



**QUESTION ME**

**& ANSWER**

**ARTIST COLLECTIVE**

**SUPPORTING ARTISTS NEW  
TO VIENNA TO FIND AN ENTRANCE INTO  
THE VIENNESE CULTURAL SECTOR.**

**ADVOCATING FOR MORE DIVERSITY  
IN VIENNESE CULTURAL PROGRAMS.**

**MAKING VIENNA'S ART COMMUNITY  
MORE UNFORESEEABLE.**

# APPROXIMATING

GROUP SHOW BY THE QM&A ARTIST COLLECTIVE 2022

“Between the approximation of the idea and the precision of reality there was a small gap of the unimaginable, and it was this hiatus that gave him no rest.”

— **Milan Kundera, The Unbearable Lightness of Being**

“(…) This is for you

The ones who know how powerful we are

Who know we can sound the music in the people around us

simply by playing our own strings (…)”

— **Andrea Gibson, Say Yes**

What happens when two or three strange people meet each other for one purpose? When two or three people from different countries meet in a foreign country? When foreign becomes familiar and -in between- starts to feel like home. Can sharing experiences of politically influenced upbringing help in defining one’s identity? Can we build a new safe nest for us together? Are we limited by this realm? Can we finally stop trying to fit one’s perception and exceed the language? Is the Metaverse where we finally can try on our own skin, escape from unjust systems, forget the past, experience life without borders, communicate without violence, and just be together?

For the viewer, art might be about the experience of the approximate solutions with aesthetic value. Ergo, for artists it might be about assuming a version of reality of which they are attempting to calculate some visual version, it might also be observing and using reality or “simple” making sense of it. Art can give neural stimuli and cannot, all depends on the intent of the artist and the response of a viewer.

But what about two or three artists working together on something - an artwork that is unspecified or yet unknown? Most probably, it starts with the conversation: a simple ask-and-answer game. By exchanging ideas, stories, and news, they start coming closer, finding similarities and thus sharing meanings. It is then when we acknowledge each other, we empower too, we return to each other and we return to ourselves.

The heterogeneity of aesthetics here doesn’t appear in artworks by artists with different cultural backgrounds colliding in one space of a defined society or group. On the contrary, in the group exhibition Approximating the cultural reality conforms to hybridity - what existed in separate ways, combines to generate new structures, objects, and practices in which the preceding elements mix.

We came close and yet we never stop approximating.  
It feels nearly the same but it is not.

**Curated by Urtė Špeirokaitė, Guilherme Maggesi,  
Ale Zapata, Justina Špeirokaitė**

**Artists of the QM&A Artist Collective 2022:**

Sara Ghalandari & Gleb Amankulov (curated by Justina Špeirokaitė)  
Adrian Hall Kranz, Animal Bro & Pille-Riin Jaik (curated by Ale Zapata)  
Yi Jiang & Marija Šabanović (curated by Justina Špeirokaitė)  
Chinara Majidova (curated by Urte Špeirokaitė)  
June C. Yuwol, Margarita Merkulova & Ava Binta Giallo  
(curated by Guilherme Maggesi)  
Marthin Rozo & Klimentina Milenova (curated by Ale Zapata)  
Rychèl Thérin & Monica C. LoCascio (curated by Guilherme Maggesi)

**The exhibition took place from October 26th - 29th, 2022**

at AG18 Gallery, Annagasse 18, 1010 Vienna.

The QM&A Artist Collective 2022 is the 5th collective established by the Viennese initiative QUESTION ME & ANSWER. Each year a new collective is formed. In order to become part of the collective artists are encouraged to apply to our open call that is issued at the beginning of each year. The selected artists are divided into groups of two or three artists with which they then co-create an artwork over several months. The groups are formed by assigning artists that have been living in Vienna for a long time to artists that only recently moved to Vienna. This ensures that they have a different perspective on the Viennese cultural sector and can enter into a debate on its nature and inclusivity. Each group is assigned a curator to support their artistic process.

While the artists primarily work with their group, different events are organized for the entire collective to get to know each other better and get insider knowledge about the Viennese art scene. The events can include guided tours in museums, studio visits and talks with important actors inside the Viennese cultural sector.

*All photos by: Xenia Snapiro*

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FIND US ON INSTAGRAM: @QUESTIONMEANDANSWER

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## WHO IMPLEMENTS QM&A

QM&A started as a joint initiative by Smaranda Krings, Osama Zatar and Justina Špeirokaitė and quickly grew to include many more people. Apart from the QM&A project managers, we work with curators from different galleries such as Improper Walls Gallery in the framework of the QM&A Artist Collective, cultural workers such as Mbatjiua Hambira who are supporting us in the implementation of QM&A On Stage, artists creating the program for the QM&A Kids Summer and many more colleagues supporting us on different projects such as the QM&A Artist in Residency program.

