



DÜSSELDORFER
SCHAUSPIELHAUS
GUSTAF-GRÜNDGENS-PLATZ 1,
40211 DÜSSELDORF



SUPPORTED BY KUNSTSTIFTUNG NRW
KUNST- UND KULTURSTIFTUNG DER STADTSPARKASSE DÜSSELDORF



SHIFTING 24.4.-30.4.25
AS PART OF "DIE ZEIT, DIE BLEIBT"

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body of water

(ENG)

SHIFTING

In April 2025, the Julia Stoschek Foundation presents "Shifting" at the Düsseldorfer Schauspielhaus. Curated by Lou von der Heyde, the exhibition brings together works by Eli Coplan, Courtesy, Tarren Johnson & Joel Cocks, Klein, Lila-Zoé Krauß, Christelle Oyiri, PRICE, Emma Rosenzweig, and Wael Shawky.

The contemporary works of "Shifting" ask: How do various forms of media shape our self-image? What stories do bodies tell in digital space? These works draw on elements from theater and opera to enter into dialogue with the architecture of the Schauspielhaus. Between intimacy and spectacle, club culture and the stage, self-perception and mise-en-scène, the media artists interweave experimental soundscapes with cinematic fragments.

"Shifting" marks the beginning of the multi-part project "Die Zeit, die bleibt" (The Time That Remains), which will bring time-based media art into the urban space of Düsseldorf during the one-year renovation of the Julia Stoschek Foundation's main location. The series is dedicated to the origins, through-lines, and ruptures of video art in North Rhine-Westphalia, a region that has played a central role in the development of this artistic format since the 1960s. "Die Zeit, die bleibt" is organized by Lou von der Heyde as part of the Julia Stoschek Foundation's Curatorial & Research Residency Program (CRRP).

(1) TARREN JOHNSON & JOEL COCKS EPISODE 6: SUCCUBUS, 2025

Succubus is part of Tarren Johnson (b. 1990, La Jolla, Kalifornien) and Joel Cocks's (b. 1987, Christchurch, New Zealand) series *Dripfeed.tv* (2018-ongoing), which stages small scenes and fragments according to a loose structure, without linear narrative: snippets of conversation, instructions, poetic sentences.

Episode 6: Succubus refers to the artists' musical theater project, a fictional operetta called Cornelia's Room, which is shaped by misunderstandings, miscommunications, and thwarted expectations. The voiceover, delivered by Olamiju Fajemisin, contains deliberate slips of the tongue, evoking a sense of the uncertainties of language. The artists invite us to reflect on the instability of communication, media, and relationships—on what cannot be fixed, on what is constantly shifting.

(2) COURTESY WITH LAURA SCHAEFFER INTIMATE YELL, 2024 CHAPTER 1: MY DAZED FRIEND CHAPTER 2: GRETTEL GIRL (BREADCRUMBS)

With her two-part video work *intimate yell*, Danish artist and musician Courtesy creates a polyphonic cinematic portrait of a young, transnational generation whose relationships and friendships are formed and broken in fleeting instants between the club, the studio, and social media. As visual extensions of her studio album of the same name, the work's two chapters, *My Dazed Friend* and *Gretel Girl (breadcrumbs)*, collage music videos and conversations with poetic and performative elements in a hybrid format. Their focus is on momentary encounters, the need for closeness, and the experience of being held, without real connection. (The term *breadcrumbing*, referenced in Chapter 2, describes a deliberate scattering of small signs of affection for someone, which makes them hopeful but does not lead to commitment). Between the extroversion of the club scene and interior reflection, a sensitive portrait of friendship, desire, and loneliness emerges.

(3) CHRISTELLE OYIRI HYPERFATE, 2023

HYPERFATE by Christelle Oyiri (b. 1992, Paris) explores the lives of Black rappers such as Tupac Shakur, Pop Smoke, and XXXTentacion, reflecting on their early deaths and the subsequent crystallization of their biographies as they became both figures of fame and resistance, and young men framed as tragic heroes.

The video begins with a shot of a supernova: a visual metaphor for a sudden, radiant collapse of life. Oyiri subsequently interweaves autobiographical narration with found footage, social media clips, and poetic images to ask whether the "come up" (an individual's rise to fame within rap culture) inevitably culminates in a kind of martyrdom, and what this arc reveals about racialized masculinity in late capitalism. In this way, *HYPERFATE* explores rap not only as a musical genre but as a stage for social conflicts like racism, masculinity, and media exaggeration to play out. Documentary and fiction blur to form an open field of memory and loss, leaving enduring questions about a culture that both loves and devours its heroes.

