

Exhibition Information

# Pauline Boudry & Renate Lorenz

All the Things She Said

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We have presented this information on the exhibition in an interactive format so it can accompany you before, during and after your visit. You may also consult it directly in the galleries.



# About the Exhibition

Taking its title from a new work featuring the activist and DJ Chelsea Manning, *All the Things She Said* explores how music can become a queer language for mourning and hope. In dialogue with what the artists call *additional performers*—meaning the blinds, a sliding door, microphones, speakers, or smoke which also are the protagonists of their artworks—the exhibition investigates how sound and visual pleasure serve as allies when speaking fails.

The Berlin-based duo address specific aspects of sound: by means of bodies moving in concert outside the constraints of linear time; through music as a celebration of life in the face of violence; and via the voice in a song inhabiting the ghosts of a colonial building in Spain. Beyond their performance-based film installations, the duo’s sculptures address the tension between speaking up as a form of liberation and remaining silent as a practice of resistance. Their artwork explores the potential of a queer practice through sound and silence, used as a means to invite togetherness beyond an identitarian impetus.

# About the Artists

Pauline Boudry & Renate Lorenz

They have been working together in Berlin since 2007. They produce objects and installations that choreograph the tensions between visibility and opacity. Their films are performance-based and incorporate the camera and animated objects as performers, thus upsetting the separation between stage and backstage. Their most recent catalog is *Stages* (Spector, 2022). In 2019, their film installation *Moving Backwards* was exhibited at the Swiss Pavilion of the 58<sup>th</sup> Venice Biennale; in 2025, they showed *Fog Is My Drug* at Nest in The Hague, and *Moving Backwards* at the Philadelphia Museum of Art; in 2024 *A Portrait* was commissioned by the Leeum Museum of Art in Seoul; in 2023, they participated in the São Paulo Biennial with a trilogy of performance-based film installations and showed their immersive installation and performance *El cristal es mi piel* [*Glass Is My Skin*] (2022–2023) at the Palacio de Cristal, Museo Nacional Centro de Arte Reina Sofia. Other international exhibitions include Kunstneres Hus, Oslo (2023/2024); Tensta Konsthall, Stockholm (2023); the Centro de Arte Dos de Mayo, Madrid (2022); the Whitechapel Gallery, London (2022); the Van Abbe Museum, Eindhoven (2022); the National Gallery of Victoria, Melbourne (2022); the Frac Bretagne, Rennes (2021); the Hammer Museum, Los Angeles (2021); the Centre Pompidou, Paris (2021); the Julia Stoschek Collection, Berlin (2019); the New Museum, New York (2018); and the Gwangju Biennale, South Korea (2016).

