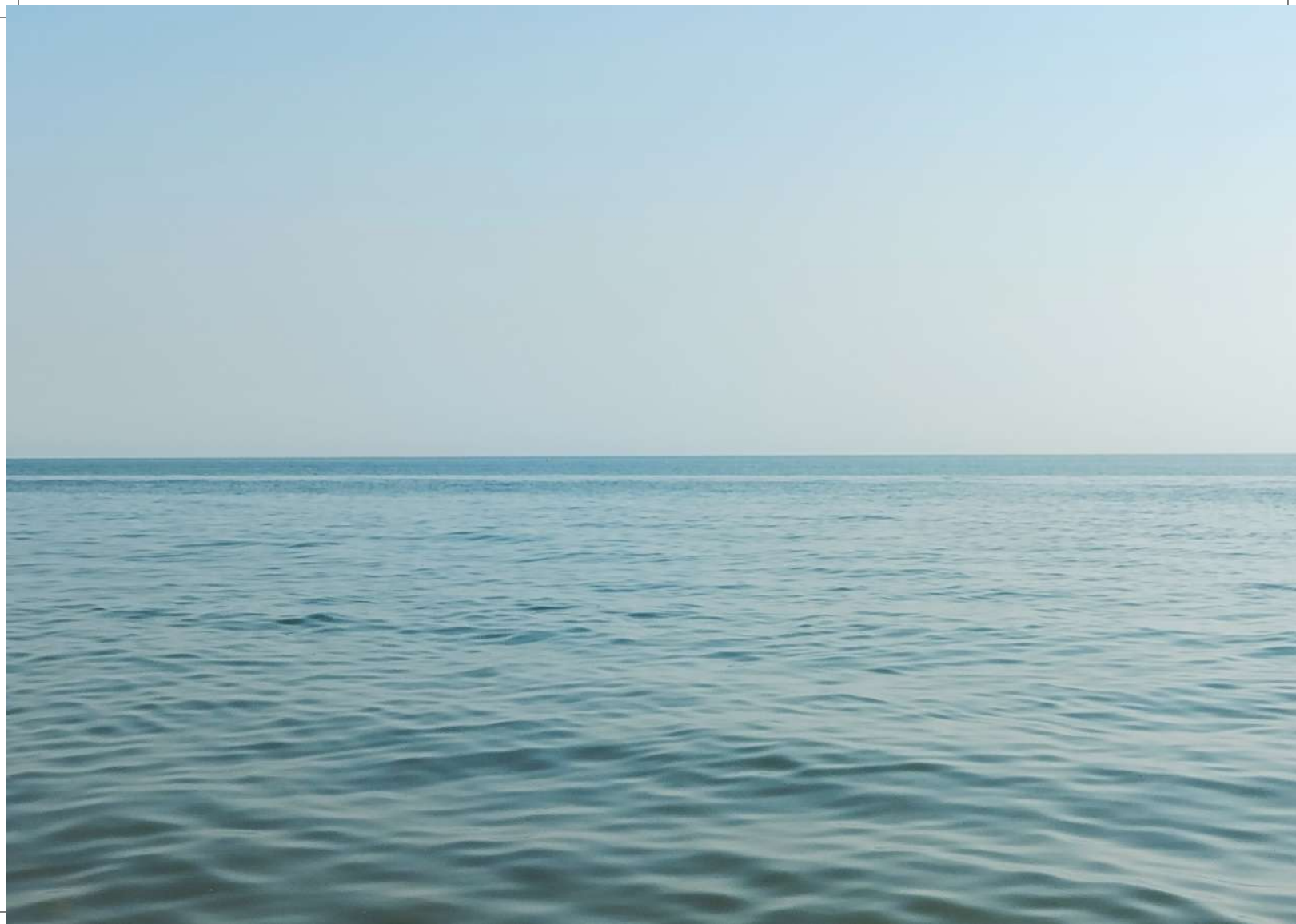


A photograph of a calm sea under a clear blue sky. The water is a deep blue-green color with gentle ripples. The sky is a pale, clear blue. The text 'LOOKING THERE BEING ELSEWHERE' is overlaid in the center in a dark, sans-serif font. The words 'LOOKING' and 'BEING' are on the same line, while 'THERE' and 'ELSEWHERE' are on the line below them.

LOOKING THERE
BEING ELSEWHERE



Looking Elsewhere Being There

An exhibition in cooperation with the Embassy of Italy
and the Embassy of Austria in Türkiye

Başak Altın, Antonella Anselmo, Flavia Bigi, Songül Boyraz,
Cristina Calderoni, Chiara Campanile, Ilaria Carli Paris, Casaluce-Geiger,
Pablo Chiereghin, Tom Eller, Luca Faccio, Karin Ferrari, Cristina Fiorenza,
Julia Frank, Gianmaria Gava, Michela Ghisetti, Chiara Giorgetti,
Siggi Hofer, Brigitte Mahlkecht, Pınar Öğrenci, Klaus Pobitzer
(aka Felix Grütsch), Lucia Riccelli, Linus Riepler, Gabriele Rothemann,
Ryts Monet, Franziska Schink, Eva Schlegel, Luca Sposato,
Esther Stocker, Alberto Storari, Nazım Ünal Yılmaz,
Federico Vecchi, and Erwin Wurm

Curated by Marcello Farabegoli
Co-curators: Charlotte Aurich and Pablo Chiereghin

25 September – 3 November 2024
CerModern Arts Center
Ankara, Türkiye



Looking Elsewhere Being There

What does it mean to direct one's gaze elsewhere? The group exhibition "Looking Elsewhere Being There" explores the concept of movement as an intrinsic element of place. Initiated by the Embassy of Italy in Türkiye in collaboration with Marcello Farabegoli Projects and the CerModern Arts Center in Ankara, it illuminates artistic practices that cross borders and engages with movement as it relates to place, emphasising transformation, transition, and translation. Being somewhere inherently involves positioning and orientation: From what vantage point do we perceive a place? How do we situate ourself within the web of relationships? As a complex weave of political, cultural, and material histories, this idea of place demands innovative narratives and methods of inquiry to explore its contours and boundaries. By bringing together artistic practices that have evolved from this mode of movement, the group show aims to uncover the surprising connections and images that constitute spatial and social relations, offering space for perspectives of looking, moving, and being elsewhere.

The exhibition is organised in cooperation with the Embassy of Italy and the Embassy of Austria in Türkiye, supported by the Federal Ministry Republic of Austria for European & International Affairs and by the Federal Ministry Republic of Austria for Arts, Culture, Civil Service and Sport, and is curated by Marcello Farabegoli and co-curated by Charlotte Aurich and Pablo Chiereghin.

First of all, let's look at the title of the exhibition, "Looking Elsewhere Being There", which deliberately sounds somewhat enigmatic.

What does it mean to look elsewhere? The concept of elsewhere somehow expresses a break between the current space – geographical, social, cultural, emotional etc. – and all that it is not. Furthermore, elsewhere seems to go beyond the subjective presence and its network in society, becoming a kind of reminding presence of possible other scenarios and existences. It offers a coexistence of diverse self and others, a series of possible worlds, which manifest realities that are not the ones we are living in.

To be a little more specific when we look somewhere else, for example because we want or have to move there, we would expect that we are actually in a specific place, in the here and now, so to speak – for this reason in the second part of the title we might write "Being Here". In contrast to this, "Being There" indicates that we are still somewhere else, perhaps facing in a completely different direction to what we are looking for. Or we see ourselves from the outside, i.e. that we are already "travelling" with our consciousness to our imaginary destination.

And what is the relation to being somewhere? Being somewhere always entails a moment of positioning and mapping: From what position do we look at a place? Where do we place ourselves in the net of relations?

In this sense, the group show sets off with the idea of movement as constituent element of place: it is set in a net of relations between

other places and their agents. As an entangled knot of political, cultural and material histories this idea of place calls for innovative narratives and modes of questioning in order to trace its lines and fringes. The exhibition project therefore looks at artists who deal with forms of movements in relation to a place in the sense of transformation, transition and translation. No wonder then that most of the participating artists from Italy, Austria and Türkiye, do not live in their countries of origin or are very often on the move.

Another peculiar aspect of the exhibition is that most of the artists live in Vienna. This is not a choice but rather an initial condition due to the past of the exhibition's initiators. Yet what more fertile ground could have been found than Vienna, which is also historically closely linked to Italy and Türkiye? In addition, the aspects and stories of migration can be found in the bits and pieces which form the togetherness of the city: in the line of a migration law, in tags on the city's walls, through personal items that talk of life stories, or images and terms in the collective memory. What imaginaries of a city and its practices, however scattered or fragmented, can translate the ongoing dialogue between people and their relation to the place?

Finally, an important element of the exhibition is the idea of relational places and transport, which introduces a gesture of opening, an allowance to move on in other ways. What do we take with us on the way? The figure of transport opens other models of thinking about the state of being somewhere. Taking something





from one place to the other asks about the moment of translation and transition and brings the process of movement into focus. The transported element introduces the idea of a messenger and its specific power of building a bridge between seemingly far away contexts.

Originally the artists were asked to lend works of art that in principle fitted in a metaphorical suitcase or bag, in other words, to contribute works whose size and materiality reflected the state of being handled when on the move. This fact fits very well with the idea of a carrier bag as the author Ursula K. Le Guin put it in her 1986 essay in regard to fiction. Contrasting to explain culture as originated by the figure of heroes, who have to conquer the other using "long, hard objects for sticking, bashing, and killing", Le Guin offers the carrier bag as a means of transport for the bits and pieces that form a story. The bag entails being able to pick up useful, edible or beautiful things, to let them move upside down in the bag while walking, to look at them one by one, to share and consume and give them away again. The metaphorical carrier bag or suitcase thus becomes a metaphor itself: they are associated with travel in general, with vacations or doing business, but can also be related to fleeing from the horrors of persecution and war, and stand out as a symbol of collecting and preserving, which opposes that of breaking up and destroying and becomes a memorial of peace.

