

**QUESTION ME**



**& ANSWER**

**ARTIST COLLECTIVE**





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**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.**

# THE QMA ARTIST COLLECTIVE 2023 IS THE 6TH 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.

[WWW.QUESTIONMEANDANSWER.COM](http://WWW.QUESTIONMEANDANSWER.COM)  
FACEBOOK: @QUESTIONMEANDANSWER  
INSTAGRAM: @QUESTIONMEANDANSWER

## WHO

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

QMA is an initiative operated by the association SolidarityPlus.

## WHY

**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. QMA 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 through various programs and events. Furthermore, we organize events that convey key competencies 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 contact.

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 ourselves or part of ourselves. 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.

# THE QMA ARTIST COLLECTIVE 2023

## JURY

The artists were selected by an external jury comprised of  
**Peter Gaugy (Galerie Peter Gaugy)**  
**Laura Amann (Kunsthalle Wien)**  
**Heike Maier-Rieper (evn sammlung)**

## EXHIBITIONS

### RESILIENCE & CARE

**Performance and Lectures**

**May 20-21, 2023**

**Location: Fabrikraum, Vienna**

**Artists: Zeynab Kirikou Gueye, anton\_ie, Marina Leo Shamov**

**Curator: Deniz Güvensoy**

### LINNER FOR HOMO LUDENS

#### A CHANCE TO EXCHANGE

**August 29, 2023**

**Location: AG18 Gallery, Vienna**

**Artists: Leo Trotsenko, Nellya Dzhamanbaeva, Julia Strikovska**

**Curator: Justina Špeirokaitė**

### RECREATING LOST SPACES

#### APARTMENT EXHIBITION

**September 23, 2023**

**Location: apartment in Vienna's 10th district**

**Artists: Leo Trotsenko, Yuliia Strykovska, Elham Hadian, Margo Sarkisova**

**Curators: Margo Sarkisova, Justina Špeirokaitė**

## **GROUP SHOW QUIETLY LOUD**

**November 22–December 2, 2023**

**Location: Galerie Peter Gaugy, Vienna**

**Artists: Frederik Marroquín, Joseph Mong Sum Leung, Elham Hadian, anto\_nie, Leo Lisa Begeré, Nellya Dzhamanbaeva, Roswitha Weingrill**

**Curators: Deniz Güvensoy, Justina Špeirokaitė**

## **VEIL OF IGNORANCE**

**December 20, 2023 - January 11, 2024**

**Location: Fabrikraum, Vienna**

**Artists: Julia Strikovska and Deniz Güvensoy**

## **OTHER ARTWORKS**

### **THE STATEMENT OF HEALING**

**Artist: Marina Leo Shamov**

### **THE ALPHABET BLIZZARD & UNSETTLING**

**Artists: Ana de Almeida, Leo Trotsenko**



## RESILIENCE & CARE

**Artists: Zeynab Kirikou Gueye, anton\_ie and Marina Leo Shamov**

**Curator: Deniz Güvensoy**

*Performances, lecture*

*May 20-21, 2023*

*Location: Fabrikraum, Vienna*

*Collaboration of QMA Artist Collective and Das Goldene Buch Project*

*Photos by Ammar Khadour*

In these two performative evenings, which followed the first workshop of the Das Goldene Buch project, we experienced three different performative approaches that engage art with activism. All interested in the issues of trans-inclusive, queer feminism, anti-war, anti-discriminatory activism, ecology and more than human identities, the artists presented a set of a variety of manifesting political and artistic expression. Following the workshop, Zeynab Kirikou Gueye performed ‘Homcoming’, an artwork based on storytelling and a semi-hybrid DJ set. Sharing the nuances of learning about belonging through their embodied experience of returning to Senegal, a place of their ancestry, they questioned what power lies in a Black queer consciousness multiplied by racially distinct contexts. On the second evening, anto\_nie presented a lecture, a ride into the world of queer/coded villains, queer monstrosity and its representation in horror movies. After that, Marina Leo performed a rap performance “When somewhere there becomes somewhere here”, dealing with political oppression and queer resistance, based on the manifesto-songs of the Techno-Poetry cooperative, of which Marina Leo is a member.





