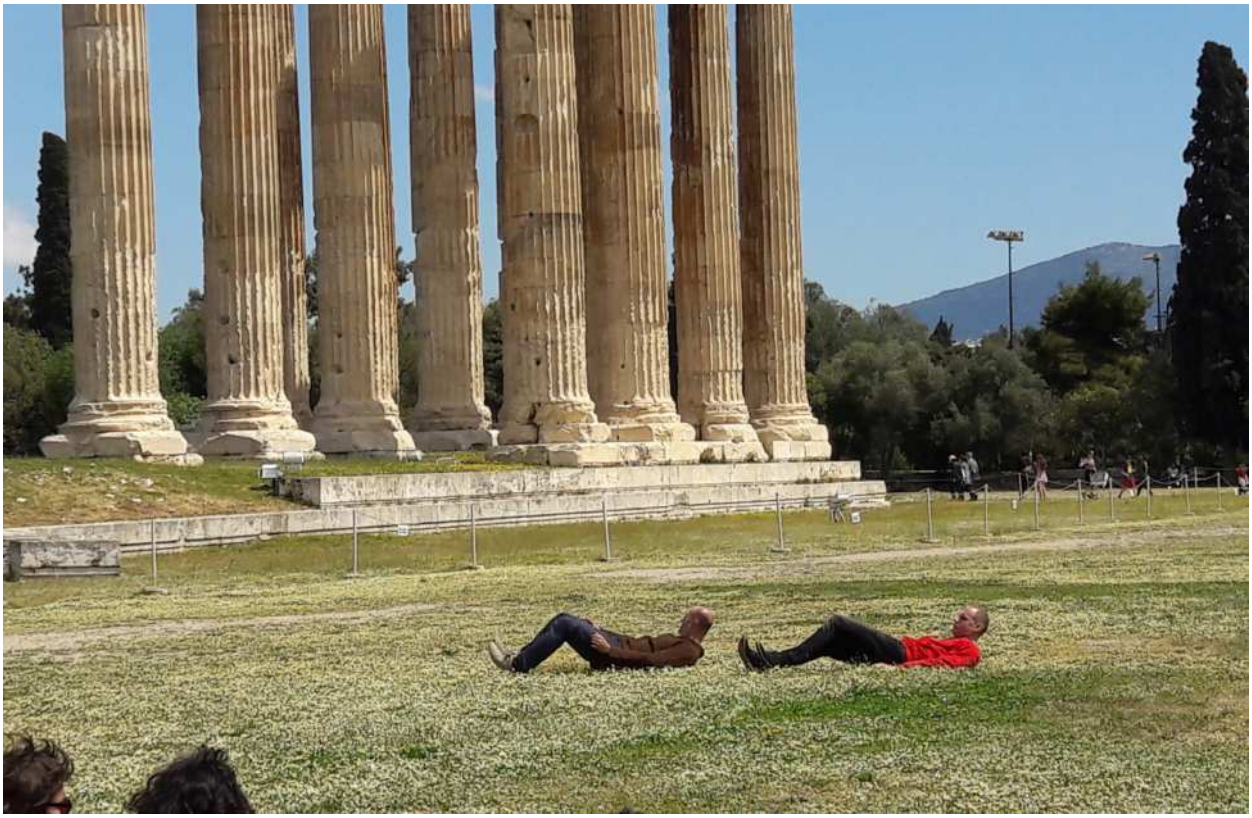
Prinz Gholam embark on a method of embedding corporeal constellations which they internalize from paintings, sculptures, and historical photographs, on both the sites of the Temple of Olympian Zeus & Ancient Agora / Odeon of Agrippa. Their performance „My Sweet Country“ withdraws its sources from Delacroix, Michel Butor's text on Delacroix, Nelly's pictorial language, and Wilhelm von Plüschow's ambivalent arcadian codes to name just a few. As a couple, their research is a corporeal activity investing in the reality they encounter on site through a long term practice. Now the embodied source material imposes itself onto the archeological site on which it is presented. Prinz Gholam's performative commitment enters into an immediate relationship to the omnipresent visible and acoustic surroundings layering over the archeological ruins as a public space in a city, and as a site of cultural incompletion.

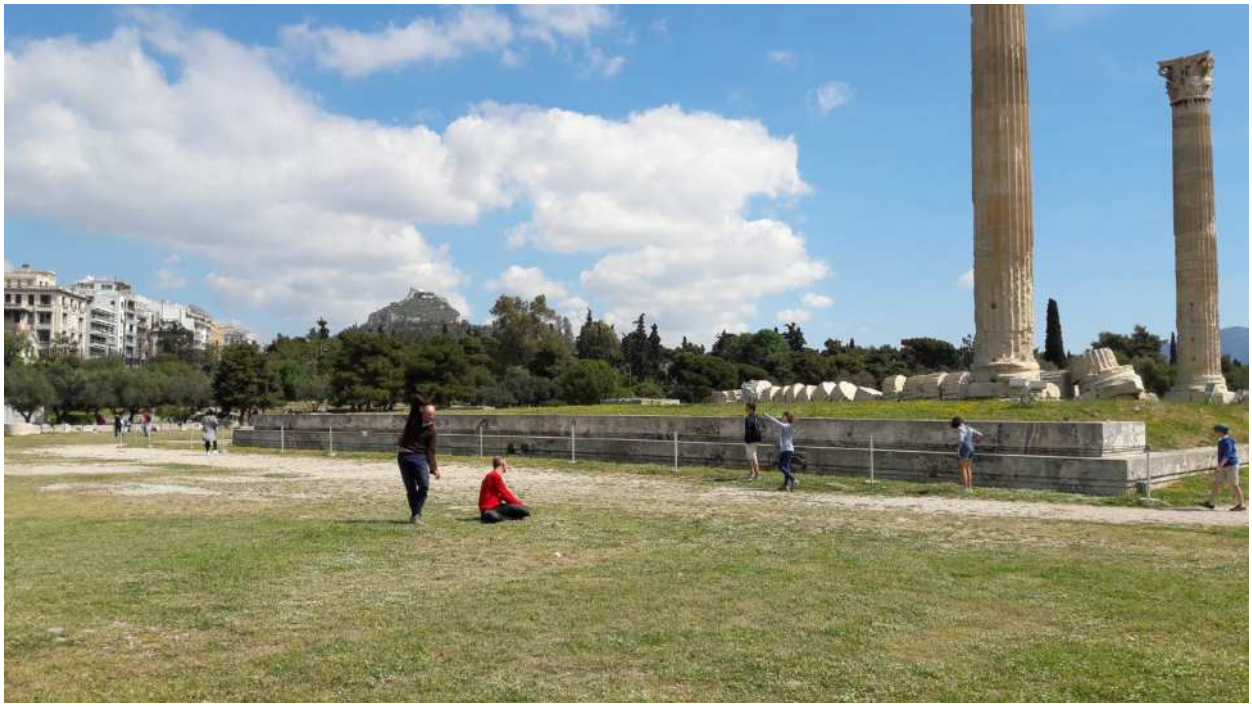
TEMPLE OF OLYMPIAN ZEUS:

One of the largest temples of the ancient world, the Temple of Olympian Zeus was first planned in 515 BC by Peisistratus the Young. Construction, however, stalled for more than 600 years and only resumed in the second century AD under the command of Roman emperor Hadrian. During the Byzantine era, the marble of the temple was used to build the the city's nearby houses and churches. Of the temple's 104 massive Corinthian style columns, only fifteen are still standing today, while one lies fallen; hit by a storm in 1852, it was left grounded in a line of symmetrical marble disks.

ANCIENT AGORA OF ATHENS–ODEION OF AGRIPPA:

Central to Athenian democracy and justice was the Agora, a place of assembly for its citizens. At the center of the Ancient Agora of Athens was the Odeion of Agrippa, an auditorium with the capacity to seat 1000 people. It was punctuated by large statues of giants and Tritons set on high pedestals, which stand today only as fragments: a torso, a gesture, a symbol.





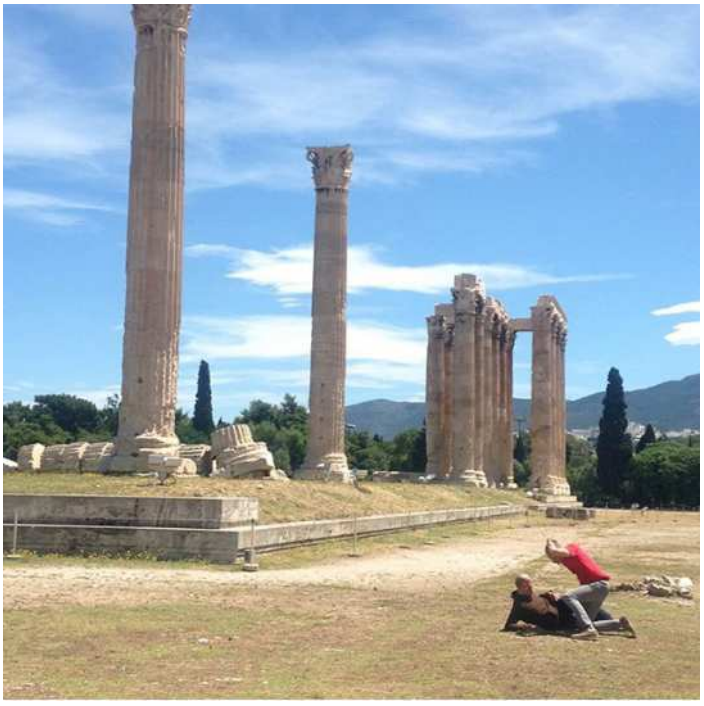
Prinz Gholam
My Sweet Country, 2017
Performance

Exhibition views: documenta 14, Temple of the Olympian Zeus-Olympieion, Athens, Greece, 2017









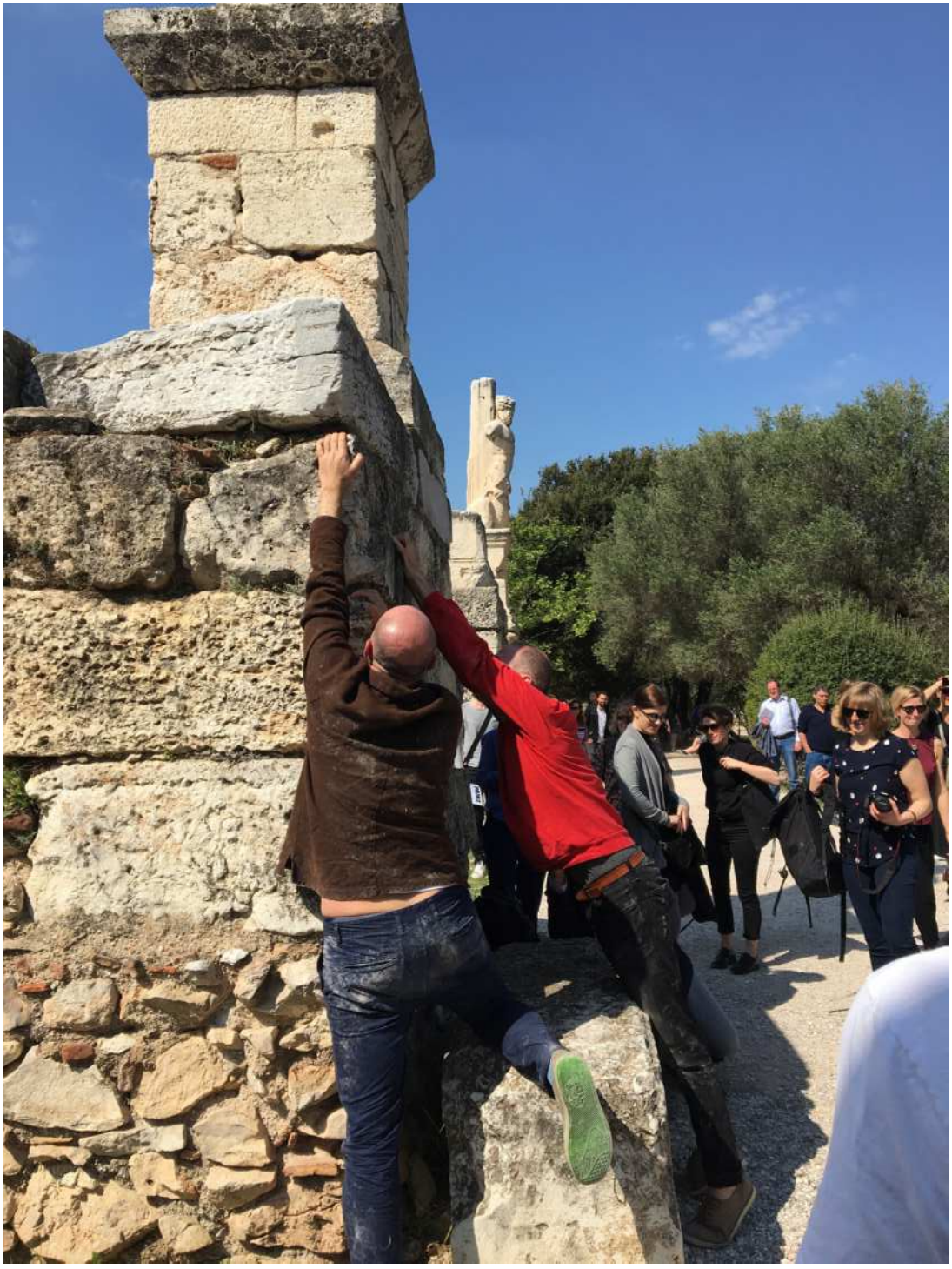
Prinz Gholam
My Sweet Country, 2017
Performance

Exhibition views: documenta 14, Temple of the Olympian Zeus-Olympieion, Athens, Greece, 2017



Prinz Gholam
My Sweet Country, 2017
Performance

Exhibition view: documenta 14, Ancient Agora of Athens-Odeion of Agrippa, Athens, Greece, 2017



Prinz Gholam
My Sweet Country, 2017
Performance

Exhibition view: documenta 14, Ancient Agora of Athens-Odeion of Agrippa, Athens, Greece, 2017



Prinz Gholam
My Sweet Country, 2017
Performance
Exhibition view: documenta 14, Ancient Agora of Athens-Odeion of Agrippa, Athens, Greece, 2017



