

MEDIA INFORMATION

TOUCH THE REALITY. RETHINKING KEYWORDS OF POLITICAL PERFORMANCE

“We have to put Duchamp’s urinal back in the restroom.” — Tania Bruguera

Opening: THU 20 10 2016, 7:00 pm
Dauer: FRI 21 10 2016 – SAT 03 12 2016

PRESS TOUR: WED 19 10 16, 10:00 am
PRESS AND IMAGE MATERIAL: www.kunstraum.net/en/press

Artists: Akram Al Halabi, Catrin Bolt, Tania Bruguera, Lana Čmajčanin, Miss G (a.k.a. Giorgia Conceição), Pêdra Costa, Sofia Cruz, Masha Dabelka, EsRAP, Kadir Fadhel, Fidel García, Markus Hiesleitner, Elvedin Klačar, Sylvi Kretzschmar, Camila Lobos, Naïma Mazic & William Ruiz Morales, Sandra Monterroso, , Leandro Nerefuh, Female Obsession, Susana Pilar Delahante Matienzo, Jianan Qu, Dudu Quintanilha, Grethell Rasúa, Dania González Sanabria, Ela Spalding, Anna Witt

Curator: Ursula Maria Probst

Opening programme:
5.00 pm Lecture Gerardo Mosquera
7.00 pm Christiane Krejs, Karin Zimmer and Ursula Maria Probst
7.30 pm Performances:
Miss G (a. k. a. Giorgia Conceição): „COUP/step #2“
Jianan Qu: „Screening“

Support programme:

FRI 21 10 2016, 7.00 pm Susana Pilar Delahante Matienzo: „Puesto De Mando III“
(72-hours-live-performance, meeting point: Kulturdrogerie Vienna)

THU 03 11 2016, 7.00 pm performance EsRAP, “rap as resistance”

TUE 15 11 2016, 4.00 pm and 6.30 pm performance Naïma Mazic & William Ruiz Morales,
“Sharing HOME” (as part of the VIENNA ART WEEK)
7.00 pm performance Jianan Qu, „Screening“

THU 17 11 2016, 7.00 pm Masha Dabelka, lecture/sound performance „Music On Ribs“, and
Pêdra Costa, performance „de_colon_isation part 2: The Southern Ass“
(as part of the VIENNA ART WEEK)

Pussy Riot, Ai Weiwei, Theaster Gates: Famous names for an art that aims to change the world through political and social interventions. With "Touch the Reality. Rethinking Keywords of Political Performance" curator Ursula Maria Probst examines such interventions – some loud and some also quite subtle – in relation to one another and in pursuit of today's practices of political performance. The focus is on art from Cuba with Tania Bruguera, Fidel García, Susana Pilar, Grethell Rasúa, and Dania González Sanabria, but also artists from Arab, Latin American, Asian, and Eastern European countries and Austria are represented. Furthermore, the participating artists are invited to develop projects on site.

In 2015 Ursula Maria Probst curated the Austrian contribution to the Havana Biennial and researched the art scene in Cuba.

[A]rt needs to risk even more than what, fortunately, it's already advancing in terms of the creation of truly hybrid forms; beyond the simple exchange of signifiers and postmodern techniques among the "educated," media-related, and popular spheres, which retain their own speeches, circuits, and aesthetic-symbolic systems, while power relations and processes are placed in parentheses, as well as contrasts of interest. Contemporary art thus sometimes builds a vicarious subordination expressed in "cultured" spaces" (Gerardo Mosquera in „Touch The Reality.Rethinking Keywords of Political Performance“, 2016,Verlag für moderne Kunst). What effect can art have today and what means of articulation does it possess in the face of current fields of conflict? To what extent do critical performance practices affect a repoliticisation of our apprehensive global society and art and how do they distinguish themselves from the notions of political art of the 1990s? These are the key questions along which "Touch the Reality" has been conceived.

