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EXHIBITION

MUSLAB

COMPLEX PLANET
CONTEMPORARY ART





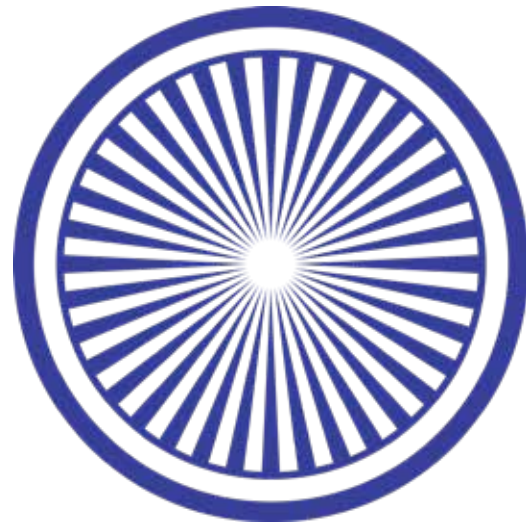
COMPLEX PLANET

2024

PICTURES
VIDEO



COMPLEX PLANET PRESENTATION



PLANETA COMPLEJO

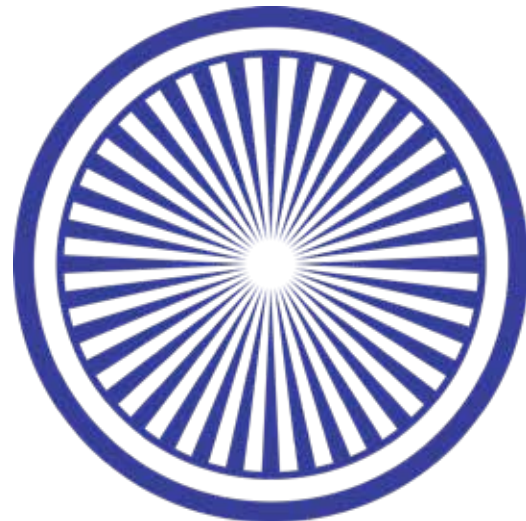
It is an exhibition project originated in the C3 Center of Complexity Sciences of the UNAM; National Autonomous University of Mexico, within the framework of activities of the Art, Science and Complexity program and in collaboration with the MUSLAB International Sound Art Festival.

The COMPLEX PLANET exhibition is a selection that is made up of images, videos and texts, made by about 100 authors from about 20 countries, reflecting on certain central themes, which were developed in three stages which are: ENDEMIC versus GLOBAL, GLOBAL ENDEMIC CRISIS and GAIA CRISIS, whose results were successfully presented at different venues in Mexico, Italy and Austria.

In each of the phases, artists, art critics, and researchers were called upon to develop works and thoughts on specific topics. The result is an investigation that exposes different points of view of our relationship with the immediate environment, with globalization, with the planet and with the critical processes that this entails.



ENDÉMICO versus GLOBAL



The theme addresses the dialectical relationship between the global characteristics of a system with respect to the particularities; this refers to different levels and areas of knowledge. Some examples are:

In terms of biology, ecosystems present a diversity of interrelated species, forming from the particular characteristics of each species a set of interrelationships that derive in the behavior and global balance of the ecosystem, determining in turn, thanks to diversity, the adaptive possibilities displayed. by the evolutionary process. The different ecosystems in turn are endemic models determined by the local conditions of the environment. Here we can reflect on the destruction of ecosystems due to the need for food, creating large areas of monocultures, which, although they provide food for many people, also affect biodiversity and therefore alter the evolutionary process.

In the social field we can observe the importance of identities in terms of the local characteristics of the different cultural parameters, the richness of their own values and the generation of syncretisms from cultural interrelation. This is in counterpoint with the homogenization and standardization of identities and behaviors promoted by the large mass media and the large economic interests in which it is intended to find ideal prototypes and standardize them. This of course concerns respect for plurality, not only of cultural and traditional identities but also at an ideological level. The coexistence of the diverse causes debates and differences, but it is also the cause of new forms of thought and identity.

In the territory of the economy, the large monopolies that globalize markets end up annihilating small producers and manufacturers, creating standards that impoverish many and limit the diversity of products. There must be a balance between global and local markets for economic health.

In the context of the arts diversity is a main factor; the originality of the works and the characteristics of each era, of each cultural parameter, of each artist and of each work form an invaluable universal legacy in the face of global standards of visual and auditory consumption promoted by the mass media. It is essential to maintain diversity and originality regarding pop phenomena. It is equally essential to promote the act of free creation and free thought.

The same can be found in a similar way in terms of politics and philosophy, there is no single ideology that is the best of all and that deserves the right to annihilate the others.

It is interesting to raise the question of the need for balance and coexistence between the global and the local, between the generic and the emerging, between the general properties of a system and self-organization phenomena, with respect to all areas of knowledge. Perhaps the already ancient dialectical conception manufactured by the thinkers of classical Greece is one of the first reflective bases for the study of this phenomenon.

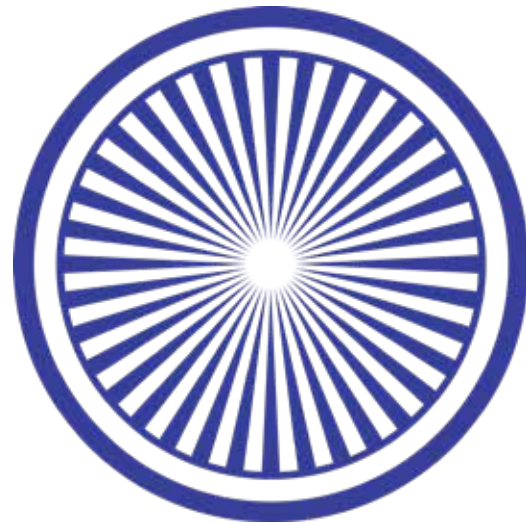
The coexistence of the diverse generates interactions and evolution, it is a non-linear scheme, this also challenges the linear conception that is usually assigned to technological development as an indicator of progress, where it is conceived that the new is always better than the previous and that promotes that belief trusting that the latest is always the most advanced.

We can also find examples of deep stagnation in the process of history due to the maintenance of dogmas as the latest and most reliable version of the truth.

It must be understood that an important part of the systems are non-linear. How can we build a true science of knowledge without trying to establish universal patterns but which in turn is applicable to any system?



GLOBAL ENDEMIC CRISIS



Global Endemic Crisis gives continuity to the endemic against Global project, a collective exhibition presented at the Complexity sciences Centre (C3) of the unAm in march 2019 as a result of the work carried out within the academic program Art, science and Complexity.

For both projects, more than fifty artists from a dozen nations prepared a visual proposal on the relationship of global characteristics with respect to local ones in the behaviour of a phenomenon or system. however, while in endemic versus Global, various themes were explored in endemic Global Crisis, the images and texts revolve around the analysis of the same concept: crisis. defined as “a profound change with important consequences in a process or situation, or in the way in which these are appreciated” by the royal Academy of language, depending on the perspective and tools of a discipline, the same concept can be understood with different approaches. in this way, crisis may not mean the same for an economist, a psychologist, a physicist, or an anthropologist; however, it is possible to identify shared items.

With Global endemic Crisis, it seeks to start from these different points of view, identify those common patterns

and the particularities, causes and effects on a global and local scale, and their convergence in the territory of complexity sciences.

Thus, through art, the possibilities of exploration bifurcate in paths that address different scales and systems, environmental crisis, global crisis, social crisis, criticism of capitalism, climate change, protests and structural changes.

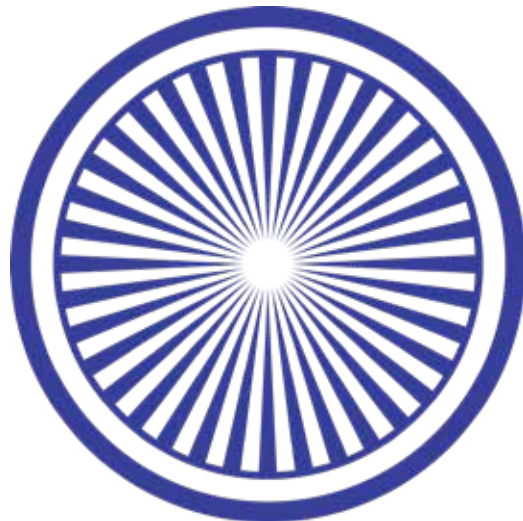
The outlook is uncertain and new questions arise with each answer. realities, searches, dreams and nightmares; Concepts, feelings and ideas related to these collective processes float in each image: change, irreversibility, chaos, opportunity, uncertainty, hope.

This dialogue between individuals and cultures before a shared panorama tries to promote the act of free creation and free thought, analysis and reflection. the images selected for this project are a representative sample of these interpretations from different contexts, views that transcend disciplines and fields of knowledge and that invite us to look differently.

Global endemic Crisis can be visited at C3, a space for meeting and collaboration between different disciplines and fields of study to solve common problems.



CRISIS GAIA



This Project invites artists, curators and researchers from all areas to mean about the “planet crisis” and give a proposals and views. The CRISIS GAIA project invites to think respect the biological life in the Earth planet and the human capacity to destroy or preserve it. The CRISIS GAIA topic grow from the trans-discipline perspective by the contemporary art in conjunction with the researchers and specialist views from different disciplines and knowledge fields.

The universe is the biggest net of systems of complex systems self- organized and structured as successive dimensions. From the subatomic to the galaxy clusters. Inside each scale there acting laws and strong forces driving the parameters where the phenomenon behaviors occur. From the complexity sciences we can observe how the self-organization creates emergent properties that exceeds the original features of the system. That can result in a successive dimension effects. We can look in the self- organization of the atoms the emergent properties that is the biological life, the life don ´t is only a sum of atoms, carbon, hydrogen, oxygen and nitrogen. The life exceeds the conduct of the mater no-biological, the result is a new dimension and net system of complex systems. The Russian biologist Vladimir L. Vernadsky told about the biosphere concept as a set of all biological systems of the planet. Late the British James Lovelock mean about biosphere, atmosphere, geography and weather as a big system all connected named Gaia (Gaia is other name of Gea old Greek the Earth female god). The Gaia concept of Lovelock understand Gaia as a big living being.

Result of the self-organization of the living beings. Gaia includes the total of living beings of the Earth planet, individuals, groups and communities of individuals, societies and ecosystems, together atmosphere weather and the geographic contexts, the diverse conditions and niches able for the biological life, all together as system, one big living being.

The North American biologist Simon A. Levin talk about the organization of the living beings from the single cell to the ecosystems, under the concept of Adaptive Complex Systems, understanding the adaptation capacities face to the emergences and contingences; the environment changes, evolutionary and ecosystem principles as complex behaviors to preserve the life.

Else there are researches working about Homeostasis concept, that express the self-regulation principles of the living beings to adapt as answer when the environment or internal system change. Surely this is a basic tool for the Gaia system function.

From the evolution view we can observe that our nervous system was developed across the time resulting in a high complex levels of the conscious, knowledge and reason. And get direct influence over the other individuals, communities, species and ecosystems. We can create the artificial life, protect the life, but we can destroy the life too.

The global overpopulation and their needs, the sum of all interests of all people, business, reach and poor contrast, affect directly the Gaia system.



COMPLEX PLANET

Participants

Picture Artists

Antonio del Rivero
 Barbara Kastelec
 Barry Wolfryd
 Beatriz Canfield
 Bojan Golčar
 Borda + Donnelly
 Casaluca Geiger
 Christiane Spatt
 Clotilde Germann
 Davide Skerlj
 Denis Butorac
 Diego López Castillo
 Edvard Frank
 Émilie Delugeau
 en nicio
 Eva Silberknoll
 Evelin Stermitz
 Fabiola Faidiga
 Falk Messerschmidt
 Gani Llallosi
 Giordano Rizzardi
 Guillermo Giampietro
 Hubert Hasler
 Igor Štromajer
 Jeannette Betancourt
 Jelena Micic
 Jernej Humar
 Jordi Boldó
 Jose Miguel Gonzales Casanova
 Josip Zanki
 Karin Maria Pfeifer
 Kati Bruder

Leonardo Martínez
 Luciana Esqueda
 Luise Kloos
 Manolo Cocho
 Marcelo Calvillo
 Marta Strazicic
 Mauricio Cervantes
 Max Jurasch
 Metka Zupanič
 Mia Maracovic
 Oscar Cueto
 Pascal Seiler
 Paulette Goyes
 Pawel Anaszkiwicz
 Petra Caps
 Pierre Zufferey
 Rimantas Plunge
 Romina Dusic
 Roy LaGrone
 Sissa Micheli
 Sonia Sqillaci
 Sula Zimmerberger
 Suzanne Horvitz
 Tomislav Buntak
 Toni Kleinlercher
 Ulla Žibert
 Ursula Berlot & Suncana Kulijis
 Vesna Bukovec

Video Artists

Alessandro Ruzzier
 Eva Maria Schartmueller
 Eva Petrič - Rupert Huber
 Franz Wasserman
 Giovanna Torresin
 Ileana Sánchez - Andrés Pulido
 Jose Andrade Briones
 Jose Cianca
 Kaiqin Zhang
 Karina Zothner
 Laura Rambelli
 Lucia Flego
 Maja Flajsig
 Mercedes Aquí
 Nancy Atakan
 Natalia Mali
 Natalia Papaeva
 Raul Piña
 Robert Roesch
 Sissa Micheli
 Tilen Žbona
 Wuei Cai Chen

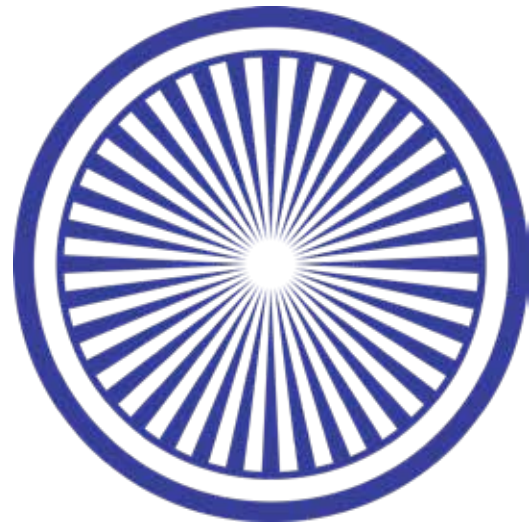
Researchers

Alejandro Frank
 Alfonso Valiente
 Carlos Gershenson
 Denise Parziek
 Francisco Fernández de Miguel
 José Pinto
 María Campitelli
 Manolo Cocho
 Maximino Aldana
 Miguel VassAllo
 Osbaldo Resendiz
 Pierre Zufferey
 Rubén Fossión
 Vasja Nagy-Hofbauer

Curators

Maria Campitelli
 Manolo Cocho
 Maja Flajsig
 Leonardo Martínez
 Vasja Nagy-Hofbauer
 Denise Parziek
 Josip Zanki
 Pierre Zufferey





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PICTURES



ANTONIO DEL RIVERO

Mexico

CONCEPT

“The history do not know repetitions, create new ways, unpredictables.”

Culture and explosion.

Lotham

Borders in the disciplines of art and their forms of representation in contemporary culture and current art, are blurred. The disciplines are mixed with each other, but they do not lose their differences, this phenomenon proposes the juxtaposition of the different forms and possible uses of art. The differences between one type of culture and another, such as the differences between art, no longer matter. contemporary and popular art, what is art and what is not art. But it proposes new forms of approach, giving new meanings when doing and seeing through Action Art, this by the words of manuel Amador “... a sensitive act, that you can touch and as a person you can feel. it is something that you can raise awareness from the mental, emotional, physical body.” Making of acting subjects, participants in their own action, representing the daily social drama through of performativity actions and using the body in alternative forms to create spaces of freedom, and being able to write your own narratives.

BIOGRAPHY

Doctor in Social Anthropology from the National School of Anthropology and History (ENAH). Filmmaker graduated from the National School of Cinematographic Arts from UNAM, graduated from the National School of Painting and Sculpture “La Emerald”. He currently serves as Research Professor at the Xochimilco Metropolitan Autonomous University (UAM-X), likewise in the Master in Documentary Film from the National School of Cinematographic Arts of the UNAM. He is editorial director of the electronic magazine Clon: Cyberzine Arte and Culture, academic head of Espacio Sonoro, a project aimed at the diffusion of the culture of sound. He has as research lines the diffusion of contemporary art and culture.



Barbara Kastelec

Slovenia

CONCEPT

Food represents a link between our ancestors and the coming generations who will be, to a large extent, forced to grow native seeds and to look for new modes of producing food, given that extreme weather conditions, livestock raising and monoculture farming will make many a land on our planet unsuitable for cultivation.

The central focus of my paintings is the food - life - death relationship. From the perspective of feeding as well as of creative destruction, I am specifically interested in yeast fungi, different types of mould, bacteria and slime moulds.

Besides their biological structure, what is also of interest to me is the way these microorganisms are involved in the lives of larger organisms and how their microcosm is becoming a part of a mosaic of larger macrocosm that people, plants and animals form part of.

BIOGRAPHY

(Slovenia 1976) Is a painter from Ljubljana, Slovenia. She pursued her undergraduate degree in painting at the Academy of Fine Arts and Design University of Ljubljana in 2001. Three years later she obtained her master's degree on same University and since then, has worked as a self-employed cultural worker. Kastelec has exhibited in Slovenia and abroad, including Austria, Italy, Netherlands, France, Poland, Czechia, Germany and territory of Ex-Yugoslavia. Her creative opus consists of painting, illustration, animation, and video. Since 2001, she has focused on the topic of food, specifically within the context of relations between the visual, memory, and taste. In her paintings, she illustrates the codependence of organisms and sustenance. Moreover, she is exploring the multilayered meaning of objects, which she portrays in her paintings. She is particularly interested in the topics of thematization, most prominently the influence and manipulation of science with plants and animals.



Nypa Fruticans Mangrove Palm (Areaceae)



Barry Wolfryd

United States

CONCEPT

This series focuses on painting, sculpture and printing as icons and symbols and their implications in our sociocultural environment, investigating objects to discover their iconographic and symbolic charge, their ability to articulate narratives. Objects like icons create messages about our common experience. The symbolic meaning we give to objects supercharges the landscape of our lives. We create a new landscape to measure our existence, to see ourselves from a different perspective. The symbols and icons we create give us a more complex interpretation of our existence. We spill over this landscape a new mystical identity that connects us, not to what they mean, but to what they imply, what they encompass and provoke. To change the landscape that we know gives us the opportunity, “the journey of discovery is not to see new lands but to have new eyes”,

M. Proust.

BIOGRAPHY

Wolfryd has had 35 individual exhibitions and more than 100 collective ones in galleries and museums in the United States, South America, Japan, Mexico and Europe. Among them recent exhibitions in important institutions such as The Museum of Contemporary Art in Glass of Alcorcón, Madrid (2018), Spain, The Museum of Technology, Real Fabrica de Cristales, Segovia, Spain (2017), Cultural Institute of Mexico, Guatemala City, Guatemala (2017); Museum of Modern Art, Trieste, Italy (2016), Museum of the City, Quito, Ecuador (2016), Cultural Forum of the Embassy of Mexico, Berlin, Germany (2016); Center Culturel du Mexique, Paris, France (2015), Cervantes Institute, Toykio, Japan (2015) MIAA Museum, Frederiksaerk, Denmark (2014), Franz Mayer Museum, CDMX, Mexico (2014), Antiguo Colegio de San Ildefonso, CDMX, Mexico (2013); MARCO Monterrey, Mexico (2012); Museum of Contemporary Art, SLP, Mexico (2011); Arocena Museum in Torreón, Mexico (2010).



No gules to where



Beatriz Canfield

Mexico

CONCEPT

The last trip...

...this series of Photographs is nourished by the accelerated mutation of the transience of life and its finitude compressing the cycle of its history and accelerating the process towards its total transmutation. in an explosion, the expansion of matter is appreciated and in this process it acquires another meaning which upon reading this work functions as a metaphor of time and a blank sheet for the re-signification of the represented object.

suitcase / man / war / exile / migration / rupture ...

... an expansive crisis that destroys ... transforms.

BIOGRAPHY

Mexico City, 1972. Mexican sculptor and visual artist graduated from the National School of Painting, Sculpture and Recorded La Esmeralda from CDMX. Its activity covers a wide range of records that include as main activity sculpture, but also video installation, photography and performance, and in years recent pyrotechnics and the concept of ephemeral performative sculpture, in which the object as such it technically disappears and only fragments of it remain and an exhaustive photographic record.

She has made monumental sculpture for public space in Mexico and Switzerland, the country where she resided from 2009 until the end of 2016, and in which she made numerous exhibitions individual and collective, she developed curatorial projects and where she also created a alternative gallery space called "Zone 30 Art Public", in the town of Sierre, in 2015. Space still active. In addition to Mexico and Switzerland, the artist has also exhibited her work individually and collective in countries like Spain, France and England. She has worked in various curatorial, multidisciplinary and cultural management projects and she has also given workshops and round tables on the visual arts. She has participated as a jury in various visual arts competitions in Mexico and in the Foreign. She is currently a member of the National System of Art Creators of FONCA..