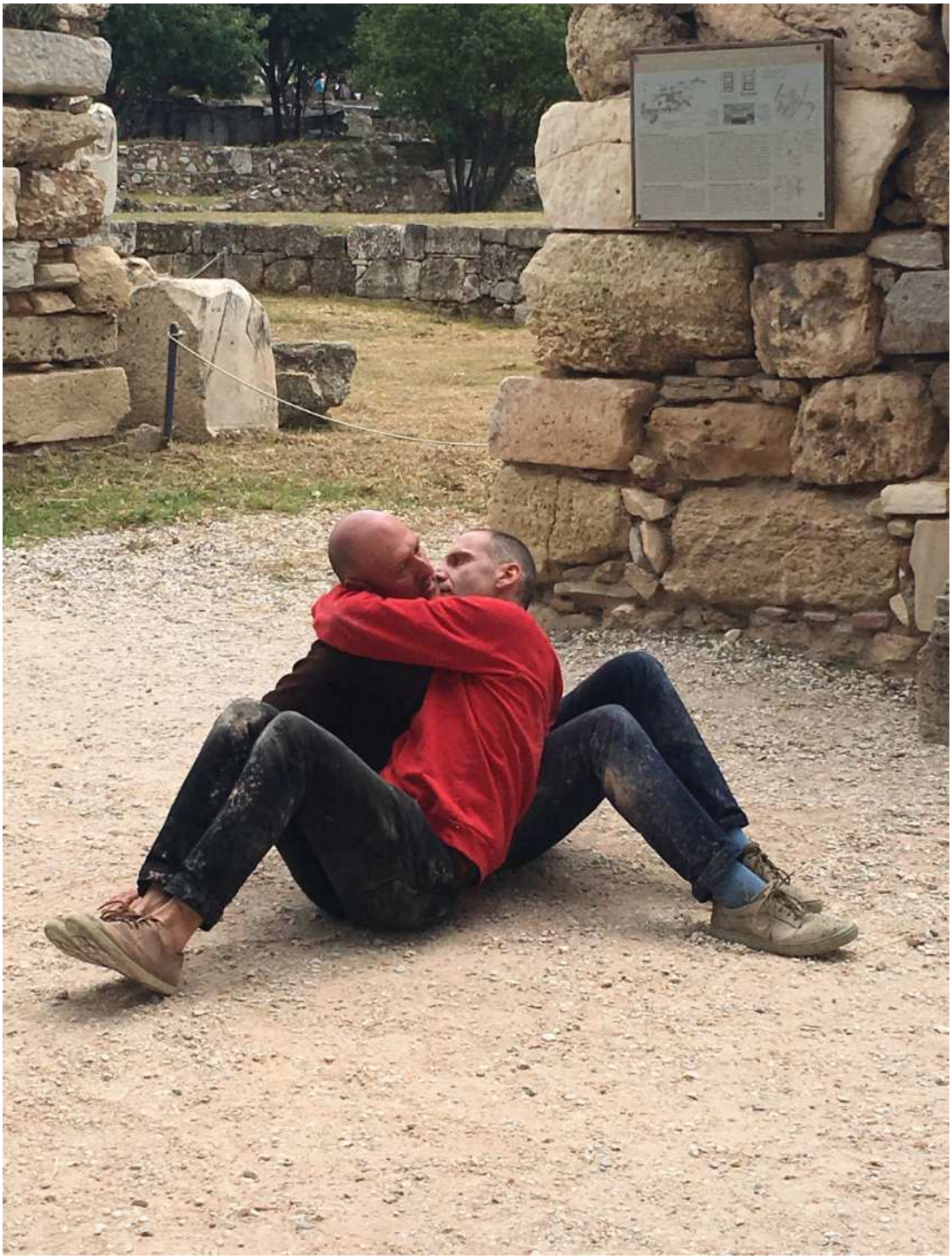
Prinz Gholam
My Sweet Country, 2017
Performance

Exhibition view: documenta 14, Ancient Agora of Athens-Odeion of Agrippa, Athens, Greece, 2017



Prinz Gholam
My Sweet Country, 2017
Performance

Exhibition view: documenta 14, Ancient Agora of Athens-Odeion of Agrippa, Athens, Greece, 2017



Prinz Gholam
My Sweet Country, 2017
Performance

Exhibition view: documenta 14, Ancient Agora of Athens-Odeion of Agrippa, Athens, Greece, 2017

DOCUMENTA 14

documenta-Halle, Kassel, Germany, 2017

Prinz Gholam embark on a method of embedding corporeal constellations which they internalize from paintings, sculptures and historical photographs. The two videos are the results of a five week working period in Athens on the sites of the PANATHENAIC STADIUM (Kallimarmaro) and the TEMPLE OF OLYMPIAN ZEUS (Olympieion) and will be exhibited in the documenta hall. The videos are closely related to the performance „My Sweet Country“ which is presented at documenta 14 in Athens (April - July).
Both videos withdraw sources from a painting by Delacroix, Michel Butor's text on Delacroix, Nelly's pictorial language, and Wilhelm von Plüschow's ambivalent arcadian codes to name just a few. As a couple, Prinz Gholam's research is a corporeal activity investing in the reality they encounter on site through a long term practice. Now the embodied source material imposes itself onto the archeological site. Prinz Gholam's performative commitment enters in an immediate relationship to the omnipresent visible and acoustic surroundings layering over the archeological ruins as a public space in a city, and as a site of cultural incompletion.
Working at the exact place where antiquity happened, the ruins and remains symbolize and assert continuity of culture. The activity on these sites, the pictorial source material, and the local cease to be merely cultural heritage. They become a nonverbal yet active language in usage.

Excerpts from Michel Butor, “Le jeune incendiaire” (The young fire raiser), in Dialogue avec Eugène Delacroix sur “L'Entrée des croisés à Constantinople” (Saint-Étienne: S'printer, 1991) :
“Throughout this depiction of the Crusaders, of the Crusades, from which the cross is so curiously absent, except on the ornaments of the indignant patriarch on the left, it is as though there is an obstinate return to the artist's name, Eugène, fortunately born Delacroix (‘of the cross’). He discreetly sets Constantinople ablaze. In the sketch in the Musée Condé collection in Chantilly the reddish glow is much more vibrant. Look at him, this young fire raiser, who falls exhausted to the ground, still supporting himself with his right hand behind an empress's legs while he continues to hold a torch against his heart. He is in love, he is passionate. Is he Greek or French? In any case, he is not a soldier. The agitation, the state of the ladies and of the city; will not all of these allow him to satisfy the desires he would have considered completely crazy a few days earlier? What does he still want to burn before abandoning himself to sleep? He wants to burn Istanbul, unburden the city of its new name, this Constantinople taken by the Turks, like it had been taken again by the Greeks, like it had been taken by the French. He wants to burn the city of Paris whose sky rushes over this city, to recommence the Revolution of 1830, make liberty guide the people once again. Hence, the banners, far from bearing great families' recognizable coats of arms, are red and black flags.

“He wants to burn this painting whose subject enchants and exasperates him all at once… . Not destroy it, but perpetually set it alight, because the inner fire devouring the painting is not sufficiently expressed, and because he knows that his colors risk fading. He wants to burn himself as Sardanapalus in a moment of extraordinary luxuriousness, to denounce the world's darkness, and light it up like a torch, or, if you would, like a beacon; Baudelaire's verse will allow us to plant green firs on the hills that rise above Galata, and Weber's music will there reveal countless knight-errant huntsmen: ‘Delacroix, lake of blood haunted by evil angels, / Under the shadow of a green forest of firs, / Where, under a gloomy sky, strange fanfares / Pass, like a muffled sigh of Weber …’”





Prinz Gholam
(top) My Sweet Country (Olympieion), 2017, HD Video, with sound, 35 min., videostill
)
(bottom) exhibition view: documenta-Halle, documenta 14, Kassel, Germany, 2017





Prinz Gholam
(top) Speaking of Pictures (Kallimarmaro), 2017, HD Video, with sound, 37 min., videostill

(bottom) exhibition view: documenta-Halle, documenta 14, Kassel, Germany, 2017

PRINZ GHOLAM

DOCUMENTA 14

SPEAKING OF PICTURES
PERFORMANCE

Lutherplatz, Kassel, Germany, 2017

Opening week. June 7th – June 11th
Every day between 15:00 and 17:00

Superimposing art on a readily existing cultural object, the performance “Speaking of Pictures” draws parallels between a city seeped in antiquity and one in which history was wiped away. Juxtaposing the relationship between their objects of inspiration with the characters of their sites of performance,
Prinz Gholam treats very similar sources in Kassel as they did in Athens. For this reason, the choice of performance space is telling. After their interaction with the cultural richness of Athenian ruins, the duo Prinz Gholam have chosen to incarnate their performance in the Lutherplatz in Kassel. Housing remains of a neo-Gothic church and a neglected gravesite filled with nineteenth century monuments, the area is nonetheless surrounded by busy streets with busy traffic. The references on which the Athens performance is based on are similarly transposed and adapted to fit their new setting. Employing once more Delacroix’s Entry of the Crusaders into Constantinople and a constellation of photographs of Wilhelm von Plüschow as inspiration, the documenta Kassel performance is a continuation of the duo’s research in Athens. (Ewa Kumelowski)



Prinz Gholam
Speaking of Pictures 2017
Performance

Exhibition view: documenta 14, Lutherplatz, Kassel, Germany, 2017



Prinz Gholam
Speaking of Pictures 2017
Performance

Exhibition view: documenta 14, Lutherplatz, Kassel, Germany, 2017



Prinz Gholam
Speaking of Pictures 2017
Performance

Exhibition view: documenta 14, Lutherplatz, Kassel, Germany, 2017

PRINZ GHOLAM

DOCUMENTA 14

VIDEOS AND DRAWINGS

Museum für Sepulkralkultur, Kassel, Germany, 2017.

The videos presented were taken by the artists throughout two weeks in April, during their work on the live performance “Speaking of Pictures” at Lutherplatz in Kassel, Germany.

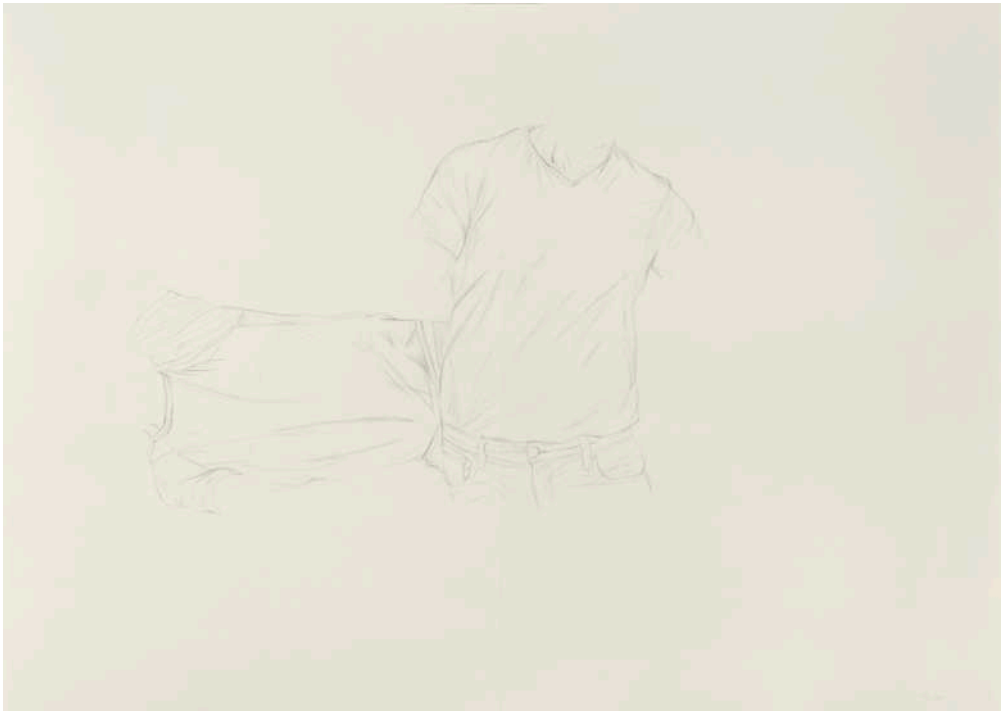
The city with its traffic can be seen in the background of the inclined and weathered grave steles, the various pedestrians crossing Lutherplatz for various reasons. Combined with the assumed spectators that will partake in the viewing of this performance piece, these elements come together to construct the conditions of the Prinz Gholam’s activity. The situation oscillates between the harsh urban environment comprised of the neo-gothic and the not even romantic atmosphere of the former graveyard, and the pictures and sentiments that are evoked through the gestures of two bodies





Prinz Gholam
Speaking of Pictures,, (24./29. April), 2017, HD Video, with sound, 35 min
Speaking of Pictures,, (30. April), 2017, HD Video, with sound, 36 min

Exhibition views: Museum für Sepulkralkultur, documenta 14, Kassel, Germany, 2017





Prinz Gholam
Ancient Marbles in the British Museum, Dezember 2015, 2015, Pencil on Paper, 122 x 172 cm
Lapith und Kentaur, Dezember 2015 , 2015, Pencil on Paper, 122 x 172 cm



Prinz Gholam
Athena und Herakles, Juni 2015, 2015, Pencil on Paper, 172 x 122 cm



Prinz Gholam
OEdipe et le Sphinx,Juni 2016 2016, Pencil on Paper, 172 x 122 cm



Prinz Gholam
Theseus mit Minotaurus, September 2015, 2015, Pencil on Paper, 172 x 122 cm

PRINZ GHOLAM

GENEROSITY. THE ART OF GIVING

220TH ANNIVERSARY OF THE NATIONAL GALLERY IN PRAGUE

February 5 - July 7, 2016

National Gallery in Prague, Prague, Czech Republic

Curator: Adam Budak

Press release:

The 220 years of the existence of the National Gallery in Prague marks the institution as one of the oldest public art collections in the world. This year's celebration of this anniversary, however, does not only commemorate the Gallery's history but at the same time focuses on the present and the future of the most extensive art collection held in the Czech lands. This is also the subject of the exhibition entitled "Generosity. The Art of Giving" which, for the first time ever, interconnects all Gallery's buildings and their collections.

