

Julia Prezewowsky



Synchro Optico, Installation (detail) 2010

Synchro Optico

Installation, Screenprinted wallpaper, wood, glass, metal, fake leather, 2010

Taking its name from the only gay synchronized swimmers team in Germany (aka Synchro Libido), whose body shapes make up the wallpaper pattern, the installation deals with human transformation and reflection.



Synchro Optico, Installation, 2010



Horizscope, Installation, 2010



Horizscope, Installation, 2010

Horizscope
Installation, 2009

Simulating a distorted view from the gallery's rooftop, the site specific installation enabled viewers to spy on apocalyptic scenes happening above their heads.



Horizscope (detail of panorama view), Installation, 2010



Anstrengung ist die Gemüsebeilage zum Glück, (detail) Kinetic sculpture, 2009

Anstrengung ist die Gemüsebeilage zum Glück

(Effort is the Side Dish to Luck)

Kinetic sculpture, 2009

Half peepshow, half wheel of fortune, *Anstrengung ist die Gemüsebeilage zum Glück* (Effort is the Side Dish to Luck), is a nostalgic looking sculpture, which rewards the viewer's effort of turning the handle with soothing, generic platitudes taken from digital fortune cookies. At the same time the viewer looks through the opera glasses (as pictured) to see hoofed legs dancing around an esoteric green crystal ball, a 'mystical' sound track of fortunes is heard through the old hearing device coming out of the object.



Anstrengung ist die Gemüsebeilage zum Glück, Kinetic sculpture, 2009



It started when, Performance, 2010

It Started When...

Performance with Transidency 2010

Two men sit in a kitchen and talk. At first glance, nothing appears unusual about the scene, however when one carefully listens, it emerges that neither man can finish his sentences. Instead, one breaks into giggles or trails off in silence, while the other stops mid sentence and sighs deeply. It becomes clear that the dialogue is, in fact, two separated monologues; and in the background, a flickering television increasingly gains more importance as the at first non-specific correspondence between the images on television and the monologues gradually emerges.



It started when, Performance, 2010



Up Your's, Installation, 2008

Up Your's
Installation, 2008

Looking to undermine the curator, who via CCTV cameras monitored each piece and the visitors in the exhibition, *Up Your's* was an installation, which enabled visitors to look up the curator's skirt while they were simultaneously monitored by her and pedestrians in the street. The installation played with voyeurism as well as the subject/ object dynamics in exhibitions, blurring the line between collaboration and curation.



Up Your's, Installation, 2008



Declarations – Monument for Nonsense, Sculpture, Performance and Installation, 2008

Declarations – Monument for Nonsense

Sculpture, Performance and Installation, 2008

The exaggerated speech podium became the stage for a week long repeated performance in which seven frames surrounding the podium were filled with 'nonsense'. In both Helsinki and Berlin the identical performances took place at exactly the same time each day, during which urban myths, gossip or rumors were publicly declared and authorised. These announcements took the form of what John L. Austin refers to as speech acts, where "by saying something, we do something". In an impossible attempt to synchronize the two performances and certify the myths, the performance looked at our desire for chronology and truth in these tales.



