DIE SICHTBARKEIT DES UNSICHTBAREN
THE VISIBILITY OF THE INVISIBLE

23.-28.06.2021
SCHILLERPLATZ

PERFORMATIVE LAB SMASHING WOR(L)DS

Asma Aiad and Ju Yoo, Rui Bai, Victoria Eliseykina, Robert Jolly, Ali Kianmehr, Aaron Kimmig, Nathalie Köbli with Arno Gitschthaler and Felix Huber, Mika Maruyama, Mirjana Mustra and Lieber Michael, Mohammad Numan, Valentin Pfenniger, Jovita Pristovšek, Sisanmi Schuller, Timotheus Ueberall, Imrich Veber,   Kyra Sophie Wilhelmseder, Tino Zimmermann, Cathérine Lehnerer with Rawan Almohamad, Munar Khalid Biiq and Arabina Amedoska

STUDIO FOR POST-CONCEPTUAL ART /IBK @AKBILD WIEN

]a[akademie der bildenden künste wien

smashing wor()ds

FШF Der Wissenschaftsfonds.

After self-isolation, social distance, and seeing ourselves in digital space, communicating out of digital boxes, we decided to go into public space. For almost a year, from 16 March 2020 to June 2021, with a few months of interruption, we – at the Studio for Post-conceptual Art, Institute of Fine Arts, Academy of Fine Arts Vienna – were involved in an intense digital teaching and exchange mood. We also met powerful guest speakers: Rizvana Bradley, Nomusa Makhubu, Anna Menyhért, and Cherríe Moraga. However, already in January 2021, also because of digital fatigue, students expressed a clear desire that if we have something to say, we should say it in a real public space. This impetus drove us to create this exhibition and performative lab.

"The Visibility of the Invisible" is not a classic modernist (his)story of perception and the gaze but is intended to make visible the invisible deterioration of living conditions and the exponential rise of many practices of control, discrimination, oppression, and exclusion. What was recognized and exposed by the students was the increasing anti-Muslim racism, anti-Black racism, and anti-Asian racism, but also the threat to trans* and non-binary (part of the powerful LGBTIQ+) positions. The cycle of differentiation, discrimination, and othering is in motion these days in Austria and Europe. Attention is drawn to the overlooked but increasingly pressing problem of students who are named as third-country nationals and are under pressure to obtain visa papers. More than that, the autonomy of universities suddenly becomes an issue of fighting against the new legislative proposals (#ugNOvelle). Refugees are rarely addressed in the context of human rights protection, but rather as those who should be pushed back and out of Europe.

The power of the Black Lives Matter movement is a slap in the face to the white supremacist system. But structural racism is systematic and murderous!

Making these supposedly invisible but material and painful processes visible through visualization and performative actions, through scratches, is central to the project. Art is becoming an increasingly important dispositif, a platform for addressing issues of class, race, and gender to further penetrate art and cultural forms and contents. The potential of an artwork to make visible the unjust capitalist system of reproduction that is structurally racist, classist, sexist, and patriarchal, becomes of great importance. The history of colonialism, antisemitism, and fervent nationalism is exposed through artistic stances, social actions, listening, and defiant bodies.

Marina Gržinić

Editors' Note

"The Visibility of the Invisible" addresses the unfolding tension between different invisibilities and conditions of life within the unprecedented global response to the pandemic. Students of the Studio for Post-conceptual Art /IBK question time and place as they are constantly reshaped socio-politically, historically, economically, and ecologically. During this pandemic, we have seen how this uncertain situation has redefined public space around the world through proliferation of perverse hate speech, racist violence, and multi-layered discrimination.

Bodies and behaviors in public spaces are not only regulated by the constant obsession with hygiene, but also by expanded police control and brutality, institutional racism, abuse of privilege, political corruption, as well as legal and economic procedures that categorize certain bodies as potential danger, enemy, and risk to society as a whole. We know that this violence and injustice exist. Yet, they are made indivisible and continue to produce invisible wounds and suffering that can paralyze our thoughts, feelings, and actions. Thus, invisibility in the age of Covid-19 cannot be understood in isolation, but should be analyzed in light of the histories of collective trauma, colonialism, imperialism, and nationalism, all deeply connected to this violence.

What makes certain bodies, experiences and knowledge invisible?

The students' various artistic practices – drawn precisely from their lives, feelings, and experiences – illuminate and create space for such voices and experiences of the marginalized and often invisible, while exposing "invisible" connections of imperialism, colonialism, nationalism, patriarchy, racism, sexism, and white supremacy to resist multiple oppressions – of undocumented women, especially women of color, both historically and in our daily lives; the reclaiming of mental health in isolation causing fear, loneliness, disorder, anxiety, or depression; the ghettoization and exclusion of refugees, to name a few.

How can we access public space, society, the world, the planet, and the future by invoking the heterogeneity of collectivity, anti-fascist struggle, mutual support, legal assistance, and social emancipation? As Cherríe Moraga says, "we know more than we know," each of us thinks about what we carry with different bodies as a complex histories and experiences as we find connections outside the necessity of our own particular experiences.