"The history of the National Gallery in Prague began on 5 February 1796 by the establishment of the Picture Gallery of the Society of Patriotic Friends of the Arts. The beginnings of the latter were rather modest – the Picture Gallery owned no collections and had to rely on loans from aristocratic properties. In the following years, it gradually acquired own works – mainly thanks to the generous gifts of individual donors and institutions. These are the works presented at the exhibition Generosity. The Art of Giving along with the subjects of munificence, mercy, love and friendship, i.e. qualities without which the establishment of any public art collection would be impossible," says Jiří Fajt, the National Gallery director. The annual exhibition "Generosity", held in the Kinský Palace, will display a selection of the most significant works of art from the Gallery's collections from 5 February to 3 July 2016.
(...)
The annual exhibition also gives new dimension to other buildings owned by the National Gallery in Prague. The works related to the ideas of the anniversary are individually marked in the collections and presented in new contexts. The permanent exhibitions of old masters as well as modern, contemporary and Asian art in all Gallery buildings now boast the company of contemporary art interventions.
(...)
The Small Hall of the Trade Fair Palace, then, comes alive via the monumental sculptures by the Austrian artist Franz West. The artistic duo named Prinz Gholam focuses on the masterpieces from the Gallery's legendary French collection, including Paul Gauguin's painting Escape. Its new version is the self-portrait of the two artists who adopt the roles and postures of Gauguin's figures.



Prinz Gholam
ymages et personnages, 2011-2016
Performance

Exhibition view: Generosity. The Art of Giving. 220th Anniversary of the National Gallery in Prague, Prague, Czech Republic



Prinz Gholam
ymages et personnages, 2011-2016
Performance

Exhibition view: Generosity. The Art of Giving. 220th Anniversary of the National Gallery in Prague, Prague, Czech Republic



Prinz Gholam
ymages et personnages, 2011-2016
Performance

Exhibition view: Generosity. The Art of Giving. 220th Anniversary of the National Gallery in Prague, Prague, Czech Republic





Prinz Gholam
Two Citharas, 2015
Zithers, video loop, sound
Installation

Exhibition views: Generosity. The Art of Giving. 220th Anniversary of the National Gallery in Prague, Prague, Czech Republic



Prinz Gholam
Two Citharas, 2015
Zithers, video loop, sound
Installation

PRINZ GHOLAM

SOLEIL POLITIQUE

September 9, 2014 - January 11, 2015

Museion, Bolzano, Italy

Curator: Pierre Bal-Blanc

Communiqué de presse:

Le titre de l'exposition « Soleil politique » est issu d'une œuvre de Marcel Broodthaers, réalisée en 1972 à partir d'une planche d'encyclopédie. L'artiste corrige à la main l'illustration représentant l'échelle des planètes dans le système solaire. En ajoutant le mot « politique » sur le cercle le plus grand correspondant au soleil, il loue sa force d'émancipation et élucide également le caractère hégémonique d'un pouvoir qui impose l'obéissance. Par le point final de son intervention sur le cercle le plus petit, celui de la terre, il positionne son discours dans l'espace en manifestant la conscience de sa propre finitude. En faisant passer notre planète dans les ténèbres de l'univers de la page noire, l'ancien directeur du Musée d'Art Moderne, Département des Aigles nous éclaire sur les risques d'un retour à l'obscurantisme. D'un coup de plume qui recouvre l'astre d'encre, il pointe la sombre menace que fait peser l'expression d'une identité inconsciente de son incomplétude et de son insuffisance.

L'exposition « Soleil politique » est présentée au Museion de Bolzano (Italie) dont le nom nous ramène aux origines du musée fondé par la dynastie des Ptolémées en -391. Lors de la Révolution française, le terme Museîon, via le latin « Museum », désigne le sanctuaire des richesses de la mémoire collective précédemment détenues par la monarchie ou le clergé puis rendues au peuple. À cette époque, il est encore habité comme il l'était dans l'Égypte ancienne. Antique ou révolutionnaire, il est l'asile pour une communauté d'artistes et de savants pluridisciplinaires en dialogue constant avec leurs étudiants et les visiteurs de passage.

On prend aujourd'hui à nouveau comme référence ce modèle polymorphe et vivant partagé par les philosophes antiques et par ceux des Lumières pour édifier le Musée du XXIème siècle. C'est l'ère industrielle et sa taxinomie qui aura donné corps au XXème siècle au Musée d'art moderne. Mais c'est aussi son dogmatisme, comme celui de l'encyclopédie sur la forme désuète de laquelle Marcel Broodthaers s'appuie pour faire œuvre, qui finira par décalcifier l'ossature d'un édifice soumis à la rentabilité, à la division du travail et à la compartimentation en espaces spécialisés. Les tentatives récentes pour irriguer l'institution muséale de flux internes (par l'introduction de médiateurs ou en décloisonnant les disciplines) ou de flux provenant de l'extérieur (par l'ouverture à de nouvelles géographies et populations), ne doivent pas leurrer les causes de ces réformes. Endogenèse et exogenèse ne suffisent pas à empêcher un organisme de reconduire les mêmes dangereuses traditions afin de poursuivre une prospection des gisements d'authenticité potentiellement source de profit et dont l'architecture et la segmentarité des programmes trahissent la reconduction.

Le musée est-il le lieu de consécration de l'homogenèse capitaliste ou l'espace d'un processus « hétérogénétique » ?

À l'ère de la révolution urbaine et numérique la dimension domestique envahit le globe et l'espace mental. L'exposition « Soleil politique » s'innerve dans le grand réseau des systèmes pluriels auxquels nous appartenons. Elle s'appuie sur les récits et les scenarii d'artistes ou d'auteurs et emprunte les modes plastiques et opérationnels propres à chacun pour déjouer l'insécurité organisée dans la société à travers un système marchand monopolisant. Les œuvres rassemblées ou créées spécialement pour cette exposition, réalisée au cœur de la vallée frontalière de l'Alto Adige, instaurent des perspectives spatiales débordant de toutes parts les circonscriptions individuées. Elles impriment des rythmes temporels stimulant une mémoire voulue comme involontaire, au calendrier des tendances et des faits divers, l'exposition « Soleil politique » substitue un agenda des humeurs et des sentiments.

Pierre Bal-Blanc. Paris, 2014.



Prinz Gholam
Faces,shapes, gestures, tones, actes, places, 2010-2014
Performance

Exhibition view: Soleil politique; Musieon, Bolzano, Italy, 2014*2015





Prinz Gholam
Faces,shapes, gestures, tones, actes, places, 2010-2014
Performance

Exhibition views: Soleil politique; Musieon, Bolzano, Italy, 2014*2015

PRINZ GHOLAM

A TRANSMISSION. THE ABILITY TO DRAW

November 9 – December 2, 2013

Galerie Jocelyn Wolff, Paris, France

Press release:

The descriptions of each work are the result of talks with Prinz Gholam in Berlin prior to the opening of the exhibition
and a mental effort to visualize.
Prinz Gholam chose to divide the exhibition room into two spaces. One enters the exhibition uniquely through the entrance door, located to the right, which opens to a rectangular room where The Triple Hecate is presented. From here, one accesses another, more narrow room containing DAVID GOLIATH A transmission. The ability to draw. It is up to the viewer to establish (or not) a connection between the two propositions.
The Triple Hecate
The title of the work has for source William Blake's painting, The Triple Hecate - The Night of Enitharmon's Joy (circa 1795). The goddess of fertility and the underworld at the same time, Hecate is represented by three bodies and three attributes – the lion, the dog and the donkey – which symbolize these three facets. In today's esoteric literature, interest is placed in Hecate as a favorable divinity. She is called upon during times of change. Her answer – it is said – is not always the expected one.
The Triple Hecate is made up of two Plexiglass pedestals, two videos on monitors, and a performance transmitted, via a video projector, onto the wall facing the entrance. The performance took place on the two pedestals, placed along the wall to the right a few days prior to the exhibition opening.
The projection slightly extends beyond the frame of the wall and makes visible the shadow of the central column as well as two monitors set against the wall on each side, without touching it.
Visually sitting on top of the monitors, which through the effect of superposition have become pedestals, Prinz Gholam separately string together a sequence of postures with their expository times, the moments of feeling one's way, of making adjustments. Each develops his sequence while drawing from the eighteen postures commonly
thought out and drawn, all the while remaining aware of the movements of the other and of the space: "The body is divided into two, but the unity is there".
Each posture enters into relationship with the video pedestal that "supports" it. The unity becomes vertical. The video pedestals show two edited videos created using research of everyday form, filmed on a terrace of an apartment
in Beirut. One can distinguish the soft sound of the city noise. The length of the postures of the two bodies is shorter than in the in situ performance and the scansions from one scene to another are sometimes abrupt.
The visitor is provided with "narrative" elements that hold the gaze for a moment: perspective or bas-relief type compositions, the Indian statue of a horse in fired clay – what is its role? –, remnants of a roof in the background, etc. The scenes were filmed with a canal video camera on the left and a Panasonic c amera on the right. Therefore, there are two sources, on the left and on the right, which do not provide the same lighting or atmosphere.
The videos on the monitors last respectively eight and eleven minutes. A horizontal reading always confronts two new compositions that sometimes show the same posture with the same background. The viewer can seek out the similarities and differences between the two compositions.

Free to come and go between the two works in the exhibition, one discovers that, with each new passing, everything has changed and that new connections appear even though the frame stays the same.
The length of the projection of the performance is roughly thirty minutes. Beyond this time, there is a very short moment when one sees only the two videos on the monitors and the Plexiglass pedestals. They become “available”.
A presentation of the work in another context makes for a new in situ performance and its projection. New connections appear with the video pedestals and the architecture of the space.
DAVID GOLIATH A transmission. The ability to draw David and Goliath:
The two drawings are studies of a posture that embody the characters of David and Goliath as represented in a painting by Guido Cagnacci. The first drawing, which is closer t o the source image, directly underscores the elements
of its construction. Drawn from the thighs upward, the body of David is in contrapposto. He is not looking in our direction. We see the connection between the hand held on the hip and that which grasps the head of Goliath.
The sketch of the neck and bust points to the explanation for the position of the head.
The second drawing represents the same composition en pied.
The art studio:
Having the same format, the photograph in the studio shows the dessin en pied being executed. Each artist observes
and draws the pose of the other. The two photographs with their respective perspectives – also materialized by the presence of the camera tripod are reunited into one: each draws to understand the position of the other so that the two bodies can construct the final posture.

Frédéric Oyharçabal

PRINZ GHOLAM

A TRANSMISSION. THE ABILITY TO DRAW

9 novembre – 21 decembre, 2013

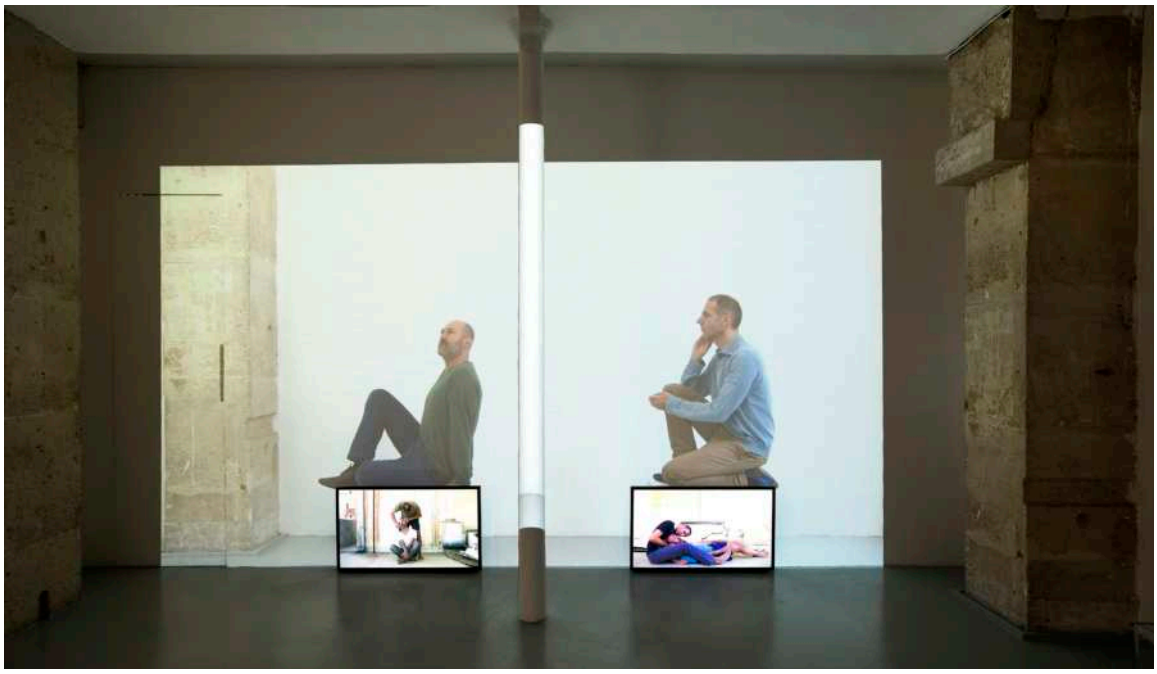
Galerie Jocelyn Wolff, Paris, France

Communiqué de presse

Les descriptions de chaque oeuvre résultent d'un dialogue avec Prinz Gholam à Berlin avant l'ouverture de l'exposition
et d'un effort mental de visualisation.
Prinz Gholam ont choisi de diviser la salle d'exposition en deux espaces. On entre dans l'exposition uniquement par la porte d'entrée de droite qui débouche sur une salle rectangulaire où est présentée The Triple Hecate. De là, on accède à l'autre salle de forme oblongue qui accueille DAVID GOLIATH A transmission. The ability to draw. Il appartient au spectateur d'établir ou non un lien entre les deux propositions.
The Triple Hecate Le titre de l'oeuvre a pour source le tableau de William Blake The Triple Hecate - The Night of Enitharmon's Joy (circa 1795). À la fois déesse de la fertilité et du royaume des ombres, Hécate est représentée par trois corps et trois attributs – le lion, le chien et l'âne – qui symbolisent ses trois facettes. Dans la littérature ésotérique d'aujourd'hui, c'est à la divinité bienfaisante que l'on s'intéresse. On l'invoque lors de changements. Sa réponse – diton – n'est pas toujours celle que l'on attend.
The Triple Hecate comprend deux socles en plexiglas, deux vidéos sur moniteurs, et une performance transmise via un vidéo projecteur sur le mur qui fait face à l'entrée. La performance a eu lieu dans la galerie quelques jours avant l'ouverture de l'exposition sur les deux socles disposés le long du mur à notre droite.
La projection déborde légèrement le cadre du mur et fait apparaître l'ombre portée de la colonne centrale située à environ un mètre ainsi que celles des deux moniteurs adossés contre le mur de part et d'autre de celle-ci, sans être accolés. Visuellement assis sur les moniteurs devenus socles par l'effet de superposition, Prinz Gholam enchaînent séparément une suite de postures avec des temps d'expositions, des moments de tâtonnements et d'ajustements. Chacun développe sa suite en puisant dans dix-hu it postures communément réfléchies et dessinées, et reste à l'écoute des mouvements de l'autre et de l'espace : « Le corps s'est divisé en deux, mais l'unité est là ».
Chaque posture entre en relation avec le socle vidéo qui la « supporte ». L'unité devient verticale. Les socles vidéo sont deux montages conçus à partir de recherches quotidiennes de formes, filmées sur la terrasse d'un appart ement à Beyrouth. On distingue légèrement le son des bruits de la ville. La durée des postures des deux corps est plus courte que dans la performance in situ et les scansions d'une scène à l'autre parfois abruptes. Le visiteur dispose d'éléments « narratifs » où le regard peut s'attarder : des compositions de type bas-relief ou perspective, la statue indienne d'un cheval en terre cuite – quel est son rôle ? –, les r estes d'une toiture en arrière-plan... Les scènes ont été filmées avec une caméra vidéo canal à gauche, et une caméra Panasonic à droite. Il y a donc deux sources qui ne donnent pas la même lumière ni la même atmosphère, à droite et à gauche.