"The mediatization of performance and action art transports the message of sociopolitical encounters in concrete space quite efficiently—and has triggered a trend parallel." (see Holger Kube Ventura's article in: Touch The Reality. Rethinking Keywords of Political Performance 2016, Verlag für moderne Kunst).

Action art and political activism both build upon public stagings and the presence of the body in public space. This exhibition reveals how artistic works can assume a sociopolitical dimension and presents their respective approaches to an aesthetic of the performative. It comprises artistic practices conceived as a political intervention or as an action in response to a political situation. The Kunstraum Nidderoesterreich accommodates this discourse; in workshops it becomes a processual site for the exchange of questions, which also relate to the aspect of public space. At the same time, the encounters of people with different backgrounds shall establish new transcultural networks that strengthen segments of the public and their interests. In addition to artistic works there are also philosophical positions that address the key moments of political performance.

Focus: Political Art in Cuba

2014 was a historical year in the relationship between Cuba and the United States. President Obama announced that he wanted to normalise relations between the two countries and took the first steps. Lifting the embargo has triggered a media hype around Cuba in the past two years, which pertains, above all, to the economic interests of USA, Europe, Russia, and China in Cuba. Cuba's bustling art world reacted in its own way to the relaxed political relations – where the main interest resides largely in economic profit and to a lesser extent in human rights – raising its voice through performances and actions.

“Touch the Reality” supports transcultural cooperation projects between artists. In this context the artists Fidel García, Grethell Rasúa, and Dania González Sanabria from Havana, who live in Vienna for three months as artists in residence (Austrian Federal Chancellery and KulturKontakt Austria), will each develop a project as a duo together with a Viennese artist.

The exhibition is realised in a cooperation between the Kunstraum Niederoesterreich, Austrian Federal Chancellery, and KulturKontakt Austria.

Exhibition catalogue:

Touch The Reality. Rethinking Keywords of Political Performance, 2016, Verlag für moderne Kunst

ARTISTS

AKRAM AL HALABI (Golan Heights, 1981)

What do Israelis, Palestinians, Syrians, or Venezuelans wish for? The video and text work “Snowflakes” is a testimony of these wishes and enquires whether there are differences between the wishes of people from place to place. Between 2009 and 2012 the artist asked people about their wishes and to write them down on paper – in Vienna, Venice, Jerusalem, and on the Golan Heights, his homeland. Akram Al Halabi was underway in the streets, parks, and libraries, and interviewed a total of around 600 people. In this work he connects a political statement with his private situation as a stateless person, who moves into a new country with a foreign language and tries to overcome barriers.

<http://akramalhalabi.blogspot.co.at/>

Since 2015 Digital Art Compositing studies at the Film Academy Vienna. 2012 graduated at the Academy of Fine Arts Vienna (Prof. Erwin Bohatsch). 2007 One World Scholarship of the Afro-Asian Institute Vienna. 2005 BA of Fine Arts at the Faculty of Fine Arts Damascus.

CATRIN BOLT (AUT, 1979)

Besides the notion of expanded public space and the conceptual investigation of the art industry and its formats, Catrin Bolt researches the potential of art in spaces of the everyday. Her explorations of the subject "public space" manifest in her politically ambitious memorial projects, where she develops a direct form of performative memory culture.

www.museum-joanneum.at/upload/file/Portfolio_Catrin_Bolt_PFAuswahl.pdf

1997–2003 studies at the Academy of Fine Arts Vienna (diploma). Self-initiated projects: 2013/14 international symposium and exhibition in Madonnenschlössl, in collaboration with Edith Payer; 2012 "Veni, vidi, arwizi" (ich kam, sah und weiß nicht) [I came, saw, and don't know], symposium in Arteli Ratscha, organised together with Giorgi Okropiridse, Tschkvischi, Ratscha (Georgia); 2010 "Invisible Play", workshop and exhibition, organised together with Sonia Leimer in the framework of the Istanbul 2010 European Capital of Culture. 1999–2003 collaboration with Marlene Haring as Halt+Boring.