QM&A is an initiative operated by the association Flüchtlinge Willkommen Österreich.

## WHY DOES QM&A EXIST

It's hard for every artist to find an entrance into the Viennese artist community and art market. However, it's even harder as a person who has only recently arrived here, be it as a migrant or a refugee.

Oftentimes, people do not yet have a professional network in the Viennese art sector and don't have the needed amount of time to organically build up this network. QM&A wants to shorten this process of network-building and foster exchange between artists who have been based in Vienna for a long time and those who have newly arrived. Active network-building constitutes a vital aspect of this initiative, which is achieved by various programs and events. Furthermore, we offer courses to convey key competences for successfully navigating the Viennese cultural sector. These include lectures by gallerists, curators and bookers. As a newly arrived artist, certain difficulties arise in finding the correct venues for your exhibitions, concerts or any other form of cultural event. For these cases, we offer counselling and direct contacts.

Another important aspect of our work is advocating for more diversity in Viennese art programs. Vienna is a city with a wide range of diverse nationalities, backgrounds, experiences and genders and we believe that art should reflect this character. Cultural institutions should be a place where each and every one of us can recognize themselves or part of themselves. We don't believe this is currently possible and therefore aim to foster the discussion among cultural institutions to bring the topic to the agenda. The following questions should always be raised:

- Are programs designed and implemented taking into consideration different perspectives?
- Do the artists and curators invited correctly represent the entire Viennese population or just a small privileged part of it?
- Are invited artists that are not seen as "Western" being exoticised and tokenized or is this actively worked against?

We want to support cultural institutions in implementing mechanisms for the inclusion of artists with different backgrounds living in Vienna into their regular program.

A strong focus has to be laid on working against the tokenization of people belonging to a certain minority. We want to constitute a force that helps ensure that Viennese cultural programs reflect the unique Viennese character that is diverse in genders, nationalities and backgrounds.

## SEE NO EVIL, HEAR NO EVIL, SPEAK NO EVIL

**Adrian Hall Kranz, Animal Bro, Pille-Riin Jaik**

Curated by: **Ale Zapata**

2022

*Synthetic hair and plaster*

*Paper mache, wire, acrylics, printed material*

*HD-video, stereo sound, 04:38, steel, threads, textile hardener*

Sound mixed & mastered by **Klaus Rabeder**



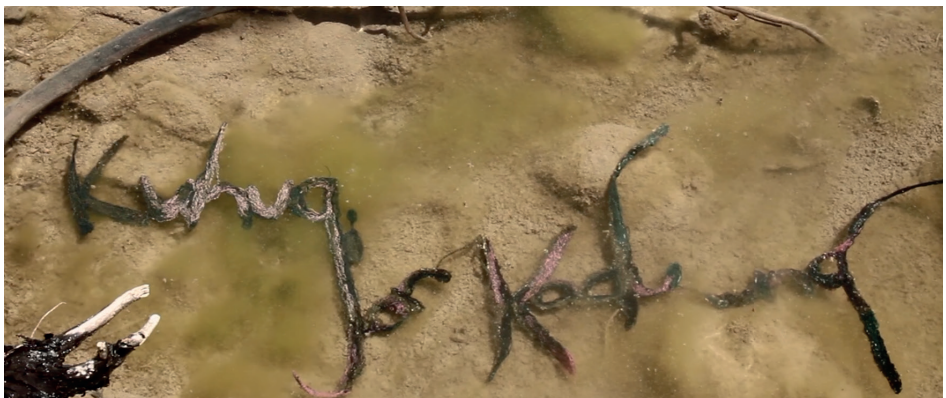
SEE NO EVIL, HEAR NO EVIL, SPEAK NO EVIL is a three-part installation reinterpreting the ancient proverbial saying generally used sarcastically against those who, through selfishness or cowardice, choose to ignore some wrongdoing. Each of the artists draws inspiration from socio-cultural and political issues and seeks to address them in their artistic process.

**„Don't look at the truth; otherwise your god will be dead and your heaven and hell will disappear.”**

SEE NO EVIL depicts the visual representation of mankind and its lack of moral responsibility and simulated ignorance of real-world problems. We as a people tend to “turn a blind eye” on issues and conflicts that don't necessarily affect us directly. Contrary to our beliefs that we are inherently good-nature folk, and would go out of our way to help someone in distress, studies show that in certain cases, we in fact, do the exact opposite.

