# PRINZ GHOLAM



## SELECTED WORKS

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# BIOGRAPHY

Prinz Gholam is an artistic duo, working together since 2001 and based in Berlin, Germany.
Wolfgang Prinz was born in 1969 in Leutkirch, Germany. Michel Gholam was born 1963 in Beirut, Lebanon.

Prinz Gholam have developed an artistic practice based on performative and collaborative processes that result in live performances, videos, and installations incorporating drawings, objects, photographs, and text. Their work is an ongoing attempt to reactivate, relocate, and negotiate the self and the body between their cultural constructs and the world in which we live. It consists of choreographic or visual arrangements in which Prinz Gholam use and reinterpret a range of images and postures taken from historical paintings and sculptures, films and media sources. In this way Prinz Gholam draws attention to the political and social dimensions of the human body, as seen through the history of its representation.

Prinz Gholam were recently awarded the Rome Prize with a residency at Villa Massimo in Rome, Italy, in 2020.
In 2017, they took part in documenta 14 in Kassel and Athens.

Solo exhibitions and recent projects include *Mon cœur est un luth suspendu*, Musée d'art contemporain de la Haute-Vienne, Rochechouart, France, 2022; *There are eyes*, Aichi Triennale, Nagoya City, Japan, 2022; *the Survivor and the Dreamer*, Dresden State Art Collections, Germany, 2022; *While Being Others* Mattatoio, Rome, Italy, 2021; *Similitude*, Performance at Punta della Dogana, Pinault Collection, Venice, Italy; *Speaking of Pictures*, Galerie Jocelyn Wolff, Paris, France, 2018; *Generosity, the Art of Giving*, National Gallery, Prague, Czech Republic, 2016; *Faces shapes gestures tones acts places*, Musée d'art moderne Centre Pompidou-Metz, France, 2010.

# PRINZ GHOLAM

## PARIS INTERNATIONALE

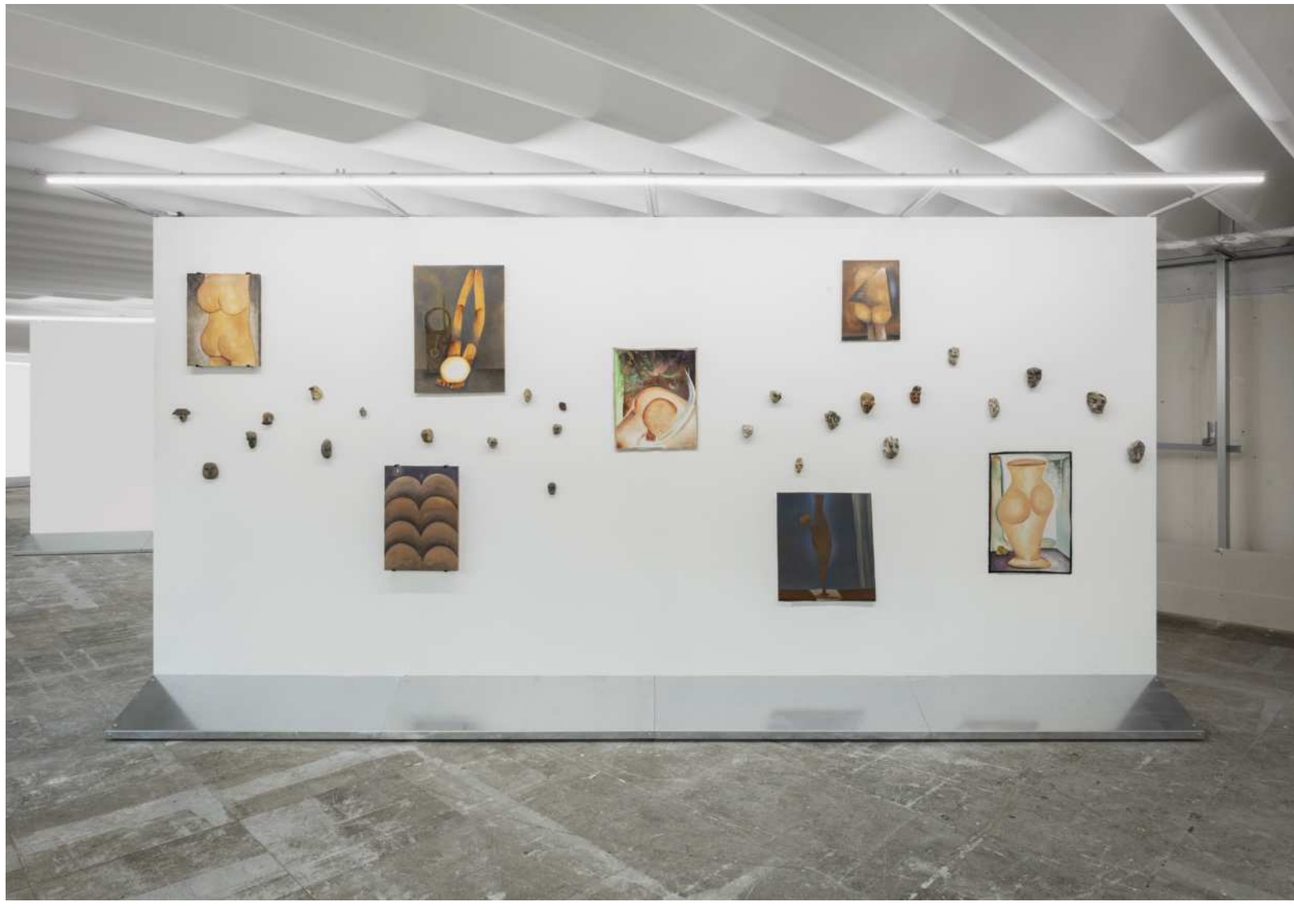
Art fair
April 18– 21, 2026
Milano

For this first edition of Paris Internationale Milano, we present a curated selection of works by Prinz Gholam and Santiago de Paoli. Though emerging from distinct conceptual and geographic contexts, their practices resonate through shared aesthetic affinities and a sustained engagement with physicality, density and tactility.

Born in Buenos Aires in 1978 and now based in New York, Santiago de Paoli works with unconventional materials such as plaster, copper and felt. His practice revisits recurring motifs — moons, candles, socks, flowers, clouds — inflected with subtle irony, between intimacy and absurdity. For this presentation, we will focus on four paitings depicting bu#s at times fused into domestic objects. It evokes a surrealist lineage and echo assemblage, reflecting an artistic heritage rooted in Argentina.

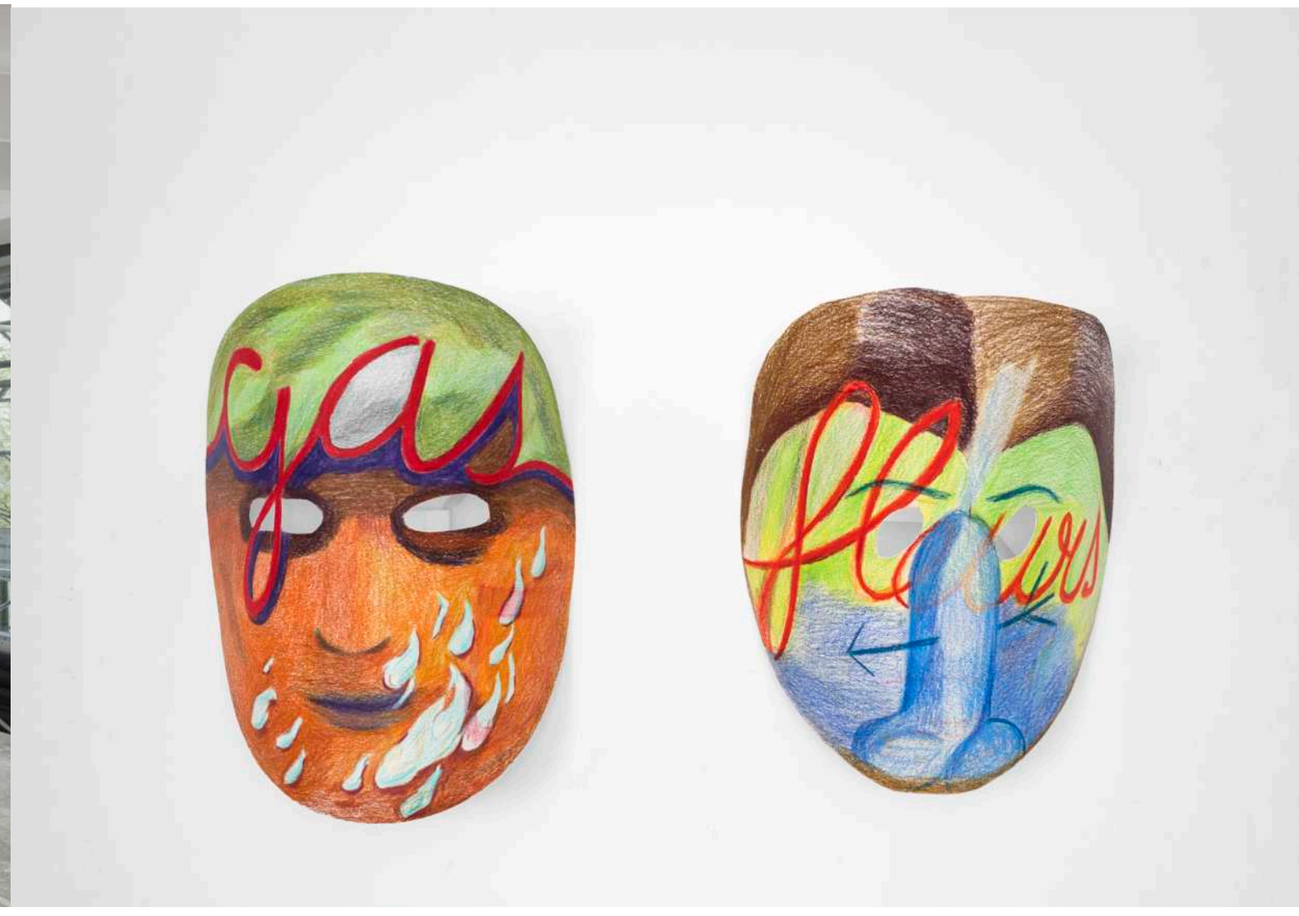
In dialogue, drawings by the Berlin-based duo Prinz Gholam extend this focus on the (un)gendered body. Working between performance and drawing, their practice unfolds between the live body and its representation. Some works document enacted getures; others feature paper masks worn by them. They often reference historical depictions of the male body and contemporary homosocial and sexual imagery, notably in a recent series inspired by Fassbinder's Querelle. Deeply invested in sensuality as both subject and method, these works engage the body as a site of tension. Installed together, they will create a charged hanging anchored in rigorous theoretical inquiry.