Les vidéos des moniteurs durent respectivement huit et onze minutes. Une lecture horizontale confronte toujours deux nouvelles compositions qui parfois montrent la même posture avec le même arrière-plan. Le spectateur peut chercher les similitudes et les différences entre les deux compositions.
Libre d'aller et venir entre les deux oeuvres de l'exposition, il découvre à chaque nouveau passage que tout a bougé et que de nouveaux liens apparaissent, dans un cadre qui reste le même.
La durée de projection de la performance est d'environ trente minutes. Passé ce temps, il y a un moment très court où l'on voit seulement les vidéos des moniteurs et les socles en plexiglas. Ils deviennent « disponibles ».
Une présentation de l'oeuvre dans un autre contexte, fait l'objet d'une nouvelle performance in situ et de sa projection.
Des liens inédits apparaissent avec les socles vidéos et l'architecture du lieu.
DAVID GOLIATH A transmission. The ability to draw David et Goliath:
Les deux dessins sont des études d'une posture qui incarne les personnages de David et Goliath représentés dans une peinture de Guido Cagnacci. Le premier, plus proche de l'image source, souligne déjà les éléments importants pour sa construction. Le corps de David, dessiné à partir des cuisses, est en contrapposto. Il ne regarde pas dans notre direction. On voit le lien entre la main appuyée sur la hanche et celle qui saisit la tête de Goliath. L'esquisse du cou et du buste de ébauche l'explication de la position de la tête.
Le second dessin représente la même composition en pied.
L'atelier:
La photographie dans l'atelier montre l'exécution du dessin en pied dont elle reprend le format. Chaque artiste observe et dessine la pose de l'autre. Les deux photos de leurs points de vue respectifs – également matérialisés par la présence d'un pied d'appareil photo sont réunies en une seule car chacun dessine pour comprendre la position
de l'autre afin que les deux corps puissent construire la posture finale.

Frédéric Oyharçabal



Prinz Gholam
Triple Hecate, performance installation (color, sound, loop), plexiglass, 33 min approx. 2013

Exhibition view: A Transmission. The Ability to Draw, Galerie Jocelyn Wolff, Paris, France 2013



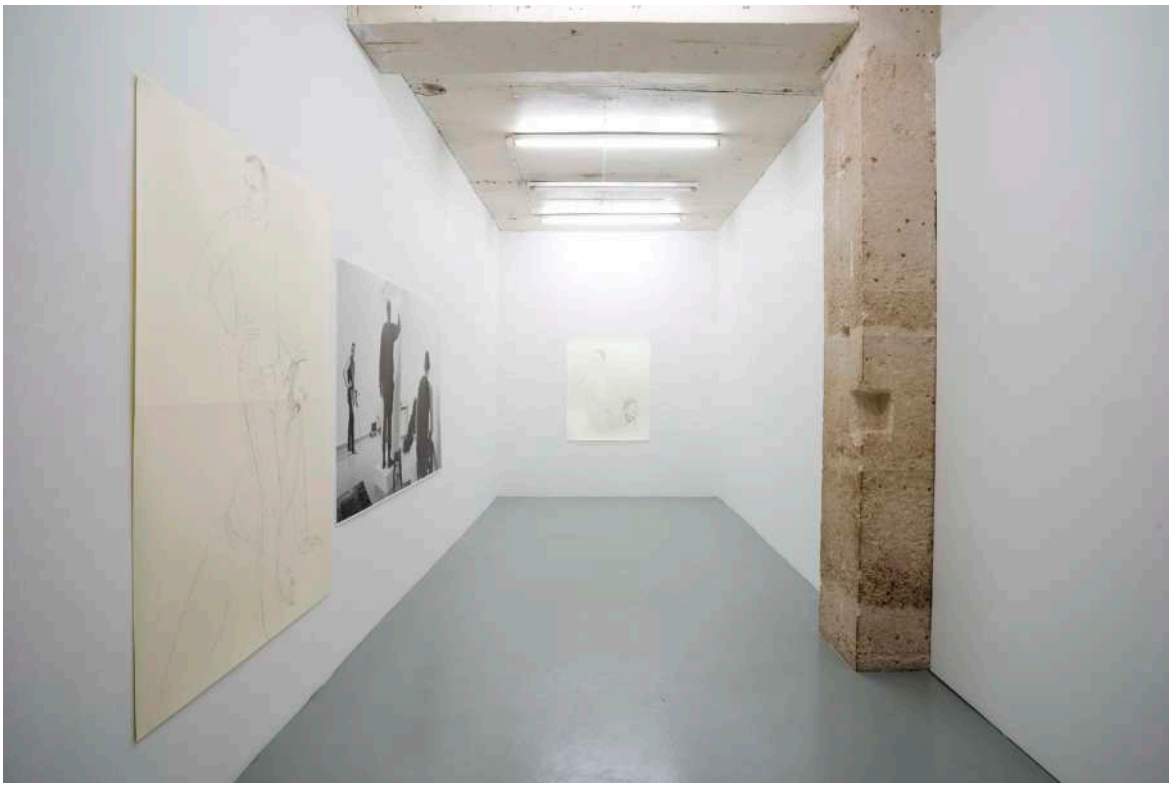
Prinz Gholam
Triple Hecate, performance installation (color, sound, loop), plexiglass, 33 min approx. 2013

Exhibition view: A Transmission the Ability to Draw, Galerie Jocelyn Wolff, Paris, France 2013



Prinz Gholam
DAVID GOLIATH a transmission (the ability to draw), graphite on paper, photograph, 2013

Exhibition view: A Transmission. The Ability to Draw, Galerie Jocelyn Wolff, Paris, France 2013



Prinz Gholam
DAVID GOLIATH a transmission (the ability to draw), graphite on paper, photograph, 2013

Exhibition view: A Transmission. The Ability to Draw, Galerie Jocelyn Wolff, Paris, France 2013



Prinz Gholam
DAVID GOLIATH a transmission (the ability to draw), photograph, 2013

Exhibition view: A Transmission. The Ability to Draw, Galerie Jocelyn Wolff, Paris, France 2013



Prinz Gholam
DAVID GOLIATH a transmission (the ability to draw), graphite on paper, 2013

Exhibition view: A Transmission. The Ability to Draw, Galerie Jocelyn Wolff, Paris, France 2013



Prinz Gholam
DAVID GOLIATH a transmission (the ability to draw), graphite on paper, 2013

Exhibition view: A Transmission. The Ability to Draw, Galerie Jocelyn Wolff, Paris, France 2013

PRINZ GHOLAM

IRREGULAR - ECONOMIES OF DEVIATION

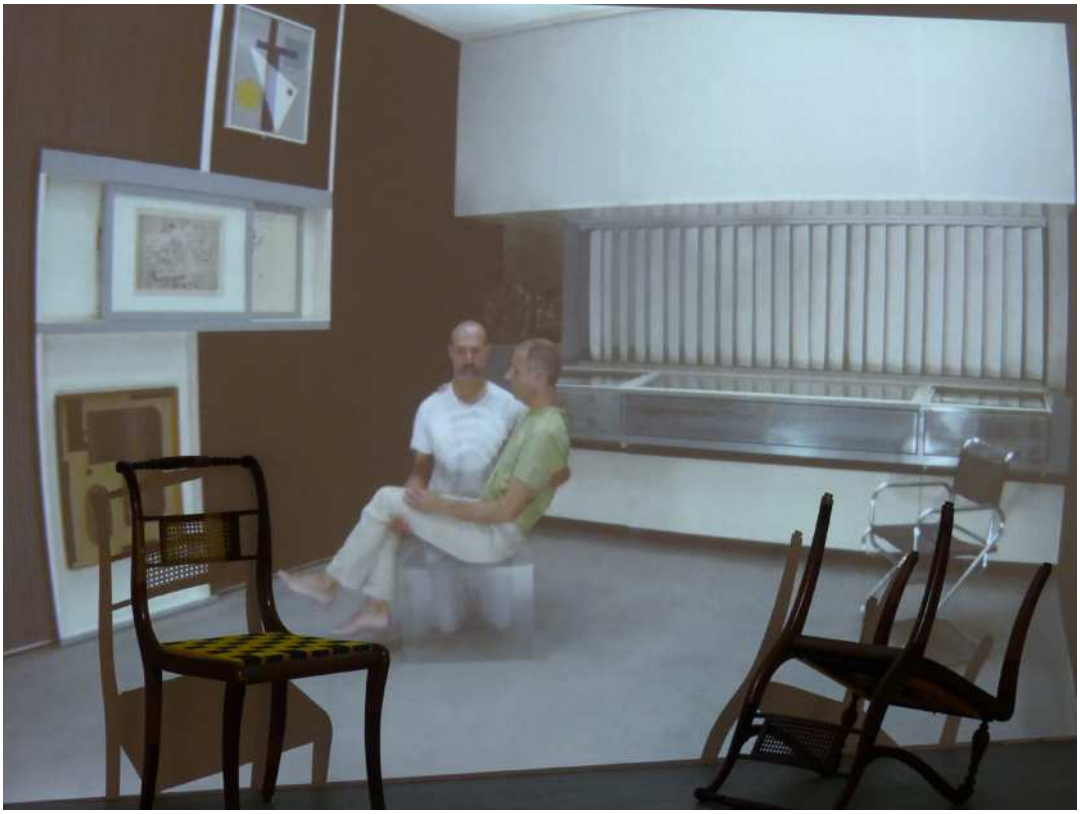
April 20 - June, 2013

Neue Gesellschaft für Bildende Kunst, Berlin, Germany

Press release

Prinz Gholam
Fire or Revolution by Night, 2012/13 Video, Chairs

The artist duo Prinz Gholam addresses the re-assessment, translation or recontextualization of images. The title of the work harks back to Max Ernst's painting Pietà or Revolution by Night; the two chairs cite the Regency style around 1800 and the projected video footage is an artefact of their live performance of the same name. The performance took place in a 1968 reconstruction, which was then based on two photographs of El Lissitzky's 1928/29 original work: Cabinet of the Abstract. In the cabinet, apparently abstract and reference-free paintings and graphics were combined with architectural elements to create an overall work of art. Following the principle of the tableaux vivants, Prinz Gholam use a range of attitudes and poses to cite an entire catalogue of physical stances from the history of art and popular culture from the 16th to the 20th century. The reconstructed cabinet itself is also a reference to the original by El Lissitzky, which was destroyed in the National Socialist era. Hence, the two artists' pos es, like the cabinet around them, at first remain abstract for the viewer, as if the artists were themselves enigmatic figures in a picture. Yet, embroiled in a dense network of references, the moving bodies refuse to become an image, constantly shifting between different allusions.



Prinz Gholam
Fire or Revolution by Night,
2012/13 Video, Chairs

Exhibition view: Irregular - economies of deviation, Neue Gesellschaft für Bildende Kunst, Berlin, Germany 2013



Prinz Gholam
Fire or Revolution by Night,
2012/13 Video, Chairs

Exhibition view: Irregular - economies of deviation, Neue Gesellschaft für Bildende Kunst, Berlin, Germany 2013



Prinz Gholam
Fire or Revolution by Night,
2012/13 Video, Chairs

Exhibition view: Irregular - economies of deviation, Neue Gesellschaft für Bildende Kunst, Berlin, Germany 2013

PRINZ GHOLAM

FIRE OR REVOLUTION BY NIGHT PERFORMANCE

July 1st, 2012

Abstract Cabinet of El Lissitzky. Sprengel Museum Hannover, Germany

Press release

July 1st, 2012
« We performed in the Abstract Cabinet of El Lissitzky. Public was moving between the threshold of the cabinet and a projected transmission on the outside wall behind the space.
The simultaneous transmission of performance is something we are engaged in lately.»

Prinz Gholam





Prinz Gholam
Fire or Revolution by Night,
2012 Video

Exhibition views: Abstract Cabinet of El Lissitzky. Sprengel Museum Hannover, Germany



Prinz Gholam
Fire or Revolution by Night, 2012
Performance

Exhibition view: Abstract Cabinet of El Lissitzky. Sprengel Museum Hannover, Germany



Prinz Gholam
Fire or Revolution by Night, 2012
Performance

Exhibition view: Abstract Cabinet of El Lissitzky. Sprengel Museum Hannover, Germany

PRINZ GHOLAM

WHERE MONDAY IS ON SUNDAY

November 11 - 18, 2011

Villa Tokyo, Tokyo, Japan

press release:

Where Monday is on Sunday
One year after Reykjavík inhabitation we meet again. This time in the heart of the Tokyo metropolis, in the developing Kyobashi district – a place with great potential to boost the artistic atmosphere. Like last year ten cutting edge European art galleries will get together this time with Japanese partners: the Taka Ishii Gallery, the Tomio Koyama Gallery and New Tokyo Contemporaries – an energetic association of seven contemporary art galleries. We will share
one building for a week-long program of exhibitions and many additional events: concerts, performances, screenings and formal and informal talks by Japanese and European artists and musicians.

Idea
Villa Tokyo is another incarnation of the idea of the international gallery meetings initiated by the Raster Gallery from Warsaw. It is a site-specific project – wherever it transpires, it immerses itself curiously in its context. An essential element of the project is studying the art scene in each edition's location and engagement with local partners and artists. The prime motive of the project is to gather artists and exhibitors so that they can actively and collectively contemplate different methods of presenting contemporary art. It is an attempt to create a friendly alternative to the primarily commercial atmosphere of art fairs, established as the natural habitat for gallery gatherings. Villa Tokyo is driven by the desire to reveal the less obvious aspects of gallery work: its social dimension, flexibility and creativity, as well as its risk factor. In line with Villa's tradition, rather than simply showing off what it knows and possesses, its main aim is to learn and to initiate various forms of stimulating international dialogue.