(4) LILA-ZOÉ KRAUSS [AFTER HER DESTRUCTION], 2024

In Lila-Zoé Krauß's (b. 1994, Alice Springs, Australia) video work *[After her Destruction]*, a young woman called Girl embarks on a journey through her inner world with the help of a software system called The Art of Mind. She is guided through dreams, memories, and digital images, accompanied by an expressive, avant-pop musical score composed under the artist's pseudonym L.Twills. Staged somewhere between a science-fiction opera and an audiovisual Gesamtkunstwerk of installation, performance, video, and sound, *[After her Destruction]* evokes the aesthetics of early computer games and cyberspace utopias of the 1990s. In her quest, Girl meets fortune tellers, mutants, and cyborgs, who tell of queer, anti-capitalist, or techno-feminist lives, beyond normative structures. The work asks: Can a glitch in the system pave the way to a new beginning?

(5) EMMA ROSENZWEIG UNDERNEATH THE BRIDGE, 2024

In *Underneath the Bridge*, Emma Rosenzweig (b. 1990, Hvidovre, Denmark) renders a beauty clinic in the middle of Ørstedsparken in Copenhagen, where romantic depictions of pruned nature—the play of light on willow branches, reflected in the lake's water—meet the artifice of this contemporary wellness "paradise." The video work focuses on an exchange between a young woman, who wants to have cosmetic face work, and her mother, who is critical of her decision. Their dialogue revolves around feminist values, bodily autonomy, and the female body as contested territory. The generational divide between the pair defines each of their stances: while the daughter insists on individual freedom, the mother stands by her experience of objectification and the constraints of beauty norms. In considering the tensions between what is natural and what is artificial, Rosenzweig balances the contradictions lived and felt by women today, between empowerment and social pressures for conformity.

(6) ELI COPLAN EVENT CURRENT, 2024

Eli Coplan's (b. 1992, San Diego, California) *Event Current* shows just how much media and imaging technologies determine our worldview. At first glance, the screen appears white and

empty, yet the image has not actually disappeared, it has been rendered invisible. The artist has removed the screen's polarizing film, which enables the image to be seen. Only when we look through a special film can we view what is on the screen. With this seemingly simple adjustment, the work makes clear that what we see depends on the angle we are looking from—our literal point of view or perspective—as well as on who decides what is to be made visible. In this way, Coplan encourages us to reflect on how the media works and the power structures behind it.

(7) KLEIN PSALM'S TRUST (VOL 2), 2024

PSALM'S TRUST (VOL 2), a new video work combining elements of soap opera, theater, and sitcom by artist and musician Klein, takes the young YouTuber Blessing as its protagonist—yet her role is gradually marginalized as the narrative splinters and fragments. Set in a desecrated church that alternately serves as living room, stage, and public space, *PSALM'S TRUST (VOL 2)* sees roles, identities, and spaces dissolve. Comedic scenes, moments of media criticism, and liturgical forms reverberate in a kind of echo chamber, recalling the sensory overwhelm of British children's television, the narrative arcs of reality TV, and the aesthetic patterns of digital communication.

