



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.**

BUT WHAT DOES REAL LIFE EVEN MEAN?

AN EXHIBITION BY THE QM&A ARTIST COLLECTIVE 2020 (I)

Personal space. Public space. Even virtual. How do we define and relate to it? How does it shape our relationships with ourselves and others?

By virtue of the recent pandemic, we all have an opportunity to try to answer these questions. Our custom has been disrupted so suddenly that we've had to quickly rethink the way we function and communicate. During this time, when we were all drawn to go inward and explore ourselves instead of going out and externalizing, presented artists faced the uneasy task of collaborating with each other without having had the chance to meet in real life.

But what does real life even mean?

The emanation of this quintessential question created the theoretical basis for this season's art projects. While learning about each other's approaches and artistic styles, participating artists explored new possibilities that paradoxically arose from shared limitations and blurred boundaries. Boundaries between physical and virtual, past and present; questioning the value of what we were used to calling reality.

Contributing artists:

Sahf Abdulrahman, Daniel Castells, Shabnam Chamani, Veronika Dirnhofer, Annika Eschmann, Erika Farina, Shirin Farshbaf, Natalia Gurova, Stefanie Hintersteiner, Cat Jimenez, Margarita Keller, Eline Kersten, Marko Lončarević, Ana Loureiro, Guilherme Magessi, Florian Nitsch, Philipp Renda, Nora Scherer, Maryam Sehat, Ali Al Taiee, Verena Tscherner, Miloš Vučićević, Iris Weigel, Eva Yurková, Joanna Zabielska

Opening: September 17 2020, 18 - 22 Uhr

Music: Zion Flex (DJ Set)

Performance: Shirin Farshbaf 19:30 & 20:30 Uhr

Closing: September 22 2020, 17 - 21 Uhr

Location: Dessous, Anton-Scharff-Gasse 4, 1120 Vienna

The QM&A Artist Collective (I) is the 2nd 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 in 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. The events can include guided tours in museums, studio visits and talks with important actors inside the Viennese cultural sector.

All photos by: Zoe Opřátko

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FIND US ON INSTAGRAM: @QUESTIONMEANDANSWER

WHO IMPLEMENTS QM&A

QM&A started as a joint initiative by Smaranda Krings, Osama Zatar and Justina Speirokaite and quickly grew to include many more people. Apart from the QM&A project managers, we work with curators from Improper Walls Gallery in the framework of the QM&A Artist Collective, cultural workers such as Mwita Mataro 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.

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.



BOUNDARIES OF REALITY

Ana Loureiro & Marko Lončarević

2020

Video and photography

(6c/0 digital print with Latex color, 230g photo paper matt, 270cm x 120cm each)

The project *Boundaries of Reality* explored the relationships with our private spaces, our personal belongings and their inner characteristics. Both in the physical and virtual plans - all inside the four walls of our living space. It is a result of the almost five months analysis of our individual experiences with our houses. That relationship was inevitably intensified due to the pandemic. That new global condition forced us to be locked inside our homes for an uncertain period of time which led to new meanings of housing meanings and a lost perception of time. Home became a place not just for living our intimacy but also a main stage for outside routines and intensive virtual socializing. This project questions the boundaries of reality: When does it start? When does it finish? Is this the true depiction of what happened or the result of the imagination? Maybe, a mixture of both. The imagination enhances the values of reality. It is in the region of intimacy that the psychic burden dominates.

Ana Loureiro is a visual artist. Her artistic practice focuses on the relationship between architecture/space and its inner memories, taking in consideration her personal experience and through a multidisciplinary approach.



Marko Lončarević is a video artist and documentary filmmaker. Marko is interested in the human body, physical and mental health.







THE FLATTEN PROJECT

Annika Eschmann & Daniel Castells

2020

Installation

Round pedestal, sliding puzzles

Pedestal: Ø 40x100 cm, puzzles: 7 each 7.5x7.5cm

The Flatten Project started as a distant, in-progress visual dialogue between Daniel Castells and Annika Eschmann during quarantine shared on Instagram. After social interaction got constrained by safety measures, the pair explored the possibilities and limits of the digital world and its relation to the physical.