Warsaw – Reykjavík – Tokyo
Villa Tokyo is a continuation of the previously organised Villa Warszawa (2006) and Villa Reykjavík (2010), both conceived and developed by Raster. In the summer of 2006 in Warsaw, ten galleries (the Foksal Gallery Foundation, the gb agency, Hotel, Daniel Hug, IBID Projects, Jan Mot, Galeria Plan B, Raster and the Joclyn Wolff and Zero galleries) met in an abandoned villa in the city centre, a house owned by the eccentric amateur artist Antoni Moniuszko. Hidden behind wild shrubbery, the building was transformed into an extraordinary exhibition space. The few days of the project were filled with performances, spectacles and contemporary dance presentations, while the evenings were busy with mingling crowds of art professionals and art lovers.

raster.art.pl/villa
In the summer of 2010 in Reykjavík, 14 European galleries established an international art district called Villa Reykjavík. We witnessed a significant geographical shift with the focus on this one particular place on the map. Solo exhibitions or projects involving a few selected artists were organised. A range of private European galleries – from Vilnius and Warsaw to London and Reykjavík itself – made themselves at home next to page 2 of 3 to each other,

creating a place of meeting and confrontation. The first week of the international art district was very special – full of openings, concerts, performances, meetings and many other events. Each day had a meticulously planned agenda. The Icelandic part of
the entire undertaking was in the hands of I8 and, Kling & Bang from Reykjavík. One of the clubs in the city – Bakkus/Venue – became the club of Villa Reykjavík. This was the focal point where everybody had the chance to really interact,
giving all the guests and participants in the project – gallery owners, curators, artists and the public – a chance to meet. www.villareykjavik.com

Agenda
Villa Tokyo, located in the Kyobashi district, will consist of over a dozen solo presentations prepared by artists collaborating with the participating galleries. The exhibitions will be open to the public for a week. They will be accompanied by a series of special events, including the exhibition “Film” curated by Łukasz Ronduda from the Museum of Modern Art in Warsaw, the art vending machine presented by the Witryna project from Warsaw who will join us in Tokyo with its special program, as well as events prepared by Japanese artists invited by New Tokyo Contemporaries. Performances,
screenings, concerts and talks will constitute a program of events lasting a few days. All the exhibitions and events of Villa Tokyo are open to the public for free. At the same time, there will be a two-day project in Tokyo – artist talks and lectures prepared by the Museum of Modern Art in Warsaw.

Publication
A special catalogue will accompany the project, published in September 2011 and its premiere will be during Frieze Art Fair in London. It will contain materials about the participating galleries and presented artists. The event will also be advertised in leading art magazines (”Art Forum”,“Mousse”, “Frieze”, “Art Review”). Information about Villa Tokyo will also be provided at the ABC fair in Berlin in September 2011 and the Frieze art fair in London in October 2011. All information is available on our website at www.villaraster.com. The project is organised by Raster Gallery Warsaw with the financial support from the Polish Ministry of Culture and National Heritage, City of Warsaw and Polish Embassy in Japan.



Prinz Gholam

Exhibition view: Where Monday is Sunday, Villa Tokyo, Tokyo, Japan, 2011



Prinz Gholam

Exhibition view: Where Monday is Sunday, Villa Tokyo, Tokyo, Japan, 2011



Prinz Gholam

Exhibition view: Where Monday is Sunday, Villa Tokyo, Tokyo, Japan, 2011

PRINZ GHOLAM

A RETROSPECTIVE OF REMIXED DREAMS

October 21st, 2011

- 1, Paris, France

press release:

Designed based on the Berlin project known as Bcc, in which an invited curator materializes digital files sent by the artist, A Retrospective of Remixed Dreams is an evening of projections and performances articulated around the notion of presence and absence. Playing with ubiquitous computing and the physical absence that determines our social relationships registered by Internet communication, four artists were invited to present their performance work that questions the representation of the body in virtual reality.

Matthew Lutz-Kinoy (USA/Germany, born in 1984) proposes a project with his video Grape Face, that depicts him accompanied by his collaborator Chelsea Culp in a seductive position writing text messages, but the artist intervenes through the internet by projecting his voice and a unique soundtrack over a projected image.

The Berlin artist duo Prinz Gholam (Germany, born 1963 and 1969), whose recent work is an embodiment of allegorical paintings, presents an unedited performance created and projected live from Skype, by testing the presence of the real and virtual body.

The series of videos Snakes and New Video, from Leidy Churchman (USA/Netherlands, born in 1979), implicates the artist's body while stressing its absence. Filmed in a paramount manner, Leidy Churchman spreads the paint on the ground using various tools (hooks, snake wood) as an extension of her invisible body on the screen.

And finally, A Retrospective of Remixed Dreams welcomes a gestural and textual reinterpretation of a video performance by Ryan Trecartin (USA, born in 1981). Created by Parisian performers based off a literal translation of an original English text, and thought to echo the exhibition of the artist at the Museum of Modern Art in Paris, this remix interrogates the possible reinterpretation of a performance, as well as the question of translating web language and its authenticity outside of cultural codes.

The title of the event was inspired by the project Random Exhibition Title Generator put in place by art theory students from the Massachusetts Institute of Technology, offering a database of exhibition titles generated at random.

Using the Internet like a communication database between artists and curators, Bcc explores the variable conditions by which the work of art is produced, transmitted and contextualized. The project Bcc was initiated in Berlin by Aurélia Defrance, Julie Grosche, and Aude Pariset.

Martha Kirszenbaum is an independent curator based in Paris.



Prinz Gholam

Exhibition view: A Retrospective of Remixed Dreams, - 1, Paris, France, 2011



Prinz Gholam

Exhibition view: A Retrospective of Remixed Dreams, - 1, Paris, France, 2011



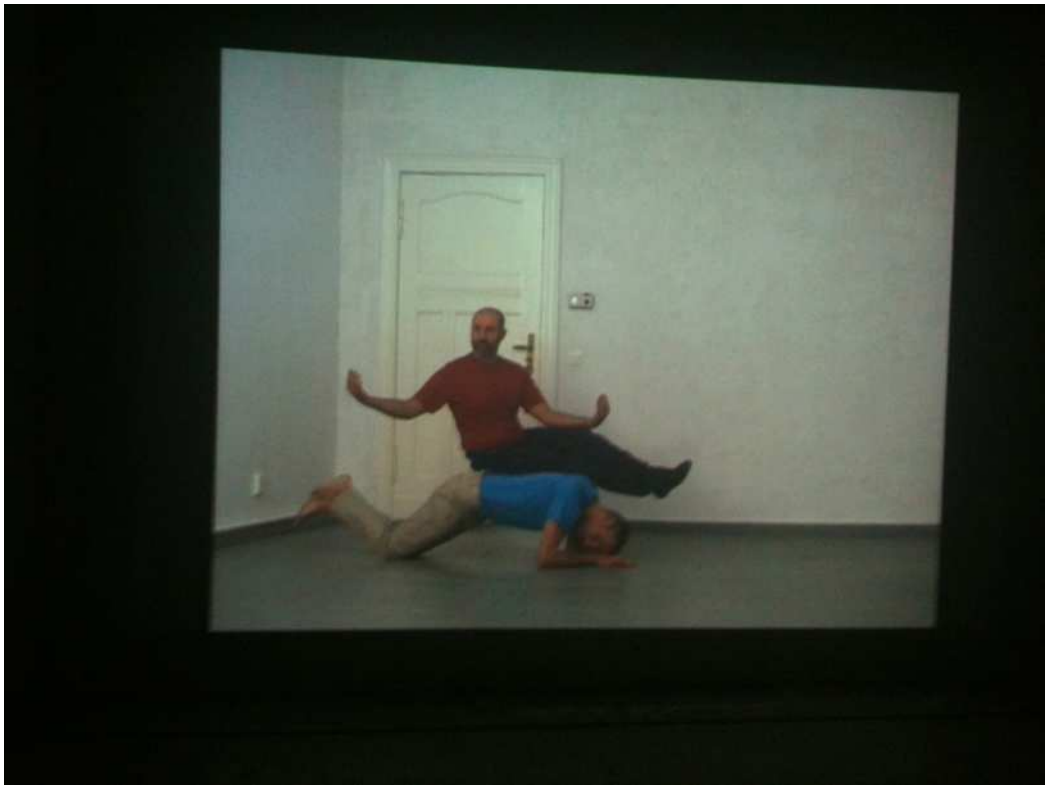
Prinz Gholam

Exhibition view: A Retrospective of Remixed Dreams, - 1, Paris, France, 2011



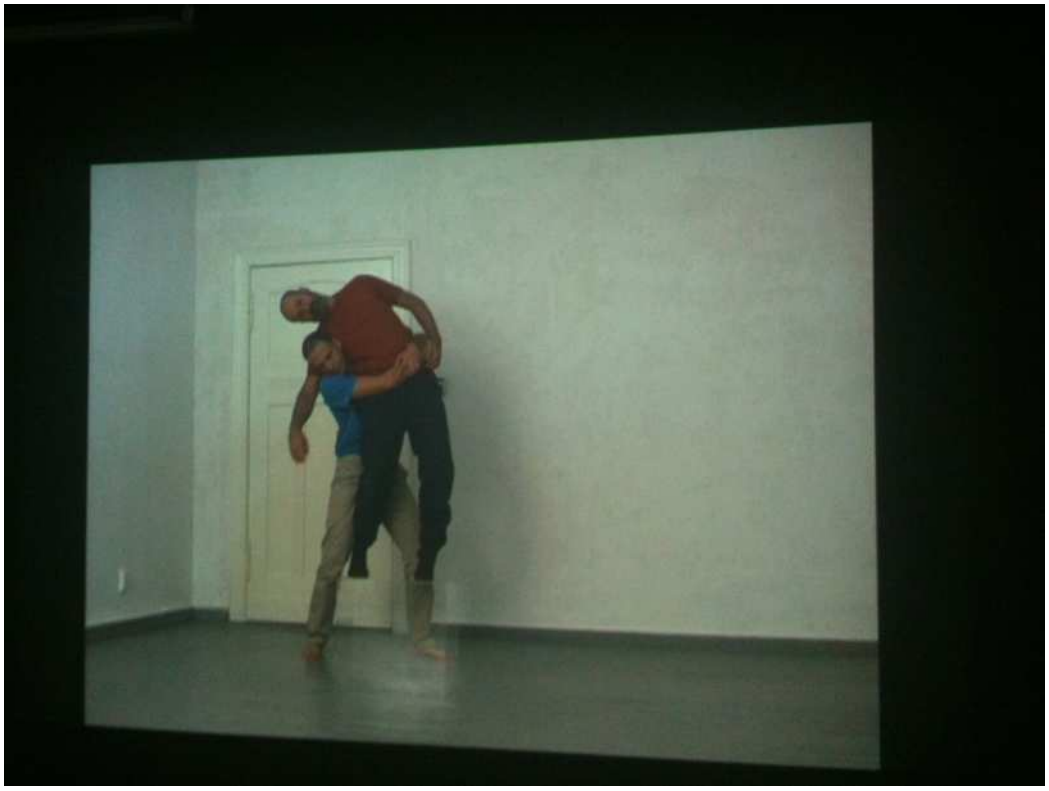
Prinz Gholam

Exhibition view: A Retrospective of Remixed Dreams, - 1, Paris, France, 2011



Prinz Gholam

Exhibition view: A Retrospective of Remixed Dreams, - 1, Paris, France, 2011



Prinz Gholam

Exhibition view: A Retrospective of Remixed Dreams, - 1, Paris, France, 2011

PRINZ GHOLAM

PALACE PARTY

March 5, 2011

Kunsthal Charlottenborg, Copenhagen, Denmark

press release:

The spring season 2011 at Kunsthal Charlottenborg launches with a grand Palace Party, admission to which is free. This all-day spectacle brings together a range of Danish and international artists and musicians – plus many other collaborators – in an exciting range of performances, concerts and temporary interventions. The party throws open the doors of the Kunsthal, while playing with the colourful history of the palace complex in which it is situated.

The day includes events around the Kunsthal, as well as in The Royal Danish Academy of Fine Arts' Schools of Visual Arts and Danmarks Kunstbibliotek (The Danish Art Library) and other spaces in the Charlottenborg buildings. Palace Party features both all-day events and one off performances, creating a changing display that can only be experienced in real time. Visitors are invited to go on a treasure hunt around the chateau, from the attic of the Kunsthal to the Library's reading room, and including spaces not usually open to the public such as the unique Kuppelsal (a baroque state room). The participants are activating the palace complex in a wide variety of ways – re-inhabiting, squatting, changing, blessing and bewitching it – thus re-energising the Kunsthal's role as an artists' house.

The day opens with a parade of twelve tractors that will proceed from Rådhuspladsen to Charlottenborg, followed by a tractor concert played in the palace's courtyard. Other events include an ongoing performance by ten troubadours in the Kunsthal's famous apartment, young dancers from the Ballet School performing on the house's main staircase, and a mobile music office that will parade around the exhibition halls from dusk till dawn. Finally, a dramatic spectacle in the Art Academy's auditorium will close the Palace Party – a grand ball featuring a thirty-person crew and a giant CatBus.

Palace Party has been initiated by Charlottenborg's curator, Rhea Dall. Palace Party is supported by The Danish Arts Council (Committees for Visual Arts and International Visual Arts), The Danish Arts Foundation (Comissioned Works) and British Council.



Prinz Gholam
Air, 2009

Exhibition view: Palace Party, Kunsthal Charlottenborg, Copenhagen, Denmark, 2011



Prinz Gholam
Air, 2009

Exhibition view: Palace Party, Kunsthal Charlottenborg, Copenhagen, Denmark, 2011



Prinz Gholam
Air, 2009

Exhibition view: Palace Party, Kunsthal Charlottenborg, Copenhagen, Denmark, 2011



Prinz Gholam
Air, 2009

Exhibition view: Palace Party, Kunsthal Charlottenborg, Copenhagen, Denmark, 2011



Prinz Gholam
Air, 2009

Exhibition view: Palace Party, Kunsthal Charlottenborg, Copenhagen, Denmark, 2011



Prinz Gholam
Air, 2009

Exhibition view: Palace Party, Kunsthal Charlottenborg, Copenhagen, Denmark, 2011

PRINZ GHOLAM

FACES SHAPES GESTURES TONES ACTS PLACES

November 3-7, 2010

Centre Pompidou-Metz, Metz, France

press release:

The duo Wolfgang Prinz and Michel Gholam have created a performance work over several years based on bodily poses that are inspired by the history of images and painting. At Metz, they are presented at the heart of the exhibited «Chefs d'oeuvre?» and occur over several days. A photograph of the shooting of Pasolini's «Salo», showing two men dancing in a room full of abstract and modern paintings, serves as the central theme of their intervention.