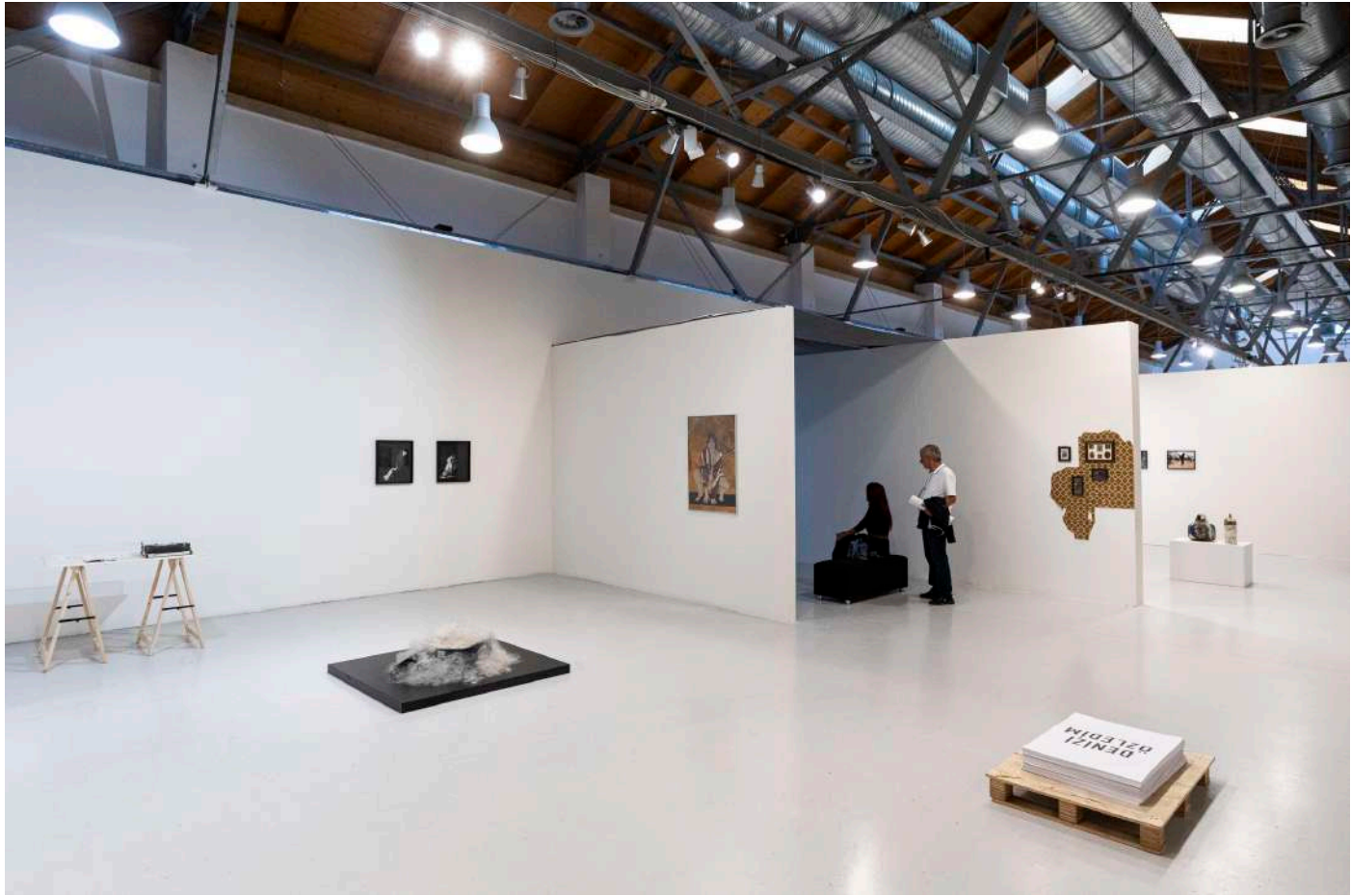
By bringing together different artistic practices that have mainly

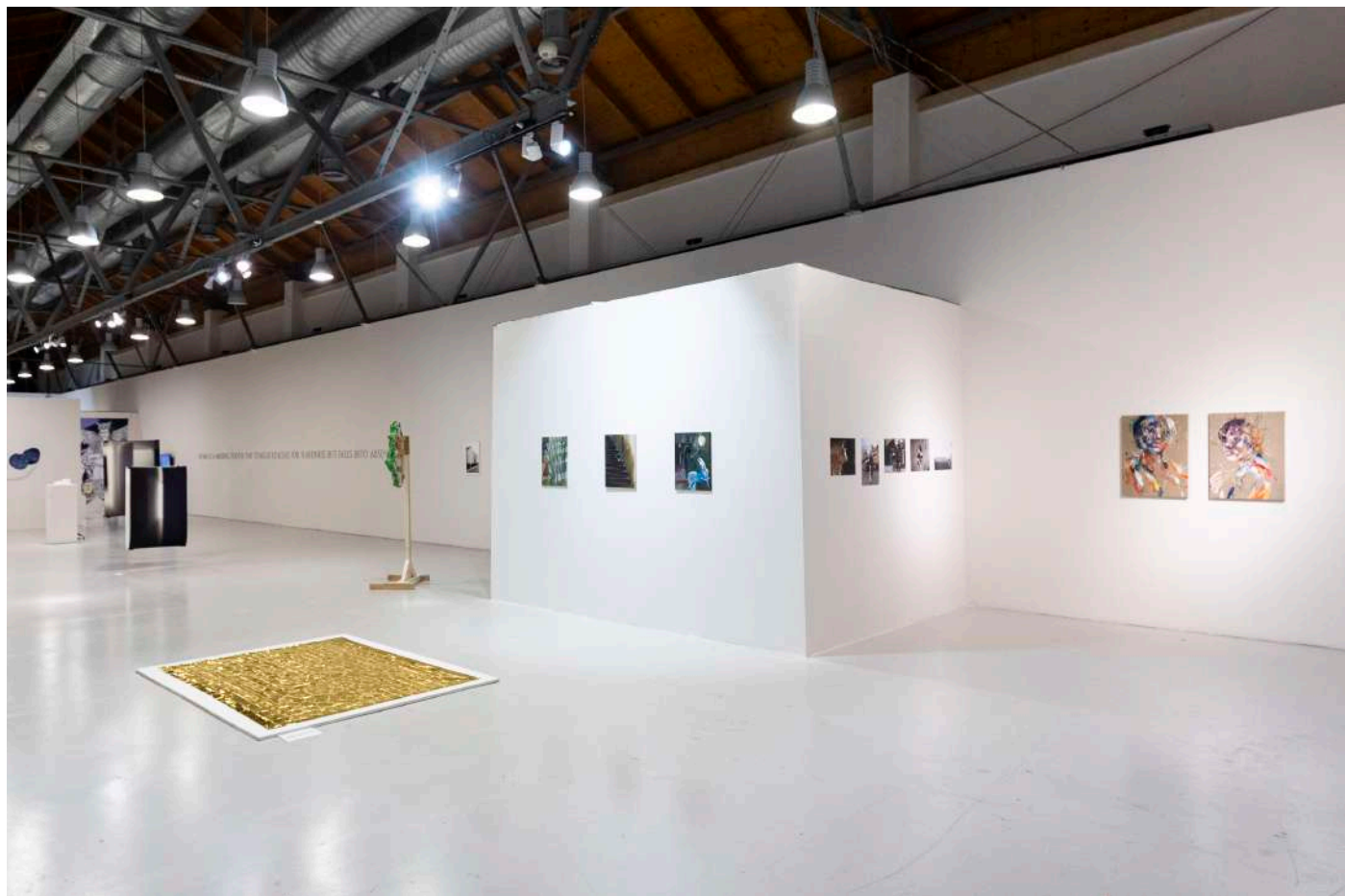


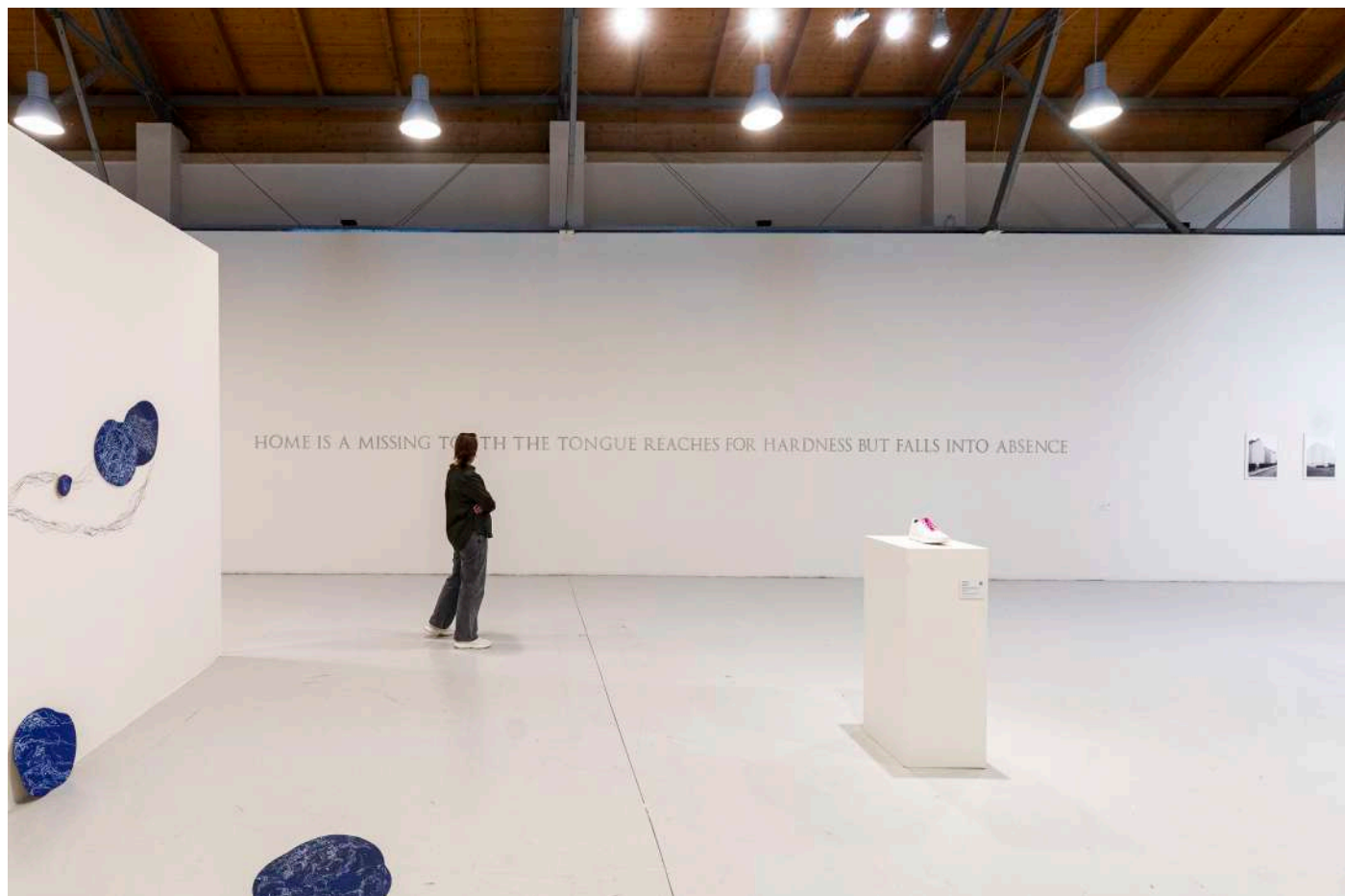
evolved from the mode of moving elsewhere and its inclinations, the show “Looking Elsewhere Being There” aims at the surprising connections and images that constitute these spatial and social relations. Rather than their being tied to an idea of city walls or nation state, the show gives space to works of art that open up the perspective of moving and being elsewhere.

Of course, the exhibition is not intended to provide exhaustive answers to all the questions mentioned above, but through the many “art fragments” on display, it will hopefully provide possible approaches to find answers or even raise further questions that develop fractally like numerous new branches from a lush tree full of different innards and life.

Charlotte Aurich, Pablo Chiereghin, and Marcello Farabegoli











Başak Altın

Weaving Tetris is a female-led labour that encodes cultural identity into patterns, transforming the craft into a symbolic language that preserves cultural memory. The “Tetris series” by Başak Altın features embroidery patterns with floral motifs, crafted by Palestinian women. These designs are reimagined as visual poems, created using a typewriter. The typewriter replaces the hands, meticulously tracking the patterns. In traditional practices, female labour often remains anonymous, but the artist bridges this gap by engaging with the craft, reinterpreting cultural patterns as poetry through her own practice.