TANIA BRUGUERA (CUB, 1968)

At the end of 2014 the Havana and New York-based artist planned to use the Plaza de la Revolucion – an ideologically charged place in Havana – as a stage for free speech in a revival of her performance "Tatlin's Whisper #6 (Havana Version)" (2009). In the process she was arrested a number of times and was not permitted to travel for several months; in the event she did, re-entry to Cuba would be refused. Tania Bruguera advocates a process of a social emancipation and political free speech. Although the censorship measures of the Cuban government have eased against social and political critique since the 1980s, it exercises total control over the media and public demonstrations. On May 20, 2015 – the day of Cuba's independence – Tania Bruguera commenced the first session of her "Hannah Arendt International Institute of Artivism".

www.taniabruquera.com

Founder and director of "Arte de Conducta", the first performance programme in Latin America, organised by the University of Arts in Havana.

LANA ČMAJČANIN (BiH, 1983)

Lana Čmajčanin is interested in borders: She investigates how political geography and changes in borders affect the topography of human life, nationality, and religion, and therewith collective memory, history, and identities. Are our abilities to read maps sufficient enough to comprehend the intangible landscapes of human life beyond cartographic elements?

www.lanacmajcanin.com

She is currently completing studies at the Academy of Fine Arts Vienna. 2007 graduated from the Academy of Fine Arts Sarajevo. Čmajčanin's work consists of installations, video works, performances, and sound installations. She is cofounder and member of the CRVENA Association for Culture and Art.

MISS G (aka GIORGIA CONCEIÇÃO) (BRA, 1981)

In her performance "COUP" Giorgia Conceição makes a statement against the current political situation in Brazil, its crisis, and the corresponding processes of the repression of civil rights and the marginalisation of art. Conceição uses the expression BURLA in the development of her

performances. BURLA is a method she employs to criticise sustained patriarchal and colonialist structures as well as Western-influenced rationalisms and stereotypes. BURLA is conceived as a performative strategy to confront and subvert established concepts and ideas. She breaks open practices based on rigid logic and creates possibilities for their redefinition. Giorgia Conceição uses ritualistic and burlesque strategies to articulate her political performances.

<https://giorgiaconceicao.wordpress.com/>

Studies in performance art at the Federal University of Bahia in Brazil. Operates in the transdisciplinary field between art, film production, and urban interventions and organises performance festivals in Rio de Janeiro.

PÊDRA COSTA (1978, BRA)

In *de_colon_isation*, Pêdra Costa creates a space of intimacy and political claim through her body, live images, and "The Southern Butthole Manifesto." From the Global South to Vienna, Pêdra uses post-porn as a strategy of pleasure, aesthetics, and politics. Failure and precariousness are words impregnated in her biography and artwork. Playing the artist as exhibitionist, Pêdra shows performance as a place to interact with the presence of the audience and disturb their gaze, through feelings, desire, and empathy. The action blurs the social categories of public and private.

<https://vimeo.com/xpedracostax>

SOFIA CRUZ (MEX, 1989)

In her artistic interventions in public space Sofia Cruz investigates the consequences that political performances have on passersby and the audience and how a social space of experience is generated through a political performance. Sofia Cruz currently lives in Vienna.

www.sofiacruz.net

2009–2013 diploma at the Academy of Fine Arts of Mexico City ENPEG La Esmeralda; 2012 Academy of Fine Arts Vienna (Prof. Martin Guttman). Exhibitions: 2014 "Affeciones" (Conditions), a house as a walkable installation, Mexico City, supported by FONCA; 2013 "Die Sprache der Leere", Semperdepot, Vienna; 2012 "Dicho de una cosa", galería de la ENPEG la Esmeralda, Mexico City.

MASHA DABELKA (RUS, 1984)

The work *Music On Ribs* refers to the phenomenon of illegal copies of Western music, which manifested under the constraints of the Soviet censorship system. They were not illegal because of infringements on the rights of the artists or record labels but because the so-called "Union of Soviet Composers" classified next to all Western records as morally or politically reprehensible, asocial, or subversive to the system. These copies were produced in hiding with a special duplication apparatus. It took the music from the original vinyl records and transmitted it onto circularly cut pieces of X-ray film. These "roentgenizdat" or "ribs" were traded on the Soviet black market at a high risk for buyers and sellers.