From the images that resulted from the mentioned dialogue, in which a reflection of current socio-political debates and of the mediums used can be found, an interactive installation was developed for the visitors. Customized sliding puzzles, where one visitor gets to edit the combination of the puzzle pieces modified by the last user, make this part of an analogy with the image making process shared on their account.

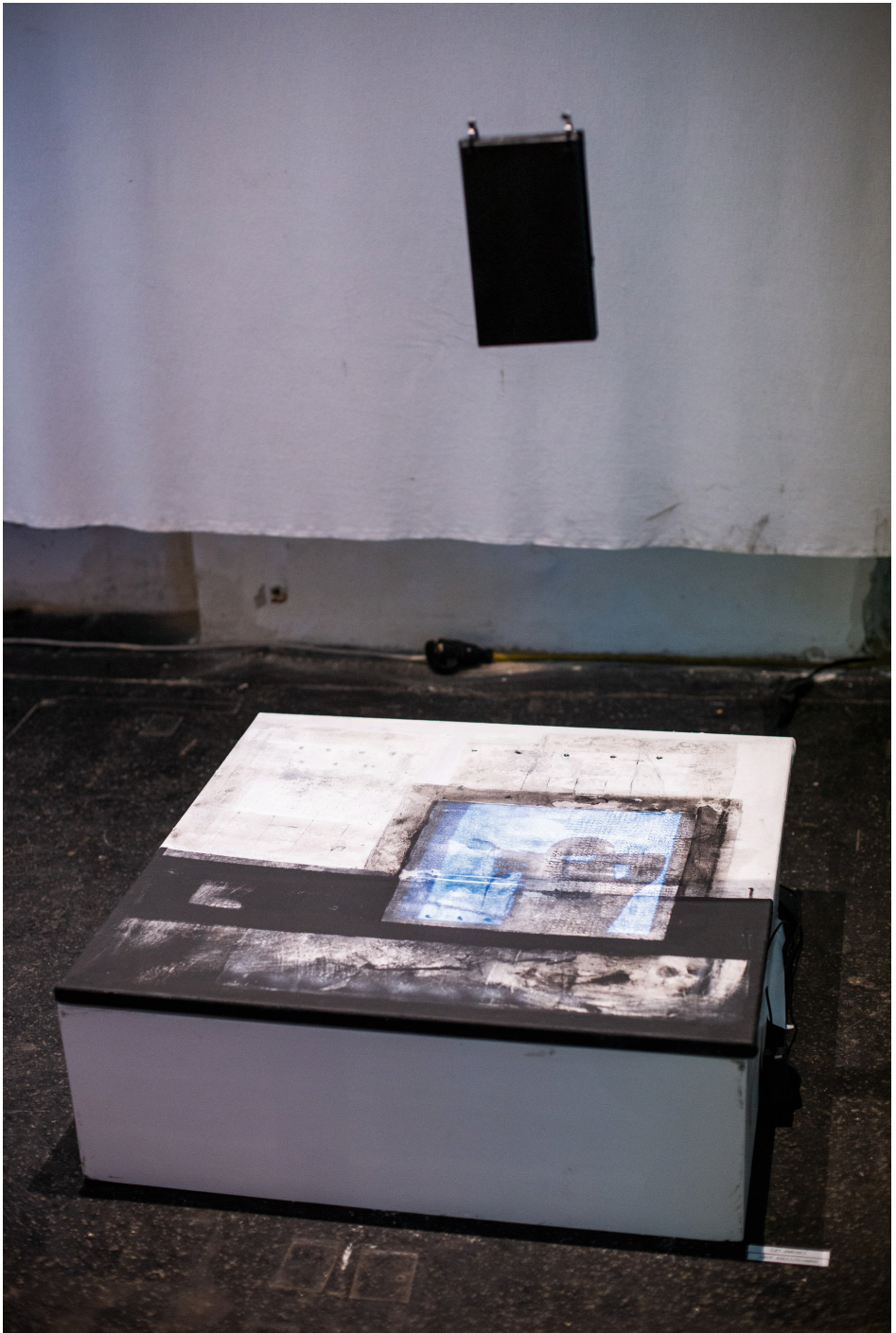
For the immediate future Castells and Eschmann will open the account for a new artist pair to find radical compromises for their dialogue, which then will be the ones responsible to announce the next tandem operating the project.