Declarations – Monument for Nonsense, Sculpture, Performance, Installation, 2008



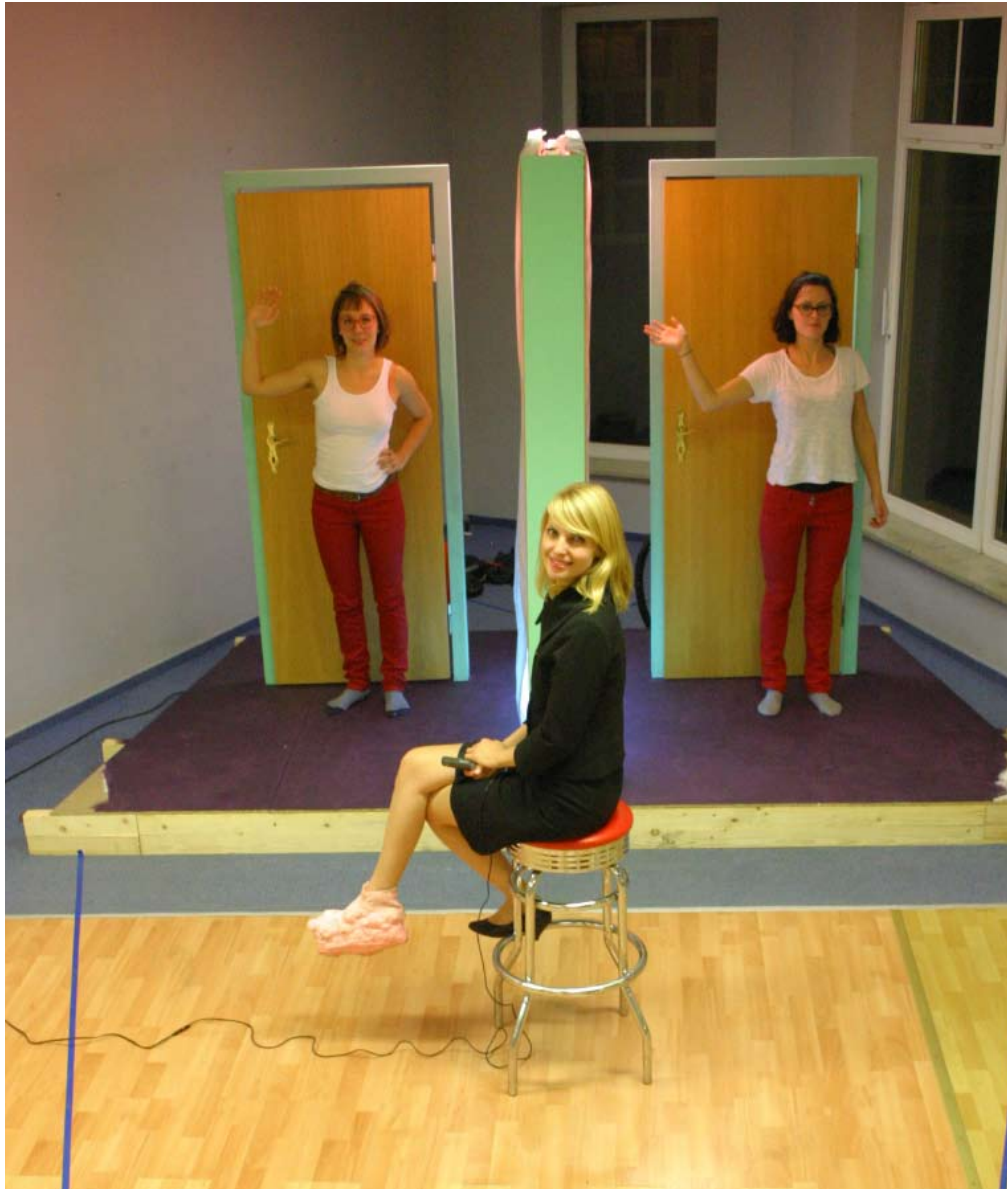
A=B/The Show, Performance, 2009

A=B/The Show

Performance 2009

Collaboration with Kym Ward and Linda Franke

.Assembling elements of different TV game shows, this performance involved two candidates executing instructions given by a big-footed TV host. The tasks included opening and closing a gherkin jar, demonstrating the workings of a vacuum cleaner or presenting a rainbow coloured sheet of paper. Accompanied by a soundtrack made of various TV jingles, beeps and canned laughter, the candidates were engaged in an absurd and monotonous game with rules that never quite revealed themselves to the audience.