**Zeynab Kirikou Gueye** is an interdisciplinary artist, researcher, community organizer, founder of a digital queer-feminist platform and a DJ. Their practice is influenced by their Senegalese heritage, love for pro-Black queerness, intersectional feminism and by their interest in natural cultural ecologies and the abilities to dream of visionary futurisms amidst social depression.

**Marina Leo Shamov** is an artist, queer-rap performer, and LGBTQ2 activist who explores various topics in their artistic practice, such as bacterias, plants, political imagination, identity politics and non-human identities. After being detained for participation in queer pride, opposition to transphobic laws and their anti-war stance, during Russia's invasion of Ukraine in 2022, Marina Leo emigrated after holding seven anti-war dance pickets in St.-Petersburg.

**anto\_nie** is a mixed media artist and facilitator who comes from an activist background and incorporates care into her work. Her practice includes facilitating workshops based on adrienne maree brown's practice, exploring 'gossip' as a radical feminist sonic technology, also works with 3D, game engines, immersive audio, and other ways of creating communal non-physical space.

## LINNER FOR HOMO LUDENS

A chance to exchange

**Artists:** Nellya Dzhamanbaeva, Yuliia Strykovska, Leo Trotsenko

**Curator:** Justina Špeirokaitė

*Exhibition, participatory art practice, participatory performance*  
*August 29, 2023*

*Location:* AG18 Gallery, Vienna  
*Photos by* Miloš Vučićević

To play is to engage in, occupy oneself with, or take part. In his book *Homo Ludens* (translates to mean *Man the Player*), Johan Huizinga suggested the instinct for play is the central element in human culture. Does it mean that life is a game everyone's playing? Are we aware? Do we play with someone's life? Our? Life is a game containing games, and: "Oh the games people play now / Every night and every day now / Never meaning what they say now / Never saying what they mean," sang Joe South.

We all play by the rules we created. But not all of us follow these rules or take an active part in creating them. In the game of life, there are different levels to play, as there are different games in life people play—the war—always „nominated“ as an important one. The ones on the battlefield are taking an active role, but nonetheless are not the only ones included in its principal element—survival. Artist Leo Trotsenko, after being played by others, plays already played part and replicates Katya Buchatska's *Survival Tablecloth*, choosing embroidery as a medium to outline traces and imprints of the existence of subjects that are not a play.

In the participatory art practice *Stitching the Treads of the Culture* by Yuliia Strykovska play element acts as the foundation for more complex cultural exchanges. By inviting participants to sit down together around the table and take a needle and a thread, the artist is aiming to uncover certain notions that have become lifeless or „sacralized“ elements removed from their original purpose.

Another game in the “menu” is based on mythopoeisis or myth-making. In many cultures, our ancestors are living in the imaginary (by us) world and from time to time, they visit ours. Artist Nellya Dzhamanbaeva’s participatory performance *Boorsok* uses the literal plasticity of dough to exchange the traditional and new forms with assigned symbolic meanings. The smell of the frying oil “stretches” through time enabling intergenerational contact irrelevant to cultural identity.

The tablecloth is the repeating element during the entire linner (a late lunch or early dinner). While Leo Trotsenko and Yuliia Strykovska’s works share the aspect of embroidery, Nellya Dzhamanbaeva and Yuliia Strykovska aim to connect with participants through sharing and reflecting. The exhibition, participatory art practice and participatory performance *LINNER FOR HOMO LUDENS* is about the evaluation of the significance of the play element in our lives through the exchange. It is a chance to reclaim the agency of the rules of the games we play.





**Leo Trotsenko** studied the history and theory of art at the Lviv Academy of Arts and at the Kyiv Academy of Media Arts. Co-founder of the photo-initiative Periscope\_ua, in 2017 joined the self-organised artistic initiative DE NE DE, which explores urban transformations due to decommunisation politics and promotes a critical rethinking of the Soviet heritage, member of the noise band Shinomon Taj. Leo has also worked with sound art, performance, video, intersections, and land, since 2022 with embroidery. The practice focuses on the theory and history of music and art, micro-communities.