Annika Eschmann's artistic practice focuses on drawing and printmaking. She currently thinks about "reproductive imagination", problems and possibilities of subject-object relations and how the political - that is part of every artwork - manifests itself in it.

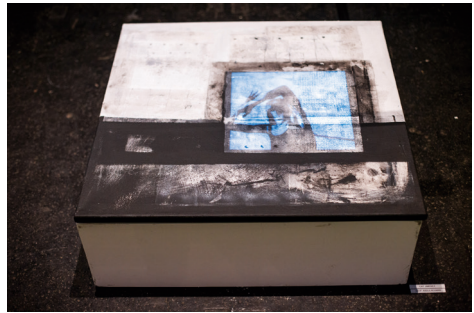


Daniel Castells has a fascination with personal interactions, psychology and overall anthropological and developmental studies within an "absurdly digitalized society". He focuses his work in what he redundantly considers as a romantic philanthropy.





SYNTHESIS



Cat Jimenez & Sahf Abdulrahman

2020

Acrylic on canvas and video projection

According to Muhiyudheen Ibn Al Arabi a sufist scholar, mystic, poet and philosopher „Divine‘ light in static mode is space and its light in dynamic mode is time“.

Our “space” as we experience it on earth, according to its coordinates of width, height, and depth, exists uniformly throughout the universe and is governed by the same rules. In this conception, time was a measure and nothing more, and was itself assumed to be constant and unchanging.

The great paradigm shift in physics came with Einstein’s theory of relativity. In addition to showing that there is no absolute frame of reference for physical measurements, the theory also demonstrated mathematically that what we ordinarily think of as space and time are actually intertwining realities – or two aspects of the same reality. How we move through space changes how we move through time, at least depending on the point of observation.

Considering the past months in which we all became witnesses of unique stillness and immeasurable change simultaneously, Cat Jimenez and Sahf Abdulrahman explored each other’s intimate spaces, thoughts and histories, creating processes, movements and memories. Their embodiment of both concepts: time and space / static and dynamic comes as a result of explicit analytic processes and implicit observation.

Rūmī declares that there is a window between hearts, meaning that we are connected to each other at the level of our souls, both across space and across time.

Our destiny in this world is both static and dynamic, which is to say that we are a harmony of parts and of experiences, of aspects and states. We can understand easily that beauty in the spatial sense is the presence of unity in multiplicity, which is to say, of harmony in all its forms.

Cat Jimenez is a dancer and performance artist with interest in cultural duality and its conflicts. She moves between the expressiveness of hip-hop and house culture and the minimalist aesthetics of contemporary art.



Sahf Abdulrahman is an artist and art teacher. He specializes in education and behaviour modification of autistic children. Besides, he is an author and illustrator of several books for kids and adults and writes critique texts.



DIFFERENCE/SAMENESS

CORPUS | CEMENTED THOUGHTS | VIRTUAL/SHARING

Eline Kersten, Erika Farina & Shirin Farshbaf

2020

Anthracite, lignite, limestone, bladder stones from cats and dogs, found newspaper articles, archival drawer | Plaster | Performance

“(…) instead of talking about the body, I use the term “body archive”. To me the body is a cultural and a political archive. It is an archive that contains images, narratives and practices in it.”