Mika Maruyama and Jovita Pristovšek

DIE SICHTBARKEIT DES UNSICHTBAREN
//THE VISIBILITY OF THE INVISIBLE//

Studio for Post-conceptual Art /IBK, Academy of Fine Arts Vienna

Asma Aiad

Rui Bai

Victoria Eliseykina

Arno Gitschthaler

Felix Huber

Robert Jolly

Ali Kianmehr

Aaron Kimmig

Nathalie Köbli

Valentin Pfenniger

Timotheus Ueberall

Imrich Veber

Kyra Sophie Wilhelmseder
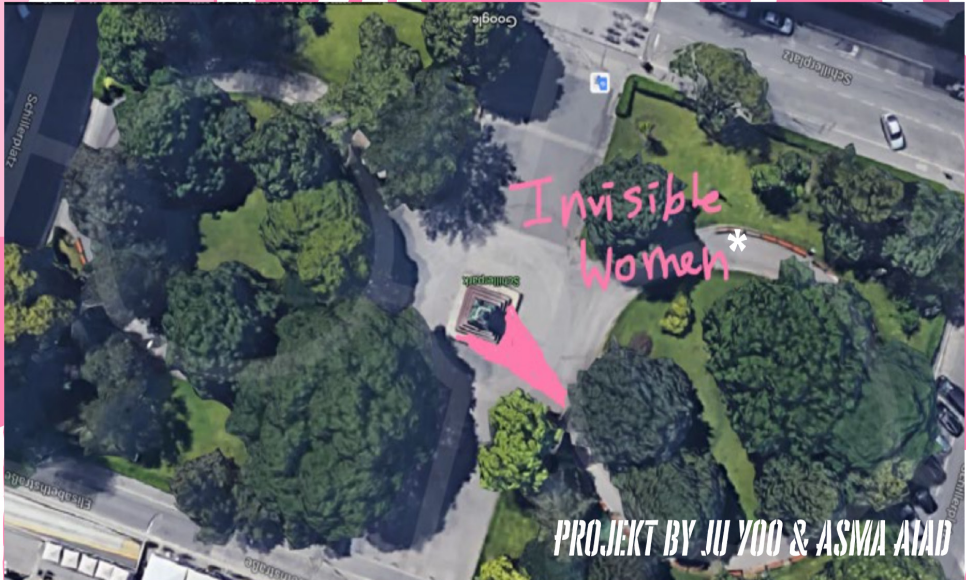
Ju Yoo

Tino Zimmermann

Ju Yoo and Asma Aiad

INVISIBLE WOMEN
Installation

Invisible Women is the title of the book by Caroline Criado Perez. How many women are hidden and invisible in our daily lives and society? During the COVID-19 pandemic in 2020, only 47% of women remained in the labor market, compared to 74% of men. These figures show the gender inequality in our society. For example, globally, only 22% of women work in the AI industry, while 74% of men dominate this field. This work starts with the question if there is a female figure monument in Vienna. As described in the book, women are not only forgotten in data statistics, but also undocumented in history. The pink shadow of the monument from Friedrich Schiller shows how many women are unseen and unrecognized in our society. This work also opens up a conceptual rethinking of the ability of public space to remember and honor those who matter but are unrecognized in our society.

Installation *Invisible Women*, 2021
by Ju Yoo and Asma Aiad

All images © Asma Aiad and Ju Yoo

Film *Because I am the thunder*, 2021
by Ju Yoo and Asma Aiad

In cooperation with
Poet: Meryem Polat
Stage Designer: Zula Tuvshinbat
Graphic design of Arabic ornaments: Ali Kianmehr
Film-Team: Hatice Koca, Anna Lisa Kropf, Lina Iwana
Lorenz, Kateřina Šafářová, Paulina Huber, Lin Wolf

Ju Yoo and Asma Aiad

BECAUSE I AM THE THUNDER
Film

The film *Because I am the thunder* is a performative film. It shows the situations in which Muslim women are put in our society, like the Orientalizing gaze that is directed at them. The authors of the film want to show how easily, and often through the viewer's gaze, the impression is created that Muslim women are oppressed and need to be saved. So the veil on the Muslim woman's head oppresses her. But it is rather the veil of arrogance and ignorance in the eye of the beholder that should be removed. Once that veil is lifted, the film begins.

The next scene opens with choreography. The red fabric symbolizes the contrast. The contrast between the different realities of Muslim women and the homogeneous image that is drawn about them.

The scene with the other blindfolded women repeating the same prejudices and stereotypes they consume all the time leads to the climax scene where the red fabric covering the hands of the people who want to "save" and "liberate" the Muslim women from "their oppressive culture and religion" are the same ones who oppress and coerce them.

So the film leaves it to the viewer to rethink what is oppression, and who is oppressing whom? What is freedom and to whom is it granted? It also wants to reflect on the topic of self-determination, freedom and power. So the ending scene is the blossoming. Which represents the liberation from stereotypes, clichés and discriminatory oppression by allowing the Muslim woman to be herself.

Because I am the thunder

A poem by Meryem Polat

They say my strength is a burden
Covered in foreign hands made of lifeless coal.
Interwoven stories made up of untrue words to fit their silhouettes that were not made for me
I was not asked, "Is this what your heart carries?"
They don't know that my mother planted seeds of light and soul and sweet parts of the
universe in my chest when I entered a world that stole my cradle and tried to make me
believe, "You. Are. Not. Free." until I actually believed it.
When they put their eyes unto mine, I see nothing but a sad, mourning sea that was touched too
many times crying for more words to say, to clear up from its dirt.
Cloaked under a resting force that constantly writes "freedom" on my tongue.
Not aware that **I can't** be theirs, like roots are not the earths but theirs complements.
Layers of white heaviness impede my ink from writing poems that were supposed to float
from house to house to unlock what you have darkly sealed
Because waiting for you to grasp the way my skin was wrapped around my flesh is like
waiting for the moon to fade in the sky before reaching its destiny of being full of its
beautiful self
Full of what it's supposed to be
It's like telling the moon to decrease its hunger before achieving its crescendo, because of
rotten mouths sucking in the spirit of nature
You want to make me feel
as if I never touched the earth's ground
As if the early blackbird is asking for me when I'm covered in wrath that you consider to be
silk
But you forgot
That falling blossoms only go to sleep waiting for the next season to bloom in a more
beautiful self
You forgot that voices touched by the soul of the universe can never be silenced
You forgot that belittling spirits that are supposed to fly only unfold a tireless source that
feeds the unheard
You forgot that cracking my asphalt only brings willing stems rising above your concrete
built to incarcerate my body
I am not your token
But a gift for the ones you put down
Send by the heavens
My words strong enough to make flowers rise from the fingertips of the ones hearing them
My breath freeing the generations you put to sleep
My head representing the peak start of a new path my sisters can walk on
I was created to grow big as a mountain
I was made as a canvas beautifully painted by the creator of creators
And when I rise
My growth will be so loud
I won't hear you speak about my sky not being enough for its earth
For I will expand
Because I am the thunder

Rui Bai

MOSCOW NIGHTS

The work is a reflection on the rise of cultural nationalism and populism in the face of anti-globalization in recent years, based on the different versions of a song circulating in different countries. "Midnight in Moscow" is a famous song by Russian composer Vassily Solovyov Shedoy and the lyricist Mikhail Madusovsky in 1956. It won the first Lenin Prize for music and literature.

In 1957, it was translated into Chinese by Xue Fan. The song was played a lot in China, and the Chinese version of "Midnight in Moscow" is often heard at big celebrations and parties. In a way, the song has become an authentic "Chinese song," etched in the memory and feelings of the Chinese people. But it is actually a "Soviet song" that originated in Russia and has various local versions in other European countries and in America.

The inspiration for this video work came from a German version of "Midnight in Moscow" that I heard in a shopping mall in Vienna – "Wenn es Abend wird in der Grossen Stadt."

Although I don't understand German at all, the melody of the song reminded me of China. This strange feeling made me think about how the song was passed from country to country, and how each version of "Midnight in Moscow" became part of the life of a listener in a particular country.

All images
© Rui Bai

This led me to create a work inspired by this song. The story of how "Midnight in Moscow" became a Chinese song is a typical cultural phenomenon. Through this song, I hope to reflect the different listening experiences of people from different cultural backgrounds awakened by the same set of melodies. I want to test the authenticity of cultural nationalism and question the so-called "cultural orthodoxy." After all, what is a pure national culture? Indeed, in the process of culture formation, subject and object merge. Culture is always in flux, and what we see, whether it is a song or a painting, carries a complex history and experience.