**Nellya Dzhamanbaeva** is an artist, art manager, and curator from Bishkek, Kyrgyzstan. Since 2010, she has curated exhibitions and educational projects in contemporary art, film, and music. Nellya participated as an artist in a number of exhibitions and launched several projects in Vienna.

**Yuliia Strykovska** is an artist, curator, lawyer and MBA graduate from Kyiv, Ukraine. The main part of her artistic research and practice belongs to the word and text as the means of creating and mapping reality and experience as the universal 'record' of reality perceived. The topics also



## RECREATING LOST SPACES

Apartment exhibition

**Artists:** Leo Trotsenko, Yuliia Strykovska, Elham Hadian, Margo Sarkisova

**Curators:** Margo Sarkisova, Justina Špeirokaitė

*Installation, performance, conversation*

*September 23, 2023*

*Location: apartment in Vienna's 10th district*

*Photos by Diana Fedioraka*



What we lose never really leaves our life.

Experiences are never forgotten; they're transformed into a transparent ,border' between a person and the outside world. In any form, that transformation never stops. In circumstances of war, revolutions, and global changes, more and more people face forced migration. But how does this complex moment influence each personality and worldview? In the search for forms that can speak about one's story and gather feelings and codes, *Recreating Lost Spaces* is a statement of trying to capture almost ,unspeakable' things: memories, traditions, symbols, broken and destroyed parts of each artist's personal history into one unstable ,fabric' that can be destroyed at any moment. The fragility of that process and the stories that each work owns create a space for sharing and supporting in the vulnerable process of ,weaving' each personal reality.

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**Margo Sarkisova**, a young Ukrainian artist based in Graz, Austria, holds dual identities of Assyrian and Ukrainian. A graduate of the Kharkiv State Academy of Design and Arts, she exhibited internationally, including the Print Center New York in January 2020. Margo contributed to the project „Falling Shadow of Dreams“ at the Ukrainian Pavilion during the 58th Venice Biennale. Her art delves into themes of national identity, gender inequality, and the role of women in Assyrian culture. Exploring concepts of „home“ and „roots,“ she examines how cultural context shapes an individual’s mentality and life.



**Elham Hadian** is an Iranian multimedia artist. She studied painting at Alzahra University in Tehran and currently studies video and video installation at the Academy of Fine Art in Vienna Austria.

For Elham, art is a subject that demands critical thinking to be relevant in the society we live in. Art is a medium to share her reactions and concerns, a method of communication. She started as a painter and photographer in Iran and continues to work in the field of video and animation in Vienna.





Frederik Marroquin  
Joseph Mong Sum Leung  
Elham Hadian  
anto\_nie  
Leo Lisa Begeré  
Nellya Dzhamanbaeva  
Roswitha Weingrill

QUIETLY  
*loud*

QUESTION ME & ANSWER  
Group Show

22.11. - 02.12.



## QUIETLY LOUD

**Artists: Frederik Marroquín, Joseph Mong Sum Leung, Elham Hadian, anto\_nie, Leo Lisa Begeré, Nellya Dzhamanbaeva, Roswitha Weingrill**  
**Curators: Deniz Güvensoy, Justina Špeirokaitė**

*Group show*  
*November 22 - December 2, 2023*

*Location: GALERIE Peter Gaugy, Vienna*  
*Photos by Zoe Opratko*

Our memories are layered. They are like gently poured soil, heavy stones, and seeds sprouting and growing up to the present, occasionally hurt by pebbles. Time is not a horizontal line; we must dig deep to find our way back to that safe space and our beginnings. Can it still provide us with comfort? Each layer becomes autonomous, not keeping us rooted. Our roots lie within us, existing between our mind and body.

