



## **PRESS RELEASE**

***BIELEFELDER KUNSTVEREIN: JENS PECHO***  
***WITHIN THE NEW EXHIBITION SERIES »SUBJECTIVE PROJECTIONS«***  
***MARCH 21 – APRIL 7, 2009***

**OPENING: FRIDAY, MARCH 20, 2009, 7 PM**

With its new exhibition platform »Subjective Projections«, the Bielefelder Kunstverein is seeking to accommodate the dominance of moving images and is presenting an artistic video every three weeks via different channels: via a monitor in the building as well as through the website of the Kunstverein. In this way, the Bielefelder Kunstverein seeks to be also seen outside of its official opening hours as a site for contemporary art. Curators and critics are invited to suggest a video each for internationally active artists and then to discuss them.

### **JENS PECHO, »MEDLEY«, 2008**

Invited by Matthias Müller (Professor for Experimental Film, Academy of Media Arts, Cologne)

Continuous white text is running across a black monitor screen – identifiable as a transcription of lyrics from HipHop, Black Metal and other pieces of music only by means of headphones. In his video work with the innocuous title »Medley« (2008), Jens Pecho arranges 143 short fragments of music from various genres into a new composition. Revealing hidden subtexts through material from extraneous media is a strategy commonly employed in Found Footage. Pecho, by contrast, in his selection of »toxic artefacts« (Sharon Sandusky), focuses on the obvious: on the blatantly homophobic content of mass distributed products from some segments of pop culture. Something emerges behind the drastic and obscene language from which »Medley« quotes that is, in the conventional sense, decidedly unmanly: hysteria, a naked fear of emasculation. More provocatively and more subversively than any theoretical discourse might, Pecho's concentrate demonstrates the explosive charge and impact of products, whose power to shape minds is allowed to play out on a globalised, predominately youth market. »Medley« refrains from making any distancing, concerned comment or pedagogical appeal. Pecho much rather adapts the forced pace and the graphic means of the material he refers to. In a radical act of appropriation, he claims for himself that same right to freedom of artistic expression cited by openly homophobic artists when they are criticised publicly for their calls to denigrate, persecute and murder gay men.

Text by: Matthias Müller

## **PREVIEW**

**ALEJANDRO CESARCO**

Invited by Ellen Blumenstein (freelance curator, Berlin)

**APRIL 8 – APRIL 28, 2009**

**BEN RIVERS**

Invited by Alice Koegel (curator for contemporary art, Staatsgalerie Stuttgart)

**APRIL 29 – MAY 19, 2009**

You will find further information (texts and images) related to the exhibition series in the press section of our website [www.bielefelder-kunstverein.de](http://www.bielefelder-kunstverein.de).

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