

Family Review

Telepathic Improvisation

On view September 16, 2017–January 7, 2018



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

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Pauline Boudry / Renate Lorenz are an artist duo that have been working together in Berlin since 2007. They produce staged films and installations and collaborate with choreographers, artists, and musicians. They improvise and interpret the songs, pictures, or texts from the past and often use that as a basis for their films. For this exhibition, *Telepathic Improvisation*, the artists have created a 20-minute long film entitled *Telepathic Improvisation (2017)* and two new sculptures.

The content of the exhibition is family friendly, although young viewers may not want to spend an extended period of time in the gallery while the slow and often subtle actions in the film unravel. The film contains minimal dialogue and the imagery of the staged performance well as the sculptures present in the gallery space are abstract and largely open to interpretation.

The entire exhibition is hosted in a dimly lit space, with the film projected on a large white cube and repeating in a loop. Please be aware that while elements of the installation may be in motion or otherwise appear to invite engagement, none of the works in the exhibition are interactive and should not be touched, climbed on, or walked through.

Boudry / Lorenz often play with the connections and disconnections between objects and their meaning, including the conventional gendering of material. Objects and non-human performers are presented as having the same agency over their actions as the human beings on-screen. Some entry points for discussion and learning with young viewers include the associations we have with objects, how we interpret images and symbols, and how we are able to communicate without verbal language by using light, sound, and movement.

The film also contains many humorous or seemingly absurd moments, including the premise that viewers are able to communicate with both the human and non-human performers in the film telepathically across space and time. Early on in the film, audience members are instructed to raise their hands to provide feedback in real time to the elements on the screen if an action or instruction that they imagined occurs in the film. The film questions the relationship between the fantasy of an action and the action itself, suggesting to the audience: “Do your fantasies impact what you’re seeing here?”