MOSCOW NIGHTS

https://vimeo.com/558682307

For my video work, I translated and rearranged the lyrics of "Midnight in Moscow" by replacing them with an "Artificial Language." When listeners hear this piece, they will not be able to understand the content of the lyrics at all, but they should be clearly aware that they are listening to the song "Midnight in Moscow." At this point, the concepts of language, nationality, color and identity are broken through this song, and it should awaken in us our common cultural memory and feelings.

Artificial language is a new language created by people based on modern language. The author can arrange the pronunciation, grammar and tone according to his/her own preferences (for example, the language of the Na'vi in the movie Avatar). In terms of arrangement, I added some Chinese instrumental elements (Zeng Hou Yi Chime, Chinese guqin), cello, violin and piano based on the original song.

Moscow Nights

Artificial language

La gardeno mafue en la nokto, estis viete cie,
La folioj ni plu susuras.
Kiel bela estas la nokto, gi fascinas min,
En ci tu carma vespero.

深夜花园里，四处静悄悄，
树叶儿也不再沙沙响。
夜色多么好，令我心神往，
在这迷人的晚上。

La malgranda rivero fluas kviete, kun eta ondo,
La hela luno brilis argente sur la avosurfaco.
Mi audas gin malklare, iu mallaute kantas,
Kia trankvila nokto.

小河静静流，微微泛波浪，
明月照水面闪银光
依稀听得到，有人轻声唱，
多么幽静的晚上。

Mia karulino, sidanta apud mi,
Sekrete rigardis min sen eligi sono.
Mi volas paroli, mi ne scias kiel paroli,
Kiom da vortoj memorinda.

我的心上人，坐在我身旁，
偷偷儿看着我，不声响。
我想开口讲，不知怎样讲，
多少话儿留在心上。

La longa nokto rapide pasas, la ⊠ielo estas malhela kaj hela,
Mi sincere deziras al vi, bona knabino.
Mi esperas de nun, ke vi kaj mi neniam forgesos,
La nokto de Moskva periferio.

长夜快过去，天色蒙蒙亮，
衷心祝福你，好姑娘。
但愿从今后，你我永不忘，
莫斯科郊外的晚上。

Lyricist: Rui Bai

Arranger: Le Ma

Robert Jolly

belle époque. As the walls do speak

Starting from the ironic-opulent procession of Heiner Müller and the Einstuerzende Neubauten on the occasion of the 300th anniversary of the Academy of Fine Arts Vienna in 1992, as documented by Paulus Manker in *The Eye of the Typhoon*, and the ground zero of a hypothetical nuclear explosion in downtown Vienna, as recently published by the Austrian government, the video travels back and forth in time and takes a look at the Academy's neighborhood, from Schiller & Goethe monuments to the cleaning service "Germania" in Nibelungengasse, the Ringstrassen-Ensemble, and the Imperial Palace.

Duration: 3 min.

© Robert Jolly

<< belle époque >>

https://vimeo.com/555885509

Victoria Eliseykina

"Digital Capitalism" and the Old Fairy Tale about the Lost Time

Depression, anxiety, detachment – since the pandemic started a year ago, these words are not just empty signs. As it had already used to become one of the most frequently encountered cases, since digital corporative capitalism had started even before. However, finally, it entered into the rights. New rules of life have been given to us as a prerequisite, and it only needed the rest of our sources, energy, and power. If we take a moderately pessimistic approach, and finally consider such negative aspects of life as trauma, anxiety, stress, and depression as inevitable and integral parts of human existence, we can probably find our "peace."

This project has a form of "memory garden" with many empty boxes from the pills on the threes. These boxes are collected from different people, and these are the pills they began to take during the pandemic, for pain, anxiety, loneliness, fear, but not only. The prerequisites for the project are that during the pandemic, people were even more dehumanized, turned into numbers (deaths and victims from the COVID-19) while many people living even in the big cities complained and suffered because of the "social distancing" and multiple lockdowns. Mental illnesses also tended to increase, according to recent researches (*The Lancet Magazine*). The threes are full of empty pillboxes (antidepressants, tranks, neuroleptics, but not only); this is a collective monument to the current living conditions, a sign of both separation and hope for future stabilization and consolidation and solidarity.

Frederina Nelly Arndorf
(Nathalie Ann Köbli with Arno Gitschthaler and Felix Huber)

karlsplatz aether

Karlsplatz is one of the largest transit areas in Vienna. It unites the first and fourth district as well as the subway lines U1, U2 and U4. There are many associations with Karlsplatz, ranging from work, study and travel to leisure, relaxation and partying. Thus, Karlsplatz can be seen either as a place where many things come together or as a place from which many things emanate. In our project "karlsplatz aether" we see Karlsplatz as entangled, which means that it is neither the starting point nor the end point of an action, but always entangled in movement.

We map these movements and create rhythmic sound maps. Listeners to our rhythmic sound maps can move and experience Karlsplatz with the sound they hear.

Thus, becoming and embodying "karlsplatz aether," is a state of entangled experiences. By not depending on human cognition, we take away the privileging of the mind and open the senses to entangled experiences instead of separate ones.

karlsplatz aether
all and one
entangled movement
rhythmic sound map
mapping movement, one with aether
move with karlsplatz, move with aether
don't understand
hear
feel
entangled

<< karlsplatz aether >>

Tino Zimmermann

Schillerplatz Podcast

Marissa Lôbo is the project leader of "Smashing Wor(l)ds," a community project that aims to address the vocabularies, languages and narratives of resistance against violence embedded in our language. Talking to her about the prevailing problems in this matter in relation to the city of Vienna and Austria in particular, I am interested what her motivations are and what each and every one of us can do to contribute to improving our society in this regard, and how we can become more open and sensitive to these issues.
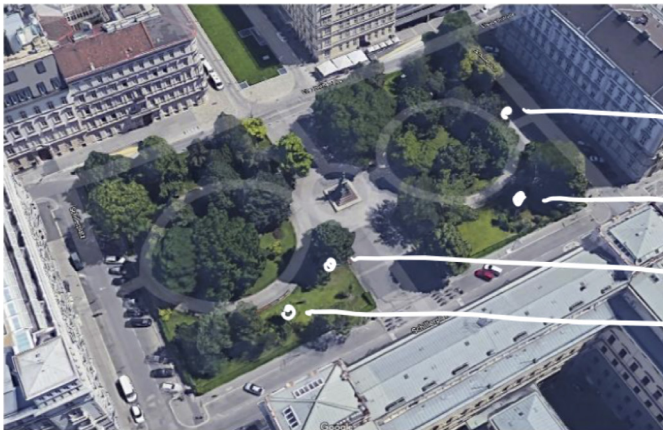
<< Schillerplatz Podcast >>

