

Guitars  
of

# Relegation

CATHERINE LORENT





NUDE EXPLORER  
2012  
mixed techniques on canvas  
40 x 30 cm/ 15.7 x 11.8 in



Thank you Gibson!

Thank you for the first ever support in the form of an endorsement of a visual/performance artist. The following booklet is testimony to the extent that Gibson guitars have been featured in the works of Catherine Lorent.

It is a world of doomtastic, baroque metal dreams - it is the world of RELEGATION.

The presentation follows the artist chronologically and is but an excerpt of the microcosm that is the artist's work.





2012/

**ACEDIA-REMINISCENCES CENSURÉES** at Galerie Nei Licht and CAPE/Luxembourg

*Text by Ludwig Seyfarth*

One of the pioneers of classicism, Johann Joachim Winkelmann, who praised the distinctive simplicity and silent grandeur of the supposedly pallid sculptures of antiquity called the baroque period “a deleterious plague, which fills the brains of scholars with foul exhalation and turns the blood to feverish mud”. For a long time Baroque had a poor reputation and was – at best – seen as the declining period of the Renaissance. The term was extensively used simply to describe something “uncunningly-strange, moodily-absurd that touches the incomprehensible and goes all the way to outright foolishness” as a German encyclopaedia from 1904 puts it. The philosopher Benedetto Croce in 1929 came to the judgement that all things Baroque were in fact “not at all artful, but the very opposite of art”.

Whoever comes to such drastic conclusions apparently sees Baroque as somewhat of a deadly sin. The accusations in the above statements seem to focus on gula and luxuria – gluttony and lust. Today Baroque has seen some positive review but its influence on contemporary art – whilst clearly present – is by no means a dominant phenomenon. A rejection of anything dramatic in contemporary art is still visible. The formalist art theory scholar Michael Fried in 1967 found its even minimal art still disturbingly baroque.

When in 2002 Sabine Folie and Michael Glasmeier threw a “baroque party” at the Kunsthalle Wien, uniting examples of baroque tendencies in contemporary art, they found themselves confronted by “enduring puritan though”. Merged with a general post-conceptual taste in the international art world this is seen as formal proof of the arts intellectual entitlement.

The baroque concept of a “visibility of the physical form”, seems to ooze a certain stench, that distorts the view for that which “distinguishes the Baroque’s finest works”, namely the tendency to experiment, to exhaust the possibilities and to explore the options within a given framework” (all quotes Folie/Glasmeier).

Baroque is more than opulence and excess, it is also regularity and continuance of systematics. This becomes particularly clear where contemporary artists do not just explore Baroque superficially but are trying to penetrate it intellectually.

This becomes particularly visible in the work of Catherine Lorent. She ironically tackles a deadly sin: acedia – commonly translated as sloth, although negligence or carelessness would be more fitting translations, especially in connection with a more melancholic state of mind.

Lorent’s coloured ink drawings on paper, that she also uses as stage designs, give a jollier and lighter impression, though. With watercolours and ink she creates an impression of effortlessly light frescos and decorative paintings that filled castles and churches in the 18th century and which have clearly inspired her work.

The fact that back then the individual paintings were part of larger system of decoration, is reminiscent in Catherine Lorent’s compositions. Her paintings often take the shape of coat of arms or are framed by such shapes. The pentagon – a popular motive in the design of coat of arms, is omnipresent in her work. In the tradition of the free masons the pentagon stand for the merits of intelligence, justice, strength, moderation and industriousness. The manifold penetration of the pictorial elements references an inclination towards the dramatic and the comprehensive fusion of the arts.

In his famous book on baroque feasts Richard Alewyn writes that the sentence most accurately characterising the Baroque is: The world is a stage! Catherine Lorent seems to be a follower of this maxim, when she blends her pictorial work with performance and music. The fact that no individual medium, but an integral connection between several positions create the actual artwork is a clear baroque trait in Lorent’s work. Here she exposed a “bias towards the Gesamtkunstwerk” that Harald Szeemann conjured up for the art of today. It does not have its roots in Richard Wagner but in fact long before him in the Baroque period!