Our mind and body are the whole entangled in physical and mental experiences. The mental can become tangible through the making. Intangible sonic stories accompany other sensory experiences. Muted stories speak through the object's materiality. Telling them quietly makes them loud. The precarity of presence layered in the memories.

The stories of memories are told to others; they can be shared experiences or ones that create divisions. As we continue to share evermore, our concerns and judgments seem almost weightless to expel but carry significant weight when received. Power is rarely balanced equally.

Exercising power equates to demonstrating reliability: Can I trust only myself? Can I find my foundation within you? I might rely on you if you fulfill my requests, yet I will oppress you by exposing my resilience against dependency.

Where to access the grounding when rooting is so painful, and anxiety is so quietly loud?





**Deniz Güvensoy** is an artist, curator, and cultural researcher. She received her Doctorate in Fine Arts degree from Mimar Sinan Fine Arts University in Istanbul. After working as an editor, art critic, and assistant Professor in Istanbul, she moved to Vienna in 2016. Since 2017, she has been working on her second doctoral research project in the PhD in Philosophy program at the University of Applied Arts Vienna. Her research and artistic practice focus on the mobility of socially excluded bodies, b/ordering, visual politics, and political performativity. She is the chairwoman of the project space and art association, Fabrikraum Kultur und Kunstverein.

**Justina Špeirokaitė** is a curator and cultural organizer with a background in social work. She specializes in nurturing intercultural artistic collaborations. In 2014, she co-founded Improper Walls, an art platform that redefines cultural curation by taking into account social and cultural dimensions. As part of the Vienna-focused initiative QUESTION ME & ANSWER, she assists artists who are new to the city by facilitating collaborations and sharing access to knowledge. Additionally, Justina manages the LT.art Vienna project, which promotes artistic exchange between Austria and Lithuania. She also co-organizes artist residencies in Serbia and the bal conference, focusing on the Baltic states and the Balkans.



## ALMOST RED, DARK BROWN WHEN WET

**Nellya Dzhamanbaeva, Roswitha Weingrill**

### *Installation*

*Different types of soil and plants/trees/flower seeds, clay, sand, and stones; sound*

Nellya Dzamanbhaeva and Roswitha Weingrill are working on a multimedia installation dealing with individual notions and experiences of growing plants in the context of migration. Interviews offer a glimpse into the thoughts of people who moved to Vienna from different parts of the world and how transitioning between countries, regions, and ecosystems affected their views on gardening. The participants were asked questions about their early plant-related memories, getting their hands dirty while planting or being capable of taking care of plants. They generously shared their expertise on evolving conditions for planting crops like access to land and ground, different shades and states of soil and which seeds they would like to safeguard for future generations.

The data gathered in the interviews was used to create simple statistical models related to migration in Vienna. These models were then turned into sculptures made out of different kinds of soil, collected in the surrounding areas of Vienna. Seeds and plants mentioned in the interviews were added to the layers of the moist soil and left to germinate. Throughout the exhibition, the seeds and little plants will continue to grow while slowly breaking down the rigid forms of the statistical data soil sculptures. At the closing of the exhibition, visitors are invited to take the plants with them in little pots provided by the artists.

**Roswitha Weingrill** is an artist, educator and researcher. Since graduating from the University of Applied Arts in 2010 she is based in Vienna and Weiz, a small post industrial town in rural Styria. She likes to deconstruct global issues into regionally relevant aspects and is interested in scientific fringe areas and sociologic phenomena. Her projects often start with scribbly drawings, take detours via textile objects, let salt crystals sprout, use soil for music and end up in the water occasionally.



**Nellya Dzhamanbaeva** is an artist, art manager, and curator from Bishkek, Kyrgyzstan. Since 2010, she has curated exhibitions and educational projects in contemporary art, film, and music. Nellya participated as an artist in a number of exhibitions and launched several projects in Vienna.

**Watch a short video about the two artists here:**







## UTERUS STORYTIME

**anto\_nie, Leo Lisa Begeré**  
*Audio installation, wool, steel*



The installation offers an immersive experience. You are invited to sit back and relax into the organ that nurtured you and provided the ultimate safe space, just floating in time and space with no worries at all. As they hold you, HYSTER takes their agency through telling their story, unfolding unexpected dark secrets. Are you prepared to get out of cosiness?