Sketch (left) proposed by © Valentin Pfenniger

Valentin Pfenniger

Contemporary Camouflage

C:\>RUN_CONSUMERISM_PROTOCOL
LOADING ...
This content has been cleared of any dissident activity
Proceed_ Enjoy_ Consu**3///**_Error_Error_Error
Please, stand by

Interm^/ERROR_ERROR404...////_Communications com_promised_//
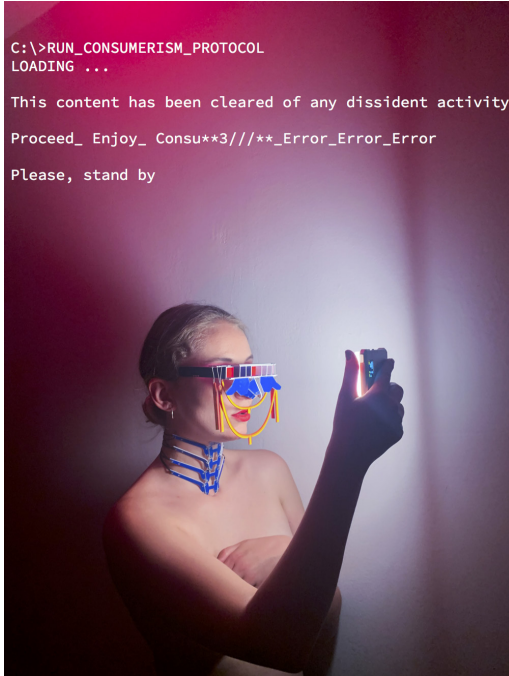
The promises of the cyberpunk tech dystopias of the late 20th century have been fulfilled only in form. It's all there, the surveillance, the control. Capitalist exploitation continues to increase in every way imaginable. Neo-colonialism hides itself under the guise of aid and development. Yet, Europe is still stuck in a visually distant past. The figural contours of the built environment build this environment through performative repetition. Spaces contain and constrain only as much as they enact and generate. Our subjectivities emerge from the repetition of particular positions, which in turn emerge in relation to particular architectural surfaces, positions, and dispositions. All the more would the occlusion of the real become the mechanism of constitutional violence.

<< Contemporary Camouflage >>

All images © Valentin Pfenniger

** We have claimed this space_/NETWORK SAFETY DISABLED_ ////**

Spread the message before the Ministry of Information takes back control

_// The Machine__ *must fall <<//

Kyra Sophie Wilhelmseder

BAU KEIN MIST

The year is 2021 and we are living with a global pandemic. It´s a mess, economically and environmentally. The rich are eating the poor and the poor have nothing to eat because of overfishing and pollution. And yet we focus on the small country in the middle of Europe – Austria. Some may only know Austria from the musical "The Sound of Music," and "The Hills Are Alive, with the Sound of Music," people sing when they ask me where I'm from. Born and raised here, I was never a big fan of this country, and yet the capital is the most livable city in the world. Vienna.

This will be the center of my sculpture *BAU KEIN MIST*.

When I came back from Berlin after 8 years, I did not follow the political situation in Austria, since I never had much to do with our commonly called "banana republic," I had no choice but to get involved with it again. As I follow the daily news of what is happening in our Turquoise-Green coalition, it is almost impossible for me not to react to it. Certainly there is more to worry about in our little country, but what is happening here is a problem we face all over the world.

A patriarchal, corrupted system with mostly white, male leaders.

With my sculpture *BAU KEIN MIST* I want to point out how inadequate our Austrian government is running this country, especially considering the current events surrounding the turquoise party. From casino affairs, to nepotism, to deportation of children born in Vienna, to frauds, to private unprofessional messages, FFP2 Masks made in Austria (actually produced in China), to shredded hard drives, non-existent laptops, to an endless list of disappointments of a corrupt government.

The sculpture will be an original MA48 garbage can, filled up with all gadgets that are referring to current events in Austria. The material will be covered with resin and glued to a concrete base. The number of "Misttelefon" will be changed to the number of the chancellor office number. When everything is put together, I plan to place the sculpture on Schillerplatz and film and record people's reaction to the sculpture. The trash can will have an open bottom, like an overfilled trash can, but will be closed again from the inside, with an extra material to make it usable again.

What I am pursuing with this is to draw the government and people's attention to the everyday disclosures of political events in Austria/Vienna. I may not know everything about politics, but I do know common sense.

Drawing © Kyra Sophie Wilhelmseder

Kyra Sophie Wilhelmseder // 19

Aaron Kimmig

Copwatch

In October 2018, the "Copmap" [1] sparked a polarizing discourse about changes to police laws. The changes massively expanded police powers in preventive measures, curtailing fundamental basic and civil rights. The buzzwords such as "imminent danger" (German "drohende Gefahr") and potentially dangerous offenders (German "Gefährder:innen") legitimated new practices.

Both, neither legally nor conceptually clearly defined, allowed the police to potentially classify anyone as dangerous – even without specific cause.

This opened the door to arbitrary harassment and punishment by law enforcement. Copmap turned the tables and defined police as an imminent threat. As an interactive map, police presence around the world could be mapped and made visible in real time. In this way, police presence could be avoided. In the first few days, 400,000 visits and 20,000 police reports were mapped by police units. It turned out that society had a reasonable suspicion of abuse of rights in police operations. For many groups and communities in our society, the police were never there to "protect and serve."

Marginalized groups such as migrants, refugees, POCs, LGBTQ+s, homosexuals, sex workers, leftist protesters, and drug addicts have always been victims of illegal police violence and discrimination. Those who have always associated the police with danger rather than safety are likely to continue to be most affected.

Statistics show that only 2% of all police violence investigation cases end up in court. The police union and the Home Office (German Ministry of Interior) continue to refuse to set up an external reporting center for police violence and police misconduct. The amendment also failed to include the widely demanded individual identification requirement for police officers. The police have thus become a threat to fundamental and civil rights, freedom and democracy in Germany.

All over the world, in every democratic constitutional state, the security authorities and the executive are transforming themselves into independent actors pursuing their own goals. External hotlines reporting on police violence and a mandatory identification would bring the executive power back under the constitutional rule of law principles of control.

In the USA, the field of police criticism and police science is already much more developed than in European countries. In 1990, in the U.S. and Canada, a network "Copwatch" was founded as "counter-police." It is a network of various organizations that film and document police violence and police brutality in their communities and install neighbor patrols.

In this civic and solidarity support, affected communities emancipate and empower themselves from state discrimination. In the USA, there are various apps for this purpose that visualize police presence in the form of speed camera radars (Police Alert). We are now developing a functional rule-of-law tool that fills the gap of an external reporting point for police violence in a democratic rule-of-law state. Our app Copwatch offers solidarity support structures and promotes social emancipation from state security organs. Copwatch offers victims of police violence and police discrimination help, support and legal assistance directly in the emergency and dangerous situation. Copwatch connects victims peer-to-peer in a matter of seconds and PGP – encrypted with engaged civil society in the form of social aid organizations, NGOs and legal advice. As a first offshoot, Wien fährt anders (English "Vienna drives differently") [2] was released to collect data about police in public spaces and build alliances. In a second step, we will open the app to track discriminatory police behavior.

