



Queer Art Spaces Vienna 2023

[1] **Asgar/Gabriel** *Body Talk*, 2022, Oil on canvas

Unsere aktuellen Arbeiten sind Mischwesen, transhumanistische Portraits, zeigen körperlich gewordene Flächen und flache, gegenstandslose Körper und verflüssigen so nicht nur historisch verfestigte visuelle Hierarchien. Von oben und unten. Mitte und Rand. Vorder- und Hintergrund. Geborenem und Gemachtem. Sondern werden dadurch selbst zu etwas Anderem. An einem gewissen Punkt verwandelt sich jedes unserer Bilder in ein Captcha, Kommunikationsvehikel, das Komplexitäten bzw. Wahrnehmungsmuster abtastet.

[2] **Larissa Kopp & Florian Aschka** o.T., aus der Serie „My dirty old God*esses“, 2022, C-print

„My Dirty Old God*esses“ ist ein mehrjähriges Projekt aus inszenierten Fotografien und Performances. Das gesamte Projekt bezieht sich auf Sigmund Freud's Antikensammlung. Die Performer*innen tragen Kostüme aus Textilien und Schaumstoff, auf denen Fotografien einzelner Objekte aus der Sammlung Freuds, in übergroßem Format, aufgedruckt wurden. Die antiken Objekte können als Tor oder Portale zu unterschiedlichen Vergangenheiten gesehen werden: Einerseits in die Vergangenheit, in der sie angefertigt wurden, andererseits als Verbindung zu Freud als Person, mit seinen Theorien und mit der Geschichte seiner Flucht aus Wien nach London 1938 vor den Nationalsozialisten. Für Freud waren seine Antiken von so großer Bedeutung, dass er sogar einige davon mit in die Sommerfrische nahm. Er nannte sie liebevoll meine dreckigen alten Götter. In Anlehnung an ein Zitat von Freud sehen wir die Objekte als stille Bilder aus der Vergangenheit, denen eine neue Sprache gegeben werden muss. Durch die inszenierten Fotografien und die Performance, die wir im Rahmen unseres Projekts erstellen, fügen wir die Ebene unserer eigenen künstlerischen Sprache hinzu, bringen aber auch archetypische Bilder hervor, die diese Figuren und Kreaturen erzeugen. Dadurch möchten wir zeigen, wie tief sie im kollektiven europäischen Gedächtnis verankert sind. Darüber hinaus sehen wir sie als

eine Warnung und ein Symbol des Antifaschismus, da sie 1938 nur knapp, in letzter Minute, zusammen mit Freud flüchten konnten. Gleichzeitig sehen wir auch kritische Aspekte in den Schriften Freuds und seinen patriarchalen, Vater-kultischen Sexualtheorien. Da wir uns als queere Künstler*innen verstehen, möchten wir in unseren Arbeiten mit diesen Stereotypen auf eine queere, spielerische Art brechen, insbesondere mit Theorien wie der Kastrationsangst und der dahinterstehenden fragilen Maskulinität.

[3] **Lotti Brockmann** *Des Kusses*, 2023, Lollipop

Mit einem speziellen Schaum, forme ich den Mund-Nasen-Bereich von öffentlichen (männlichen*) Skulpturen im Wiener Stadtraum ab. Diesen Akt, der durch das schnelle Andrücken des Schaumes erfolgt, bezeichne ich als einen emanzipatorischen, in dem ich es mir erlaube in einer Grauzone zu handeln, die die Frage nach Urheberrecht der öffentlichen Skulpturen und zugleich die Frage nach der Teilhabe an der Gestaltung öffentlicher Erinnerungsorte stellt. Ich eigne mir etwas sehr Intimes und zugleich Öffentliches an. Ich klaue ihre Münder. Aus diesen gesammelten Abdrücken erstelle ich 1:1 große Lollis, die den jeweiligen Mund-Nasen-Bereich bestimmter repräsentativer Figuren (bspw. Freud, Schrödinger etc.) im Wiener Stadtraum abbilden. Diese Lollis, sollen dann in der Ausstellung genießbar sein. Die Besucher*innen werden zu Performer*innen „des Kusses“, dem Namen der Arbeit, was gleichzeitig auch ein ironischer Kommentar ist.