# PRINZ GHOLAM

## STILL AS A STONE: THE PERSISTENT BODY IN MEDIATION

Group exhibition
March 28 – July 26, 2026
Guangdong Times Museum, Guangzhou, China

These works span more than sixty years and cross continents, yet they are neither a chronological survey nor a simple geographical mapping. Between them, genuine dialogues exist: some are historical echoes, some resonate through material and gesture, some continue shared questions — about how the body is shaped by power, how stillness can constitute resistance, how to find one's anchor amid the acceleration of technology. The exhibition does not presuppose answers to these conversations, but the space itself creates the conditions: when bodies from different eras, cultures, and media meet in the same place, the viewer's own body will also become part of the dialogue.

"Still as a Stone" does not seek to reverse the tide of digitalization, nor to erect a monument of farewell to the body. Virtualization and artificial intelligence have become reality; the directness of the body has indeed ceded some of its territory. Yet the body has never disappeared — it has only migrated into different media: into painting, into sculpture, into moving image, into data, continuously layering and depositing. The metaphor of stone is not stillness but sedimentation: whatever flows past leaves its trace, and the stone remains. The exhibition itself is a practice of this process: as a form of embodiment, the exhibition itself is a site of bodily emergence (exhibition as embodiment). Here, through a carefully designed spatial experience, the body in data and the body in matter, the artist's body and the viewer's body, activate one another, regaining their context and presence in space. The body may no longer exist in a single form, but it has never left — media may shift and change, yet the body remains, still as a stone.

Source: Press release







# PRINZ GHOLAM

## THERE´S A CRACK IN EVERYTHING

Group exhibition
September 03 – December 7, 2025
Jewish Museum of Belgium, Brussels

There Is a Crack in Everything brings together more than twenty-five international artists whose practices intertwine emotion and form with questions of belonging, identity, and memory. From visible violence to imposed silences, from damages to life to the vulnerability of surrounding environments, these artists explore the human condition in its tensions as well as its possibilities, transforming these realities into imaginings of resistance, displacement, and reinvention.

A few months before its demolition and complete renovation, the Jewish Museum of Belgium finds itself at a turning point. Its empty rooms become spaces of waiting and transformation, where the exhibition unfolds as a conversation between artists whose works challenge, displace, or reshape ideas about living together. Acting as a palimpsest, the building—at times a private house, a German school, a military prison, a warehouse for musical instruments, and finally a museum—becomes a metaphor for a world in reconfiguration, where the present can never fully escape the past.

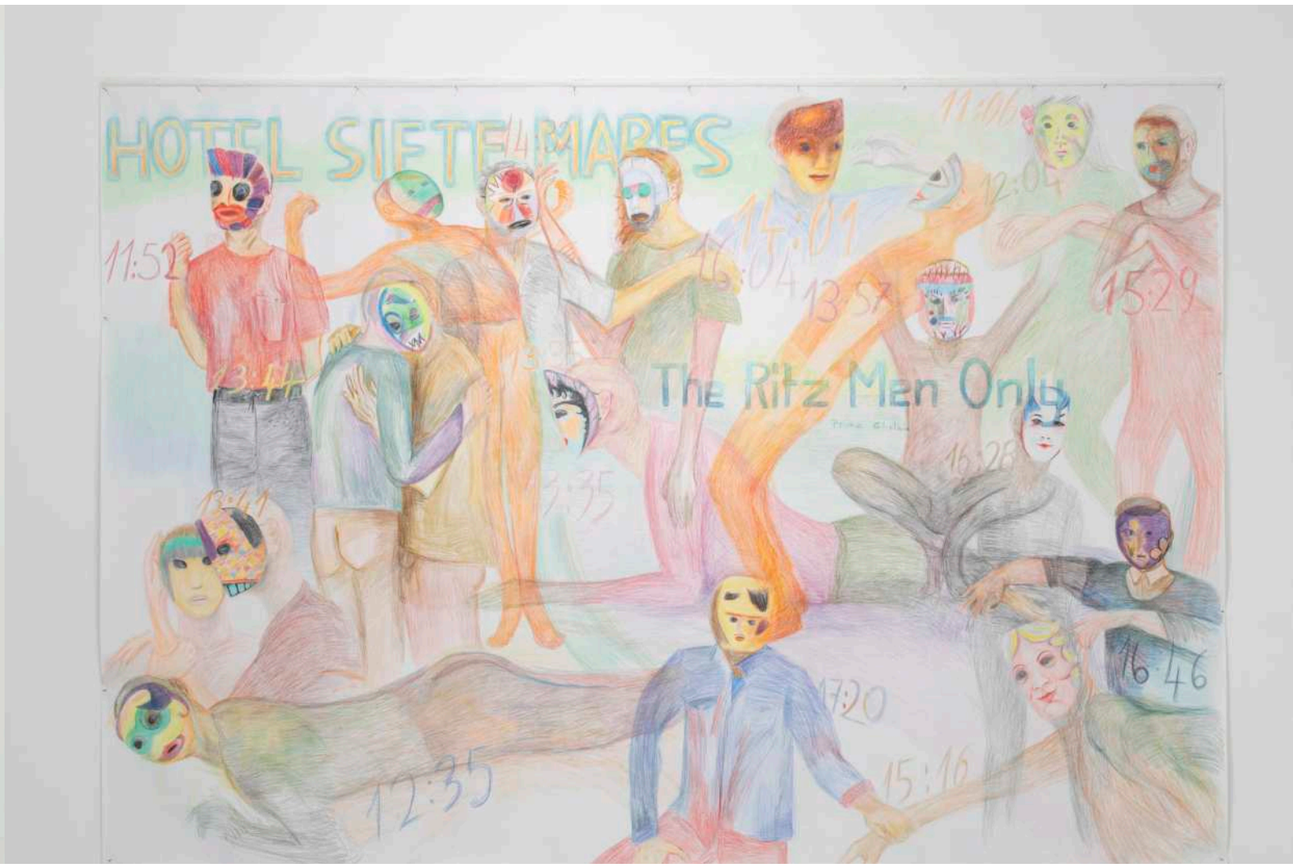
Through the sobriety of their materials and installations, the presented artworks highlight the strength of fragile traces and the precision of meticulous gestures that bring meaning and presence. Each room becomes a sensitive laboratory: absence turns into language, and indeterminacy becomes material for creation. The artists offer no ready-made paths, nor immediate consolation, but rather invite us to inhabit difference with lucidity and care. The exhibition asserts that fragility is not a deficiency but a resource, reflecting the shared condition of all cultural institutions today.

The title of the exhibition, borrowed from Leonard Cohen—There's a crack in everything, that's how the light gets in—reminds us that every fracture carries within it both destruction and light: it suggests new ways of being in the world and relating to what surrounds us.

Source: Press release






HOTEL SIETE MARES
The Ritz Men Only
11:52
12:35
15:29
16:46
15:16

# PRINZ GHOLAM

## PRINZ GHOLAM

Solo exhibition
September 7 – November 3, 2024
Zacheta, National Gallery of Art, Warsaw, Poland

“Prinz Gholam is the colaborative name of two artists, Wolfgang Prinz and Michel Gholam, who have been working together since 2001. Hailing from different cultural backgrounds – German (Prinz) and Lebanese (Gholam) – their art transcends national contexts. They draw inspiration from diverse cultures and eras, incorporating these elements freely into their work. Their creative practice encompasses performance pieces and choreographies staged in the presence of viewers or for the photographic or film camera, as wel as large-scale drawings, stone sculptural objects, and distinctive masks, the latter influenced by the 2020 pandemic.

(...)

Concurrently, the artists began incorporating simple, handmade masks (oval-shaped paper with a drawn face and elastic band). These masks took on new significance in the context of the pandemic, which the face mask came to symbolise as a protective tool. In myths, it sometimes happens that the mask becomes one with the face – it doesn’t so much replace it as it becomes the face itself. Prinz Gholam’s masks offer a commentary on identity and criticise the societal standardisation imposed by prevailing norms. Drawn with crayons on paper, they function both as standalone artworks and as performance props. Diverse in expression, ranging from realistic to grotesque, historical to abstract, they are products of improvisation. Importantly, they conceal identity, representing a ‘non-identity’ that emphasises the presence of performative bodies. The masks’ anonymity aligns with the neutral choreographies, enhancing the theatricality of the performances while erasing the artists’ individual selves and neutralising their actions. Colections of pebbles from various continents, used by the artists to create portraits or schematic faces with a touch of playful seriousness, further echo the theme of masks. When displayed en masse on the wal, these pebble portraits become a faceless crowd with vacant eyes, representing yet another group of anonymous protagonists.

(...)”

Maria Brewińska

Source: Exhibition's text (https://zacheta.art.pl/en/wystawy/prinz-gholam)

Exhibition views: *Saints with moon*, Zacheta, National Gallery of Art, Warsaw, Poland, 2024.








# PRINZ GHOLAM

## SCENES FROM BEHIND

Solo exhibition
March 12 – May 6, 2023
Galerie Jocelyn Wolff, Romainville, France

Since 2020, the artists have given a more important place to the drawings, with large formats of coloured pencils on canvas, where the figures gather, and seem to come alive in their environment. Some of these drawings are also related to other projects or performances, such as Now and the Past (2021), which was a prefiguration, a exhibited work, and now is a remembrance, of their project While Being other presented at the Mattatoio in Rome, in 2021. Thus, these canvases offer spaces for simultaneous creation and the free expression of their choreographic repertoire. They become “fields of relationships” for the artists, in the same way as their performative actions. This creative spontaneity enables a spontaneity of the imagination. However, each work presents an assemblage of historical and media references, subjective, shared and concentrated, resulting from a long process of observation and dialogue. As both a personal experience of the body and highlighting an socially-constructed cultural imagination, the gesture encounters the construction of the image in Prinz Gholam’s work, thereby questioning its paradoxical status.

So the camellia flowers from the garden of Villa Aldobrandini are hidden between the bodies, behind the cloud of flowers in the Pavilion of Wild Pinks drawing (2021), and the pyramid of Cestius appears in the middle of the architectural forms of Now and the Past (2021): two Roman remembrances captured by the artists. Behind the masks of characters or landscapes, inspired by the pandemic in 2020, and worn during the performances, we discover "accumulated information and inspiration," as the duo puts it, the memory of the subject and the potential of a double, screens and interfaces. L'esprit de notre temps (video, 2020-2021) bears witness to this use of the mask and the relationship between the artists and their environment, here the Roman city. Finally, behind the assemblages of stones, whose titles often evoke their original site, the relationship of the artists to their environment is expressed once again, as well as a feeling of spontaneous recognition, a figural presence that crisscrosses their entire practice, between stylised bodies and carnivalesque faces. This imaginary projection by the artists reflects their embodied memory of the body and the subject, and, in so doing, a recognition of otherness, this “otherness [that] is experienced by passing through gestures, by an incorporation,” when “bodies seem to seek a beyond-gesture in a confrontation with the elements of nature, objects, other bodies” (Anne Creissels, 2019). Here, however, is less about confrontation than attention to external elements.