Başak Altın, a multidisciplinary conceptual artist, explores the intersections of cultural memory, archaeology, language, and audiovisual archives. In her ongoing research she investigates the production and documentation of Bauhaus female artists’ weaving practices. By incorporating found objects from flea markets, abandoned spaces and ephemera, Altın transforms these elements into contemporary archaeological artefacts, echoing Walter Benjamin’s focus on memory and language.

*Başak Altın (*1970 in Ankara TR) lives and works in Ankara. In 2022 she received the SALT Research Funds Project Award. Her work has been showcased in a wide range of exhibitions, including 8th Çanakkale Biennial (TR), Korfmann Library, Çanakkale (TR), Birlik Apartment on Alacam Street and Maral Apartment on Kibris Street,*



Ankara (TR), Çankaya Municipality Contemporary Arts Center, Ankara (TR), METU (Middle East Technical University) Library, Ankara (TR), Chamber of Architects, Ankara (TR), Portart Gallery, Ankara (TR), Korean Cultural Center, Ankara (TR) and Ankara Bar Association (TR).
@basak.altin

TETRİZ-01 Kustüylü Ay (Moon with feathers), 2024

TETRİZ-02 Karanfil (Carnation), 2024

TETRİZ-03 Selvi Ağacı (Cypress Tree), 2024

Typewriter ink on paper

DAKİTİLE VE ÇALIŞMA MASASI (THE TYPEWRITER AND HER DESK), 2024

Tetriz 04.01 Beytullahim Ayı (Bethlehem moon), 2024

Tetriz 04.02 Karanfil 2 (Carnation 2), 2024

Tetriz 04.03 Tetriz Defteri (Tatreez Notebook), 2024

Tetriz 04.04 Kuştüylü Çiçek (Flower with feathers), 2024

Tetriz 04.05 Kuştüylü Çiçek 2 (Flower with feathers 2), 2024

Tetriz 04.06 Bordürler (Borders), 2024

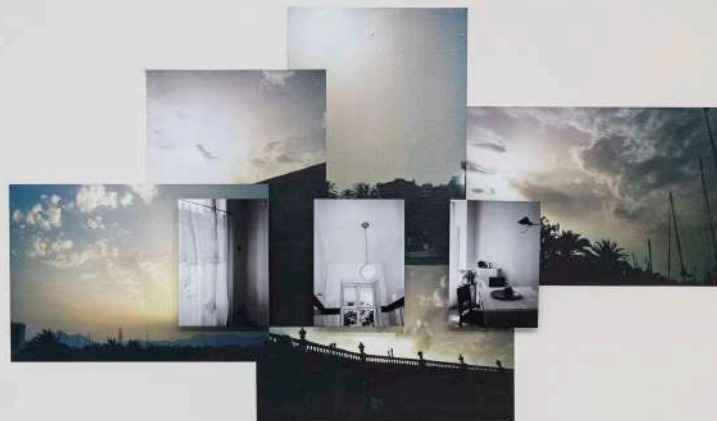
Typewriter ink on paper, ink on notebook, found typewriter

Courtesy of the artist

Antonella Anselmo

The photographic installation “Everything I should forget” juxtaposes images of a Vienna apartment with the old port of Palermo, Italy, the artist’s hometown. These works represent a so-called “Inner Geography”, a projection surface and space of experience that is, or can be occupied by emotions. Antonella Anselmo explores spontaneous feelings rather than cultural heritage, focusing on the immediate emotional response. New places evoke unexpected discoveries, loneliness, migration, and travel, creating a patchwork of “what we carry inside” – a comparison with suffering, emotional depth, dreams, and the psyche.

According to Antonella Anselmo, art is where the past and present reconnect, serving as a hinge where origins and contemporary life meet and intertwine. The artist navigates these two profoundly different worlds that, when they meet on canvas or photographic paper, do not engage in dialogue but rather layer upon each other. When canvas and brush fall short, Anselmo turns to the paper of ancient books, or photographs enhanced with messages, collages, and reflections – fragments that invite the observer to bridge the eloquent separation of these two worlds, suspended between today’s memory and that of the past.





*Antonella Anselmo (*1957 in Palermo, IT) lives and works in Vienna. Her work was featured in numerous exhibitions such as Foto Wien, Vienna (AT), NÖArt, St. Pölten (AT), Akademie der Bildenden Künste, Vienna (AT), BSA Galerie, Vienna (AT), Galerie Judith Ortner, Vienna (AT), Zelle Arte Contemporanea, Palermo (IT), and Galerie Cult, Vienna (AT). antonellaanselmo.com*

*Everything I should forget, 2014-2024
Photographic installation
Courtesy of the artist*





Flavia Bigi

On a net that has fished in the Mediterranean Sea, a sea that also bathes Turkey and Italy, Flavia Bigi has woven a thought. Indeed, the net carries with it the experience of the fishermen's effort to procure fish, of the hope of fruitful fishing, of the strenuous effort of fishes that wish not to be caught, of the uncertainty of the future. The work plays with a double linguistic sense, because dual is the actual sense of being, understood as physical presence and mental projection in places we would like to experience. The rarefaction of physicality and the bursting virtuality leads us to disconnect from the Here and Now: time and space crumble in their primitive concept and perhaps for this reason, having to face a new physical horror vacui, we all need to stay connected.

Flavia Bigi explores different media: drawing, engraving, painting, video, sculpture and installation. In her works, which are often associated with texts or writings, the overview and the specific context are accompanied by philosophical, mythological and spiritual references, with the intention of igniting the viewer's perception of universal issues. The artist offers a reflection of the self, in search of evolutionary solutions, soliciting a vision of connection between horizontal verbal language and vertical abstract inspiration, the intersecting links between individuals and how they relate to the earth and the sidereal spaces of thought.



Flavia Bigi (*1965 in Siena, IT) lives and works in Rome and Strasbourg. Her work has been showcased in many international exhibitions including those at Museum Angerlehner, Wels (AT), Gallerati Gallery, Rome (IT), Galerie Artosphere, Puchenau (AT), Museum of Contemporary Art, Genoa (IT), Circolo Ministero Affari Esteri, Rome (IT), Palazzo Granafei, Brindisi (IT), Museo Civico Palazzo Penna, Perugia (IT), Renlund Museum, Kokkola (FI), Kymenlaakso Museum, Kotka (FI), Taidemuseo, Kajaani (FI), Kunsthalle Bratislava (SK), Hundertwasser Museum, Vienna (AT), and Volta, Basel (CH).
flaviabigi.com

Now here / Nowhere (Şimdi burada / Hiçbir yerde), 2024
 Vintage fishing net
 Courtesy of the artist





Songül Boyraz

"First just a few fell out, than some more, now a whole crowd is looking at the clumps that once was my hair, my life."

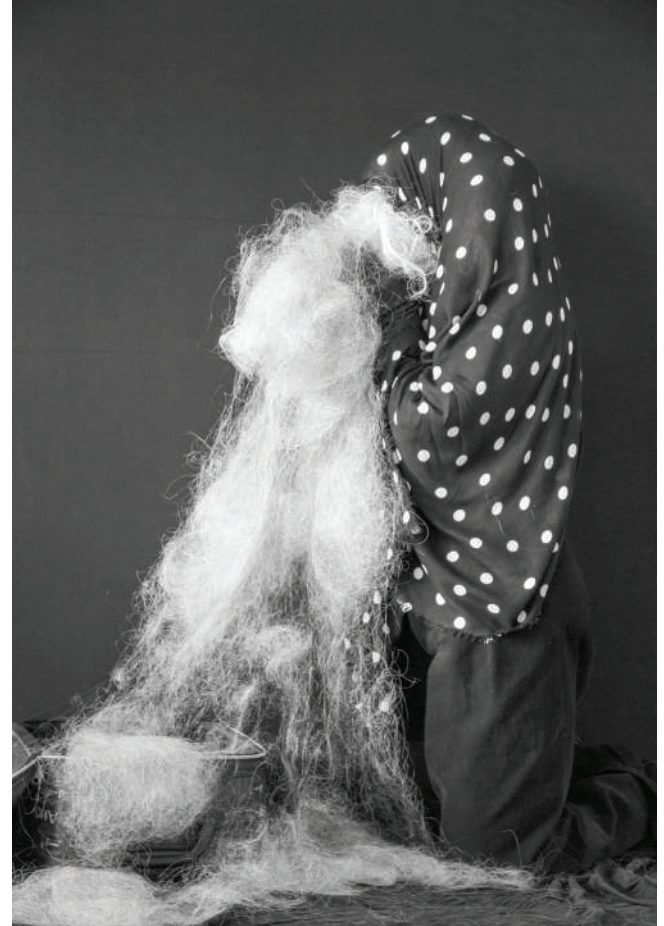
The works on display by Songül Boyraz document the externalisation of an inner process that combines the depth of the unconscious with building what was once uncontrollable nature in awareness. Not sure whether to untangle the chaos, to go down the path of every string or to treat and sculpt it like a brick – and with that, creating a new unknown part of the soul – it transforms outside the body into a new being. To watch distancing oneself from oneself while feeding and forming what is left behind feels like Kristeva's abject is coming back full force.

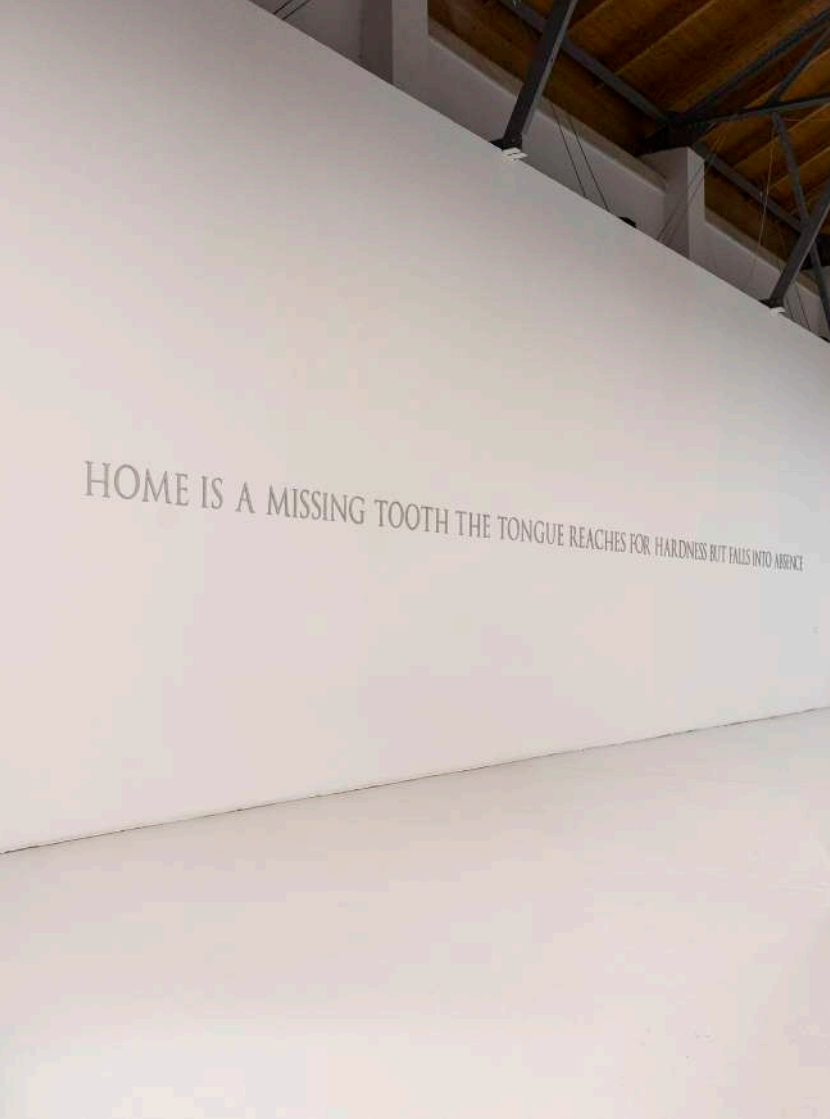
Songül Boyraz' work centres on the artistic exploration of a body concept reflecting her experiences as a woman with a migrant background, facing social and cultural pressures, injuries, and exclusion. In her former homeland, she is no longer seen as native, and in her new one, never fully accepted. This experience of alienation shapes her life, leading her to express her identity politics through various media. Over 20 years, her work has oscillated between pain, fear, and defiance, embodying her complex relationship with identity and belonging.