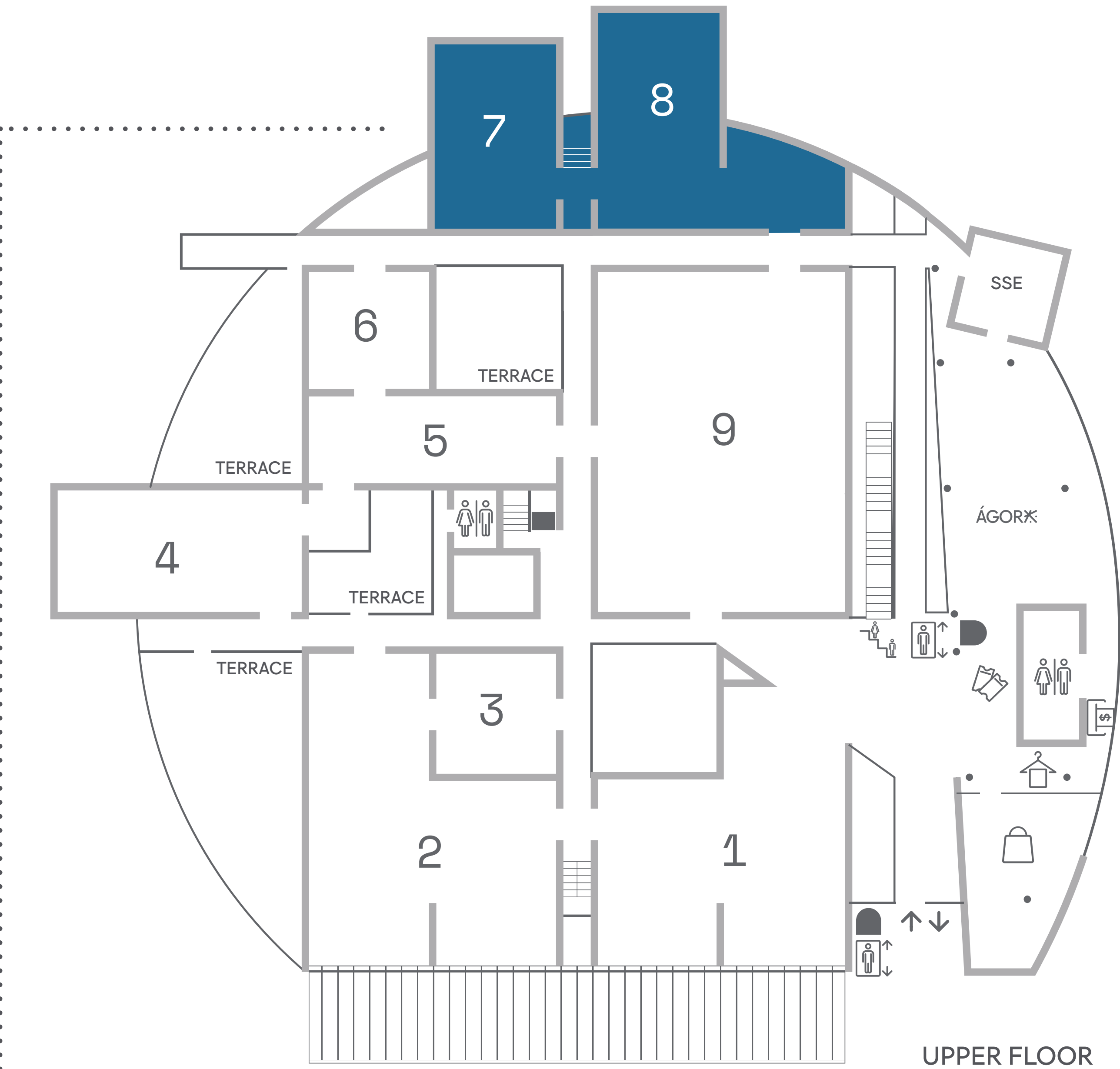




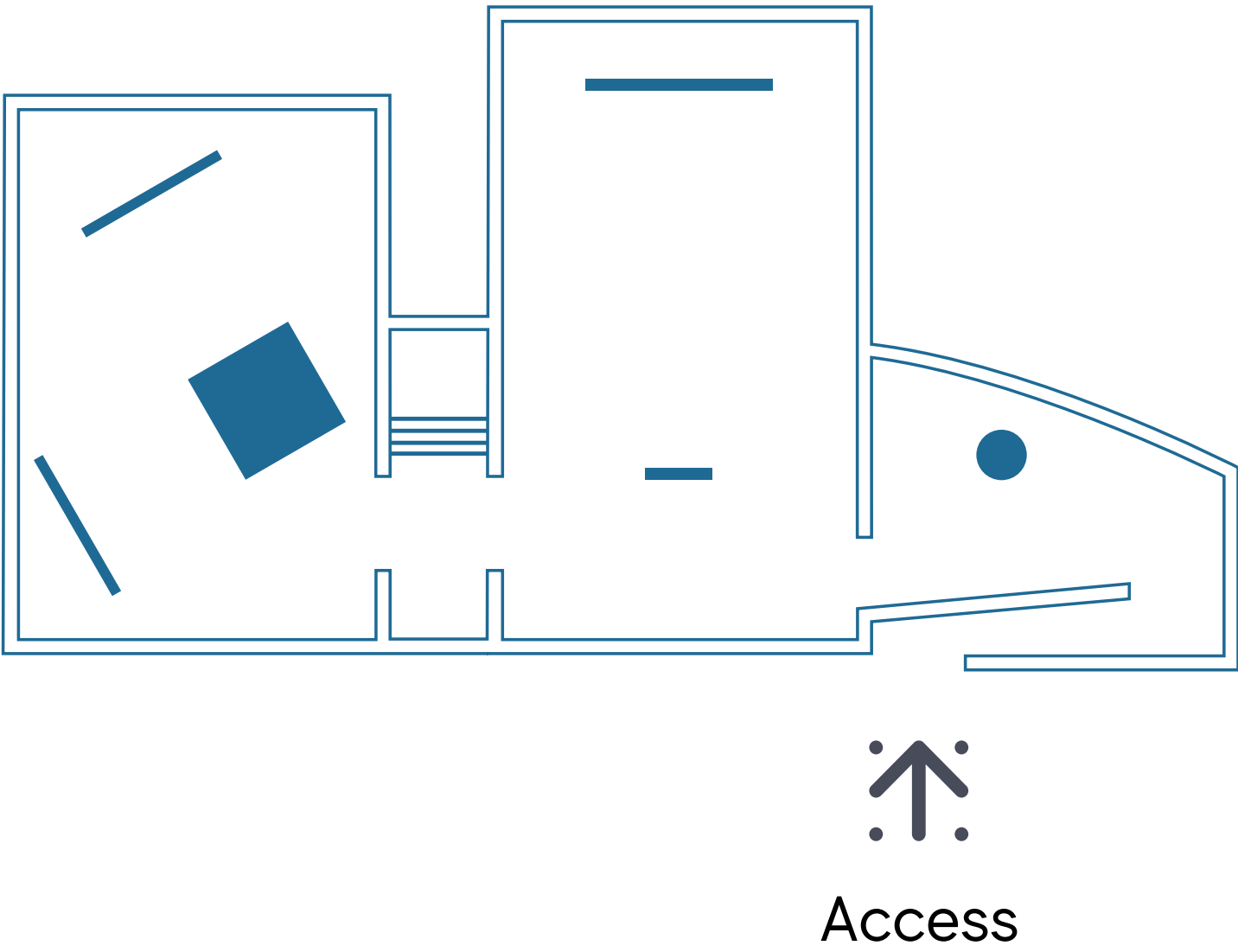
# Museum Layout

## Exhibition Gallery

● *All The Things She Said*



## Layout of the Exhibition Gallery



Access

Mexico City, June, 2025

Dear visitor,

Have you ever experienced language letting you down, when you urgently wanted to express your desires, or needed a way to resist?

We realized that sometimes it was sound and music helping us out. When looking for allies, we came together with loudspeakers, several microphones, a film camera, some of our favorite performers, and various other non/humans.

*In All the Things She Said* (2025), sound arrives with a potential for queerness, a force of forming togetherness despite war and repression. Or in Chelsea Manning's words: "We tend to sound to connect, where things are unspeakable. We tend to sound because we crave pleasure and getting back that amber optimism."

The film installation *El cristal es mi piel* [Glass Is My Skin] (2025) reimagines the famous Palacio de Cristal in Madrid, built for a colonial exhibition, as a ghost, mourning its violent past. The Venezuelan singer and performer Aérea Negrot lends the ghost her beautiful voice, while the palace uses smoke to hide from surveillance, employs its steely legs to keep our gaze at a distance.