Scenes from behind is also a title that evokes another: Seen from behind. Perspectives on the Male Body and Renaissance Art (2018), a book by Patricia Lee Rubin which focuses on the analysis of an often-neglected motif, that of male buttocks in Renaissance art. These puns and references are a constant in the duo’s work. They inspire its structure as well as its content, and are embodied by a formal modesty and an increasingly perceptible theatrical aspect in their work. So, if Rubin’s book engages a perspective reversal and addresses the homoeroticism emanating from these canonical buttocks, the art of Prinz Gholam is inscribed in this artistic and social hotbed that is close to them, between classical culture and queer perspective, but they do it light-heartedly. From creation to dissemination, they open up the image to spontaneous dialogues.

Source: Press release









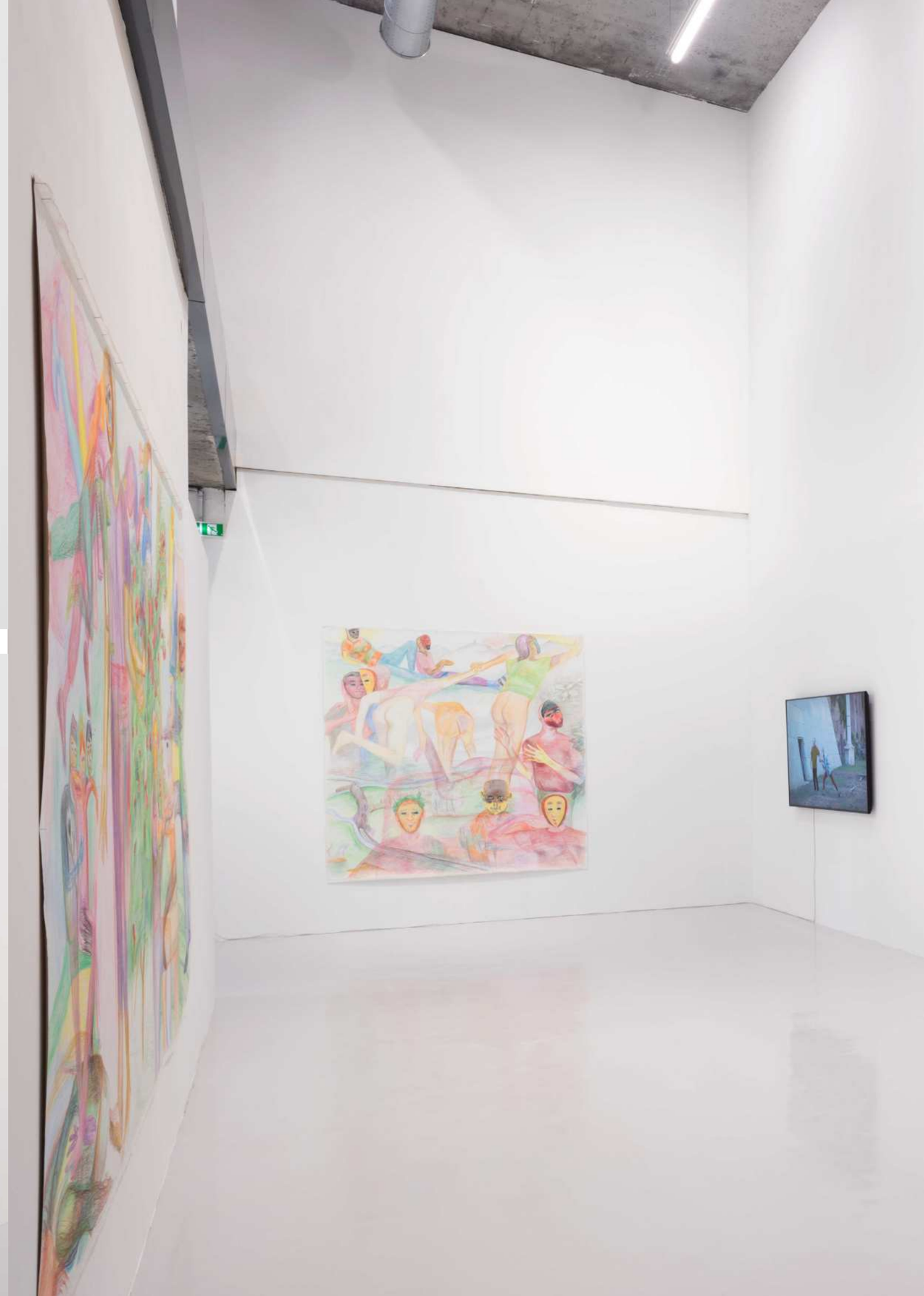












# PRINZ GHOLAM

## MY HEART IS A POISED CITHARA

Solo exhibition
July 1 – December 15, 2022
Musée d'art contemporain de la Haute-Vienne
Château de Rochechouart, Rochechouart, France

Since 2001 Prinz Gholam have been developing a multidisciplinary approach to their work, which encompasses performance, video, photography and drawing.

Their work is centred around a study of the human body in relation to surrounding cultural constructs and the world in which we live. It consists of choreographic or visual arrangements in which Prinz Gholam use and reinterpret a range of images and postures taken from historical paintings and sculptures, and from films and media sources. In this way Prinz Gholam draws attention to the political and social dimensions of the human body, as seen through the history of its representation.

In residence at the Villa Massimo in Rome in 2020, Prinz Gholam began work centred around the idea of masks as a means of metamorphosis. In the context of the pandemic, the mask obviously assumes a particular significance for artists. It is thus seen as a means of protection but also of transgression. Used in funerals, rituals, in the theatre, or for dancing, the mask is omnipresent in our history. It suggests a ritualised persona, as well as the dramatised characters of the Commedia dell'Arte, or the uninhibited carnival figure. As such the mask reveals more than it conceals.

For this first exhibition in a French institution, Prinz Gholam unveil a collection of new works which, given the context of the Château de Rochechouart and the frescoes it contains, take on a particularly distinctive dimension. "Mon cœur est un luth suspendu" (My Heart is a Poised Cithara), a phrase adapted from a song lyric by Pierre-Jean de Béranger (1780-1857) and used as an epigraph by Edgar Allan Poe for his short story "The Fall of the House of Usher", allows Prinz Gholam to underline the essential connection between emotional and physical states.

Source: Press release






panorama of immediate















Exhibition views: *My Heart is a Poised Cithara*, Château de Rochechouart, Rochechouart, France, 2022. Ph: Aurélien Mole

# PRINZ GHOLAM

## THE SURVIVOR AND THE DREAMER

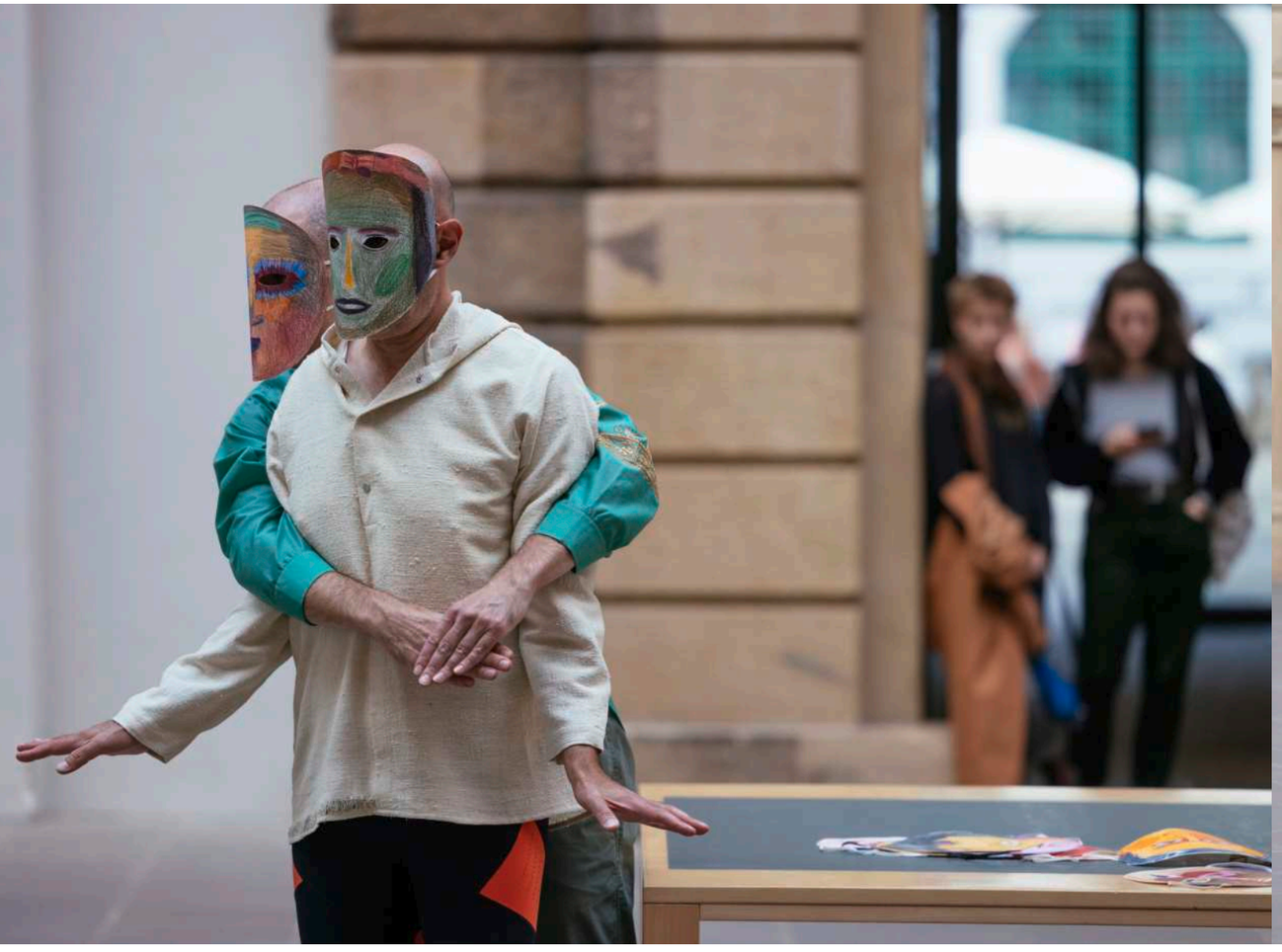
Performance
Duration: 50 minutes
June 22 and September 25, 2022
Kupferstich-Kabinett, Residenzschloss, Staatliche Kunstsammlunden Dresden, Dresden, Germany

The performance “The Survivor and the Dreamer”, taking place at 6 p.m. on 22 June 2022, was created specifically for this location. The second performance will take place at 5.30 p.m. on 25 September. Between these two dates, an installation will be set up at the Kleiner Schlosshof featuring the paper masks used in the piece. These were inspired, among other things, by works from the collection of the Kupferstich-Kabinett. The curator is Björn Egging, who curates for the SKD’s Kupferstich-Kabinett.

For “The Survivor and the Dreamer”, Prinz Gholam sought inspiration in Tennessee Williams’ 1953 play “Camino Real”, which focuses on the hero’s fate in the surreal, hostile environment of a strange town. The performance is inspired by the setting of the play – a shadowy place at the end of a street, surrounded by luxury hotels and dollar-a-night dosshouses – and by the idea of literary figures being included in the story’s cast. The masks exhibited in the palace courtyard, with their drawn-on faces, mostly represent characters borrowed from images from art history. The title of the performance comes from two secondary characters in the play.