*Songül Boyraz (*1969 in Elbistan, TR) lives and works in Vienna. In 2001 she received the Austrian State Scholarship for Fine Art. In 2005 she took part in the MAK-Schindler Scholarship Program, Los Angeles (US). Selected exhibitions include Offenes Haus, Oberwart (AT), Vorarlberg Museum, Bregenz (AT), Badischer Kunstverein, Karlsruhe (DE), Belvedere 21, Vienna (AT), Open Source Gallery, New York (US), 4th International Çanakkale Biennial (TR), Kuad Gallery, Istanbul (TR), Royal Botanic Garden, Edinburgh (GB), and Gallery Nev, Ankara (TR). songulboyraz.com*

*UT. Collected own Hair, 2016 – 2024, The artist's hair in a suitcase
Transitoriness, 2021, Digital photography
Courtesy of the artist*

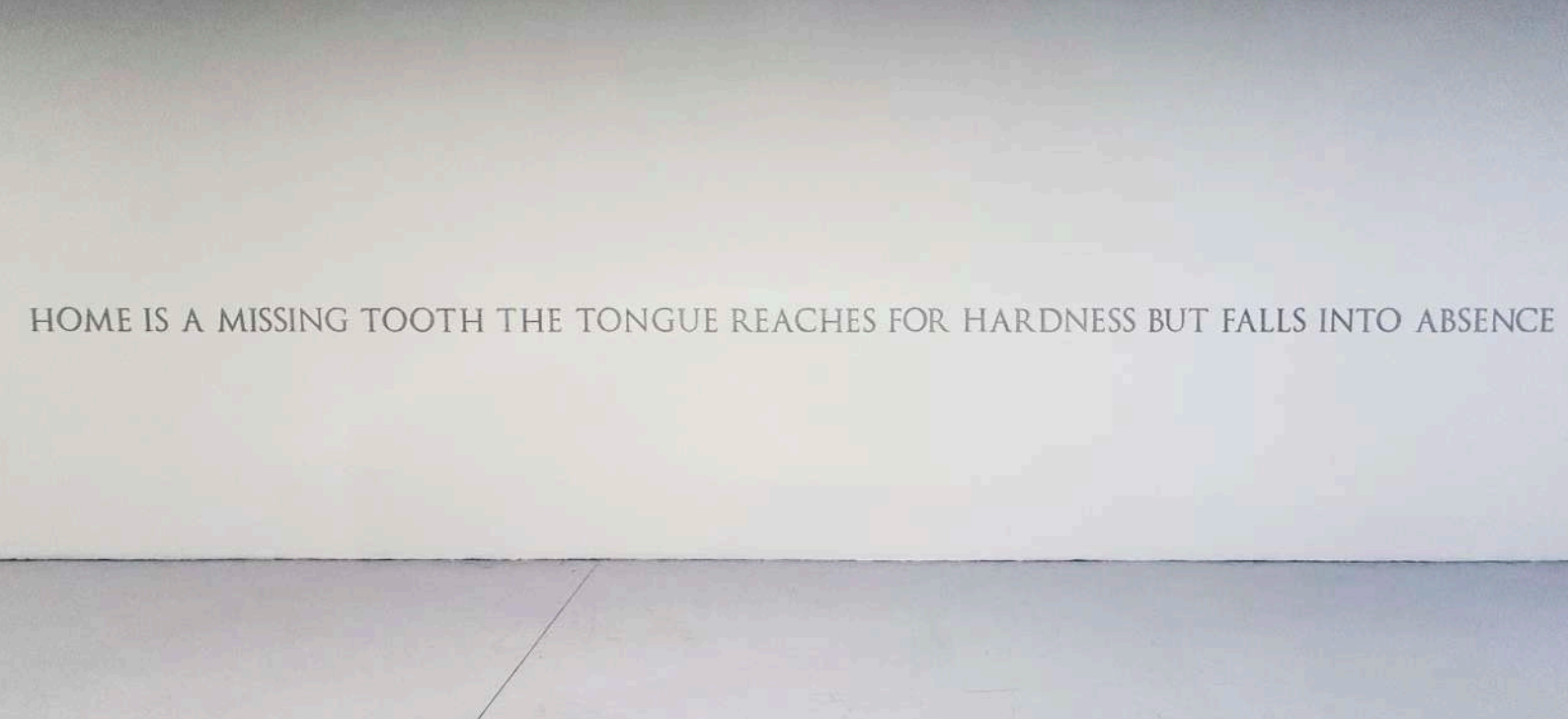




Cristina Calderoni

Cristina Calderoni's letter work explores the journey home, confusion, and loss, portraying home as both a personal and shared experience. The artist seeks to transcend her subjective self, embracing the specificity and evolution of the bodies she interacts with. Calderoni archives attempts, words, and gestures, examining the dynamics, particularities, and commonalities of relationships. Through intimacy and sharing, she collects traces from people and spaces, encapsulating their stories in her work and translating them into variable lettering and media. Her artistic practice delves into the earthly, relational realm, where physical interactions spark a visual epiphany.

Cristina Calderoni is a multidisciplinary artist. Her work is characterised by participatory practice and site-specific projects, using industrial waste materials that take on a political meaning, following the concept of identity and collective memory. Her research process starts from the archaeology of the place and the trace of the human in it. In her artistic process, the assembly of the remnants of everyday life becomes an action to create thoughts. Her works include different media such as installation, textiles, sounds, performance and language.



HOME IS A MISSING TOOTH THE TONGUE REACHES FOR HARDNESS BUT FALLS INTO ABSENCE

*Cristina Calderoni (*1990 in Ravenna, IT) lives and works in Treviso and Vienna. She has participated in exhibitions and residency programmes worldwide. Since 2021 she has been working with Lanificio Paoletti, a prestigious local textile company, where she has her studio. Her recent solo exhibitions include terzospazio, Venezia (IT), Dolomiti contemporanee, Casso (IT), Galerie 12-14, Vienna (AT), Art in public, Montebelluna (IT). In 2023*

she exhibited at Villa Farsetti, Santa Maria di Sala (IT) in collaboration with the 18th Venice Architecture Biennale.

cristinacalderonistudio.com

*Home is a missing tooth the tongue reaches for hardness but falls into absence, 2024
Stainless steel, laser cutting
Courtesy of the artist*

Chiara Campanile

“Point of infinite gravity” is a translation of drawings made by scientists at CERN. Chiara Campanile asked them to draw the beginning of the universe. The images were transported on tulle, which shows a deconstructed form of light. CERN It is a place where we search for origins and try to answer existential questions. Despite its location, it is a non-place, its real boundaries are made up of possibilities, here the gaze follows the principle of uncertainty. This project is a collection of visions of how the universe began.

Chiara Campanile is a multidisciplinary artist whose practice moves along the continuum of the spectrum. Her work incorporates various media such as painting, textiles and sound, and is often site-specific, relating to the identity of the place and the people. Colour is used as a tool to confront the work and the viewer, to create connections between elements, and sometimes to trick our senses. Her work uses perception as a tool to analyse the brain, the human psyche and relationships.

*Chiara Campanile (*1989 in Milan, IT) lives and works in Vienna. She has won recognition and prizes such as the special prize at Combat and the 99 collective for young artists BLM, Venice. Selected exhibitions include Villa Farsetti, Santa Maria di Sala (IT), Aula der Wissenschaften, Vienna (AT), Kunstraum Feller, Vienna (AT), 12-14 Gallery, Vienna (AT), Spazio Nuovo, Casso (IT), CERN, Geneva (SW), and Monitor Gallery, Rome (IT). @campanile.chiara*





Point of infinite gravity, 2019, Drawings in tulle
Courtesy of the artist



Ilaria Carli Paris

“Non Sai Essere alla Mia Altezza” (You don’t know how to be in my league) is a self-portrait by the artist in which the half-clothed body, guided by the spirit, assumes the posture of a predator. It sits there and looks at you. The painting was created as a sign of sadness and almost contempt for many of the bad human habits. The artist feels closer to alleged animal inferiority than to human superiority. The work “survived” a house fire on 30 December 2028 and was partially restored by the artist herself.

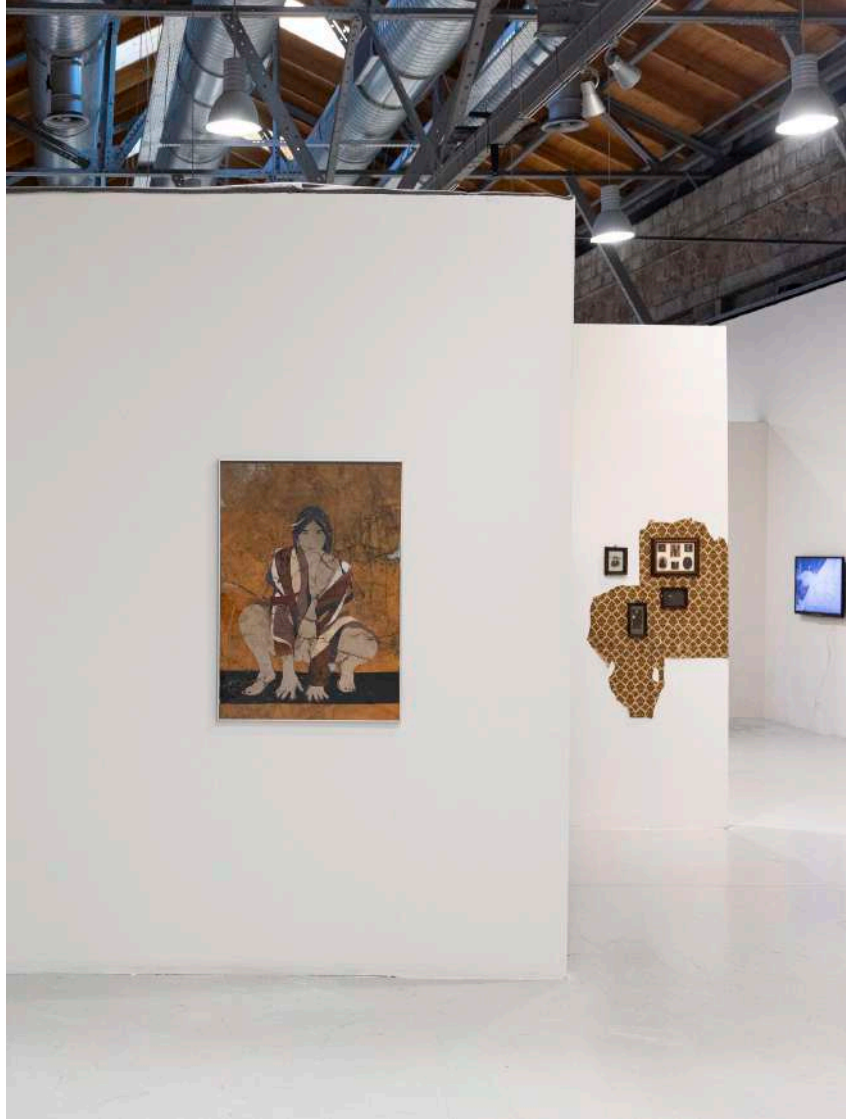
The artistic research of Ilaria Carli Paris intertwines perception and philosophical reflection with the sensory contemplation of movement as essence, a sort of Archē. By means of this painted vocabulary she faces multiple topical issues such as the environmental impact, the human rights and the role of the woman in contemporary society. In recent years, she has focused on mixed media techniques on paper and practises the use of organic plant pigments applied with egg tempera.