CHYMIC MARRIAGE  
sound installation with  
Red Explorer/harmonium

MANIPULATION NATION  
ink, mixed techniques on paper, 2012  
300 x 220 cm/ 118.1 x 86.6 in  
Galerie Nei Liicht Dudelange/ Luxembourg

Photo: G. Bechet





preparation of  
REMINISCENCES CENSURÉES  
2012

performance with 4 grand pianos,  
Gibson Explorer 7 string  
CAPe Ettelbruck/Luxembourg

Photo: CAPe

2013/

**RELEGATION** at the 55th Biennale di Venezia – Luxembourgish Pavilion

*Text by Conny Becker*

Catherine Lorent works with an expanded Baroque concept of art that exposes the contradictions of the modern western way of life and questions dialectical thought. Her very practice undermines well-established categories, combining painting, drawing and sculpture with performance, music and theatrical stagings into visually and acoustically charged installations. Her musical project *Gran Horno*, in which she acts simultaneously as a visual artist and a multi-instrumentalist, epitomises this multidisciplinary approach, which at first sight appears to pander to the current trend towards “event exhibitions”. But Lorent’s work is anything but superficial, transposing complex Baroque strategies for a sensual *Gesamtkunstwerk* into the modern age. Inspired or seduced by her mystical, hermetical work, spectators are often encouraged by its participatory components to give free rein to their own creativity and respond to the artist’s idea with a subjective reinterpretation.

The title of the sound installation shown at *Ca’ del Duca – Relegation* – refers to the longstanding rejection, or “banishment”, of Baroque in the history of art, nowhere more so than in Venice, where Late Baroque architecture was stifled in its development by “anti-Baroque polemics”. Contrary to similar Baroque-averse tendencies in the current Berlin art canon, Lorent’s work posits the formal vocabulary of Baroque, which is often dismissed as absurd, wasteful and pathetic, as a central reference point. Citing pamphlets from the seventeenth and eighteenth centuries, Lorent, who holds a PhD in art history, appropriates Baroque iconography relating to concepts of the sublime, power and domination, while highlighting the absurdities and contradictions which Baroque artists themselves had been very much aware of. For binary models fall short of explaining the complexities of the world: good and bad or ratio and religio may be antagonistic concepts, but in reality they are closely intertwined.

In the Luxembourg Pavilion art and music merge with the palazzo architecture as though in an alchemist’s crucible as Lorent skillfully combines antithetical elements such as abstraction and figuration, highbrow and lowbrow culture, free improvisation and rigid concept. The exhibition opens with *Séismes*, a series of unframed drawings of electric guitars and other motifs during an imaginary earthquake lining the aisle like ephem-

eral manifestations. The long corridor gains claustrophobic momentum when sounds, triggered by sensors, suddenly spill from amplifiers facing the drawings. Walking through the pavilion, spectators unwittingly set off a series of electric guitars via an electro-magnetic control system; each of the guitars, which are hanging from the ceiling, generates a sustained sound thanks to a so-called EBow. Besides these thirteen Gibson Explorer guitars – symbols of rock and pop culture – the rooms along the Canal Grande accommodate three concert pianos – the epitome of classical highbrow culture – which have equally been prepared with EBows to play minor chords that combine with the siren-like guitar sounds to create a haunting atmosphere. In this sequence of rooms, as indeed throughout the pavilion, the artist’s large-scale drawings have been hung on the ceiling instead of the walls; like Arnold Bode with *documenta III* in 1964, Lorent thus aims to encourage a perception of art that remains unconventional to this day: the experience of art and space beyond pragmatic functionality. But notwithstanding its innovative and experimental nature in the era of the pervasive white cube and the almighty art market, this approach decidedly stands in the tradition of Baroque ceiling paintings in Catholic churches. Lorent explicitly references the Baroque ornament in the shape of cartouche frames, which help to glorify the subject of the painting, but also the spiritual-mystical symbolism of Freemasonry and alchemy. A compendium of timeless discussions of the nature of genius, vanity and death, this exhibition can be seen as the apotheosis of life and an invitation to *carpe diem*, but all the while, spectators, upon entering the last room, cannot avoid the existential questions it asks: the black-lit darkness and the falling angels on the ceiling throw them back on themselves – their human existence, insignificantly small compared to the infinity of the universe, yet holding so much potential. What can we achieve in life?

With her four-dimensional Baroque montage – which she will transform into a “living installation” during the opening weekend by performing a series of Fluxus-inspired ‘endurances’ (Catherine Lorent) – Lorent does not so much offer specific answers as a space of dissonance; and while certain aspects of her work may remain hermetic, they never lack a pinch of Baroque humour.