Source: Press release (excerpt)






Loan Shark Est.



Performance: *The Survivor and the Dreamer*, Kupferstich-Kabinett, Staatliche Kunstsammlunden Dresden, 2022. Ph. Oliver Killig

# PRINZ GHOLAM

## EPPUR SI MUOVE

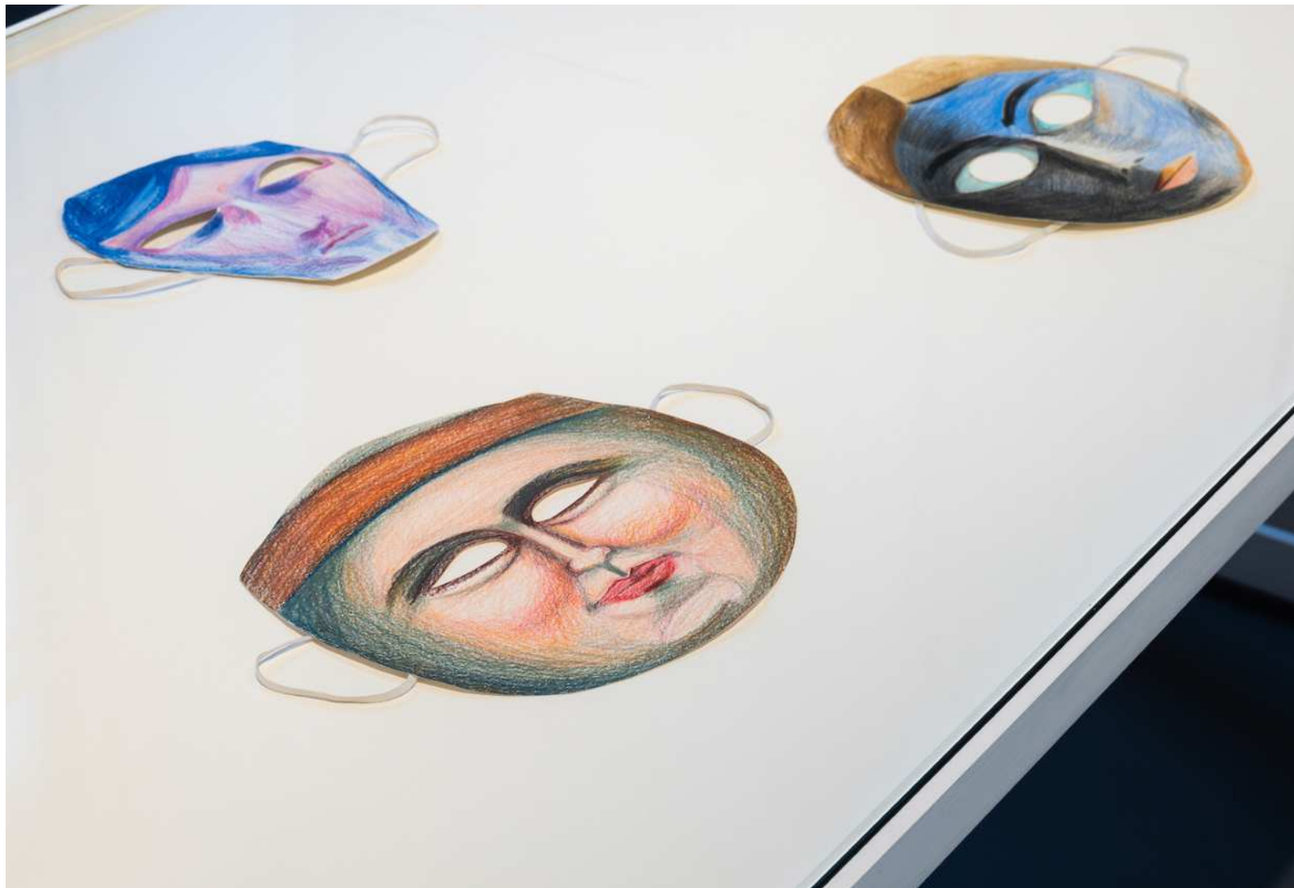
Group exhibition
Winners of the Villa Massimo's Rome Prize
June 24 – September 25, 2022
Japanisches Palais, Staatliche Kunstsammlunden Dresden, Dresden, Germany

From 24 June to 25 September 2022, the eighteen winners of the Villa Massimo's Rome Prize in 2020/21 and 2021/22 will be presenting the works they created in Rome at the Japanisches Palais. The artworks in the exhibition "Eppur si muove – And yet it moves! Villa Massimo visits the Japanisches Palais" mostly came about during the recent period of seclusion and isolation, and tackle the vulnerability of individuals, societies and the natural world in which we live.

The duo Prinz Gholam, winners of the Rome Prize, will also be performing at the Kleiner Schlosshof (Small Palace Courtyard) at the Residenzschloss.

Source: Press release (excerpt)







Exhibition views: *Eppur si Muove*, Japanisches Palais, Staatliche Kunstsammlunden Dresden, Germany, 2022. Ph. Klemens Renner

# PRINZ GHOLAM

## WHILE BEING OTHER

Solo exhibition
July 13 – September 12, 2021
Mattatoio di Roma, Roma, Italy

Curated by Angel Moya Garcia

Prinz Gholam is an artist duo consisting of Wolfgang Prinz and Michel Gholam. Winners of the Villa Massimo Rome Prize 2020/21. 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 multiple 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.

Source: Press release (excerpt)









Exhibition views: *While being other*, Pavilion 9B Mattatoio, Roma, Italy, 2021.