[4] **Isabelle v. Spreckelsen** (she/her/they/them), **Moritz Gottschalk** (he/him), **Stefan Eggenweber** (he/him) *Biedermeier*, 2022, Kurzfilm 4:48 min

Die drei engsten, an einem Ort im Innenraum. Sie sind beruhigt, nur hier sicher. Es ist Biedermeier und sie sind drinnen. Eine medizinische Kahlheit um sie herum. Zeiten der Langeweile und Verspieltheit stiften ineinander. „Wollen wir uns die Nägel machen?“ Der Morgengruß füllt die Zeit. Jeder von ihnen ist eine Insel, verharren gesellschaftlichen Posen. Wie Magnete ziehen sie sich an und werden zu Skulpturen aus Körper und Silhouetten. Anziehen, umziehen, aufmascheln... „Erzähl mir was. Und lass mich auch was sagen. Ich kämme euch das Haar und höre, wie der Taft deines Kleides auf seinem Schenkel rauscht... alles schwimmt Ineinander weil ich dich sehe, und du: mich.“ „Wir sind so bürgerlich...welche Pose ersetzt die nächste? Wann verschmelzen wir wieder?“ Es ist Biedermeier und das außen wird zur unverständlichen Gestalt. Wem kann der Körper sich nähern, wer ist mein inniges. Sie füllen den Raum mit ihrer Imagination, schnell, langsam - und ein Stück auf dem Spinett...

[5] **Dorian Bonelli & Frederik Marroquín** *In a perfect world you would be my alphabet*, 2023, Verschiedene Objekte, LKW-Plane, staple machine, vibrating Faszienrolle etc. Kreide/Kreidestift, IntroText auf A3-Papier, Cable Rolls, Two Performers moving through the whole space, moving (their) objects/sculptures through the space, playfighting action, connecting to the objects and each other and to the audience.

In a perfect World you would be my alphabet ist eine Bewegungs- und Objektrecherche, die Performance und Installationskunst verbindet. Wir sehen diese Recherche als ein Langzeit-Projekt in mehreren Kapiteln. Die große Klammer für diese Kapitel bildet die Frage: Was ist transformative Kunst? Wie können wir den Schatz an Erfahrungen, die wir als trans–sexuelle Körper gemacht haben, sichtbar, zugänglich machen? Ein Erfahrungsschatz, den wir durch unsere eigenen Körper hindurch entwickelt haben. Dabei geht es uns nicht vordergründig um Fragen von Gender oder queere Glitzer-Ästhetik sondern um das notwendige In-den-Kontakt-Kommen mit der eigenen Präsenz.

[6] **Leila Samari-Maryam Sehhat** *What do you hide?* 2023, painting, drawings, animation

Maryam Sehhat, *What do you hide?*, ink on paper, 2019
Leila Samari, *What do you hide?*; Acrylic on canvas 2021
Leila Samari-Maryam Sehhat, animation

It may be a natural thing to hide part of our true identity or not fully express our existential personality. In countries where the culture of tradition and religion is deeply rooted in society, especially for women, expressing all beliefs and aspects of existence can be a major and sometimes dangerous challenge. What is portrayed in schoolbooks or in TV shows and series as an exemplary woman is like a mask that is forced on a woman's face. Although some women have the power to express their desires, beliefs, and accept the dangers that come with it, but the majority of women are forced to hide their true identities behind the mask of an exemplary woman. In some modern and liberate countries where the religion doesn't play the main role, there are still some taboos specially for women with depression or other mental health problems, when these people are open to the society and tell about their problem, they receive discrimination and rejection instead of tolerance and sympathy. As artists who came from Iran we have had similar experiences.