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

EsRAP (= Enes und Esra Özmen, TUR)

"History isn't a coincidence. My aim is to bring socio-critical hip-hop to the mainstream in order to reach people who otherwise wouldn't be interested in it. And I think it is really important to be conscious of your own migration history."

The performance rap as resistance by EsRAP is based on an archive of projects, shows, exhibitions, lyrics, and texts from the last eight years. Important political aspects: migration, education, freedom, language, racism in the system, hip-hop as a medium for gender issues, rap as resistance and movement, and questions such as "What is my identity?" EsRAP has a practical approach to these topics at the intersection of migration, urbanity, and public space: in workshops, through youth work in schools and youth centers, in extracurricular venues and in parks. EsRAP's projects demonstrate how the medium of rap can be used to respond to political and social problems and as a form of resistance, and how you can find your own voice.

"Is rap the voice of the subaltern? Who defines themselves as subaltern? Who is categorizing you as subaltern? Are migrants subaltern? Are we aware that we are being categorized on the basis of aspects of our individual personalities and histories?"

FEMALE OBSESSION (Austria)

"I'm interested in art that helps us to see the historical moment in that we live in. And especially artworks that develop ways of seeing how what a different world might look like." – Jenny Holzer in an interview with Trevor Paglan.

FIDEL GARCIA (CUB, 1981)

The famous Milgram experiment was developed in New Haven in 1961 to test the willingness of participants to follow authoritative instructions, even when they conflicted directly with one's personal conscience. The multimedia installation "Sociedad X" (Society X) by Fidel Garcia creates an analogy between the Milgram experiment and the functioning of a Society X, simulating an update of the experiment. The projects analyses the extent to which societal models are based upon the principle of social obedience and the observation that deviant forms of behaviour are seen as errors in a system that infiltrates all aspects of life and how this generates a network of dependencies.

www.fidelgarcia.net

2009–2010 board member of the Batiscafo Residency (Triangle Arts Trust), Havana. 2008–2010 professor at the University of Arts, Havana. 2003–2008 studies at the University of Arts, Havana; 2003–2005 Behavioral Art Department (organised by the Cuban artist Tania Bruguera); 1998–2002 National Academy of Arts San Alejandro, Havana. Exhibitions: 2014 "Al otro lado del paraíso" (On the Other Side of Paradise), National Library, Havana; 2013 "STATIC", Residence ESMoA (El Segundo Museum of Art), Death Valley, California, USA; 2012 "Unterm Schweißfell", E105 Gallery, Berlin. Fidel Garcia is currently an artist in residence in Vienna.

MARKUS HIESLEITNER (AUT, 1981)

In his project "Global Gardening" Markus Hiesleitner deals with issues related to the global distribution of resources essential to life. His installation "Global Gardening" (2016), conceived as a work-in-progress, refers to political conflicts that emerge due to the increasing prices of staple foods. Additionally, he cuts up Euro pallets and builds them into seesaws, turning the exhibition visitors who use it into performers.

www.hiesleitner.com

Since 2005 runs the Kulturdrogerie together with Franz Tisek as a studio, art association, laboratory, and as an actionist space animated by urban artistic interventions. 2003–2008 studies at the Academy of Fine Arts Vienna. Exhibitions: "Newrope", Drogerie-Oase, Nitra, Slovakia; 2015 "Drüber hinaus wachsen", Lower Austria Art in Public Space; 2012 "Und alles bleibt anders", Rothschildschloss Waidhofen/Ybbs.

ELVEDIN KLAČAR (BiH, 1976)

In his installation Elvedin Klačar deals with the subject of political space and advocates confronting it with the current sociopolitical situation as opposed to mediated standards. He contextualises his performative-sculptural explorations of space with social behaviour, ownership claims, power positions, and political systems.