SHRIMP EXPLORE  
Séismes Series 2013  
ink, pastel on paper  
60 x 40 cm/ 23.6 x 15.7 in





RELEGATIO + ABSOLUTIO  
2013 · two detail views  
ink, mixed techniques on paper  
Gibson Explorer, customized  
786 x 355 cm / 309.4 x 139.8 in





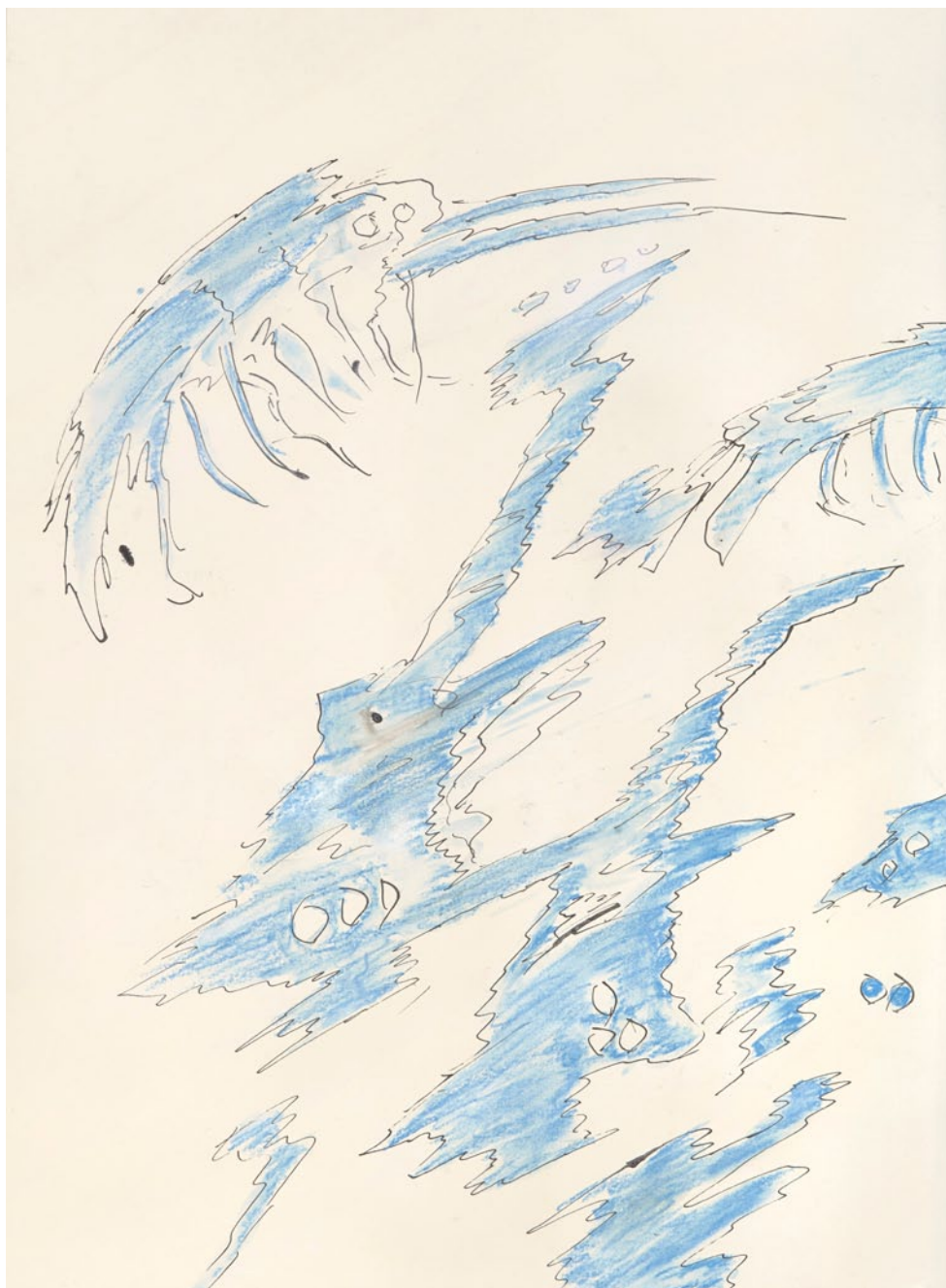


APOTHEOSIS BA-ROCK  
2013

ink, mixed techniques on paper  
700 x 510 cm/ 275.6 x 200.8 in  
Gibson Explorer, customized grand piano