Ilaria Carli Paris (*1986 in Asiago, IT) lives and works in Vienna. Her work was featured in numerous exhibitions including *The Ring*, Vienna (AT), *Istituto Italiano di Cultura*, Vienna (AT), *Associazione Contèiner*, Vienna (AT), *Atelier Grundsteingasse*, Vienna (AT), *Sala DEPOSITO 51*, Vicenza (IT), *CSC*, San Vito Di Leguzzano (IT), *g7*, Vienna (AT), *SocialContainer*, Camporovere (IT), and *ATELIER B*, Accademia di Belle Arti, Venice (IT).

ilariacarliparis.com



Non Sai Essere Alla Mia Altezza
(You don't know how to be in my league), 2015/2018
Tempera, oil and acrylic on paper
(partially restored after a fire on 30.12.2018)
Courtesy of the artist

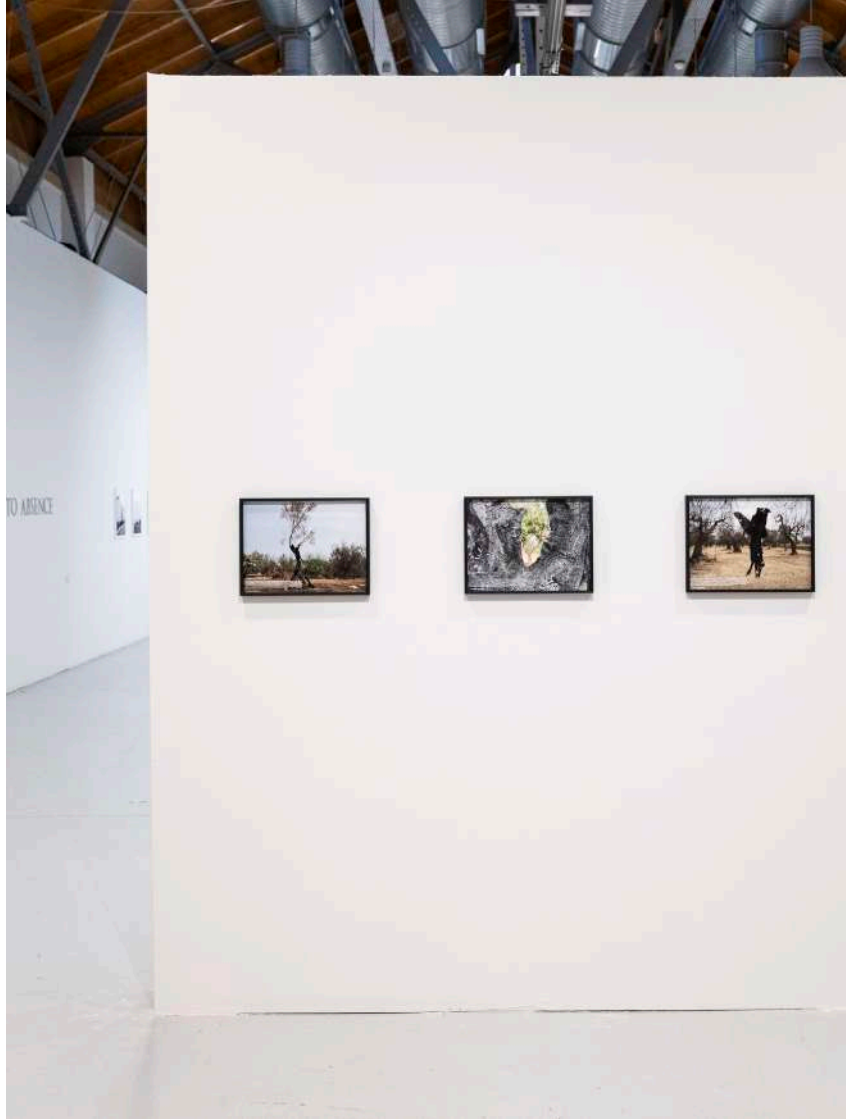


Casaluze-Geiger

"We inhabit an apparently crossable geographical dimension, many of us live in places of adoption/affection. Our various identities try to blend, to create new inner borders. We hold a dialogue with our micro-stories that inhabit us as in a faraway echo. On our travels we always carry something known and precious that occupies a corner, somewhere between recollection and nostalgia, forcing us to face idealisation. Re-entering places is still an identity path so typical of travelling." (Casaluze-Geiger)

In her series "Salento shadows" the artist recalls her childhood memories of the iconographic landscape of the Italian Salento (Puglia, South Italy). Nowadays this area appears apocalyptic and oneiric at the same time, shattered by the Xylella disease.

Casaluze-Geiger bases her research on elements of "disturbance" and on the deconstruction of the "rules", starting from the ambiguity expressed by the omission of her own personal details. Attracted by the concepts of fluidity and multiplicity, she explores the several identities of the multiple self through one of her alter egos, set in between real and virtual: the synusi@ virus cyborg. By this means the artist forges the Posthuman Actionize.



Casaluze-Geiger lives and works in Baden/Vienna. Her selected exhibitions include Galerie Jünger, Vienna (AT), Kunsthaus Muerz, Mürzzuschlag (AT), IKOB Museum of Contemporary Art, Eupen (BE), WUK, Vienna (AT), Kymenlaakso Museum, Kotka (FI), Kajaani Art Museum (FI), Kunsthalle Bratislava (SK), Q21 MuseumsQuartier, Vienna (AT), Stadtgalerie Bamberg (DE), Bangkok Art and Culture Center (TH), Manifesta 7, Trentino-South Tyrol (IT), and Atelier Augarten, Vienna (AT).
casaluze-geiger.net



Salento shadows #01, #02, and #03, 2021-2022
Fine Art inkjet print (Ed. 3 + 1 AP)
detail (on the right)
Courtesy of the artist



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synusi@universe /// Version: GnuPG v2

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Pablo Chiereghin

“Denizi Özledim” (I miss the sea) stands as a black-on-white sentence, a statement, a quote, or an intimate feeling. The simple and general “I” declaration proposes a possible world where desires, needs and dreams are vivid and present. The sea comes to our mind as a nostalgic memory and an emotional state for all the people who miss the sea also if they are looking at it.

Pablo Chiereghin's research focuses on social and political dynamics. His actions, performances, interventions are conceived in dialogue with the public and play with the interferences between medium and significance. He often uses cultural readymades to stress the glitches among laws, behaviours, languages and products. His practice finds fertile ground in the reality where behaviours and rules cause entropy and discrepancies.

*Pablo Chiereghin (*1977 in Adria, IT) lives and works in Vienna. Selected exhibitions include Kunstforum Bank Austria tesor, Vienna (AT), CCC Strozzi - Palazzo Strozzi, Florence (IT), Kunstraum Niederösterreich, Vienna (AT), MAMbo, Bologna (IT), Galerie Laurence Bernard, Geneva (CH), Künstlerhaus Wien (AT), Sammlung Friedrichshof, Vienna (AT), Projektraum Viktor Bucher, Vienna (AT), andata.ritorno, Geneva (CH), Palais Metternich, Vienna (AT), GKG Gallery, Prague (CZ), National Archaeological Museum, Adria (IT), and Galeria Miroslava Kubika, Litomyšl (CZ). pablochiereghin.com*



Denizi Özledim (I miss the sea), 2024
Poster in the exhibition room and Banner on the CerModern building
Courtesy of the artist



Tom Eller

In Tom Eller's work "Baryogen", eight tonnes of marble are released from the clarity of the cube. The minimalistic form is shattered, yet the eight corners which define the space remain intact. The drama of the moment when the classic sculptor's material detonates is captured in full slow motion, intensifying our capacity to observe. The cube, with its sharply cut and polished surfaces, has given way to hundreds of fragments, each revealing the fine crystalline structure of its broken surfaces.

The construction of space and time and the position of the individual set against the movement of the masses are constant themes in Tom Eller's art. For Eller, who draws inspiration from observations of and thoughts about science and physics, art and mathematics do not form the secretive conspiracy identified by Konrad Paul Liessmann, rather, they form a liaison.

*Tom Eller (*1975 in Meran/Merano, IT) lives and works in Vienna. In 2005 he received the Paul Flora Prize and 2006 the Austrian State Scholarship for Fine Art. Selected exhibitions include Messe Basel (CH), Churburg, Schluderns (IT), Kunstverein Ludwigsburg (DE), Manhattan Bridge, New York (US), Kunstraum Bernsteiner, Vienna (AT), Kunstverein Hans Reh, Vienna (AT), Zeithaus Autostadt VW, Wolfsburg (DE), Austrian Pavilion at EXPO, Zaragoza (ES), Eastlink Gallery, Shanghai (CN), and Haco Space, Fukuoka (JP).*



Baryogen, 2014
HD Video (4:55 min)
Marble splitter
Courtesy of the artist



Luca Faccio

Luca Faccio's photographic works from the ongoing war in Ukraine transcend mere journalistic documentation. The images do not frequently depict tragedy; instead, they are dedicated to humanistic documentary photography, inviting viewers to immerse themselves in the environment and emotions of everyday life in a state of emergency. Blending distance and intimacy, objectivity and subjectivity Faccio's photography underscores that war inevitably brings horror and suffering, exposing the failure of humanity.

Luca Faccio is renowned for his photographic work in war zones and oppressive regimes. The poetics of his practice lie in the simplicity with which he renders both brutality and humanity visible and accessible to viewers. The artist critically examines the relationship between viewer, subject, and photographer, reflecting on the empathetic aspects and possibilities of representation.