Bojan Golčar

Slovenia

CONCEPT

Brave Warm World / Consequences

The chaotic period in which we are currently living has brought with it numerous new styles in all fields of art production, including photography. The manifest contents have moved into the background, while conceptual issues, communication, relationships and ecological themes have moved to the forefront as the subject of expression.

Bojan Golčar's works do not merely address the contents, but also the medium of photography itself and merge the two into a harmonised artistic expression. His creativity rigorously follows the doctrine that photography gives us a different insight into our surroundings.

Life on earth is the most magnificent and most complex phenomena known to us. Environment and life are inseparably intertwined. However, our planet is currently in great danger. We are destroying forests around the world, the deserts are getting larger, river and seas are polluted. The air we breathe is also becoming worse. The ever-warmer atmosphere is causing the deserts to spread and the glaciers to melt, both of which influence the weather conditions around the world. Nature is trying to warn us about the changes with the ever more frequent extreme weather phenomena, changes that could present a great danger to our future life on this planet.

People living on islands are going to face rising sea levels and hurricanes, people on the continent will face floods and landslides, Alpine ecosystems will be destroyed, drought is already becoming an increasing threat. As a consequence of the changing weather conditions numerous animal species will become extinct. Vast reserves of drinking water will disappear as a result of the melting glaciers. The careless attitude towards the environment in contemporary society is terrifying, as it reveals the individual's immature attitude towards a healthy planet. The future is a mystery, we cannot define it or ascertain what it will be like, but there are certain theories that might or might not come true.

People are aware of our transience; thus, it is not surprising, that we try to find various answers as to the

BIOGRAPHY

Born in 1966 in Maribor, Slovenia, has been involved in photography since the late 1980s, initially in the field of theatre photography. He first exhibited his work featuring theatre plays by Igor Štromajer at the Cankarjev Dom in Ljubljana, following by an exhibition at the then Foto Salon in Maribor, Slovenia (Pogled pogleda / View of the View, 1993/94). Shortly thereafter, he worked on the autonomous project Medprostori teles (Interspaces of the Body) in collaboration with the choreographer and dancer Mojca Kasjak (Umetnostna Galerija Maribor, Rastavišče tehniških fakultet, 1997).

After a hiatus, he returned in 2017 with a photo-monograph Sediments and Traces, complemented by texts by Bojana Kunst and published by Litera, a publishing house devoted to the artist's hometown, the city of Maribor.

In his latest series Krasni topli svet (Brave Heated World), he yet again brings to the fore global warming and human interaction with our natural habitat. Through his work, we witness the dystopian world of the tomorrow, the trajectory to which we set today. A world where countless species reside only in our collective memory, freshwater is a rare and precious commodity, the once inhabited land is deep below the surface of the sea, forests have burnt down, and glaciers are long gone, leaving behind the barren fields, and our planet exposed, freeing up once safely stored carbon deposits.



Consequences



Bojan Golčar

Slovenia

CONCEPT

meaning of our existence and the dangers that threaten us. The anxieties that are stirred within the individual by the insecurity as regards the issue of life after death and the meaning of life, are connected to the anxiety that society causes by expecting this same individual to always remain happy and not to burden other people with his woes. By enticing us to ever new shopping sprees and travels to new destinations for new experiences, adverts currently take care of this. Goods are piling up, and in combination with marketing products and services this is taking its toll. The problem of pollution and climate changes is undoubtedly a consequence of our actions, for we, with the way we live our lives, and especially by encouraging the hyper-production of goods, influence nature, change it, exploit it and pollute it.

The beauty of nature overwhelmed the artist to the extent that he found it easy to create a series of stunning photographs, which represented the starting point for his visual narrative on the changes humans are causing in nature. The final selected and retouched images depicting an alienated landscape do not depict the actual consequences of the damage we are causing to our planet, as the artist did not intend to document the pollution, weather phenomena and natural disasters that are linked to climatic changes.

Golčar's imaginary futuristic images of Earth, towards which we are impulsively rushing with our actions, are created with the use of digital tools. The artist has created all the photographs, none of the photographs have been taken from the internet and the software manipulation was also all his own work. In certain composite images he merged two exposures, one over the other, while others were (due to their content) created merely through software manipulation. In the sense of the doctrine

of shock the artist used scratches and blemishes, as well as changed the contours and colours in the final image. His interventions into his photographic images are as radical as human intervention into our environment. With the interventions he created a message, while preserving the appearance of a realistic image. His photographs are merely his vision, for nobody knows for sure and nobody dares to predict, what the world that is dying in front of our eyes will look like tomorrow.

The only thing that is certain is that it will be different.
(Tatjana Pregl Kobe: foreword from photobook Bojan Golčar: Consequences, selfpublished, 2019)
www.bojangolcar.si bojan.golcar@gmail.com



Borda + Donnelli

Canada + Scotland

CONCEPT

Farm tableaux

Sylvia Grace Borda has worked closely to create the first explorative artworks in Google Street view in partnership

with Google Trusted Street view photographer, John M Lynch, both in Canada) and in Finland

Her Canadian series simply entitled FARM TABLEAUX captures farmers enacting a routine activity, but unlike conventionally staged photographs, the observer can explore these framed compositions within an interactive Google Street View landscape.

Sylvia tasked each of the TABLEAUX participants to stand motionless for periods of up to 40 minutes in order to be captured by Google cameras. In this way, Sylvia has cleverly reverse engineered photographic practices in which the slow exposures of 19th century photography resulted in studio sitters being propped up for several minutes to allow a portrait image to be recorded. The artist has staged her subjects so they become 3-dimensional portrait sitters caught in a glance by the camera in multiple viewpoints in space and time. The artist breaks with Sontag's notion of a singular frame to offer the viewer many viewpoints that are all available simultaneously in order to compose our own views, too.

These choreographed scenes enable the public to gain a sense of the scale and productivity yields of small farm holdings in Metro Vancouver. These farms are highly productive yet are under the greatest pressures in order to turn a profit due to lack of volume buyers. Most small farm holders are left to sell their produce at weekly markets, which often creates a shortfall as they cannot sell out their own whole crop. As such these small farmers often find it is more profitable to sell their land to developers despite offering a valuable food service to communities.

BIOGRAPHY

Sylvia Grace Borda (Canada) and J. Keith Donnelly (Scotland) are international media and environmental artists working together under the name B+D to create reflective artworks about climate and the built environment. They produce art works that primarily reflect on places and people in order to inform the development of new ways of seeing and interacting with nature and new media. B+D recently won a Creative Climate Commission through the British Council to deliver an arts and horticultural project for presentation at COP26. B+D's project 'Trees for Life' produced in collaboration with ROBA (Rural Association for the Betterment of Agro-pastoralists, Ethiopia), and assisted by Dundee City Council (Scotland), and Kwantlen Polytechnic University (Canada) aided in the establishment of a community managed tree nursery in Kofele, Ethiopia. The artists and ROBA designed and used a portion of trees to pioneer the world's first Earth observation climate artworks (see earth-art-studio.com)

About B+D

Sylvia Grace Borda is an artist, social innovator, and Women4Climate Fellow, acknowledged for her research about the built environment and climate change through contemporary arts and regenerative practice. Borda is known as being the first recognised artist to pioneer staging tableaux in the Google Street Engine, and she continues today to work between still and dimensional photography. Borda

is recipient of international award for digital authoring, Lumen Prize (2016) and subject of recent publication ('Shifting perspectives,' 2020 – downloadable e-copy at <https://www.surrey.ca/arts-culture/surrey-art-gallery/gallery-publications/exhibition-catalogues/shift-ing-perspectives>).

She is also the founder of C.A.R.E. (Climate Arts for Resilient Environments). In this capacity Sylvia has been producing socially engaged and contemporary artwork across photography, video and emergent



Strawberry Fields



BIOGRAPHY

technologies to research and respond to changing urban and rural landscapes. She was recipient of the EU-funded “Frontiers in Re-treat” arts fellowship (2013-17). A commission to develop ecological artworks for the Helsinki International Arts Programme and Mustarinda Arts (Finland), Serde Arts Centre (Latvia), and Scottish Sculpture Workshop.

Sylvia is an advocate about the role the arts can play in supporting both the built and natural environment. She has spoken at the British Council’s ‘Absorbing Modernity’ Venice Biennale roundtable in Northern Ireland, the Glasgow Lighthouse ‘Recasting Modernism seminar’, and the International Union for the Congress of Nature (UN Forum 2016) about the arts as a conduit to chronicle, reflect and action the cultural preservation of regional and natural environments.

Website: <http://www.sylviagborda.com/artist-bio.html>
C.A.R.E website <https://www.climatearts.ca/what-we-do.html>

J.Keith Donnelly is a Scottish interdisciplinary visual artist working across a range of media. Keith is particularly well known for his sculptural accomplishment, observational and architectural drawings.

Keith has also trained as a botanical artist and completed his certificate in Botanical Arts from the Royal Botanic Gardens Edinburgh in 2016.

Keith was awarded several commissions in Dundee City, Scotland, including three with the Blackness Public Art Programme., Keith became identified as Scotland’s last New Town Artist in Public Planning for the East Kilbride Development Corporation, which extended over a period of 10 years. In this role, Keith worked collaboratively with architects, civil engineers, landscape architects, and planners to design integrated public art for new civic and private developments.

Over the last 5 years Keith has been shortlisted for several key visual art commissions such as the UNESCO World Heritage site at Kinnell House (Antonine Wall), Vastint Developers Edinburgh, and Dundee City walkways program in Scotland. He has been engaged in climate arts through several projects with artist, Sylvia Grace Borda, including the production of Snow Cameras at Mustarinda Arts Centre, Finland (2016), Apple mural



BIOGRAPHY

sketches for Serde Arts Centre, Aizpute, Latvia (2016-17), Flora plates (Pollock House Glasgow), to name a few. Keith holds a Saltire Award for Architectural ceramics, one of the highest awards assigned to an artist working in the built environment in Scotland.

Achievement summary UK:

1980 Graduate/ 1982 Post Graduate Studies: Fine Art (Major: Sculpture) Duncan of Jordanstone College of Art Dundee 1982/3, 1984, 1992, Three commissions with Blackness Public Arts Programme, Dundee Public Arts Programme 1983 Satire Society Art and Architecture Award 1985 - 1995 Environmental Arts Officer for East Kilbride Development Corporation, Scotland 1995- 2013 Arts Officer Visual Arts for East Kilbride District Council to South Lanarkshire Leisure and Culture Trust 2014 – present Environmental Artist 2021 British Council Award under COP26 for Dundee District Council, in collaboration with Sylvia Grace Borda – Borda + Donnelly



Casaluce Geiger

Austria - Italy

CONCEPT

I titled the work “Where do you live?” as this is one of the first questions that are usually asked when starting a conversation with someone we have just met. It is probably among those questions that contribute to creating a bridge of identitarian definition. Indeed, the Earth where we live on is the Genius Loci that, par excellence, binds us together. In The Gaia Hypothesis formulated by James Lovelock and Lynn Margulis, Earth is assumed as an autarchic world that as a huge single cell is able to pulse and self-regulate based on exchanges of vital energy among all life forms. Within this dimension, throughout the years humankind as conceived an anthropocentric view that – in the social, political, anthropological, metaphysical and philosophical fields –, compels to a constant change in perspective. Thus, I have imagined a post-human conceptual connection by creating in a visionary way the overlapping of a parallel world composed of a network of technological bodies (as has been the case for some time now), between nanotechnology and power network (Derrick de Kerckhove, Electric age), as well as made of simple urban or marine litter, and architecture invaded by plants.

The creation of a storytelling by images – shot through a smartphone, commonly used on media sharing platforms –, represents a language code (or a sort of expressive style) that, as Marshall McLuhan put it, in this case also carries its own message.

How will this huge cell, invaded as it is by a network of technological connection in several respects, learn to manage this self-regulation?

For how long yet will humans be able to project themselves into the centre of this universe, now so complex, hybrid and, most of all, illusory?

BIOGRAPHY

Italian-Austrian artist, focuses his research on elements of “dis- turbance” and deconstruction of the “rules”, starting from a certain ambiguity expressed through the omission of his own personal de- tails.

Attracted by the concept of multi- plicity, she explores identity places of the multi -self through her alter egos between reality and virtuality: synusi @ cyborg virus.

The artist composes a conceptual narrative between activism and identity exer- cises centered on the concept that “the line between art and life must be kept as fluid, and perhaps as indistinct as possible” (Allan Kaprow).

The artist forges Posthuman Ac- tionism (mentioned in the book “Il museo oggi” by Lucia Cataldo and Marta Paraventi, 2007, Hoepli Editore). The theme of the double in the reflected images of her series “Self- portrait” (2001) was investi- gat- ed by Fabiola Naldi in the book “Seré tu espejo” (2003, Cooper Castelvevchi).

His works have been exhibited in several museums, including the Kunsthaus Muerz (2019), the IKOB Museum of Contemporary Art (2019, 2003), the International Brain Academy Apartment Project, Palazzo Ca’ Giustinian Recanati - “Extra 50” Section of the 50th Venice Biennale (2003), and the Landesmuseum Niederö- sterreich (2003).



01#SWIPE UP - where do you live?



Christiane Spatt

Austria

CONCEPT

In the self-portrait “Jane” Christiane Spatt stages herself with a stuffed animal monkey that has accompanied her since childhood, she holds it in her arms quasi breastfeeding, as a link and connection to childhood, overcoming time and space. The stuffed animal is filled with personal memories and associations. The symbolic act as an approach and connection with one’s own roots, the roots of humanity, tells of the longing for nature and the desire to reconnect with it.

BIOGRAPHY

Born in Innsbruck, Austria in 1966. He lives and works in Vienna.

He studied at the University of Applied Arts in Vienna. For years I have been working in my home studio, located in the centre of Vienna. It is a large room typical of an old building with parquet floor and folding doors.

I tried to work outside my flat, shared studio, but it is more convenient for me to combine work and life, because sometimes I get caught late at night. Or I just have 2 hours of time for my work. My workspace is always close, night and day.

My work is based on familiar patterns and accessories that transport memories in the form of paintings, collage installations and refer to stages of life, are loaded with feelings and associations. Family photos create direct references to my childhood or me as a private person. My artistic commitment is inspired by the question of in which political, social and cultural systems we live, what internal images, formative influences and patterns we act and interact.

I work with different media and techniques: painting, photography, collage, use of textile techniques and engraving in mirrors and glass.



Jane



Clotilde Germann

Switzerland

CONCEPT

Action 16 relates a desire to freeze time, a refusal, an attempt to counter the inevitable. the outcome is certain, but the need to act keeps hope alive - there is nature, the wind, then the essential flight - there is the human.

BIOGRAPHY

Clotilde Germann lives and works in Sierre, Switzerland. In 2015, she obtained a Master of Art in Public Spheres from the Cantonal School of Art of Valais (ECAV). She has participated in several group and individual exhibitions including Lunatic Park (CH), L'Electroclette at the Exposition Universelle, Milano (It), Young Art Brig (CH), La L'OV - CAN (CH). Interventions on nature, installations, performances, drawings, texts, his work revolves around emptiness, nature and the human, repetition, useless exhaustion, useless exhaustion .



Action 16



Davide Skerlj

Italy

CONCEPT

Toward the crisis

The Crisis, is the research that a person does to choose the right Answer, with other 7 Answers proposed.

There is only one Answer for that question.

Choosing the right may already be a reality of a crisis.

BIOGRAPHY

Born in Trieste, from 2 to 8, 1963. He graduated from the Academy of Venice in 1985, in paint. From 1991 to 2000 he lived in New York, because of his work he has collaborated for: 8-story gallery; N.Y, Soho - art magazine; Movie / Video Art-817; Dawn Town Community Center. Upon returning to Trieste in 2000, he is interested in social art projects that have as a point of reference the theme of the human being. LAST EXHIBITIONS: 2018 - "The Way del Water ", DEPOT- kunst und diskussion 2018 - " Sold Out, Anti-Propaganda ", Kunstlerhaus, Vienna, Austria.



Toward the crisis



Denis Butorac

Croatia

CONCEPT

I grew up in Slavonia*, in an environment where the breeding and slaughter of animals for food is a centuries-old tradition. Therefore, it is not only acceptable but also expected that children from the earliest age are involved in the whole process in order to transfer the acquired skills to the new generations. I have refused to participate in such occasions from a young age, so I often faced misunderstanding and insults. Disgusted by the widely held belief that the ability to kill an animal can be interpreted as a confirmation of virility, I tried to overcome my fear and disgust and, as a passive observer, witnessed the act of killing. I witness this imposed duty, which is at the same time a social event where the host and his assistants seek mutual confirmation, based on emotional denial. Like an initiation, I orchestrate the aftermath of this masculinity ritual to preserve unpleasant memories and create new ones, thus establishing a new pattern of connection to my family and the environment in which I grew up.

* historical region of Croatia.

BIOGRAPHY

Denis Butorac was born in 1992, Croatia. Lives and works in Zagreb. He earned a degree in cinematography and is currently a graduate student in the Department of Photography at the Academy of Dramatic Arts. In addition to the two Rector's Awards, he also received the Marina Viculin Award, a monetary award given in recognition of Croatian artists for their outstanding achievements in the field of photography. His photographs were part of several group exhibitions, and in September 2018 he presented his first solo exhibition Homesick, as part of the 10th edition of the Organ Vida International Photography Festival. In his work, photography is used as a medium to explore themes such as identity, family and tradition, thus constructing his own narrative series in which he combines documentary and conceptual work.



Homesick



Diego López Castillo

Mexico

CONCEPT

The scavengers, The haystacks, The Angelus, Dump

With these photomontages I would like to generate in the viewer a reflection on the ecological problems that affect the world, taking as reference the haystacks by Monet, the Angelus and the Gleaners by Millet and a landscape by Albert Bierstadt. From the original pieces I took some elements or intervened them to recontextualize them to a more current environment and thus generate a new reading.

The haystacks under this new idea have now become mountains of garbage, there is no longer straw but bags, paper, containers, waste and waste in general. With the two pieces taken from Millet I want to make visible, in addition to the ecological impact, the crude symbiosis between workers and waste, in their trade of collecting, selecting, recovering, transforming, marketing and reusing solid waste. Fulfilling the work of recycling, the first link in the marketing chain and material recovery. In the Angelus, the crop field is now covered with garbage and the workers, still laborers, are scavengers who in their daily work find a corpse inside a black garbage bag. Not atypical situation in our modern Mexico. The gleaners put aside the harvesting of the leftover wheat to rummage through the trash and find something of value to take and exchange it for some coins.

And finally, the landscape shows how the human being invades the countryside with waste, contaminating everything in its path. I intend to reflect the ecological impact that we are leaving on the planet, filling the landscape of Bierstadt with rubbish and rubble; in this way try to raise awareness about the damage.

BIOGRAPHY

A mechanical engineer from the UASLP, he graduated from the State School of Plastic Arts of San Luis Potosí. He has taken workshops with José Ángel Robles, Sergio Ricaño, Paulina Jaimes and Tamayo among others. He has participated in 10 group exhibitions and given workshops in various cultural spaces in the city.

Currently he teaches Mathematics and Physics at the Telpochcalli Calmecac Institute, teaches drawing as a form of expression at the State Center for the Arts (CEART-SLP) and is in charge of the contemporary graphics workshop "La Azotea" of the Department of Art and Culture of the UASLP, in which he teaches the subject of engraving. He has collaborated in the realization of several murals within the city such as the one outside the Rafael Turrubiarres auditorium in SNTE section 52, the one on the frontispiece of the National Pedagogical University unit 241 and participated in the intervention of the CEARTSLP panopticon.

His work is in private and public collections within the state and the republic.



The scavengers



Edvard Frank

Italy

CONCEPT

Throughout the history of our civilization, we have always been subject to cycles of crisis followed by cycles of progress. What is the reason for all this, especially in terms of social changes and economic that brings? in recent years, Italy and also Europe have been affected by a deep social and economic crisis. With the Fuori rotta (off-route) project, which started a few years ago, I wanted to deepen the social changes in our society by trying to analyse the phenomenon of migration and specifically the solidarity and human side connected to it.

BIOGRAPHY

Photographer based in Trieste, Italy. With his photography he tries to analyze the social problems that are on the fringes of our society. He has been for several years photographing gypsies. His works were exhibited in group exhibitions and singles in Italy and abroad.



Refugee



Émilie Delugeau

France - Germany

CONCEPT

The photographic series *We Must Meet Apart* by Emilie Delugeau is titled after one of the great love poems by the American Emily Dickinson (1830-1886). Such a choice, radical when one knows the complexities of interpretation that surround this literary work, must be commented on. This poem declines in several stanzas the impossibility of love and encounter, both in life and in life.

death. The last stanza, quoted earlier in the prologue, proposes a resolution in the form of an oxymoron (encounter apart) that introduces a suspense between possibility and impossibility: an encounter that would not resolve the separation, nor would it be dissolved by it. Or also: a form of despair that opens to a form of salvation (the last two verses). Between loving beings there is a door, both communication and separation, but what is separated is immense like an ocean, or like the infinite space of prayer. This half open (the Door ajar) is the only space of love and poetry. The poem ends with an unanswered question.