– Paul B. Preciado

For the QM&A project, the artists Erika Farina, Shirin Farshbaf and Eline Kersten teamed up with the curator Ale Zapata. Four women, four different backgrounds.

From the start, they shared an interest in the concept of the body and the many ways this unfolds in life. Throughout numerous conversations, they found a common ground in the exchange about matter and memory in relation to the natural elements.

Maybe influenced by the pandemic’s forced quietness that led to reflection and remembrance, the artists started to think about how matter can contain memory and started the artistic process focussing on one of the natural elements. Farina concentrated on water; Farshbaf directed herself towards air, and Kersten centralized earth as the starting point for the experimentation.

The result of this process are three separate works that deal with the common topics in different ways and together create an archive of unspoken memories that live through the expression of the elements.



CORPUS

Eline Kersten

The French critic and philosopher Jacques Derrida describes the archive in his book 'Mal d'Archives' from 1995 as an entity that conceals but simultaneously also reveals what connects us. The work 'Corpus' starts from the idea that the earth in itself is a body, a living archive. In the past months, Eline Kersten has researched how human bodies are part of the body of the earth by collecting stones from organic materials produced by different bodies. The collection of stones are brought together with a collection of newspaper articles found on the streets of Vienna – an archival body that presented itself to the artist during her research. By placing the earth's geology and human geology next to each other, and drawing a connection with the newspaper as a media archive, Kersten proposes an alternative understanding of the archive as an entity.

Eline Kersten is a curator and artist who researches the relation of humans to their natural environment. She is interested in the meaning we give to landscapes through the stories we tell about them, and the way these are personally, politically, historically or ecologically colored.



CEMENTED THOUGHTS

Erika Farina

Repetition is the way to reinforce a thought, a memory or information in our mind. Synapses create memories and thoughts and are strengthened by repetition, like rivers flow and create river beds by running through the landscape; the more the river water runs on a certain path, the more this path is defined and becomes the actual river bed.

The series Cemented Thoughts is made of plaster forms that have been shaped by flowing water; as events, words or people can leave a different mark in our memory depending on the state of our mind, the plaster forms have been formed by a water flow in different malleability states and different time spans. The result are distinct surfaces that „remember“ the movement of the water and deliver a static body of a flowing process.

While creating these sculptures, the artist reflects the process of remembering moments, a phenomenon that transforms the flowing of time into a defined image or sensation.

Erika Farina has been working on her project FRNRKE, a condensed name for a project that aims to condense different disciplines: from garment construction, exploring the body as a means of expression, to material processing as an opportunity for theoretical reflection.





VIRTUAL/ SHARING

Shirin Farshbaf

When the mind encounters the situations beyond the daily stereotypes, it reinterprets its historical data and perceptions of the issues. Awareness can add a new piece in exchange for the piece it loses. Air is an invisible element between the creatures, which forms two events at each single round of in- and exhalation, the biological connection between the creatures (caused by the movement of molecules in the process of respiration) and breathing from a different perspective, a phenomenon called wind, which gets formed by the combination of billions of inhalations and exhalations. According to this explanation, I consider air as a carrier of information, an irreplaceable element in relationship between creatures which can cause a fundamental change in human senses based on how it's shared, such as sense of visual, tactile, audio, olfactory and ultimately human perception of the environment. Perception of friendly, spiritual, worrisome or tedious airspace. My main concern is the impact of the quarantined-air and how it deforms the mentioned states above in association with space and place. And what alternatives the restriction of air-sharing can donate to the human's connections in order to keep the chain of communication alive.

Shirin Farshbaf is a performer, dancer and choreographer. In her performances, she searches for meaning and she wants to communicate a clear message to the audience in order to leave an impact. Her background has motivated her to make art that matters: dancing to confront.







INSIDE/OUT

Eva Yurková & Ali Al Taiee & Elisabeth Hinkel

2020

160 x 110 x 176cm

Dispersion and varnish on wood and plastic, cyanotype print and cotton on cotton fabric, ceramics and plants, fabric.

