

(LA)HORDE

27 APRIL — 30 JULY 2023



(LA) HORDE, *Cultes*, 2019, video, 15', color, sound. Courtesy of the artists and New Gallery, Paris.

JULIA STOSCHEK FOUNDATION PRESENTS THE FIRST SOLO EXHIBITION BY MULTIDISCIPLINARY COLLECTIVE AND DANCE WORLD STARS (LA)HORDE IN GERMANY.

The first institutional solo exhibition in Germany by the collective (LA)HORDE will feature a selection of video installations that stem from their choreographic practice rooted in ritual, classical dance, subcultures, and the everyday. During the opening, the exhibition will be activated by one of the collective's most influential performances, *To Da Bone*, utilizing the ground floor of the Julia Stoschek Foundation Berlin as both a stage and exhibition space.

(LA)HORDE have made a name for themselves by expanding the boundaries of classical dance. Their approach focuses on understanding how bodies are represented in public space, social networks, and on the stage which they consider to be a political place of intersecting choreographic languages. To describe their practice, they coined the term "post-internet dance," a genre influenced by the digital circulation of a wide range of styles and rhythms. Through dance, or more generally through the body in motion, (LA)HORDE examine individual and communal gestures of transgression and resistance by performing protest, inserting themselves into festival crowds, and inviting nonprofessionals to take center stage.

The core of the exhibition at the Julia Stoschek Foundation is built around three video installations in which documentary and found footage is intercut with precisely staged sequences. *Bondy* (2017) is produced as a choreographic portrait of the eponymous French town. The video comprises phone footage shot by residents as well as high-resolution recordings depicting how dance and collective movement are embedded within the daily life of different groups and generations.

In *Novaciéiries* (2015), (LA)HORDE focus on jumpstyle, a dance that originated in the 1990s and found wider recognition in Northwestern Europe and the UK in the early 2000s. Originally a performance titled *To Da Bone*, the video

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*Novaciéries* integrates found footage shared by the jumpstyle community online with a performance by community members as part of (LA)HORDE. In the video, the camera follows a singer and a group of dancers in an abandoned steel mill. While the dancers respond to the lost beat of machinery by executing Hard Jump and Hakken figures, the singer turns a hardcore anthem "Hardcore to the bone" into a lyrical lament. The performance from the video will also take place in the exhibition during the opening and coincide with Gallery Weekend Berlin.

*Cultes* (2019) is video of a performance that utilized the infrastructure of a music festival by immersing dancers in the event who performed various rituals that festivalgoers enact, like excessive drinking, slamming, creating a circle and mosh pit, and participating in a wall of death. (LA)HORDE appropriated the language of the festival to investigate the unique mixture of ritual and consumerism, ecstasy and disenchantment that collide on such occasions, asking themselves: what remains?

(LA)HORDE's practice encourages viewers to consider how, over the last fifteen years, our movements and behaviors have drastically shifted due to the ubiquity of phones, surveillance cameras, and social media. We have adapted to performing for the camera in both private and public spaces, whether we give consent or not. At the same time, the possibility of challenging what performance and dance can do through the widespread access of recording technology and mass distribution circuits has created new modes of expression and identification, defined by communal codes that in some cases lead to political dissent—the recent videos from Iran of women and girls dancing in the streets in defiance of the regime are just one example. (LA)HORDE seek to unearth the power which resides in our bodies, creating experiences that resonate with us on deeply emotional and psychological levels.

Curator: Lisa Long; Assistant Curator: Line Ajan

#### ABOUT (LA)HORDE

(LA)HORDE is a multidisciplinary collective founded in 2013 by the artists Marine Brutti, Jonathan Debrouwer, and Arthur Harel. Through videos and performances (*Novaciéries*, 2015; *The Master's Tools*, 2017; *Bondy*, 2017; *Cultes*, 2019) and choreographic pieces (*To Da Bone*, 2017; *Marry Me in Bassiani*, 2019; *Room With A View*, 2020), (LA)HORDE question the political significance of dance and maps the choreographic forms of popular uprisings, whether massive or isolated, from raves to traditional dances and jumpstyle.

Since 2019, they have been the directors of the Ballet National de Marseille, where they have worked with various choreographers including Lucinda Childs, Cecilia Bengolea, and Oona Doherty. Their productions have been shown across Europe at the Théâtre de la Ville, Paris, the 15th International Festival of Contemporary Dance in Venice, and De Singel in Antwerp, among others. In August of 2023, (LA)HORDE will premiere a new choreography in Berlin as part of Tanz im August, which will travel to Kampnagel in Hamburg in the fall. They have also collaborated with musicians such as Rone and Sam Smith; brands such as Burberry and Isabel Marant; director Spike Jonze or the science fiction writer Alain Damasio.

(LA)HORDE's performance and video installations have been exhibited at Centre Pompidou, Palais de Tokyo, and Fondation Cartier in Paris and HangarBicocca in Milan. Their video installation *Cultes* is now part of the permanent collection of the Musée d'Art Moderne de la Ville de Paris.

#### ABOUT THE JULIA STOSCHEK FOUNDATION

The JULIA STOSCHEK FOUNDATION is a non-profit organization dedicated to the public presentation, advancement, conservation, and scholarship of time-based art. With two public exhibition spaces located in Berlin and Düsseldorf that feature cutting-edge media and performance practices, the foundation stewards one of the world's most comprehensive private collections of time-based art.

With over 900 artworks by 300 artists from around the globe, the JULIA STOSCHEK 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. The collection's contemporary focus is rooted in artists' moving image experiments from the 1960s and '70s.

#### GENERAL INFORMATION

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PRESS IMAGES

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LOCATION

JSF Berlin

Leipziger Strasse 60, 10117 Berlin

DURATION

27 April – 30 July 2023

OPENING

26 April, 6 – 10 P.M.

PERFORMANCES

26 – 27 April 2023

OPENING HOURS

Saturday and Sunday, 12 – 6 P.M.

ADMISSION

5 Euro

BARRIEREFREIER ZUGANG

The exhibition takes place on the ground floor and is barrier-free. To visit the exhibition *Ulysses Jenkins: Without Your Interpretation* (1st floor) with a wheelchair or stroller, please contact us in advance via [visit.berlin@jsfoundation.art](mailto:visit.berlin@jsfoundation.art) to ensure access.

GUIDED TOUR IN GERMAN

Sunday, 3 P.M.

GUIDED TOUR IN ENGLISH

Saturday, 3 P.M.

Register at [www.jsfoundation.art](http://www.jsfoundation.art)

GUIDED TOURS FOR GROUPS

Price: EUR 20.00 per person for groups of 10 people or more (including admission fee). Tours for students and school pupils are free of charge. Please inquire for guided tours for groups by email at [visit.berlin@jsfoundation.art](mailto:visit.berlin@jsfoundation.art).

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