[1] https://www.cop-map.com/
[2] https://anders-faehrt.wien/

Xinjiang Sentinel-2

https://dc.nanu-c.org/

Surveillance, technology, dictatorship, dictatorship, surveillance, facial recognition, China, technology.

For years, the Muslim minority, the Uighurs, in China's western state of Xinjiang has faced increasing restrictions and human rights abuses. Artificial intelligence is being used to automatize who should be arrested next based on video streams from traffic cameras. The screening process is highly efficient and is expanding daily [1] [2]. The camera operates as a new instrument to control society in an automated dictatorship. I call this a dictatorship by algorithms.

In Xinjiang, China is systematically oppressing the Uighurs, building a huge number of internment camps. According to various sources, there are currently about 1.5 million people in detention.

I myself am not of Uighur descent, but remembering my own heritage, I am still touched by the stories of forced labor camps where whole families are incarcerated for "re-education" and human rights are violated on a daily basis [3].

I am not able to understand what that feels like, but I can spread the word that it's happening.

The project "Xinjiang Data" documents the growth of these camps and the destruction of cultural monuments in Xinjiang. The analysis is based on publicly available satellite imagery [4]. Nathan Ruser started the project as a hobby when he was a young student. He scanned Google Earth images for prison watchtowers. Nowadays, the project is funded by the Australian government. In response to the project, Australia and China have introduced trade restrictions.

Not many images are publicly available, aside from propaganda tours led by Chinese officials. Only one image exists from inside a camp, published by Sayragul Sauytbay in her book *Die Kronzeugin*.
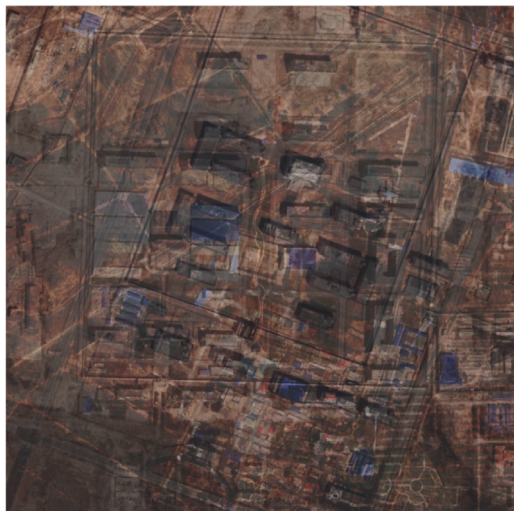
The artwork *Xinjiang Sentinel-2* consists of 16 images, 45 cm x 45 cm, with aggregated satellite images and a website where the internment camps can be observed [5].

[1] https://www.bbc.com/news/technology-55634388
[2] https://www.nytimes.com/2019/05/22/world/asia/china-surveillance-xinjiang.html
[3] https://www.amnesty.org/en/latest/research/2021/03/the-nightmare-of-Uighur-families-separated-by-repression/
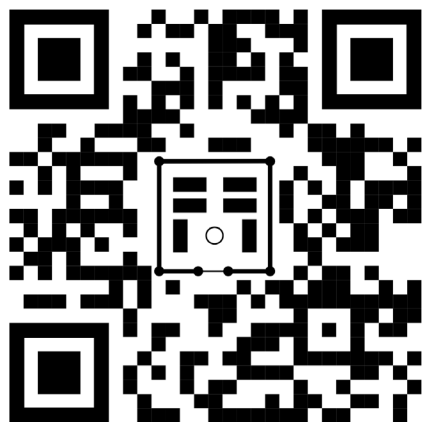[4] https://xjdp.aspi.org.au/
[5] https://dc.nanu-c.org/
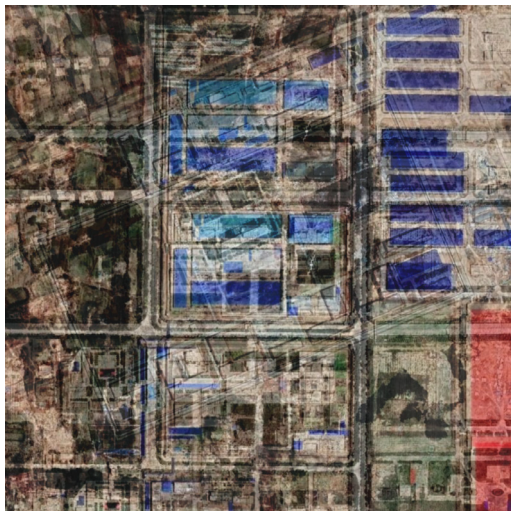
Tumshuq 56 buildings
Photoprint 45 cm x 45 cm

Sanchi 75 buildings
Photoprint 45 cm x 45 cm

Ürümqi - 241 buildings
Photoprint 45 cm x 45 cm

https://dc.nanu-c.org/

Tino Zimmermann

On the Relevance of Painting (in progress)

This is an early stage of the work "On the Relevance of Painting": a multi-year visual and philosophical research project on the abstract thing we call "painting." I want to question this term in an artistic, historical and social context, in order to ultimately give an assessment on the perennial question whether painting is "dead" or not.

In this work I am looking on painting, among other aspects, primarily as a medium: what are its strengths, what aspects have been rendered obsolete by the advent of photographic media, what can we say through painting that we cannot say in any other medium? To answer these questions, I approach this work from a practical and a theoretical point of view: one part is a philosophical essay, the other part is a series of paintings.