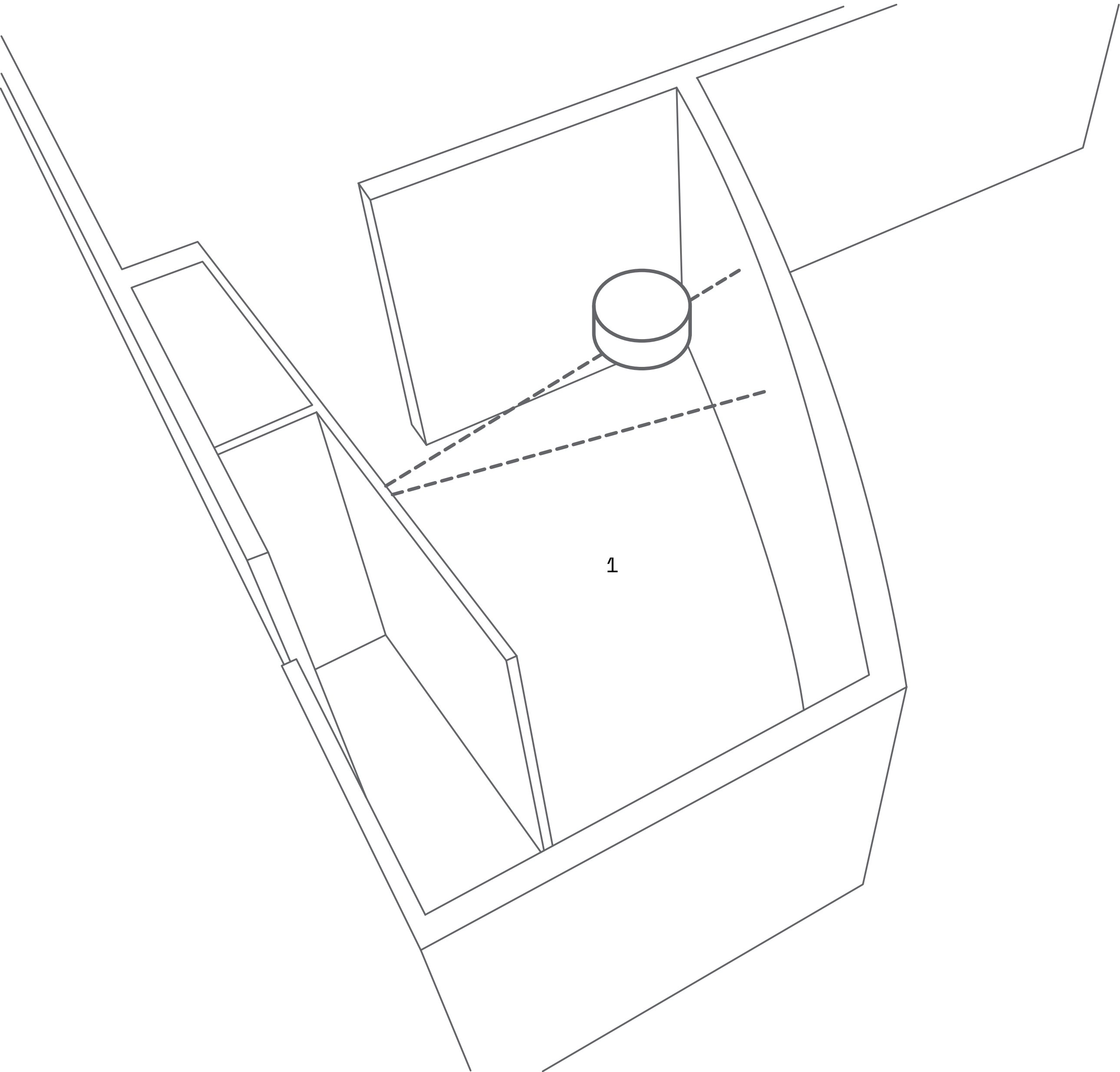
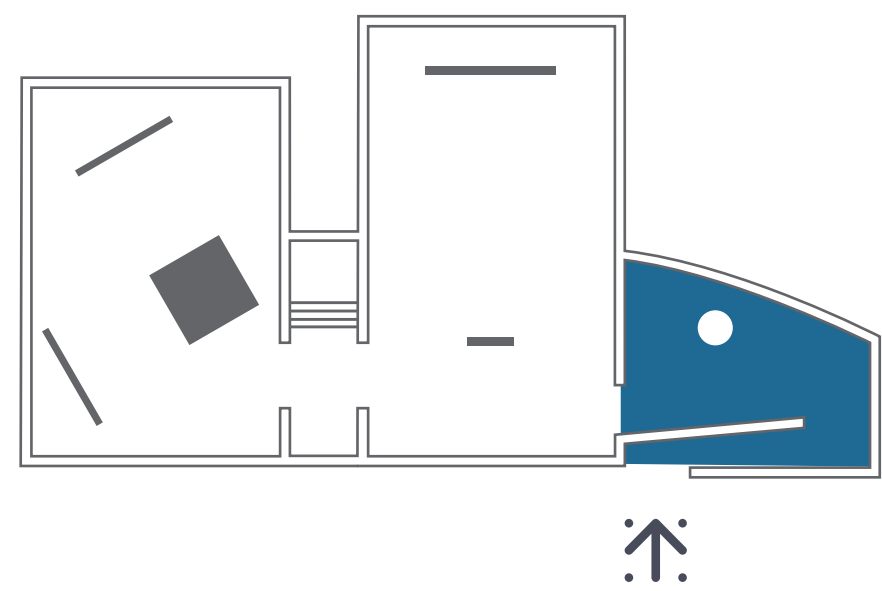
*In (No) Time* (2020), we give our attention to rhythms and a refusal of normalizing concepts of time, while moving beside each other in concert: extreme slowness, moving in circles, changes of rhythms, stillness and breaks are working on escape routes.