The installation mirrors the moral flexibility of the viewer and forces them into confrontation with themselves. We fail to notice the tags on our shirts, the source of our food and quickly forget school shootings and wars after we turn off the TV. We often don't question the demographic education policies and wage differences. We don't think about the over fetishization of black and brown bodies and how it contributes to dehumanization, and lack the perseverance of reproductive justice. Our subconscious tends to weave a web of thoughts in which the unseeable is dulled down and overlooked.





HEAR NO EVIL is a reminder and an invitation to think with our own head and take ownership of the quality of our mental environment.

The sculpture is part of a three-piece reimagining of the classic motif of the three wise monkeys, exploring its timeless relevance via present day lens.

In the age of information overload we are perpetually connected, and thus constantly exposed and vulnerable. As our attention is commodified, we are manipulated to stay engaged. This overstimulation in turn lowers our capacity to critically assess the validity and quality of the information we receive. This is a form of violence, and filtering information becomes a self-care and survival mechanism. We are pressed to fight to retain control of our attention, and the ability to award it deliberately and wisely. Choice of who we let into our heart and mind is a matter of mental hygiene, of boundaries and integrity.

The monkey is represented by Kweerkat, the artist's shapeshifting feline alter ego. The cat is a symbol of a free spirit without a master, whose affection is always one of choice and never of compulsion. As Konrad Lorenz concludes: "There is no animal that, in the course of its centuries-old association with man, has altered so little as the cat." The flowers sprouting out of the ears are a reminder that our attention is an active seeking, rather than a passive exposure. We choose what we take in, process, and in turn spread around.

The sculpture's body is filled with flyers encouraging the observers to take one, in their own act of active attention. Fashioned to look like propaganda pamphlets, they subvert the form by instead containing snippets of timeless quotes and proverbs from around the world, and a variety of backgrounds, cultures, and eras. Their significance is lastingly relevant in the face of 10 second outrage of the present day.

**SPEAK NO EVIL** A trap and a Thousand Tongues

The video installation deals with the limits of language and the entrapments in it. Using a metallic bear trap as a metaphor resembling a mouth, the artist explores the violence of shaping objects with titles/names to fit one's perception. The artwork tries to find potential gaps between the "bites" of words, speaking through a multitude of sounds and cross-language sentences that keep melting away.







### **Adrian Hall Kranz**

started The Good Bush Project in 2020 in hopes to spread cultural awareness on Black hair culture in an artistic approach. She shares these talents with the world through private hair experiences, collaborations, exhibitions, installations and workshops to support those who are uninformed about their hair in communities that are overlooked and underserved.

Adrian grew up in Washington DC. She studied Studio Art at Benedict College in South Carolina. Her real education came from watching her mother braiding and styling her hair as well as her 6 sisters'. The time, care and passion her mother put into their hair inspired her. Her essential talents in weaving and hair styling revolve around that inspiration. For as long as she can remember, braiding and hair styling was a bonding ritual and a way to express her creativity, and she continues to do so with The Good Bush Project.



### **Animal Bro**

(b.1982) is a Serbian-Australian visual artist and writer mainly working with ink drawing, printing and illustration, with a special interest in independent publishing and art in public spaces. They graduated painting from the University of Fine Art in Belgrade and exhibited internationally.

Animal Bro reports from a place halfway between humans and nature, lyrical and epic. Using an oniric, symbol-laden tongue they speak about universal themes of rebirth, transformation and transcendence.



### **Pille-Riin Jaik**

(born 1991 in Tallinn, Estonia) is a Vienna-based interdisciplinary artist working with video/performance as well as with sculpture and installation. She has a Bachelor of Photography from the Estonian Academy of Fine Arts and a Master of Art and Digital Media from the Academy of Fine Arts Vienna. Her work is focused on text, plants, surplus and waste materials/thoughts in feministic and class-aware discourse.

Her video works have been screened in several film festivals around Europe (21st Ji.hlava International Documentary Film Festival, Diagonale 2018, FrauenFilmTage 2018, VI Kinodot Experimental Film Festival in St. Petersburg, Red Love international video competition in Sofia, Terrarista.tv, FID-Campus Marseille 2021 etc)

In 2018 she had a solo exhibition. I'm a good girl, I am at LOW offspace in Vienna. Recently she has also participated in group exhibitions at Hobusepea Gallery in Tallinn, LLLLLL, PFERD, Fluc, and xE in Vienna.