<http://www.klacar.net/>

Until 2009 studies in performative art and sculpture at the Academy of Fine Arts Vienna (Prof. Monica Bonvicini) and until 2007 at the École Supérieure des Beaux-Arts de Marseille.

SYLVIE KRETZSCHMAR (GER, 1977)

MEGAFONCHOR, political speech/performance/obituary, 2014

During the demolition of the so-called Esso Houses in Hamburg the artist and performer Sylvi Kretzschmar conducted interviews with passersby, former inhabitants, and the activists from a citizens initiative that fought for the preservation of the residential complex. The resulting text material is emphatically staged as a performance, political speech, and requiem. A choir of ten women forms a mobile loudspeaker system that strategically places the arguments of the interviewed. Collectively spoken words, slogans, and reflections are amplified through megaphones, which are also employed as musical instruments and sculptural objects at the same time. Sylvi Kretzschmar investigates the use of PA systems to amplify the human voice in political forums—demonstrations, in particular. She conducts discomfort research, which ultimately also deals with her own inner struggle with certain ritualized political gestures and sounds. Her artistic work with the MEGAFONCHOR [Megaphone Choir] is a facet of her explorations with the PA in political contexts, which consistently merge choreography with political action.

<http://www.we-are-the-skills.de>

Sylvi Kretzschmar works together with Camilla Milena Fehér as the performance duo SKILLS.

CAMILA LOBOS (CHL, 1988)

Camila Lobos comes from the Chilean city of Santiago, where social conflicts are not dealt with rather swept out of view. Her discursive project about power and visibilities in public space is intended as a critical reflection on micropolitical hierarchies and economic, existential borderline experiences.

www.camilalobos.cl

Studies in art at the Pontifical Catholic University of Chile and architecture at the University of Chile. Works as a concept artist with installations, objects, and interventions in public space. Her works have been presented in five solo and 20 group exhibitions in museums and galleries in Latin America, including: Chilean Museum of Contemporary Art, Telefónica Foundation, Chilean Bank of the Estate Gallery, Al Cubo Gallery, Santiago, and at the 12th Havana Biennial.

SANDRA MONTERROSO (GTM, 1976)

"I breathe into a brown paper bag, which I hold to my mouth. The paper bag bears the writing: 'Racism is a wound of colonialism which can be healed.' In the Maya-Q'eqchi' language the word 'Musiq' means 'breathing with the soul'. I wear a Mayan-Q'eqchi' costume while I breathe and walk among school tables as an act of liberation." In her video performance Sandra Monterroso addresses how we all live in a number of colonialisms, inscribed in our bodies and in our thoughts.

<https://www.works.io/sandra-monterroso>

Lives and works in Guatemala and Vienna. PhD in practice at the Academy of Fine Arts Vienna. 2002–2007 studies at Design Processes UPAEP, Puebla, Mexico. 2002 studies in philosophy at Jaume I University in Castelló de la Plana, Spain. Studies in graphic design until 2000 at Rafael Landivar University in Guatemala. Participation: 2015 56th Biennale di Venezia, Latin America – ILLA Pavilion, "Indigenous Voices"; "Between the Idea and Experience", 12th Havana Biennial; 2014 "500 Years of Future", Montevideo Biennial, Uruguay.

LEANDRO NEREFUH (BRA, 1975)

Leandro Nerefuh deals with formal translation processes of historical material in his project. He has a special interest in Latin America's colonial history and in subversive cultural production mechanisms. Leandro Nerefuh is the founder of PUB, a political party active in Brazil, Paraguay, and Uruguay. During the 30th São Paulo Biennial Leandro Nerefuh operated a radio art station around the clock and initiated a network of collaborations.

www.nerefuh.com.br

Studies in fine arts and art history at Goldsmith College in London and MRes degree in Humanities and Culture (London Consortium). 2010 "Award for Exhibition Abroad" of the São Paulo Biennial Foundation. Projects/participation at: MAM, São Paulo; Zacheta National Gallery, Warsaw; Palácio das Artes, Belo Horizonte; 30th São Paulo Biennial; Festival Sesc_VideoBrasil; CCSP, São Paulo; Reina Sofia Museum, Madrid; ICA, London; CCCB, Barcelona.

