

## MEDIA INFORMATION

### PERFORMANCE SERIES #3

#### as can be seen from

Thursdays, 2 Apr. 2015, 23 Apr. 2015, 21 May 2015

Performances start at 19.00 in the Kunstraum Niederoesterreich, Herrengasse 13, 1014 Vienna

Since 2007 the Kunstraum Niederoesterreich has chosen performance art as one of the focuses of its programme. With the annual award of the *H 13 Lower Austria Performance Prize*, the team around Christiane Krejs from the Kunstraum Niederoesterreich makes an essential and important contribution to the support and further development of the contemporary performance scene. This prize is currently the only award for performance art in Austria!

The high-quality submissions and the interest and enthusiasm of visitors have been increasing every year, and so in 2013 the *performance series* was launched in order to make more projects accessible to a wider audience. This year selected performances are taking place on three evenings under the title *as can be seen from*.

#### **2 Apr. 2015    19.00    On and beyond a Stage**

The event series begins with *On and beyond a Stage*, curated by Anat Stainberg, who has been teaching at the Academy of Fine Arts in Vienna since 2013, and is made up of three performances.

They are dedicated to the essence of communication between the audience and the performers, with the focus on the question of the shaping and perception of role models on and in front of a fictional stage. Through reception, imitation and reproduction we form ourselves and thereby also influence our body language, the first and most direct form of communication. We create an image, an idea of a person that we want to be, and how we want them to be perceived by our environment. Anat Stainberg calls this the "self-character act", which is an important component of every performance. Because the specific approach or use of the means that the performers chose in order to show their works are closely connected to the personal background and the interests of the artists. Whether it is themselves as a person that they introduce into the space of the performance, or the fact that they favour particular materials or objects or perform various actions to complement a video. In this way on this evening three different positions on "self-presentation" can be seen.

The artist duo **Sööt/Zeyringer** (Tiina Sööt and Dorothea Zeyringer) have been working together since 2012. In their performance in the Kunstraum Niederoesterreich *We will figure it out*, the gaze is directed at the person themselves, as well as their search for creative solutions to situations for which there seems to be no solution. They explore the possibilities of dealing with obstacles and coping with and overcoming problems. In the process they also observe phases of frustration and giving up.

The performance *A Feast for Open Eyes: One Letter, One Movie, One Room* by **Laia Fabre** presents installation landscapes inspired by the infamous Jack Smith film *Flaming Creatures*. Their "tableaux vivants" are concerned in particular with consumerism, conflict management, age discrimination, fantasy, feminism and pornography.

The artist collective **school**, founded in 2011 by Yasmina Haddad and Andrea Lumplecker, is showing the installation series *Objects for Settings* in the Kunstraum Niederoesterreich. They explore the spatial situations for performances and concentrate on space as an essential component whose

characteristics they define, change and reinterpret using various different objects. Objects that themselves can even become performers!

**23 Apr. 2015 19.00 SPOT ON ME**

The second performance evening is curated by Peter Kozek, who teaches transmedia art at the University of Applied Art in Vienna. Three artistic positions explore space and visibility. Here it is a question of the challenge that performances are only seen fragmentarily – whether because of the architecture that is not designed for performative works, because of a temporal overlapping of the individual works or because of the excessive demands on the decisions of the spectators as to when and what they should focus on. Art institutions that are increasingly presenting performative formats have for years been experiencing increased attendance. As pleasing as that is, it nevertheless demands a careful consideration of the suitability of spaces that are primarily conceived for static works.

The curatorial concept of this evening is concerned with the visual perception of time-based works and in particular investigates the presence of actors, of spatial perception and actions in the period of time between appearance and disappearance. The invited artists develop specific works dealing with making visible, individuality, opulence, ordinariness, dissolution of boundaries and focusing.

Thus in *Behaviours that Puzzle* **Milan Loviška** and **Otto Krause** work with uncanny queer perspectives of established modes of perception.

**Michikazu Matsune** puts the dissolution of the boundaries of place and time at the centre of his work *Self-Portrait of a Stranger*.

The main theme of the performers **Tabitha Dattinger** and **Astrid Sodomka** is sewing with which intimacy, physical closeness and close contact to one another is produced.

**21 May 2015 19.00 Alice Toklas reads her famous hashish fudge recipe**

The third evening is organised by three performance artists from Switzerland.

For **Louise Guerra**, **Anne Käthi Wehrli** and **Romy Rüeegg** it is about the relationship between narration and embodiment, language and presence. Through a lecture performance, a performative reading and a work with recorded voices, the artists lay biographical tracks and take up auto-fictional traces: performance as a site that discusses ways of subjectivisation as part of a dense system of references. The performers work with artistic quotations of roles and attitudes of speech that can produce as much as obscure visibilities and biographies as well as the role of gender and affiliation.

Listening points and reading corners with material by friends of the three artists accompany the evening and in this way address the social space around artistic work, which often remains invisible.

*The Domestic Revolution* is a lecture performance by **Louise Guerra**. Through text and image a narrative structure develops that outlines Guerra's life in a fragmentary way. Biographical events combine with statements and facts from her works.

**Anne Käthi Wehrli's** performance *Pulververschleppung* [powder carry-over] deals with sharing, spreading and dilution. In works with coloured powder, it becomes evident what one does not notice in handling white powder. Did you work cleanly? How does an image emerge from following the movements? In parallel a fanzine called *Pulververschleppung* will be published.

*Si tu vivais ici, tu serais déjà chez toi* is the performance by **Romy Rüeegg**. Together with gestures, voice recordings and image projections form a dense narrative network of flashbacks and flash-

forwards out of which fragmentary tales, i.e. biographies, emerge. Exile is here described both as a locational as well as a mental condition of being cut off. The question is: "Under what circumstances does the language the we feel at home in change?" A performance based on internalised movements and traces of words.

### **Programme**

**2 Apr. 2015    19.00    On and beyond a Stage**

Artists: Sööt/Zeyringer (Tiina Sööt and Dorothea Zeyringer), Laia Fabre, *school*  
Curated by Anat Stainberg

Exhibition: 3 Apr. – 11 Apr. 2015

**23 Apr. 2015    19.00    SPOT ON ME**

Artists: Tabitha Dattinger & Astrid Sodomka, Otto Krause & Milan Loviška, Michikazu Matsune  
Curated by Peter Kozek

Exhibition: 24 Apr. – 2 May 2015

**21 May 2015    19.00    Alice Toklas reads her famous hashish fudge recipe**

Artists: Louise Guerra, Anne Käthi Wehrli et al.  
On the invitation of Romy Rüegger

Exhibition: 22 May – 30 May 2015

Opening hours: Tuesday – Friday, 11.00-19.00 and Saturday 11.00-15.00  
Admission free.

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