Wood Carving, ceramic sculpture: *Eva Yurková*

Varnish & dispersion on wood/plastic: *Ali Al Taiee*

Cyanotype print on cotton: *Elisabeth Hinkel*

The project starts from a safe, structured and foreseeable standpoint. The structures from the outside world start to slowly erupt and with it the artists' security. The divisions of the psychological house begin to counteract each other. Interchanges take place within the journey of navigating new perspectives in old territory. Safe structures become too rigid. New materials and solutions are introduced. The world expands and finds new forms. The house is an assemblage of desires and associations of the known, safe ways, that are turned inside-out and outside-in. As a viewer and neighbour everyone is invited to peep, explore and interact with the houses' walls.

Eva Yurková is a visual artist predominantly based in printmaking. In her art-practice she focuses on the themes of body and identity.



Ali Al Taiee is a visual artist with the focus on abstract painting. In recent years, some socio-political, relevant issues have increasingly emerged in Ali's work, shown in videos and text writing.



Elisabeth Hinkel is a visual artist and curator. In her artistic work she mainly focuses on analogue photography, experimenting with alternative printing techniques and their materials between organic and anorganic. Her works focus on the matters responsible for holding together and pulling apart our universe.







UNTITLED

Stefanie Hintersteiner & Guilherme Maggesi

2020

74 x 95cm / 80 x 38cm / 250 x 300cm

Drawing on wall, silkscreen printed and stitched canvas, laser cut paper, wood sculpture

The conversation between the artists Stefanie Hintersteiner and Guilherme Maggesi started as any other conversation would. Words coming out of their mouths into each other's ears. Words printed on paper, read sometimes out loud in a park in the 16th district; a text on the religious modernity of grids in 20th century art. Looking for a midway between two quite distinct artistic positions started with drawing.

We used drawing as a way of looking, searching, maybe even cruising through our conversations and personal interests. We drew on top of each other's drawings, pressing the pigment from one side of the paper to the next. Looking at each other's gestures, not gazing, looking; like in a party when you see someone interesting and try to get a conversation started by making eye contact.

The silkscreening came as a way of making sense out of it. Whereas the first contact was spontaneous, unplanned, printmaking propels you to analyze and negotiate. Taking our drawings apart and making them transparent; putting them on top of each other and seeing them dance. What color do we use now, when black ink is all we can see?"

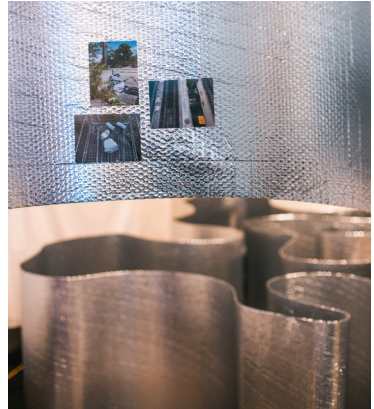
Stefanie Hintersteiner is a painter and printmaker. She focuses on how and through what artistic means drawing serves as an instrument for interpreting and decomposing relationships. How fragments repeatedly refer to the surrounding whole, in which systems they are set.



Guilherme Maggesi is a graphic designer and visual researcher. His practice is concerned with visual manifestations of „Othering“ in classic and contemporary visual culture and how this forms, or rather, disciplines our seeing.







FIND ME... (COORDINATES)

Joanna Zabielska & Shabnam Chamani

2020

5 x 5 x 3m

Alginate objects (c. 13 x 20cm), isolation foil (50m), photographs

How is it possible to be present and to work together in times like these? Without knowing each other.

We wondered, how could we have a body in public space without really physically being present? Due to the status of isolation, we found out that we could be able to have a body without a body.