SUSANA PILAR DELHANTE MATIENZO (CUB, 1984)

Based on the assumption that urban public space can be understood as a social web of actions and interactions, Susana Pilar explores the relationships between city, art, and political performance in her interactive performance "Control Base" (2016). The city serves as the venue for her performance which articulates a claim to appropriation and codetermination. In Susana Pilar's project she is connected with the exhibition visitors for a set period of time via iPhone, Skype, and camera. The audience takes control of the artist's behaviour in public space with their instructions.

<http://susanapilardelahantematienzo.blogspot.co.at/>

2011–2013 post-graduate course in new media, Karlsruhe University of Arts and Design, DAAD scholarship. 2003–2008 studies at the University of Arts in Havana (ISA). 1999–2003 studies at San Alejandro Academy in Cuba. 1998–1999 studies at the José Antonio Díaz Pelaez School of Visual Arts, Havana. Exhibitions: 2016 "Reclaiming Meaning", Skövde Art Museum, Skövde (Sweden); "CUBA, Tatuare la storia", Pac Paiglione d'Arte Contemporanea, Milan; 2015 "Anclados en el territorio", Galleria CONTINUA, Havana.

NAIMA MAZIC & WILLIAM RUIZ MORALES (AUT 1992/CUB 1983)

The project "HOME" conceived by William Ruiz Morales & Naïma Mazic is based on an interdisciplinary approach to dance, music, and performance. Morales & Mazic take the current refugee crisis as an occasion to explore what characterises a place in order for it to be perceived as home. What changes is this definition undergoing today, especially for Cubans who are now increasingly permitted to travel and to return once again to their homeland? For their project Morales & Mazic work together with artists from different disciplines.

<http://www.parts.be/en/researchmay16>

2015 Naima Mazic completed music studies at the Music and Arts University of the City of Vienna. 2013–2014 contemporary dance at Reykjavik Academy of Arts (LHI). Currently a member of the research project P.A.R.T.S. in Brussels. 2015 presentation of the short film "377" at the Kokata International Performance Festival.

Until 2007 William Ruiz Morales studied at the Institute of Theatre Studies at the University of Arts in Havana (ISA). He is currently a member of the research project P.A.R.T.S. in Brussels, which focuses on interdisciplinary projects between artists. 2014 dramaturge for Danza Contemporanea de Cuba dance company. 2007–2012 coordinator for tubo de ensayo, a platform for young theatre in Cuba. 2007–2009 teacher at ISA for modern theatre history.

JIANAN QU (CHN, 1985)

Jianan Qu was born in Shandong, China. He lives and works in Vienna as an interdisciplinary artist. In the installation and performance "White Noises" (2016) he thematises scenarios of horror and torture which the tyranny of dictators subjects people to.

<http://jiananqu.com/>

Since 2007 teacher at the Anton Bruckner Private University in Linz. Exhibitions/participation: ImpulsTanz Vienna, Hong Kong Arts Festival, Oslo LUX, Lentos Museum Linz, OK Center for Contemporary Art, Linz, Bruckner Haus Linz, euro-scene Leipzig, Monotanc Budapest, Festspielhaus St. Pölten.

DUDU QUINTANILHA (ARG)

The video performance “Ungovernables” is based on a research project Dudu Quintanilha began in 2014. It consists of the two trailers “Passinho” and “Variations” and is part of the project “EEP i”. It explores political performances that do not take place in front of an audience. “Passinho” was realised in collaboration with the performance artists Glamour Garcia and Daniela Pinheiro. The meetings took place in 2015 behind closed doors at the Pontifical Catholic University of Rio de Janeiro and in Casa do Povo. “Variations” was made in collaboration with Alessandro dos Anjos, whom Dudu Quintanilha met at Coexistence Prates Center in Bom Retiro, São Paulo – an accommodation for homeless men and those in treatment for addictions – where the artist has been working as a volunteer since February 2015.