Please join us.

Yours,  
Pauline and Renate



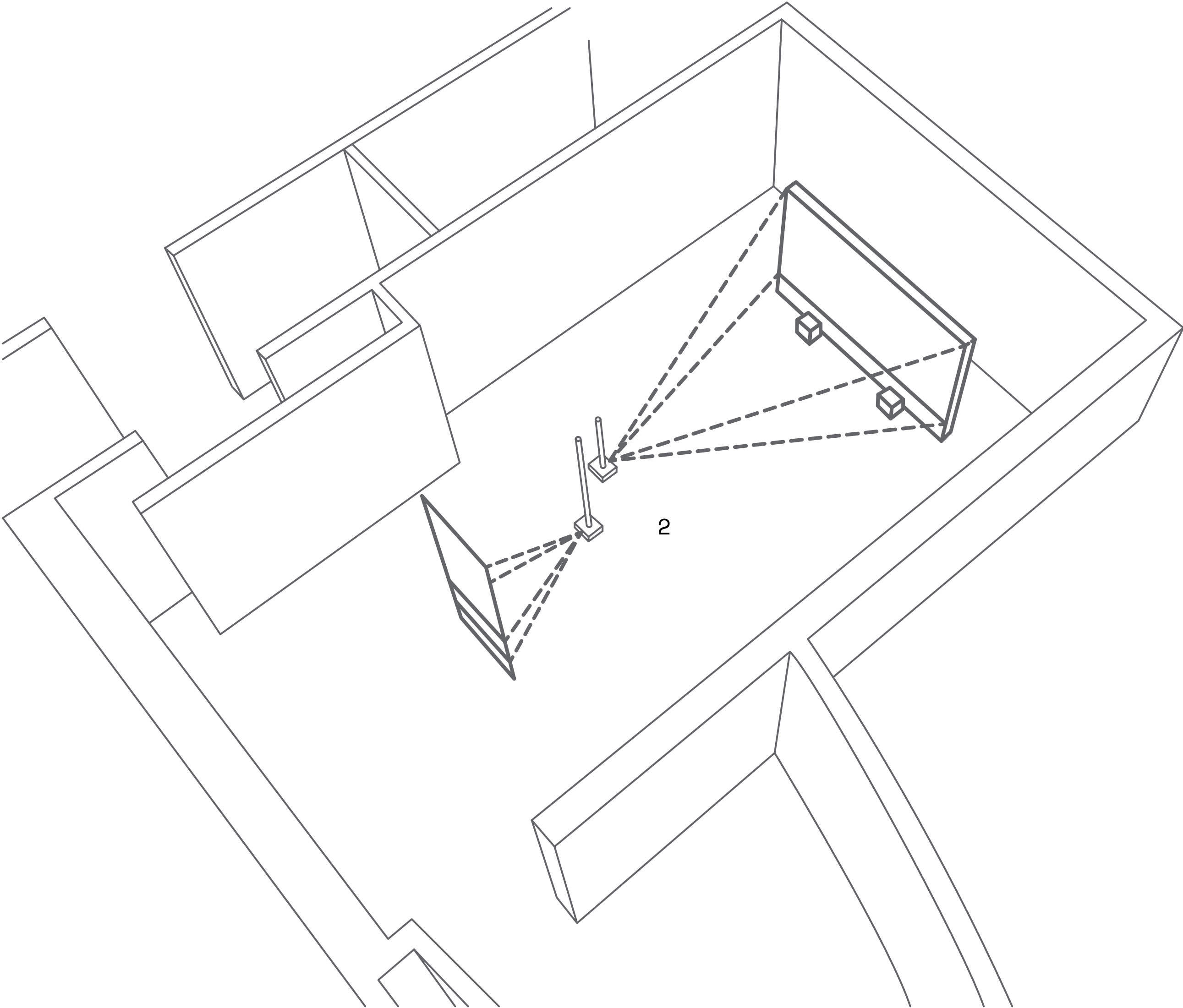
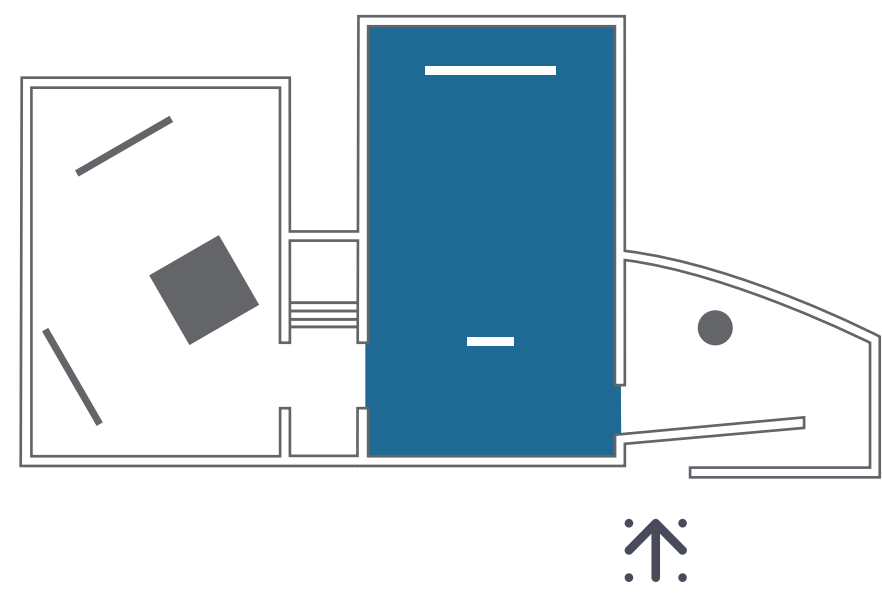
# All The Things She Said



