

Pauline Boudry/Renate Lorenz

The night is red. The streets are deserted

31.10.—5.12.2026

For their new solo exhibition at the gallery, Boudry/Lorenz present *All The Things She Said* (2025), a film installation that continues their investigation into performance, spectatorship, visibility, and resistance. In this work, they do so by proxy of Chelsea Manning, anti-war activist and whistleblower who became known after disclosing hundreds of thousands of classified and sensitive documents on US war crimes in Iraq and Afghanistan to WikiLeaks, resulting in her imprisonment between 2010 and 2017. In the film installation, we see Manning playing a DJ set at Berlin's *SchwuZ*, the oldest club for queer and transgender people in Germany, recently forced to closed down due to economic pressure. The venue is empty, Manning is only playing for herself. House remixes of queer club classics fill the dance floor. One of the most visible faces of anti-war activism and transgender rights, Manning is not delivering a speech in front of a crowd—which would be the most intuitive scenario we would imagine her in. Instead, she is tapping into the joy and liberation of music, conjuring its healing power against the widespread of reactionary politics across the world.

In an interview presented in proximity to the projection, Manning explains the role that music has played in her life: “music is how I’ve always survived”. Most remarkably, she recounts how she would be able to cope with her confinement in prison by tuning into DJ sets via a pocket radio. For queer people, music, and house and techno music in particular, has always been a means of transcending hardship and building community. The dance floor might be empty, but perhaps only for a while: the potential for bodies to join fingers, the beckoning call of music waits to be answered.

Next to *All The Things She Said*, Boudry/Lorenz present a new series of chain sculptures. A recurrent material in their practice, chains are a polysemic object connected to BDSM practices, imprisonment, and jewellery. Their versatility in meaning, together with their duality as both an object of constraint and expression, make them a leitmotiv across their sculptures, videos, installations, and performances.

Singel 372, Amsterdam
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Pauline Boudry and Renate Lorenz have been working together in Berlin since 2007. They produce installations that choreograph the tension between visibility and opacity. Their films capture performances in front of the camera, often starting with a song, a picture, a film or a score from the near past. They upset normative historical narratives and conventions of spectatorship, as figures and actions across time are staged, layered and re-imagined. Their performers are choreographers, artists and musicians, with whom they are having a long-term conversation about the conditions of performance, the violent history of visibility, the pathologisation of bodies, but also about companionship, glamour and resistance.

Their work is currently being exhibited at the Kolbe Museum, Berlin; Haus Coburg | Städtische Galerie Delmenhorst; Abby Kortrijk; Belvedere, Vienna; and at Hamburger Kunsthalle.

Recently, they have shown their work at MUAC, Istituto Svizzero, Crac Occitanie, the Philadelphia Art Museum, Nest, the 35th São Paulo Art Biennial, Crystal Palace/Reina Sofia Museum Madrid, Seoul Mediacity Biennale, Whitechapel Gallery London, the Hammer Museum Los Angeles, Centre Pompidou Paris, Seoul Museum of Art, Van Abbemuseum Eindhoven, New Museum New York, Julia Stoschek Collection Berlin. They represented Switzerland in the 58th Venice Biennial.

Their work is found in the collections of Centre Pompidou, Paris; Tate Modern, London; Van Abbemuseum, Eindhoven; Museum Voorlinden, Wassenaar; GAM/Rivoli, Torino; NGV Museum, Louisiana Museum; Melbourne; Museo Reina Sofia, Madrid; Kadist Foundation; Frac Lorraine; Kunsthau Zürich; NBK, Berlin; Warsaw Museum; MCBA Lausanne; Frac Toulouse; Walker Art Gallery, Liverpool; Nouveau Musée Monaco; Bundes Sammlung Deutschland; Frac Bretagne; Lodz Museum; CA2M Madrid; and Philadelphia Museum of Art, among others.

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