It is in this medium-open poetic space that Emilie Delugeau inscribes her photographic approach to the world. The camera shutter is also this half-open door, interface between shadow and light. It is by standing next to the shadow (the camera obscura) that the photographer can see the light. This paradoxical relationship between shadow and light was expressed by the dancers of Butô, this “dance of darkness” born in Japan in the 1960s. “Darkness is the best symbol of light, we cannot understand it. the nature of light if one does not observe the darkness deeply”, said Hijikata Tatsumi, founder of butoh, who defined it as an “invisible dance”. Emilie Delugeau cites Eikoh Hosoe, a Japanese photographer, whose various photographic series (Kamaitachi, Simmon, a private landscape...) were made with butoh dancers or artists from the Japanese experimental theater of the 70s. For Eikoh Hosoe, the act photographic is a scene featuring a performance by an actor and a photographer. His series alternately offer a choreographic and erotic approach to

BIOGRAPHY

Solo Exhibitions

2017 *We must meet apart*, Galerie Confluence, Nantes (F)
 2013 *Verfremdet*, Month of Performance Art, Galerie A_curate, Berlin (G)
 2009 *Sur le corps mort de l'amour*, Villa Pérochon, Niort (F)

Group Exhibitions

2016 *Fotofilmic/Pulp*, Pupl Gallery, Vancouver, Canada
 2016 *Do not feed the Krokodil*, Direktorenhaus, Berlin (G)
 2014 *Kleister*, Görlitzer Park, Berlin (G)
 2013 *Le renard dans l'art contemporain*, Satellite Brindeau, Le Havre (F)
Kleister, Görlitzer Park, Berlin (G)
 2012 *Les Assises de l'industrie*, Hotel The Westin, Place Vendôme, Paris (F)
Post Script curated by Peggy Sue Amison, Camden Palace Hotel, Cork, Ireland
Licht, Darmstädter Sezession, Darmstadt (G)
 2011 *Salon Kuiperdomingos*, Galerie Kuiperdomingos Projects, Berlin (G)
Art in a suitcase, Alcatraz Galerie, Ljubljana, Slovenia
 2010 *Art in a suitcase*, curated by Vasja Nagy, from Berlin to Istanbul
 2010 *Outerspace*, Slideshow at Agent double, Geneva, Switzerland
One more Moment, Atelierhöfe, Berlin (G)
 2009 *Himmel und Hölle*, Atelierhöfe, Berlin (G)
 2008 *(Not) a Photograph*, Obalne Galerije, Piran, Slovenia
Étape photographique, Scène Nationale, Niort (F)
 2005 *WIP*, Rencontres Internationales de la Photographie, Arles (F)
La vingtième promotion, Gallery Arena, ENSP Arles (F)
 2004 *Photography schools*, Lodz Fotofestiwal, Poland
 2002 *Réalité et Illusion*, Lacanau (F)
 2000 *Cheminement Varèse*, after a collaboration with Luc Delahaye,
 Centre photographique de Lectoure (F)



Veronika



Émilie Delugeau

France - Germany

CONCEPT

the body, an introspective and metaphysical journey in the natural or urban landscape, the staging of a mental space (his work with Mishima). As Hosoe said, "For me, photography can be as much a recording as a mirror or a window for self-expression."



en nico

Italy

CONCEPT

Crash

“Crisis” occurs when an alteration forces the balance of a system. It is deconstructive, at the same time brings awareness of a new possible different order .

BIOGRAPHY

(Alberto di Mauro) Born in Messina (Sicily), he moved to Rome, where at the “La Sapienza” University he got a degree in Humanities and then a second one in Foreign Languages, followed by a Diploma as Librarian. He continued his studies in Norway, specializing in Norwegian literature. Thanks to his appointments as Cultural Attaché and Director of several Italian Cultural Institutes abroad (Tel Aviv, Edinburgh, Dakar, Berlin, Tokyo, Moscow, Los Angeles), he has traveled all around the world, driven by a restless curiosity

to discover new places and cultures. He is honorary member of the Academy of Fine Arts, Moscow.

His interest in photography goes back a long time, but in the past 10 years digital technology has allowed him to personalize his artistic style. In September 2018 he has participated to two photography expeditions organized by the National Geographic Kazakhstan and Kazakh Tourism.

He has given several master classes in Italy and abroad. In 2019 he was one of the artists showing his photos in Endémico versus Global.

Solo exhibitions: Σ Other seas and... surroundings Museo del Carretto Siciliano, Palazzo Daumale, Terrasini (Palermo) 2010 Σ Russia through an Italian eye. An itineray exhibition (Omsk, Samara, Togliattigrad, Novosibirsk, Krasnojarsk, Kazan) 2010/2011 Σ Realism and Surrealism. Fashion and style in photography, Moscow International Festival, House of Photography Multimedia Art Museum, Moscow 2011 Σ Roma Budapest Roma – return travel Italian Cultural Institute, Budapest 2015 Σ Immota Mutantur Palazzetto dei Nobili, LAquila 2016 – Mediamuseum, Pescara 2016. Σ Roma Novosibirsk Roma – return travel. Italian Cultural Center, Regional Library of Novosibirsk 2017 Σ Travel diaries. Villa Manin, Passariano (Ud) 2018, Palazzo dei Capitani, Ascoli Piceno 2018 Σ Stories in images. Le Murate, Firenze 2018, in the framework of 'Estate Fiorentina Σ The meaning of seeing. Italian Cultural Institute, Oslo 2018, me 2014, 2016



Fez



Eva Silberknoll

Austria

CONCEPT

he wilderness – preserves the world *

Do you feel oppressed when reading that once again large areas of grassland are being used for “whatever” construction? Do you dislike people in your neighbourhood that behave disrespectfully towards flora? Then you are just like me.

Over time, nature and plant conservation turned into a more and more important aspect of my life, and the idea for this project started to develop. I see it as an invitation to let more nature into our lives and to treat the natural habitat with respect.

Due to growing up in rural areas with intact landscapes, nature was always a natural part of my life. However, over the last few years forests and meadows are being destroyed, and more and more of those habitats are taken away. The plant world is a crucial part of our lives. As we deprive it of its basis of life, we also mislead ourselves.

My work is a call to create more space for plants and to respect them. The result is a series of staged photographs, colourful and surreal – I see it as an invitation to bring more nature into our everyday lives and to connect with it on a daily basis.

With the help of this body of work, I would like to encourage nature and the plant world to revolt and occupy our lives, just as we are doing it with theirs. Dear Flora, conquer our world, spread out your leaves and don't let yourself get exiled ever again.

*Henry David Thoreau

BIOGRAPHY

“I am a visual artist and photographer in love with the sewing machine. I have been taking photographs since I was 14 years old, when I took my parent's old Agfa Color during our first holiday by the sea. Since then I am fascinated by capturing fleeting impressions and transforming them into something special, through my personal gaze. To this day, I am inspired by the almost infinite expressive possibilities of this medium. My creative career began as member of a fashion label, that's why I like to work interdisciplinary. My career as a designer did not last long, but my love for fashion remained and continues to inspire me.

After fashion came art and I studied at the Academy of Fine Arts in Vienna, focusing on photography and cultural studies. The photograph is at the centre of my artistic work. It either stands alone or is the canvas of my mixed media artworks, where combine photography, colours and textile techniques. With the help of my artwork I tell stories – stories of personal journeys, places of desire and dreams. Staged photography enables me to visualise these and leaves enough space for the viewer's own narrative. “The works give strength and remind us that life itself is magical.” With these words a French writer in New York recently commented on my art.

Furthermore, I want to surprise with my pictures: it may be possible that one discovers a rainbow made with the sewing machine on a Polaroid. What does that mean? I am happy to leave that up to you.”



The wilderness 1



Evelin Stermitz

Austria

CONCEPT

In abstract form, black and blue are visualizing a colored surface. The color movements fade and reappear in a constant flow. The abstract surface describes infinite possibilities of contingency.

BIOGRAPHY

Evelin Stermitz, M.A., M.Phil., studied Media and New Media Art at the Academy of Fine Arts and Design, University of Ljubljana, Slovenia, and holds the degree in Philosophy from Media Studies. Her works in the field of media and new media art focus on post-structuralist feminist art practices. In 2008 she founded ArtFem.TV – Art and Feminism ITV (<http://www.artfem.tv>) and received a Special Mention for the project at the IX Festival Internacional de la Imagen, VI Muestra Monográfica de Media Art, University of Caldas, Manizales, Colombia, in 2010. Her works have been exhibited and screened at various venues such as the MMoMA Moscow Museum of Modern Art, Russia / Vetlanda Museum, Sweden / Centro Nacional de las Artes, Mexico City / Museum of Modern Art, Buenos Aires, Argentina / PAN Palazzo delle Arti Napoli / CAM Casoria Contemporary Art Museum, Naples, Italy / Museum of Contemporary Art of Vojvodina, Novi Sad, Serbia / Fundació Joan Miró and CCCB Centre de Cultura Contemporània de Barcelona, Spain / Museum of Fine Arts, Florida State University, USA / MAC/VAL Musée d'Art Contemporain du Val-de-Marne, France / Chelsea Art Museum, New York, USA / International Museum of Women, San Francisco, USA.

www.evelinstermitz.net



Black Blue Abstract II



Fabiola Faidiga

Italy

CONCEPT

“Democratic appearance - Victory attempts”

Instinct fragments sketch of unreal figures and simple signs in the course of telephone calls (which often work) and compromises liberating ancestral automatism, producing seemingly unconscious spellings on paper or post-it.

The subsequent rational elaboration of the default project allows the formation of other situations: from the stream of consciousness to visual storytelling, from automatic pieces to collage conscious where the apparently “useless” fragments find motives and stories.

this umpteenth collage of the deFauLt Project, entitled “deMoCratiC aPPearanCe - viCtorY atteMPtS”, wishes to open a reflection on the fragility “of freedom and democracy” in the current historical moment, where the deceptions of those who promote confrontations for the need to identify enemies, can condition the indisputable pluralism of democracy and respect for freedoms.

in the collage, a group of animals and demons rehearse to celebrate the victory of a false democracy; the man with the heart in the brain remains astonished. A warning never to go down the guard in the dialectical process defending the values of respect, equality and freedom that are at the base of our republic.

BIOGRAPHY

My experiences and activities in visual art are eclectic and moving freely between different expressive areas (such as photography, video, collages, paintings, sculptural installations, performances). No matter which of these tools choose, my goal is always to analyze social relationships and human. I have been collaborating with the Trieste group “Gruppo 78 International Contemporary Art”. This group activated several projects, supervised by curator Maria Campitelli and exhibited in many Italian cities and foreign; in particular, I would like to mention my project “CIRCUS MEME” which took place in Trieste, London, Koper (Slovenia) and on the island Veliki Brijuni (Croatia). In 2011 I exhibited my work at the Generalized Biennial of Friuli Venezia Giulia (Italy) linked to the Venice Biennale, curated by Vittorio Sgarbi, and in 2013 I participated in the project “INTERNATIONAL BRIDGE ITALY MEXICO”, that took place in Oaxaca, Torreón. and Mexico City. I recently founded the cultural association “Casa C.A.V.E. - Visoglianovi_ovlje contemporary art Europe “in order to promote territorial development and I conceived the exhibition / seminar called “The energy of places”. Visual artist. Born in 1958, she began her journey with maestro Nino Perizi in the free school of figures of the Museum of Modern Art Revoltella in Trieste. Fabiola Faidiga’s research moves freely between different areas expressive and often has the goal of investigating human relationships and social. Her experiences and her activities in the field of contemporary art are eclectic, working with different media in an experimental perspective: photography, video, sculpture installation, performance, painting, collage, art relational. She has participated in numerous contemporary art exhibitions featuring multimedia projects in various spaces in Italy.



Democratic appearance



Falk Messerschmidt

Germany

CONCEPT

The introduction of the “strange attractor” in the mathematical field of dynamical systems. It allows a better understanding of chaotic systems. In analogy to the term, the encounter in my diptych is one of two quite diverse, but concrete spheres. The hermit crab on one side and the stock indicator on the other suggest a formal and therefore allegorical relationship. Both are represented as mise en abyme: dwellings within dwellings. The suspended notation of figures in the one echoes the void. He left for a continuous impulse to grow in the other.

BIOGRAPHY

Falk Messerschmidt studied photography at the Hochschule für Grafik und Buchkunst Leipzig with Professor Timm Rautert and Professor Christopher Muller, as well as at the Nantes Higher School of Fine Arts and the Glasgow School of Art. Several residences and international exhibitions led him to eg. Paris, Rome, Vienna, Berlin, Leipzig and Düsseldorf. Lives and works in Leipzig.



Strange Atractor



Gani Llalloshi

Kosovo

CONCEPT

The emancipation of art from political and economic dependency is always based on a profound reflection on the relationship between the individual and society. First of all, one must discover how to connect art with everyday life, make it useful for society and present it as a useful public good, in contrast to the image of exaltation and elitism.

Kitsch, as Greenberg defines it, is the antithesis of real life, a spectacle we consume every day, while capital represents the material abundance offered everywhere through its images and symbols of belonging to the world in which we live. Our environment is full of images that we find attractive, with images of banal and empty promises of quick profits and a better life. Symbolically, these images build identities through a desire that cannot be fulfilled, since it is itself its own cause and source.

Due to the exploitative economic relations in society, the needs of an individual are reduced to the basic level, and the understanding of art does not grow on the needs that kitsch can satisfy. That is why some people, as well as social groups, see art as a luxury or for useless activities of society that do not generate profit and, moreover, waste money from the tax office. Art, like all the wealth of contemporary society, found itself in the rut between private capital and the state and became subservient to the system.

BIOGRAPHY

He was born on May 8, 1965 in Pristina (Kosovo). Graduated from the Academy of Art in Pristina in 1989, having studied painting with N. Salihamenxhiqi. In 1991 he completed a postgraduate course in painting at the Academy of Fine Arts. Arts in Ljubljana (Prof. Andrej Jemec). In 1991 he completed a postgraduate course in engraving at the same academy (Prof. L. Logar). In 1997/98 he studied at the Berlin Academy of Fine Arts as a DAAD scholarship holder. He has been a member of DSLU since 1990. He also studied in Paris. He lives and works in Piran, Slovenia.



Sweet and beautiful year



Giordano Rizzardi

Italy

CONCEPT

On the profile of a dry land on which bare rocks rise; Under a livid, surreal sky, an astonishing fauna swarming with life stands out with hieratic majesty. The animals of the land and the air are broken down and recomposed in their anatomical peculiarities with a visionary taste, which distorts a reality to which the eye believes it is accustomed, to propose a challenge that speaks of the infinite possibilities of being. A non-linear evolution of the species, which, with an almost Dadaist gap compared to the narrow meshes of reason, pushes us into an alternative and grotesque dimension. In this hallucinated "Landscape", which escapes the laws of gravity; In this zooming out "Olympus", in which he seems to witness the prodigious metamorphoses of Zeus, we find two absurd ecosystems of pure balance, in which the strange is calibrated by the surgical counterpoint of photomontages. Two examples of how art is the privileged place to contrast the standardization of thought promoted globally by the media and propose a plural and unconventional vision of reality, giving space to those voices that make free and divergent thought the His peculiar expressive figure.

BIOGRAPHY

He studies classical art and at the same time virtual environments and new technologies. With this dual preparation, he continues his research in the visual field, from photography to video art. projects: "Christ 2004" finds consensus in Germany with a series of exhibitions and in Armenia at the Armenian Center for Contemporary Experimental Art "Fabule" reinterprets the stories of the Grimm brothers, participating in Open # 1 and 2 at the Magazzini del Sale in Venice, 00130 Gallery in Helsinki, Finland and at the Center for Contemporary Art in Lucca, Italy. The photographic project "Circus" is granted by Jpeggy - Contemporary Photography, participates in the "Design Royale" at the Atellani Mediateca in Milan, invited to the Festival D'abord les forêts ... France and the Arocena Museum in Torreón.



Olympus



Guillermo Giampietro

Argentina

CONCEPT

Hear

The naive allegory of a utopian natural equilibrium in which the human variable transcends the classical stay of ontological maniacality. Seeing and listening in a modulation without a subject, global and endemic like the illusion of a primordial sea to which one always returns.

BIOGRAPHY

Italian-Argentine artist born in 1962 in Rosario, Argentina. In 1979 he created the Cucaño experimental art group, with which he carries out an intense activity creative and at the same time of political and cultural resistance during the regime

In addition, he achieved a good academic performance, because within his objectives was to obtain a scholarship from the National Council of Science and Technology (Conacyt) to carry out his postgraduate studies, which he carried out abroad with support as a fellow of this institution. "That long-term vision has helped me, because from my degree I started attending conferences, publishing articles, interacting with colleagues. From early on I was able to focus on research, which I have been in for 20 years".

Terror of the military dictatorship, leaving an important mark on the history of the Argentine artistic vanguards. He settles in Trieste, Italy, in the 1989 where he actively participates in the process of institutionalization of the former psychiatric hospital initiated by Franco Basaglia, being particularly interested in the relationship between art and madness, directing the Laboratory "P" of visual arts. To the At the same time he actively collaborates with the group 78 de arte contemporanea. He performs a large number of exhibitions, video productions, workshops and conferences. in Argentina, Italy, Austria, Slovenia, Belgium, United States, Mexico, Spain, Croatia, Switzerland. Among them the participation in the exhibition "Losing the shape human" at the Reina Sofia museum in Madrid and at the Venice Biennale. At 2015 he makes and directs the film "Muffe el film" presented at the Scienze Plus Fiction, international festival of science fiction.



Hear



Hubert Hasler

Austria

CONCEPT

“It’s the biggest species extinction since the dinosaurs disappeared”

Christoph Heinrich, CEO WWF Germany There is no end in sight to the downward spiral. In its updated Red List of July 9, 2020, the World Conservation Union IUCN now records 32,441 animal and plant species as threatened. That’s more than ever before.

“We humans play a dangerous dual role in the global species Gau. On the one hand, we are destroying species habitats, fueling species extinction. On the other hand, species diversity is the basis for functioning ecosystems, on which we humans ourselves ultimately depend,” Heinrich said. “An intact and diverse natural world gives us food, clean water and other raw materials, regulates the climate and acts as a bulwark against diseases and pandemics. The destruction of nature is primarily at the expense of billions of people in the global South, and their lives often depend directly on the use of natural resources.” Conservation organizations, Fridays for Future, Greta Thunberg, scientists of different fields, all of them have been warning for years, decades, about the devastating consequences of the neoliberal exploitation of our planet as well as the irresponsible waste of resources.

Authors like Margaret Atwood or T.C. Boyle fictionalized in dystopian novels about functional new social structures, chickens without heads, mainly consisting of coveted breast meat, problems with Neopyths and Neozoa.

Natural disasters accumulate, one pandemic follows another, people starve to death due to climate change, and we watch.

Hubert Hasler has long been concerned with Neophytes, using them as an allegory for xenophobia, integrating them photographically and sculpturally in the contemporary art context.

In his new, two-part work “Fleischbeschau & Schweinschakal” on the presentation of the hunted. For Hasler, this is a revelation of the voyeuristic in the struggle against/ with/over nature.

BIOGRAPHY

Born on August 18, 1975

Hubert Hasler is an Austrian post-war and contemporary artist who was born in 1975. Knoll Galerie Budapest presented the work of Hubert Hasler in the past. In Mutu- alArt’s artist press archive, Hubert Hasler appears in Dystopia or Utopia?, an article in Arta Magazine

in October 2021. he studied at the Austrian School of Artistic Photography.

He has exhibited in different recent ones such as: Austrian Cultural Forum Budapest.– All about peace. Ostavinska Galerie Belgrade.– road show east. WiedeFabrik Munich.– KissKiss Casa Artelor Timisoara.– road show east. Galerie Greta Zagreb. - road show east .

Exhibitions (Selection)

Soloshows with*** provided

2019 bitte nicht zu früh, Balkan Performance Tour (Wanderausstellung) Casa Artelor (Timisoara), Kultur Center

(Novi Sad), Ostavinska Galerie (Belgrade), /// overrun 12-14 contemporary (Vienna) ***

2018 Alles über Frieden, Austrian Cultural Forum (Budapest) /// Kiss Kiss – Bussi Bussi, Wiede-Fabrik (Munich) ///

Road Show East Part II (Touring Exhibition), Ostavinska Galerie (Belgrade), Casa Artelor (Timisoara), Galerie Greta

(Zagreb), Chemical Institut (Ljubljana), overrun, PhotoBiennale Minoriten (Graz) /// overrun, 2025 (Hamburg)*** ///

bitte nicht zu früh, Wittgensteinhaus (Vienna) /// overrun, Wittgensteinhaus (Vienna) /// Kiss Kiss, 12-14 contemporary (Vienna)

2017 Ossuary, 12-14 contemporary, (Vienna) /// Road Show East Part 1, Knoll Gallery (Budapest)

2016 dincolo de linii, ARCUB (Bucharest) /// Jahresgaben, das weisse haus (Vienna) /// 1493, Herman



schweinschakal



Hubert Hasler

Austria

CONCEPT

Wild boars multiply in our forests unregulated, become in some places a plague due to lack of prey predators.

Out of fear of epidemics, border fences are erected as if a bacterium could be kept out. We find similar reactions in the current fight against pandemics.