1 . *Microphone Piece (All the Things She Said)*, 2025  
Microphone stands, microphones, stage, theatre spots  
Courtesy of Galerie Marcelle Alix and Ellen de Bruijne Projects



# All The Things She Said

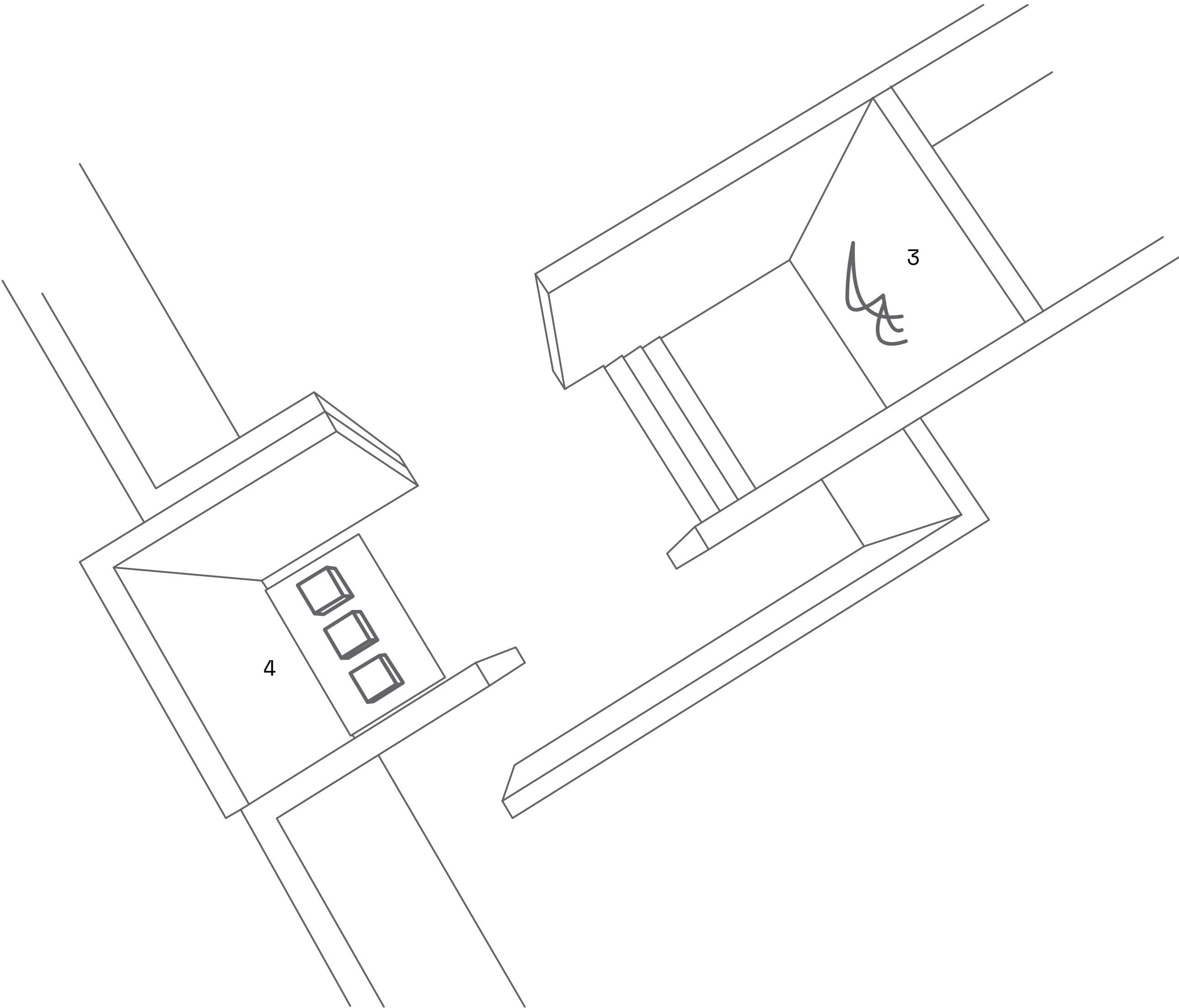
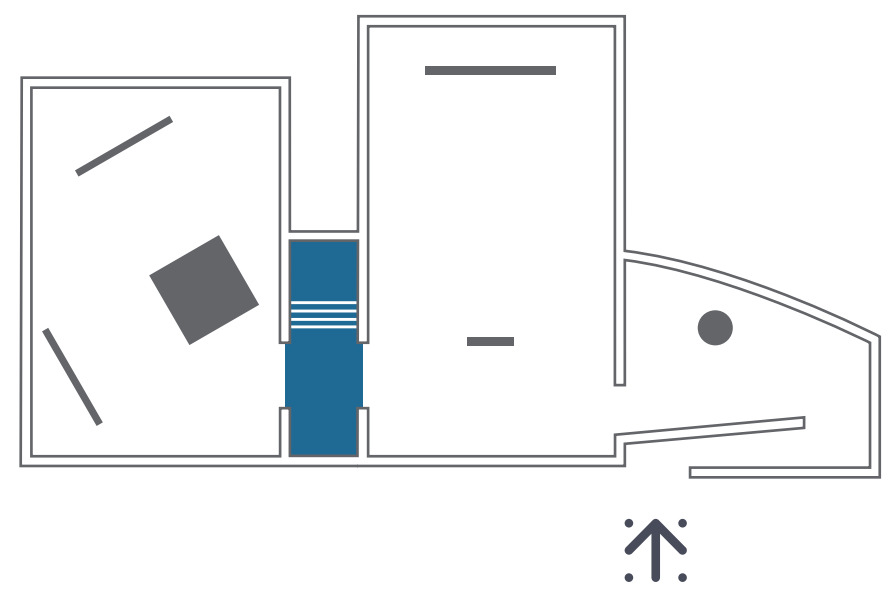


2 . *All the Things She Said*, 2025  
Two-channel videoinstallation  
25'  
Courtesy of Galerie Marcelle Alix  
and Ellen de Bruijne Projects

Known for publishing sensitive material about United States government war atrocities through Wikileaks, as well as for her subsequent activism on behalf of trans rights, in this video Chelsea Manning is featured not as an activist, but through her relationship to music. We see her playing a DJ set in an empty venue in Berlin called Schwuz, the oldest club for queer- and trans-people in Germany. The film’s sound has been recorded with numerous microphones, allowing viewers to explore the music from many perspectives, including the subjective sound experience of the DJ.