*Luca Faccio (*1969 in Genova, IT) lives and works in Vienna. He worked as a lecturer at the School for Artistic Photography (Friedl Kubelka), Vienna. His work is part of permanent collections such as Bank Austria and the City of Vienna. Selected exhibitions include Museum für Fotografie, Braunschweig (DE), Kunstraum Feller, Vienna (AT), Vienna Art Week (AT), Bildraum 07, Vienna (AT), Künstlerhaus Wien (AT) and Kunsthalle Wien (AT).*



*Untitled, 2022
Digital photos
Courtesy of the artist*

Karin Ferrari

The installation is part of Ferrari's long-term artistic research project that explores pseudo-sacral commercial architecture. This concept refers to vernacular buildings such as shopping centres, hotels, banks, and, in this instance, the stock exchange market on Wall Street in New York City, which imitate sacred structures. As the metropolis emptied during the initial Covid-19 outbreak and lockdown, Ferrari had the opportunity to truly perceive the city's architecture. She documented these "lessons in uncertainty, as evidence of a self-nurturing suspicion" (Thomas Trummer) in her artist book "Rooftop Temples of New York City."

Karin Ferrari's artworks explore contemporary forms of spirituality and superstition, which she calls "Trash Mysticism". She's particularly interested in hidden desires that are actually of spiritual nature that operate within consumer capitalism, technology and our built environment. She works in many media and is somewhat of a medium herself, albeit not a particularly good one. Her works are a mercurial trickster show celebrating the power of the mind creating (non)sense of the world.



Karin Ferrari (*1982 in Meran/Merano, IT) lives and works in Vienna. Her videos have been broadcast on ARTE and on Austrian national TV. She received numerous awards and residencies. Selected exhibitions include Krinzinger Schottenfeld, Vienna (AT), HAU, Berlin (DE), Museion, Bozen/Bolzano (IT), the 8th Floor/The Shelley & Donald Rubin Foundation, New York (US), Belvedere 21, Vienna (AT), 19th Media Biennale Wrocław, Pori Art Museum (FI), Ferdinandeum, Innsbruck (AT), Antarctic Biennale, Moscow Biennale for Young Art (RU), and Videotage Hong Kong (CN).

karinferrari.com

Rooftop Temples of New York City, 2000/2021
Experimental short animation film & artist book
Wall Street, 2020
Wallpapered photo
Courtesy of the artist





Cristina Fiorenza

The buoy is a mobile object but paradoxically also represents a fixed point. Some remain undisturbed for decades at the bottom of the sea. These drifting buoys tell stories we can never fully know. Abandoned buoys raise questions, acting as anchors of safety and witnesses. The buoys abandoned for decades evoke reflections on time and temporality. They represent a persistent presence, testifying to the passage of time and changing circumstances.

The artistic production of Cristina Fiorenza encompasses painting, drawing, sculpture, and installation. Her architectural background has significantly influenced her style. Her sculptures balance between abstract and narrative, focusing on ephemeral and humanistic themes. They resemble future archaeological findings, reflecting change, decay, and renewal. These organic compositions integrate plant elements, insects, industrial components, and everyday objects. Technically, they explore ceramic materials with custom glazes developed in her Vienna studio.

Cristina Fiorenza (*1973 in Naples, IT) lives and works in Vienna. In 2011 she won the Strabag Art Award. Selected exhibitions include Rodler Gschenter Gallery, Vienna (AT), Keramion Ceramic Museum, Cologne (DE), Magazin 4, Bregenz (AT), Fuori Salone, Milan (IT), CABANAmad, Lisbon (PT), Stadtgalerie Klagenfurt (AT), Galleria Gilda Contemporary Art, Milan (IT), Köppe Contemporary, Berlin (DE), Gallery Molly Krom, New York (US), RLB Kunstbrücke, Innsbruck (AT), Galerie im Traklhaus, Salzburg (AT), and Leopold Museum, Vienna (AT).
cristinafiorenza.com

This is not the buoy of Charon's boat, 2024
Black, brown and white stoneware, crater, lava, ice, gloop glazes

This is the buoy of the lifeboat that's traveled without a crew there, 2024
Black, brown and white stoneware, effect white glaze
Courtesy of the artist





Julia Frank

“Karin Welponer, A Portrait” is a transgenerational exchange between two female artists born in different times in the autonomous region of South Tyrol, Italy. Frank portrayed Welponer’s artistic mind in order to produce and add cultural exchange and knowledge. Welponer, known as the founder of AR/GE Kunst, an independent art space in Bozen/Bolzano (IT), is and has been a committed and versatile artist since then. Frank believes that knowledge within the arts and culture especially between female protagonists could act as a contributing and enriching value for those who operate in the present and are about to follow.

Julia Frank’s artistic research focuses on intersectionality, queer feminism and identity politics. In her transdisciplinary approach to the medium, materiality conveys current contemporary debates embedded in the private and public spheres. It often refers to the body as a topography of invisible fissures in reality.

*Julia Frank (*1987 in Schlanders/Silandro, IT) lives and works in Vienna. She received the Museion Public Prize and the In Memoriam to Sven Sachs alber Award. Frank was a visiting lecturer at the Faculty of Design and Art Bozen/ Bolzano and University of Arts in Linz. Selected exhibitions include FortBiennale_01, Franzensfeste (IT), Gezwanzig Gallery, Vienna (AT), Vin Vin Gallery, Vienna (AT), MAMbo, Bologna (IT), Somers Gallery, London(GB), Museion, Bozen/ Bolzano (IT), Stadtgalerie Brixen (IT), and AplusA Gallery, Venice (IT).
juliafrank.art*



*Karin Welpner, A Portrait, 2023
HD Video (11:02 min)
courtesy of the artist*





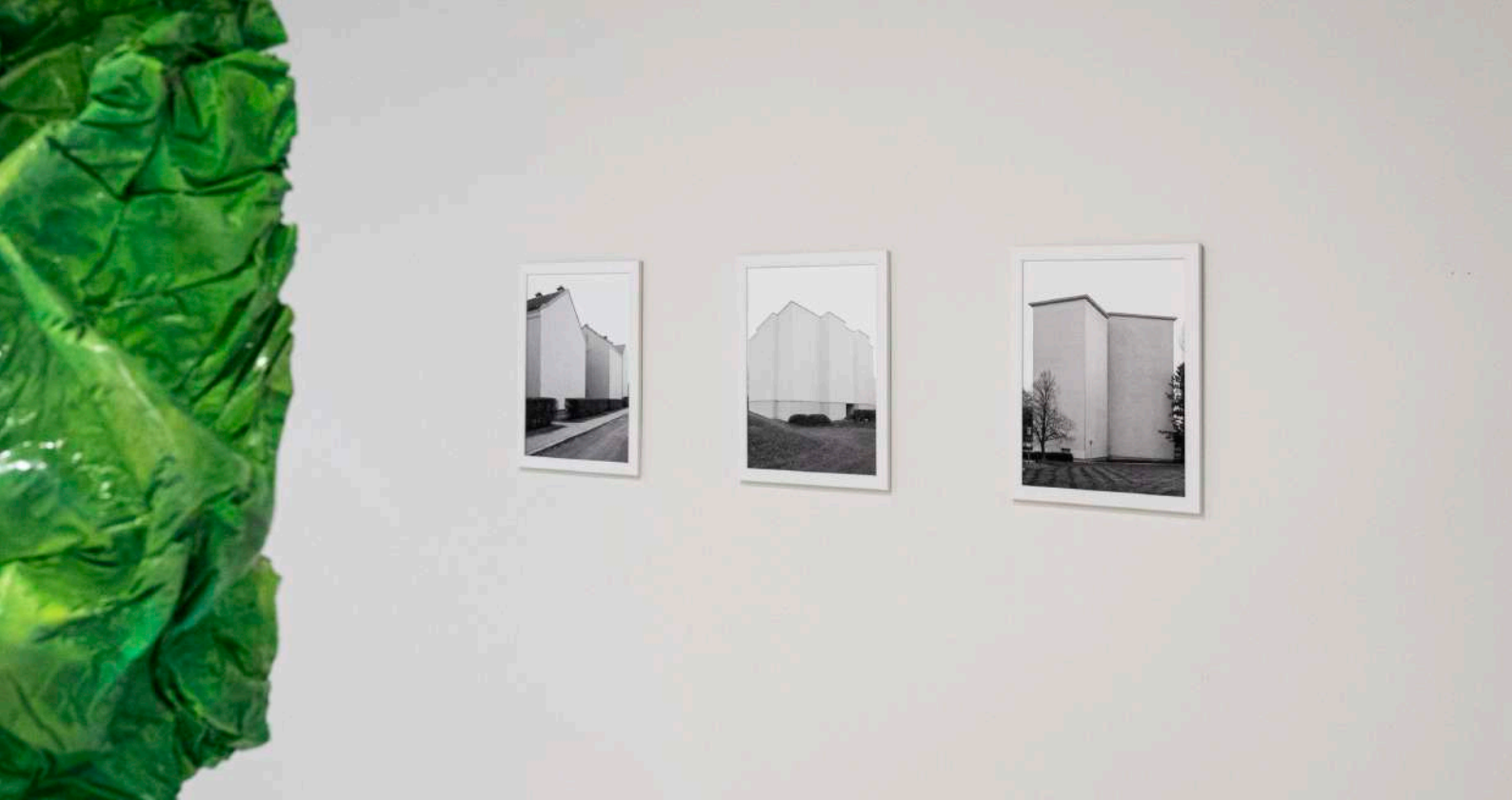
Gianmaria Gava

“Buildings” is an artistic research project about the archetypal forms in architecture. The images mix layers of concrete reality and digital abstraction, revealing geometry as the grammar of the architectural language. If architecture is “inhabited sculpture”, as Constantin Brancusi stated, Gianmaria Gava explores this essential aspect of construction through the photographic medium. By creating buildings which seem uninhabitable, the artist aims to raise questions about the function and accessibility of architecture in both public and private space.

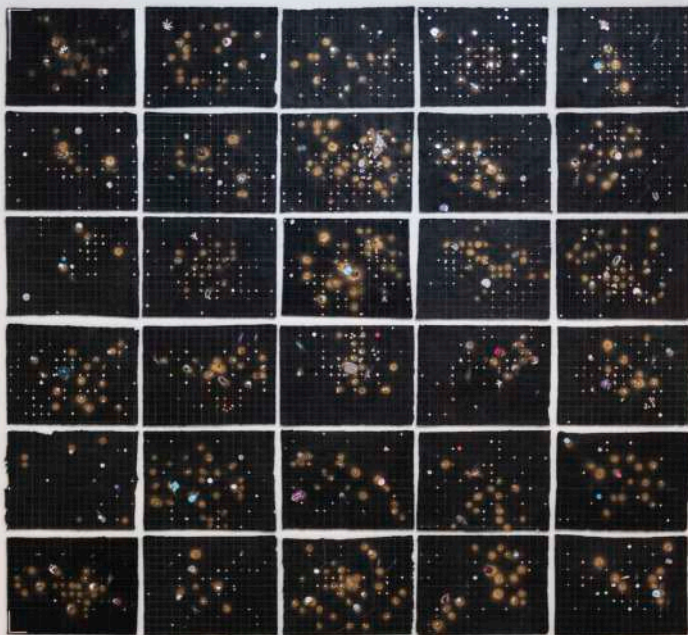
Gianmaria Gava’s work is mainly focused on exploring the impact of digital manipulation on our perception of reality. In a post-photographic or meta-photographic environment, digital imagery raises more questions than ever about our relation with the physical world, how we interact with it and novel ways to process alternative visual information.

