

PROPOSAL 2018

2018

°THE INFLUENCERS! LES INFLUENCELLES WT

Art belongs to everybody and nobody. Art belongs to all time and no time. Art belongs to those who create it and those who savour it. Art no more belongs to the People and the Party than it once belonged to the aristocracy and the patron. Art is the whisper of history, heard above the noise of time. Art does not exist for art's sake: it exists for the people's sake.

Julian Barnes The Noise of Time, 2016

SCHLAGWORTE / KEYWORDS

Internationalisierung, Bilateraler Austausch, Sprache, Kommunikation, Internationale Weibliche Positionen in der Zeitgenössischen Kunst, Minderheiten, Randgruppen, Infizierte, Netzwerken, Positionierung am internationalen Kunstmarkt, Nachhaltigkeit, Diversität, Offene Aufbauten

International positioning, Bilateral exchange, Language, Communication, International Female Positions in contemporary art from Canada, Serbia, Russia, Slovenia, Austria, Iran, Introducing minorities like Roma / Selma Selman, First Nation Artists like Audrey Dreaver and Joi Arcand, HIV infected artists like Eric Rhein, Expanding networking direction east and proofing sustainability
Open Set Up

INHALT / CONTENT

In unserem Zyklus „THE INFLUENCERS!“ haben wir uns für 2018 verschiedene Ziele gesetzt:

1. Weibliche Positionen in der Zeitgenössischen Kunst zu stärken
2. Besonderes Augenmerk auf Sprache, Identität und Tradition legen
3. Randgruppen zu Wort kommen lassen
4. Die Mitglieder der von Künstler:innen geführten Galerie in einem internationalen Kontext zu präsentieren

Wir haben Künstler:innen aus Kanada, Iran, Serbien, Russland, Slovenien, Italien, Spanien und den USA zu Gast und erarbeiten gemeinsam in situ Displays, die durch Vorträge und Diskussionen erweitert und vertieft werden.

Die Kombination von Künstler:innen verschiedener Nationen erleichtert die Vernetzung und bringt Menschen durch ihre Arbeit und gemeinsame Projekte zusammen. Künstler:innen aus verschiedenen Ländern zu uns einzuladen, bringt Einflüsse aus der weiten Welt in unseren Raum, der dann uns wiederum inspiriert. So gelingt es uns seit Jahren Künstler:innen ins Ausland zu vermitteln und die Galerie international zu positionieren. Wir holen die Welt zu uns um ein Beispiel von vielsprachiger und ethnisch völlig durchmischter Künstlergemeinschaft zu leben.

Wir arbeiten nach dem Motto der Kunst sind keine Grenzen gesetzt und so auch nicht dem Denken.

In our cycle „THE INFLUENCERS!“ we have set various targets for 2018:

- *To strengthen female positions in contemporary art
- *Pay special attention to language, identity and tradition, marginalized groups
- *To present the members of the artist-led gallery in an international context

We have invited artists from Canada, Iran, Serbia, Russia, Slovenia, Italy, Spain and the USA to work together in situ to develop displays that are extended and deepened through lectures and discussions.

The combination of artists from different nations facilitates networking and brings people together through their work and joint projects. Artists from different countries bring influences from the wide world into our space, which then inspires us. For many years now, we have been able to convey artists abroad and to position the gallery internationally. We bring the world to us to live an example of multilingual and ethnically mixed artistic community.

We work according to the motto, there are no limits neither in art nor in thinking.

KURATORISCHER ANSATZ / CURATORIAL APPROACH

Der kuratorische Ansatz unserer Reihe „THE INFLUENCERS!“ 2018 ist Kombination, Konfrontation, Reflexion - mittels ethnischer, nationaler und Genre bedingten Unterschieden, die einander gegenübergestellt werden, kristallisieren sich künstlerische Positionen in einem anderen Kontext. Die Kommunikation zwischen den künstlerischen Arbeiten stellen eine visuelle Ebene der Verständigung zwischen den Künstler:innen und letztendlich dem Publikum dar.

Die offenen Aufbauten, die wir seit einem Jahr erproben, bleiben erhalten. Die Erfahrung hat gezeigt, dass die Passanten weniger Schwellenangst in einer Aufbau Situation zeigen und die harte Arbeit, die hinter den glänzenden Vernissagen liegt, wird transparent. So wird für den Zuschauer der Prozess nachvollziehbar und Kunst, sowie der Beruf des Künstlers, greifbarer.

Die permanente Auslotung des Raumes mittels in-situ Projekte verschiedener Genres kombiniert mit Vorlesungen, Künstler*innen Gesprächen, Workshops, Konzerten und Performances schafft Raum für experimentelle Formate.