SÉISMES  
Series Pink 2013  
ink, pastel on paper  
60 x 40 cm/ 23.6 x 15.7 in



SÉISMES  
Series Blue 2013  
ink, pastel on paper  
60 x 40 cm/ 23.6 x 15.7 in



RELEGATION  
installationview of the pavilion entrance with three  
Gibson Explorer customized, five ENGL amplificators  
and  
Séismes Series 2013



ELEMENT DE CONSPIRATION

2013 · detail

ink, mixed techniques on paper

355 x 320 cm / 139.8 x 126 in

Gibson Explorer customized



SÉISMES  
Series 2013  
ink, pastel on paper  
60 x 40 cm/ 23.6 x 15.7 in



SÉISMES  
Series 2013  
ink, pastel on paper  
60 x 40 cm/ 23.6 x 15.7 in



RELEGATION  
installation view · center rooms  
Gibson Explorer customized,  
two grand pianos





The artist at the entrance of the Luxembourgish pavilion Ca' Duca

2014/

**RELEGATION DELEGATION DOOM  
CONSTELLATION** at L 40 Berlin

*Text by Dr. Susanne Prinz*

Most of the works of the Luxembourg artist Catherine Lorent begin as music. This is perhaps the reason why, on first viewing, some people experience it as an attack on good taste that is difficult to take. In fact, the combination of overwhelming compositions, theatrical effects and absurd details has a similar effect on the visual sense as heavy metal might have on the ears.

Characteristic of her installations and drawings is the nonchalant way of dealing with motif fragments of the most diverse origin. In this way we find elements of baroque, such as cherubs or ornamental scrolls, next to forms and symbols from an historical heraldry. Alchemy and geometry, romantic coastal landscapes, and not least, quotations from contemporary culture and unusual political commentaries enrich her arsenal of motifs with semantically loaded material. From this hoard of imagery, Lorent systematically synthesizes her own pictorial language; somewhere between biker gang crests and coat of arms cartouches. If one looks closely, it might be possible to recognize some of the source motifs and structures and to attempt an interpretation. However, hidden behind the occasional king prawn that might pop up in these vignettes lies neither an aristocratic family nor a chapter of Rostock Hells Angels. Crevette is far more a coarse label for Luxembourg, Germany's neighbor to the west, and the extremely prawn-colored dame behind the Gibson is none other than the artist herself. But be careful, beyond the surface attraction and obvious entertainment qualities of her enigmatic pictures and their clearly intended decorative effects, there lies the burning flame of opposition which takes concrete form, not least in the striking through and painting over of what which came before.

Following pages:

CONSTELLATION  
installation view  
Gibson Explorer customized,  
grand piano

two paintings:  
NUDE EXPLORER · THESIS  
2012 · 2010 · oil on canvas  
40 x 30 cm/ 15.7 x 11.8 in

four apotheoses:  
APOTHEOSIS-BAHAMAS  
APOTHEOSIS-SHRIMP EXPLORE  
APOTHEOSIS CENSORED  
APOTHEOSIS NUDE EXPLORER  
2014  
sepia, mixed techniques on paper  
40 x 30 cm/ 15.7 x 11.8 in