Performance: Chelsea Manning  
Director of Photography: Bernadette Paassen  
DP Assistant: Svea Immel  
Sound: Johanna Wienert  
Grip: Camilo Sottolichio  
Make-up: Nuria de Lario  
Production: Wibke Tiarks  
Sound Design: Rashad Becker  
Color Grading: Waveline  
Supported by Ferme-Asile Sion, Arsenic Lausanne, Pro Helvetia.

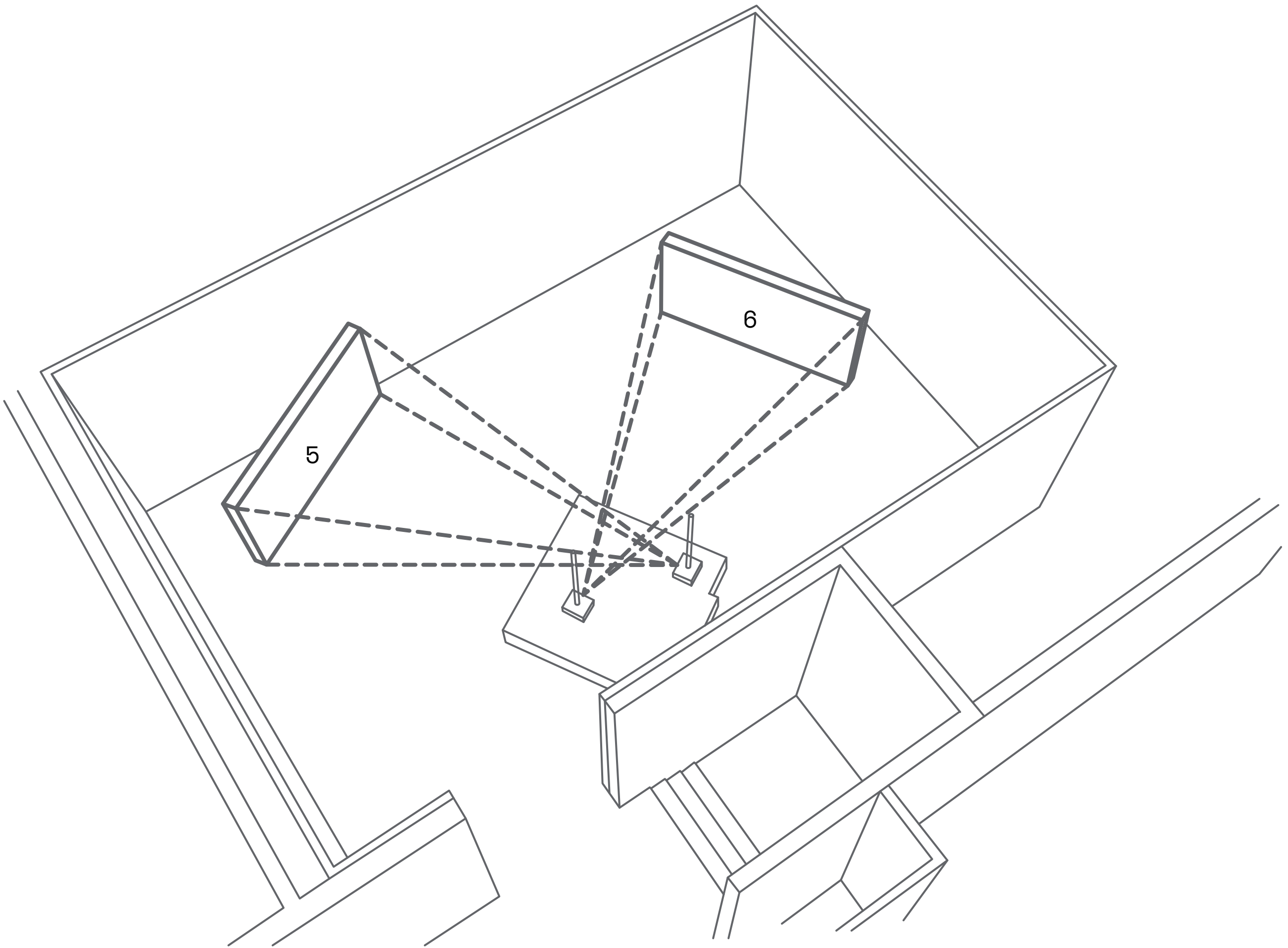
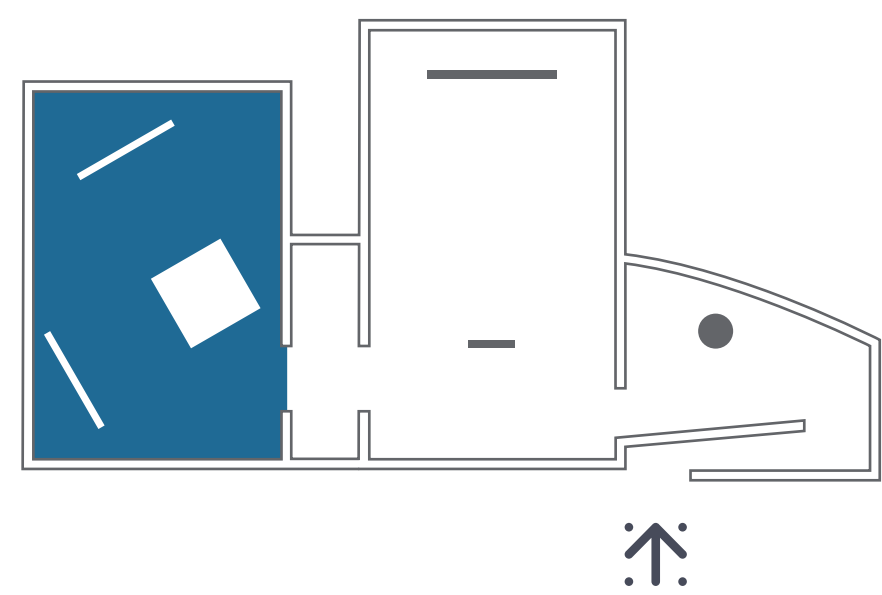
# All The Things She Said