(8) PRICE A REPRESSED REPERTOIRE (SEQUENCES), 2024

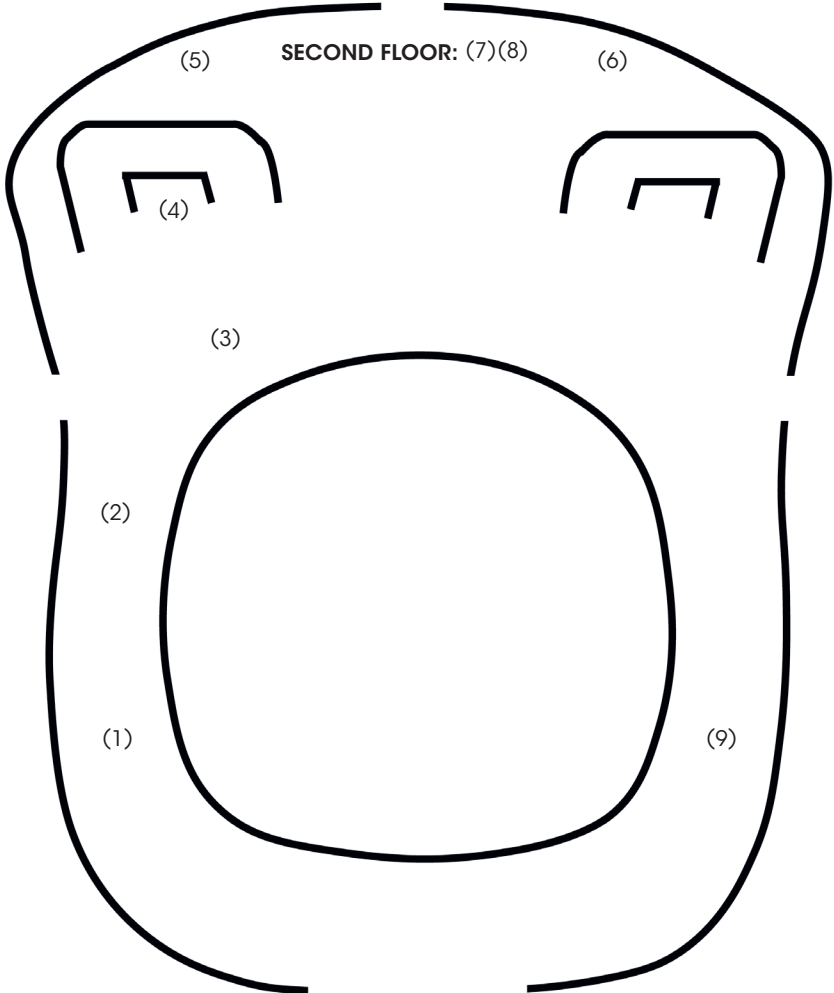
In his 2024 performance work *A Repressed Repertoire (sequences)*, PRICE (b. 1986, Rio de Janeiro) stages a social tableau in which language, smell, and affect collide. Five performers sit at a festively laid table, talking, muttering, exchanging glances, singing, and eating, while rose-scented talcum powder in glass containers is dispersed into the air. Their words, taken from old Hollywood scripts, reveal the alternately charged and exhausting effects of seemingly harmless socializing; the atmosphere is at once ceremonial and slightly suffocating. Here the voice is not so much a carrier of meaning but a means of expressing emotion: sometimes brittle, sometimes loud, sometimes silenced. *A Repressed Repertoire (sequences)* portrays how difficult and stifling proximity can be, and how much is exchanged in a shared space without ever being spoken.

(9) WAEI SHAWKY CABARET CRUSADES: THE PATH TO CAIRO, 2012

In *Cabaret Crusades: The Path to Cairo*, Wael Shawky (b. 1971, Alexandria) depicts central episodes from the First and Second Crusades from an Arab perspective, not so much as a documentary chronicle but as an elaborate multimedia work, combining historiography, puppetry, opera, and miniature painting in an idiosyncratic and disturbingly beautiful tableau.

Based on Amin Maalouf's 1983 book *The Crusades Through Arab Eyes*, Shawky translates historical sources into artfully staged puppet theater. Ceramic figurines designed by the artist perform on rotating stages in a kind of dark fairy tale. Events from 1099 to 1145 play out as a surreal musical drama, accompanied by traditional songs from Bahrain. Shawky is less interested in showing historical facts than the mediatized and political construction of history. With grotesque characters controlled via visible puppet strings and an absurd alternation between tragedy and farce, the work makes clear that in this version of history, there are no heroes, only an intricate game of power, faith, and memory.

FLOOR PLAN



- (1) TARREN JOHNSON & JOEL COCKS
- (2) COURTESY WITH LAURA SCHAEFFER
- (3) CHRISTELLE OYIRI
- (4) LILA-ZOÉ KRAUSS
- (5) EMMA ROSENZWEIG
- (6) ELI COPLAN
- (7) KLEIN
- (8) PRICE
- (9) WAEI SHAWKY

OPENING HOURS
24 April 2025, 2–7:30 p.m.
25 April 2025, 2–7:30 p.m.
26 April 2025, 2–7:30 p.m.
27 April 2025, 10 a.m. – 6 p.m.
28 April 2025, 5–8 p.m.
29 April 2025, 5–8 p.m.
30 April 2025, 2–8 p.m.

READING
26 April 2025, 3:30–5 p.m.
With Olga Hohmann, Jan Koslowski,
James Massiah and Emma Rosenzweig

ADMISSION
free

ABOUT THE JULIA STOSCHEK FOUNDATION
The Julia Stoschek Foundation is a nonprofit arts and culture organization dedicated to the public presentation, advancement, conservation, and scholarship of time-based art. Across two publicly accessible exhibition spaces in Berlin and Düsseldorf, the Julia Stoschek Foundation presents pioneering media and performance art in large-scale exhibitions and discursive events. The foundation also manages the Julia Stoschek Collection, one of the world's most comprehensive private collections of time-based art.
With over 900 artworks by 300 artists from the 1960s to today, the collection spans video, film, single- and multi-channel moving-image installation, multimedia environments, performance, sound, and virtual reality. Photography, sculpture, and painting supplement its time-based emphasis.

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DESIGN
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