The curatorial approach of our series „THE INFLUENCERS!“ 2018 is a combination, confrontation, reflection - by means of ethnic, national and genre-related differences that are juxtaposed, artistic positions are crystallized in a different context. The communication between the creative works represent a visual level of communication between the artists and ultimately the audience.

The open set ups, which we have tested for a year, remain intact. Experience has shown that the passers-by show fewer thresholds in a setting-up situation and the hard work that lies behind the glossy openings becomes transparent. Thus, for the viewer, the process becomes comprehensible and art, as well as the profession of the artist, becomes more tangible.

The permanent exploration of the space by in-situ projects of different genres combined with lectures, artists' talks, workshops, concerts and performances creates space for experimental formats.

ZEITPLAN / SCHEDULE

***January CARNE KOSHER by Tiberius Stanciu**

***Feber Sana Gobbeh (Iran) and Sara Ciurysek (Canada)**

***March Selma Selman, Vera and Bojana Stamenkovic**

***April Heather Benning and Lisa Birke (Canada)**

***May Roadshow** Agnes & Hubert inviting Sinisa, Noima, Dragus, Bojana, Michael, Marcus, Amalie (Ukrain factor), Jiri, i.e. after the Roadtrip in November 2017 Budapest and March 2018 Bucharest, Belgrad, Zagreb i.e.

***June Vanja Mervic Petra Kapsch, SLO**

Real Madrid (Marco Pezzotta) zur Zeit von Dopust

DOPUST performance festival:

Ana Garcia Pineda, Laura Rambelli, Aiko, Cristina Calderoni, Tony Renaissance u.v.a.

***September Monique Bloom and Ofri**

***October Audrey Dreaver and Joi Arcand**, perhaps plus Lori Blondeau

***November Eric Rhein and Franz Wassermann**

***December Group Show**

Agnes Hamvas, Maria Grün, Astrid Sodomka, Benoit Gob, Michael Koch, Tiberius Stanciu, Franz Wassermann, Marcus Zobl

ABROAD 2018

° **Wittgenstein** Agnes Hamvas, Maria Grün, Michael Koch, Franz Wassermann

° **Road Show** Agnes, Hubert, Michael Koch, Bojana Stemenkovic, Amalie Atkins
26.2. - 4.3. 2018

° **SWAB 2018** Maria Grün, Yuji Watanabe, Michael Koch, Franz Wassermann

° **ART IN A SUITCASE Muggia / Italy** Astrid Sodomka, Franz Wassermann

° possibly cooperation with Saskatoon

° possibly Astrid Sodomka at Matjö in Köln

BETEILIGTE KÜNSTLER.INNEN / PARTICIPATING ARTISTS

AUDREY DREAYER

NO I DO NOT SPEAK CREE

NO. I do not speak Cree. is an exhibition of paintings and prints that expresses and examines artist Audrey Dreaver's experience with Cree language loss and considers whether her inability to speak Cree means that she is less Cree. This exhibition examines the reasons her family lost their language, and the effect this cultural loss has on people like Dreaver, Crees who are not fluent in their own language. Exploring the emotional and psychological impact of language loss on identity, Dreaver's work considers the current place of hybridity for many Cree peoples, in a new Cree paradigm, where fluency in their language is no longer an essential element of Cree survival.

Audrey Dreaver is nehiyiwak (Plains Cree) and grew up in Prince Albert; her family comes from the Mistawasis and Ahtahkakoop Cree Nations of Saskatchewan. Dreaver received her MFA in painting from the University of Regina (2015) and her BFA in painting, printmaking, and sculpture, and her BA in Museum Studies (curating) from the Institute of American Indian Arts in Santa Fe, New Mexico.

Audrey Dreaver, painter, curator, fine art and museum consultant who focuses on the education and dissemination of art histories of the Americas from pre-contact to contemporary practice through the lens of Fine Art and Museology.