3 . *Chain Piece (Glitter in My Wounds)*, 2025  
Metal chains  
Courtesy of Galerie Marcelle Alix  
and Ellen de Bruijne Projects

4 . *Smoke Piece (All the Things She Said)*, 2025  
Subwoofers, smoke machines  
Courtesy of Galerie Marcelle Alix  
and Ellen de Bruijne Projects

# All The Things She Said



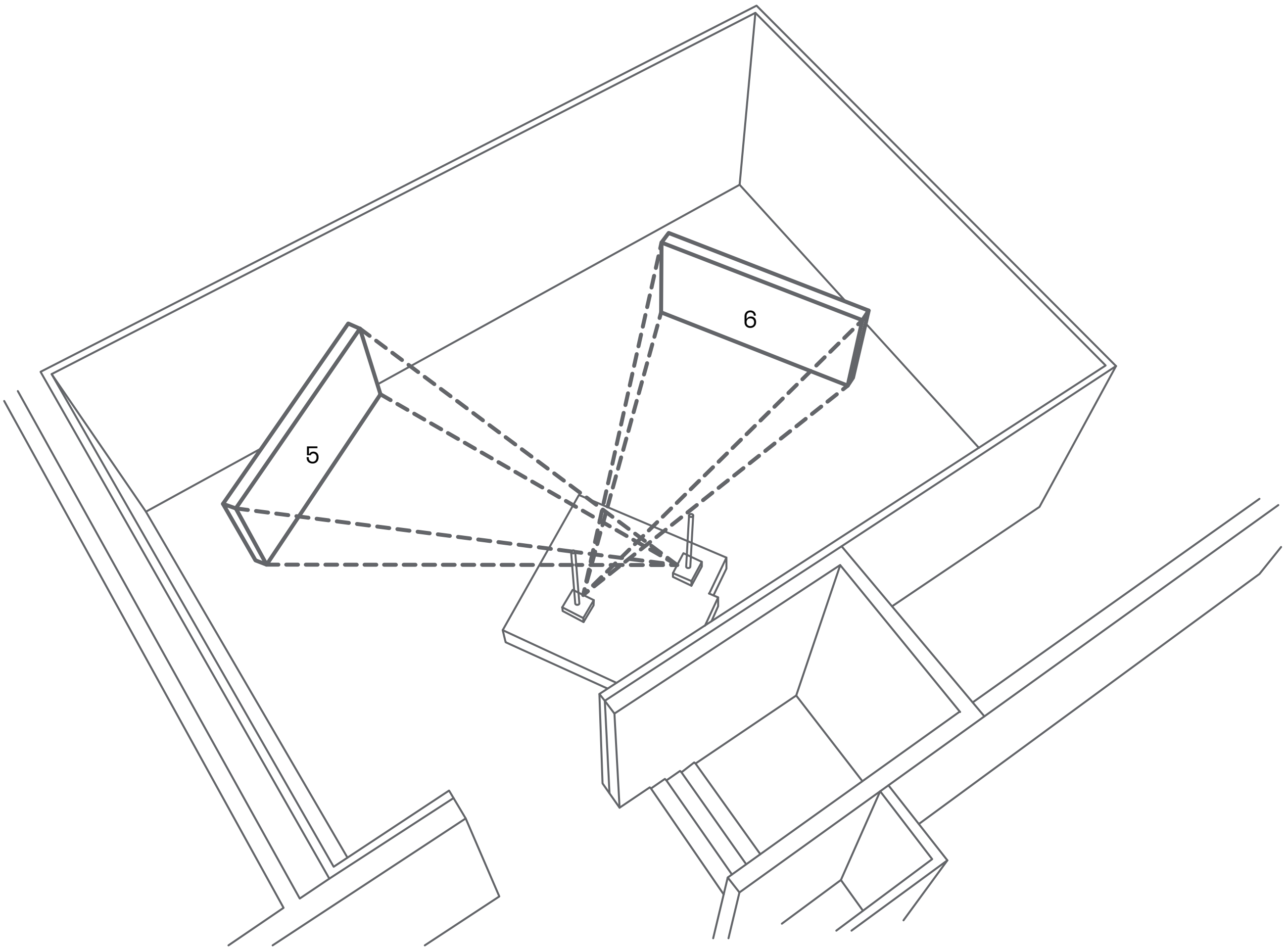
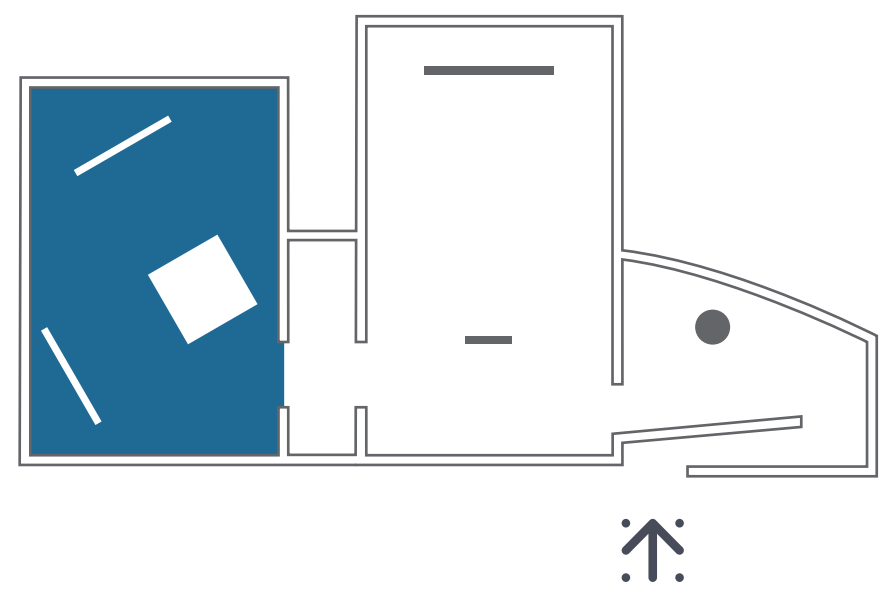
5. *(No) Time*, 2020  
Videoinstallation with three automatic blinds  
20’  
Courtesy of Museo Centro de Arte Dos de Mayo