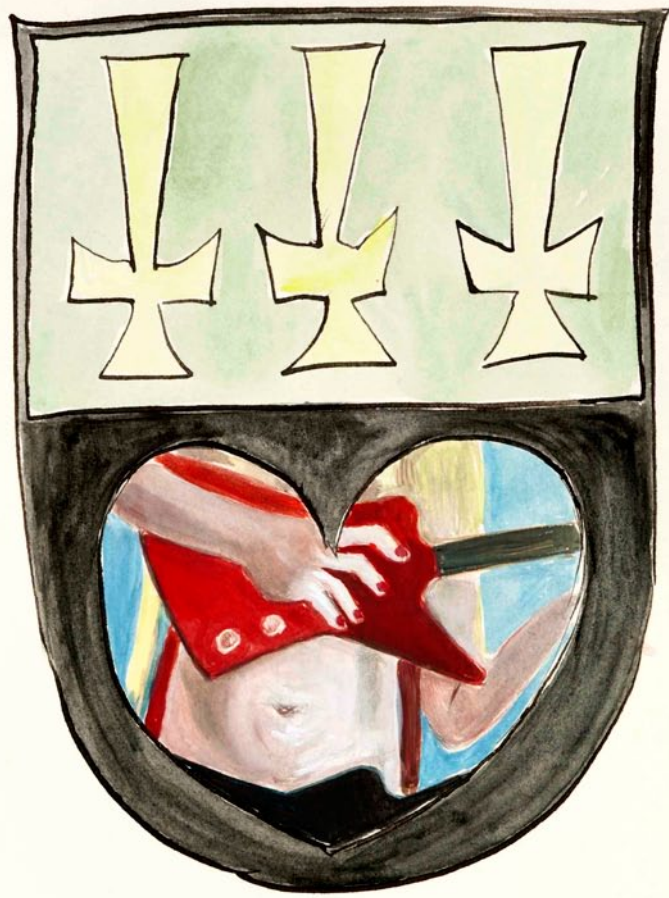
Photos: L40











2015/

**D.O.O.M** Dedicatio Orientis Occidentis Musicae  
at MUDAM

**D.A.T.E.** Dedicatio Artis Turbantis Eternalis  
at Neimenster

*Text by MUDAM and Neimenster*

Mudam, Neimënster and Casino Luxembourg invite you to discover the many facets of Catherine Lorent's work. At Mudam, she will occupy the Henry J. and Erna D. Leir Pavilion with a staging device dedicated to performance and sound, both essential elements of her creative process. The sound installation, in which "East and West" will be blended via typical and traditional musical instruments, will host some sound performances. At the same time, her exhibition D.A.T.E. - Dedicatio Artis Turbantis Eternalis (31 Jan - 29 Mar 2015) will be presented at Neimënster and a series of workshops around the theme of baroque will take place at Casino Luxembourg.

Following pages:

D.O.O.M  
2015

Installation sketch:  
ink, aquarel on paper  
40 x 30 cm/ 15.7 x 11.8 in

Photo: Catherine Lorent

D.O.O.M  
MUDAM - installation view in the octogon  
Gibson Explorers customized,  
prepared Oud, Saz, beer cases, neon light,  
triangular drawing (100 x 100 cm), rope

Photo: Catherine Lorent

D.O.O.M  
Performances in the installation  
of MA3 (Paul Schumacher)  
Dancer Soyaka Onishi,

Photo: Paul Schumacher









2016/

## KOELNER DOOM

at Artothek, Raum für junge Kunst Cologne

*Text by Raimar Stange*

The title is promising: "Kölner Doom Relegation". Behind it is an installation filling a whole room with drawings, musical instruments and lots of cables. Starting on July 9th 2016 at the "arthotek - Raum für junge Kunst" the artist and musician Catherine Lorent from Luxembourg - who conceived the the pavilion of her native country at the 2013 Venice Biennale - will present her art that carefully blends High and Low, visual art and music and history and present time.

Thus the title of her exhibition is a reference to the Cologne Cathedral (Dom), its mythology, history and its role as a world-famous landmark of Cologne. At the same time the title is also pointing us to "Doom Metal", a variety of hard rock that is distinguished by excessive riffs, harsh distortions, slow tempi and "dark" atmosphere.

"Doom 2", 2016 is an ink drawing in the exhibition: A fist with erect index and pinky finger, forming the famous Metal insignia. But Catherine Lorent has morphed and sharpened the two fingers to resemble the iconic towers of the cathedral. At the same time a red lightning expressively electrifies the twin tower face and under the fist a brutal fangs spells the title "Doom Relegation". This is an aesthetically exemplary work of the Berlin based artist. Powerful, unambitious - even pop-crazy - style and conceptual intelligence are merged in dance of semantic meaning.

The centrepiece of the exhibition is the sound-drawing-installation-object "Relegation", 2016. Seven Gibson Explorer Guitars - each equipped with a sensor, so they transform sound created by the movements of the visitors - are hung around the space. Each guitar is connected to a large scale drawing. Thus the guitar does not just become a ready-made art work in the spirit of Marcel Duchamp but also enters into an acoustic dialogue with the artist's drawings.