**Leo Lisa Begeré** is an artist focussing on performance and music. In their artistic practice, they are creating interdisciplinary work in various formats. They are interested in the exploration of collective processes and the political potential of humor. They completed their studies of art and communication with Prof. Dr. Elke Krasny. For their queer-feminist diploma „clown, woman clown, clowX“ (2019), they were awarded with the Prize for Scientific Research from the Academy of Fine Arts Vienna.

**anto\_nie** is a mixed media artist and facilitator who comes from an activist background and incorporates care into her work. Her practice includes facilitating workshops based on adrienne maree brown's practice, exploring ‚gossip‘ as a radical feminist sonic technology, also works with 3D, game engines, immersive audio, and other ways of creating communal non-physical space.

**Watch a short video about the two artists**



**link to the sound installation**







## I DO WHAT YOU WANT

### Frederik Marroquín

*Performance, silkscreen print, objects*

*50 x 70 cm, duration: as long as it takes*

I do what the audience wants me to do. During the opening, all visitors will have the opportunity to describe in one sentence what they want me to do. They will write their instructions on a piece of paper. Each instruction must be limited to one sentence. All written notes will compose my performance score. I will execute all the instructions in random order, immediately after reading the note, leaving no time for preparation.

Throughout the opening hours of the exhibition, visitors can continue to drop their instructions in a designated box. These notes will be used for the final performance during the finissage.

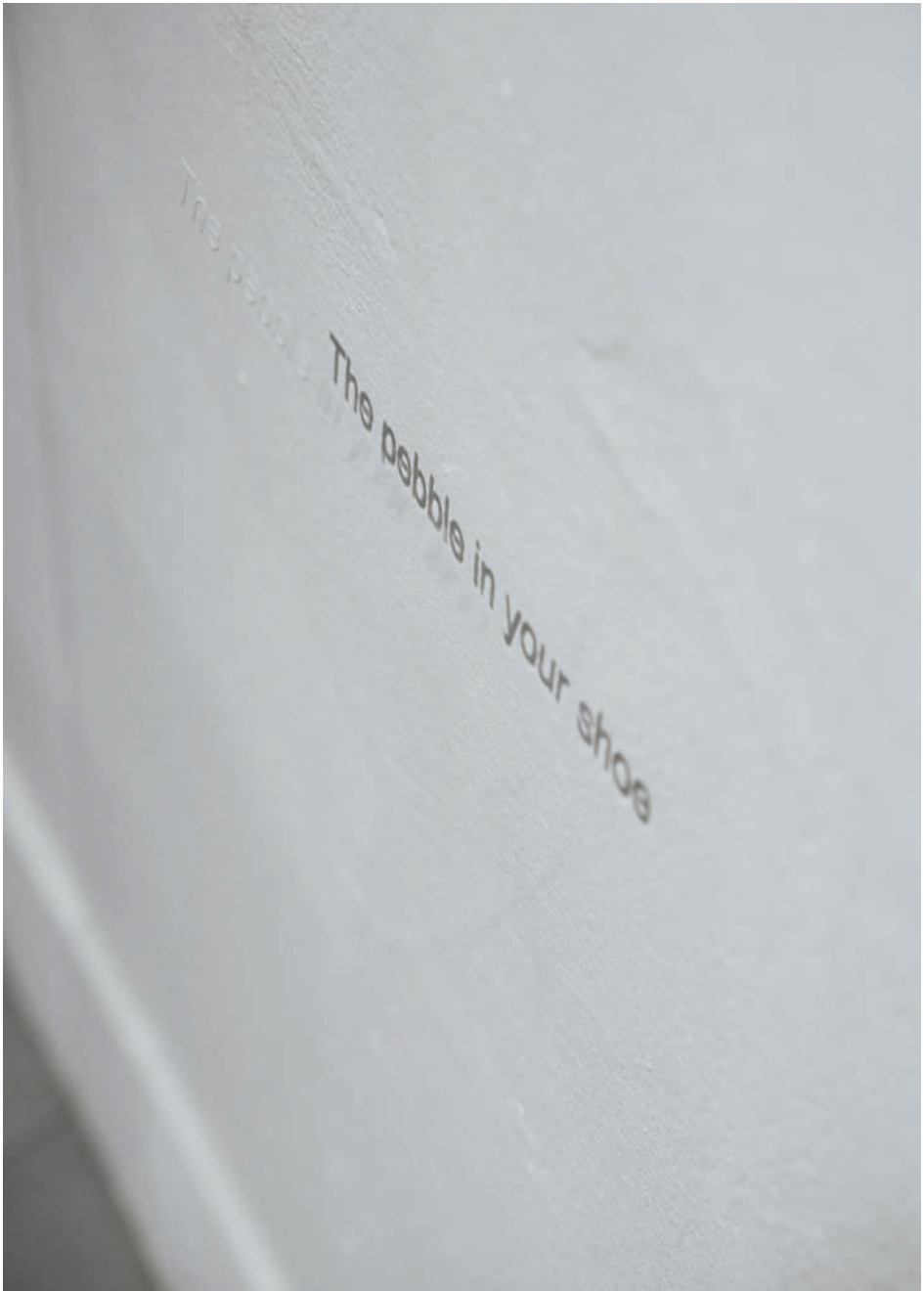
A poster, consisting of the title and explanation of the performance piece, note papers and a box will be kept in the gallery during the exhibition.