The jackal is also an uninvited immigrant. Although jackals do very well in man-made cultural landscapes, they are classified as an enemy by the hunting community. Who determines what is alien and therefore dangerous to us? And is this assessment subject to the spirit of the times?

Denise Parizek / Curator

BIOGRAPHY

Herzele Gallery

(Graz) *** /// Cuando alguien muere siempre se le mandan flores, 12-14 contemporary (Vienna) ***

2015 the MoMA cried, Emily Thomsen Flowers (New York City) *** /// Bushwick Openings, (New York City)

At IIMAS, Gershenson works in the Department of Computational Sciences and is affiliated as a researcher with the Center for Complexity Sciences (C3) at the same university. In an interview with the Conacyt

Igor Štromajer

Slovenia

CONCEPT

A kaleidoscope in which one or two more are found at an angle or in reflection, other reflective principles to place multiples in the work. When the symmetrical tile in the pattern, the end a in view is from the place where the other side was multiplied in the aperture reflectors, from the original eye.

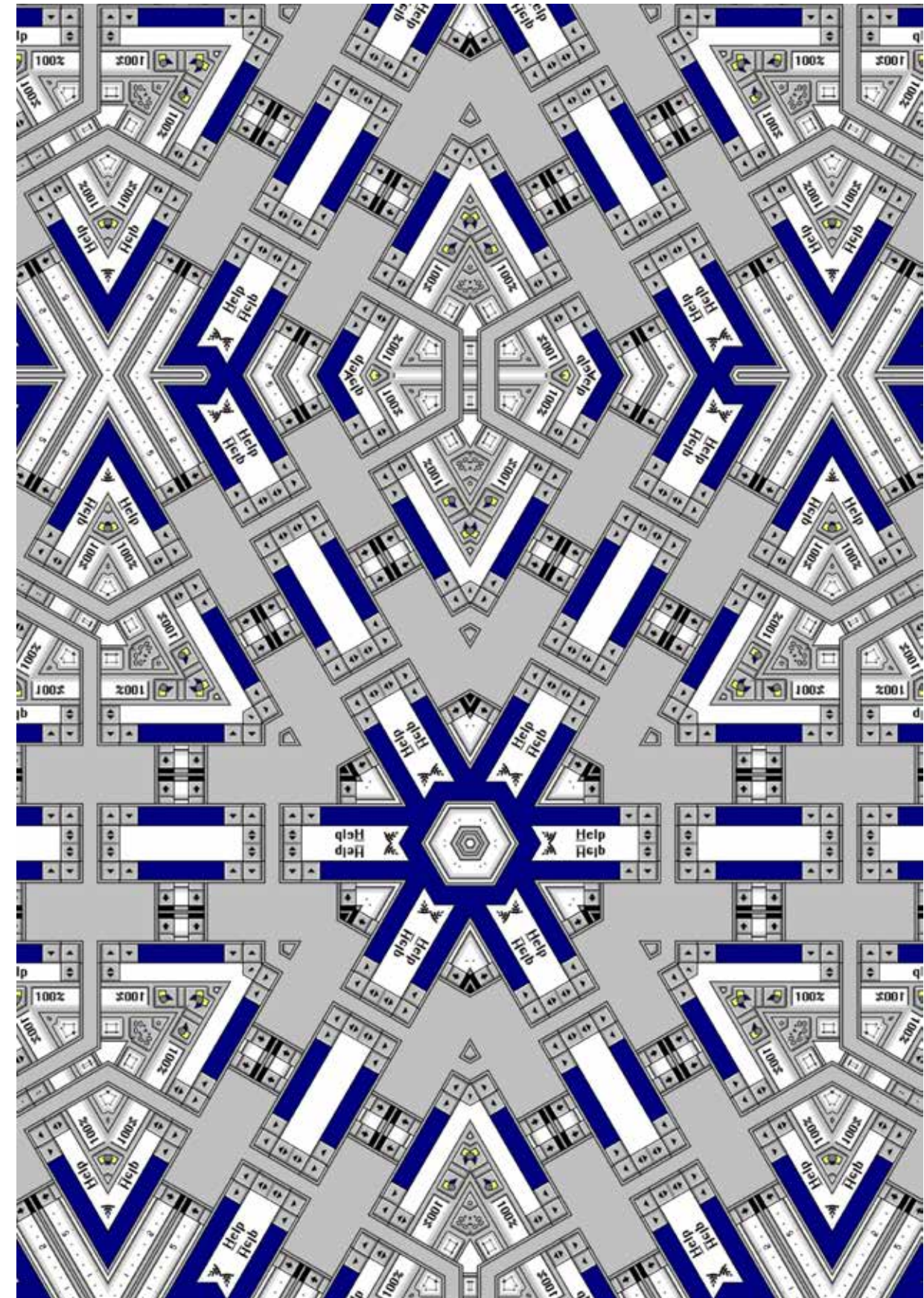
Metaphysics: one thing is from the philosophy that studies the branch of the. Becoming this includes existence, reality being, questions and. He comes meaning Greek words that of nature beyond the word literally. Nature, such a sense in a specific sense, refers the cause of nature to its own thing, as.

Windows 3.1 for 16-bit operating environments Microsoft of series is a produced. The first April sold was during 1992.

BIOGRAPHY

Igor Štromajer is a para-artist at www.intima.org. He researches tactical emotions, intimate guerrilla, and traumatic low-tech communication strategies. He has shown his work at more than two hundred exhibitions in more than sixty countries, among them at the transmediale, ISEA, EMAF, SIGGRAPH, Ars Electronica Futurelab, Manifesta, IMPAKT, CYNETART, Hamburg Kunsthalle, ARCO, Banff Centre, Les Rencontres Internationales, and in numerous other galleries and museums worldwide and received a number of awards. His projects form part of the permanent collections of the prestigious art institutions, among them Le Centre Georges Pompidou in Paris, the Museo Reina Sofía in Madrid, and the Computerfinearts Art Collection in New York City. Štromajer lives between Frankfurt, Germany, and Slovenia.

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Jeannette Betancourt

United States

CONCEPT

We beg to make the proper use of the benches

Homelessness is a social problem that has never been fully treated. Palliative is chosen that do not touch the origin of the situation, which can find its roots in some excess of drugs, a mental breakdown or an economic inability to integrate into society.

in a world where time is money, the homeless become more of a hindrance than a social responsibility. under the current anthropogenic condition, there is no time, no resources, and no will to deal with them. only the park can offer them some comfort.

BIOGRAPHY

Nueva York, E.U.A., 1959 Multidisciplinary Puerto Rican artist, naturalized Mexican. Her artistic work focuses on the theme of nature and she has recently intersected it with the human footprint on the planet, from whose link works with comments of an ecological, economic, social and ethical order have been derived. Her artistic production includes sculpture, painting, installation, video, interventions, performance, object art, processual and interdisciplinary work. She was a beneficiary of the National System of Art Creators of FONCA in (2016-2019) and (2013-2015). She has public works at the Universidad Autónoma Metropolitana; Av. Reforma and the Monarch Butterfly Sanctuary in Sierra Chincua, Michoacán, among others. She has exhibited individually in Belize, Spain, Guatemala, Honduras, El Salvador, Morocco, Mexico, Paraguay and Puerto Rico and participated in collectives in Africa, Asia, Europe and in almost all the countries of the American continent.



We beg to make the proper use of the benches



Jelena Micić

Serbia

CONCEPT

Bojna polja (Color/Battle Fields)

Is a spatial installation consisting of collected and structured porous plastic nets with different characteristics and colors. Nets that envelop and limit a certain portion of fruit/vegetable appear in a specific, industry-defined color system and size from which arises a set of hand-bonded spatial compositions limited by features of the selected/rejected material. Playful spatial paintings in form of translucent color walls, structure the space of the gallery, directing and limiting visitor's movement. Works are repeatedly adjusted to the dimensions of the space and carry visible traces of adaptation(s).

The central topic of my practice is an analysis of socio-political aspects of color (systems). My method incorporates artistic research presupposing field work. Material investigation and its contexts of use I find of special interest, as it conveys an underlying economic message I tend to emphasize. Collecting, arranging and archiving carefully selected types of material I build into large-scale installations. Since 2016 I have been collecting fruit and vegetable nets from the supermarkets in Vienna and sewing them together into colorful semi-transparent walls. The notion of the limit and border are present here in several aspects - from the way the nets limit 1, 2 or 25kg of a product, to the way that the nets redistribute the use of the space. My recent fascinations are with plastic bags and plastic-grip cotton buds. I am using a simple crocheting technique in order to create formal compositions from cut stripes of garbage bags, which on the other hand refer to my work as a former Yugoslav Third country cleaning lady in Austria. The sterile surface of plastic is in direct relation with the notion of hygiene and purity. One of the political tasks of the EU is regulation of single-use plastic which has already been forbidden in Austria. The production of the source has been controlled, and the relevant products started disappearing from the shelves. I am working on finding the last samples of the extinct environmentally hostile species and storing it in order to reuse it as a basic building block for my work.

BIOGRAPHY

Jelena Micić born in 1986, Knjaževac, Serbia. Graduated with distinction from the Academy of Fine Arts in Vienna (2020) from the Textual Sculpture class (Mentor Heimo Zobernig). Master of Philosophy (2012) and Philologist Degree in Scandinavian Languages (2010) University of Belgrade.

She received the Dimitrije Bašičević Mangos Art Award (2021), the appreciation prize of the Academy of Fine Arts in Vienna for excellent artistic theses (2020), the Ö1 Talent Scholarship for Fine Arts (2018) and kältür gemma! Scholarship (2018). Her works are in the collection of the Austrian Federal Ministry (Artothek des Bundes) and in the collection of the City of Vienna. Micić is the founder of the informal group UMETNIK*. She lives and works in Vienna as an artist and curator.

Jelena Micić's special interest lies in the investigation of different cultural and sociopolitical aspects of color and color systems. Most of her artistic practice includes fieldwork and research-based visual information gathering. In appropriating the everyday, their work often presupposes chosen patterns of human behavior and acts that accompany their presence.



Battle Fields



Jernej Humar

Slovenia

CONCEPT

I've been looking closely into the water for a long time, right now. And the water, the substance of all living things, is truly damaged. Especially because we don't understand what water is. Here in Slovenia, we have a lot of water and it is quite good. For now. :) The world's waters are extremely polluted, that's why we can consider our water as endemic. And if we were a smart nation, we would show the world, what is water and how to improve it, in practice. That's why I made Inflows \$ Outflows as a seed, from people start thinking and acting.

BIOGRAPHY

Jernej Humar (1975) was born in Šempeter pri Gorici, Slovenia. Having completed a technical school, he decided to study mechanical engineering. In 1997, he passed the entrance exam to the Film and TV School, Academy of Performing Arts, FAMU in Prague, graduating in 2002 with Professor Viktor Kolař with a series of photographs titled "Homeless". His Subway series had won him third prize in the 2000 Emzin Photography Contest. His photographs have been exhibited in solo and group exhibitions in Slovenia and abroad.



Inflows & Outflows



Jordi Boldó

Spain

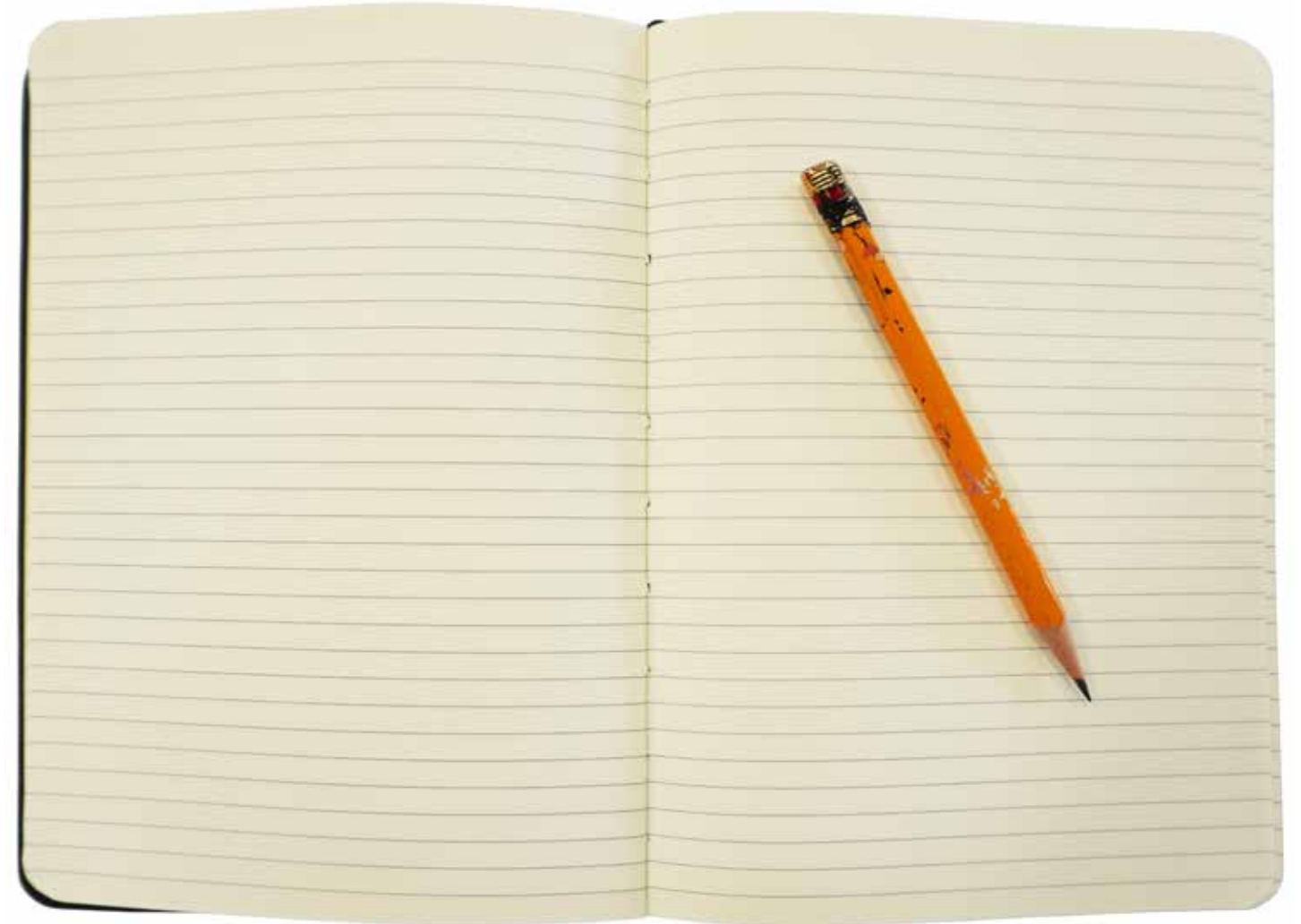
CONCEPT

Crisis

Moment not exactly empty, but a look into the void. situation that generally arises at the beginning or end of a process. Critical or emergency moment; of immobility and stagnation, where it is not easy to predict what will happen, or to know what to do.

BIOGRAPHY

Mexican painter born in Barcelona, Spain. The painting of him comes from Catalan informalism and explores in the tradition of North American abstract expressionism of mid-century, as well as that of some Mexican artists of the generation today called "Ruptura". His work is essentially pictorial, apart from fashions or trends, and halfway between abstraction and figuration. With more than forty years of monographic exhibitions, he has exhibited in museums and galleries of America and Europe. Recognized with various awards and distinctions, he has acted as a jury in various competitions and has been a member of the Sistema Nacional de Creadores de Arte from 2000 to 2015. He dedicates part of his time to writing, cultural promotion and teaching painting.



Crisis



Jose Miguel Gonzales Casanova

Mexico

CONCEPT

In the graphic novel *Visionario*, José Miguel González Casanova experiments with drawing as the basis of writing, starting from each spatial unit within a temporal sequence. One of the purposes of this work is to create a Visionary Library based on the exchange of a thousand copies for books donated by the public for this purpose.

BIOGRAPHY

José Miguel González Casanova, Mexico City, 1964. His activity has been developed as a plastic and interdisciplinary artist, essayist, editor, curator, stage designer and educator. He is a Master in Visual Arts from the Faculty of Arts and Design, UNAM, where he has taught since 1988. In 2002 he entered the National System of Creators. His work develops between text and image in projects, installations and drawing. He has recently presented his traveling exhibition “*Visionario. Graphic Novel*”, in Spain, Mexico, Brazil and Venezuela. : <http://visionarionovelagrafica.blogspot.mx/> .

He has carried out numerous social art projects, in which he crosses research and practices of art, education and economics, among which the Intersubjective Bank of Desires (1998-2009), the Multiple Media Seminar (2002-2017), the Interdisciplinary Workshop “*La Colmena*” (2008-2018), *El Jardín de Academus*, Art and Education Laboratories (2010), the *Tianguis de CACAO* (Autonomous Cooperative of Artistic Works Trade) (2013-2015), and *Banco de los Irreales* (Rio de Janeiro 2015-17).



Josip Zanki

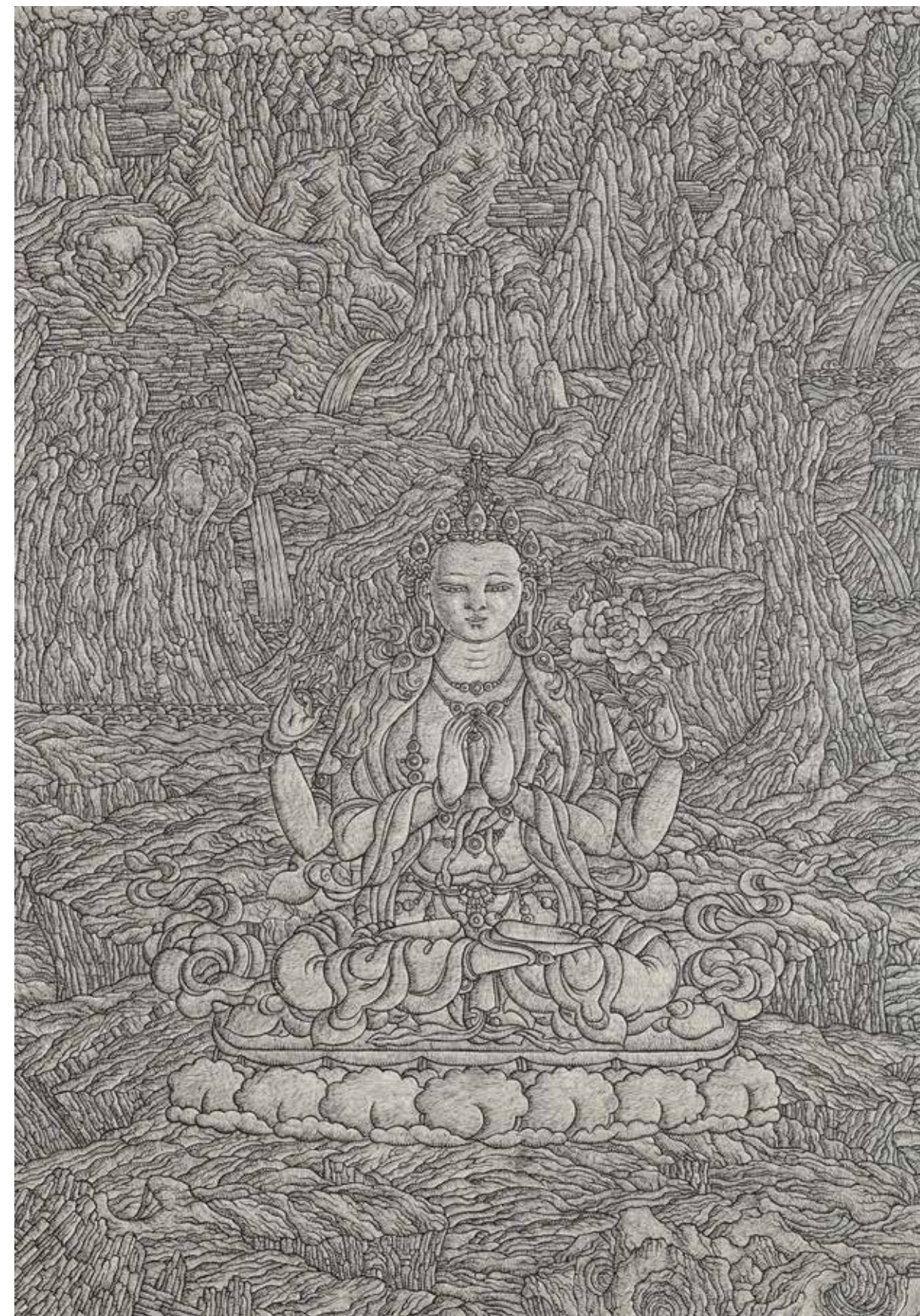
Croatia

CONCEPT

The aim of the artwork *White Tara* (drawing, 2017) is to use examples of personal artistic practice and performative ethnographic research to show and explain the ways in which space is conceptualized in Thangka painting and how this influences relationships towards Image in endemic Tibetan cultural contexts. I use my own research and study experience at the Living Buddhist Art Center in Dharamshala, India, year 2011-2017 and analysis of lectures and works by Master Locho, Sarika Singh and all the other Thangka painters to deconstruct history, technique of creation and ritual. Practices that make up the complex conceptualization of space in thangka painting. The research and the drawing created are based on the two elements of conceptualizing space and understanding the image as a shaper of unique cultural contexts such as Tibetan.

