

## DIE STELLE DES SCHNITTS

Renée Green, Thuy-Han Nguyen-Chi, James Richards, Cosey Fanni Tutti

April 20 through June 24, 2018

Opening: Thursday, April 19, 2018, 7 pm

The group exhibition *Die Stelle des Schnitts* (the site of the cut) at the Kunstverein Nürnberg features works by Renée Green (\*1959, Cleveland, OH), Thuy-Han Nguyen-Chi (\*1988, Reutlingen), James Richards (\*1983, Cardiff, Wales) and Cosey Fanni Tutti (\*1951, Kingston upon Hull, UK) that use acoustic media and language to place the human body in dialogue with history, biography, and technology. Consequently, the body becomes a Schnittstelle (interface) which mediates digital influence on our perception of the haptic.

Vocality connects two resonating spaces: the internal body with its physical surroundings. The development of digital media has complicated the indexical relationship of resonance. The matrix that consists of body, sound, place, and media becomes an interface of increasing abstraction where historic relationships between the body and its position in the world are destabilized as new modes of perception arise.

The works in the exhibition use acoustics to explore the relationship between the body as a site which is informed by an indexical relationship to lived experience; and the epistemic shift brought about by the digital in which the physical begins to appear malleable. The films and installations tell personal stories and connect them to the history of the 20th and 21st centuries. They allow the biographies of the narrator and the subject to blend together. Ultimately, *Die Stelle des Schnitts* is about geographic sites and shifting perceptions of what constitutes place.

Artist and author Renée Green is represented in the exhibition with the filmic essay *ED/HF*. The repeatedly superimposed, seemingly cryptic title stands for Extraterritorial Durations/Harun Farocki. Seen as a filmic meditation, the lives of the artist and the recently deceased filmmaker coalesce. The I of the voice on top of the images and sound, however, is neither that of the artist nor of the filmmaker, but rather of South African artist Nolan Oswald Dennis. Beyond linear narratives and realities that can be grasped in words, the film points to different lives, in which migration, extraterritoriality, and arrival hold particular significance at similar times and in similar places. For Farocki it is, among others, Germany between the post-war period and Reunification. For Green it is Cologne in the early part of the 1990s. In naming the ways the piece is

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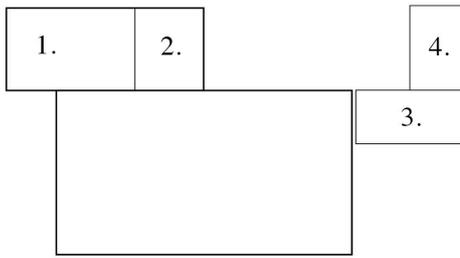
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mediated, filmic concepts like montage, edit, and combine become cyphers for navigating the world; interface and the editing space are embodied at the sites of visionary subjects.

Artist James Richards' six channel sound installation *Crumb Mahogany* consists of a musical piece distributed across speakers, in which different melodies are mixed with the acoustics of real spaces. Central to the piece is the relationship of the voice to media and its crossover between analogue and digital recording media. A number of the piece's sound elements are overlaid with effects, like, for instance, the scratch of a needle across a record. This occasionally gives the digital installation an analogue feel. At the same time, physical elements appear in electronic translation: An EKG, normally used to record the activity of the heart, appears as an electronic signal. A click repeats like a geiger counter or the clicking wheel of a now obsolete iPod. The spatialization and detectability of the sounds turns this crossover into a site of quasi-residence.

*Linger on Your Pale Blue Eyes*, a film by the artist Thuy-Han Nguyen-Chi, describes an individual's navigation through changing geographic and mental realities. The narrator describes the feeling of a sea animal returning to familiar surroundings. A specific incident stands in the background—namely, a scientist's flight from the GDR to West Germany in 1969, in which she swam in the darkness of night, oriented by constellations (in the sky). In collaboration with the Foresythe Company Frankfurt, the artist devised choreographed images that simultaneously resemble (and make manifest) DNA molecules, zodiac signs, and the human body. Further images of the film's *mise-en-scène*, which range from darkness to bright lighting with an almost scientific character, come from the Max Planck Institute's astrophysics labs in Heidelberg and the Institut für Quantenoptik und Information in Vienna.

*Harmonic COUMaction* is a film by the English artist and musician Cosey Fanni Tutti. The piece shows images of the city of Hull, where she spent the first twenty-one years of her life before she became an artist and well known for both her involvement with the band Throbbing Gristle and in the English sex industry. In this time, she was a part of the group COUMTransmissions, which organized happenings and street theater. In the film, images from the time of her birth in 1951 to the year 1973 when she returned to London blend with the music and form something like a biographical retrospective. There are pictures of her with friends from her youth, days spent on the beach with family, and COUMactions and people that are significant to the artist. With the increasing abstraction of the images, a play between their legibility as references to specific places and the artist's private experience of these images come to echo the development of the subject as an interplay of private life and public identity.



1. James Richards, Crumb Mahogany, 2016, 15 min, Loop, Courtesy the artist and Isabella Bortolozzi, Berlin
2. Thuy-Han Nguyen-Chi, Linger on Your Pale Blue Eyes, 2016, 18 min, Loop, Courtesy the artist
3. Cosey Fanni Tutti, Harmonic COUMaction, 2017, 36 min, Courtesy the artist and Cabinet, London \*
4. Renée Green , ED/HF, 2017, 33 min, Courtesy the artist and Nagel Draxler, Berlin / Köln \*

\* The films alternate.

## UPCOMING DATES

**Thurs May 3, 2018, 6 pm**

Guided tour

**Sat May 5, 2018, 7–12 pm**

Blaue Nacht 2018

Performance of the Class for Dynamic Acoustic Research, Academy of Fine Arts Nuremberg

**Sun May 20, 2018, 3 pm**

Sunday guided tour

**Thurs May 24, 2018, 7 pm**

Aber wenn wir ein Bild entwerfen, werden Sie die Augen verschließen

Film screening organised by Pujan Karambeigi and Thuy-Han Nguyen-Chi, ca. 90 min

**Thurs May 31, 2018, 6 pm**

Guided tour

**Thurs June 21, 2018, 6 pm**

Guided tour

The exhibition is generously supported by:

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## Opening hours

Tuesday to Friday 2–6 pm, Saturday and Sunday 1–6 pm

## Entrance fee

2,50 Euro; reduced 1,50 Euro; free admission for members