## LOOP

**Marija Šabanović, Apple Yi Jiang**

Curated by: **Justina Špeirokaitė**

2022

*Mixed media such as photography, collage, narration, and display objects*

The project LOOP focuses on how the political system in combination with traditional culture treats women through time. It investigates how it manages to change them and how that changes the way women then raise their children and especially their daughters. Also, how does the woman's labour, her body and her mental state contribute to maintaining the system and at what cost?

Marija Šabanović and Apple Yi Jiang are portraying these relations by telling their personal stories. They are investigating if there is a difference related to their country of origin - Yugoslavia and China. The stories are coming from these two countries that have very different cultures but also share more than just a communist past. They are stretching through a couple of decades carefully observing the political circumstances: in Yugoslavia from the Second World War through socialism, the breakup of Yugoslavia and transitioning into capitalism, and in China before and after the cultural revolution, the birth control policy and the economic reform that opened China's economy for the capitalist world.



### **Marija Šabanović**

was born in Niš, Serbia, where she completed her architecture degree. While still in high school, Marija was involved in anti-war activism, and during her studies, she joined a local initiative dealing with the rights and visibility of the LGBTIQ people in southern Serbia. Marija has been living in Vienna.



### **Apple Yi Jiang**

is an architectural designer and a PhD student. Her research focused on multigeneration co-living in China's ageing society. She received a Master's degree in Architecture at Sejima Studio at the University of Applied Art Vienna. She had been working in several outstanding architectural firms for 7 years after her bachelor's study at the Central Academy of Fine Art. Her interest remains in future living environments and exploring other forms of expression for design, thoughts, and concepts.





## SEPARATING LINES

**Sara Ghalandari, Gleb Amankulov**

Curated by: **Justina Špeirokaitė**

2022

*Fence, wool*

*Found objects, arrangements*



We're accustomed to living behind borders. The dividing lines shape our dialogue when we encounter a person from another country. Pain empathy could shape a new season of the relationship between us, and standing behind each other makes a strong wall.

Oct.2022

26.10.2022

The official visit of Belarusian Foreign Minister Vladimir Makei to Iran has begun. This was reported by the press service of the Belarusian Foreign Ministry, BelTA informs. Details have not yet been announced, but traditionally such visits include negotiations on a wide range of topics of the heads of foreign affairs agencies, meetings with representatives of the country's top leadership and discussion of political, trade, economic and cultural cooperation, signing of various documents.

As BelTA reported, a month ago, Vladimir Makei met with Iranian Foreign Minister Hossein Amir Abdollahian in New York on the sidelines of the UN General Assembly session.

The ministers reaffirmed their mutual interest in building up trade and economic cooperation in the face of sanctions pressure and continuing mutual support in international organizations.

They also discussed the schedule of upcoming bilateral contacts at various levels.

### **Sara Ghalandari**

(b. 1987) is an Iranian-Austrian artist. She got a BA in Textile art at the Tehran Art University and her MAF in Site-Specific Art at the University of Applied Arts in Vienna. Sara has always been fascinated by topics such as human relations in space. The sources of her inspiration are mythology, symbols, and the unconscious as well as a worldview that centered on the acceptance of temporality and imperfection. Sara is living and working in Vienna as a freelance artist.



### **Gleb Amankulov**

(born 1988, Minsk) is a Belarusian artist and cultural worker currently based in Vienna. He works with sculpture, installation, printing techniques and performance. He got his BA in printmaking at the Belarusian State Academy of Fine Arts and in June 2022 finished his MAF in sculpture and space strategies at the Academy of Fine Arts in Vienna. In his practice, he focuses on the notions of identity, authority and economy in its relation to artistic production. Recently he showed his works in Xhibit, WAF Gallerie, Haus Wien and performed in Tanzquartier Wien.



## A NET, A NEST. THE THINGS WE CARRIED.

**Rychèl Thérin, Monica C. LoCascio**

Curated by: **Guilherme Maggesi**

2022

*A blanket Monica made for her mom,  
Birch wood hoops, Chain and Banana fiber from Monica's  
MA project,  
Copper wire and wrecking ball gifted to Monica from Paul  
Herbinger,  
Muslin tablecloths from Monica's wedding,  
Deer antlers from the collection of Dr. Rudolph Paula Sr.,  
Mirrors from our homes,  
Fur and Fur tails from Dee Shiremann's opera stole  
Doilies from Rychèl's tablecloth collection,  
Wooden curtain hoops from Rosalie Thérin's house,  
Beads from Rychèl's vintage necklace collection,  
Pearl hat Pins from Rychèl's sewing box  
Rychèl's daughters pearls,  
Baby blanket crocheted by Louise Le Masurier,  
Dyed unspun carded wool from Rychèl's daughter's craft  
box  
Bone found by Rychèl in Ouainse Wood  
Carabiner from Rychèl's keys*





The satellite sculptures are called:

YOU MAY EXPEL NATURE WITH A PITCHFORK, BUT SHE WILL ALWAYS RETURN, I-III.