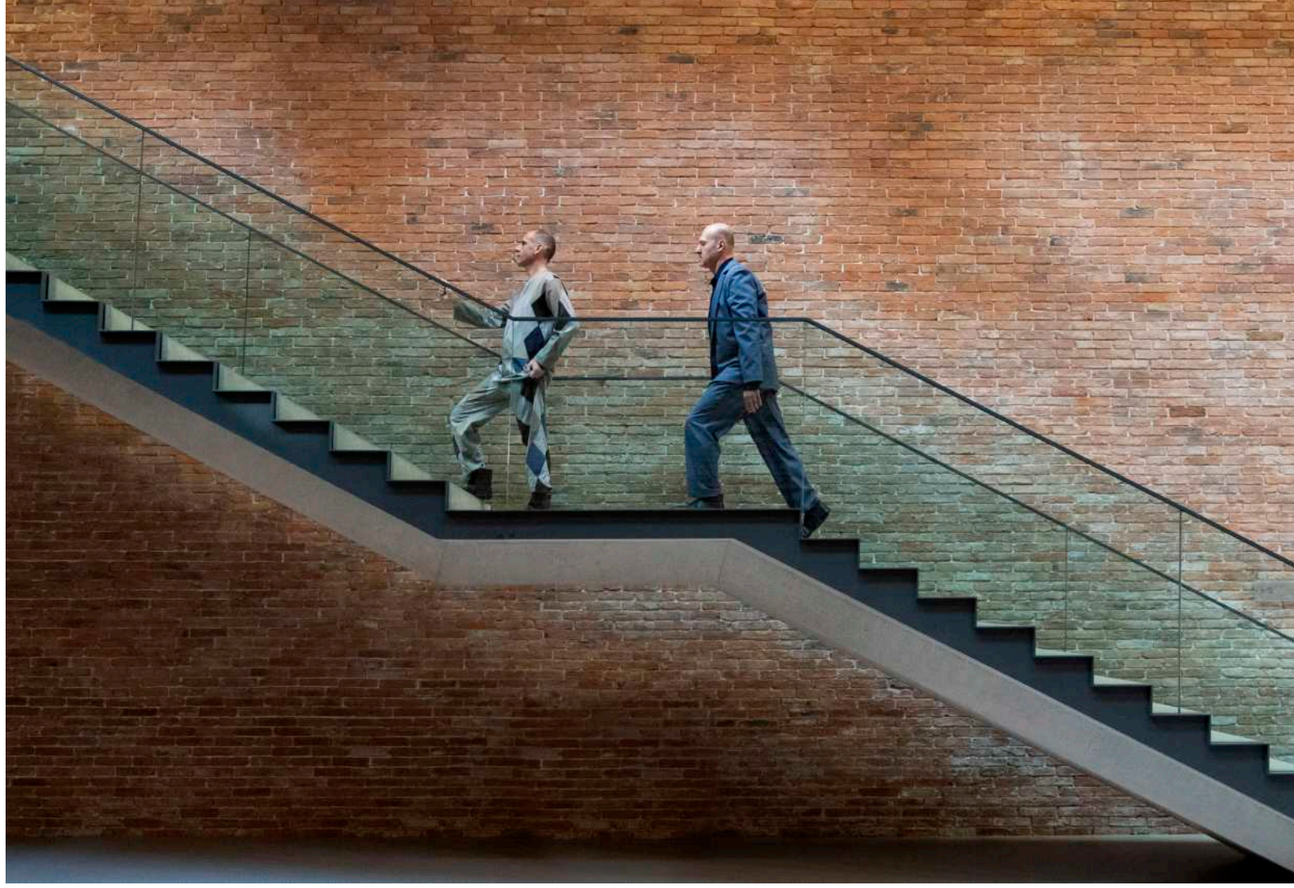
# PRINZ GHOLAM

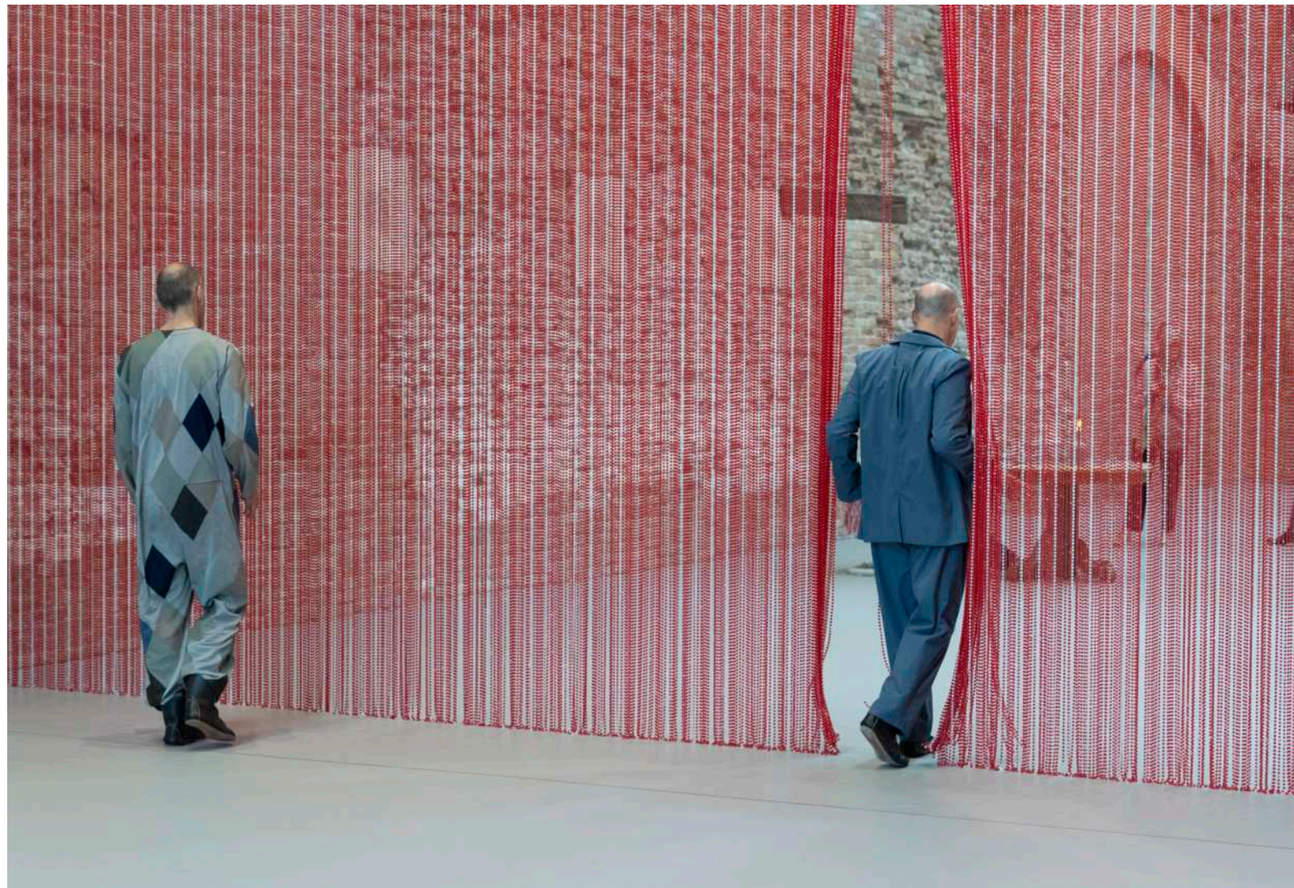
## SIMILITUDE

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

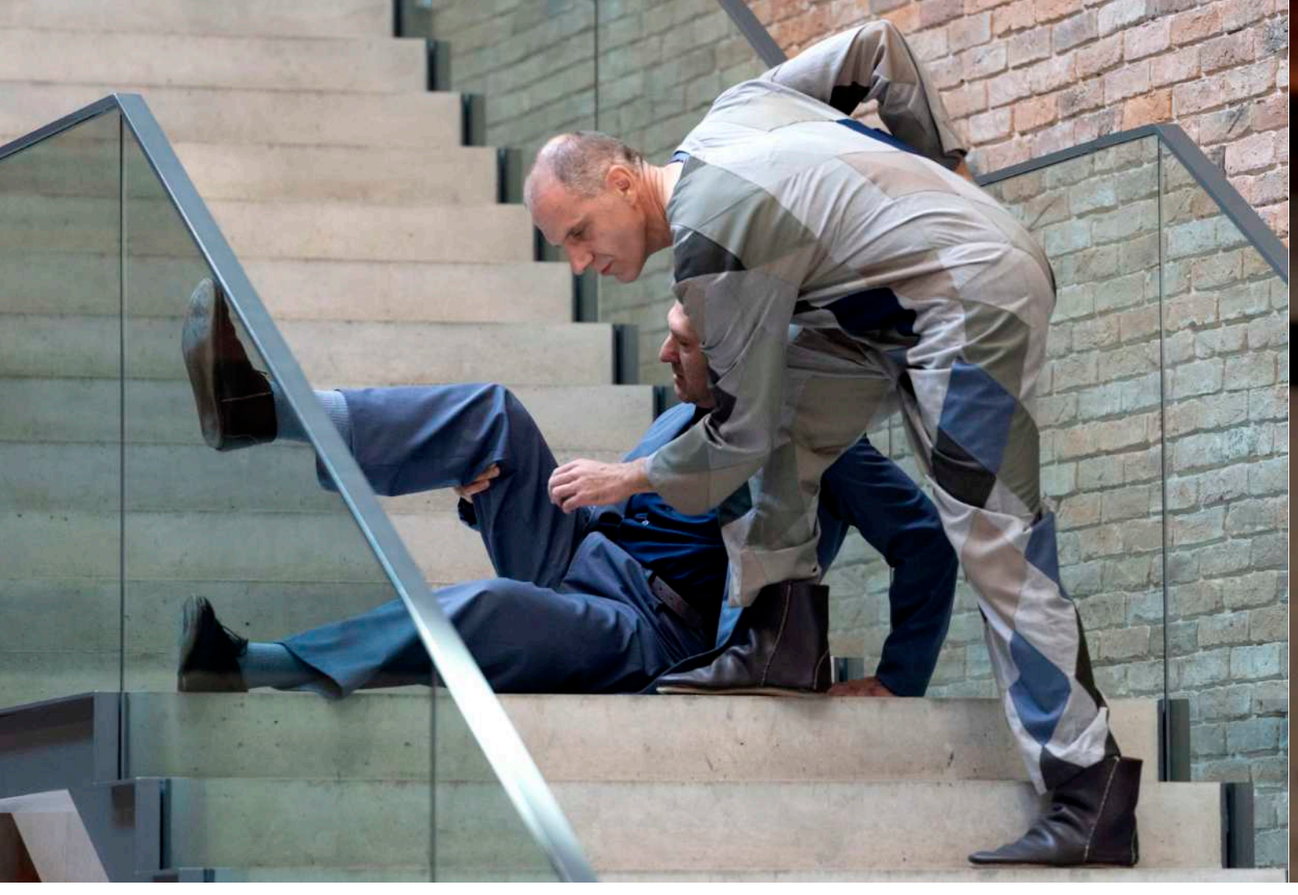
“Similitude” was especially created for Punta della Dogana, in the context of “Dancing with myself”. Prinz Gholam worked with a stratification of references and meanings found in the historical surrounding and in the exhibition: the AIDS crisis of 1980s and 1990s; Felix Gonzales-Torres’s works; Canova’s 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.

Source: Press release





Performance: *Similitude*, Punta della Dogana, Venice, Italy, 2018.









# PRINZ GHOLAM

## SPEAKING OF PICTURES

Solo exhibition
January 12 – February 24, 2018
Galerie Jocelyn Wolff, Paris, France

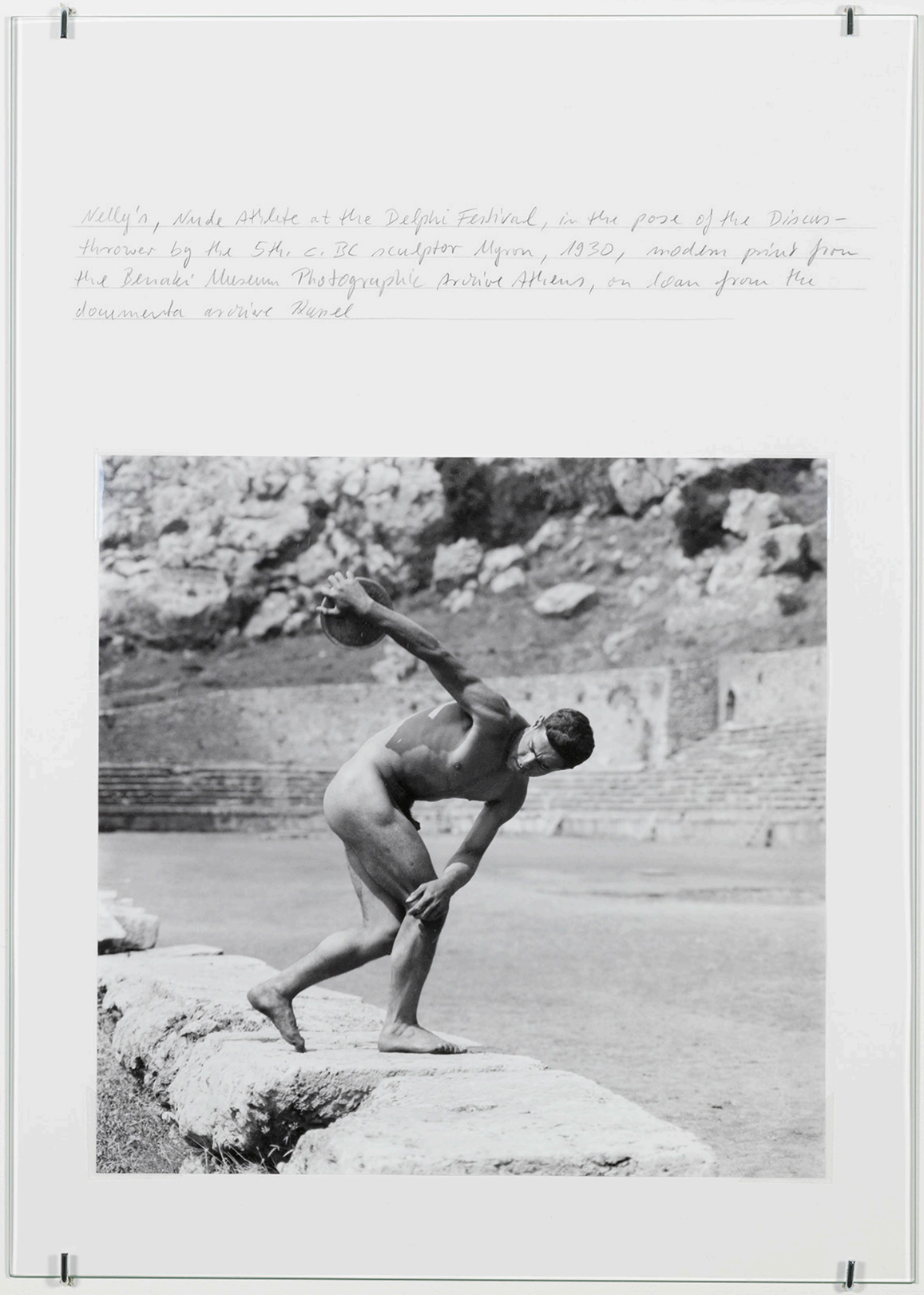
MP. Your work demonstrates a great fascination with the past, with images from antiquity and classical remains. Your interventions in sites you chose for your performances during the most recent documenta shows this. How do you explain this interest?