[7] **George Demir** *a meditation on [my] queer ancestry*, 2022, C-Print & gold-leaf; print on fabric & embroidery; gypsum

Which queer historical figures, cultural products, time periods, historical events, geographies, stylistic expressions or even materials have influenced my queer performativities and identities and how have they informed my aesthetic and theoretical practice as an artist? This is an exemplary research and reconstruction of the artist's individual mythologies of ancestry and heritage through a contemplative approach. Including queer histories in one's ancestral mythologies allows them to flow into one's lived subject constructions, which in itself is an act of subversive protest. It not only forces the "outside" to reimagine their own positioning in contrast to one's own, but at the same time can expand the perception of possible historical ancestors. Aligning oneself within queer histories essentially represents the space of action in which an exclusively factual or supposed naturalised reading and categorisation of ancestry can be dissolved and the concept of individual ancestral lineage expanded.

[8] **Julia Fuchs** *Frauenakte. Nach dem Gemälde Jupiter und Io von Corregio 1531, 2020 Frauenakte. Nach dem Gemälde Olympia von Manet 1863, 2020, C-prints auf aludibond gerahmt*

In *Frauenakte* inszeniere ich nackte Männer in Posen ikonischer Gemälde, die nackte Frauen zeigen, um die komplexen Dynamiken unserer Wahrnehmung zu untersuchen. Nackte Frauen wurden in der westlichen Kunstgeschichte völlig anders dargestellt als nackte Männer. Die weibliche Scham wurde versteckt oder einfach negiert, während der nackte Mann sich seiner Nacktheit nicht schämen oder sie verstecken musste. In dieser Arbeit wird die Vergangenheit neu gedacht, die Karten werden neu gemischt, die Szenen aus der Vergangenheit werden verschoben, neu betrachtet. Die Veränderung findet statt.

[9] **Doris Schamp** *Queerreich*, 2022, acrylic on canvas, mobile with printouts on acrylic plates

"QUEER KINGDOM"- "QUEERREICH". Diversity is in our nature, may it be humans, animals or plants.

QUEERREICH is about the diversity of gender identities of all living beings and the connection of those to each other. What some people believe they have to exclude and question is completely normal in the realm of animals and plants. Queer life forms can be found in more than 1500 animal species in the most colorful palette. They even play

an important role in evolutionary processes. The painting shows a network out of body- animal and plant silhouettes, which are chaotically superimposed, and symbolize the interconnectedness of living beings to each other and the dependence on each other.

[10] Mario Kiesenhofer *Shift – The Meat Rack, Fire Island*, 2018, HD video installation 7'27", loop, 9:16, color, silent 55" screen, mirrors

Fire Island Pines and Cherry Grove on Long Island in New York are two important towns for the queer community. The dunescape that connects them is known as "The Meat Rack" and is used as a gay cruising area during Summer. In the work "Shift - The Meat Rack, Fire Island", an almost frameless screen shows static tracking shots, which are reflected in the proportionally arranged mirrors of the video installation. The portrait-format video and the two mirror surfaces form a three-dimensional pictorial space in which the dead tree skeletons, which rise up sculpturally from the landscape of the cruising area into the sky, become a moving vanitas motif. Many people who have died of AIDS had their ashes scattered in the Meat Rack. In this context, the immersive video installation opens up a meditative moment of remembrance and reflects upon the queer history of this special place.

[11] The Disco Ghost, 2022

The disco ghost is not a visual piece, but a reflection on how pop culture icons created expectations for a queer world that did not happen.

[12] Julius Pristauz *Wiener Freiheit*, 2021, Bar awning

The piece is one of the original bar awnings of LGBTQ+ bar Wiener Freiheit which operated in Vienna from 1988-2020. It also served as the starting point for an exhibition I curated in 2021 titled „Von Fliegenfallen und Wiener Freiheit.“

[13] William Briscoe *Gene(jeen)- A living Sculpture/ eine lebende Skulptur*
Diese Arbeit wird am 16.3.2023 um 18 Uhr installiert, sie wird nur kurz zu sehen sein. / The work will be mounted on 16.3.2023, 6 pm, only visible for a short period.