Prinz Gholam

Exhibition view: Faces shapes gestures tones acts places, Centre Pompidou-Metz, Metz, France, 2010



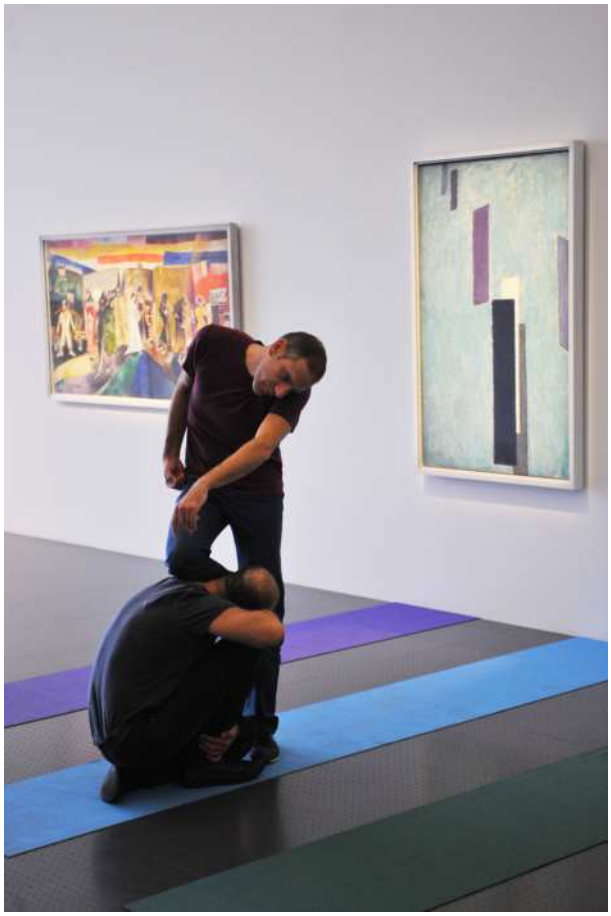
Prinz Gholam

Exhibition view: Faces shapes gestures tones acts places, Centre Pompidou-Metz, Metz, France, 2010



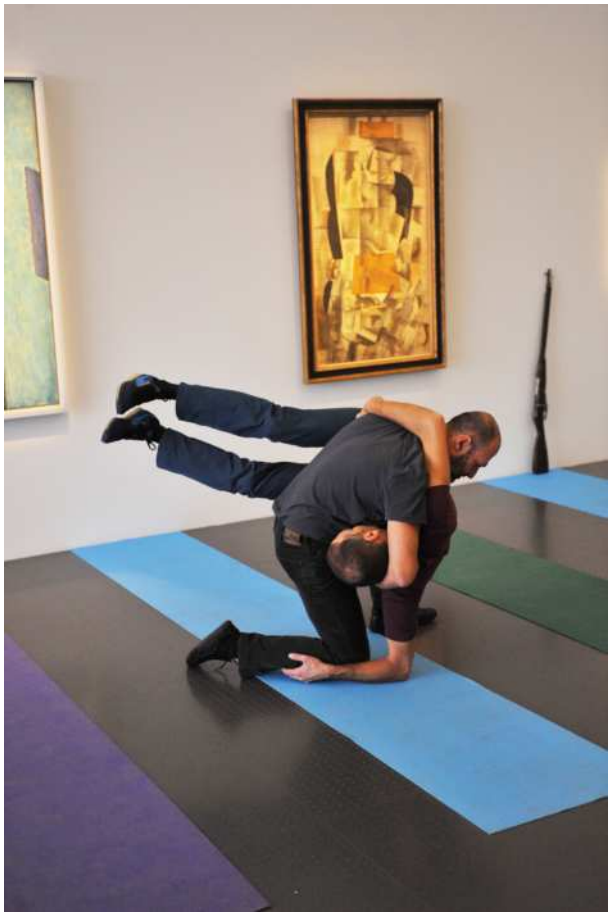
Prinz Gholam

Exhibition view: Faces shapes gestures tones acts places, Centre Pompidou-Metz, Metz, France, 2010



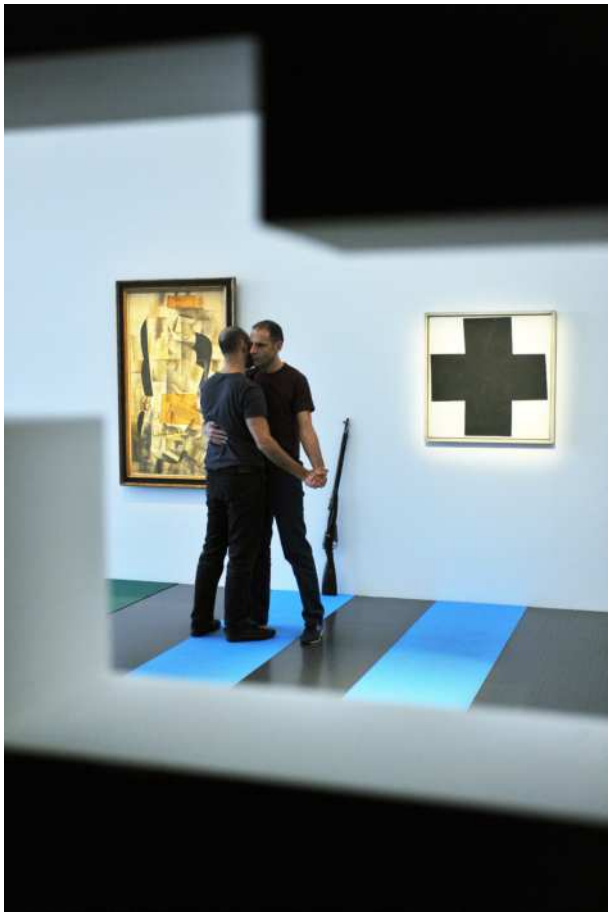
Prinz Gholam

Exhibition view: Faces shapes gestures tones acts places,
Centre Pompidou-Metz, Metz, France, 2010



Prinz Gholam

Exhibition view: Faces shapes gestures tones acts places,
Centre Pompidou-Metz, Metz, France, 2010



Prinz Gholam

Exhibition view: Faces shapes gestures tones acts places, Centre Pompidou-Metz, Metz, France, 2010

PRINZ GHOLAM

SHIFTING POSITIONS

November 29, 2009 - February 7, 2010

Museum Goch, Goch, Germany

press release:

The exhibition shifting positions discloses a dialogue between the works of the artist duo Prinz Gholam (Wolfgang Prinz, *1969 Leutkirch; Michel Gholam, *1963 Beirut, Lebanon) and Franz Erhard Walther (*1939, Fulda). shifting positions examines the possibility of shifting perspectives and habitual ways of seeing, inviting the visitor to redefine his role within the relational field of work, author and spectator. A process-oriented notion of art forms the basis of the presented works, which perceives the artwork not as a material object but as a physical or imagined realisation within space and time.

As early as the 1960s, Franz Erhard Walther already transformed the autonomous artwork into a tool for action with his “1. Werksatz”, radically challenging the traditional categories of art. Through the physical use of his pieces, purely visual perception is extended to include bodily experiences, and at the same time the authorship of the artwork shifts at the moment of action to the actor/viewer himself. His work during subsequent decades extends Walther’s investigations into the notion of art to the field of imagined activity.

Positioning the body within time and space is a core aspect in Prinz Gholam’s live and video performances. Their choreographies are characterized by meditation-like postures, which emerge from painting, sculpture, dance or film. Remaining almost completely absorbed within these postures deepens the physical and mental process, seemingly suspending the perception of time. Through the visual language of their bodies, Prinz Gholam paces a choreographic path that appeals to the individual image archive of the spectator.

shifting positions not only questions how the physical and imagined positioning of the body is negotiated within these artistic concepts, but also how a sustained shifting between visual perception, physical and imagined action is related to our consciousness of experiencing and shaping our own identity in everyday life.

The exhibition shifting positions is a cooperation between the Museum Goch and the German-Dutch European project smax (2009 –2010). Part of smax is a twelve- month residency for young German and Dutch curators. The residents realise exhibition projects for several cultural institutions in both countries, accompanied by exceptional, artist-run educational programs. smax is supported by INTERREG/Euregio.
www.schloss-ringenberg.de

shifting positions is curated by Nadine Zeidler and Christoph Platz.



Prinz Gholam

Exhibition view: shifting positions, Museum Goch, Goch, Germany, 2009



Prinz Gholam

Exhibition view: shifting positions, Museum Goch,
Goch, Germany, 2009



Prinz Gholam

Exhibition view: shifting positions, Museum Goch, Goch, Germany, 2009



Prinz Gholam

Exhibition view: shifting positions, Museum Goch,
Goch, Germany, 2009



Prinz Gholam

Exhibition view: shifting positions, Museum Goch, Goch, Germany, 2009

PRINZ GHOLAM

LA 09

July 4, 2009

Les Ateliers des Arques, Les Arques, France

press release:

A performance of «Shadows» (2009) (Vidéo, 20 mn, live performance).

3 photographs (2009), All that jazz, Part of a sextet,
Brokeback mountain.



Prinz Gholam
Shadows, 2009
Performance

Exhibition view: LA 09, Les Ateliers des Arques, Les Arques, France, 2009



Prinz Gholam
Shadows, 2009
Performance

Exhibition view: LA 09, Les Ateliers des Arques, Les Arques, France, 2009



Prinz Gholam
Shadows, 2009
Performance

Exhibition view: LA 09, Les Ateliers des Arques, Les Arques, France, 2009

PRINZ GHOLAM

LA NUIT DES TABLEAUX-VIVANTS (THE NIGHT OF THE LIVING PAINTINGS)

October 10, 2009

Printemps de Septembre, Musée des Augustins, Toulouse, France

press release:

Static performance, preservation of the moment, an immobile story, still picture, scenic reconstruction of a famous painting or scene: the living painting, this ancient practice, first used as religious theatre, and later becoming the great cultural leisure activity of the upper class during the XVIII and XIX centuries, continues to be revisited by many contemporary artists today. Created by the foreign, by the fantasy, by the mechanics of a dream, this cultural practice is found today at the crossroads of visual art and performance art, reinvented by the eruption of cinema, the rise of psychoanalysis, from the installation and the well-known. Between last year's "Black Spring" and this year's "The Ball of the Bizarre", between contemporary art festivals and Soirées Nomades (Nomad Parties), the Printemps de Septembre proposes to close the "exhibition festival" orchestrated by Christian Bernard in 2008 and 2009 with this ultimate exhibition of non-conformism. Scheduled on loop during the evening, "The night of the living paintings" takes the form of a wandering dream in the Musée des Augustins.

"The night of the living paintings", Saturday October 10 at the Musée des Augustins, 9PM-2AM.



Prinz Gholam

Exhibition view: Les nuits des tableaux-vivants, Printemps de Septembre, Musée des Augustins, Toulouse, France, 2009



Prinz Gholam

Exhibition view: Les nuits des tableaux-vivants, Printemps de Septembre, Musée des Augustins, Toulouse, France, 2009



Prinz Gholam

Exhibition view: Les nuits des tableaux-vivants,
Printemps de Septembre, Musée des Augustins,
Toulouse, France, 2009

PRINZ GHOLAM

FMCAEKD

November 15 – December 20, 2008

Galerie Jocelyn Wolff, Paris, France

press release:

FMCAeKD
2008
Video, sound, 20 min.

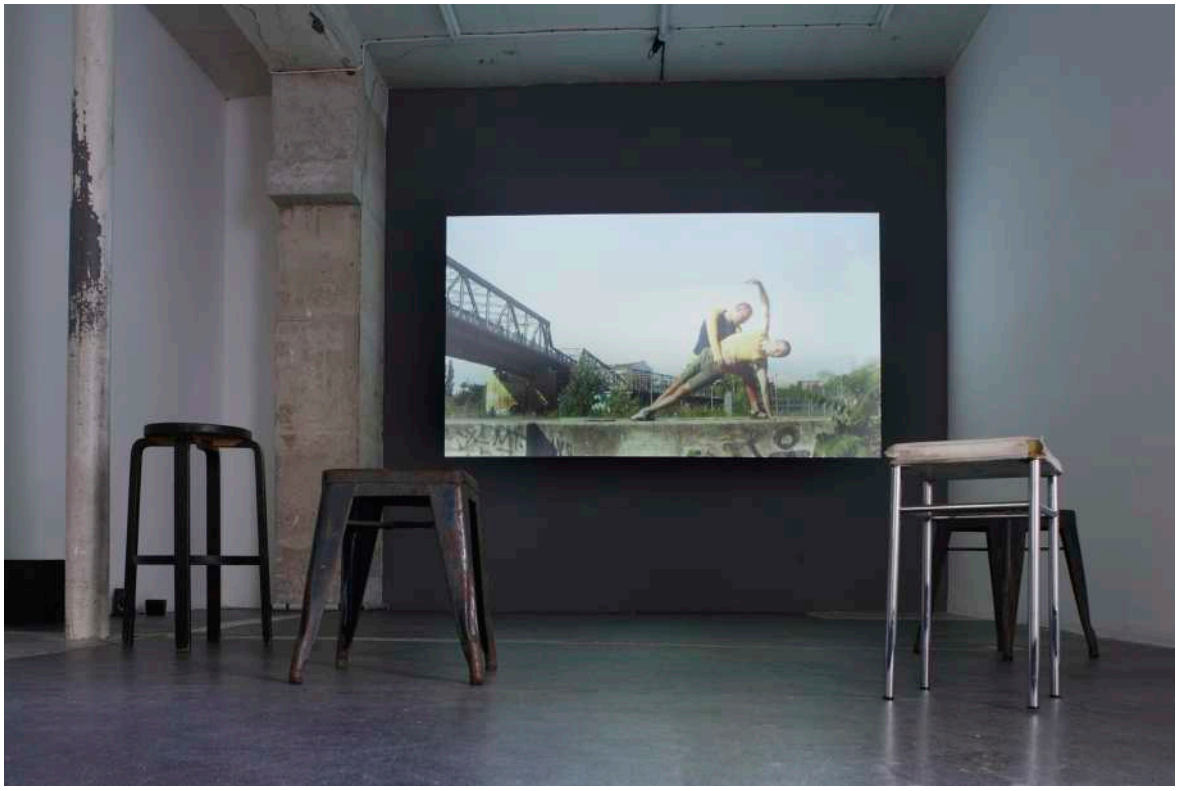
In this film shot in real time, the two artists perform a series of poses drawn from dance, wrestling, classical Greek sculture, etc.