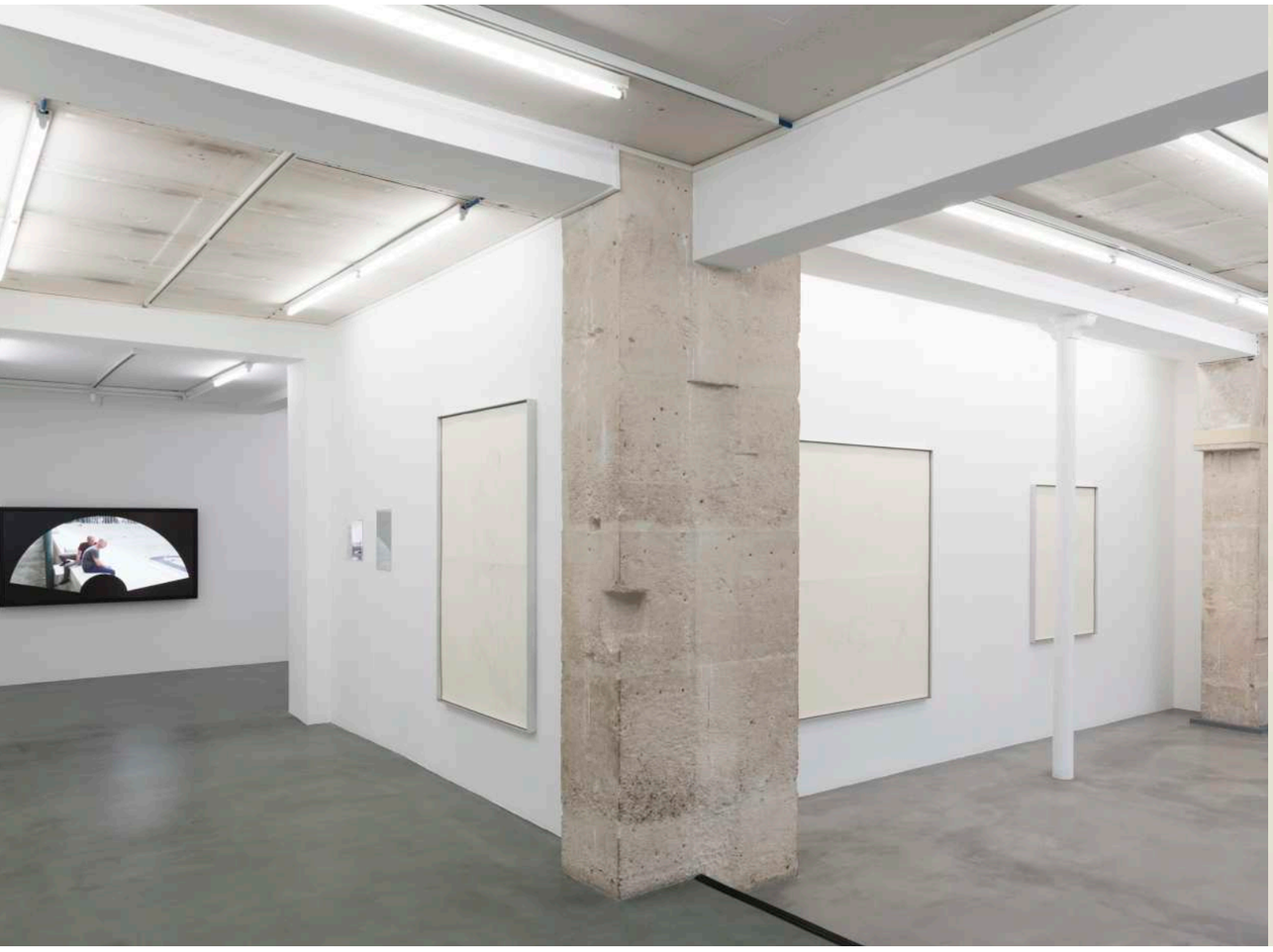
PG. Our work is not nostalgic; nor are we interested in commemoration or celebration of an artistic or historical memory. Through our work, what we strive to bring back into the light is what we could define as the impossibility to build a bridge with the past. Just as with the presentation of archive 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. 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.

Source: Interview between Martina Panelli and Prinz Gholam on the occasion of their exhibition.
English translation: Emily Wolff



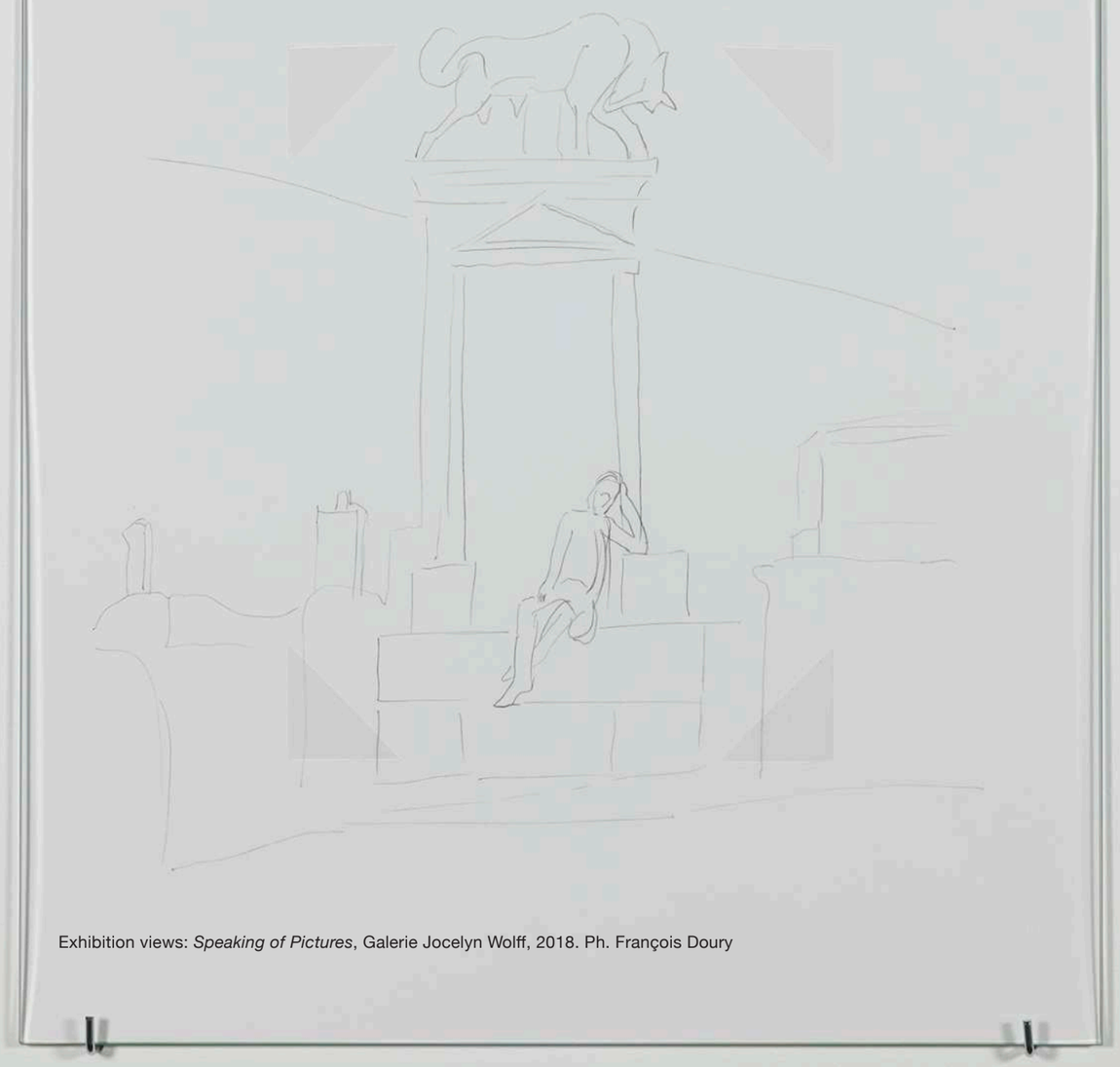








Paul Bette, Nécropole du Céramique (Athènes, Grèce) : vue du monument funéraire de Dionysos de Kollytos. Entre 1891 et 1895
Fac-similé d'une photogr. pos. montée sur carton : papier albuminé (?), d'après nég. sur verre ; 16,7 x 11,6 cm.
Musée Adolf Michaelis, Université de Strasbourg
Le taureau en marbre qui surmonte la stèle funéraire a par ailleurs retrouvé son emplacement d'origine depuis 1884. La présence d'un jeune garçon nonchalamment installé à l'intérieur du naiskos apparaît caractéristique de la production de l'auteur qui aime à effectuer des reconstitutions « à l'antique » dans ses photographies.



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

# PRINZ GHOLAM

## DOCUMENTA14

June 10 – September 17, 2017
documenta-Halle, Kassel, Germany

The artist duo Prinz Gholam will be present in three different locations during documenta 14 in Kassel, Germany. Their videos and drawings can be found at the documenta-Halle, the Museum für Sepulkralkultur and they will perform during the opening week daily between 15:00 and 17:00 at public square Lutherplatz.

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.





Exhibition views: documenta 14, documenta-Halle, Kassel, Germany, 2017.

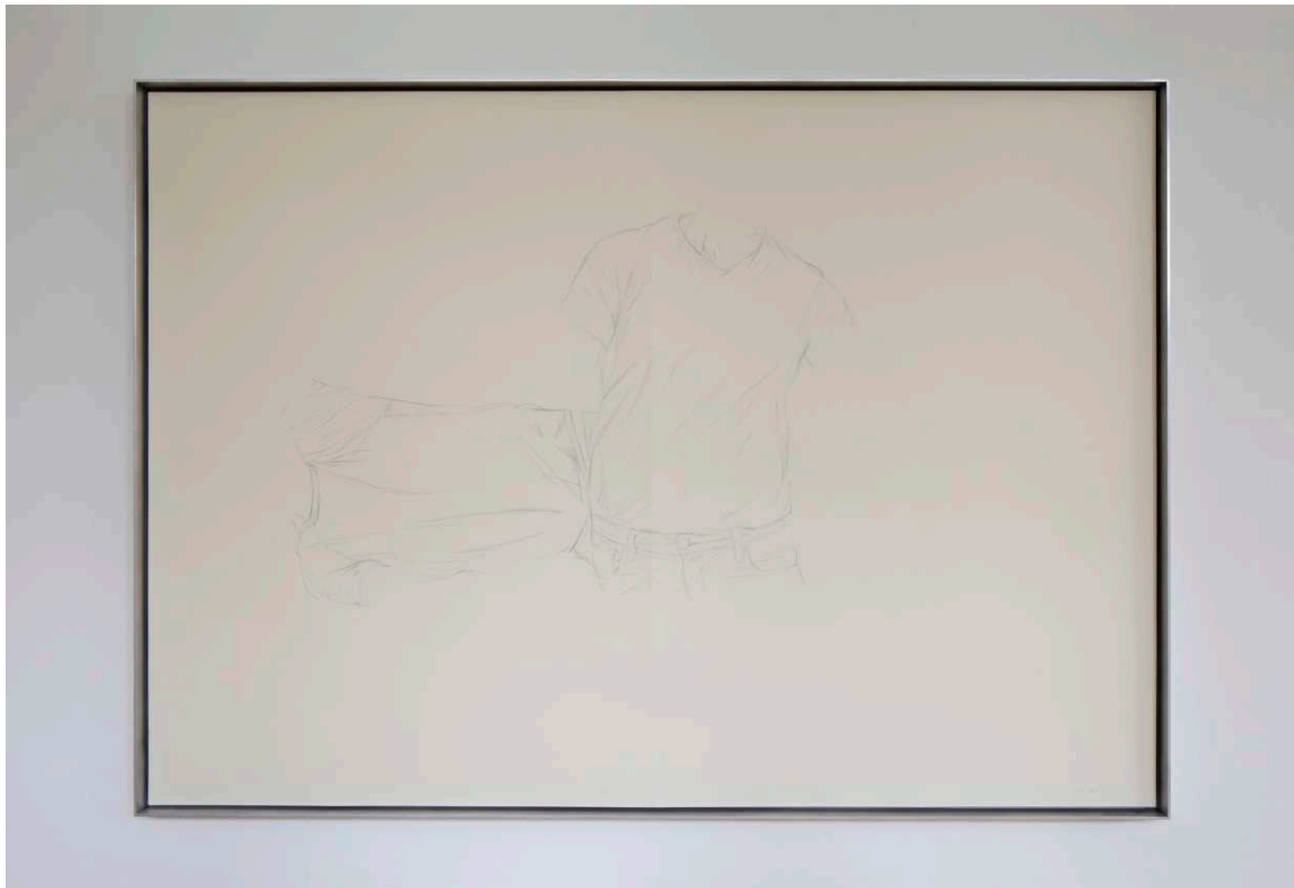
# PRINZ GHOLAM

## DOCUMENTA14

June 10 – September 17, 2017
Museum für Sepulkralkultur, Kassel, Germany

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.