Antler on the floor:

YOU MAY EXPEL NATURE WITH A PITCHFORK, BUT SHE WILL ALWAYS RETURN - I

Dyed unspun carded wool from Rychèl's daughter's craft box  
Banana fiber from Monica's MA project,  
Deer antlers from the collection of Dr. Rudolph Paula Sr.,  
Beads from Rychèl's vintage necklace collection,  
Pearl hat Pins from Rychèl's sewing box

Yellow hanging:

YOU MAY EXPEL NATURE WITH A PITCHFORK, BUT SHE WILL ALWAYS RETURN - II

Dyed unspun carded wool from Rychèl's daughter's craft box  
Chain, Carabiners and Banana fiber from Monica's MA project,  
Beads from Rychèl's vintage necklace collection

Furry pearl and bone:

YOU MAY EXPEL NATURE WITH A PITCHFORK, BUT SHE WILL ALWAYS RETURN - III

Fur tails from Dee Shiremann's opera stole  
Beads from Rychèl's vintage necklace collection,  
Banana fiber from Monica's MA project,  
Bone found by Rychèl in Ouainse Wood

(Text by Rychèl Thérin)

**Process: Collaboration: It takes two to tango.**

Quand les cimes de notre ciel se rejoindront/ Ma maison aura un toit.  
*When the peaks of our sky come together/ My house will have a roof.*  
Paul Eluard, 1944. *Dignes de vivre.*

*I am of my mother's body, she is of her mother's body, therefore I am of my grandmother's body.  
Of course her memories are also mine. They are just obscured by time.*  
Monica C. LoCascio, 2020.

**Ko Hikurangi te Maunga**

Ko Waiapu te Awa

Ko Hourota te Waka

Ko Ngāti Porou te Iwi

Ko te Whānau a Raikairoa, Ngai Taharora  
me te Whānau a Iritekura nga Hapū

Ko Mihikoinga te Marae

Ko Taharora te Tangata

Ko Hans rāua ko Harata Jahnke oku Tipuna

Ko Ken rāua ko Viki Thérin oku Mātua

Ko Rychél Thérin ahau.

**Hikurangi is the mountain...**

Waiapu is the river...

Horouta is the canoe...

Ngati Porou is the tribe...

Whānau a Raikairoa, Ngai Taharora and  
Whānau a Iritekura are the sub tribes...

Mihikoinga is the place....

Taharora is the ancestor...

Hans and Harata Jahnke are the grandparents...

Ken and Viki Thérin are the parents...

that brought me, Rychél Thérin, to be here.

*Rychel Therin - Pepeha: my genealogical locator*

Genealogy and inheritance is a funny thing, we can interpret it in entirely different ways. It was strange to be paired with someone who understood the concept of *whakapapa*, even if they called it by a different name. It was helpful even; I enjoyed not having to explain why genealogy is just a given in my work. I wonder if Monica did too? If you acknowledge your past, your culture and your inheritance, it can be that you are never doing anything alone.

So, when the peaks of our skies came together, we gave our nest a roof. We gave our net an anchor, so it would not be washed away in the wind. We gave our shipwreck an ocean, so it would not miss the tide. We gave the pool a reflection, so narcissus would come. We fortified the ufer so beauty would not tumble in to drown. We braided spines on spines, we wove them and pinned them and broke them, we braced them back together. Turns out our fingers have been doing this for generations, weaving human stories together, one row after the next.



## **Materiality: Collect, inherit, hoard.**

Use it or put it to the back, save it for later.

*“We do not or desire souvenirs of events that are repeatable. Rather we need and desire souvenirs... of events whose materiality has escaped us, events that thereby exist only through the invention of narrative.”*

Susan Stewart, 1984. On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection

Me matemate a marama te tangata i te ao nei.

*May you die like the moon, so that your soul may rise again.*

Māori Proverb.

A couple of hoarders got put in a room. the space was too big, they brought some things in to keep them company. they sorted through the things, arranging them by colour, by feel. they looked at the materiality of their collective hoard, evaluating which things were most natural, and which were down right synthetic. then came a joy test - what could not be left behind? well, nothing, naturally, because this couple of artists were by their very nature, hoarders. rather, it gave them a chance to choose what would be brought out first. Everything else can wait.