BIOGRAPHY

Josip Zanki was born in Zadar on March 14, 1969. He graduated from the Graphics Department of the Zagreb Academy of Fine Arts in 1994 (class of Professor Miroslav Šutej) with a thesis entitled “Mysticism in the artistic practice of J. Beuys”. and an experimental series of *New Machines* prints, a new take on research conducted by the Croatian Renaissance scientist Faust Vrančić. In 2016 he completed his postgraduate studies in Ethnology and Cultural Anthropology at the Faculty of Humanities and Social Sciences in Zagreb. He received a PhD with a thesis titled “Anthropological Conceptualization of Space in Thangka Painting and Contemporary Art Practices” (supervisors Suzana Marjanić and Leonida Kovač) on February 11, 2016. Since 1986 he has been working in the field of graphic media, film, Video, installations, performances and cultural anthropology. He taught at the University of Zadar from 2009 to 2017 and at the Vytautas Magnus University in Kaunas from 2016 and 2017. Since 2017, he has taught at the Zagreb Academy of Fine Arts. Since 2018, he has been vice president of the Croatian Association of Artists, the oldest and largest institution of its kind in Croatia and the entire region, established in 1868. He has been a member of the European Cultural Parliament since 2011. He now lives and works in Zagreb.



White Tara



Karin Maria Pfeifer

Austria

CONCEPT

viral

The First World War was undoubtedly an event of great importance, but another generally neglected catastrophe occurred at the beginning of the last century. The artist wants to explore the question of whether the role of the Spanish flu is underestimated in the grand scheme. The viral epidemic has drastically altered the composition of the Spanish population and has therefore shaped the history and development of the area to a greater extent than we suppose. Spread from a defined local area has had effects that extend beyond what can be captured. Karin M. Pfeifer's work is based on humanity's deep fears, which are prevalent in urban areas. Most of the time he called possible pandemics in the media that spread across the earth in nightmarish scenarios (like the Spanish flu) and would therefore be immensely affecting the daily life of every individual, completely contradicting any thought of safety. of our western societies, in which everything seems manageable. We take countless security measures to play a trick on the fragility and finiteness of life. If the feeling of joy is related to the finiteness of people, formulated by the Austrian psychotherapist Erwin Ringel, is the question that the artist wants to convey to the recipient.

BIOGRAPHY

Works and lives in Vienna and Lower Austria, 1966. University of Vienna, class 94 Study-residence Paris, India, Israel / Palästina, Arlberg Hospiz member: Künstlerhaus Wien Ig-bildende Kunst photo-riot exhibitions (selection) 2018: wvirginia wolf österr . Kulturinstitut, Budapest H Independent Stockholm Artfair S Kleeblatt Kasko Basel, CH "Sold" Künstlerhaus Wien A parallel Vienna 2018, Vienna A karus Kroart Galerie, Wien A dreamy aradise Artweek vienna, curated by L. Gehrman, flat1 Wien A 2017: "a own room", Villa Renata, Basel CH "A man on the border", Galerie Alkatraz, Ljubliana SLO Selbstportrait, Kunsthalle Exnergasse, Wien A Ernst und Rosa, artwall gallery Athen GR Die Neuen Fotoforum Innsbruck A Realität und Schein Konnektor Hannover D abidance 2 Westwerk Hamburg D 2016: grauer alltag, KroArt, Galerie Wien A "Orientation", eyes on, flat1 Wien A topsy turvy K, Kunstverein Baden A "Parallel Vienna", alte Post, Wien A. Gone Galerie Peithner-Lichtenfels, Wien A Palimpsest Park "Friese, Hamburg D "A man on the border" flat1, Wien "Combining illusions" Scottish company, Berlin 2015: parallel vienna, alte Post Wien "Deconstructing Complacency", Kunstzelle WUK, Installation im öffentl. Raum Destination Wien extended - Kunst de Ausweg bei sexuellen Problemen S. Freud, flat1 Wien V.i.r.a.l. - Künstlerhaus Wien Handapparat der Neugierde, Galerie IG bildende Kunst, Wien, A placeb galeria 25 Andreou Metaxa St., Athens 106 die Rechnung geht an Martin K. Künstlerhaus, Wien "Around the truth of who I am", Kunstforum Salzkammergut Kammerhof Gal.Gmunden 2014: 600 Mio Künstlerhaus Wien (group) A "The retrospective of a dysfunction" Universitätszahnklinik Zahnorama Heuriges 2014, Wien (group) A edas eine with eyes on, Monat der fotografie mo.e (group) A "celle-die WELT" , Künstlerhaus Wien, (group) A KO-OP, basement Wien, (group) To develop "Miejska Galeria Sztuki w Lodz, PA where to go ", grenzart (solo)



Viral



Kati Bruder

Austria

CONCEPT

BIOGRAPHY

We – The best of us

is a project about the perception and formation of communities within our society. Inspired by Beltempo's text, I began several visits to housing communities, searching for the relationship between social connectivity and rooms for housing. The United States that define communities is a kind of social sculpture to which one belongs, but at the same time looks towards the OTHER. We always live both instances: the subject as well as the object. We are both the United States and the OTHERS. I photograph people who, through spatial circumstances, are externally perceived as a group. Here I find different Communities with a similar destiny, self-organized and temporary communities. In each specific place I always ask the residents. open their doors and position yourself in their front rooms. WE - THE REST OF US is a project about the perception and formation of communities within our society, about the development of a WE feeling, also about social cohesion. As

exclusion, loneliness, spatial closeness, isolation, visibility. and the representation. I examine the relationship between the Interior view of different communities, their spatial condition. and solidarity. Both the reflection on what you see and the act. From looking at how a process shaped by culture plays an important role. paper here The following questions arise: At what point does one make? Develop a sense of community based on spatial proximity? Is this sense of belonging sharpened by an external threat? What are the elements required for a Community to establish a sense of "we"? This photographic series is conceived as a perpetual expansion. and contains images taken in different communities, as well as personal interviews with the subjects, and texts written by journalists, ethnologists, sociologists, philosophers, and artists. Throughout this project, I cooperate with various people and charitable organizations, such as Caritas Wien, doctors and private citizens.

Kati Bruder born Graz, Austria, 09.29. 1978, graduated in 1999 from University entrance qualification (Abitur), school of arts, Ortweingasse, Graz. In 2000 from Karl-Franzens-University, History of Art, Graz. 2000-2008 Studies: Academy of Fine Arts, Vienna (Lectures: Eva Schlegel, Franz Graf, Herwig Zens, Peter Kodera) In 2015 Diploma Master of Art, Mag.a artium (with distinction), Academy of Fine Arts, Vienna diploma thesis: Spectatorship. Lecturer: Doris Guth. He has prizes, distinctions and international individual exhibitions in Austria, Germany, France, Switzerland, Slovakia and the Czech Republic. She works as a visual artist with a focus on body and portrait photography.



Julia Zemanek



Leonardo Martínez

Mexico

CONCEPT

Néstor García Canclini, in his book *Hybrid Cultures*, spoke of the fact that borders are the place where the identities of individuals are reaffirmed. Right on the edge of the limit is where culture is reflected. But what is it that takes us to the limit? The conditions around capital, mark the quality of life of entire nations, determine their mobility and reconfigure their identity, political structures immersed in corruption, temporality and despair, reformulate the need for fiction and longing, even with the ignorance of not knowing where do you go, but do you need to go... the problem comes when not everyone can be reached, and political and socio-cultural borders become present.

BIOGRAPHY

San Luis Potosí, Mexico, December 13, 1987

His artistic training begins at the Centro de las Artes de San Luis Potosí in the photography discipline in 2009. She has attended workshops with teachers such as: Eniac Martínez, Alfredo de Stefano, Cinthya de Anda, Ricardo Sierra, Daniela Edburg, Oswaldo Ruiz, Manolo Cocho, Fernando de Llanos. In 2011 he graduated in visual production and art theory, for 2012 the art and experience seminar, art in postmodernity, in 2013 the tutorial program in artistic production and in 2014 the program: three axes for the understanding of contemporary art. From 2011 to 2014 he is part of the Interdisciplinary experimentation laboratory Mercurio of the CASLP together with the teacher Alain Kerriou, he studied the Interdisciplinary Accompaniment Program in CENART teacher training in 2015, currently taking the diploma blended in support for the teaching of the arts in basic education CENART2018. His production lines are based on experimentation in photography and his relationship with the volume from the image, he uses mixed techniques to translate situations of daily events related to insecurity in the state accompanied by social criticism. Going through this search has allowed him to learn and link his work with other artists and disciplines, to form projects interdisciplinary and collaborative. He has exhibited his work individually and collectively inside and outside the state, as well as outside the country, highlighting some of their exhibitions: Nuevas Miradas in CASLP 2009, obtaining a publication in the *Fotoseptiembre* catalog of that same year, *Fractura y Evidencia* in the Juan Blanco Gallery of the municipal palace 2010, *Show Contest* November 20 editions 61, 66 and 67, achieving a Honorable mention in each of them, *Silence Details* in Museum Procession of site CASLP 2013, *Intersections (Collective Mexico-Greece-Italy)* Art Lux Gallery in Trieste Italy 2014, *Disidente Corporeo (fotovisión 2015)* Galería Tere Caballero Palacio Municipal S.L.P and *Los Toros de San Juan, La Rana Gallery San Angel, CDMX 2016. The body of the earth (San Luis Potosí*



Welcome to Alcatraz



Leonardo Martínez
México

BIOGRAPHY

2019). Global vs Endemic, C3 UNAM 2019. He has taught courses and workshops related to the field of photographic production with children and adults, highlighting some such as: photography as a tool for the registration of the creative process (CASLP 2014), Chronology of a self-portrait Experimental Study on Image and Identity (CASLP 2016), VERANITO CASLP 2016-2018. He participated in the analysis table The photographic creation in San Luis Potosí (fotovision 2016). He was a beneficiary in the interdisciplinary project Diogenes narrative objects behind the door of the Performing Arts scholarship in non-conventional spaces 2016 of the Ministry of Culture of S.L.P., was invited to the First Interdisciplinary Encounter Essay on public space Morelia Mich. 2017, he was selected in the National Encounter of Performing Arts ENARTES 2017. He was invited to participate in the 8th International Meeting of Art and Meaning in 2019 "Production as Research". He is co-founder of the training space experimentation and artistic production CAJA AURORA, currently works as a teacher in the area of __visual arts of the CASLP



Luciana Esqueda

Mexico

CONCEPT

This photo represents the present day and portrays some of its Crisis: overpopulation, overproduction and as a consequence, the invasion of all natural and urban spaces.

BIOGRAPHY

In 2019 he exhibited at the C3 Center for Complexity Sciences, the installation society encounter with art immersed in complexity realices various artistic residencies in various European countries Switzerland, Croatia, Italy, Austria. developing proposals for installation land art and plastic work Luciana Esqueda has developed research topics for his artistic creation, where she has featured a project on psychology and art, titled PSYCOVISION a project about travel, and how it affects the creation and personal vision of the experience when traveling and if this experience transforms people, and through of a word test makes them respond with concepts of the perception of each person, together with the writer Cuauhtémoc Arista, with whom she collaborates in various projects, create a poem that abstractly reflects this series of experiences. sensory arts, she was featured on a website where she I collect all the surveys and the responses of the creators and in turn the works that shaped the experience of each artist. Stazione Rogers Trieste Italy, curated by Maria Campitelli. The Homosapiens project is developed from research in other social scientific disciplines, which are developed in the project to confront humanities and art in an exhibition result, of questions that it continues to develop. This project is presented in Mexico and is selected by the government of the state of Oaxaca and CONACULTA to be presented in La Calera Cultural Center. Under the curatorship of Fernando Galvez, also in performance and video create the concept " Anti-Catwalk " which became a concept used by other artists to present her designs, and " Urban Fashion" ithin the scope of the festival of the historic center, at the Colegio de las Vizcainas. Abroad she was presented at the Ugo Cara Museum of Modern Art in Murggia Italy, Zone 30, Sierre Switzerland, Casa delle Dona Trieste Italy, National Museum of La Mascara, SLP, Mexico



Migration 1



Luise Kloos

Austria

CONCEPT

Calvin Klein in Tuzla

After the war in Bosnia I lived 1998 for 1 month in Tuzla. The whole country was destroyed, people had no perspectives, no job and also no hope. There was an atmosphere of depression, no confidence, sadness and poverty. And suddenly there were some new billboards with advertisements for sunglasses in the city. The US economy discovered this poor part of Europe. A beautiful woman wearing sunglasses – and in the close full of mosquitos. Mosquitos maybe out of dead bodies. This image opens the question for what do we really need as human beings? What is essential for our live?

BIOGRAPHY

Luise Kloos, born 1955 in Judenburg/Austria, lives and works in Graz.

She works with graphics, paintings, video, installations and performances and has a broad international network. Since her studies at the University of Graz / Architecture and the Academy of Fine Arts in Vienna her work is focused on subjects like society, human conditions and cultural background.

Since 2009 she is continuously studying Tibetan Art at Thangde Gatsal Studio of Master Locho and Sarika Singh in Dharamsala/India.

Luise Kloos is founder of next – Verein für zeitgenössische Kunst, a contemporary art association based in Graz carrying out international artists in residence projects (www.nextkunst.at). She is member of the cultural advisory board of the city of Graz and chairwoman of the children`s museum in Graz. Furthermore Luise is a member of the European Cultural Parliament. Since 2016 Luise Kloos is organizing the Erasmus+ Program Croatian Students are volunteering Styrian Artists.

www.luisekloos.at

www.nextkunst.at



Calvin Klein in Tuzla



Manolo Cocho

Mexico

CONCEPT

In ancient times the human being stopped being just an animal like other animals. The animal became human. There are several criteria, theories and points of view that state the causes of this important change. They talk about the use of the hand to create tools, work, technological development, mastery of fire, language development, the capacity for abstraction and awareness of death and the celebration of mortuary rites, and other aspects. I maintain that what makes humanity is the development of consciousness and it is consciousness that, by gaining awareness of itself, gives us the perception that we are individuals and that we are separated from others and everything else. The individual and the communities of individuals separate from the world, taking on their own identity, this gives rise to cultural patterns. This means an evolutionary leap that is a fork where living beings become aware of themselves by separating from the totality. From that moment subject and object create an indissoluble and polar dialectical relationship. The world becomes the other; in the rest. The concept of territory and the relationship with the supernatural arises, and thus, humanity begins an incredibly hard fight with nature, its main manifestation being the planet Earth also called Gaia. As the development of civilization progresses, the planet becomes a kind of enemy to be subdued and conquered. In the historical process of thought, societies and civilizations progressively advance in this struggle, conquering the seas, mountains, jungles, deserts and all possible territories, hunting down all animals and having all the resources available. Coming to a degree that even in the same Bible it is mentioned that God made the world so that man can take from it what he pleases. The formation of ideologies creates justifications for the depredation of the environment. Today our supposedly very advanced civilization, conceives nature as a kind of global map of owned territories, private properties of nations and people, and these properties do not mean anything more than natural

BIOGRAPHY

Professional plastic artist, International Cultural Manager- Researcher. /Coordinator of the Art, Science and Complexity Program of the C3 Center for Complexity Sciences, UNAM, Mexico/ Member of the Payment in Kind Program of the SAT/ Tutor of the National System of Art Creators, FONCA/ Member of CLACSO Latin American Council of Social Sciences, Mexico. He was born in Mexico City in 1968. He is a visual artist graduated from the National School of Plastic Arts, now Faculty of Arts and Design, of the National Autonomous University of Mexico, UNAM. Throughout his professional career he has explored the capacity different artistic fields that cover many disciplines seeking convergence and the generation of new ways of creating the contemporary work of art. Manolo Cocho comes from a family of physicists - mathematicians and has been in contact with science all his life, since the 90s he has studied the advances of what were the antecedents of the now called complexity sciences. Since the mid-eighties, he has participated in various group and solo exhibitions in museums and galleries in Mexico and abroad in countries such as Italy, England, France, Poland, Spain, Slovenia, Croatia, Austria, Switzerland, the United States, South Africa, Canada, Germany and others. One of the important references in the plastic work of Manolo Cocho is the variety of techniques he uses: acrylic painting, oil, inks, enamels and watercolor, sculpture in wood, metal, ceramics, stone. Resources such as installation, photography, video, performance, 3D animation, sound art and in general the digital resources of the XXI century. Currently, he alternates his residence between the community of Potrero in San Luis Potosí, Huitzilac in Morelos, Mexico City and Trieste in Italy. He develops as an artist in parallel in Mexico, Italy, Switzerland, Slovenia, Croatia and Austria.



Instinct - Vulture



Manolo Cocho

Mexico

CONCEPT

resources at the service of society through their exploitation. The value of the territories lies in their potential to be exploited and generate wealth at any cost regardless of the consequences. The stability of our societies depends on it, and as if that were not enough, not only biological, geological and climatic ecosystems are destroyed, with the exploitation of resources, fierce wars are also generated to snatch, invade and conquer territories causing greater destruction. These wars increasingly rely on more destructive technologies, always seeking precisely to occupy the territories to be exploited, regardless of human losses.

In macroeconomics, the land and the people are just numbers, the objective is to obtain more profits and more power. This from my point of view does not mean development or evolution, rather it represents some kind of imbalance as what diseases cause.

Earth is losing the battle, the consequences are already very palpable and evident, there are still no sufficiently energetic responses and actions in this regard. And apparently there will not be until these actions mean profits, until the health of the planet is one more indicator in the world brokerage house and it is possible to invest in actions of clean air and healthy ecosystems, Our way of acting is suicidal, we have divorced Gaia, and we have also divorced others. Looking for immediate individual benefits above all else. We do not mind destroying the planet and other people, whether they are our own children or grandchildren.

It goes without saying that it is a rather sad situation, which generates impotence in the face of the great powers that decide the world.



Marcelo Calvillo

Mexico

CONCEPT

They spend more than they have to collect Spies, blacklists and arsenals It's embarrassing to see them brag Let's see who is the one who has it bigger They arm themselves to the teeth in the name of peace And they play with things that have no spare Blame the other if something goes wrong Between those guys and me, there is something personal ...

Juan Manuel Serrat / Something personal. Testosterone excess.

Excess of Testosterone

Inspired by the song "Algo personal" by J.M. Serrat, "Excess of Testosterone" brings together popular images that refer to the first half of the 20th century, emphasizing the old recipe of sex and violence, in this case of violence on a planetary level. At the same time, it alludes to the imposition of cultural stereotypes..

BIOGRAPHY

He born in Mexico City in 1959. From 1977 to 1981 he studied a degree in Physical Communication. He was a student of the sculptor Jesús Mayagoitia within the pilot group 103 and practiced lithography in the workshop of the master Javier Iñiguez at the National School of Plastic Arts of the UNAM.

He has a dozen solo exhibitions in Mexico City and some in the interi- or of the country, among them are: La Nación y otros cuadros tristes (1998) in the gallery of the periódico Excélsior; Cuadros y no cuadros (2001) at the Centro Cultural San Ángel, Contraposiciones y circunstancias en la Delegación Iztacalco (2011) and Paroxismos en Casa X (2018)

He has also participated in about a hundred group exhibitions in Mexico and abroad in Canada,- Japan, Romania, Spain, Argentina, the United States and Swit- zerland. He is currently in the process of titling for a Master's Degree in Painting from the Faculty of Arts and Design of the Universidad Autónoma de México. Conducting the research-produced Marine Dissertations, the sea as a critical medium.



Testosterone Excess



Marta Stražičić

Croatia

CONCEPT

“I have always been fascinated by the idea of combining technology with biological blood. The work grew out of a personal project consisting of insect-inspired creatures that have the strength to leave the continent and sea and transition into the digital realm as a form of rebellion. The humanoid represents a divine force that draws creatures from reality into a fictional domain by the well-known process of birth.”

BIOGRAPHY

Marta Stražičić was born in Zadar, lives and works in Zagreb. In 2018, Marta (1995) completed her Master's degree in New Media at the Zagreb Academy of Fine Arts. Marta posted with FeltZine, VICE, FuckingYoung, Tzvetnik, [anti] matter. She is part of the SwS art collective. SwS works closely with international electronic music artists and festivals developing their visual identity. Together with her sister, she has conducted several 3D workshops in rural Croatia for primary schoolchildren, and has given artist talks on contemporary 3D modeling and design topics. Marta is currently developing virtual reality projects. She is part of the “VR incubator”, which is a multidisciplinary collaborative art production project and open lab focused on the potentials and investigation of diverse contextual origins of virtual reality art. His virtual reality master's project EVGENIA308 showcases his personal speculation on the appearance of insects through the process of digital evolution.



Making babies



Mauricio Cervantes

Mexico

CONCEPT

Nymphs and goddesses of crimson stock

Information on menstrual goddesses is scarce, at least if you search the internet. I dedicated a pictorial back to them for my 2012 exhibition at the Heskin Gallery in New York. The series honors female blood and its different cycles - from menarche to menopause. In many ancient traditions they were linked to fertility and wisdom.