*Gianmaria Gava (*1978 in Venice, IT) lives and works in Vienna. In 2019, he was among the finalists of Marianne Brandt Award and in 2018 he won the Sony World Photography Award in the category Architecture. Selected shows include CCC Strozzi - Palazzo Strozzi, Florence (IT), Somerset House, London (GB), Q21 MuseumsQuartier, Vienna (AT), Palazzo Metternich, Vienna (AT), Willy Brandt House, Berlin (DE), La Casa dei Tre Oci, Venice (IT), Fotogalerie, Vienna, (AT), Parallel Vienna (AT), Villa Reale di Monza (IT), and Chemnitz Museum of Industry, Chemnitz (DE).*

gianmariagava.com



Buildings 01, 03, and 04, 2017
Hahnemühle fine art print on canvas
Courtesy of the artist



Michela Ghisetti

In Yount Cosmos 2014, black as the colour of mourning is pierced irately; soon gold gleams through the holes in the paper, giving impulses of light for the departure towards a new dimension. The colours radiate and gleam on the black paper background. Gold, confetti, Jewellery reflects a new serenity and freedom.

There is a new world full of happiness and treasure.

In her work, Michela Ghisetti combines the poles of control and chance, intuition and ratio, biography and theory, light and darkness and the abstract and the realistic. This gives rise to conceptually stringent, humorous and intuitive groups of works in which the artist constantly tests new content and a wide variety of materials, the basic elements of which she analyses in her drawings. Ghisetti's basic concerns, that is, to seek after the secret of existence in her art and – in the words of Goethe's Faust – to perceive "whatever holds the world together in its inmost folds".



Michela Ghisetti (*1966 in Bergamo, IT) lives and works in Vienna. Her work is part of renowned permanent collections including Albertina and Angerlehner. Ghisetti's work has been showcased in numerous institutions such as Albertina, Vienna (AT), Rodler Gschenter Gallery, Vienna (AT), L.Art Gallery, Salzburg (AT), Art Museum Sochi (RU), Bank Austria Kunstforum, Vienna (AT), Strabag Kunstforum, Vienna (AT), Sotheby's, Vienna (AT), Studio Cannaviello, Milan (IT),

Krinzinger Projekte, Vienna (AT), Galerie 422, Gmunden (AT), Projektraum Viktor Bucher, Vienna (AT), Kunstverein Steyr (AT), and Hipp Halle, Gmunden (AT).
ghisetti.at

Young Cosmos, 2014
Collage, gold and colour pencil on black nepalpaper
Courtesy of the artist



Chiara Giorgetti

“Human Resonances”, consisting of an alabaster book and a large sheet of paper collecting invisible traces, reflects on changes in today’s hyper-connected, dematerialised society. The work by Chiara Giorgetti highlights the impact of constant movement and over-tourism on lives, showing how people perceive themselves as travellers, while increasingly resembling “perpetual holidaymakers”. By employing “archaic” materials, the piece acts as both a totem and a cognitive lens, encouraging a rethinking of identity and cultural relationships for a society capable of positive evolution.

Chiara Giorgetti’s research focuses on communication and the complexity of relationships in a society dominated by technology, and on the analysis of the processes of artistic graphic languages. Her means of expression range from printmaking to analogue and digital photography, from drawing to artist’s books and writing. One of the activities to which she has always devoted a great deal of attention is the development of collaborative projects for institutions and between young and established artists.

*Chiara Giorgetti (*1963) is based in Florence (IT) and is a professor for Printmedia at the Brera Academy of Fine Arts in Milan (IT) since 1999. She has written texts for various media, held several conferences and workshops and curated international exhibitions. Selected exhibitions of her include*

China Art Museum, Shanghai (CN), Museum of Contemporary Art, Yinchuan (CN), Gallery of Modern Art, Catania (IT), GAMEC, Viareggio (IT), and Triennale di Milano (IT).

@ch_giorgetti



Human Resonances, 2024

Mixed media on handmade paper, alabaster stone

Courtesy of the artist



Siggi Hofer

“Gift Basket” consists of individual images of parcels that are stylised into symbols, instantly recognisable and easy to read. Three-dimensionality flattens, and perspective shifts with the viewer’s angle. Flat elements are reintroduced, while geometric regularities are increasingly disrupted. The eye is invited to surrender to the illusion and see through the play. Foldable trolleys become part of the staging. These images, like parcels, can be handled but only opened in imagination. Their contents remain hidden because the parcels themselves are fictional, posing no issues at customs.

Siggi Hofer works with drawing, painting, sculpture, installation, text, and curating as an artistic practice. He engages in the analysis of societal processes and perceived reality in his environment, aiming to develop and continuously question new approaches to thinking. Hofer’s often colourful graphic language, his painted pictograms based on a grid system, as well as his painted text messages and simultaneously emerging literary texts, suggest immediate readability, especially against the backdrop of an increasingly image-heavy culture that relies more and more on the universal readability of signs, pushing poetry into a niche.



*Siggi Hofer (*1970 in Bruneck/Brunico, IT) lives and works in Vienna. He has received numerous awards and scholarships such as the Award for Artistic Work from the City of Innsbruck in 2012, the Paul Flora Award in 2010, and the Otto Mauer Award in 2009. Selected exhibitions include Secession, Vienna (AT), Galerie Meyer Kainer, Vienna (AT), New Capital Projects, Chicago (US), Kai Matsumiya Gallery, New York (US), Galeria Bielska, Bielsko Biala (PL), Gallery Eva Presenhuber, Zürich (CH), and Gallery Raster, Warsaw (PL).
siggihofer.com*

*Gift Basket (Ankara Version), 2024
Varnish paint on MDF
Courtesy of the artist*



Brigitte Mahlkecht

“Mobile Worlds” are acrylic paintings on three-mm hardboard panels. Each individual disc stands on its own as an autonomous, transportable work, and can simultaneously interact with other discs as part of an in-situ wall work to create a kind of “Sala del Mappamondo” that fits into the dimensions of the exhibition space. A drawn network of lines directly on the wall serves as an intricate connecting element.

One of Brigitte Mahlkecht’s main themes is space as a space of experience, as a philosophical space in the phenomenological sense, as a psychological state, overlapping, interwoven spaces in a poetic and in a political sense. Many of the map-like structures in her work are the result of the interaction between walking around in unfamiliar places and the automatism of the drawing hand. Understanding drawing not as a mimetic act but as a cognitive process, she explores the limits of associative perception.

*Brigitte Mahlkecht (*1966, in Bozen/Bolzano, IT) lives and works in Vienna. From 2021 to 2024 she was lecturer at University of Applied Arts Vienna. Her work was featured in exhibitions worldwide including Biennale d’Art et d’Architecture du Frac Centre-Val de Loire (FR), Heft in Hüttenberg (AT), AIL, Vienna (AT), MIET Thessaloniki (GR), Biennale of Rabat (MA), Drawing Lab, Paris (FR), The Drawing Center, New York (US),*



Museo Palazzo Ducale di Mantova (IT), Sehsaal, Vienna (AT),
Austrian Cultural Forum, New York (US), Weserburg / Museum
of Modern Art Bremen (DE), Museion, Bozen/Bolzano (IT),
Kunsthalle Mainz (DE), and Ar/ge Kunst, Bozen/Bolzano (IT).
brigittemahlknecht.com



Mobile Worlds, 2024
Acrylic on hardboard
Courtesy of the artist





Pinar Ögrenci

“A Gentle Breeze Passed Over Us” asks a deeply rooted question: In our era of rapid social and technical transformation, in which our social order is no longer matched to our technological order, as Walter Benjamin predicted a century ago, what is home and what is homeland? Is it possible to tell stories of our world today without the experience of displacement and the terror and desperation that accompany it? Could the oud that softly slides across the waters of the Aegean Sea become the symbol of a deep culture of the Middle East that is dispersed all over the world, seeking a place for itself?

Displacement, migration, survival, and resistance are cornerstones of Pinar Ögrenci’s films and installations. Driving her works are difficult, everyday struggles: the stories she hears, observes, experiences, collects, and documents from different geographies. She has a background in architecture, which informs her poetic and experiential video-based work and installations that accumulate traces of “material culture” related to forced displacement. Her works are decolonial and feminist readings from the intersections of social, political and anthropological research, everyday practices, and human stories that follow agents of forced migration.



*Pinar Öğrenci (*1973 in Van, TR) lives and works in Berlin and İstanbul. She has been nominated for Böttcherstrasse Kunst Prize in 2022 and won Villa Romana Art Prize for 2023. Her works have been exhibited widely at museums and art institutions including Frac Bretagne, André Mussa (FR), Berlinische Galerie (DE), documenta fifteen, Kassel (DE), Tensta Konsthall, Stockholm (SE), Matters of Art Biennial Prag (CZ), Hundertwasser Museum, Vienna (AT), 12th Gwangju Biennial (KR), 6th Athens Biennial*

*(GR), Sharjah Biennial13 (AE), MAXXI Museum, Rome (IT), and SALT Galata, İstanbul (TR).
pinarogrenci.com*

*A Gentle Breeze Passed Over Us, 2017
still detail
HD Video (6:00 min)
Courtesy of the artist*



Klaus Pobitzer (aka Felix Grütsch)

“Real Life Matters” by Klaus Pobitzer (aka Felix Grütsch) invites exploration and identification of familiar figures, faces, and objects from various media and daily life, placed in unusual settings. Featuring actors from politics, business, culture, and entertainment, the image also depicts figures such as a market woman, a chimney sweep, a beekeeper, and a bartender. The group portrait represents a real-world theatre where everyone plays a crucial role. Elements like a lunar lander, extraterrestrials, and figures reflecting themes from quantum mechanics and sci-fi humorously emphasise the interconnectedness of all things.

Klaus Pobitzer’s multifaceted practice is distinguished by his interventions in public spaces, digital drawings and animations on social media, as well as his work with ready-mades, performances and videos. In his recent projects, Pobitzer installed the digital drawings on a site-specific basis in public spaces and scaled them up to a height of 30 metres. Under the pseudonym Felix Grütsch, Pobitzer created images for the Austrian daily newspaper Der Standard, merging iconic and mass media imagery with a cartoon-like commentary.



Klaus Pobitzer (aka Felix Grutsch) (*1971 in Schlanders/Silandro, IT) lives and works in Vienna. His work has been exhibited internationally. His most recent exhibitions and projects include *Durst*, Lienz (AT), *Durst*, Brixen/Bressanone (IT), *Sapporo International Art Festival* (JP), *AK Kunstprojekte*, Vienna (AT), *Museion*, Bozen/Bolzano (IT), *Galerie Annie Gentils*, Antwerp (BE), *Kunsthalle Wien* (AT), *Leopold Museum*, Vienna (AT), *Stedelijk Museum*

voor *Actuele Kunst*, Gent (BE), and *Nuova Fiera*, Milan (IT).
@felix_grutsch

Real Life matters, 2022
Digital drawing, pop up display
Courtesy of the artist

Lucia Riccelli

“Shifting” is an exchange of perspectives that also involves the observer of the two paintings. The points of reference blur, intertwine, and chase each other through colour, reflecting in an intriguing introspective journey that takes us from one place to another within ourselves. Everything seems to give life to the restlessness or peace that can arise when on a journey, in search of a “self” to inhabit.

Lucia Riccelli focuses her attention on interpersonal relationships, using the language of pictorial body, unspoken thoughts, or things that one prefers to remain unsaid. Highlighting fragility and strength, she consistently explores the complexity of fleeting emotions. Her works aim to make visible what seeks to evade scrutiny, in an obsessive pursuit to represent the passage of time in order to bring it back alive, in the vibrant quality of the present moment.