## **What the fuck are we making? the beauty of just getting on with it.**

Don't take yourself so seriously. All work and no play makes jack a dull boy. Let your fingers do the work, they've been at it for generations. Thread the fucking needle already.

I'd gladly say that Monica led the way on just getting on with it. She doesn't work with pre-sketches or ideas, she lets her materials lead the work... We had our materials, we hung up a frame, we made a start. The banana fiber spine is based on the *whiriwhiri* plait on the inside of one of my great grandmothers *kete* - or rather, the base spine of the basket that holds all the *harakeke* strips together. I had circled back to *whakapapa*, we both cracked on.

*To paraphrase Rosanne Cash, in making this piece we were individual women, working out the problems of our lives and art through the thread.*

(Rosanne Cash in conversation with Natasha Giliberti, 2019.

The River, the thread. MoMA Magazine)

This type of process is still new to me. Not so much the relying on intuition to make artwork, but rather the process of thread and fibre. It reminded me of my struggles with painting and how I ditched painting because it took too long. I'm currently in combat with a very stubborn and tenacious embroidery for the same reason, I don't like to sit still (with myself). I do not like to be still. Monica and my process of working through this piece taught me that I can braid, weave, stitch and adorn, and do not need to be afraid to be still, if anything, you should just make the damn thing bigger. And play Kendrick Lamar.

**Let your thoughts be content.  
The art of conversation, the art of silence.**

*...not only our memories, but also the things we have forgotten are “housed”. Our soul is an abode. And by remembering “houses” and “rooms”, we learn to “abide” within ourselves.*  
Gaston Bachelard, 1994. *The Poetics of Space*.

We started out with a frame, two meters high, one meter wide. Monica had had it made for a previous project, it was this size so she could fit inside of it. Now that we hung it perpendicular to the floor, we could both sit or stand within the boundary. Whatever we made would carry us both.

*Archetypally [sic], to untangle something requires a descent, the following of a labyrinth down into the underworld or to the place where matters are revealed in entirely new ways. One must follow what at first appears to be a convoluted process, but in effect is a profound pattern for renewal. In fairy tales, to loosen the girdle, undo the knot, untie and untangle means to understand something previously closed to us, to understand its applications and uses, to become mage-like, a knowing soul.*

Clarissa Pinkola Estés, 1992. *Women who run with the wolves*.

To make this piece, we played many games of give and take, adding and subtracting whilst making and un-making then remaking the vessel we were crafting to carry our thoughts in. The un-doing of things allows for you to see the mistakes, re-group and re-organise. It also reminds you that sometimes the spontaneous accidents are the best, and if your vagus nerve says leave it, you should probably listen.

*Identity is changed by the journey; our subjectivity is recomposed... [it] is not to do with being but with becoming.*

Mandan Sarup, 1996. *Identity, Culture and the Post Modern World*.

The piece which started as a potential boat, became a vessel, a net, a shipwreck, a nest, a seedpod, a cacao, a shell, a cocoon. The materiality of the piece is what keeps this work constantly becoming.

**You may expel Nature with a pitchfork, but she will always return: II & III.**

*Women will find the Unknown!*

*Will her ideational worlds be different from ours? She will come upon strange, unfathomable, repellent, delightful things.*

Arthur Rimbaud, in a letter to Pierre Demney, 15 May 1871.

*She will whisper and murmur in our ears. She will feel pain for our pain. She will bear it. She will not run away. Although there will be scars, and plenty of them, it is good to remember that in tensile strength and ability to absorb pressure, a scar is stronger than skin.*

Clarissa Pinkola Estés, 1992. *Women who run with the wolves*.

*Your organs are blood and flesh and muscle. a colony of miracles weaving into each other.*  
Rupi Kaur, 2021. *Home Body*.



**Monica C. LoCascio**

is a mixed-media artist whose work arrives as artifacts of her material and theoretical research on somatics, fermentation, heritage crafts, and hierarchies of knowledge and power. She received her MA with honors in Art&Science from Universität für Angewandte Kunst in Vienna, Austria. Her work has been shown internationally and she serves on the inaugural board of the Medicine & Media Arts Initiative at UCLA. She lives and works in Vienna, Austria.



**Rychèl Thérin**

is an artist of Jérrias and Māori descent, living and working in Vienna. Rychèl works primarily with photography and video. Family histories and memory; culture and landscape are repetitive themes in her work. Her Turangawaewae (ancestral homelands) navigate how she relates to the world; once your “center” is located somewhere, like a magnetic north it sways to point in a constant direction. Rychèl holds a BA Fine Art Painting from UAL Camberwell College of Art, GB; and Masters in Contemporary Maori Visual Art from Massey University, NZ.