Imrich Veber

Not Titled Yet

The work *Not Titled Yet* is based on moving pixel by pixel from their original position to the new one that creates the replication of the Refugee Convention from UN (1951). There is still the same information in the hexacode, nothing is deleted or added, just shifted to the different positions and layers, and this fact affects the original image. The original image is the image taken by refugees that I downloaded from Aegean Boat Report Facebook on 20 May 2021. This shifting of pixels can be understood as a reaction to the current situation of refugees (those who have left their places of origin for political, economic, environmental reasons). Today, refugees are not only pushed back, but also off-shored by the EU (the case of Denmark). This tension between life and violent regulations is central to this work, as is the impact and destruction that these regulations produce.
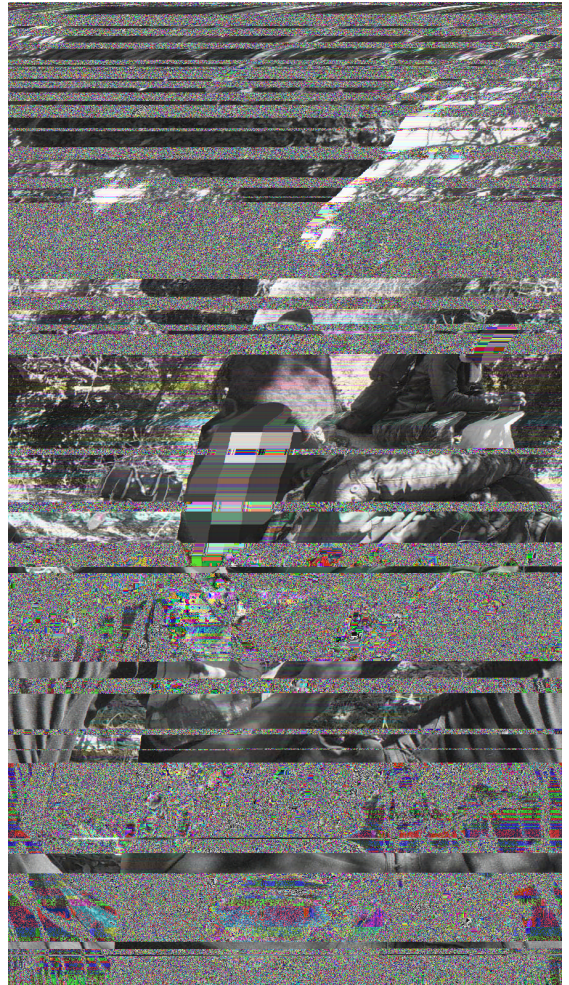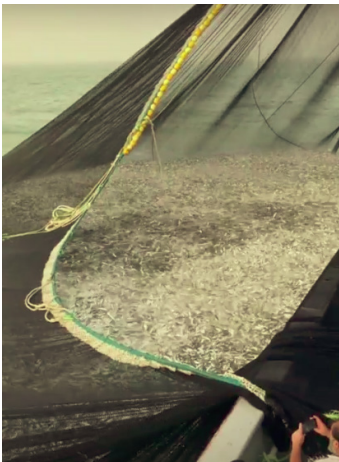

All images © Imrich Veber
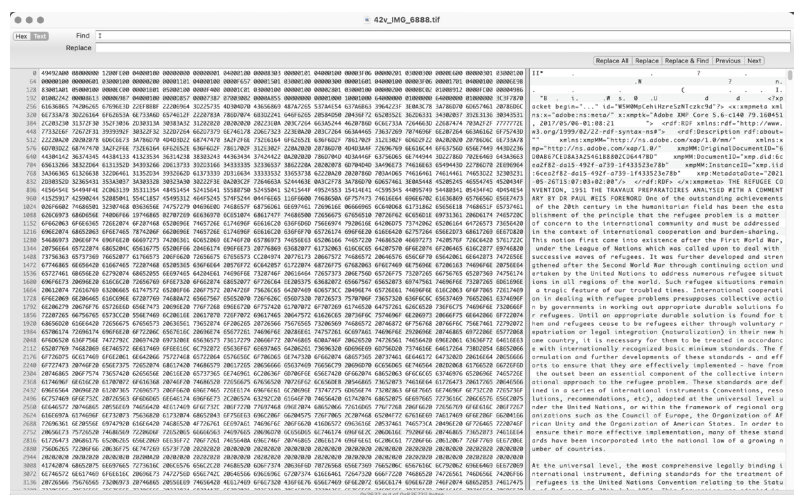
Timotheus Ueberall

DAY ONE
1-Kanal Video

Ich wurde ohne Alter geboren, mit meiner Geburt begann die Zahl mein Alter zu sein. Mein Vater sagte zu mir, wir leben in Einklang mit denjenigen, deren Alter Biografien definieren, dann schritt er zu einer Seite des Olymps, brach ein rund-sauberes Stück heraus, er schleuderte es den Berg hinab und krachend in den Ozean. Der Einschlag produzierte Wellen und diese trieben an irgendein Ufer, dann wurde das Meer wieder glatt und grün. So erklärte er mir Zeit, aber ich verstand nicht wovon er sprach.

Die Rolle meiner Mutter war eindeutig und stilisiert, nicht geprägt von ihrem Alter, sondern durch ihre Geburt. Eines Nachts schickte sie mich davon.

So lief ich. Tagelang. Nachts schlief ich, wo man mich nicht sehen konnte. Auf diese Weise kam ich bei den Menschen an, vor 3000 Jahren, vor 5000 Jahren als sie noch wie Götter lebten, "von Sorgen befreit das Gemüte, fern von Mühen, fern von Trübsal, lastendes Alter traf sie nimmer." Seitdem bin ich unter ihnen. Sie wissen es nicht und ich frage auch nicht danach, wie viel Zeit seitdem vergangen ist.

All images provided by Timotheus Ueberall

Jetzt sitze in einem Café unter den Linden. So etwas gibt es nun. Ich sitze gerne ungemein gerne auf einem bunten Plastikkorbstuhl und warte auf die Veränderungen, die durch die Menschen entstehen, seitdem sie sich der Technik und den Maschinen annahmen und "bald missachteten sie auch die Erzeuger, die altersgebeugten, Schmähen die armen sogar, mit kränkender Rede sie tadelnd."

Ich habe all ihr zeitloses Wissen. Ich habe gelernt den Finger zu heben, wenn ich in Paris une noisette bestellen möchte, ein Telefon kann ich ebenso bedienen wie eine Kamera, aber noch immer verstehe ich nicht, warum die Menschen ihre Umgebung ununterbrochen in Bildern konservieren möchten.

Sie machen sich auf zu Fliegen und schauen dabei auf Bildschirme, die die Geschichten der Erde zeigen. Ihr Welt: Eine Sitcom. Ihre Dramen: Telegen. "Strike a pose. Vogue (vogue, vogue)."

Ich reise immer mit dem Zug. Ich schreibe mit der Hand, obwohl ich es nicht müsste und in Berlin lege ich mich oftmals schlafen, während sie in Kellern durch Chemie und Sound zu kurzweiligen Engeln werden. Engel und Totenkopfasche.

Berlin, das war meine Stadt, zwischen den Kriegen, auf den Bühnen und am Kurfürstendamm. Hier stieß ich vor 100 Jahren mit Brecht zusammen, seine Worte habe ich mir behalten, ich trage sie mit mir, einige von ihnen, jene von dem

Schiff, das der Mensch ist, ein Schiff, das "durch die klaren Wasser schwimmend vieler Meere, löst ich schaukelnd mich von Ziele und Schwere, mit den Haien ziehend unter rotem Mond."

Und im Meer vor ihnen, auf ihren Bildschirmen trudeln andere Menschen, sie weinen an Stränden unter dem Olymp, Monate unterwegs, auf der Flucht und hin zur Ursache ihre Ängste, von Schreibtischen in Brüssel knallen sie das Cyanid in den Boden Kongos.