The Foucault idea of the utopian body became our guide for our art adventure:

>>utopia is a place beyond all places, but a place where I would have a bodiless body...of unlimited duration. my body in fact, is always elsewhere...<<

So we decided to prepare installations, notes, artworks in public space, without showing the works to the partner. We sent ourselves to predetermined coordinates, where each of us had to find the “artwork”, installation, notes...from the partner. Also the documentation of the find was the responsibility of the artist.

So we started the experiment and it brought us to very unique situations. Places. Artworks.

The spatial installation is a representation of our playful process- our lonely journey through public spaces in times of social distancing. The curved isolation foil defines a form of a path that visitors may follow to discover hidden objects. To walk through the narrow corridors, participants must touch, press or push the foil away. Therefore the installation reinvents its form with the movement of each participant’s body but also the air in motion.

The hidden objects give the feeling that the visitors have found something hidden. The alginate foundation accommodates the objects, at the same time the objects leave a negative imprint inside of it. The negative, a synonym of “being there, but also not really being there”.

Joanna Zabielska works on the intersection of art, design, architecture and urban planning, approaching the social and spatial issues of the transformation of the city. Using different media – from inflatable textile installations to cooking performance.



Shabnam Chamani is a performance and installation artist. Her artistic thinking questions the concepts of communication, belonging, culture, language in the confrontation with space, image and seeing.





UNTITLED



Margarita Keller & Veronika Dirnhofer

Artistbook 1/50

Soft cover, print on standart matt 170 g paper

A4 size, 144 pages

The project-artist book is a mixture of vernacular analogue photography of 11 ordinary families from Graz and Vienna, who document their self-isolation period during the COVID-19 pandemic. The two artists Veronika Dirnhofer and Margarita Keller distributed compact point-and-shoot analogue cameras and asked people to observe their life for 2 weeks.

The project aims to explore the issue of creativity in terms of forced circumstances, how the slow-down that we all face can influence people with different backgrounds, ages and various living conditions. Besides collaboration with other people, the artists also took part in this experiment by sharing their very personal experiences during the isolation. They question identity formation and fragmentary perception of the body and mind, mixing ceramics and photography media.

Such a social collaboration also opens the possibility to cross boundaries in the perception of art in ordinary life, which sometimes seems quite far, disrupted from each other, when art could be taken like something confusing, untouchable, or supreme. This book blurs the boundaries between things we used to call art and a non-artistic perspective. It visually contemplates and shares different stories, pushing forward all the outlooks and serves as a documental archive of vague, vital, or even crucial periods in people's lives.

Margarita Keller is a visual artist focused on documentary and fashion photography. Her practice involves extensive research on the connection between humanity and nature, obsolete post-soviet repercussions, exposed beauty and self-perception.



Veronika Dirnhofer: „My paintings became more and more abstract, but my actions became more and more concrete. Maybe I don't need the projection surface of the image anymore, although the image production is still at the end. But as something resistant, wild, free.“





OUTPUTPUTMASTER

Maryam Sehat & Florian Nitsch

2020

Animation, video: Maryam Sehat

Digital drawings: Florian Nitsch

(Music: Muslimgauze. Banja Luka. TEMCD 014/Return To The City Of Djinn/Third Eye Music 1999)



Maryam and Florian got paired to work together - a good choice. When they first met, it was quite clear for them to give each other maximum freedom in what and how to work. So they had a look at their past projects and quite quickly came to the decision to make an animation movie. Also they decided to keep the whole movie in black and white. In their working process Maryam and Florian were quite effective, it was like a ping pong game: Maryam asked Florian for some digital drawings, they chose them together, Florian reworked them on the computer to make them able to be animated. Florian sent Maryam way more than they chose in the end, around 30 images. Maryam worked on the animation where she used these drawings and more footage from herself. She sent Florian a 1:30 min movie. Florian really liked the movie but made it half the speed, so it was 3 minutes long in the end. Last but not least Florian did a research on which music could fit the movie and found a nice track which - through its deconstructive style - fit our animation perfectly. The title came at last: Outputputmaster.

