

Esther Schipper

Paul B. Preciado and Dominique Gonzalez-Foerster

Une Valise Transféministe

October 28–December 23, 2022



Photo © Paul B. Preciado and Dominique Gonzalez-Foerster

Esther Schipper is pleased to announce Paul B. Preciado and Dominique Gonzalez-Foerster's **Une Valise Transféministe**, first presented at the Centre Pompidou in Paris in 2019 in the context of DGF's program **Textodrome** at the literature festival **Extra**.

Une Valise Transféministe is an ensemble composed of different suitcases, books and a film.

The film brings the books to the screen. Between a portable library and transition kit, **Une Valise Transféministe** gathers photographic excerpts of feminist, lesbian, queer, anarcho-libertarian, and trans texts. A visual representation of shared reading, the film poses (and seeks to give one possible answer to) the question of how text and books can be exhibited. From the underlined sentences, highlighted passages and footnotes of references marked for further study, a portrait of a reader—or several readers—emerges, as well as a powerful legacy of feminist and transfeminist thought.

All the texts depicted in the film recur as physical books in the three suitcases summarily entitled **Une Valise Transféministe**. The three used suitcases are filled with sets of books from different eras—one with books published before 1900, another with works dating to 1900-2000, and a third with publications since 2000—and come to represent epochs of feminist and transfeminist thought. Among the books are novels, memoirs, historical and political treatises, philosophical tracts, manifestos and theoretical essay, classic and foundational feminist and transfeminist texts, on topics that include, among others, class and race relations, colonialism, suffrage, the rights of women, human and nonhuman animals, gender and sexuality, and love.

Feminism, it has been claimed, begins again every generation: a fragmentation that can undermine the achievements of previous generations. **Une Valise Transféministe**, then, is also a gesture of recuperation, against this forgetting, stipulating a long trajectory of feminist and transfeminist thought and activism. In addition to histories of thought and activism, the book-filled suitcases also evoke transitional spaces, both literally—travel—and metaphorically—the state of becoming. It also recalls DGF's series of works entitled **tapis de lecture**, composed of carpets and piles of books forming the bibliographies of the work itself.

Among previous collaboration between Paul B. Preciado and DGF are, for example, songs written by Preciado for **Exotourisme**—DGF's musical collaboration with Julien Perez—and the development of the sculptural work, **In remembrance of the coming alien (Alienor)**, presented in the park outside the Serpentine Galleries on occasion of DGF's 2022 solo exhibition at the institution.

Concurrent to the presentation, Dominique Gonzalez-Foerster's exhibition **Panoramism and the Abstract Sector** features a new panorama, especially conceived for the exhibition, which draws on the history of Berlin in the 20th century. Continuing her creation of an artistic, emotional and intellectual genealogy, begun at the Vienna Secession in 2021 and at the Serpentine Galleries this past Summer, the new panorama also includes a special focus on abstract painting, paying tribute to artists such as Helen Frankenthaler and Lee Krasner but also actress and film maker Musidora (from Irma Vep) and transformative art world protagonists Bonaventure Soh Bejeng Ndikung and Okwui Enwezor.

BIOGRAPHIES

Paul B. Preciado is a writer, philosopher, curator and one of the leading thinkers in the study of gender and body politics. He has been Curator of Public Programs of documenta 14 (Kassel/Athens), Curator of the Taiwan Pavilion in Venice in 2019, and Head of Research of the Museum of Contemporary Art of Barcelona (MACBA) and has taught Philosophy of the Body and Transfeminist Theory at Université Paris VIII-Saint Denis and at New York University. His books, **Counter-sexual Manifesto** (Columbia University Press); **Testo Junkie** (The Feminist Press); **Pornotopia** (Zone Books); **An Apartment in Uranus** (Semiotexte and Fitzcarraldo), **Can the monster speak?** (Semiotexte and Fitzcarraldo) and are a key reference to queer, trans and non-binary contemporary art and activism. His last book, **Dysphoria Mundi** is coming out in France in 2022 (Grasset) and in English by Graywolf and Fitzcarraldo in 2023. He was born in Spain and lives in Paris.

Dominique Gonzalez-Foerster was born in 1965 in Strasbourg, France and studied at École des Beaux-Arts, Grenoble, L'École du Magasin, Centre National d'Art Contemporain de Grenoble and Institut des Hautes Études en Arts Plastiques, Paris. The artist lives and works in Paris and Rio de Janeiro. Gonzalez-Foerster participated in the Venice Biennale in 1990, 1993, 1999, 2003, 2009, and 2019, and in Documenta 11 in 2002. The artist received the Mies Van der Rohe Award in Krefeld in 1996 and the prestigious Marcel Duchamp Award in 2002. In 2008, she created **TH.2058** as part of The Unilever Series in the Turbine Hall at Tate Modern, London. In 2022 the film **Christophe... définitivement**, directed by Dominique Gonzalez-Foerster and Ange Leccia, was included in the Official Selection of 75th Festival de Cannes.

Selected solo exhibitions include: **Alienarium 5**, Serpentine Galleries, London (2022); **OPERA (QM.15)**, Bourse de Commerce – Pinault Collection, Paris (2022); **VOLCANIC EXCURSION (A VISION)**, Secession, Vienna (2021); **Martian Dreams Ensemble**, Galerie für Zeitgenössische Kunst, Leipzig (2018); **Costumes and Wishes for 21st Century**, Dominique Gonzalez-Foerster in collaboration with Manuel Raeder and BLESS, Schinkel Pavillon, Berlin (2016); **Pynchon Park**, MAAT Museum of Art, Architecture and Technology, Lisbon (2016); **Opera-House**, Huis Sonneveld, Rotterdam (2016); **Dominique Gonzalez-Foerster. 1887–2058**, K20, Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2016) and Centre Pompidou, Paris (2015); **Temporama**, Museum of Modern Art, Rio de Janeiro (2015); **SPLENDIDE–HOTEL**, Palacio de Cristal, Museo Nacional Centro de Arte Reina Sofía, Madrid (2014); **M.2062 (Scarlett)**, The Museum of Kyoto, Japan (2013); **Chronotopes & Dioramas**, Dia Art Foundation, New York (2009), and **TH.2058**, The Unilever Series, Turbine Hall, Tate Modern, London (2008).

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