## ONCE UPON A TIME / THE CASE

**ava binta giallo, Yuwol June C., Margarita Merkulova**

Curated by: **Guilherme Maggesi**

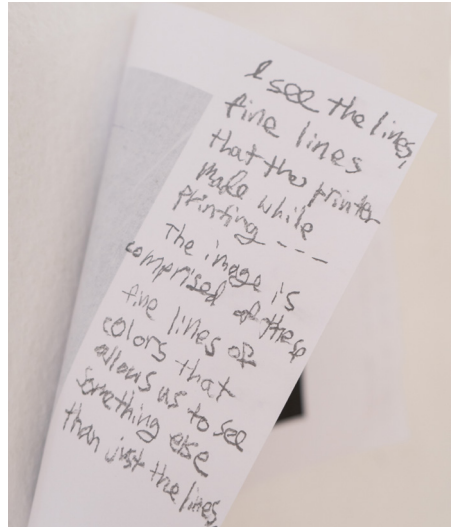
2022

*Ceramic, C-print, paintings, soil*

The artwork is the union and collaboration of three people. How people interact with each other on the level of thought and body. A medium like ceramics is a rather tactile material. The fingerprints of the body remain on ceramics and freeze over time. The plasticity of the form sets the rhythm of the installation, immersing the viewer in the mysterious world of the unconscious, the world of images and dreams.







**ava binta giallo**

is a German artist and energy worker with roots in Guinea, working in the field of fine arts and film. She holds a Bachelor's degree in TransArts and studied painting with Luca Reffo (Venezia) for one year. Currently, they are enrolled in a Master's program in TransArts and Abstract Painting. Her focus is on abstract painting, studies on material and their peculiarities, as well as process-oriented work. They are researching possible levels of narration, atmosphere and sensitivity. ava is part of the collective fürunsvonunus which focuses on BIPOC empowerment, art and poetry.



**June C. Yuwol**

is a time-based artist. Their works aim to make one aware of the neglected spots dwelling among us. Their artistic language focuses on the liminal space between words, images, objects and bodies.



**Margarita Merkulova**

Margarita Merkulova (1996\*) is a Russian artist and art historian who works with two media - photography and sculpture. In both media there is a moment of expectation and the result is always unexpected. Basically, the artist expresses her personal experience and feelings in her works, touching on themes such as memory, time and physicality. She has been living and working in Vienna since 2014.



## EXO SKINS\_PHYGITAL IN HABITATS

**Klimentina Milenova, Marthin Rozo**

Curated by: **Ale Zapata**

2022

*Video, microscope, Instagram filter and caddisfly cocoons*

The larvae of Psychidas, or bagworm moths, are characterized by constructing their cocoons by combining self-produced silk with materials they find in their habitat. These constructions, which they use throughout their pupal stage, vary in size, texture, and pattern depending on the great variety of materials they use, such as leaves, branches, lichens, moss, sand, stones, etc.

Since they collect and make part of their protection what they find on the road, their houses are both a scale model of their surroundings and a microhabitat by itself.

In the case of humans in the contemporary era, social networks and digital profiles make up a large part of our identity as individuals. In many cases, the digital profile becomes more important than the analogue one, resulting in one more layer of digital skin that we create as we navigate the sea of data.

EXO SKINS builds a bridge between the digital and the physical. It is positioned at the parallel between the human and more-than-human. Beyond the border of the body, external layers define parts of our identities and further realities. One way to grasp and navigate this process is to be able to observe it.







### **Klimentina Milenova**

summarized in one word, Klimentina's primary focus lies on interaction. Her work ranges from stage-based concepts through audio-visual compositions to educational forms of social experiments. Klimentina's narratives are researching the common grounds of those fields while questioning the already known. Her background in theater and pedagogy inspires her to observe new strategies for empirical communication and immersive experiences.