Queer babies don't just happen. We are created. We grow. Love. Inspire. Reach. Create. March. Protest. Dance. Officiate. Lead. Give Birth. Make families in a world that often dissuades us from being ourselves. Where nations enact laws criminalizing, and prohibiting classroom discussions of sexual orientation and gender-affirming identities; existing in public spaces like bathrooms, sports teams, beaches, and "Drag

Story Hour" is associated with sexualizing kids too early. Who's thinking of sex, Mr. Senator? Is it you? Cause, I'm just out here living my life. We are a revolutionary act. We were always here. We have been here. And, we aren't going anywhere. Let our children be free. Let parents be free. Let their bodies be free. Let my BLACK body be free. Let our minds be free.

[14] Nazim Ünal Yılmaz *Sibel's Murder*, 2017, oil on canvas and nylon socks..

Before going into the story of the painting, I would like to explain why I represent a transgender person in my painting. In my early teenage years when I first realized that I was attracted to men, I thought I was sick and I couldn't share it with anyone. I was living in a small conservative city in Turkey, I had no knowledge of homosexuality or gay identity and the only examples I could identify with were two pop culture icons I saw on TV. One was a transexual and the other was an effeminate man whose gender everyone refrained from identifying. In short, I was convinced that I had to be feminine or a woman. Now I know that this was a very common thought among my generation in Turkey. Every gay man who ran away to Istanbul first became a cross dresser. I ran away from home for the first time at the age of 14, I stayed overnight in the houses of sex worker trans women I met on the street, they dressed me up but they never asked me to do sex work, however I was scared so I returned home to stay until my second escape a year later. Like many gay men in the countryside, I had my first sex experience with a hetero(!) man in women's clothes. It was awful! In short, it took me a while to be sure that I was not a transgender person and it was a difficult time for me.

The painting on the left side of this diptych depicts the news I read in the newspaper about Sibel's murder and the futile search for justice with some symbols. On the right side there is an assemblage picture that I stitched with nylons out of pantyhoses. On the lower left side of this textile picture, there is a portrait of a donkey, that seems to be stuck in between. This is the portrait of Eeyore that we know from the cartoon Winnie The Pooh. As we can understand from the posture and expression of this donkey, he was always unhappy. If you remember his sad attitude towards everything, "Oh, let's not do it, something will happen to us", it will be familiar. In this cartoon, where each character symbolizes a psychological illness, Eeyore represents depression and this major depression is a clinical syndrome that includes symptoms of unhappiness, pessimism, feeling inadequate and guilty, suicidal thoughts, difficulty concentrating. The image of the little donkey between the stretched flesh-colored stockings, symbolizing the body and the skin, is also my own portrait.

[15] **Auhonig: Theresa + Petra Dirlt, Katja Hasenöhrl**, mit Unterstützung von **Nico Wind** *love the bee love the tree*, 2020, mixed media installation

Queerer Honig – Theresa und Petra Dirlt sind Imkerinnen. Sie sind meine Dorfnachbarinnen im tiefen, urigen Niederösterreich, oben bei der tschechischen Grenze, wo sich Fuchs und Hase gute Nacht sagen. Ich liebe ihre Geschichte, weil es so eine "normale" Geschichte ist. Es ist eine schöne Geschichte. Es ist eine Liebesgeschichte. Eine Geschichte ohne Misogynie oder Hass. Eine Geschichte wie sie erzählt werden soll, um möglichst viele Menschen zu inspirieren. Dazu wird – in meiner Wiener Künstlerinnen-Community – ihr Honig als "lesbischer Honig" gefeiert! Super guter Bio Honig von zwei lieben Menschen! Im Jahre 2020 ist im Rahmen von Katja Hasenöhrls Diplomarbeit an der Uni für angewandte Kunst eine Publikation zum Thema "Au Wege" entstanden, für welche die beiden interviewt wurden. Ihre Liebe ist ein Symbol für die ganzheitliche Liebe zu Menschen und der Natur.