**Frederik Marroquín** is a visual artist, performer and co-founder of the Semmelweis-klinik – centre for arts and culture in Vienna. His choreographic sculptures are both performances and installations. He investigates the extent to which built and social spaces condition and shape movements. The transition between everyday life and artistic exploration is fluid. He uses the limitations and resistances of his own body as material on an equal level with object and drawing.



**Watch a short video about the artist here:**





## UNTITLED (PEBBLE)

**Joseph Leung**

*Pebble lodged in artist's shoe*  
100x70, engraving on plexiglas

The term 'Scrupulosity' describes one's obsessive anxiety over moral and religious concerns. Etymologically, it can be traced back to the Latin word ,scrupus,' meaning ,a sharp pebble'. To be 'scrupulous' is thus to suffer from the sharp stone that is lodged inside our shoe; when this tiny pebble, despite its size, inflicts a persisting pain that excruciates our body as much as our mind, resulting in a silent tension that nevertheless oscillates between the spiritual and the physical.

**Mong-sum "Joseph" Leung** is an artist based in Hong Kong and Vienna. Ranging from photography and text, to found objects and installations, Leung's transmedia practice functions as conceptual inquiries that examine the manifestations of affects, particularly anxiety (Angst) in various socio-political contexts. Currently, Leung is a doctoral artist-researcher at the University of Applied Arts Vienna.







## THE BODY REMEMBERS

**Elham Hadian**

*Video installation  
Analog, Super 8, B&W*

*Silkscreen print on paper  
30cm×40cm*

The ancient act of stoning, often a symbol of punishment and judgment, transcends its historical context. This visual narrative explores the profound impact of collective judgment on individuals. Using the motif of hands and stones, the film delves into the complexities of human connection, the weight of societal expectations, and the struggle for individuality within a rigid framework. Through poetic imagery and symbolic gestures, the work delves into the dual nature of stones, representing both oppression and resilience. As stones shatter into fragments, a metaphorical liberation unfolds, challenging traditional norms and advocating for the freedom of identity. ‘The body remembers’ becomes a profound exploration of societal pressures, personal identity, and the resilience of the human spirit.

**Elham Hadian** is an Iranian multimedia artist. She studied Painting at Alzahra University in Tehran and currently studies Video and video installation at the Academy of Fine Art in Vienna Austria.

