



***The Satiation Ratio, Kim Schoen and Stephanie Taylor.***

October 7th to November 8th 2018.

DXIX is pleased to present *The Satiation Ratio*, a two-artist exhibition featuring two video pieces and a collaborative print project by Los Angeles-based artists Kim Schoen and Stephanie Taylor. Each of the artist's video pieces were conceived independently, yet the timelines and soundtracks have been adapted for this particular occasion to synchronize and create a subtle dialogue between them. Along with the videos, a series of poster prints repurpose, in graphic form extracts of language from the two video pieces in the room.

*The Satiation Ratio* is developed around the artists' shared interest in exploring the plastic possibilities of language, its significations and connotations. Throughout the three main elements presented in this exhibition, we are invited to travel on hilarious meanderings, dark corners, blind spots, bright clearings and exuberant gardens that become accessible when language is shaken, activated and rescued from its most pragmatic everyday fixed form and constrained uses.

Part of a long-standing experiment with language, *Consider this Scrimmage*, by Kim Schoen takes on a new cadence of speech: the argument. The seriousness of conveying information, the male voice, the attempt to convince that builds and gets destroyed on the platform of persuasion, silence, stuttering, jargon, lingo, throws, hand-offs, the confusion of categories, couches, posturing, the awkwardness of silence, the darkness of silence. In addition to the speech being improvised, the music in the piece is also improvised by members of the experimental music group *Solistenensemble Kaleidoskop* in Berlin. Moving through 'speed' études on cello and spontaneous fugues on piano, the musicians mirror how the speakers operate in the piece, sometimes carried away by the speed of words, sometimes arguing with oneself.

*Miraculous Fermentations*, by Stephanie Taylor, is a video exploring the connection between vocal dialect and melody. Five native-Germans, each from a different region, living in Los Angeles, perform a text pairing lines from Thomas Mann's novella, *The Transposed Heads*, and food critic Jonathan Gold's book, *Counter-Intelligence*. Taylor uses the lines from *Counter-Intelligence*, describing food, to create rhyming phrases that match the Gold text syllable-by-syllable. Using a method of transforming text into music, based on syllable-sequence within a sentence, Taylor sets the text and rhyming-text to a melody made of five notes (one note per vowel-sound). Each German vocalist performs

a single vowel, which is, in part, shaped by the dialect of the performer. The song moves from vocalist to vocalist, depending on the vowel-sound being sung. In contrast, the lines from *Transposed Heads* are performed as a spoken chorus. The title, *Miracoulous Fermentations*, comes from a statement made by Jonathan Gold, about "inventiveness in the face of privation", the things that can be created from almost nothing, as evidence of the human capacity to do more than just survive, amidst geographical displacement.

The collaborative poster project draws its constitutive elements from the two videos in the exhibition. Each poster includes one line from each video work, creating a dialogue from a limited source of sentences, while uncovering inherent connections between the two projects. Taylor and Schoen pair these texts to create a new work that shares the exchange between the works, finding connections between previously unrelated sentences.

This project is a compelling example of Schoen's and Taylor's habitual, strategic use of estrangement and playfulness in their practice. "Estrangement" is used as a philosophical inquiring mode in which "one pulls away from, problematizes and reconsiders the given, including the given sense of community, its presuppositions and even the given self"<sup>1</sup>. And "Play" is used as a ludic tendency towards infinite associative thinking and gestures that turn any phenomenon into an ever-changing, malleable material expanding its possibilities<sup>2</sup>. Strategic estrangement and playfulness (like strategic humor) are antidotes against hypernormalisation, flatness, one-dimensionality and staticism. Teasing the artificiality of the paradigms we rely on to construct our reality, Schoen and Taylor offer us ingredients much needed for a "sane" coexistence.

<sup>1</sup> "Philosophy as Estrangement", Sverre Raffnsøe.