[16] **Vinko Nino Jaeger & Em Schwarzwald** *Wildes Fleisch*, 2016/2022, Installation with film (36:48 min), text collage, audio interviews

How to live together? is the initial question Vinko Nino Jaeger & Em Schwarzwald asked each other and different LGBTQI+ people with whom they have lived together in ways or have moved through their spaces with them. For Queer Art Spaces 2023 we want to share with the visitors* different stories spanning generations, backgrounds, and countries that materialize in the form of a silent film, audio recordings and a text collage. Some of the queer spaces that are part of our work still exist, others are already queerfeminist history that we fathom. All participants have realized queer forms of living together. For example at 'Qu[e]rbau Wien', at the 'Verein für die Barrierefreiheit in der Kunst, im Alltag und im Denken', the 'Raumstation 001' or VN Jaeger & Schwarzwald - Autopoietischer Raum der Garten. The film itself is placed in a unique environment on the countryside - in a place that many years ago was taken in possession by a group of feminists/lesbians/queers - also to create art. Animals and plants are seen as life companions. Images, texts and events refer to people, experiences, times and places that are formative for the protagonists. The film offers the viewer* glimpses into their ideorythmic coexistence.

[17] **Animal Bro** *Personal Matters*, 2022, digital prints on paper

KweerKat is standing their ground when being faced with a series of personal questions in what is otherwise a professional context.

[18] **Daniel Hill** *Queer as a Daffodil*, 2021, installation with photographs, sound and notebook

In *Queer as a Daffodil* I explore queer identity, politics, and philosophy in art. Queer artists of various disciplines take part in a series of collaborative portrait sessions. Accompanying audio recordings reveal the artists' relationship to queerness and how they incorporate this into their work. Together with the artists, I examine queerness and the many facets of queer art. The daffodil, a defining motif throughout the portrait series, represents self-love and rebirth—associations that recall the experience of coming out as queer. The word daffodil however was once a slur against queers and therefore plays not only an essential aesthetic role but also an artistic attempt to reclaim the word as a representation of queer people's contributions to the art world. The series represents a re-evaluation of a once-negative word while exploring and illuminating the notion of queerness from different points of view. In this way, I interrogate and reappraise prejudices regarding certain terms and assign them to a new, more open meaning. Participants: Denice Bourbon, Denise Palmieri, Danielle Pamp, and Pêdra Costa.

[19] **Leon Simonis** *EVA*, 2023, Latex, Vinyl, Solder, Moss

In numerous cultures, trans and inter people have been celebrated for their balance between the "classic male and female". This changed with the colonization and brutal spread of Christianity and its binary Story of Creation (Adam and Eve). Christians saw themselves as superior, more civilized, and more advanced than indigenous people because of their "pure" gender binary. A minority, which often received separate treatment simply because of their existence, was socially excluded and now seen as the enemy. A still ongoing consequence from this is the sexualization of trans-people and people who don't fit the gender norms. EVA reflects this cultural shift, but at the same time represents the inclusiveness of the term "woman" and what we socially consider to be female or male.

[20] **Tubi Malcharzik** (they/them, keine) *a seemingly impossible duet*, 2020

Die Arbeit *seemingly impossible duet* widmet sich queeren Kindheitserfahrungen. Ausgehend von Erinnerungen an einen Drag- Auftritt, den Tubi in der Grundschule in einer niedersächsischen Kleinstadt hatte, reflektiert das Video Fragen zu Machtstrukturen in Erinnerungsprozessen: Kindheiten werden von Erwachsenen erzählt und konstruiert. Queere Aspekte gehen dabei oft verloren. Welche Momente werden nicht in Familienfotoalben eingeklebt? Wie kann Kindheit queer erinnert

werden, wenn die Gesprächspartner*innen sich einer heteronormativen Sprache bedienen? Wie lässt sich die eigene Kindheit jenseits des binären Geschlechtersystems fassen? Basierend auf der Performance *COMEBACK* widersetzt sich der Videoscore etablierten Erzählweisen, wie dem Coming Out, und lädt die Besucher*innen dazu ein, ein scheinbar unmögliches Duett, das niemals auf einem Foto festgehalten werden kann, zu imaginieren.