A=B/The Show, Performance, 2009



A=B/The Show, Performance, 2009



CAMPing Dresden, Installation, 2007

CAMPing Dresden

Installations and Performances, 2007

The starting point for this collaborative project with the architect Sebastian Acker was the ongoing controversy around the reconstruction of Dresden's Frauenkirche (Church of our Ladies) and its surrounding buildings. The church's facade continues to fuel debates over the city's authenticity, truth and masquerade. The church has been referred to as a dressed up whore, alluring to the notion that this new/old church is a fake – an artifice. It is precisely this theatrical, camp aspect of Dresden, the city 'dressing up' which was our starting point. Taking Susan Sonntag's notion of camp being a means of perception; *CAMPing Dresden* was an approach to view the city in a camp/performative way. During the residency we staged a series of performative interventions and events in the city, including a lip sync performance in an elevator, dying horse crap gold or having my portrait done in drag.



CAMPing Dresden, Performance, 2007



CAMPing Dresden, Installation, 2007



CAMPing Dresden, Installation, 2007

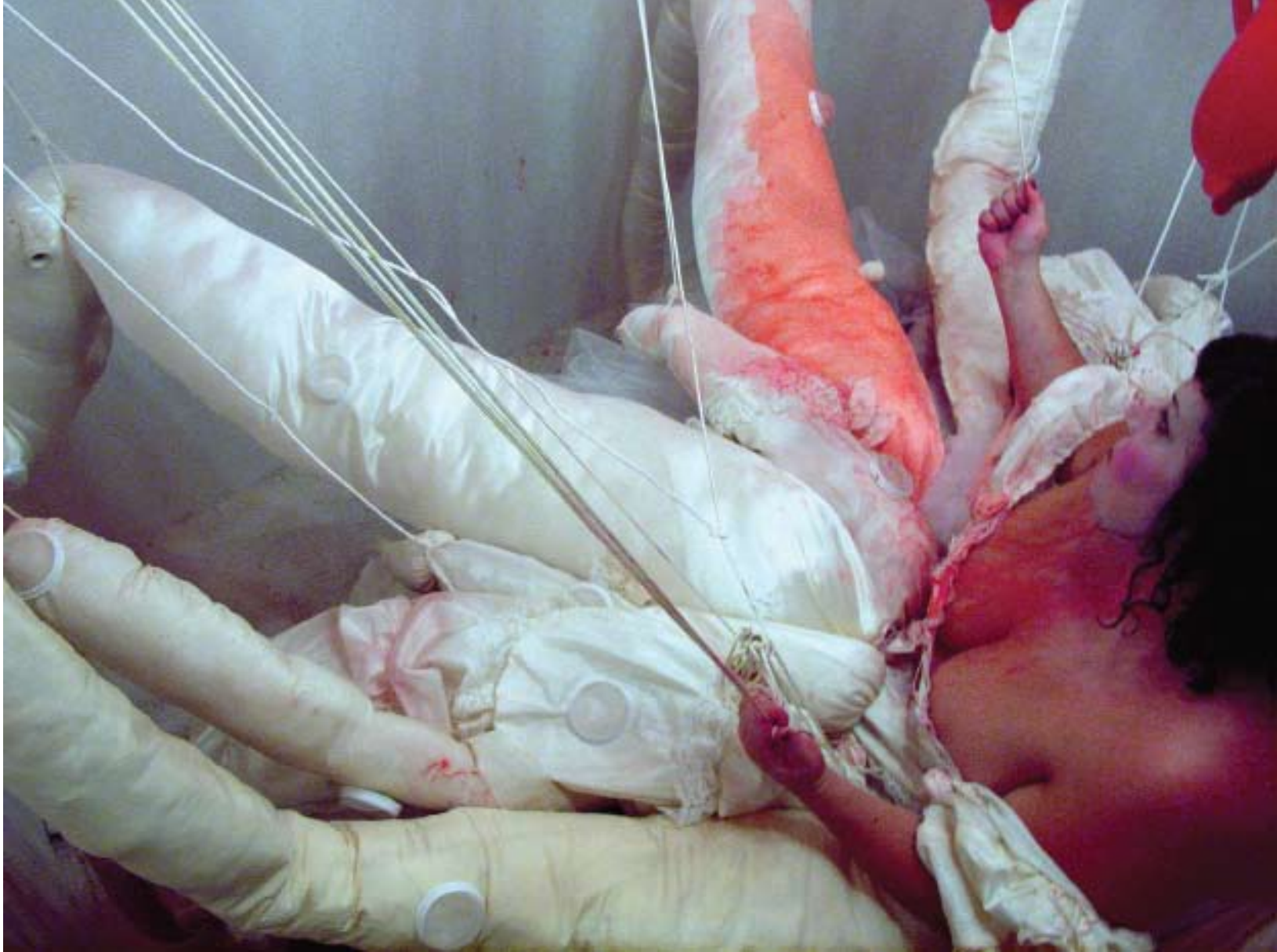


Eierlauf, Performance, 2006

Eierlauf

Performance, 2006

In the installation which was experienced through the form of an epic walk – an egg and spoon race was fused with elements of western marriage, burial rituals and queer aesthetics. Visitors were asked to balance a golden egg over a red carpet (a rites of passage) which included the artist's buried ex-boyfriend dressed in a wedding dress. The egg was then dispersed into a slot, which opened a peephole exposing a lush chamber with a self-indulgent, voluptuous octopus bride, who sucked and spat jelly from a giant jelly chandelier.



Eierlauf, Performance, 2006



The Ceremony, trailer and poster, 2005

The Ceremony

Trailer and Poster, 2005

A glossy poster and a trailer announce a fictional event called '*The Ceremony*', in which an androgynous bride in a wedding costume with double sets of arms and legs is shown racing around and performing a wedding dance with itself.