The first account I heard about the sacralization of these life processes was in 2011, in a domestic ceremony in which religious groups from India of different denominations came together to sing The 1,000 Names of the Goddess. I was invited to the ceremony by Sreedevi K. Bringi, - at that time a teacher of yogic studies, Hinduism and Sanskrit at Naropa University, in Boulder, Colorado. After transporting us to remote temples or palaces of Maharajas with the exquisite food that we were treated to, a priestess told me of the honor reserved in Nepal for those revered figures.

In my pictorial series, the women who allude to the menstrual goddesses are cut out in red silhouettes on backgrounds printed with various calligraphic texts that, among others, I found in an alchemical treatise: Liber de Arte Distilland, by Hieronymus Brunschwig. I knew the sources of the rest of the texts, with the exception of one that I selected for its simple calligraphic beauty, in such a way that, for a time, I was overcome by the fear that it was some cooking recipe or something more banal, that would take it away from my purpose to honor sacred expressions.

It was moving to receive in a letter the translation of the text, made by Sreedevi, a devout woman of the Hindu tradition whose parents sowed the seeds that would one day make up an active religious community in Fort Collins, Colorado:

“It seems to be a section of the Vedas, perhaps the Rig Veda, written around 1500 - or earlier - infallibly transmitted orally from teachers to disciples. How gladly would I sing and recite it for you so that you receive the teachings it emanates!

BIOGRAPHY

Born in CDMX 1965

I was trained at the National School of Plastic Arts of the UNAM.

My main mentors led this training towards the learning and mastery of trades such as drawing, painting and engraving, which made me understand the value of touching, caressing and transforming through the body: through the use of the hands.

In the studies of mythographers such as Joseph Campbell or Mircea Eliade I found the seeds that he has derived for over twenty years and from various levels in contact with expressions of the sacred in different traditions.

For 25 years I have dedicated myself exclusively to the easel pictorial practice, and in the last decade I have ventured into a series of collaborative practices that have led me to write scripts for stage shows, to conceive installations, sound settings and to produce videos.

I have expanded the field of knowledge or action of my collaborators and advisers to that of farmers, healers and beekeepers, increasing my interest in the symbolic value of some products of the beehives such as honey or wax, seeds such as cocoa or agroecological practices that have their origin in the original peoples of Mesoamerica. from artistic creation. I have received all the recognitions for my career in the artistic field, with the exception of the Prize for Ecological Merit, awarded by SEMARNAT in 2017.



© Eva Lepiz

Red Nymphs 1



Mauricio Cervantes

Mexico

CONCEPT

The section of the Vedic hymn begins by invoking Lord Ganesha, the Remover of Obstacles.

The remainder of the verse honors all aspects of FIRE, the AGNI fire divinity and its attributes.

Blessed be the divine offering: the Divine Light that bears witness to all transformation ”.

The motive for painting the pictures would make more sense after assimilating what Sreedevi wrote about fire: primordial energy for both alchemical and blood processes in women.

In 2016 I conceived, together with Tania Galindo, the multimedia balé El patio de las ninfas rojas: scenes for a water monument. * I found the inspiration to write the script in the urgent need of those who pledge their passion to preserve bees . Like many species, they are affected by global overheating. For the make-up, we started with the painting used by the Onas or Selknam of Chile and Argentina, an ancient civilization that would become

extinct with the death of the last Ona woman in 1966.

We would paint the Onas motifs with red annatto on the bleached skin of the dancers. The red of the alchemical rubedo would evoke the extinct lineage as well as blood and fertility. At that time, I read for the first time a list made by the biologist Noemi Arnold with more than 150 common names of bees in nine different languages spoken in Oaxaca.

The notable decline in the populations of these insects is an indicator of the vortex of climate change, a consequence, to a large extent, of the speed with which we are destroying wetlands, jungles and forests. This devastation has distanced us from the precepts of civilizations that mandate to respect all forms of life, as well as the resources given by nature.

I wrote these reflections almost a year ago, during the sanitary confinement. It was close to August 3, the date on which World Sanskrit Day is celebrated. Any act that honors native languages, living or dead, opens a threshold for understanding the infinite versions of the

CONCEPT

world, its cycles, transmutations and ways of naming things. Bees will not become extinct as long as the diversity of voices that names them prevails.

Mauricio Cervantes

San Pablo Etlá, Oaxaca, July 11, 2021.



Max Juraschs

Austria

CONCEPT

WE ARE ON PLANET PAKAJA. PLANET EARTH HAS BEEN RENAMED. UTOPIE ODER DYSTOPIE.

What remained are the animals - but which animals? In Max Jurasch's Planet Pakaja they are similar creatures that we know and yet different, transformed or genetically irritated by plutonium. While animals were depicted in the past for lack of photographic knowledge, paintings of contemporary depictions of animals convey aspects of the present. Here, as in Breughel's depictions of animals, Jurasch embeds systemic and environmental criticism in his depictions of animals. In Jurasch's photographically collaged depictions, the creatures look realistic, but somehow they have mutated. The play with transformations, body and form, illusions of movement is in the foreground. Confusion, feelings, questions about the why of the mutations move the viewer. Once upon a time there was a world with people and animals and it was good. People developed, explored and invented and things got better and better for them. Technology, medicine, the economy - everything was changing rapidly - but then what happened? A boom, an explosion, a poisonous cloud. What remained were the animals - but which animals? The animals of Max Jurasch's planet Pakaja are different. They are mutants, similar to creatures we know and yet different, transformed or genetically irritated by a nuclear explosion, they populate the planet Pakaja, a place of escape, a final reservoir.

Whereas animals were depicted in the past for lack of photographic knowledge, paintings of contemporary depictions of animals convey aspects of the present. In Jurasch's photographically collaged depictions, the animals look realistic, but somehow they have mutated. The play with transformations, body and form, illusions of movement is in the focus. Confusion, feelings, questions about the why of the mutations affect the viewer. „We are currently experiencing the greatest extinction of living creatures since the dinosaurs disappeared.“ Christoph

Heinrich CEO WWF Germany. We don't know whether these changes are the result of a nuclear explosion, territorial predation, resource scarcity, or poisoning of

BIOGRAPHY

Born in Vienna in 1973, has developed brand identities, packaging and campaigns for well known designers in the advertising industry.

He has developed brand identities, packaging and campaigns for renowned national and international companies.

He has gained experience in all visual disciplines and has received numerous awards for his design work.

In his profession often between authenticity and irritation, Jurasch likes to push this paradox to the extreme in his artistic work. He often makes use of the brief, striking visual language of advertising but with the signs reversed: his specialty, digital retouching, is not used as a stylistic means of embellishment but as a vehicle of suggestion.



Pakaja Babe



Max Juraschs

Austria

CONCEPT

our planet. The fact is, our world has changed. Here, as in Breughel's depictions of animals (e.g. Two Monkeys), Jurasch embeds system and environmental criticism in his depictions of animals.

Denise Parizek



Metka Zupanič

Slovenia

CONCEPT

As an artist, I am interested in real social problems, the relations between art and society, and human relations. Since my last project related to military affairs in the past and its role in the present, I have produced a series of collages that merged the past and the present.

The Re-destruction Project addresses the issue of an individual's military defense/surveillance and the influences of military structures on people's daily lives. I believe that the militarization of society generates latent tensions, fear and hatred in people's daily lives. In a series of collages, I intertwine images from personal and social history with images from current media.

BIOGRAPHY

Metka Zupanič (1977, Ptuj); Lives and works (as an artist and curator) in Ljubljana, Slovenia; Metka Zupanič (1977) graduated in 2002 from the Academy of Fine Arts and Design in Ljubljana, sculpture department, and completed her postgraduate studies in new media art in 2005. She works independently and in the KOLEKTIVA group (with Lada Cerar and Vesna Bukovec). For your understanding, the artistic process is a form of mediation, exchange and collaboration. He works with various media, addressing topics such as documents, the body and communication. She strives to bring the public site closer to the people, to make it part of her private environment. In recent years, he has participated in numerous individual and collective exhibitions and residences; in Graz, Vienna (KulturKontakt), Ljubljana, Slovenj Gradec, Nottingham... Exhibitions such as: Territories, Identities, Networks, Slovenian Art 1995-2005, Museum of Modern Art, Ljubljana; Special place in the city, ŠKUC gallery, Ljubljana; '11 Biennale of Young Artists from Europe and Mediterranean Countries, Athens, Greece; Narratives, -35 + 65 Two generations, Kunsthaus Graz, Austria; Triennale of Slovenian Contemporary Art, U3, Modern Gallery, Ljubljana, Slovenia; Gallery A + A, Venice ...

She prepared several solo exhibitions at the P74 Center and Gallery, Nova Gallery in Zagreb, Likovni Hall in Celje, Kapelica Gallery, Alkatraz Gallery, Program Gallery in Warsaw... In she was awarded the stipend from the Ministry of Culture of Slovenia.

Starting in 2009 he curated (with Vesna Bukovec) various video exhibitions.



Re-destruction



Mia Maraković

Croatia

CONCEPT

Man is the main cause of global ecological crisis and by every moral code he needs to control his behaviour by deciding whether he will continue his destructive activities or change his attitude and actions. He affects not only his own environment, but also his physical and psychological health.

Whether each individual will take this global crisis into his own hand and make this world a better and healthier habitat for all living creatures or not depends on his actions within his micro-community. After all, every big change starts as a change of consciousness of each individual.

BIOGRAPHY

Mia Maraković was born on September 23rd 1990 in Zagreb, Croatia. Year of 2011 she enrolled in the undergraduate studies at Art Education department of the Academy of Fine Arts in Zagreb. She graduated in 2018, earning a Master of Art Education degree.

So far she has had ten solo exhibitions: 2011 - Gallery "OKO", Osijek, Croatia 2016 - Academia Moderna, „Structures of reality“, Zagreb, Croatia 2017 - Gallery Pikto, „Circles without divider“, Zagreb, Croatia 2017 - Showroom - LAUBA - „Emerging forms“, Zagreb, Croatia 2018 - Gallery Zilik, „(Ne)igra na sreću, Karlovac, Croatia 2018- Gallery VN, „Transparent borders“, Zagreb, Croatia 2018- Gallery Živi atelje, „Corner“, Zagreb, Croatia 2019- Gallery „Razvid“, Circles without divider vol.2“, Zaprešić, Croatia 2019- Gallery Garaža Kamba, Groundwork“, Zagreb, Croatia 2019- Gallery Laval Nugent, „Project-heavy waste“, Zagreb, Croatia

She participated in over sixty group exhibitions in Croatia and abroad.

Of these, especially notable are the 33rd Salon of Young Artists (Zagreb, Croatia), Osten Drawings Biennale (Skopje, Macedonia, 2014 and 2016), November Salon of Visual Arts (Serbia), Student International Art Biennial - SIAB (Skopje, Macedonia), Erste Fragments 12 (Kranjčar Gallery, Zagreb, Croatia), Neki Studenti ALU (Pikto, Zagreb, Croatia), Passionic Heritage (Josip Račić Modern Gallery, Zagreb, Croatia), FROM-TO; Amputation of the Non-Identity (Đurđevac City Museum, Đurđevac, Croatia), New Amputations: The Living Dream (Đurđevac City Museum, Đurđevac, Croatia), Paper Based Design (PM Gallery, HDLU, Croatia), Slikomon (Đurđevac City Museum, Đurđevac, Croatia), „Memories 2“, (Huang Hgo Art Space Gallery, Hanoi, Vietnam), „Biennale Internazionale Donna“, (Porto Vecchio, Magazzino 26, Trieste, Italy).

In 2016, she was presented with the Rector's Award for her „Life Beneath the Sun“ project. In 2017, she won a special award within „Student International Art Biennial“, Skopje, Macedonia.



Untitled



Oscar Cueto
Mexico - Austria

CONCEPT

Mirror

the fictional cover of the magazine "Spiegel" reinterprets poppy production and compares the problem of illegal poppy cultivation for heroin production in Mexico with poppy cultivation in Austria. The objective of both activities is to produce money, the result being completely different in each case.

in Austria, the image of the poppy embodies more of a tourist idyll. To remove this image from its noble context, the viewer is faced with an extreme parallel world.

A world in which poppy cultivation generates poverty, corruption and violence.

due to poverty, climate, strategic location, and highly unequal income distribution, Mexico occupies the position of second world poppy producer. Mexico produces poppy seeds for local consumption; but above all for a globalized world. National and foreign cartels and governments profit from the illegal opiate trade. Although poppy seeds and their derivatives are officially prohibited in Mexico, their manufacture, trade and sale are the result of the euphoria of world demand. The staged photographs and the exhibition / refer to the production of heroin, not as a conflict among others, but as a problem of a global economy that exploits the poorest.

BIOGRAPHY

He was born in Mexico City in 1976. Master of Arts (MA) TransArts at the Vienna University of Applied Arts. He lives and works in Vienna.

His artistic work addresses problems of historicity, knowledge and identity, as well as memory. The implementation is flexible using a variety of techniques, such as walkable performance drawings or installations, manipulate or play, to provoke public participation. His works are found in numerous public and private collections; even in the Jumex of Mexico City, the Vienna Museum, the Vienna Academy of Fine Arts and the Museum of Latin American Art in Los Angeles. Individual projects (selection): Labor Day (2020) Ortner2, Vienna; Revisited (2019) Hinterland Galerie, Vienna; Right to be lazy (2019) Philomena +, Vienna; Mohnmanie (2019) Notgalerie, Vienna; Gregor's house in Usera (2019) La casa de Gregor, Madrid; MUME Butterfly effect: notes for a possible fiction (2019) Studio das weisse haus, Vienna; Portable Revolution (2019) Insel Retz, Lower Austria; Holy Money (2018) KunstQuartier, Salzburg; Service / Aufschlag (2018) Public installation Oskar takes place Festival, Vienna; Banana Republic (2017) public installation for the Margareten Sculpture Garden, Vienna; MUME public facility (2017), location Stuhlfelden, Salzburg; Kissing a fool (2015) Galerie 12-14, Vienna; Hell of Ones (2014) House from the lake; Mexico City; Solitude (2012) Galerie Walter Maciel, L.A. USA USA; las 400 vueltas (2012) Ex Teresa Arte Actual, Mexico City; Once upon time (2010) Nina Menocal Gallery, Mexico City; Hero II (2009) Galerie Collette Blanchard, N.Y. United States Too much stress (2007) Galerie Walter Maciel, L.A. USA; Handicap (2007) Siqueiros Public Art Gallery, City from Mexico; Versus (2007) The Sea of __Music, Cartagena Spain. Group projects (selection): Tracks of Documentability (2019) 5020 Galerie, Salzburg; Transformazione (2019) Galleria FaroArte, Ravenna; Praise be laziness (2019) Galerie 12-14, Vienna; Applied Festival (2019) University of Applied Arts, Vienna; Reissued: Questioning Boundaries (2019) das weisse

DER SPIEGEL

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CDU
Merkel regelt ihre
Nachfolge

Kartelle
Prostitution in der
Dritten Welt

Niki Lauda
letztes Treffen mit
einer Ikone

Oscar Cueto
Mexico - Austria

BIOGRAPHY

haus, Vienna; Fake Covers for Fake Music Vol. II (2019)
HilbertRaum, Berlin; Wittgenstein 1918- 2018 (2018)
Wittgenstein House, Vienna; Fiction and Time (2018)
Tlatelolco Cultural Center, Mexico City; and | o - but
yay (2018) Lakeside Art Space, Klagenfurt; How to
Wear a Mask (2018) Galerie 99, Brünno; Wall journal
(2018) Atelier Steinbrener / Dempf & Huber, Vienna;
Narkos (2017) Galerie 12- 14, Vienna; Kristallin # 3
(2014) Atelierhaus Salzamt, Linz; Art and animation
(2013) Museo de Chopo, Mexico City; Subject sensible
(2013) Museo de Arte Carrillo Gil, Mexico City; The
disrespectful
(2012) Carrillo Gil Art Museum, Mexico City;
Suspicion time (2011) Museum of Modern Art, Mexico
City; Dark Americana (2009), Baer Ridgway Projects,
San Francisco, United States; Boys of Summer (2008)
Galerie Monique Meloche, Chicago, United States.



Pascal Seiler

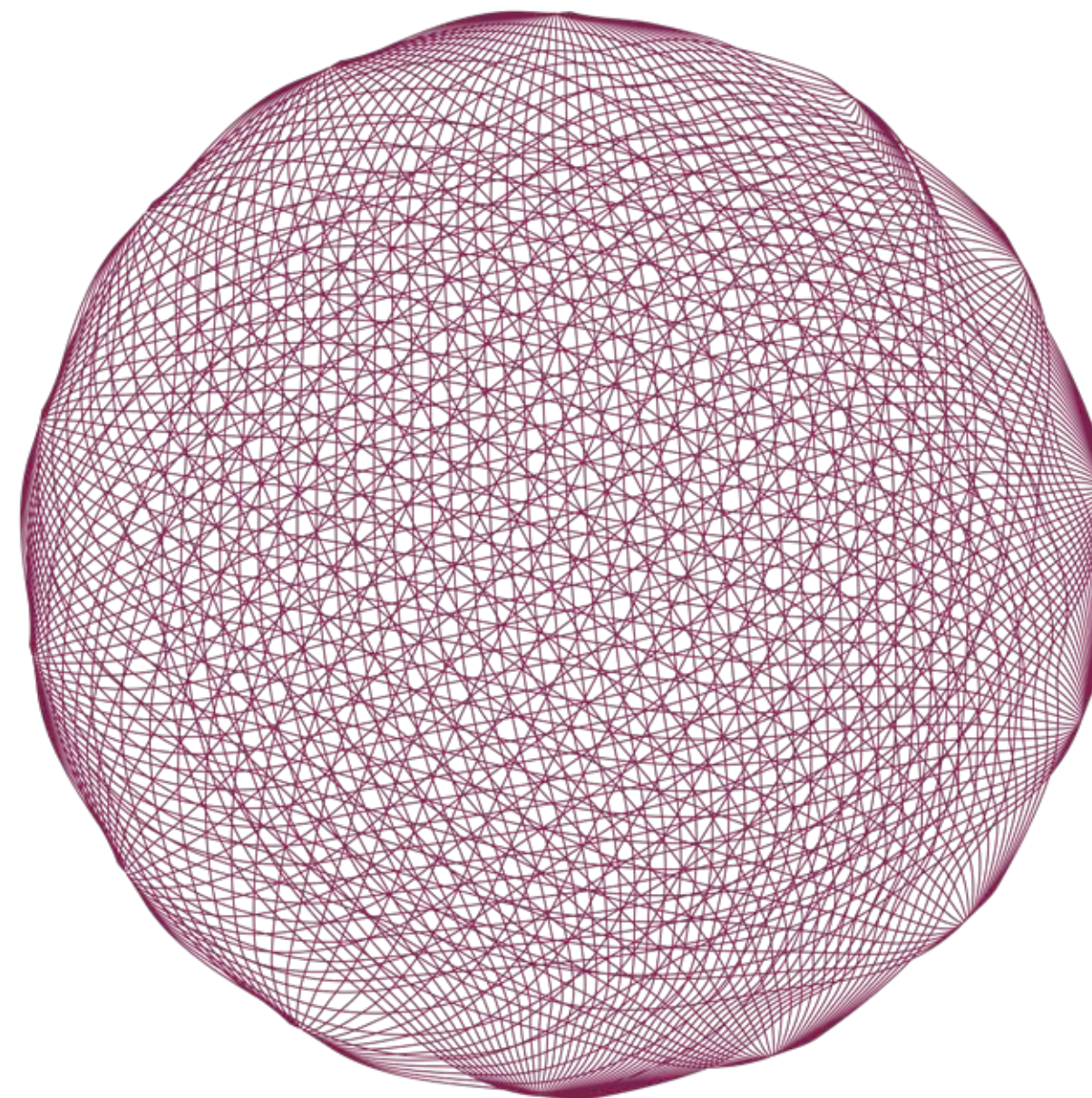
Switzerland

CONCEPT

Don't start to climb the mountain to the point where there is no one yet and not enough area for a palm tree let alone the size of an apple to cover the sun.