[21] Alexandru Cosarca *Purple is Burning*, 2022, Video, 54:00 min

Die Wiener Freiheit war Schauplatz für Alexandru Cosarcas Projekt „Purple Is Burning“. Da sein größer angelegtes Performance-Happening im Rahmen des Festivals Wienwoche 2020 aufgrund von Corona nicht stattfinden konnte, lud er die Community zu einem elektrischen Abend in die bereits geschlossene Disco der „Wiener Freiheit“. Aus der eigentlich als abendfüllende Show konzipierten Performance wurde ein Film, ein intimes Porträt eines Teils der jungen queeren Wiener Kunstszene. Es geht im Film um Vielfalt meint Cosarca, und nicht nur um sexuelle Orientierung. „Post-queer“ bedeutet für ihn, dass sich die queer communities nicht erst formieren oder gar abgrenzen muss, sondern Gleichberechtigung, Miteinander und Multitude sind das Ziel.

[22] Ana Mikadze, Marie Judith Le Gars, Marie Kolářová *QUEER TYPES*, 2022

Typefaces, as any other medium, can be used to sustain heteronormative capitalism, totalizing the idea of universal design standards dictated by the ideologies of modernism. The core of typography has always been taught and practiced through control, precision, preservation of standards, perpetuating the idea of perfect legibility, and the myth of the lone type designer as genius author. Anything that appears to push back against these ideas might take us to queer people, places, and practices. However, queer acts have been written off the history that we get exposed to. ‘Queer Types’ is an ongoing storytelling project manifesting in workshop series, publishing and type design by designers Marie Judith Le Gars, Ana Mikadze and Marie Kolářová. The aim of the project is to discover queer typography within its definition, align and investigate linearity of graphic design through collective learning and archiving. Marie Judith Le Gars, Ana Mikadze and Marie Kolářová have examined past and current instances of queer typography in order to create an open-source queer design archive. Prior research has become a foundation for their individual queer type design practices which challenge classic notions of typefaces. Act of zine-making has been a commonly chosen medium among queer individuals and radical queer publishing houses for self-

expression, while being neglected by the mainstream media. By hosting their queer zine workshop series the designers gather members of the LGBTQIA+ community to discuss exclusion in graphic design. The results of these discussions are visualized by each participant designing a page for the ‘queer types’ zine.

[23] Vasilena Gankovska *Stay queer, stay rebel!* 2022, Poster

Since my time as a student representative at the Academy of Fine Arts Vienna, I have been connected strongly with feminist and queer-feminist agenda. This interest was also influenced by my friend’s circle, so my engagement for the queer community has been on both levels: political and private. In 2012, I was appointed the head of the department for feminist policy within the Austrian Student Union. It was a very hard task, as the strongest fraction in the Student’s Parliament, the so called „AG“, was very vocal against many issues my department fought for. Happy enough they were not part of the executive board, which made the realization of some important things possible. My personal highlight was the opening of our department towards queer topics, related to the LGBTQIA+ communities, made possible by the appointment of a representative for queer politics. (Back then it was called “Stelle für Homo-, Bi, Trans-Angelegenheiten”). Our colleague initiated and did many important projects, among them the support of the issue of „Queeropedia“ (Ed. Persson Perry Baumgartinger, 2013), but also some creative moments, such as the open call for tote bag designs (I still have my bag in use). Shortly after, I left the Austrian Student Union, but my affiliation with the topics I worked on remained. In my artistic practice I often use stencils, an easy way to spread messages and images in an activist manner. This knowledge I pass on to the younger generation by giving workshops and make them aware of what they see in the urban space. To finish this personal statement, I would quote from the tote bag design, who won the open call: „Stay queer+rebel“