The Ceremony, Trailer and Poster, 2006



On and On, Performance, 2005

On an On
Performance, 2005

In this continuous performance the performer acted out the same exchange ritual again and again. When the male performer, wearing a mirrored collar (which allowed him to see only himself) and a metal contraption holding an egg stood up, the egg became erected. Subsequently the female performer, who had phallic limbs protruding from her stomach, climbed out of her hole in the stage and exchanged the egg. The male performer then (without being able to see) balanced the egg to the edge of the stage, presented it to the audience and sat back down.



On and On, Performance, 2005

Julia Prezewowsky

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/// www.transidency.org ///

1982 born in Berlin

Works and lives in Berlin

Founding member of the artist collective Transidency

Education

2006 BA Sculpture Chelsea College of Art and Design, London

2003 Foundation Diploma, Chelsea College of Art and Design, London

Prices and Grants

2008 (with artists collective Transidency) FRAME – Finnish Fund for Art Exchange /// City of Helsinki Cultural Office /// Ministry of Foreign Affairs of Finland, Culture Section

2007 Artist in residence 7.Stock, Dresden

2004 Exhibit, nomination, Universities of the Arts London

Exhibitions and projects (selection)

2010 Under/Over, Fold gallery, London

2009 Schicksal oder Vaseline, Showroom, Berlin /// Handstand, Hildeburghausen,

2008 Species of Spaces, Pitrowski, Berlin /// The Time of Distance, Field, Berlin and Maa-tila, Helsinki /// Persisting Uncertainties, Showroom, Berlin /// Rethinking
Simultaneity, Performance, Kiasma Layers of Memory, Nordic embassies, Berlin – withTransidency

2007 ACT ART 5, London /// Prime Art, London /// Sugar and tART1 and 2',performance night/screening,Old Shoreditch Station, London, UK

2006 Late at Tate, Tate Britain, London /// Wunderville, London Design Festival 06 London /// Chelsea College of Art and Design BA Degree show

2005 Trinity Bouy Wharf 05 Docklands Industrial Estate, London.

2004 Exhibit, Universities of the Arts , London