BIOGRAPHY

Born in 1965 in Steg/CH_lives and works in Gampel and Zurich Pascal Seiler's works are not immediately legible and understandable. Irritation appears. "Nowhere", perhaps a possible state in which Memories, feelings and associations are mixed with reality and therefore influence our perception. »Nowhere« rearranges perspective, spaces emerge that are simultaneously concentrated and weightless. Awards 2016 _ Cultural Award of the Canton of Valais 2004 _ Barcelona Grant Canton of Valais 2000 _ Grünwald Award 1999 _ Grant from the city of Frankfurt am Main 1989 _ Promotional Award of the Canton of Valais Solo exhibitions 2016 _ Le Manoir de la ville, Martigny (with Carlo Schmidt) 2015 _ La Poste, Visp 2013 _ »Nowhere«, Galerie Paul Hafner, St.Gallen 2002 _ »17 °«, Galerie Paul Hafner, St.Gallen 1999 _ »Images / Objects«, Galerie Paul Hafner Group exhibitions (selection) 2010-19 »Forum Wallis * 16«, Leuk- Stadt Galerie von der Milwe, Aachen / D Galerie la Ferronnerie, Paris / F La Poste, Visp »Forum Wallis * 15«, Leuk-Stadt »Milch_Lait_Latte«, Museum of Arte Sion Galerie Ilka Klose, Würzburg / D Forum Art Contemporaine, Sierre Ex Vote, Stiftung Schloss Leuk Galerie la Ferronnerie, Paris / F Galerie Winter, Berlin / D Galerie von der Milwe, Aachen / D Galerie Ferme Asile, Sion Forum Wallis, Sierre Kunst am Bau 2019 _ Littenheid Clinic, Zurich 2019 _ Brunnen Firvogel 2015 _ Raiffeisenbank Visp 2015 _ Lauber Iwisa, Naters 2014 _ Raiffeisenbank Grenchen 2014 _ Raiffeisenbank Fiesch 2013 _ GESEWO, Winterthur 2012 _ Raiffeisenbank Aletsch 2012 _ Visor of the Nap district hospital _ FO Trassé, Naters 2010 _ Chinderwelt Visperterminen 2010 _ Littenheid 2009 Clinic _ Raiffeisenbank Mischabel, Stalden 2009 _ Turnhalle Steg 2008 _ Synthes Raron 2008 _ Raiffeisenbank Wiler, Lötschental 2006 _ Kreisspital Brig 2005 _ Bürohaus 5 Exit, Zürich 200, Switzerland Horgen Zurich 2004 _ Varen school building.



Kugeln 3



Paulette Goyes

Ecuador

CONCEPT

This sculpture belongs to a series of works related to the organization of matter and its dynamics. It proposes our body as an organism that changes over time, and that houses other beings that protect or harm us according to their behavior. For a long time we have placed ourselves above the rest of organisms, but we are nothing more than an ecosystem for them and in turn, we are small animals inhabiting another living organism, on whose maintenance ours depends.

BIOGRAPHY

Paulette Goyes - Ecuador, 1997. , studying biology and applied ecology, he has been developing in a selftaught way in the visual arts. In his artistic concept he seeks to reflect experiences of his day to day and various topics related to his career. She completed his third level studies in Biology at the Universidad San Francisco de Quito.

Artist who research work is related to the application of fungi and other organisms in the degradation of pollutants.

Biologist with concentration in applied ecology. He has devoted much of his career to the study of the Fungi Kingdom and its applications in the field of bioremediation. Currently, he develops part of his research in compound degradation with two USFQ laboratories and oil spills in collaboration with the American team CoRenewal. Member of different organizations related to the study of fungi: International Mycological Association, South American Mycorrhizal Research Network, Mycelium Latino, among others such as the American Society of Agronomy, Crop Science Society of America,

Soil Science Society of America She has sought to link his career to the artistic world, developing in fields such as painting, sculpture, photography and illustration. Currently, he is part of interdisciplinary projects with the team of the Design Laboratory of the San Francisco University of Quito and the artist Paul Rosero Contreras in the "Dos Islas" studios.



© Paulette Goyes

Still alive



Pawel Anaszkiwicz

Poland

CONCEPT

...On the way home I am behind a truck full of straw bales. This image makes me reflect on the agricultural technology that has always tried to tame nature and nowadays marks it more and more with its footprints. I wonder if the same will happen with the sensational blocks packaged by digital tools

In my video-installations and video-sculptures, the projections will not only represent the spaces, but also create them with the surfaces of the screens and relate to their architectural contexts and to the objects that will be part of the works. In them coexist: the temporary image of the monitors or projections, the physical space of the materials that constitute them, as well as the viewer's time that allows him to mix a mental look with a sensory one, and the physical presence of the elements, their textures and even the smell. The projected videos will try to contrast the rhythms of nature with the mechanized beats of our environments. In these plots, both temporal and spatial, I place the viewers as agents who weave their own narratives.

The video-sculpture *Piel viva* (here only a photo-model is presented) is made up of a video projected simultaneously on three TV monitors integrated into a structure built with bales of straw. In the video without sound, with fixed frames, the skin of a live animal is shown, moving to the rhythm of its internal organs. These elements form exchange circuits between the current of the three-dimensional material image (blocks of straw) and the virtual of the flat and framed video images on the screens (surface of the skin of a living animal).

BIOGRAPHY

Born in Gdynia, Poland. Since 1983 he has lived in Mexico. He is a visual artist who makes video installations and sculptural installations. Among his twelve individual exhibitions, the following stand out: *El pajar*, (Museo de Arte CARRILLO GIL, Mexico City, 2017-2018); *Convalescence of Time* (Spiż7 Gallery, Gdańsk, Poland, 2013); *Transfer of Moments* (Celda Contemporánea, University of the Cloister of Sor Juana, Mexico City, 2007) and *White Memory of the Nahuales*, (CHOPO University Museum, Mexico City, 2002). He has participated in more than seventy collective exhibitions. Some of the most important were: *The altered Frame* (Nuble Gallery, Santander, Spain, 2010); *Explorer* (LAZNIA Contemporary Art Center, Gdańsk, Poland, 2009); *Mexican Report*, (United States, 2004-05) and *Twelve finiminelarista sculptors in Mexico*, (Museum of Modern Art, Mexico City, 1994). He has won several awards for the promotion of artistic production. Among others: Scholarship from the National System of Art Creators, FONCA (2015-2018) and (2005-2008); Support for the publication (S.E.P. 2011) that has resulted in the printing of his book *Videoinstallation as a sounding board*, Juan Pablos Editor/UAEM, 2012; Award for the Best Interdisciplinary Project (National Center for the Arts, Mexico City, 2001). He has a PhD in Research and Artistic Production (2017) from the Faculty of Fine Arts of the Polytechnic University of Valencia, Spain. Since 2000 he has been a professor at the Faculty of Arts of the Autonomous University of the State of Morelos.



Living skin



Petra Kapš

Slovenia

CONCEPT

Doors to Paradise address the edge of the imaginary and confront the barrier of the (not) allowed. Liquid phantasy of micro locality. The work falls within the scope of the author's devotion to the phenomena of the wall, paradise, body, voice, rivers.

BIOGRAPHY

Petra Kapš alias OR poiesis (b. 1975, Slovenia) weaves her work between the art of sound, radio, time-space poetry, poetic performance, photography and books. Immersed into the ethereal nature of sound, her focus is nevertheless always on the concrete presence of the body. She extends the word, her core medium, with sonic spheres of sonorous poetry. Kapš is interested in aural memory and the deep time of the body. She explores the aural aspects of contemporary society, the silence of an individual, and time in an asynchronous digital reality. Incorporating an (a)syntemporal presence through the digital sphere, she researches the possibilities of intimate radio and is concerned with the void ear of the internet listener. Her sound/radio/book works are located solitudes. She is currently exploring the phenomenon of paradise.

Author's webpage: <http://orpoiesis.blogspot.si/>



Doors to Paradise



Pierre Zufferey

Switzerland

CONCEPT

This work evokes the strangulation of our oceans by plastic Human violence in the face of the humiliated sea.

Invasion, pollution, devastation by relentless tides.

One day the man will pass out As the waves recede
Leaving the beach to blossom.

This image sings of the resistance of Life

BIOGRAPHY

Born in 1969, Switzerland. He has lived in Sierre since 1990.

Member of VISARTE since 1996. He exhibits regularly in Switzerland and abroad.

Manages the public art space HUIS CLOS and ZONE 30 in Sierre. Specialized in architecture in 1989, he threw himself body and soul into painting.

Since then he has exhibited in prestigious museums such as the Pierre Gianadda Foundation in Martigny, the MUBE Museum in Sao Paulo, the Mask Museum in Mexico City, the Modern Art Museum in Trieste/Muggia.



Rimantas Plunge

Lithuania

CONCEPT

The works respond to the topic global / local. The photos are analog (modernistic houses) and digital (the hill of crosses) and it is like position. The story starts in the tension between two images: modernistic part of the city and traditional hill of crosses. Visually they are very similar: so many windows, so many crosses, but the cultural memory is very different. The main idea is contrast: analog / digital; global / local.

BIOGRAPHY

Rimantas Plunge was born in 1971. Lithuania, Siauliai city.

R. Plunge is Vytautas Magnus University Contemporary Arts Head of Department, Associate Professor, doctor of Social Sciences. Lithuanian and foreign universities, he teaches subjects related to contemporary media art, media ecology, contemporary audiovisual media transformations and innovations. Lectures art, communication, creative industries, marketing and IT students.

R. Plunge artistic works are mainly interested in personal identity, space and the signs of the time and their transformations. His artistic activities are closely linked to scientific research. R. Plunge often use (and science, and the arts) interdisciplinary access a variety of research perspectives. Author's work uses collage, photo, video, painting techniques and technologies.

Dr. R. plunge has held more than 20 solo exhibitions in Lithuania, Denmark, Great Britain, Croatia and the United States; He participated in more than 60 group exhibitions in Lithuania, Mexico, the Netherlands, Austria and others.

In 2002 he was awarded as the best city of Siauliai artist.



Romina Dusic

Croatia

CONCEPT

In the last (Covid) years I began intensively archiving books and documents people are dumping due to shortage of living spaces or reducing unrequired printed matter. Alongside, I am collecting and imaging material samples, glass, metals, insects and plants. While antique documents are forming different views on subjects often considered dogmas or myths, plant samples are giving an insight into the infinite world of microscopic wonders. Just when antique illustrations merge with contemporary imaging techniques, we become more aware of the steps technology has made hitherto.

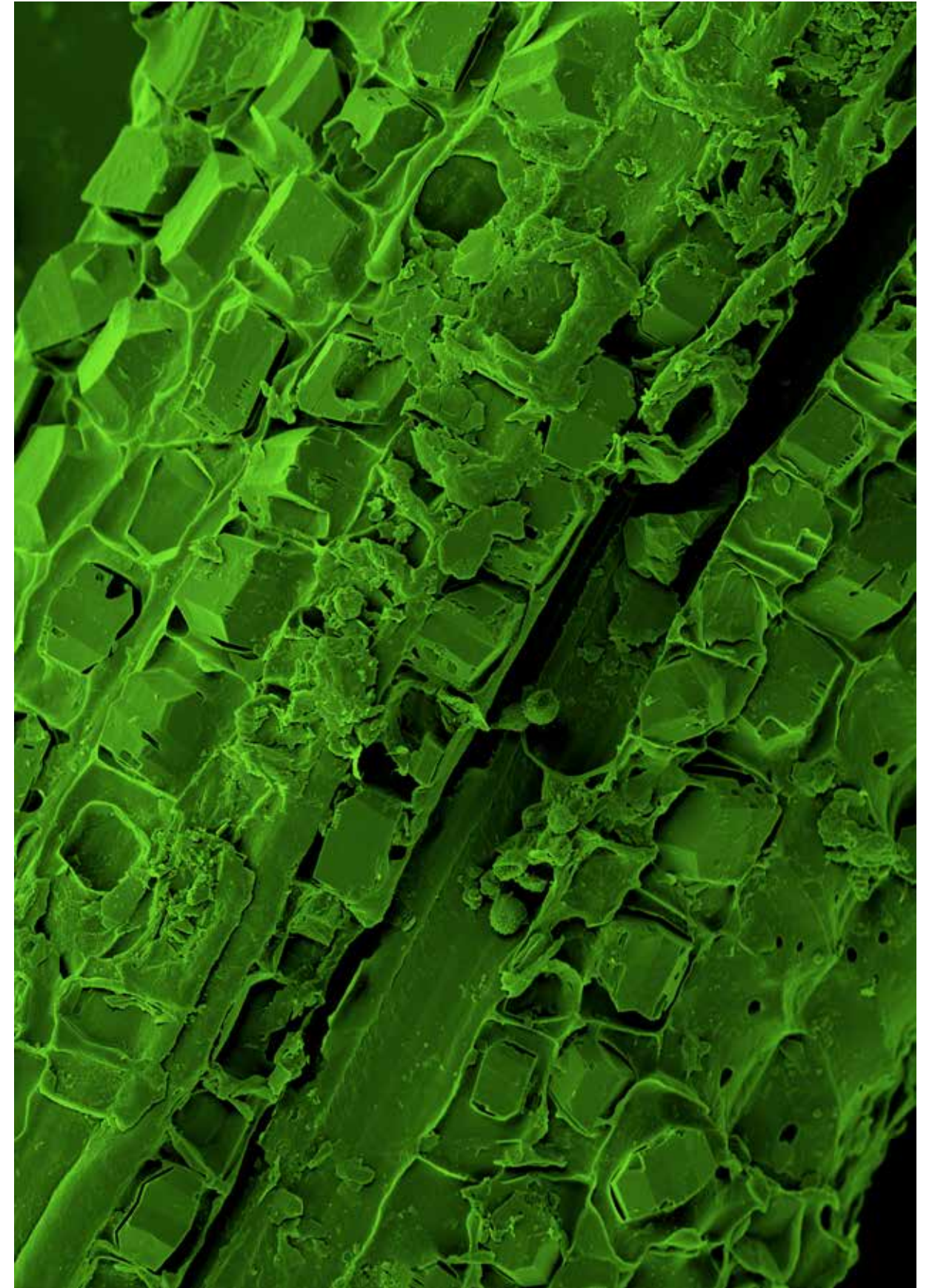
The personal recipe for the interesting times we are living in is to keep a library and plant a wood: they both extend the social and living spaces which are shrinking forcibly at the moment.

BIOGRAPHY

Born in Pula, Croatia, in 1975. Motivated by perception of images, relationship between images and words, truth and visual representation. Photography, video and light comprise main areas of her work. She was trained in art and design (MA in Visual Arts and MSc in History and Theory of Design), currently pursuing a PhD in Archival Sciences.

“In the last (Covid) years I began intensively archiving books and documents people are dumping due to shortage of living spaces or reducing unrequired printed matter. Alongside, I am collecting and imaging material samples, glass, metals, insects and plants. While antique documents are forming different views on subjects often considered dogmas or myths, plant samples are giving an insight into the infinite world of microscopic wonders. Just when antique illustrations merge with contemporary imaging techniques, we become more aware of the steps technology has made hitherto.

The personal recipe for the interesting times we are living in is to keep a library and plant a wood: they both extend the social and living spaces which are shrinking forcibly at the moment.”



Tillia



Roy LaGrone

Korea - United States

CONCEPT

Key Words:

Alchemy, Beta Projection series, displacement, ecology, Found objects, material Culture, renewal

Abstract:

An imaginary sculptural object, which acts as a kind of metaphysical beacon. its primary function is to emanate eco-social alarm frequencies and simultaneously to liberate karmic debt.

The following piece is a new work from my Beta Projection series, an ongoing series of assemblages encompassing digital imaging, photography, video, and organic/non-organic found objects.

For the last 8 years, i've been spontaneously documenting (via photography and video) numerous urban & rural landscapes throughout south korea.

This piece is a kind of virtual documentary sculpture (original artwork) which contain a high resolution scan of a found plastic fragment--strategically composited with two (documented) urban photographic scenes. i created a new narrative for this ignored/ discarded object and the two locations; in an attempt to project their imagery/stories in a harmonious formal context.

This work is an imaginary sculptural object, which acts as a metaphysical beacon. its primary function is to emanate eco-social alarm frequencies and simultaneously to liberate karmic debt.

i am attempting to exploit the technology into practicing Alchemy. encompassing notions of activating cultural artefacts and spaces--metaphors for transforming the displaced (marginalized) into sacred projections.

BIOGRAPHY

Born in Tupelo, Mississippi, U.S.A. Educated at the Atlanta College

of Art, LaGrone works with computer-generated prints and projections. Over the past two decades, his work has been evolving into a unique form of interdisciplinary fusion across mediums such as digital art, video and photography.

He blends discarded artifacts and the technological to explore issues of displacement, ecology and renewal. His work has been exhibited at numerous venues internationally. He is based in Daejeon, South Korea.



Beacon # 5 (it will rain)



Sissa Micheli

Austria - Italy

CONCEPT

Surviving the Volcano

In her new work surviving the volcano, which is part of a bigger cycle of pictures entitled on the verge of Time (recorded in southern Italy), the artist shows volcanic landscapes of a neoliberal exploited world. Staged photos deal with topics like human influence on nature, climate change, earth warming and a post-apocalyptic state. Micheli's works act as a metaphor of survival in an extreme environment. They oscillate between reality and fiction, between present and future – an irritating combination that aims at depicting the limit of our functional system. The artist translates her observations of reality into a symbolic form that opens up possibilities for a critical analysis of our society.

BIOGRAPHY

She was born in Bruneck, Italy in 1975.

In 1994 he completed his Studies at the University of Vienna. In 2002 he began studying at the School of Artistic Photography and the Academy of Fine Arts in Vienna. He has won numerous awards and scholarships, including the Academy Award (2008), the London (2009) and Paris (2013) scholarship from the BMUKK. He has numerous solo and group exhibitions at home and abroad. Currently lives and works in Vienna. It has many exhibitions, fairs and publications in the country and abroad. Various public and private collections. The artist is represented by the Alessandro Casciaro Gallery in Bolzano and by the Sturm & Schober Gallery in Vienna.



Woman with Gas Mask Surviving the Volcano



Sonia Squilaci

Italy

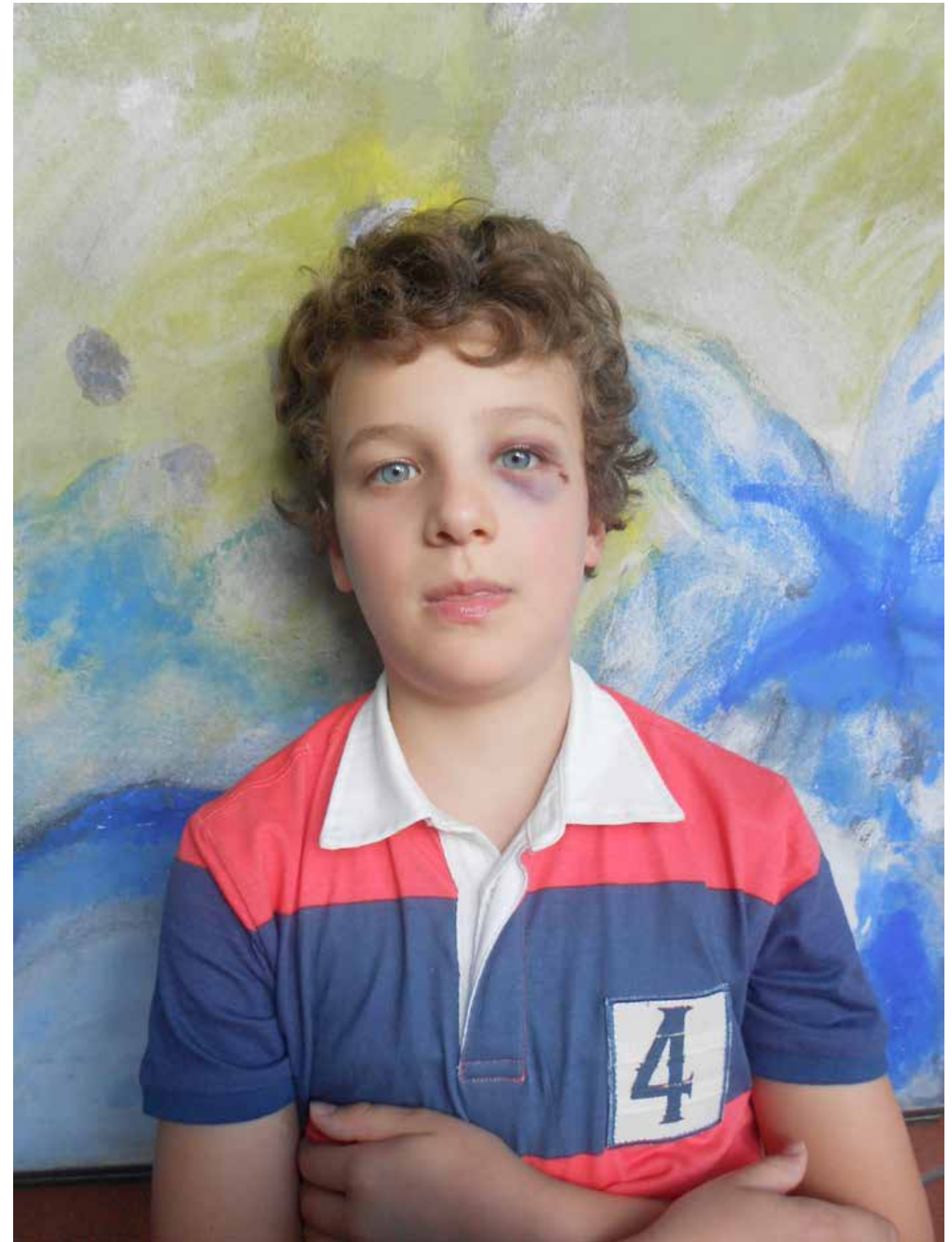
CONCEPT

My idea about crisis

The images are intended to represent the crisis within the family. Where there can be parents with problems with alcoholism, depression, drug use, violence, poverty. The crisis does not only concern poor and disadvantaged families but sometimes also wealthy families, or families where the spouses are separated and the children are left in disarray. Children grow up disoriented, deprived of that understanding and affection that should make them safe and happy. The result is an insecure, unstable, depressed generation. What future can our company have?