Member's Biography:

Audrey Dreaver is a painter, independent curator, museum and fine art consultant, art and art history instructor. She is nehiyiwak (Plains Cree) and her family comes from the Mistawasis and Ahtahkakoop Cree Nations of central Saskatchewan. Audrey received her undergraduate degrees from the Institute of American Indian Arts graduating in 2008 with a BFA Studio (painting, non-toxic printmaking, small metal sculpture, Native art histories), and a BA Museum Studies (curation, museum history, repatriation, Native art histories). Since returning to Canada in 2008 she has worked as an independent consultant and curator focusing on art instruction, Indigenous art histories of the Americas, and exhibit development. She has served on several Councils and Boards including Tribe Inc., the Institute of American Indian Arts Board of Trustees; the Canadian Museum for Human Rights Advisory Council; and the Kitotaminawak Council at Oskayak High School. She is a Sessional Lecturer for the University of Regina, and First Nations University of Canada. In 2015, Audrey completed her MFA in the University of Regina's Graduate Studies Program where she investigated her family's language loss in the public school system. Over the past three years, Audrey has worked as an advisor and consultant to Sakewewak Indigenous Artists' Collective, and CARFAC Saskatchewan, supporting Indigenous art practice through several community-based initiatives.

JOI ARCAND

<http://www.joitarcand.com/>

Joi T. Arcand, born in 1982 in Hafford, is a photo-based artist from Muskeg Lake Cree Nation, Saskatchewan, who currently resides in Ottawa, Ontario.

Arcand's work explores personal and political experiences through the lens of her mixed-race identity. Arcand further explores the revitalization of the Cree language.

She grew up on Muskeg Lake Cree Nation in central Saskatchewan. She spent many summers working in the Muskeg Lake Archives which gave Arcand her love of old photographs and history. Arcand later attended the University of Saskatchewan where she received a Bachelor of Fine Arts degree with Great Distinction in 2005.

Arcand has served as chair of the board of directors for Paved Art and New Media in Saskatoon, and along with Felicia Gay was the co-founder of the Red Shift Gallery, a contemporary Aboriginal art gallery also in Saskatoon that was in operation from 2006 to 2010.

She was the founder of Kimiwan, a 'zine for Indigenous artists and writers that published eight issues from 2012 to 2014. Arcand curated the zine with her cousin Mika Lafond as a way to showcase Aboriginal-inspired visual art and writings. The magazine focused on decolonization, healing and family. Arcand took

inspiration from her involvement in the R.A.I.N. (radical art in nature) collective in Vancouver in order to found Kimiwan.

Arcand's work has been exhibited at Gallery 101 (Ottawa), York Quay Gallery (Toronto), Mendel Art Gallery and Paved Arts (Saskatoon), and Grunt Gallery (Vancouver). Arcand has also been published in BlackFlash Magazine.

Arcand appeared as an extra on the set of the Portlandia TV series in 2015.

MONIQUE BLOM

<http://www.moniqueblom.ca/>

Multidisciplinary artist and educator Monique Blom lives and works "in the wild woods of Saskatchewan [where] her practice includes chopping wood, building ponds and creating edges." Blom is deftly balanced on the edges of the prairies, boreal forest, and society, describing herself as an "edgy woman, making people nervous with her axe." Her practice springs from a desire to explore human relationships as part, or as apart, from nature. Blom's work ranges from paintings with elements of vintage collage to public art interventions. Her most recent work examining the relationship between women, domesticity, and the landscape was performed in New York, Orlando, and Tampa.

Blom graduated with a BFA (with Distinction) from ACAD (1998) and a MEd from the University of Saskatchewan (2010), where she currently teaches Art Education. Selected exhibitions / performances / interventions include: We Want a President, CUNSTHAUS Gallery, Tampa, Florida (2017); AiOP Orlando: Public Visual and Performance Art Festival (3 day site specific public participatory performance), Orlando, Florida (2016); City as Site: Social Interventions and Public Performance (Politics of the Absurd site specific performance), New York (2016); Cinewomen: Womenartconnect (2016); Surreal Saskatchewan, Touring Group Exhibition (2014-16); Relative Connections, Mann Gallery, Prince Albert (2014).

HEATHER BENNING

www.heatherbenning.ca

Project All Safety Gone



1. The Gods Have Fallen - girl standing on whitewashed pallets
2. Everything is Only for a Day - boy with rabbit
3. Descended of the Restless - black dog chasing his tail

Most art activity is centered in urban environments. Regina artist Heather Benning subverts that dynamic, creating large-scale art installations in the midst of rural areas. In 2007, for instance, Heather Benning's *The Dollhouse*, a Saskatchewan farmhouse that the artist converted into a life-sized dollhouse. In 2008, she installed a four-meters long replica of one of her

tiny childhood toys in the prairie landscape. Her first-ever Ontario installation has been an homage to farm labour that has seen some 600 sculptures of hands installed in an old tobacco kiln in Norfolk County. Here, Benning chats via email and phone about her inspirations, installations, and insights into rural loss and change.