Exhibition views: documenta 14, Museum für Sepulkralkultur Kassel, Germany, 2017. Ph. Liz Eve

# PRINZ GHOLAM

## DOCUMENTA14
## SPEAKING OF PICTURE

Performance
June 7 – June 11 (opening week), 2017
Lutherplatz, Kassel, Germany

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.

Source : Text by Ewa Kumelowski





Performance: *Speaking of Pictures*, Lutherplatz, documenta 14, Kassel, Germany, 2017. Ph. George Steffens

# PRINZ GHOLAM

## DOCUMENTA14
## MY SWEET COUNTRY

Performance
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
documenta 14, Athens, Greece

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.

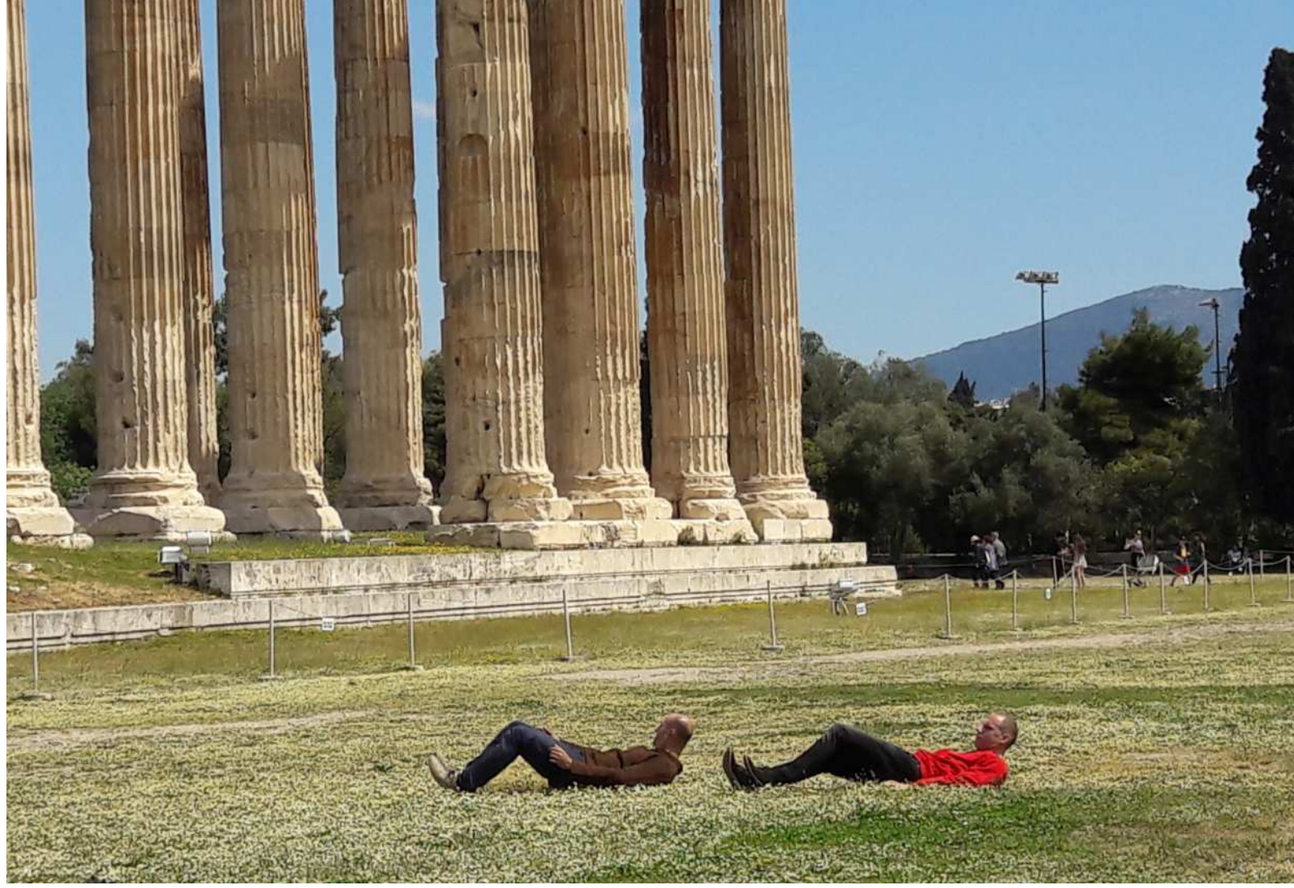
TEMPLE OF OLYMPIAN ZEUS:

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 1 000 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.

Source: Performance programme





Performance: *My Sweet Country*, Ancient Agora of Athens-Odeion of Agrippa, documenta 14, Athens, Greece, 2017.

# PRINZ GHOLAM

## GENEROSITY. THE ART OF GIVING

Group exhibition
February 5 – July 7, 2016
National Gallery, Prague, Czech Republic

Curated by Adam Budak

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.

Source: Press release (excerpt)









Exhibition views: *Generosity. The Art of Giving*, National Gallery, Prague, Czech Republic, 2016.

# PRINZ GHOLAM

## SOLEIL POLITIQUE

Performance
September 9, 2014 – January 11, 2015
Museion, Bolzano, Italy

Curated by Pierre Bal-Blanc

In response to an invitation by the Centre Pompidou Metz (France) to participate in the exhibition “Chefs-d'œuvre ?”, Prinz Gholam staged a performance in the museum's expansive nave featuring a series of historical poses. One pose consisted of two boys awkwardly dancing a waltz, from the final scene of Pier Paolo Pasolini's film “Salo, or the 120 Days of Sadom”, a free adaptation of the Marquis de Sade's novel. In choosing the scene from Pasolini's film, the artists thus commented on the context of the invitation. Pasolini shot the scene in the interior of a villa that contained a collection of Cubist and Futurist artworks, whose owners in the film, the Duke, the Bishop, the Judge, and the President, represent four distinct figures of power. In Metz, Prinz Gholam replaced Pasolini's chosen film set with the French national museum's collection of modern art, in front of which they reenacted the pose, adding a replica rifle leaning against one of the museum's walls. In Bolzano, the artists and the curator have restaged the film's original decor with works from Museion's collection, thus updating the power relations portrayed in the film.

Source: Catalogue (excerpt)





Performance at the occasion of the exhibition *Soleil Politique*, Museion, Bolzano, Italy, 2014-2015.



# PRINZ GHOLAM

## A TRANSMISSION. THE ABILITY TO DRAW

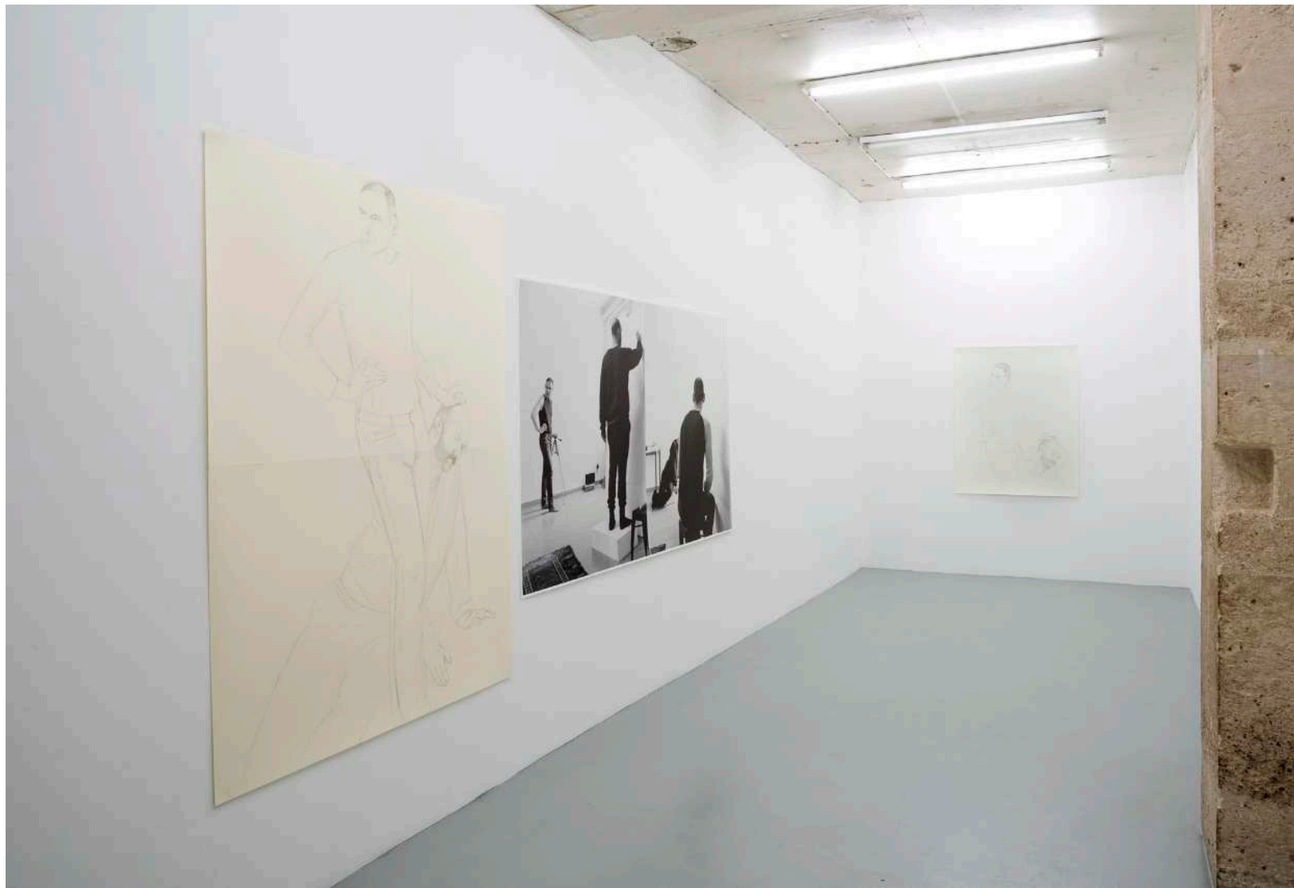
Solo exhibition
November 9 – December 2, 2013
Galerie Jocelyn Wolff, Paris, France

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 camera 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.