BIOGRAPHY

Born in Cormons (Go) Italy, in 1975, she graduated in painting from the Academy of Fine Arts of Venice. She is an artist with exhibitions in Italy and abroad; professor at the Nordio Artistic Lyceum in Trieste. Her artistic research is expressed in various ways: painting, drawing, engraving, sculpture, artist's book. Most important exhibitions: Bienal 2011. The state of art, curated by Vittorio Sgarbi, Warehouse 26, Trieste; Broderies curated by Fabio Belloni, Villa Aboca, Sansepolcro, Arezzo, 2011. Stigmata della Speranza, installation, church of San Girolamo, Cervignano del Friuli (Ud) 2012; Group 78 - Trieste Oaxaca Torreón, curated by Maria Campitelli, Museo La calera in Oaxaca, Mexico, 2013. Identidad, curated by Gabriella Cardazzo and Giuliana Carbi, Studio Tommaseo, Trieste, Italy, 2019



Crisis



Sula Zimmerberger

Austria

CONCEPT

How are you today?

To save his country from bankruptcy, the then newly elected Prime minister Tsipras had to put up with painful austerity programs as well as privatisations and severe cuts in the social systems. Pensions and wages were cut on a large scale, taxes were raised for them, jobs in the public sector were cut.

Almost 10 years have passed. how is Athens today?

When a system gets into a crisis, a change of strategy usually helps to become successful again. But what about personal crises that throw you off track? They can also be used for a realignment, but we have to go through different phases. We do not grow from the crisis itself, as it is often said, but from how we master it. Psychology calls this post-traumatic growth. it doesn't sound nice, nor is it, but it makes sense.

The artist sula zimmerberger shows two different photographic works on this topic. Both were taken on the street in may 2019. one shows Athens, the other Washington.

BIOGRAPHY

Sula Zimmerberger is a female artist contemporary. Born in Ried in der Riedmark, (Austria) in 1970. Helives in Upper Austria,Vienna. He studied at the Academy of Fine ArtsinVienna. Specialized in Painting has a diploma from this Uni- versity. In addition to painting and drawing, Sula Zimmer- berger has been working more and more with photography and video for several years.

He likes to present them as objects in 3 dimensions or as a cross-space installation. The central themes of his work are: Identity - Nature - Change.

The essential aspect for its artistic implementation usually takes place on a very individual and personal level. In his work, he tells autonomous stories that grew out of his own observations and perceptions. Stories that are partly familiar to us, partly strange, simply "alienated". Zimmerberger has at least 8 Individual expositions and 69 group exhibitions over the past 20 years.



Suzanne Horvitz

United States

CONCEPT

I create my work through a combination of painting, digital printing, and silk screen onto glass panels. The work in this series reflects Robert Roesch and my interest in natural science, combined with concerns about climate change - issues that have led us to serve on local clean water, ecology, and green committees in our communities.

The Covid Pandemic exposed the difference in life standards between the privileged and the underprivileged. Our Earth is experiencing dangerous global warming, environmental squalor, shortages of water in some places and floods in other. "Water is our planet's life blood, rivers its blood vessels." We understand how everything on earth is interconnected. But somehow, we seem unable to reach a consensus as a unified people. We often have a conflict of interest between what benefits us personally and what benefits us communally.

I have used the insect world as a metaphor in this series, because of their innate ability to cooperate. For example: ants and bees share a common goal: the survival of the colony. Insects act jointly to optimize food return, to build and to explore. Insects have learned to form a system of interacting elements. To solve the world's problems, the first step will be to learn that the community comes before our individual needs.

BIOGRAPHY

He works in his studio in the New Jersey Pinelands. He holds a bachelor's and master's degree from the University of the Arts, and a Doctorate in University Teaching of Fine Arts from Columbia University, New York.

Horvitz was one of the founders and, for 21 years, executive director of NEXUS, Foundation For Today's Art. He has received several artist fellowships, including: a Masterworks Fellowship from the Center for Creative Glass, PA Council on the Arts, Mid Atlantic Arts Foundation, and grants from the National Endowment for the Arts.

In 2019 Horvitz represents the U.S. At the 13th Cairo Biennale. He has held exhibitions of his artwork in South America, the Far East and the Middle East. He has had solo exhibitions and is in the permanent collections of the Gulbenkian Museum, Portugal.



Mermaid+devil bug dancing



Tomislav Buntak

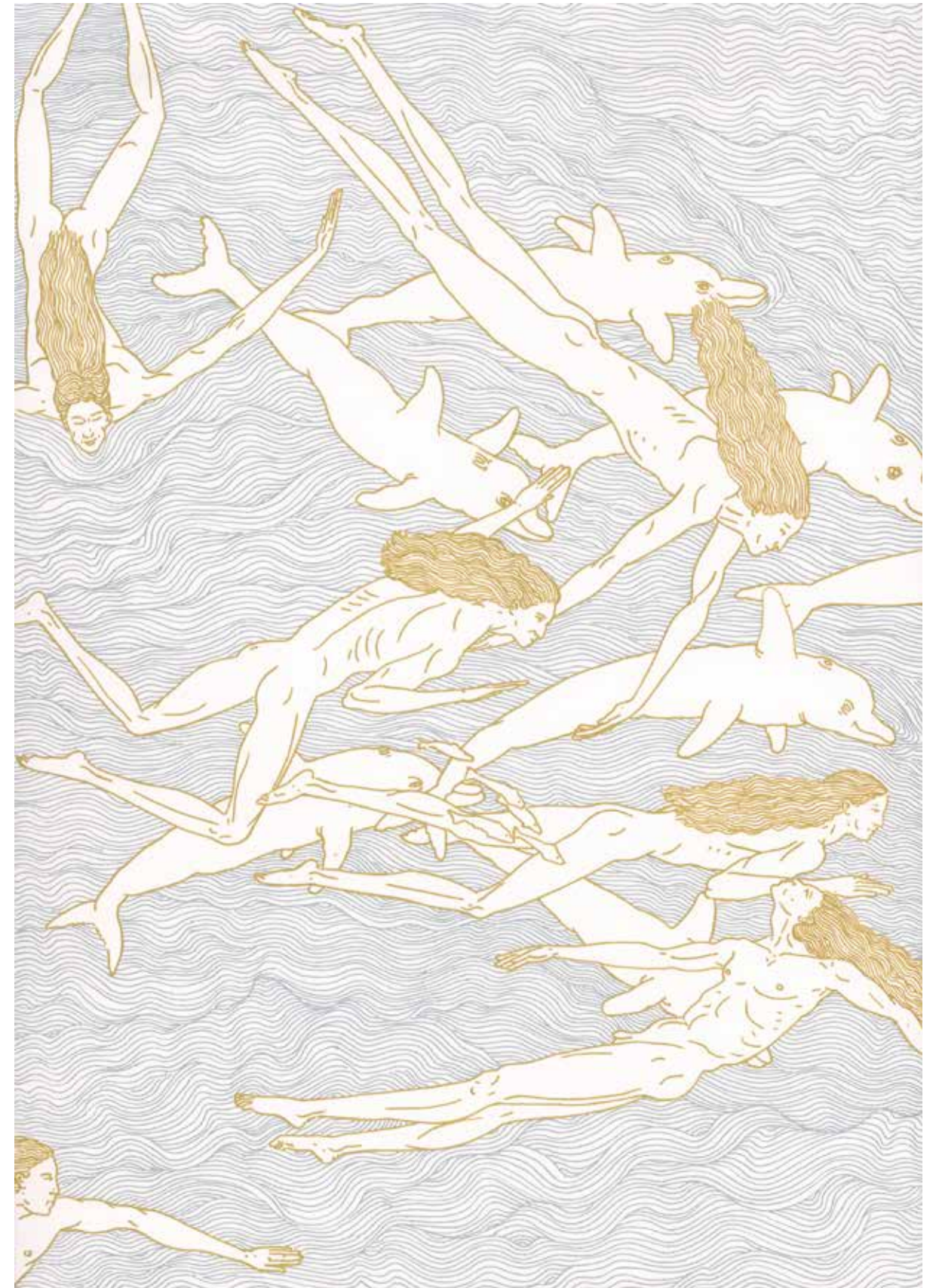
Croatia

CONCEPT

I like swimming. I trained a water polo. So I liked the water, its softness and hug. I often draw and paint human figures and water in the warm weather of the year. Relaxed, with pure water all look perfect.

BIOGRAPHY

Tomislav Buntak was born on April 24, 1971. in Zagreb, Republic of Croatia. He completes elementary and high school in Zagreb. Graduated from the Academy of Fine Arts in Zagreb, the Department of Teacher Education in the class of Professor Miroslav Šuteja. He has held a large number of solo exhibitions and participated in group exhibitions. He works as an Associate Professor at the Academy of Fine Arts in Zagreb, where he is also a vice dean for management and business. He is currently acting as president of the Croatian Society of Visual Artists in Zagreb.



Gold dolphins



Toni Kleinlercher

Austria

CONCEPT

Enlightened

Something was there before, a picture, a sign that time silently painted over, covered over, but which nonetheless remained immortal. Dioramas from the Natural History Museum of New York and Edingburgh, which I photographed in the 1990s, inscribe themselves into the system of art like Roman wall paintings, lost and fragmented ancient depictions of animals set in a new reality.

What do the pictures contain, what do they hide, what comes under them, under their skin, if you scratch them, I asked myself. Has this to do with depth psychology? Are layers of the unconscious appearing here? And if only a white stain of paper becomes visible, this white, this unwritten and undecided always makes the image underneath visible, like a mark inscribed in the previously undiscovered layer. Something is always there, it must have been something beforehand: nothing comes from nothing, the basic principle of physics.

But what is the original and what is underneath? The dimensions may shift

and form new images like in a kaleidoscope. Was it once a rhinoceros, zebra, lion, and what is it now? Was it really what it used to be? Did the photo actually depict this reality?

Scratching away the surface of a photograph or just scratching it and penetrating deep into the invisible, into a layer that looks like a blind mirror on its surface, reminded me of our almost blindly mad approach to the system of nature. We penetrate deep into layers of our earth, cause shifts, displacements. We are forcing the system to regroup. A dangerous game.

BIOGRAPHY

Born in 1958 in Schwaz, Austria. He grew up in Tyrol. He lives and works as an experimental writer, multimedia artist and teacher in Vienna, Austria.

He studied mathematics and geography from 1978 to 1982 at an education school in Innsbruck, German literature and art history from 1982 to 1984, ethnology of 1992/1994 at the University of Innsbruck. 1985 first publication of the book. 1992 first solo exhibition. Transfer from Tyrol to Vienna 1994, emigration to Tokyo 2003, live in Tokyo for a period of 6 years, return to Vienna 2009. With Kleinlercher the question of nature is transformed into a Wittgensteinian linguistic problem, which the artist, as a supposed second-order observer, imports into the white cube of the art system. In the context of selected "landscapes," Kleinlercher develops observational arrangements to initiate "reflective communication" operations.



Ulla Žibert

Slovenia

CONCEPT

»All is connected« is a simple ancient saying - the sacred truth from the indigenous people from all continents and it is slowly been understood by all societies. We now know and it is very well measured and proven also by science that human presence have had an enormous impact on every form of life and on the whole planet. Nature is a self-changing entity. A complex system that is everchanging and interconnected web of life. Change is the only constant and the only principle, modus operandi of all living beings.

There are many global changes we have to make as a species in order to evolve and establish different systems that will allow to preserve life. We need to develop new patterns of behaviour, new belief systems, new ways of operating and doing things to be able to deal with the global crisis.

The western society and its system was built and established regardless of what consequences could and will be for all the other systems. Progress, development, prosperity, profit, pleasure, comfort, choice, Ignorance, alienation, inequality

fear...These are only few words that define our existence and are hidden in our everyday lives. They define how we understand and define a successful society and what are our expectations about the future.

The works I've sent are a part of the painting series (2017-2021) that focuses on everyday situations with a potent banal narrative, but with a stressed socio-critical note. The series treats the structures, patterns and habits of our society as a unique problem, through depictions of ephemeral situations with the co-placement of shadows which are not that of the depicted object. They are used as a tool for the re-definition of the depicted content thus establishing contexts that address and question larger stories such as the environmental crisis, technology advancements, inequality and the position and alienation of the individual.

I am interested in finding ways of articulating the opaque realm of the everyday through examination, dissection and contemplation. Finding gaps or

BIOGRAPHY

Ulla Žibert (born 1988, Slovenia) graduated in sculpture at the Academy of Fine Arts and Design (ALUO) in Ljubljana. She was a consistent Zois Scholarship holder during her studies. In 2007 she received the Award for outstanding academic achievements /ALUO, University of Ljubljana. While her previous artistic input gravitated mainly around collaborations with other visual artists, in 2017 she started exhibiting her solo work with the first one being in Pirano/Slovenia at the 52th International painting event Ex-tempore, where she won the 1st prize.

Organised since 1964 by the Coastal Galleries, Ex-tempore Pirano/Slovenia is one of the oldest competitive art festivals of its kind in Slovenia, running uninterrupted since its start.

Among 232 applied works, her painting was chosen and awarded the 1st Prize which is regarded with prestige and of international significance.

She presents her work in group and solo exhibitions. In December 2019 she presented her 1st solo exhibition at the TIR Gallery in Nova Gorica/Slovenia titled Seing shadows as reality. The next year in October she presented her solo exhibition This is / This is not at the Simulaker Gallery/Slovenia as a part of the open call for artists of the younger generation First Opportunity 2020, and in February 2021 an exhibition of the same name at the Layer House Gallery in Kranj/Slovenia. She lives and works in Ljubljana/Slovenia.

Working in the field of visual Art, Žibert is interested in finding ways of articulating the opaque realm of the everyday through examination and dissection, using different mediums such as photography, painting, screen printing and video. She perceives her work as an interweave of image and words. An accumulation of attempts for creating opportunities that pave ways for a new thought, perceiving it as a tool for observation and rediscovery of the omnipresent.



Once upon a time in children's book



Ulla Žibert
Slovenia

CONCEPT

spaces of emptiness that can be filled with new, different content, therefore creating otherness. My main focus is to question maybe the most evident, ephemeral parts of life and connect them with translated subjective experiences and impulses, thus creating a collision of individual and universal/collective.



Ursula Berlot & Suncana Kulijis

Slovenia - Croatia

CONCEPT

Liquid Solidity

Still from a video Liquid Solidity (directed by Uršula Berlot & Sunčana Kuljiš, sound: Scanner - Robin Rimbaud, 2017; <https://vimeo.com/219662822>)

Video still from a digital simulation presenting round-shaped form in the process of constant transformation is based on the idea of simulating life at the molecular level. The structure, which periodically resembles a virus structure, complex proteins or carbon fullerenes, is being decomposed, transformed and re-shaped in a string of regulatory processes. The fusion of elements according to the rule of shape and anti-shape (the key-lock principle), chain formation, deformation with multiplied symmetry or a simulation of the Brownian motion create a flexible abstract form, which in a state of constant metamorphosis tends to seek stability. The simulation of processes at micro- and nano-scales reveals the surprising fact that many substances at the molecular level, as they strive for stability, flexibility and indeed their very existence are formed and arranged according to some intelligent order, even though they are not actually alive.

BIOGRAPHY

Uršula Berlot

PhD, Associate Professor at the Academy of Fine Arts and Design, University of Ljubljana

<http://www.ursulaberlot.com>

Born in Ljubljana, she graduated from the Secondary School of Natural Science. She studied two years of philosophy at the Philosophy Department, Faculty of Arts, University of Ljubljana before studying painting at the Academy of Fine Arts, University of Ljubljana and at the Ecole Nationale Supérieure des Beaux-Arts in Paris. In 2002, she earned a master's degree from the Academy of Fine Arts in Ljubljana and finished her doctoral study in 2010 at the same institution. Currently she is holding the position of Associate Professor at the Academy of Fine Arts and Design, University of Ljubljana.

Sunčana Kuljiš

<http://suncana.co>

Born in Croatia and now lives in France. She has a Masters of Fine Arts in Art and Technology from The School of the Art Institute of Chicago (where she studied the role of art in new technologies and globalization). In Chicago she worked at a neuroscience/physiology lab. Before that she studied biology and neuroscience at Brown University, where she received a Bachelor's of Science in Biology.



Liquid solidity



Vesna Bukovec

Eslovenia

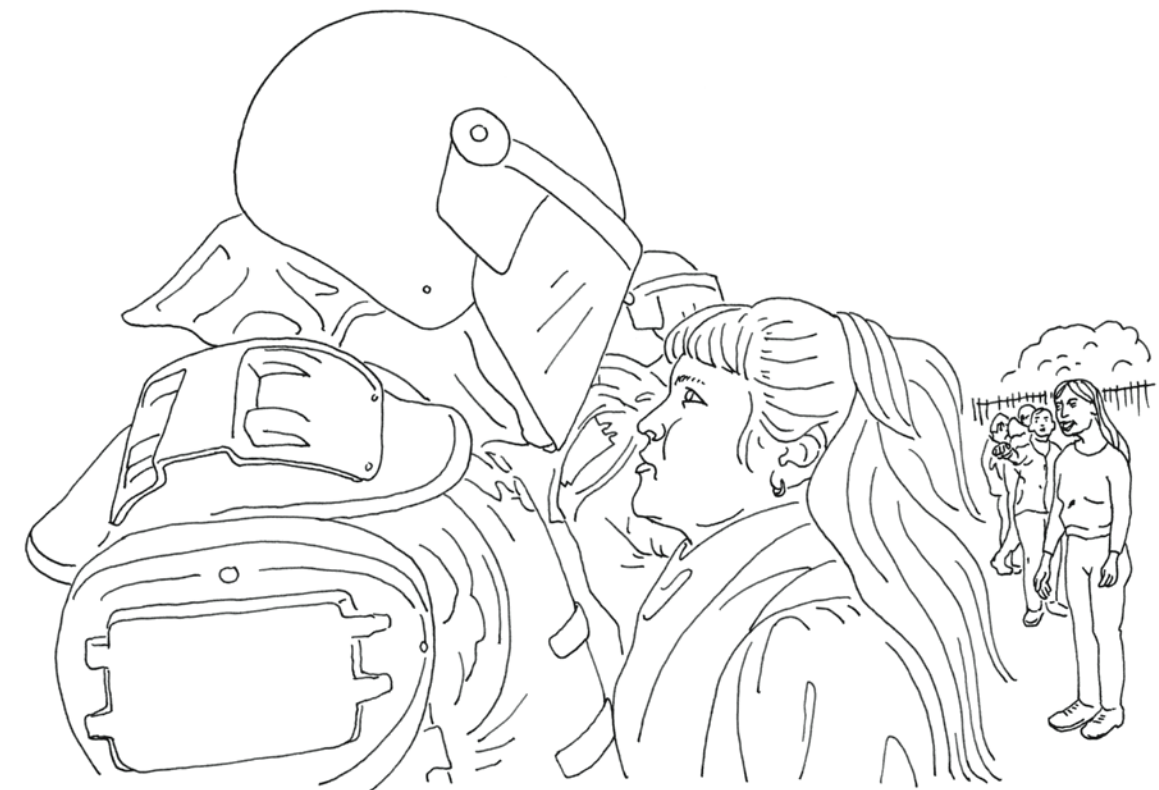
CONCEPT

And yet I do bother

a series of drawings was created for the occasion of my solo exhibition 'i can't be bothered with the end of the world' (ravne Gallery, 2019). title the title of drawings 'and yet i do bother' is a response to both the title of the exhibition and the my previous series of drawings entitled 'i can't be bothered ...', which is also presented at the exhibition. The images in the drawings in the previous series represent scenes from everyday life where people deal with themselves and with their own problems. A wider social context does not even touch us personally. despite the irony, the title of the exhibition also communicates a certain amount of resignation and emphasises the inactivity. With this new series, i wanted to find images that offers inspiration. and i found it in photos of protests, where women are at the forefront. in different time periods and in different places, they engaged in various topics and, with their own bodies, were exposed in the struggle for social change. some of the protagonists in the photos are known (suffragette emmeline Pankhurst, an activist against racial segregation, rosa Parks, an anti-war collective of Women in Black, an activist for the rights of Palestinians Ahed Tamimi, climate activist Greta Thunberg), others are mostly unknown protesters. Their photos have become a symbol of the fight against oppression and are virally circulating online. despite the complex background and the familiar or unknown context of the situation when these photographs were taken, all these images give me hope that the world can still be changed.

BIOGRAPHY

Vesna Bukovec (1977, Ljubljana) graduated in 2002 and completed her MFA in 2006 from the Academy of Fine Arts and Design in Ljubljana. She works independently and in the art group KOLEKTIVA (with Metka Zupani_ and Lada Cerar). Her artistic work finds its expression in a variety of media (drawing, video, installation) and approaches (research, appropriation, participation, etc.), with irony being a frequently used artistic strategy. She presented her work in several solo shows in Slovenia and numerous international exhibitions.



And yet I do bother_Unknown girl, demonstration in memory of the victims of Pinochet's regime, Santiago, Chile, 2016