LISA BIRKE

www.lisabirke.com

THE KNITS



<https://ideaexchange.org/art/exhibition/knits>

Interactive Multi Media Installation

In knitting, one literally gives one's time—chronicled in interwoven loops of yarn—to keep someone warm. Hand-knitted sweaters bring us closer to our mothers and grandmothers as we physically carry a document of their love and labour next to our skin, almost like a protective second skin. Straddling a liminal filmic space between installation, performance-for-video, and a contemporary fairy tale, *The Knits* introduces an ephemeral and relative notion of time, both in unravelling the threads of generational/familial relationships and in visually combining and subverting technological artifacts of the past and present (picture frame, tv screen and video projection). Along the way, the work tugs at the crossed threads of art versus craft, gendered materiality, and the relationship we have with mother nature and her great divide in Canada.

“*The Knits*” is a loving and playful homage to the artist's mother and her chronic affliction of “the knits”.

The artist wishes to acknowledge the generous support of the Ontario Arts Council Media Artists Creation Grant.

Submit your wacky, wonderful or just simply beautiful photos of you wearing knitted items that were created by your loved ones. See your photos featured in this exhibition.

Lisa Birke is an award winning Canadian experimental short film maker who situates between the traditions of painting, digital video and performance art. She has had solo exhibitions across Canada and her short films have been screened at film/video festivals and media centres internationally, including amongst others: Vancouver International Film Festival (Canada), European Film Festival (touring), Athens International Film + Video Festival (USA), InShadow International Festival of Video, Performance and Technologies (Portugal), Cologne OFF X (USA, Israel, India), Cold Cuts Video Festival (Canada), International Short Film Week Regensburg (Germany), SESIFF (Seoul international Extreme-Short Image & Film Festival), POW Fest (USA), and AVIFF (Art Film Festival, Cannes). red carpet was awarded the

"Lakehead Juror's Prize" and the "Audience Choice Award" at the Orillia Museum of Art & History in Orillia (Canada) in 2014. The short film *Calendar Girls* was awarded a "Jury Award for Creative Achievement" at the Arizona International Film Festival (USA), the Jury Award at ForadCamp (Barcelona) and was recently installed at Manif d'Art (Quebec City Biennale 2017). Birke created projects for CAFKA (Contemporary Art Forum Kitchener and Area), the Kitchener Waterloo Art Gallery in 2016 and has just completed "The Knits" with the support of an Ontario Arts Council Media Artists Project Creation Grant.

Lisa Birke examines notions of 'self' through the lens of gender, bringing the cultural tropes of woman into focus and into question. Filmed unaccompanied in the Canadian landscape, absurd yet insightful performative acts become entangled in nuanced and complex narratives in single and multi-channel video works that make reference to art history, mythology and popular culture. Revealing what lies beneath the surface of femininity, her work toys with a conclusion that is problematic, comi-tragic, and most essentially, human.

SARAH CIURYSEK

sarahciurysek.com/info/biography

FELL



Sarah Ciurysek is a Canadian artist working mainly in photography, video, and installation to examine our relationship to the ground. The artwork typically consists of large-scale colour photographs of soil, grass, fields, and floors; these works reference graves, death, life, nourishment, history, archeology, and rural sensibilities and concerns.

"Fell is a series of large-scale black and white analogue photographs, which depicts the bottoms of trees that have fallen over. The root balls of the trees become dark circles, resembling caves or voids, which simultaneously attract and threaten the viewer. Paradoxically, a nothingness is at the core of these images, and yet that core is very present."

Sarah was raised in northern Alberta and continues to make much of her work there. She trained at Emily Carr University of Art + Design (BFA 2003), Parsons The New School for Design, and Concordia University (MFA 2007). Her work has been exhibited across Canada, in the UK, and in South Africa. She has participated in national and international residencies and has been the recipient of Canada Council and Alberta Foundation for the

Arts grants. She is an Assistant Professor at the School of Art, University of Manitoba.

SANA GHOBBEH

<https://sanaghobbeh.weebly.com>

Project I left my shoes behind



photo series
2014-2015

'I left my shoes behind' is a series of photographs taken from a pair of shoes in urban spaces in different EU cities. The idea took shape when the artist had to say goodbye to a friend who was leaving Vienna back to Syria." San Ghobbeh

Born:
Tehran, Iran

Studies:
2016-2017_ Post_Master program, advanced performance and scenography studies (a.pass) at Posthogeschool voor Podiumkunsten vzw, Brussels, Belgium
2009-2011_ Master of Fine Arts, Umeå Academy of Fine Arts, Umeå, Sweden
2002-2007_ BSc in Architecture, Art and Architecture faculty, Azad Tehran University, Iran