Irgendwann werden sie vergangen sein, ihre Gewissheit darüber treibt sie an. Weiter gehen, tiefer graben, Brachen roden, wildern. Sie vermessen das Land, sie teilen es auf, gewinnen Eisen durch den Bergbau für Waffen und sie werden müde und "for everything else, there's Mastercard."

Nur ich blieb zurück. Ich filme, ich mache Bilder, mache mir ein Bild von dem Leben auf der Erde, von den Menschen, den Tieren, der Natur, den Veränderungen der Technik, die die gegenwärtige Zukunft zeigt. Ich baue ihnen ein Archiv, ich bin ein ultrachronistischer Chronist.

Ich zeige, was bleiben wird, nachdem die Menschen müde wurden "inmitten glücklicher Arbeit, etwas, was nach außen hin wie Müdigkeit aussah und eigentlich unzerstörbare Ruhe, unzerstörbarer Frieden war." Ich zeige, was bleiben wird, nachdem auch die Menschen die Erde endgültig verlassen haben.

Smashing Wor(l)ds: Cultural Practices for re/Imagining & un/Learning Vocabularies project

25 June 2021, Friday, Academy of Fine Arts Vienna

Walkthrough and presentations of the projects by students of the Studio for Post-conceptual Art /IBK, Academy of Fine Arts Vienna

Locations: Schillerplazpark, Studio for Post-conceptual Art /IBK (Atelierhaus, Lehargasse 8, 1060 Wien, 1. OG Atelier Süd)

26 June 2021, Saturday, Kleine Stadtfarm am Schillerwasser, Vienna

10:00 to 12:30 Studio for Post-conceptual Arts /IBK, Academy of Fine Arts Vienna
Performative-discursive cluster "Smashing the Visible" by and with the students of the Studio for Post-conceptual Art /IBK at the Academy of Fine Arts Vienna.

Art is not a tool that can simply be used for a certain innocent production process and distribution of images and knowledge. Education is not a transparent machine for the production and circulation of skills.

Structure:
10:00 to 10:30 Asma Aiad and Ju Yoo: Invisible Women
10:30 to 11:00 Mohammad Numan, Intervention: Push-Backs and Realities of Refugee Life
11:00 to 11:30 Mika Maruyama and Jovita Pristovšek, Statement: Editing Wor(l)ds
11:30 to 12:30 Rawan Almohamad, Munar Khalid Biiq, Arabina Amedoska and Cathérine Lehnerer, Workshop: DRAWING GENDER
12:30 to 13:30 Lunch
13:30 to 14:00 Performative Act 1
Sisanmi Schuller, Performance: SMASHING THOUGHTS. A tune, dance, and a talk
14:30 to 17:30 Afro Rainbow Austria [ARA], Wearable Vocabulary
17:30 to 18:00 Break
18:00 to 19:00 Guest Artist: Joëlle Sambi Nzeba (Belgium)

27 June 2021, Sunday, Kleine Stadtfarm am Schillerwasser, Vienna

10:30 to 12:30 Silent University Graz, Working Space: Finding and Founding
12:30 to 13:30 Lunch
13:30 to 14:00 Performative Act 2
Mirjana Mustra & Lieber Michael, Performance: REVOLUTION CAN SERIOUSLY DAMAGE YOUR ...
14:00 to 17:30 Queer Base: Affirmation Wall
17:30 to 18:00 Break
18:00 Closing, Open Stage, Dj Line

Sisanmi Schuller

SMASHING THOUGHTS. A tune, dance and a talk

I have always believed that art is a means of empowering the voiceless and righting the wrongs of the environment. As a feminist and an artist, I understand the power of positive feedback. Nothing is impossible if you have faith and work hard. What makes one unique and outstanding is the knowledge of fascinating, meaningful effects. I am studying at the Academy of Fine Arts Vienna. I am an activist and work as an actress, scriptwriter in Nollywood Production Austria, as well as a Cover Model, Brand Ambassador for Ize Cosmetics Wien. In 2020, I was a Project Leader of "Silencing Gaze," Vienna.

Sisanmi Eureka Schuller
© Photo by Josef Kyrer

Rawan Almohamad, Munar Khalid Biiq and Arabina Amedoska with Cathérine Lehnerer

Workshop Drawing Gender

The workshop is aimed at adults and will be led by three pupils. It will experiment with the subversive potential of comics to contradict stereotypical codes and attributions. The aim is to create a space of irritation and confusion where mechanisms of representation can be challenged and norms shifted. The workshop lasts one hour and is conceived as a research pedagogical method by Cathérine Lehnerer.

© Rawan Almohamad
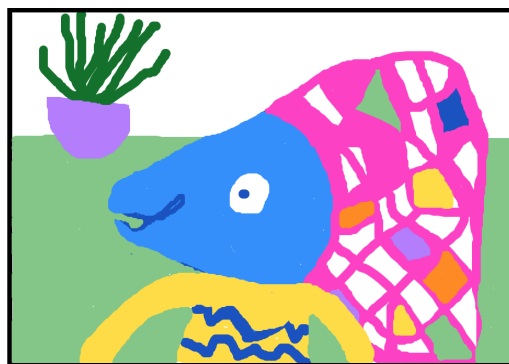
© Munar Khalid Biiq

© Arabina Amedoska

© Cathérine Lehnerer

Unlearning by doing

The workshop ties in with another project by Cathérine Lehnerer, a picture book *Unlearning by doing* (to be completed in 2022). It deals with topics like diversity, mindfulness and living together in democracy. New knowledge is always created in the community and in exchange. Over a period of six months, three artists will visit a primary school every week and talk to the children about their ideas and wishes for living together in diversity. The aim is to create a picture book that addresses complex concepts such as "inclusion" with vivid images and in simple language. This relates to bell hooks, who in *Teaching Community: A Pedagogy of Hope* (2003) maintained,

"We still need to hear about how inclusion of diversity changes the nature of intimacy, of how we see the world."

The format of the picture book indicates that thinking about knowledge together can be learned, and appeals primarily to adults with this reference: Privileged ways of seeing can be unlearned!

Furthermore, through the picture book as a popular form of language acquisition, the widest possible audience can be sensitized to question hegemonic knowledge productions in terms of their form and their producers.