Following pages:

KOELNER DOOM · 2016

Installation view from above:  
four guitar constellations  
ink/mixed techniques, Gibson Explorer,  
customized on paper  
prepared grand piano

DOOM COLOGNE · 2016  
guitar constellation: ink, mixed techniques,  
Gibson Explorer, customized on paper

DOOM SPEKTRUM · 2016  
guitar constellation: ink, mixed techniques,  
Gibson Explorer, customized on paper

All paper works: 147 x 117,5 cm/ 57.9 x 46 in

Photos: Artothek Cologne















NUDE EXPLORER  
ATLANTIC ISLANDS-ST. HELENA  
2017 · oil on canvas  
30 x 40 cm/ 11.8 x 15.7 in



NUDE EXPLORER  
ATLANTIC ISLANDS-HORTA AÇORES  
2017 · oil on canvas  
18 x 24 cm/ 7.1 x 9.4 in





HERTZANGST  
LIVE Outdoor Winter Performance 2015  
Neimënster/Luxembourg

Photo: Pol Theis

## BIO

### EDUCATION

- 2007–2010 PhD Art History at Ruprecht-Karls-Universität Heidelberg/ Université du Luxembourg (D)(LU)  
2004–2006 Master 2 Art History/ Paris I Panthéon-Sorbonne/ Paris (F)  
2002–2004 History/ Albert-Ludwigs-Universität/ Freiburg i.B. (D)  
1998–2003 Painting/ Staatliche Akademie der Bildenden Künste/ Karlsruhe (D)

### SOLO EXHIBITIONS

- 2016  
RELEGATION Doom Spectrum, Galerie Tore Suessbier/ Berlin (D)  
Kölner Doom RELEGATION, Artothek/ Köln (D)  
QUERELLE with Burkhard Driest, Artloft/ Berlin (D)
- 2015  
Seeschlacht, Cruise&Callas/ Berlin (D)  
Dix/Lorent, Ts-ArtProjects/ Berlin (D)  
D.O.O.M dedicatio orientis occidentis musicae, MUDAM/ Luxembourg (LU)  
D.A.T.E dedicatio artis turbantis eternalis, Centre Culturel de Rencontre Abbaye de Neumünster, Luxembourg (LU)  
Catherine in Dialogue with Paul Thek, Krome Gallery/ Luxembourg, Berlin (LU)(D)
- 2014  
Antiqua licia Vincula Aquilae, Märkisches Museum/ Witten (D)  
RELEGATION DelegationDoomConstellation, Verein zur Förderung von Kunst und Kultur am Rosa-Luxemburg-Platz/ Berlin (D)
- 2013  
RELEGATION, Luxembourgish Pavillion at the Biennale di Venezia (I)  
Réminiscences réactivées, Galerie Gourvennec Ogor/ Marseille (F)
- 2012  
Séismes, Fischerundfischer/ Berlin (DE)  
Acedia, Centre d'art Nei Liicht/ Dudelange (LU)  
Zensierte Reminiszenzen, CAPE/ Ettelbruck (LU)
- 2011  
Catholic Block with Caro Suerkemper, De Willem 3/ Vlissingen (NL)
- 2009  
Be my guest, EXIT 07/ Luxembourg (LU)
- 2008  
Barocco in Bocca with Moritz Altmann, KFA Galerie/ Berlin (D)
- 2007  
Le Cerveau et la souris, Showroom/ Berlin (D)  
Resurrection Baby-Life is splendid, Agence Borderline/ Esch s. Alzette (LU)

### GROUP EXHIBITIONS (selected)

- 2017  
Under Influence, Galerie Dukan/ Leipzig (D)
- 2016  
Passion: Fan Behaviour and Art, Ludwig Museum/ Budapest (HU)
- 2015  
Passion: Fan Behaviour and Art, Künstlerhaus Bethanien/ Kunsthaus im KunstKulturQuartier/ Berlin, Nürnberg (D)  
Spiele der Modifikation, Mia-Münster Haus/ Saarländische Galerie/ St. Wendel, Berlin (D)

InterNationArt,HDLU/ Zagreb (HR)

Transformation, Galerie Dina Renninger/ München (D)

Alptraum, Salon De Lirio/ Goa (IN)