<http://duduquintanilha.tumblr.com/>

2013 and 2010 artist's programme at Universidad Torcuato Di Tella, Buenos Aires. 2009 artist's programme at CIA Centro (Artistic Investigations Center), Buenos Aires. 2008 audio-visual studies at IUNA (National Institute University for the Arts), Buenos Aires. Participation/projects: April 2017 Performance Biennale, Universidad Torcuato Di Tella, curated by Santiago Garcia Navarro; 2015 “Ungovernables”, Mite Galeria, Buenos Aires; 2014 “Young at Heart”, solo project, Arco, Madrid; 2013 “Joven talento homosexual”, Mite Galeria, Buenos Aires.

GRETHELL RASÚA (CUB, 1983)

Grethell Rasúa questions precepts about aesthetic, ethical, and economic values. She investigates how our cultural background influences what we perceive as being good or bad, right or wrong, pretty or ugly. Rasúa sees these opposites as relational, affected by a counterpart. For her, art is a model of cultural understanding.

About her work “FROM PERMANENCE TO OTHER NEEDS”:

“We confront things without fear, loving at all costs could be a strategy for living with all those external antagonisms that cause us so much pain, saturation, reluctance. It is necessary to remain and try not to be defeated by that which we would not want to be. This piece is the result of decisions I've made as a way of life; It illustrates my attitude and I think of it as a reminder to pretend to face hurtful situations with my best intentions.” (Grethell Rasúa)

Studies at Cátedra de Arte de Conducta, University of Arts in Havana (ISA). Participation: 2015 56th Biennale di Venezia, Cuban Pavilion; 2012 “With all the Pleasure”, 11th Havana Biennial.

DANIA GONZÁLEZ SANABRIA (CUB, 1990)

Dania González Sanabria's project is about a performative process in which a personal and interactive space emerges. Based on the context of “Touch the Reality”, the project pursues different tracks over the course of the exhibition. The spatial situation changes through the involvement of others – for example, the exhibition visitors, who then begin to engage with one another. Collected outdoors or in archives, objects and documents that deal with issues of political performance become components of the generated social space.

Until 2015 studies at the University of Arts in Havana (ISA) and at the Kunsthochschule Bonn. Participation in numerous projects: 2015 design workshop, IBA-Haus, SEE-Projekt, Lausitz, Germany; 2014 “Lo azul de cielo”, Burg Giebichenstein, Kunsthochschule Berlin-Halle; 2013 Art & Social Motivation, Havana.

ELA SPALDING (PAN, 1982)

Ela Spalding deals with transcultural movements in her project. It is about making cultures hidden behind hegemonic structures visible, about opening spaces, and about the transformation of fraught sociocultural relations.

<https://elaspalding.wordpress.com/>

Born in Panama, 1982. Artist and self-taught ecologist. She studied visual and performing arts, always with a passion for reflecting on how humans relate with natural and built surroundings. Her work focuses on creating connections between people, ideas, environments and disciplines. In order to facilitate exchanges along these lines, she founded Estudio Nuboso in 2013, as a nomadic platform dedicated to exploring questions about human ecology through art, dialogue and action. She shares her time between Panama and Berlin.

ANNA WITT (*1981 in Wasserburg am Inn, Germany)

In *The Rights of the Pavement* Anna Witt examines public forms of expression in our civil society. Visual means of protest are displayed in their relation to the legal regulations of public space. The video work consists of found footage of political and artistic actions. In a voice-over one hears an Austrian police press officer commenting each situation. He explains the criminal delinquency and possible legal consequences. Regulations for the sidewalk and consequently for public space increasingly come to the fore.

www.annawitt.net

Opening Hours: Tuesday – Friday 11 am – 7 pm and Saturday 11 am – 3 pm, free entrance.

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Image material: <http://www.kunstraum.net/en/press>