Last position:
2013-2015_ Research assistant at Umeå school of Architecture, Umeå, Sweden (Invited artist to the research environment in Relational Architecture)

Residencies, Grants and Scholarships:
2017_ Kultivera, Tranås, Sweden
2017_ Just Residence Aviles 2017,4th edition of JUSTMAD's art residence, Aviles, Spain (not attended)
2015_ Schleswig-Holsteinisches Künstlerhaus otte1, Eckernförde, Germany

2015_ Villa Sträuli, Winterthur, Switzerland

2015_ Art Residence Aley, Beirut, Lebanon (not attended)

2014_ CeRCCa - Centre for Research and Creativity Casa Marles, Llorenç del Penedes, Catalonia

2014_ Sound Art Residency in Hanasaari, Finnish-Swedish Cultural Center in Espoo, Finland

2014_ Artist-in-Residence program of the Austrian Federal Ministry for Education , the Arts and Culture in cooperation with cultural contact, Vienna, Austria

video and film festivals:

2015_ 28. Stuttgarter Filmwinter- International film festival, Stuttgart, Germany

2014_ Fest Miden, "The wanderer above the mist" project, theater of the Neos Kosmos, Athens, Greece_ November

2014_ 6th Cairo video festival, Cairo , Egypt

2014_ 27th Festival Les Instants Vidéo 2014 : « For a free circulation of bodies and desires », Marseille_ November

2014_ Ne Fest, Sophia, Bulgaria

Art festivals:

2017_ 23. International Biennial of Humour and Satire in Art, Gabrovo, Bulgaria

2016_ PerfoArtNet V International Biennial of Performance 2016,

2013_ NEU/NOW festival, Elia organization, Amsterdam, Netherlands

2011_ Tehran Sculpture Biennale, Niavaran Gallery, Tehran, Iran

BOJANA STAMENKOVIC

Project Virginia



"Virdžina"

"The film Virginia (dir. Srdjan Karanovic, 1991, Yugoslavia, 100 min.), tells the story of Stevan. Stevan is a young heir of a family that is cursed because of having too many female children. Stevan is thus designated to live as a boy by "his" own family, although she was born as a girl baby.

Actually, the family follows the ancient custom of “sworn virgins” (“virgina” or “tobelija”) in order to avoid the heavy social censure of an all-girl offspring. The loud celebration accompanying the hoax announcement of a boybirth later turns out to be a heavy burden in Stevan’s life. Being stamped by the ancient custom, Stevan goes through confusing situations being both a girl and a boy – having much more than the usual secrets to hide. As Stevan grows older, the usual gender problems in adolescence start conflicting with each other. For Stevan, the process of gaining maturity becomes a painful experience, a real ordeal. The first menstrual cycles, the first love, as well as the macho rivalry rites with the other boys, she has to go through all of these experiences. To hide her real gender identity, and to fight through the struggle of establishing the imposed male identity in the highly strict cultural environment, turn out to be difficult tasks for only one person. Karanovic’s shows his heroine struggling to express her desires to live the life of a woman. Paradoxically, in Stevan’s case to live her life as a man becomes the effect of patriarchal constraints and oppression, and not a privilege. This gender change is not a question of personal choice. Finally, the woman “wins”, she breaks with the imposed rules and escapes, but she does this by fleeing the country and the unwanted life as a man together with her newly found freedom in a life with a man, her secret lover. She escapes one patriarchy and enters another one. The film ending does not leave a place for any feminist reading because it suggests the heterosexual marriage as the only way out for Stevan.”

GENDER DIFFERENCE IN THE BALKANS SUZANA MILEVSKA
A thesis submitted for the degree of Doctor of Philosophy Goldsmiths’ College - University of London Visual Cultures Department
October 2005

VERA KLIMENTYEVA

<http://cargocollective.com/veraklimentyeva>

SUGARPAPA 2016

*photo series, 20*30 cm, edition 3+2*



Visual artist focused on topics of identity, overidentification, religion, social role models, deconstruction and transformation. In her artworks she seeks explanations and answers to various questions in regard of nowadays situation of different contents, which often deal with spiritual aspects, gender roles, such concepts as home, cultural heritage, unconditional love, stereotypical national features and symbolism. Working in fields of fine arts and graphic design, using techniques of printmaking, painting, photography and digital collage.