Source: Text by Frédéric Oyharçabal





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

# PRINZ GHOLAM

## IRREGULAR - ECONOMIES OF DEVIATION

Solo exhibition
April 20 – June, 2013
Neue Gesellschaft für Bildende Kunst, Berlin, Germany

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' poses, 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.

Source: Press release





Exhibition views: *Irregular - Ecnomies 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

“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





Performance: *Fire or Revolution by Night*, Abstract Cabinet of El Lissitzky, Sprengel Museum, Hannover, Germany, 2012.

# PRINZ GHOLAM

## WHERE MONDAY IS ON SUNDAY

Performance
November 11 – 18, 2011
Villa Tokyo, Tokyo, Japan

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.





Performance: *Where Monday is Sunday*, Villa Tokyo, Tokyo, Japan, 2011.

# PRINZ GHOLAM

## PALACE PARTY

Performance
March 5, 2011
Kunsthal Charlottenborg, Copenhagen, Denmark

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.

Source: Press release









Performance: *Palace Party*, Kunsthal Charlottenborg, Copenhagen, Denmark, 2011.

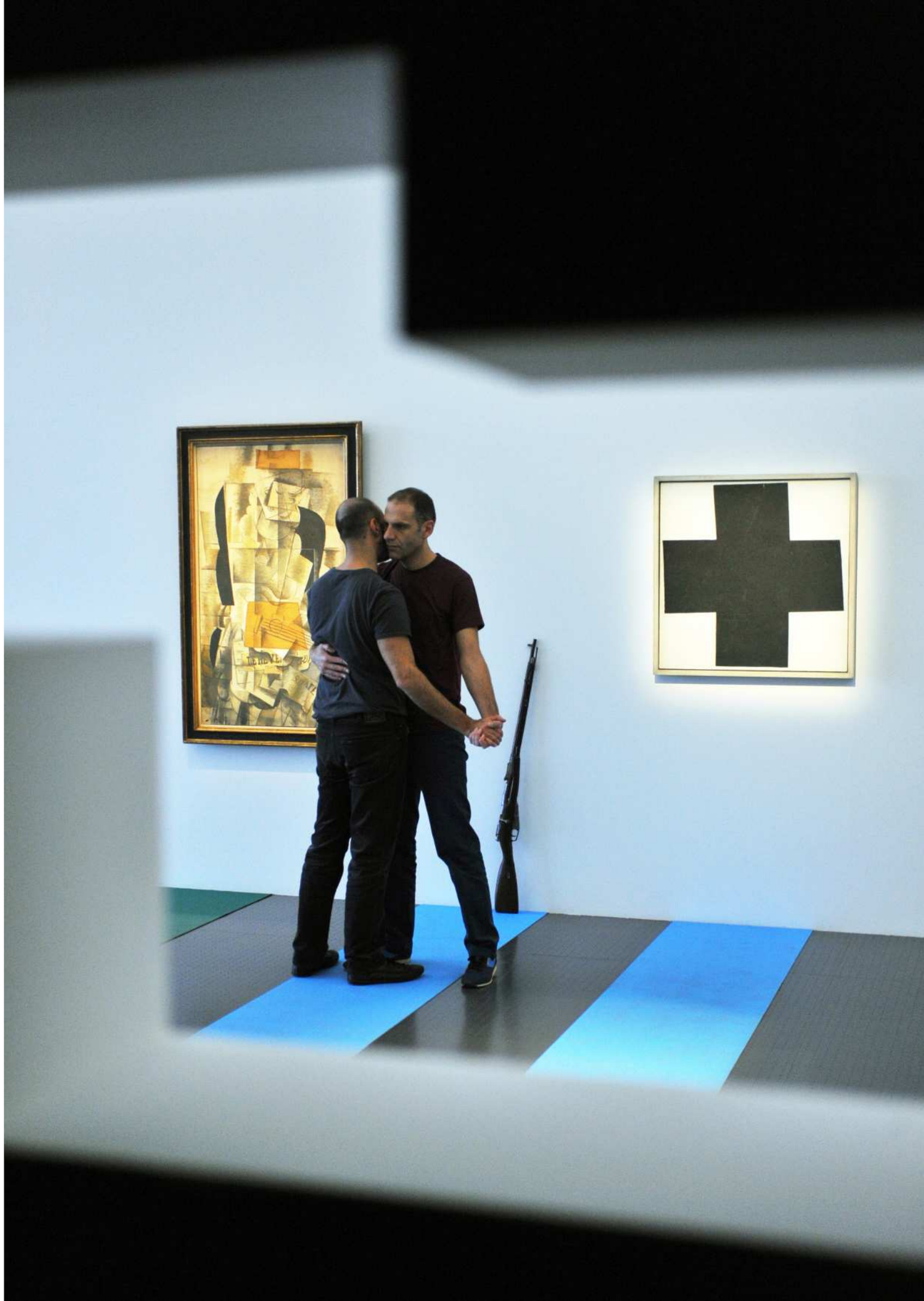
# PRINZ GHOLAM

## FACES SHAPES GESTURES TONES ACTS PLACES

Performance
November 3 – 7, 2010
Centre Pompidou-Metz, Metz, France

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’œuvre ?” 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.

Source: Press realase



Performance: *Faces Shapes Gestures Tones Acts Places*, Centre Pompidou-Metz, Metz, France, 2010.

# PRINZ GHOLAM

## LA NUIT DES TABLEAUX-VIVANTS

Performance
October 10, 2009
Printemps de Septembre, Musée des Augustins, Toulouse, France

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.

Source: Press realase

Exhibition view: *Les nuits des tableaux-vivant*s, Printemps de Septembre, Musée des Augustins, Toulouse, France, 2009.

# PRINZ GHOLAM

## FMCAeKD

Solo exhibition
November 15 – December 20, 2008
Galerie Jocelyn Wolff, Paris, France

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 in Karlsruhe and at the Ecole des Beaux-Arts in Beirut. They live and work in Berlin.

Source: Press release





*FMCAeKD*, HD video, 20min, 2008.

# PRINZ GHOLAM

## THE LIVING CURRENCY

Performance
January 26–27, 2008
Tate Modern, London, United Kingdom

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

Source: Press release

Performance: *The Living Currency*, Tate Modern, London, United Kingdom, 2008.



# PRINZ GHOLAM

## PROJET PHALANSTÈRE

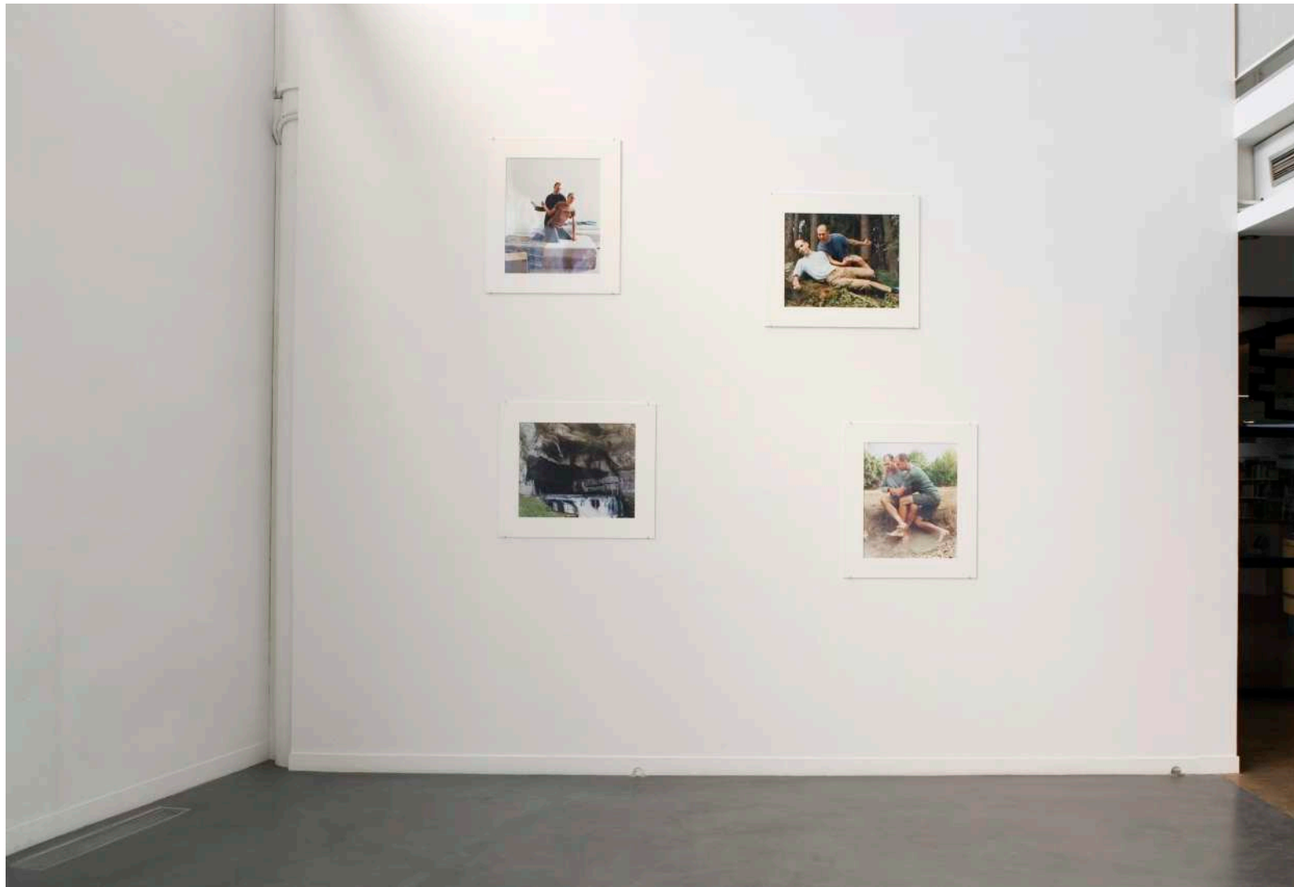
Group exhibition
April 1 – July 7, 2007
CAC Brétigny, Brétigny-sur-Orge, France

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.

Source: Press release





Exhibition views: *Projet Phalanstère*, CAC Brétigny, Brétigny-sur-Orge, France, 2007.

# PRINZ GHOLAM

## LA MONTAGNE - LA RUE - L´ÉTÉ

Performance
August 26 – September 1, 2006
Willa Warszawa, Warsaw, Russia

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.

Source: Press release



Performance: *La Montagne - La Rue - L’Été*, Willa Warszawa, Warsaw, Poland, 2006.

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