From the workshop subversive comics
All images © authors
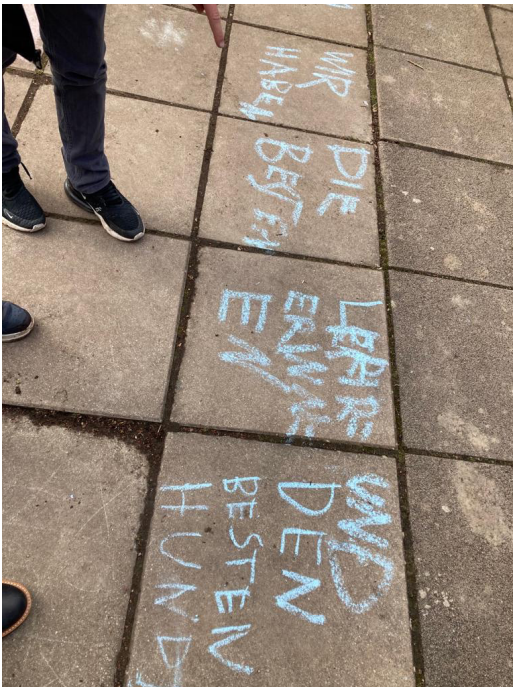
Mohammad Numan

Push-Backs and Realities of Refugee Life

Who am I? I would like to claim that my story is the story of thousands of refugees.

My name is Mohammad Numan.

I was born on 23/12/1987 in the United Arab Emirates. When I opened my eyes to the world, I didn't know where I was. I felt safe, but with time, I realized that I was in a monarchical system; because my roots are from Pakistan and India, we lived without any rights in the United Arab Emirates. I had confronted the United Arab Emirates government about my rights in their system.

I was kicked out of the country in 2010 and sent to the country I had never been to. I could not manage to settle in the country of my parents with my grandparents. I couldn't go back to United Arab Emirates and I couldn't stay safely in Pakistan; the only option I had was to move to Europe, which was a safe place.

In 2012, I went from Pakistan to Europe by crossing the borders illegally.

After many strange routes, I reached Austria. I ended up in the town of Traiskierchen (20 km from Vienna). There was a refugee facility. I was put in a 30m² room with 8 people I didn't know before.

It was actually a Traiskierchen refugee camp, and in total there were 1300 People of Color, who were treated like animals; from the outside it looked like a human zoo, in a country of human rights, Austria.

I came in contact with Marissa Lôbo, who was studying at the Academy of Fine Arts Vienna. The refugee protests started in 2012. We marched to the city center of Vienna, and slept in the Freud Park in front of the Votivkirche.

The struggle was long, some were able to stay, others were deported, and I started studying at the Academy. I was one of the many refugees who decided to make visible the injustices, impossibilities and ghettoization of refugees in Austria.

Numan speaks at Free Vučjak demo Vienna 22/11/2019

Mirjana Mustra

REVOLUTION CAN SERIOUSLY DAMAGE YOUR …

In the year 2020, we have reached a point of no return in terms of the destruction of the planet. With the virus that has infected us globally and that will leave us in a changing world, the future is uncertain. We need a radical approach to revolution. Can we learn from the past? In this work, I play with the idea of spiritualism and shamanism for the collective awakening of the "revolutionary" gene, triggering the potential of the masses for systematic political change. This performance is a site-specific work. Aspern Nord, where the Notgalerie – a temporary art space made out of an old church – is located, used to be an airport from which Third Reich planes flew in the attack on Yugoslavia. During the Second World War there was also a concentration camp where Hungarian Jewish women were imprisoned. There is a Holocaust memorial forest in Aspern. The performance is a ritual in which I summon the spirits of the women, Yugoslavian anti-fascist fighters from the Second World War. The piece consists of 3 phases: Meditation – opening the channel for communication; Dance – falling into trance and inviting the spirits; Painting – visualization of communication.

Spiritual Center for Political Activation
Concept, installation, performance: Mirjana Mustra
Sound: Lieber Michael
© Mirjana Mustra

Smashing Wor(l)ds: Cultural Practices for re/Imagining & un/Learning Vocabularies

"Smashing Wor(l)ds: Cultural Practices for re/Imagining & un/Learning Vocabularies" aims to engage with vocabularies, languages and narratives of resistance to create new forms of expression against an epistemic violence of growing magnitude that is embedded in our vocabularies.

This project is the result of a partnership led by Kulturen in Bewegung (Austria), part of VIDC, between Ujazdowski Castle Center for Contemporary Art (Poland), the Inna Przestrzeń [Other Space] Foundation (Poland), the Center for Fine Arts Brussels (BOZAR) with Africa Museum (Belgium); Kulturen in Bewegung (Austria)works with 4 subpartners: Afro Rainbow Austria [ARA], Queer Base, Silent University Graz, students of the Studio for Post-conceptual Art Practices [PCAP] at the Academy of Fine Arts Vienna. Affiliated partner through the PCAP is PEEK project AR 679, Austrian Science Fund (FWF) from 2021.

"Conviviality as Potentiality: From Amnesia and Pandemic towards a Convivial Epistemology," funded by Austrian Science Fund FWF (AR 679)

The aim of this project is to engage in processes of co-establishment with artists in order to establish and share what will be called "convivial epistemologies." In order to attain convivial practices of living together it is necessary to find a new common epistemological ground.

Decolonial practices from LGBT*QIA+ communities for new society formations in the post-apartheid regime in South Africa; refugee and native community activism against nationalist isolationism and white regimes of power in the context of the violent recurrence of coloniality in Australia; the enhancing of community through images and taxonomies of the material in a public image archival space, in the shadow of war in Lebanon; and the conceptualization of convivial epistemologies in exchange with artistic grass-root collectives and art students, migrant organizations and LGBT*QIA+ communities in the context of the anti-migration and anti-refugee regime in Austria.

The arts-research project is hosted and supported by the Academy of Fine Arts Vienna.

]a[akademie der bildenden künste wien

FWF Der Wissenschaftsfonds.

smashing wor(l)ds

LUMINUS STUDIO

DIE SICHTBARKEIT DES UNSICHTBAREN
//THE VISIBILITY OF THE INVISIBLE//

Project/Exhibition/Performative Lab

Vienna, June 2021

DIE SICHTBARKEIT DES UNSICHTBAREN
//THE VISIBILITY OF THE INVISIBLE//

Project/Exhibition/Performative Lab

Studio for Post-conceptual Art /IBK, Academy of Fine Arts Vienna

Participants

Asma Aiad, Rawan Almohamad, Arabina Amedoska, Rui Bai, Victoria Eliseykina, Arno Gitschthaler, Felix Huber, Robert Jolly, Munar Khalid Biiq, Ali Kianmehr, Aaron Kimmig, Nathalie Köbli, Cathérine Lehnerer, Mika Maruyama, Lieber Michael, Mirjana Mustra, Mohammad Numan, Valentin Pfenniger, Jovita Pristovšek, Sisanmi Schuller, Timotheus Ueberall, Imrich Veber, Kyra Sophie Wilhelmseder, Ju Yoo, Tino Zimmermann

Booklet edited by Mika Maruyama and Jovita Pristovšek

Locations: Schillerplazpark, Studio for Post-conceptual Art, Performative Lab [Summer Camp] "Smashing Wor(l)ds"

2021