The small photographs in the What we see series capture details of the objects or the place on which the performers concentrated their attention during the poses. The work's methodological aspect of documenting concentration during the performances comes as a conceptual development in Prinz Gholam's photographic practice.

The titles of the works refer to the initials of the authors whose works gave origin to the poses: Cunningham, Diaghilev, etc.

Wolfgang Prinz was born in Leutkirch, Germany in 1969. He studied at the Staatliche Akademie der Bildenden Künste in Karlsruhe and at the Academy of Visual Arts in The Hague, Holland. Michel Gholam was born in Beirut, Lebanon in 1963. He studied at the Staatliche Akademie der Bildenden Künste à Karlsruhe and at the Ecole des Beaux-Arts in Beirut. They live and work in Berlin.

Last exhibitions : solo show at Center for contemporary art, Brétigny-sur-Orge, France, in April 2007 (curator Pierre Bal-Blanc) ; solo show at Camera Austria, Graz, Austria in 2008 (curator : Christine Frisinghelli).



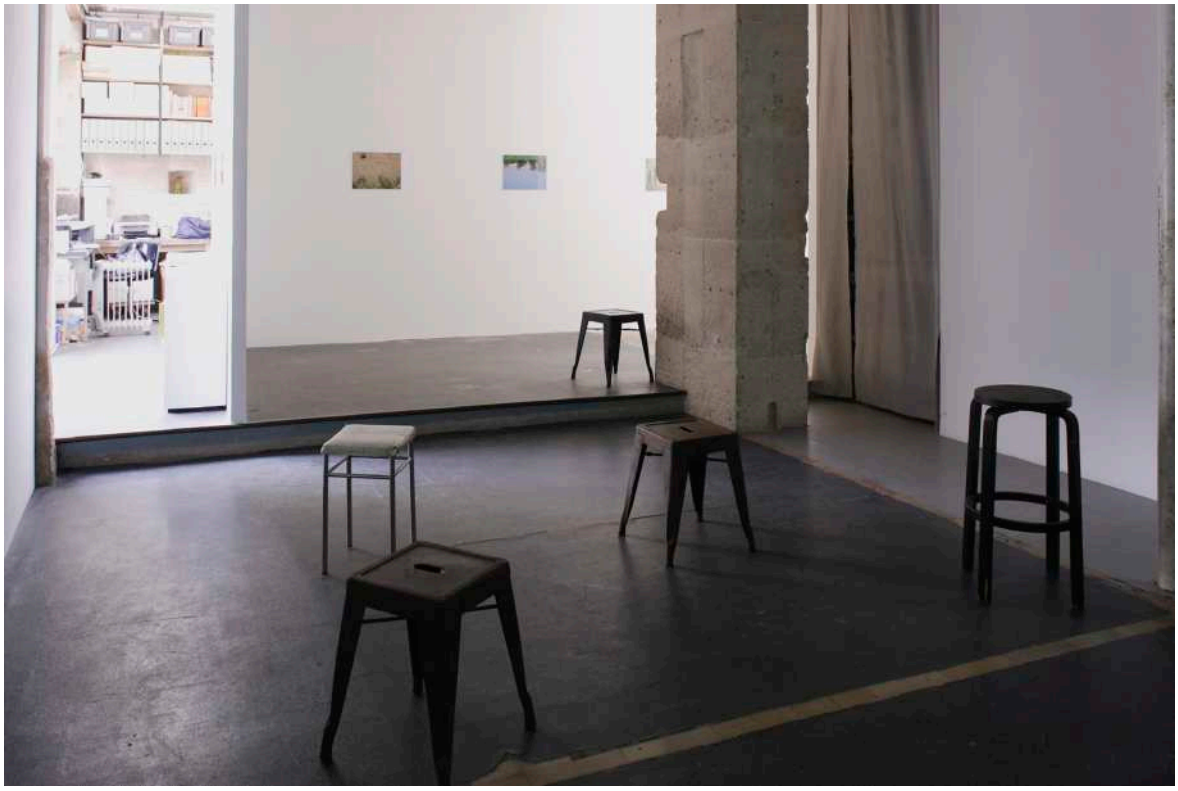
Prinz Gholam

Exhibition view: FMCAeKD, Galerie Jocelyn Wolff, Paris, France, 2008



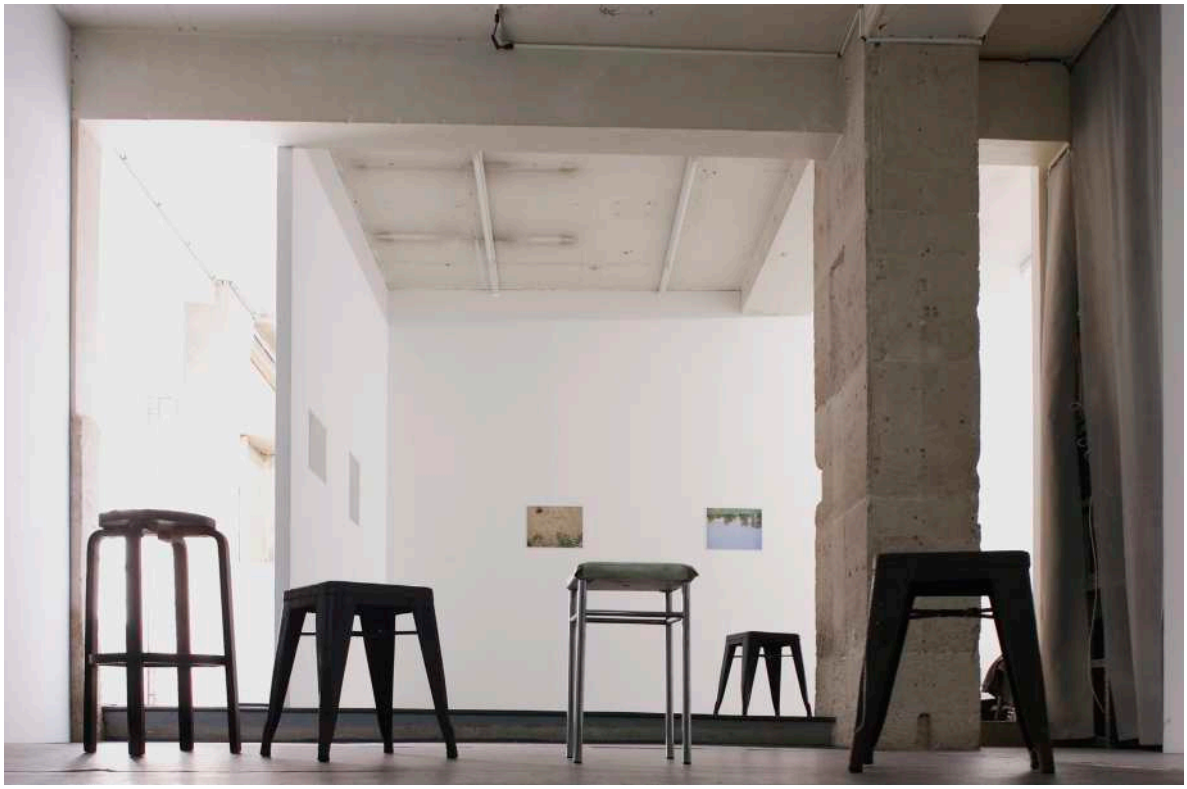
Prinz Gholam

Exhibition view: FMCAeKD, Galerie Jocelyn Wolff,
Paris, France, 2008



Prinz Gholam

Exhibition view: FMCAeKD, Galerie Jocelyn Wolff, Paris, France, 2008



Prinz Gholam

Exhibition view: FMCAeKD, Galerie Jocelyn Wolff, Paris, France, 2008



Prinz Gholam
FMCAeKD, 2008
HD-video, 20 min, sound, 16:9

Exhibition view: FMCAeKD, Galerie Jocelyn Wolff, Paris, France, 2008



Prinz Gholam
FMCAeKD, 2008
HD-video, 20 min, sound, 16:9

Exhibition view: FMCAeKD, Galerie Jocelyn Wolff, Paris, France, 2008



Prinz Gholam
FMCAeKD, 2008
HD-video, 20 min, sound, 16:9

Exhibition view: FMCAeKD, Galerie Jocelyn Wolff, Paris, France, 2008



Prinz Gholam

Exhibition view: FMCAeKD, Galerie Jocelyn Wolff, Paris, France, 2008



Prinz Gholam

Exhibition view: FMCAeKD, Galerie Jocelyn Wolff, Paris, France, 2008

PRINZ GHOLAM

March 14 - May 18, 2008

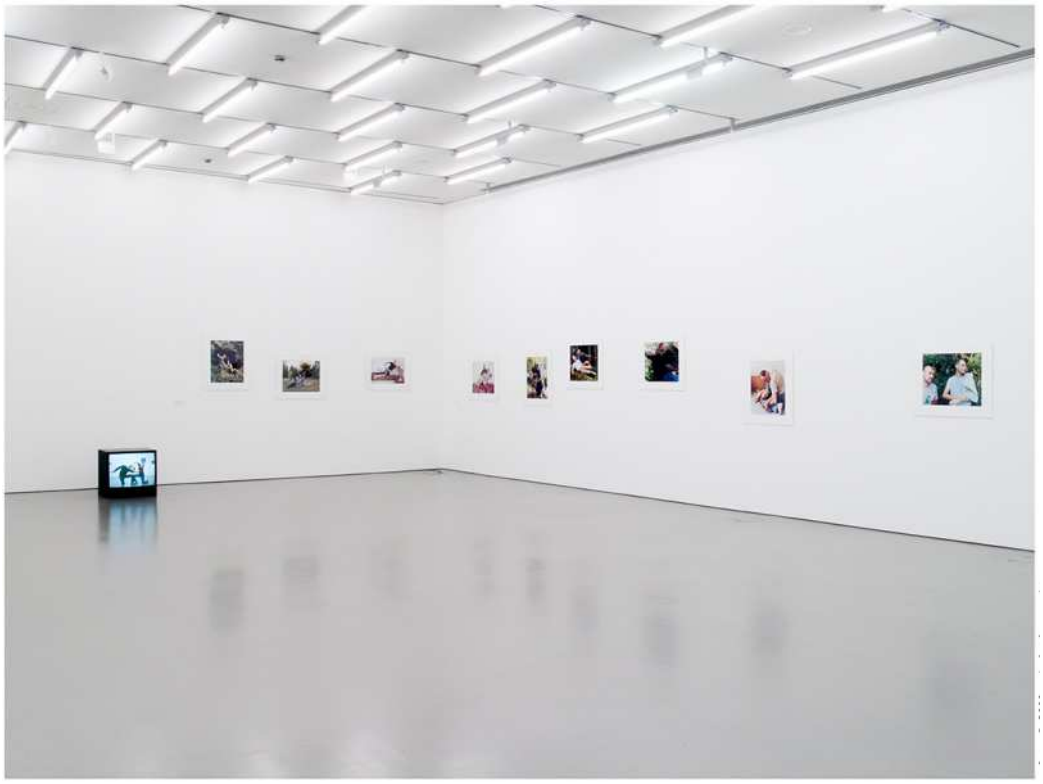
Camera Austria, Kunsthaus Graz, Graz, Austria

press release:

With Aneta Grzeszykowska and artist couple Wolfgang Prinz and Michel Gholam Camera Austria is presenting two positions that deal with icons of art history. Both are akin to (re)productions of an iconologically backed canon of images that has become inscribed in the cultural memory of their viewers. However, discursive shifts take place compared to the original images in terms of their artistic appropriation by means of self-staging, but also with the aid of forms of re-enactment and their reproduction in photography and film. Hence, their works can be set in the context of the current debate on artistic strategies of re-enactment.

Aneta Grzeszykowska presents her series of «Untitled Film Stills» (2006), a detailed reprise of the work of the same name (1977 – 1980) by Cindy Sherman. While Sherman's pictures co-initiated feminist-motivated discourses concerning the deconstruction of mythologised portrayals of the feminine, among other things, challenging concepts of mastery with the film still (as an artefact of mass culture), today her works – along with the artist herself – have become icons themselves. In her in-depth treatment, Grzeszykowska now, on the one hand, raises questions of mastery and originality once again: She mocks the much-admired versatility in Sherman's self-enactments, for example, by means of her perfect re-enactments. On the other hand, however, she contrasts the black-and-white original with her garish colour stills, not only to indicate a change of time and a process of transformation, but also to confront the original glamorous American images with an explicitly Eastern European variation. What is more, the question arises whether today – as Judith Butler maintains – playing with gender identities opens up a new view of things – or vice versa: whether the narrative forms, e.g. of the still, have fundamentally changed. For another work by Aneta Grzeszykowska that we are exhibiting in Graz illustrates the fact that these are still powerful identity-creators: In «Album» the artist deleted herself from all of her digitised family photos.

In Graz, Prinz Gholam are not only presenting a selection of their photographic works (2001 – 2006) but are also opening the exhibition with a performance. The prologue to «Ein Ding mehr» (one more thing) is a re-enactment of a shot from Pier Paolo Pasolini's film «Salò»: a couple facing each other touch, a pose whose compulsion and brutality in the film original is no longer visible, with the scene context left out in Prinz Gholam's tableau vivant. The artists' almost motionless pose opens up a space for new narratives: The viewer realises (e.g.) that these are two men moving towards each other, standing or lying down next to each other, tenderly touching. At the same time (like Sherman and Grzeszykowska) they do not reveal any image of themselves as individuals or as a couple, but rather seem to be working towards a (new) image with their movement and their pausing or freezing in place. It is insightful that Prinz Gholam refer almost exclusively to art works that follow an interpretation that is in the broadest sense idealistic. Even Pasolini's films and his visual approach are known to have been strongly influenced by a fondness for paintings. The representation of genders, for example, that is depicted as difference in the original pictures – such as «Mary and child» (Baldung Grien), «Venus and Adonis» (Titian), «Salome and John the Baptist» (Il Guercino) – congeals into something new in the meticulous re-enactments by Prinz Gholam: The difference of genders as an aspect of viewing images recedes into the background, and a traditional principle of identification is totally upset – for the social relationships and conventions inscribed in the original images begin to shift. Prinz Gholam suggest a different interpretation of their pictures: Both the photographs and their performances can be seen as an attempt to bring the ideality of painting to life in a credible and realistic way and to provoke an anarchy of images.