Maryam and Florian thought that the whole project of QM&A has such a political background and motivation that it really took the freedom of producing an artwork in a very formal way of working. The collaboration itself is the political aspect of the work. It is ok if people make the topic about their backgrounds and where they are coming from but Maryam and Florian think there is even more focus on that if it's not the first aspect which is presented. But of course they were very curious about what people would think about these aspects when they see their collaborative work.

Florian Nitsch is a visual artist. He focuses on text, image, installation and performance with a conceptual approach.



Maryam Sehat is a painter and animator. In her work she tries to show the physical and mental relation between humans and the environment around them in a metaphorical and narrative way.





UNTITLED

Verena Tscherner & Miloš Vučićević

2020

Interactive media installation for two beamers and two curtains

See also, then, men carrying past the wall implements all kinds that rise above the wall, and human images and shapes of animals as well, wrought in stone and wood and every material, some of these bearers presumably speaking and others silent.

Plato: The Allegory of the Cave p.515

Our perception that determines certain decisions, is being separated from the truth itself. Impression of reality led through the mechanism of algorithms, creating our collective truths. Defining the shapes and designating beliefs, the information becomes a platform on which we seek new ways of understanding life. Shadows, curtains, projection are all mental barriers we created to desert from our reality. Do we live in the present or do we live the past, those questions entail different modes of understanding.

Unwittingly we accept all the information that comes to our senses, an innumerable number of them passing, like the shadows passing unnoticed. What gives the shadows their life is nothing more than contradictory, twisted and obscure freedom. The more pressure you give them, the more free they become. The information is being falsely interpreted, fabricated, invented, devised, like the pollution of the river. It takes time to clean itself, but if the river is vastly bigger, you can never manage to clean the ocean.

Verena Tscherner works with multiple forms of photography. She is therefore interested in the choice of perspective, the perception of individual realities and imprints of the reality she creates and thereby questions.



Miloš Vučićević researches through different media such as video, performance, installation. His artistic approach is predominantly connected with political and social paradigmas that exist in society.







URTICINA EQUES REFLEX - PET ME NOT COME BACK TOMORROW

Natalia Gurova & Nora Aaron Scherer

2020

200 x 90cm

Steel, silicone

Price upon request

Silicone is often used in filmmaking to create masks that resemble human skin.

Questioning the topic of touch regarding conscious and unconscious touch Nora Aaron Scherer and Natalia Gurova used silicone to create a sculpture with a surface that looks like it wants to be touched - a colorful candy-like invitation. At the same time there is something alienating to it. They are using this moment of confusion to rethink ways of safe touching.

Framed by a metal container the sculpture allows a change of perspective and connection if you stand in front of each other divided by the see-through silicone skin.

Natalia Gurova is a visual artist whose artwork at the moment focuses on the objects and structures that trigger change in human behavior and/or appropriate and reinterpret memory. Natalia focuses on materiality, objects and installation.



Nora Aaron Scherer is a social worker, sexworker and performance artist. In her mostly interactive performance works she likes to create situations that allow her to explore social dynamics, contemporary forms of communication, intimacy.





COZYNEST

Iris Weigel & Philipp Renda

2020

c. 410 x 290 cm

Mixed media

What would it look like if Philipp Renda and Iris Weigel shared a room during quarantine in times of Corona Virus? The artists work in distance to each other but in a constant process of sharing their feelings and ideas about the current state of emergency. They try to deal with the unknown and unpredictable and search for ways to bring it into shapes to fill their room with – just in line with the motto „Wollen wir mit dem Wissen noch warten“

On the search for traces of the obscure and the abnormal, the unconventional and of peripheral phenomena, in her spatial installations **Iris Weigel** creates fantasy spaces and surrealistic objects to explore the individual's relation with society.



Philipp Renda is trying to find the moment, just before things become clear. Where the story is still young, the lines uncertain. Where everything is possible but it's already too late for nothing to happen. There is something in everything.



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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