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## VEIL OF IGNORANCE

**Julia Strikovska, Deniz Güvensoy**

*Exhibition*

*December 20, 2023 - January 11, 2024*

*Location: Fabrikraum, Vienna*

*Photos by Jakub Klak*



The veil of ignorance is a key concept of the political philosopher John Rawls. It is based on the principle that, to ensure ultimate social and political justice, representatives of basic institutions and structures make their judgments as if they are behind a veil that conceals all personal characteristics and concepts, social and historical circumstances, to prevent biases while making decisions.

Despite often being considered idealistic, Rawls' idea of justice was adopted as a cornerstone for social agreements in so-called developed Western democracies. The concept is best illustrated by the image of the ancient Greek goddess of justice, Themis (Femida).

However, even if it sounds perfect, to what extent could this idea be applied to practical conditions, in real life? To what extent can agents of a judicial system, state institutions, the public, and opposing political groups isolate themselves from their cultural-historical, socio-political, and psychological backgrounds?

The artwork consists of twelve photographs of people with different backgrounds wearing blindfolds reminiscent of the veil of Themis. Taking the pose inherent to the goddess of justice and slightly manipulating with an angle and perspective we observe how the perception of having agency, power, dedication, and determination could change.

*Thanks to: Laurus Edelbacher, Günes Dogan, Nasrullah Azimi and Paulina Flores*

**Julia Strikovska** is an artist, curator, lawyer, and MBA graduate from Kyiv, Ukraine. The main part of her artistic research and practice belongs to the word and text as the means of creating and mapping reality and experience as the universal 'record' of reality perceived. The topics also include the matters of identity definition: personal, cultural, and social, as well as the identity of the larger groups such as communities, countries, and regions, as well as educating on human rights and basic law principles.

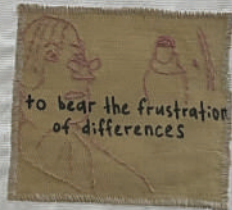
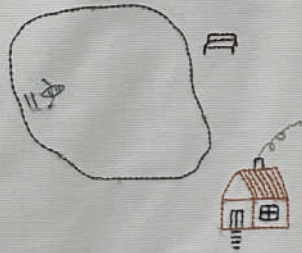
**Deniz Güvensoy** is an artist, curator, and cultural researcher. She received her Doctorate in Fine Arts degree from Mimar Sinan Fine Arts University in Istanbul. After working as an editor, art critic, and assistant Professor in Istanbul, she moved to Vienna in 2016. Since 2017, she has been working on her second doctoral research project in the PhD in Philosophy program at the University of Applied Arts Vienna. Her research and artistic practice focus on the mobility of socially excluded bodies, b/ordering, visual politics, and political performativity. She is the chairwoman of the project space and art association, Fabrikraum Kultur und Kunstverein.







to vomit up all  
what we have been taught  
about ourselves



to bear the frustration  
of differences

## THE STATEMENT OF HEALING

**Marina Leo Shamov**

*Embroidery on fabric*

*75cmx52cm*

i have been taught  
do not trust  
i have been taught  
that things are hard to change  
i have been taught  
someone knows more  
i have been taught  
to make binary choices  
i have been taught  
to measure efforts  
qualities, loudness, identities  
i have been taught  
to be named  
I have been taught  
to be ashamed of the things I haven't done  
I have been taught  
to be ashamed of the things I have done  
I have been taught to hide my feelings  
I have been taught  
to fit in  
I have been taught to be a proper queer,  
russian, migrant, sibling, daughter, woman,  
man, trans, non-binary  
I have been taught to be guilty  
I am vomiting up  
that I do not deserve  
to be loved

*credits:*

*"... to vomit up all what we have been taught about ourselves", James Baldwin.*

**Marina Leo Shamov** is an artist, queer-rap performer, and LGBTQ2 activist who explores various topics in their artistic practice, such as bacteria, plants, political imagination, identity politics and non-human identities. After being detained for participation in queer pride, opposition to trans-phobic laws and their anti-war stance, during Russia's invasion of Ukraine in 2022, Marina Leo emigrated after holding seven anti-war dance pickets in St.-Petersburg.