2014

Painting was a lady, Wonderloch Kellerland/ New York (US)

Emotional Rescue Shows/ Berlin (D)

Optima Mihi in Chartis, Galerie Römerapotheke/ Zürich (CH)

EmotionalRescueShows/ Berlin (D)

Grooving Images,TS art projects/ Berlin (D)

2013

Utopia/ Berlin (D)

Slug Bait, Bel Etage/ Berlin (D)

Abendland, Produzentengalerie/ Hamburg (D)

Legend of the Shelves, Autocenter/ Berlin (D)

Luxus Loft/ Re-Rotterdam (NL)

Dawn of the Hermetics, KosmetiksalonBabette/ Berlin (D)

2012

Play Together, KunstraumSellemond/ Vienna (A)

Painting was a lady, Kreuzberg Pavillon, WonderlochKellerland, Vienna Art Foundation-  
Kunstraum am Schauplatz/ Berlin/ Kassel/ Wien (D)(A)

Artists merchandising Art, WonderlochKellerland/ Berlin/ Hamburg/ Los Angeles/ Paris/ Wien/ (D)(USA)(F)(A)

Luxus Loft/ Rotterdam (NL)

2011

Labskaus, Künstlerhaus Gängeviertel/ Hamburg (D)

La vallée patibulaire/ Berlin (D)

Jardins d'amis, Immanence/ Paris (F)

Prix Schumann, Cercle/ Luxembourg (LU)

Train Fantome, Galerie Cruise&Callas/ Berlin (D)

Coup de Main, Galerie Invaliden1/ Berlin (D)

2010

Pentagonade, Galerie im Regierungsviertel-The Forgotten Bar/ Berlin (D)

Moving Worlds, Carré Rotondes/ Luxembourg (LU)

Sentiers Rouges/ Esch s.Alzette, Dudelange (LU)

Liaisons dangereuses, Galerie Thomas Rehbein/ Köln (D)

Madonna Psycho Slut, Grimmuseum/Berlin (D)

2009

Transzendenz Inc., Galerie im Regierungsviertel - The Forgotten Bar/ Berlin (D)

2008

Die Türme zu Blabbel oder der Heilway zur Doppelhöhle, West Germany/ Berlin (D)

The joy of Painting, GMÜR/ Berlin (D)

Berlin Bouquet, The Living Room/ Amsterdam (NL)

Young&Beautiful, Kunstraum Riehen, Basel (CH)

2006

Regionale 7, Kunstraum Riehen/ Basel (CH)

## **COLLECTIONS**

MUDAM Luxembourg

Ville de Dudelange Luxembourg

Musée d'Histoire Luxembourg

Märkisches Museum Witten

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KEEP YOUR FEELINGS IN MEMORY, authors: Pietro Gaglianò, Gian Maria Tore/ Edited by Agence Borderline Luxembourg (LU) 2014/ ISBN 978-99959-0-083-0

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## SOUND

RELEGATION (Gesamtkunstwerk)

GRAN HORNO (Multi-instrumental solo band)

HERTZANGST (Improv-Metal-Trio with John von Bergen, drums, and Tom Früchtel, guitar)

## PRESS QUOTES AND REVIEWS

*Print and online in a chronological order*

2017

Portrait in: 128, Berliner Philharmoniker, Europa und die Musik, März 17, p. 18

2016

Kunstforum N° 243, postdigital 2, p. 287

Artmapp 3–4, 16, 11. Raimar Stange über Catherine Lorent und Michel Majerus, die Generation des Neopop aus Luxemburg

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2015

<http://www.luxuriant.lu/2015/02/%EF%BB%BFcatherine-lorent/>

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2013

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Weltkunst, (DE) June 2013

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Capital August 2013

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RELEGATION

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Videos: Relegation at 55th Biennale di Venezia 2013

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<https://vimeo.com/70094269>

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HERTZANGST: [www.soundcloud.com/hertzangst](http://www.soundcloud.com/hertzangst)

## IMPRINT

Catherine Lorent  
Guitars of Relegation  
2017

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© 2017 Catherine Lorent, Berlin  
edited by Catherine Lorent, Carl von Karstedt and Frank Benno Junghanns

## ACKNOWLEDGMENTS

The artist would like to thank

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## PERFORMERS AND MUSICIANS

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## PHOTOS

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