SELMA SELMANE

Performance

Selma Selman was born in 1991 in Ruzica, a Roma settlement in Bihac, Bosnia and Hercegovina. Ethnic Roma constitute the largest minority in Europe and encounter systematic discrimination, persecution, segregation in schools, and massive deportation. At age 19, Selman left the settlement for Banja Luka, where she earned her Bachelor of Fine Arts from the Department of Painting at the University of Banja Luka in 2014. There, she worked, among others, with the renowned Bosnian performance artist Mladen Miljanovic, who represented Bosnia at the 55th Venice Biennial in 2013. Selman participated in Tania Bruguera's International Summer Academy in Salzburg, 'Arte Util' (Useful Art) in 2013, and she was a fellow for the Roma Graduate Preparation Program at Central European University in Budapest, Hungary the following year. In 2015, Selman was the recipient of the prestigious Young Visual Artist Award for best young artist from Bosnia and Herzegovina, with a residency in NYC. She is currently working on her MFA at Syracuse University.

ERIC RHEIN

<http://www.ericrhein.com/>



Installation

Raised in the Hudson Valley, with childhood summers in Kentucky's Appalachian Mountains, Eric Rhein formed a deep affinity with nature—an ongoing inspiration for his work. Rhein's art—which includes wire drawings, sculpture, mixed media collage, and photography—features a wide iconography shaped by the natural environment: hummingbirds, leaves, deer, and other organic forms. Frequently employing salvaged materials as varied as wire, pages from vintage scientific journals, hardware and jewelry, Rhein imbues these cast-off materials with new life, mirroring his own path as experienced through his evolving relationship with HIV.

ASTRID SODOMKA

astridsodomka.wixsite.com

born 1982

lives and works in Vienna, studied Transmedia Art at the University of applied art
Co-founder of the art space Schleifmühlgasse 12-14

Repetition and variation are both, strategies and subjects of my work. Repetition, structural and psychological, can be found everywhere in daily routines (generation to generation, family, breakfast, education, work, reproduction, communication, relationships).

I start my working process with studying every day life and its language. I use détournement as artistic strategy, mainly linguistic detournement, dissecting rhymes and figures of speech.

I like lists. I'm working to put things to an order, or to rearrange existing orders. Lists tell stories. I'm thinking of my work as providing fragments for the viewer to arrange.

I consider visual arts and text as equals. Text can be visual. Lists can be performed. I focus on a process-oriented, performance art viewpoint, on the act of doing something, the act itself.

AGNES HAMVAS

12-14.org/artist-agnes-hamvas

1978 born in Hungary

living and working as an artist, designer, and stagedesigner in Austria, Hungaria, Kroatia & Serbia
2016

Peripheral Influence AKA Saskatoon, Canada
2014

"Zeitgeist" curated by Mario Grubisic

"INBETWEEN" curated by Agnes Hamvas & Astrid Sodomka
2013

"CoCoon" / Baril / Cluj

"Colateral Orbit" / Allegranomad Gallery / Bucuresti

"Familienmomente" Soloexhibition / Schleifmühlgasse 12-14 / Gallery of contemporary artists* Vienna
2012

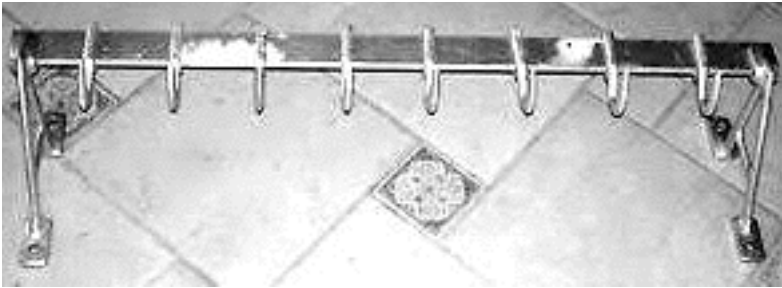
"Cell" / Groupexhibition / Galeria Sestava / Celica / Metelkova / Ljubljana / Slovenia

"About Flying" European month of Photographie / Groupexhibition / brick5 / Vienna

"About Flying" European month of Photographie / Groupexhibition Schleifmühlgasse 12-14 / Gallery of contemporary artists* Vienna

"Inbetween" / Symposium Performativ / Schleifmühlgasse 12-14 / Gallery of contemporary artists* Vienna

TIBERIUS STANCIU



CARNE KOSHER

is the attempt to symbolize my lifelong struggle with the surrender and the impossibility of the counter-defense. The Romanian writer Mihail Sebastian writes about the events in the Bucharest slaughterhouses of January 21, 1941 in his diary: The slaughtered Jews were hung up on the hook by

the throat and a piece of paper was stuck on it, written "kosher meat".