The linear model of progressive time, which advances from the past and points toward the future, has been associated to violence and hegemony. *(No) Time* is a kind of incantation or enchantment to liberate time from such constraints. Four performers dance in movements inspired by hip-hop, dancehall, postmodern dance, and drag performance, accompanied by the motions of the blinds and sliding doors. Following the music (audible and silent), bodies move extremely slowly, in circles, or out of sync, rehearsing for what the artists refer to as a *queer time*. They examine, whether shared movement can connect us both with our political despair and with the utopian aspiration to create alternative futures.

Choreography/Performance:  
Jules Cunningham, Werner Hirsch,  
Joy Alpuerto Ritter, Aaliyah Thanisha  
Directors of Photography:  
Bernadette Paassen, Siri Klug  
Sound: Johanna Wienert  
Lights: Bernadette Paassen  
Costumes: Heloise Mantel  
Stage Production: Wibke Tiarks  
Dramaturgical Assistance: Renen Itzhaki  
Sound Design: Rashad Becker  
Color Grading: Waveline  
Music: “It’s lover, love” by Aérea Negrot  
(remixed by Philip Bader); “Mambos Fudiz”  
by Nidia Minaj; “Forward Flamingo” by Roxymore

Created with the support of Jindřich  
Chalupecký Society, Service des affaires  
culturelles du canton de Vaud, IFFR Rotterdam,  
Seoul Mediacity Biennale, Frac Bretagne,  
Museo Centro de Arte Dos de Mayo

# All The Things She Said



6. *Glass Is My Skin*, 2025  
Videoinstallation  
12’  
Courtesy of Galerie Marcelle Alix  
and Ellen de Bruijne Projects

In this film installation, the famous Palacio Cristal in Madrid is reimagined as a ghost with a skin made of glass. Venezuelan singer and performer Aérea Negrot lend the palace her beautiful voice, reminding us how the building’s colonial history haunts its non-human visitors even today. El Palacio Cristal was built for the 1887 Exposition of the Philippines to showcase the life and culture of the inhabitants of the Philippines, a Spanish colony from the 16th to the late 19th century. The artists’ recurring allies—the mirrored stages and dense smoke portrayed in the video—create a dialog between visibility and opacity. The modern idea of transparency as a tool of progress, they argue, is as well a tool of surveillance. They challenge this notion of transparency by proposing a question: What if the palace is a ghost, of an unresolvable colonial past, that uses smoke to keep our gaze at a distance?

Performance: Aérea Negrot  
Director of Photography: Bernadette Paassen  
Sound: Johanna Wienert  
Costume: Sinpatron  
Jewelry: House of Malakai  
Make-up: Nuria de Lario  
Programming: Sven Gareis, Telematique  
Sound Design: Rashad Becker  
Color Grading: Waveline  
Music: Aérea Negrot & Royal Dust



# Exhibition Credits

Exhibition organized by the Museo Universitario Arte Contemporáneo, UNAM

MUAC curatorship: Alejandra Labastida  
MUAC exhibition and IT design: Salvador Ávila

Enlaces MUAC: Kelly Arista González, Gabriela Arellano Orozco, Paula Mariana Castellanos, Axel Eduardo Cervantes Hernández, Emilia Colín Salazar, Ximena Durán Mendéz, Carlos Jesús Espinosa Rojas, Diana Laura Flores Gutiérrez, Daniela Licea López, Karla Daniela Licea López, José Antonio Lorenzini Guerrero, Karla Jimena Martínez Elizalde, Ilse Maribel Mendoza Aguilar, Jacqueline Miranda Acosta, Antonio Morales Ramírez, Isaac Murillo López, Ubaldo Negrete Serralde, Katherinne Rojano Rivera, Alexia Rosales Reyes, Valeria Sánchez Amador, Melanie Belén Suárez Vázquez, Andrea Natali Vázquez Gallardo, Ángela Silvana Villalobos Noguerón, Katia Villegas Ramírez

We would like to give our special thanks to those workers guarding and protecting our exhibitions.

All images of the exhibition are courtesy of MUAC unless otherwise indicated.

*All The Things She Said*  
07.06.2025 – 30.11.2025

Hours:  
Wednesday to Sunday  
11:00 to 18:00 h

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