Prinz Gholam

Exhibition view: Camera Austria, Kunsthaus Graz, Graz, Austria, 2008



Prinz Gholam

Exhibition view: Camera Austria, Kunsthaus Graz, Graz, Austria, 2008



Prinz Gholam

Exhibition view: Camera Austria, Kunsthaus Graz, Graz, Austria, 2008

PRINZ GHOLAM

THE LIVING CURRENCY

January 26-27, 2008

Tate Modern, London, United Kingdom

press release:

On 26 and 27 January 2008 Tate Modern presents The Living Currency, an exhibition of performance works created between 1969 and 2007 by nine international artists from Europe and the Americas. The Living Currency is part of the bi-monthly programme of live events at Tate Modern, UBS Openings: Live.

The title of the exhibition refers to a text called La Monnaie Vivante (1970), by the French writer and painter Pierre Klossowski (1905 – 2001). Within this text, Klossowski develops a model for economic exchange which places the human body at the centre of our everyday relation to the economy as the only valid currency. The Living Currency brings together artists who use performance to explore this theme in terms of labour, the media, sexuality, and law and order in society for example.

Staged by Pierre Bal Blanc, Director and curator of CAC Brétigny, France, in collaboration with Tate Modern, The Living Currency will include performances by Tania Bruguera, Sanja Ivekovic, Prinz Gholam, David Lamelas, Santiago Sierra, Isidoro Valcárcel Medina, Annie Vigier & Franck Apertet, Franz Erhard Walther and Lawrence Weiner.

Performances will range from Tatlin's whisper #5 (2007) by Cuban artist Tania Bruguera, which comprises a policeman on horseback patrolling and guiding the audience, to individuals being paid to stand facing a wall for Group of Persons Facing a Wall (2002) by Santiago Sierra. A single shot will be fired by an air-rifle for A Wall Pitted by a Single Air Rifle Shot (1969) by Lawrence Weiner. Throughout the exhibition, a sound work by Isidoro Valcárel Medina from 1973, Conversaciones Telefónicas, will be played, featuring the artist calling unknown people selected from the yellow pages.

Prinz Gholam will perform Ein Ding Mehr (One More Thing) 2006, in which the two artists create poses and expressions rooted in the classical tradition, and several performers will form living sculptures using coloured strips of material in Werksatz (1963-1969) by German artist Franz Erhard Walther. In X-Events 2 (2007) by Annie Vigier and Franck Apertet, five dancers will interact with each other and the audience.

Volunteers will be invited to participate by forming a line and speaking the exact time for Time (1970) by David Lamelas, performed for the first time at Tate Modern since it was acquired for Tate Collection in 2005. In Delivering Facts, Producing Tears (1998-2007), the Croatian artist Sanja Ivekovic places an actor sitting at a table, who bursts into tears. This is recorded on a video camera which retransmits images to a monitor placed at a distance, while news stories are printed on sheets of paper and made available for the audience to read.

Performances for The Living Currency will take place in the Turbine Hall between 11.00 and 17.00 each day. Previous versions of this ongoing project have been presented in 2006 in Studio Micadanses, Paris, and in November 2007 at STUK in Leuven, Belgium.

For further press information please contact Jenny Lea, Tate Press Office
Call 020 7887 4942 Email pressoffice@tate.org.uk



Prinz Gholam

Exhibition view: The Living Currency, Tate Modern, London, United Kingdom, 2008



Prinz Gholam

Exhibition view: The Living Currency, Tate Modern, London, United Kingdom, 2008



Prinz Gholam

Exhibition view: The Living Currency, Tate Modern,
London, United Kingdom, 2008



Prinz Gholam

Exhibition view: The Living Currency, Tate Modern,
London, United Kingdom, 2008



Prinz Gholam

Exhibition view: The Living Currency, Tate Modern,
London, United Kingdom, 2008

PRINZ GHOLAM

PROJET PHALANSTÈRE

April 1 - July 7, 2007

CAC Brétigny, Brétigny-sur-Orge, France

press release:

An organization of building and territory merges inside the Phalanstère, ensuring that architecture and urbanism create a general presence of human connection.

The German performance duo Wolfgang Prinz and Michel Gholam propose to submit the body to new usage. The idea, according to Mathieu Lahnneur, is a means to “infiltrate the real”- discretely creating while giving the impression of being useful.

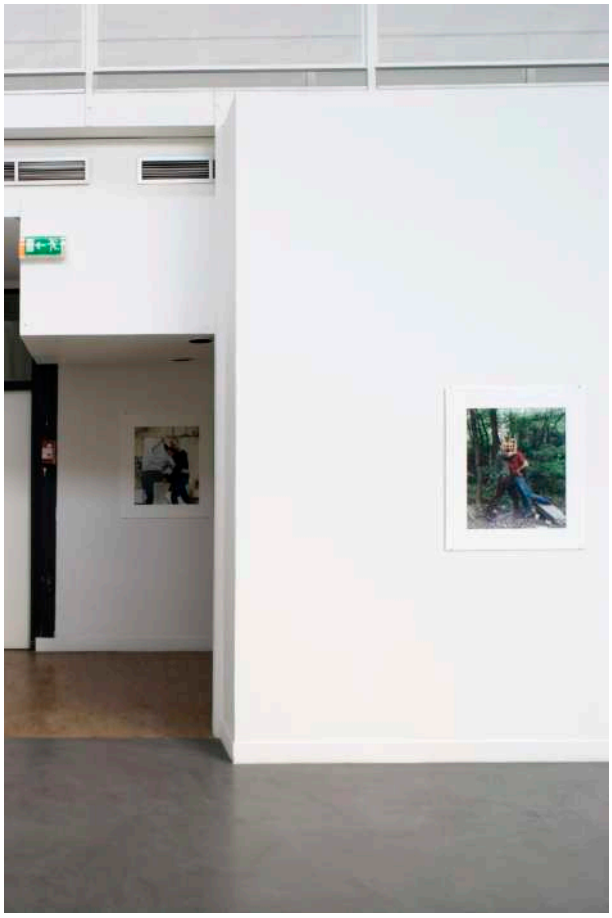
Hans-Walther Huller reinvents architecture starting with fluid mechanics.

The three-dimensional structure by Hans Walther Muller, created specially for the court of the CAC Brétigny, is created in collaboration with the teachers and students of the Jean-Pierre Timbaud Technical High School in Brétigny.



Prinz Gholam

Exhibition view: Projet Phalanstère, CAC Brétigny, Brétigny-sur-Orge, France, 2007



Prinz Gholam

Exhibition view: Projet Phalanstère, CAC Brétigny,
Brétigny-sur-Orge, France, 2007



Prinz Gholam
Wanderer, 2007
20 min 59
sound, digital video on dvd

Gour de Conche, 2006
c-print
60 x 49 cm

Exhibition view: Projet Phalanstère, CAC Brétigny, Brétigny-sur-Orge, France, 2007



Prinz Gholam
Wanderer, 2007
Performance

Exhibition view: Projet Phalanstère, CAC Brétigny, Brétigny-sur-Orge, France, 2007



Prinz Gholam
Wanderer, 2007
Performance

Exhibition view: Projet Phalanstère, CAC Brétigny, Brétigny-sur-Orge, France, 2007

PRINZ GHOLAM

LA MONTAGNE - LA RUE - L´ÉTÉ

August 26 – September 1, 2006

Willa Warszawa, Warsaw, Russia

press release:

The title of this work implies a landscape, a shift in locality and a definite season. A season associated with warmth, colour, sound. The performance revolves around many “images”; performed by two men, the two artists. The duration is approximately 20 minutes. These “images” are performed more or less in one spot.

The bodies support each other extremities touching, resting on one another, reflecting shifts of expressions and moods. The embodied poses are closer to the frozen image of a photograph than to choreographed movement. The non-dramatic and non-narrative effect enhances the stiffness and awkwardness of the poses. The work makes reference to culturally inherited gestures. The fusion of the artist- couple allows the gestures to become illegible and ambiguous. There is constant exchange between intentional construction and the given conditions of the physical bodies performing.

Wolfgang Prinz was born in Leutkirch, Germany in 1969. He studied at the Staatliche Akademie der Bildenden Künste in Karlsruhe and at the Academy of Visual Arts in The Hague, Holland. Michel Gholam was born in Beirut, Lebanon in 1963. He studied at the Staatliche Akademie der Bildenden Künste à Karlsruhe and at the Ecole des Beaux-Arts in Beirut. They live and work in Berlin.

Upcoming: solo show at Center for contemporary art, Brétigny-sur-Orge, France, in April 2007
(curator Pierre Bal-Blanc).



Prinz Gholam
La Montagne - La Rue - L'Été, 2006
Performance

Exhibition view: La Montagne - La Rue - L'Été, Willa Warszawa, Warsaw, Russia, 2006



Prinz Gholam
La Montagne - La Rue - L'Été, 2006
Performance

Exhibition view: La Montagne - La Rue - L'Été, Willa Warszawa, Warsaw, Russia, 2006



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Prinz Gholam
La Montagne - La Rue - L'Été, 2006
Performance

Exhibition view: La Montagne - La Rue - L'Été, Willa Warszawa, Warsaw, Russia, 2006

PRINZ GHOLAM

April 8 - May 14, 2005

Galerie Jocelyn Wolff, Paris, France

press release:

Prinz Gholam from April 8, 2005 to May 14, 2005 at Galerie Jocelyn Wolff .
Video displayed: «Hupen» > 2005 > digital video on DVD 10:29 min



Prinz Gholam

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2005



Prinz Gholam

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2005



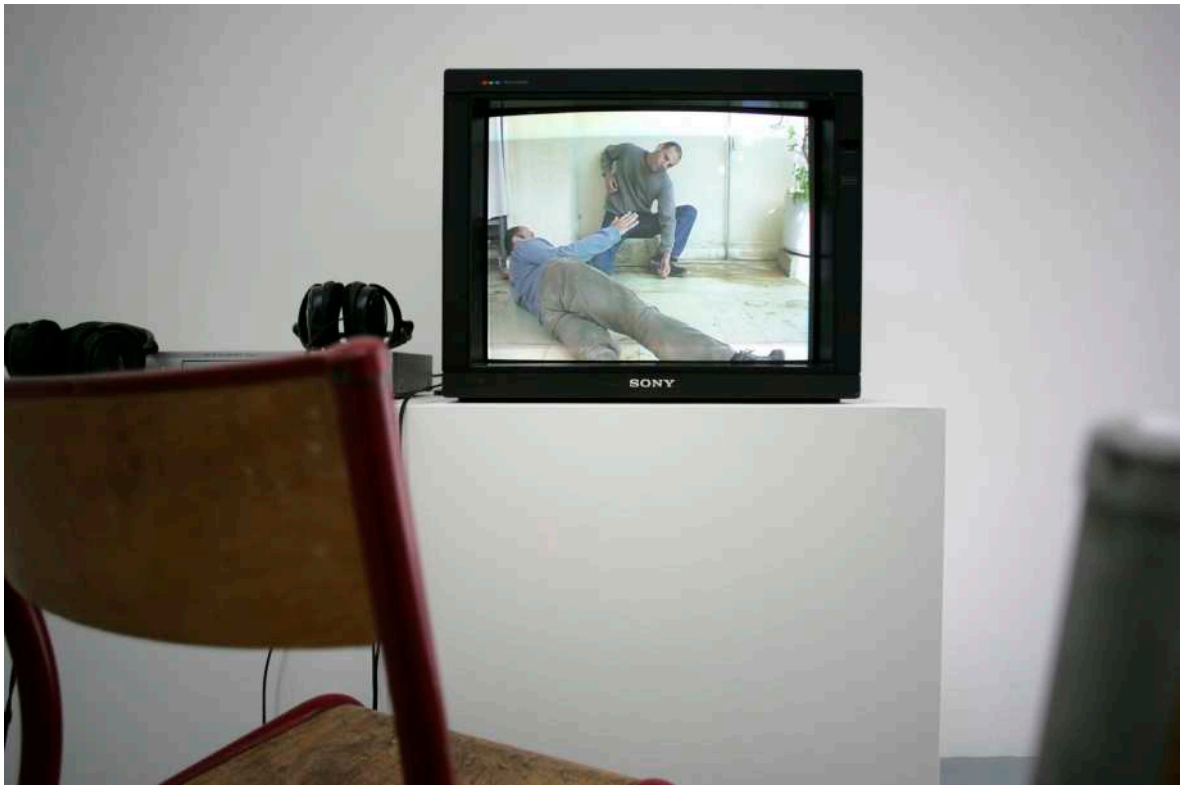
Prinz Gholam

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2005



Prinz Gholam
Hupen, 2005
digital video on DVD
10:29 min

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2005



Prinz Gholam
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digital video on DVD
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Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2005



Prinz Gholam

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Prinz Gholam

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Prinz Gholam
Hupen, 2005
digital video on DVD
10:29 min

videostill



Prinz Gholam
Hupen, 2005
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10:29 min

videostill



Prinz Gholam
Hupen, 2005
digital video on DVD
10:29 min

videostill

PRINZ GHOLAM

February 20 - March 13, 2004

Galerie Jocelyn Wolff, Paris, France, 2004

press release:

Jocelyn Wolff gallery has the pleasure of presenting Prinz Gholam's first solo show in Paris.

« The first impulse for our collaboration is the appropriation of postures and gestures which we take from different works of art and which we transfer to our everyday surroundings. Therein we emerge as protagonists performing these postures and gestures while neglecting the appearance (i.e. clothing), gender and age of the figures depicted in the found origins. Our body is always the body in the photographic representation, a pictorial field that is subjected to our gaze and to the one of the beholder. »

« The images are produced blindly as we both are in front of the camera when the shutter closes. The question of the reference to the conventions of artistic reprensentation is then as important as the unknown or subconcious of where we take the image to, or even where performing takes us to. »

For exemple, « a drawing by Pierre Klossowski in coloured crayons lead us to perform Diane et Calixte as a geometrical construction of arms, hands and torsos. The single parts of the body are twisted always in respect to the flatness of the photographic film, as if projected into two-dimensionality. The simplified view on the trees follows the original composition and serves the exemplary construction. »

Wolfgang Prinz is born in Leutkirch, Germany, 1969 and Michel Gholam in Beirut, Lebanon, 1963. They met in 1993 and work together since 2000.

They live in Berlin, Germany.



Prinz Gholam

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2004



Prinz Gholam

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2004



Prinz Gholam

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2004

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