The warm, tasteless lamb eyes of the traditional easter lamb's head were my father's, the head of our family. To share them with me is one of the strongest impressions of my childhood.

CARNE KOSHER ist der Versuch einer Versinnbildlichung meiner lebenslangen Auseinandersetzung mit dem Ausgeliefertsein und der Unmöglichkeit der Gegenwehr. Der rumänische Schriftsteller Mihail Sebastian schreibt in sein Tagebuch über die Ereignisse in den Bukarester Schlachthöfen vom 21 Januar 1941: Die abgeschlachteten Juden wurden am Hals auf den Haken aufgehängt und es wurde ihnen ein Zettel aufgeklebt auf dem geschrieben stand "kosheres Fleisch".

Die warmen, geschmacklosen Lammaugen der traditionellen österlichen Lammkopfsuppe standen meinem Vater als Familienoberhaupt zu. Sie mit mir geteilt zu haben gehört mit zu den stärksten Eindrücken meiner Kindheit.

PARKLET / GARTEN / URBAN GARDENING

A non commercial garden in front of the art space. Tiberius Stanciu will design the garden and he will involve young artists. The garden can be a part of an exhibition, a stage for performances and lectures, a place for workshops in summertime. Passers by will have the possibility to relax. The visitors will be subliminally infected with art and we can increase the audience.

Nicht kommerzielle Grünzone vor der Galerie. Gestaltet wird der Garten von Tiberius Stanciu und von ihm kuratierte Künstler*innen.

Der Garten kann einerseits von den Künstler*innen der Plattform künstlerisch genutzt werden bei Performances, Workshops, Lectures im Sommer, andererseits steht er auch den Anrainern und Passanten als Ruheinsel zur Verfügung. Unterschwellig werden diese mit Kunst konfrontiert, dadurch können Zielgruppen vergrößert werden.

MARIA GRÜN

<http://12-14.org/artist-maria-gruen/>

Maria Grün und Max Berner arbeiten seit 2008 als Künstlergruppe AG67 (auch dabei, abhängig von den Projekten, sind: Eva Grün, Max Kaufmann, Niki Vucovic) zusammen. Ihr letztes gemeinsames Projekt war 2015 die installative Fotoarbeit „Anagramm_1“, gezeigt im Kunstraum Niederösterreich und im artist run space Schleifmühlgasse 12-14.

Max Berner ist Fotograf und Kameramann. Maria Grün ist Bildhauerin und arbeitet, in der Formensprache des Realismus und Hyperrealismus, mit den Mechanismen des Körpers.

In ihrer gemeinsamen Arbeit wird der menschliche Körper in der Fotografie skulptural inszeniert.

FRANZ WASSERMANN

www.mylivingroom.org

geb. 1963, lebt und arbeitet als Bildhauer in Wien. Er beschäftigt sich mit Machtstrukturen in unserer Gesellschaft und untersucht das Wechselspiel zwischen Macht und Ohnmacht, dem sowohl das Individuum als auch das Kollektiv ausgesetzt sind. Seine Aktionen und Installationen behandeln Tabuthemen, wie zum Beispiel sexuellen Missbrauch an Kindern (NARBEN), Nationalsozialismus und Erinnerungskultur (TEMPORÄRES DENKMAL), Aids und Stigma (BARBIE + KEN = HIV+), Migration (SCHUBHAFT), Autorität und symbolisches Kapital im Kulturbetrieb (ALBERTINA, IKONEN) und die Macht der Medien / Bilder (TATENTRÄGER). Wassermann macht diese Themen im öffentlichen Raum sichtbar und initiiert Dialoge, auf die er mit künstlerischen Mitteln reagiert, sodass sie Teil seiner Projekte werden. Dabei kooperiert der Künstler mit unterschiedlichen PartnerInnen, u.a. mit der Bevölkerung, mit Vereinen, AktivistInnen, Firmen und ExpertInnen verschiedenster Wissensgebiete. Die Spuren dieser Dialoge trägt Wassermann in Form von Objekten, Videoarbeiten, Fotografien und Drucken in die Galerie, wo sie eine zweite Diskussion erfahren (mehr: Ausstellungsansichten)

HUBERT HASLER

<http://www.huberhasler.de/>

geb. 18. August 1975 in Bruck/Mur – Österreich
Schule für künstlerische Fotografie
(Friedl Kubelka) – Wien
Floristikmeisterschule – Straubing

Ausstellungen (*Einzelausstellungen)