<sup>2</sup> This statement is freely inspired by James P. Carse's "Finite and Infinite Games"

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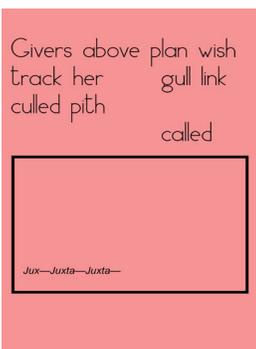
**Kim Schoen**  
*Consider This Scrimmage (take one)*  
Single-channel video, sync sound, added sound, color,  
TRT: 15 min 40 sec, 2018

## MIRACULOUS FERMENTATIONS

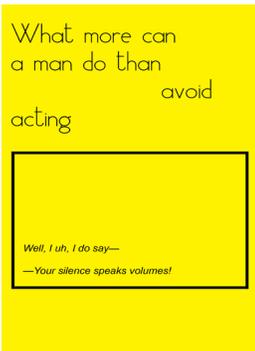
**Stephanie Taylor**  
*Miraculous Fermentations*  
Single channel video, 7:40min, 2018.



**Kim Schoen & Stephanie Taylor**  
*Limited Edition: The Satiation Ratio (red)*  
12" x 18", color poster, edition of 50, 2018



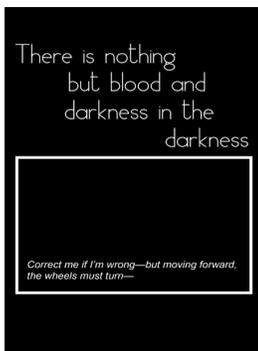
**Kim Schoen & Stephanie Taylor**  
*Limited Edition: Thett Satiation Ratio (pink)*  
12" x 18", color poster, edition of 50, 2018



**Kim Schoen & Stephanie Taylor**  
***Limited Edition: The Satiation Ratio (yellow)***  
**12" x 18", color poster, edition of 50, 2018**



**Kim Schoen & Stephanie Taylor**  
***Limited Edition: The Satiation Ratio (green)***  
**12" x 18", color poster, edition of 50, 2018**



**Kim Schoen & Stephanie Taylor**  
***Limited Edition: The Satiation Ratio (black)***  
**12" x 18", ttcolor poster, edition of 50, 2018**



### **Artists Bios:**

**Kim Schoen** (b. 1969, Princeton) lives and works in Los Angeles and Berlin. She received an MFA from CalArts in 2005, and a Master of Philosophy from the photography department at The Royal College of Art in London in 2008. Her work in photography and video has shown at numerous institutions and galleries worldwide including Moskowitz Bayse, the Los Angeles Museum of Art (LAMO), Young Projects, LAXART, Madison Museum of Contemporary Art, LM Projects, BAM, The South London Gallery, Whitechapel Gallery, MOT International, Museo de Arte Moderno y Contemporaneo, Archive Kabinett, Kunstverein Springhornhof, and Kleine Humboldt Galerie. Her work was recently included in LACMA's collection, and has been written about in Art Forum, The Los Angeles Times, Mousse, and Art in America. Schoen has lectured widely at Otis College of Art & Design, Goldsmiths, CCA, The Royal College of Art, and The School of Visual Arts and has published her own writing on repetition and photography—"The Serial Attitude Redux", "The Expansion of the Instant: Photography, Anxiety and Infinity" in X-TRA Contemporary Art Quarterly, along with text works in Tolstoyevsky from Book Works, and E.R.O.S. Press, London. Kim is also the tco-founder of and co-editor of MATERIAL, a journal of writing by contemporary artists.

**Stephanie Taylor** (b.1971, Port Jefferson) is a sound and visual artist based in Los Angeles. She received her MFA from Art Center College of Design in 2000. She has performed and exhibited her work internationally at locations including the MAK Center for Art and Architecture, West Hollywood, The Royal College of Art, London, and the Generali Foundation, Vienna. Her work has been reviewed in *Artforum*, *Frieze*, *Flash Art*, *Texte zur Kunst*, *Modern Painter*, and *Xtra Art Quarterly*. Her books include *The Stephanie Taylor Kong Boos* (MAK Center Press), and *Chop Shop* (Les Figues Press). She is the recipient of a mid-Career fellowship from the California Community Foundation and is a recipient for the 2018 COLA award. Her work is represented by Galerie Nagel Draxler, Berlin/ Köln, and is currently on view in *Casa Tomada: Sitelines*, at SITE, Santa Fe.