[24] Danielle Pamp (she/her) *Aus dem Fenster hinausdenken*, 2022, oil on window

My work in general takes on different art-historical references. It can either be through the choice of composition or by playing with the characters timeless look since putting time out of joint fills a logical function for my project and agenda. This is an attempt to rehistorise or produce alternative forms of historical storytelling, since some of the identities I try to represent have been excluded from art-history (queer, gay, transgender, alternative forms of male and female expression, etc). This disrupts bourgeois paintings “embellished” concept of normality, which is reinforced in most of the works of traditional oil painting. A painting project that I always return to is a series

that is largely autobiographical and that I have referred to as “memory fragments” or “family secrets”, since it is a project that circles around family archives and memories. The main narrative is family, which I find to be a theme that can harbor other interesting topics. For example: childhood, upbringing, religious structures, the nuclear family, relations, mental illness, traumas, and what they mean for human existence in general. As reference I use old family albums and other artifacts from my family archive. In a way I see my painting series that evolve around queer archives as a part of the same project, an extension of the family narrative into chosen family and queer ancestors. I knew some of the characters I portrayed in the family series, knew some even though I didn't meet them, and yet some people further back I don't even know the identities of, only that they are related to me. In the same respect the queer archive series portrays the queer scene that I am a part of (community/chosen family). Some characters I don't know personally, but I know their identities (for ex: queer icons), and some of the characters we do not know the names of, but just like in the case with the family album, we know that they are our queer relatives and predecessors. Just like the person from the family album is connected to my own existence, our symbolic queer `relatives` lives are linked to our existence through our identities. And as well linked through the struggle of our queer predecessors leading on to us today.

[25] Judith Augustinovič *skinship n°1 – hautnah*, Once upon a time, clothes rack installation

'skinship N° 1 - up close' is a vestimentary installation of 25 aprons with steel hangers hanging on a clothes rail. Each of the 25 aprons is individually printed with a portrait of Luana Muniz, Travesti Rio de Janeiro. The artist's book 'up close and personal' brings together conversations, interviews, stories and the portraits of and with Luana Muniz. The photographs and audio recordings were created in the course of a year and a half of accompaniment by the artist.

[26] Judit Kis *Autonomy, Diversity, Integrity and Inclusion*, 2020, installation including glazed ceramic bricks

Foregrounding taboos related to career, romantic relationships, and self-presentation, and thus challenging the norms of social media use, Judit Kis aimed to use confessional practice to start a conversation around self- and collective healing from trauma. Kis has continued utilizing bricks as her canvases that reflect the changes in her research topics and the sociopolitical stimuli she is exposed to. In 2020, following the renewed

wave of the Black Lives Matter protests and other political movements, she created hand-painted and glazed ceramic bricks in solidarity with protesters, engraved with the words autonomy, diversity, inclusion, and integrity. At the exhibition "Strategic Stillness," Kis presented these works on the bookshelves of the American Hungarian Library (AHL) alongside books that have deepened her understanding of Black, indigenous, and intersectional feminist critical theory, including Sara Ahmed's *Living a Feminist Life* (2017) *Decolonizing Wellness* (2022) by Dalia Kinsey or The Care Collective's *The Care Manifesto* (2020), for example.

[27] Romeo Roxman Gatt *Smoke Machine, Lion and Jeep*, 2021, single channel video, 18:02 min

Smoke Machine, Lion and Jeep opens with Roxman performing a letter to his younger self, on the turf of a football ground and in the smoky shadows of a club. Roxman reflects on his childhood, a time when he felt misunderstood by those around him, when he never felt that he belonged. With empathy and compassion, he reaches out to his younger self, telling him that things will be alright in the end, that there is not only one way to be a man but many, “There's no need to stand and pee, the toilet seat remains clean”.

Throughout the performance, Roxman evolves, becoming more comfortable in himself, eventually growing wings, taking flight, and dancing with no holds barred. The transformation is set in motion. This journey has a beginning and a middle, but it will never have an end. The caterpillar and the butterfly are still co-existing and transforming, the “broken wings” are always mending.

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