2016 HemanHerzele Gallery Graz. 1493* /// Galerie12–14 Wien. – Cuando alguien muere siempre se le mandan flores /// die weisse ab-haus-verkaufs-kunstschau#5 capreoluscapseolus Wien /// ARCUB capreoluscapseolus Bukarest 2015 EmilyThomsenFlowers NYC.– theMoMacried 2014 photo_graz 014 Biennale. – es war im august /// Display Artclub München. – lostinparadise /// Platform München. – was kommt was bleibt 2013 Flughafengalerie Graz. – Rabies in space /// Kunstakademie München. – NoBody /// Galerie Filser & Gräf München. – Endstation Sehnsucht* /// Kulturwerkstatt Fürstenfeldbruck. – NoBody 2012 Schloß Dachau. – o.T. /// AtelierK Judenburg. – HAPPY HOUR FotoGraz.

MICHAEL KOCH

<http://12-14.org/cv-michael-koch/>

Michael Koch is a contemporary fine artist and DJ and he is interested in visualization of sound and the silent in between. Well known are the cooperation projects with Karl Salzmann. So called images of sound waves, based on the theory that every sound has its color and pattern, are kind of provenience for Kochs research. Elisions, like in Heinrich Heines Poems, are characteristic for the paintings as well as for the wall reliefs of Michael Koch. Dashes, blank lines, space characters, absolute silence are part of that dysfunctional space. The tongue of expression is lanced by a net of cavities. The demonstrative gaps are a statement. The possibility of subtle interpretation opens a new range of perception.

Michael Kochs art works are like James Blake´s song Limit to your love – the most important things are the gaps between the colors or levels of his mural reliefs. Thomas Kreuz presents at Reumannplatz the latest painting by Michael Koch. Like a transformed quote by Walter Benjamin, the look is not only tributary to the movement of the eyes, but also the laying in of the eyes.

MARCUS ZOBL

www.facelessexhibition.net/marcus-zobl <https://www.12-14contemporary.com/marcus-zobl> 12-14.org/artist-marcus-zobl

*1971 in Los Angeles

works and lives in Vienna

studied at Academy of Fine Arts Vienna

since 2009 Member of the Artist Run Space Schleifmühlgasse 12-14, Vienna Co Founder of LICHTTAPETE

2016 Plastik / Plastique Schleifmühlgasse 12-14 Vienna

2016 SOMMERLOCH Schleifmühlgasse 12-14 Vienna

2014 part is fame (art as game) curated by Cristina Bogdan, Platforma Space Bucharest 2014 part is fame (art as game) curated by Cristina Bogdan, Schleifmühlgasse 12-14 Vienna

2014 Urlaub vom Kunstbetrieb Schleifmühlgasse 12-14 Vienna

2014 faceless part II / MQ Quartier 21 / Freiraum International curated by Bogomir Doring

Parallel Vienna 2013

Trial & Error Schleifmühlgasse 12-14 Vienna

2012 LINK Temesvar Jezca Gallery

2012 UNIT Bukarest AllegraNomade Gallery

2012 Cell in Celica, Metelkova, Ljubiana

2012 About Flying / European Month of Photography 2012 Schleifmühlgasse 12-14 2011 Lolla

Schleifmühlgasse 12-14 Vienna

2011 Link-Unit Wien / Temesvar

2011 Unendliche Adoleszenz Schleifmühlgasse 12-14 Vienna

2010 Lost Identities Schleifmühlgasse 12-14 Vienna

2010 Transphormer* / European Month of Photography 2010, Brick5 Vienna

2010 morph*EX Schleifmühlgasse 12-14 Vienna

2010 3rd Show 2009 Schleifmühlgasse 12-14 Vienna

2009 Groupshow Schleifmühlgasse 12-14 Vienna

2007 „LIEBE“ ZUHAUS im Sandleitenhof, 1160 Vienna

2005 „ROT“ ZUHAUS im Karl Marx Hof, 1190 Vienna

2004 „Altern“ ZUHAUS in der Kornhäuslvilla, 1160 Vienna

2003 ZUHAUS in der Storchenschule, Storchengasse, 1150 Vienna 2002 pogmahon.art.club Neustiftgasse

1070 Vienna

2001 pogmahon.art.club Zieglergasse 1070 Vienna

2000 LICHTTECHT Kunstschau am Viktor Adler Markt, 1100 Vienna 2000 BLUE LOO / Soho in Ottakring

Blindengasse 1080 Vienna

1999 BLUE LOO Galerie Station 3 / IG Bildende Kunst / 1070 Vienna 1999 Installation @ Brendas

Gumpendorferstrasse 1060 Vienna 1998 MQ Sound Art Machine, 1070 Vienna