*Photo by Ollie Hermansson.*

embroidered fragments on the canvas - memories of the last day in St. Petersburg, the city of Sebezh where I grew up, the bench where we sat with you grandfather, there is always a place for you, a screenshot of a conversation with you mum I miss you, I am so sorry

*Thanks to Bojan Bilic for his Queer Politics course.  
Thanks always to my psychoanalytic E. M. R.*









## THE ALPHABET BLIZZARD

**Leo Trotsenko**

2023

*Mixed media sculpture; instant photos, embroidery, 6.7 x 5.4 cm*

„The Alphabet Blizzard“ series is inspired by discussions in the mid-19th century about the transition of the Ukrainian language from Cyrillic to Latin script. The first discussions and attempts to introduce the Latin alphabet took place in the 19th century in the Austro-Hungarian Empire’s Galicia. I became interested in this topic against the backdrop of the invasion of Ukraine by Russian troops in 2022, as well as the internal Ukrainian debate about abandoning the Russian language in favor of the Ukrainian language. In Ukrainian society, the rejection of Russian is interpreted as a form of decolonizing renunciation of the legacy of both the Soviet Union and the Russian Empire, on the one hand, and as an act of resistance to the spread of the influence of the Russian information space during the current war.

This led me to the idea of superimposing both Cyrillic and Latin scripts of the Ukrainian language on the image, as in a double exposure. The photographs were taken on the background of a building that housed the Austro-Hungarian War Ministry in the early 20th century. This is related to the absurd claim of Russian propaganda about the „Ukrainian boom“. Namely, about the Austrian General Staff initiating a special operation in the early 20th century to artificially impose the Ukrainian language in Galicia and financing Ukrainian politicians in order to weaken Russia as one of the main enemies of the Fourth Alliance during World War I.

**Leo Trotsenko** studied the history and theory of art at the Lviv Academy of Arts and at the Kyiv Academy of Media Arts. Co-founder of the photo-initiative Periscope\_ua, in 2017 joined the self-organised artistic initiative DE NE DE, which explores urban transformations due to decommunisation politics and promotes a critical rethinking of the Soviet heritage, member of the noise band Shinomon Taj. Leo has also worked with sound art, performance, video, intersections, and land, since 2022 with embroidery. The practice focuses on the theory and history of music and art, micro-communities.



## UNSETTLING

**Ana de Almeida**

2023

*Mixed media; cement, sand, salt, pigment, ceramic fragments; 20x20x2cm*

Unsettling is the beginning of a series of cement tiles that document practices of informal architecture. Inspired by details applied in the facades of the small fishermen's settlement of Cova do Vapor, near Lisbon, the tiles work as an archive of gestures that are the apparently paradoxical direct result of both expressivity and contingency.

One settles to establish a residency, what is unsettling causes doubt or uncertainty. Concrete tiles, arranged in a pattern on the surface, are an essential element of planned spatial effects as a product of both industry and craftsmanship. In situations of wild settlements, however, they defy any zoning and assert their singular presence despite any planning. Having been a summer resort since the 1940s, the settlement of Cova do Vapor has already moved back around 500 meters, with the first buildings being transported as the coast receded. After the Carnation Revolution in 1974, the first dwellings with their current informal expression and character began to consolidate.

In the strictness that stems from modular repetition, the tiles of the Unsettling series offer a possibility for the fixation of forms at risk, forms that exist in a state of temporary permanence. Through a process of recontextualization of artefacts and materials found on site, the artwork finds a balance somewhere between the consolidative force of the archive and the creative force of a lexicon.

**Ana de Almeida** is an artist from Lisbon, currently living and working in Vienna. In her practice, de Almeida deals with processes of remembering from a socio-political perspective, with the intersection of family-narratives and macro-political events and with processes of privatization of history.

Recent shows and projects have been with Belvedere 21 (2023), Kunsthalle Wien (2023), House of Arts Ústí nad Labem (2021) and Tabakalera International Centre for Contemporary Culture in Donostia/San Sebastián (2020) to name a few.







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