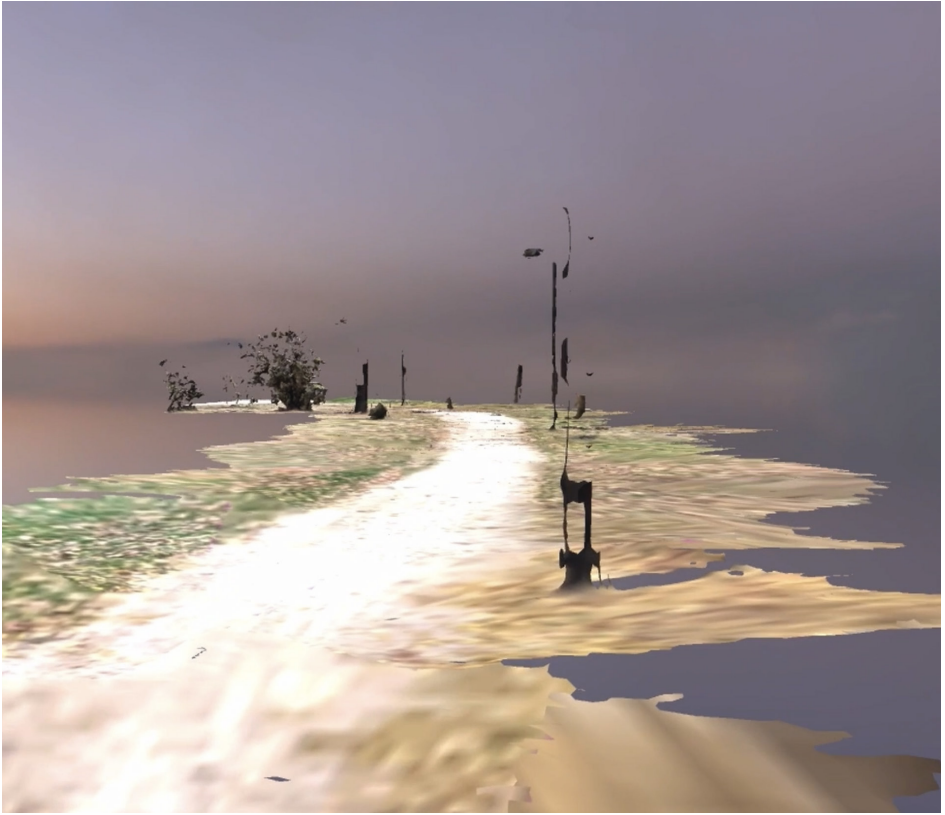
After finishing her B.A. in Stage and Costume Design and B.A. in Art Education at the National Academy of Art in Sofia, she externalized her skills via media and interaction. She completed her master's degree in the Interface Cultures department at Kunstuniversität Linz. Currently, she is pursuing her second M. A. in Experimental Game Cultures at the University of Applied Arts in Vienna.



### **Marthin Rozo**

is a Colombian multimedia artist who works and researches on the intersection between art and biology for the conservation and recognition of biodiversity. He received his MA with honors in Art & Science from the Universität für Angewandte Kunst in Vienna, Austria, and recognition from the city of Vienna for his Master's Thesis. His work has been shown internationally. He lives and works in Vienna, Austria.











## IN A MAELSTROM OF HOMESICKNESS

**Chinara Majidova**

Curated by: **Urtė Špeirokaitė**

2022

Video, 02'52"

Where does the understanding of „home“ start and end?

I find it difficult to answer because now I am living between two places, Baku and Vienna.

When you land at the airport in Baku, the smell of petroleum heats you under 40 degrees of heat.

A long stroll along a boulevard with secretly kissing couples, fishermen fishing in the oil-polluted Caspian Sea, and chaikhanas where mostly men gather to discuss football, economics, or other masculine topics.

I miss the smells as well when I perfectly knew what was cooking at the strangers' houses as I passed by their windows. Or fresh baked tendir bread, which your mother sends you to buy early in the morning for family breakfast.

These scenes settle as sediment in my memory about Baku.

The artwork depicts the repetition of waves in the Caspian Sea covered in oil stains and the bread-making process on a loop, which puts the viewer in a light hypnosis.

In doing so, the author points focus on looking for similarities in Vienna and instead muses over the memories she still has of her hometown Baku.





**Chinara Majidova**

is an interdisciplinary artist and writer from Baku, based in Vienna. Her BA education is in International Law with a focus on Intellectual Property Rights. She got an MA in Cultural Heritage Studies at CEU. Her main focus is on the social issues devoted to women's rights and human identity, urban changes, and heritage understanding. Her work is a result of deep social and academic research, which allows her to approach the audience to reflect on related topics.



WE WOULD LIKE TO THANK THE NUMEROUS PEOPLE AND ORGANISATIONS WHO CONTINUOUSLY SUPPORT OUR WORK AND THEREBY CONTRIBUTE TO MAKING VIENNA'S ART SCENE REALLY REPRESENT THE VIENNESE SOCIETY. BECAUSE VIENNA IS DIVERSE IN GENDERS, NATIONALITIES AND BACKGROUNDS - VIENNA IS ALL OF US.

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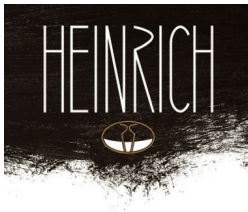


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