*Lucia Riccelli (*1970 in Rome, IT) lives and works in Vienna, Rome, and Zakyntho (GR). In 2019, she painted an official portrait of Austrian President Alexander van der Bellen and in 2024, she was awarded the rank of Officer from the President of the Italian Republic for her artistic contribution abroad. Selected exhibitions: Galerie Felix Höller, Vienna (AT), Kleine Galerie, Vienna (AT), Bakerhouse Gallery, Graz (AT), Kunsthaus Wiesinger,*



Wels (AT), MuseumsQuartier, Vienna (AT), Kips Gallery, New York (US), Edgar Pozos Contemporary Art, Miami Beach (US), Galerie Lang, Vienna (AT), Fondazione Bevilacqua la Masa, Venice (IT), and Museum Marco Polo, Hangzhou (CN).

luciariccelli.com

Shifting #1 and #2, 2024
Oil and acrylic on linen
Courtesy of the artist





Linus Riepler

“Places I have lived (built from memory)” is a sculpture-like photo album showing all the student hostels and rooms in shared flats that Linus Riepler lived in during his student days. As only a few photos of the flats exist, he created the models mainly from memory, thus reproducing memories rather than true events.

In his artistic practice, Linus Riepler deals with the complexity of space, its perception and the question of how a narrative can be inscribed in a spatial setting. He creates staged worlds, either as room-filling installations or in the form of showcases and dioramas. Based on personal memories and critical examination of daily life, he experiments with different kinds of storytelling — historical facts, fictional stories and personal experiences merge together into an imaginary world.

*Linus Riepler (*1984 in Vocklabruck, AT) lives and works in Vienna. He took part in renowned artist-in-residence programmes such as HIAP Hersinki (FI), Kamiyama AiR (JP) Laboratory Spokane (US). Selected exhibitions include Galerie Krinzinger, Vienna (AT), Center of Contemporary Art Tbilisi (GE), Open Art Biennial, Örebro (SE), Traklhaus, Salzburg (AT), MUSA, Vienna (AT), Radvila Palace Museum of Art, Vilnius (LT), and 15th Biennale de la Mediterranee, Thessaloniki (GR).*

linusriepler.eu



Places I have lived (built from memory), 2015
Mixed media
Courtesy of the artist

Gabriele Rothemann

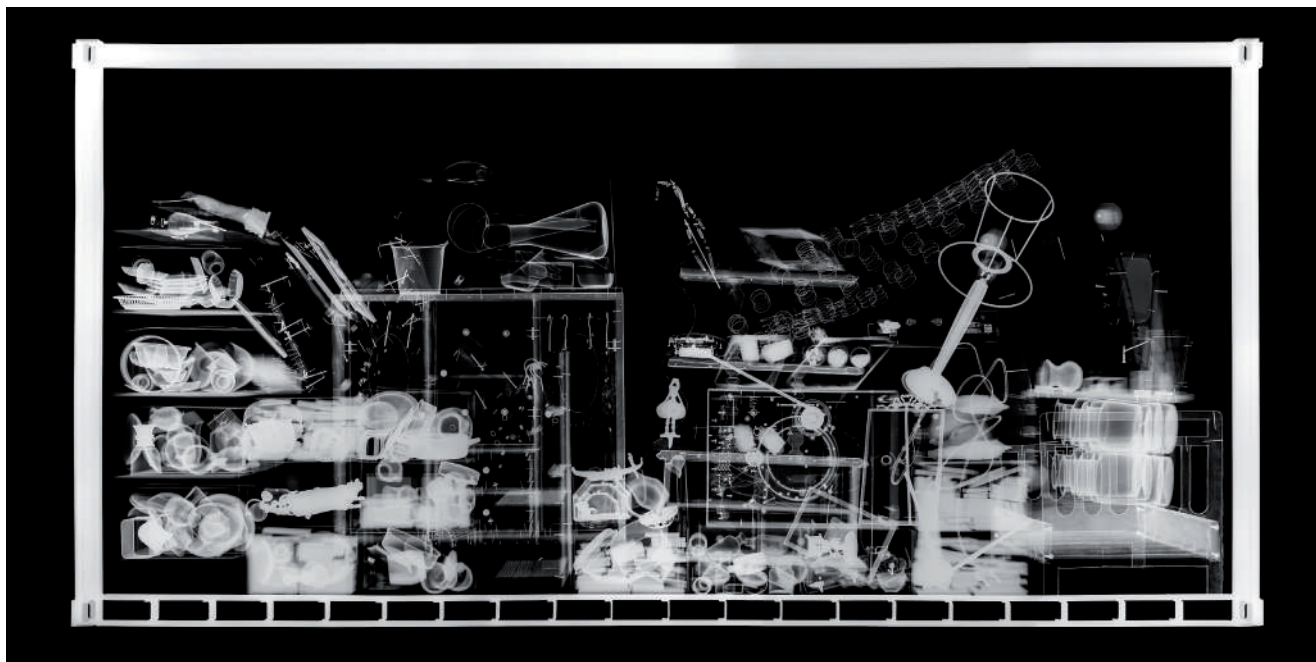
Europe's history is marked by persecution, expulsion, expropriation, flight, emigration, and exile. Driven by existential necessity and the need for mobility, individuals gather their possessions and transport them to new destinations. In her photographic work "Belongings and Belongings," Gabriele Rothemann presents a container filled with personal items, symbolising this continuous fluctuation and serving as a reminder of how personal belongings reflect personal fates.

Similarly, Rothemann's "Reverse Glass Pictures" consist of staged photographs of children on the threshold of adulthood. Set in winter, these images capture the children aboard a train bound for an unknown destination. Their serene gazes out the train window poignantly illustrate the inevitable and unceasing nature of this transition.

A multifaceted image-making process leads Gabriele Rothemann to her unique photographic language and symbolic world. In her practice, she captures connections, associations, and tensions of human nature, creating memory images that also incorporate social cross-references.

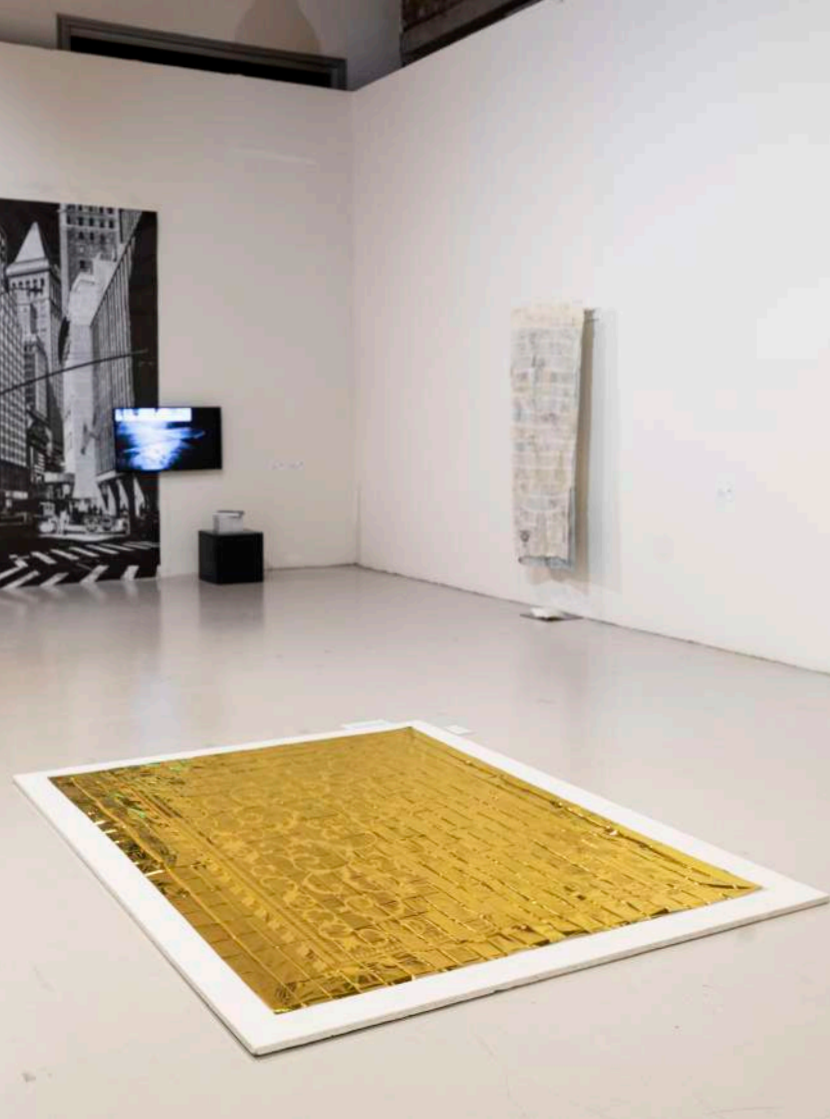
*Gabriele Rothemann (*1960 in Offenbach am Main, DE) lives and works in Vienna. Since 2001 she has been a professor at the University of Applied Arts Vienna. Selected exhibitions include Hugenottenhaus Kassel (DE), Fotogalerie Wien (AT), 14 Bienal de La Habana (KU), Kunst*





*Haus Wien (AT), Fotohof Salzburg (AT), Dom Museum Wien (AT), MUSA, Vienna (AT), Künstlerhaus Wien (AT), Kunsthalle Bremerhaven (DE), Villa Massimo, Rome (IT), Casina Pompeiana, Naples (IT), Jesuit Church Vienna (AT), Kasseler Kunstverein at Kunsthalle Fridericianum (DE), and Museum Bochum (DE).
gabrielerothemann.com*

*Belonging and Belongings (Hab und Gut) No. 7, 2012, Pigmentprint
Reverse Glass Pictures (Hinterglasbilder), 2007/2014, Photography on
Barytpaper
Courtesy of the artist*



Ryts Monet

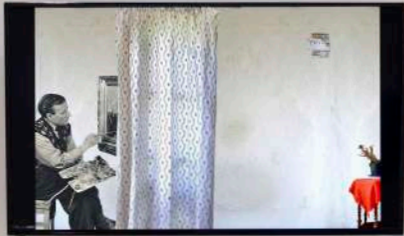
"Carpet" is made out of a thermal blanket, a material used as a first aid tool to rescue people in situations of emergency. The motif, transferred on the surface with acrylic spray paint, is informed by an observation of the traditional decorations from different regions in the Middle East, used in architecture, ancient printing, clothing and carpets.

Ryts Monet's main themes encompass memory, monuments, economic value, and symbols of power, with a specific focus on the rise and fall of historical ideologies during the twentieth century. His artistic practice consistently incorporates pre-existing materials, which he reorganises and manipulates across various media. In his work, we often encounter allusions to classicism, ancient arts, past civilisations, and empires.

*Ryts Monet (aka Enricomaria De Napoli, *1982 in Bari, IT) lives and works in Vienna. Since 2022, Ryts Monet has been a regular member of the Vienna Secession. Selected exhibitions include Quadriennale di Roma (IT), Bienalsur, Buenos Aires (AR), 10th Bucharest Biennale (RO), Fondazione Pistoletto, Biella (IT), Steirischer Herbst, Graz (AT), Nakanojo Biennale (JP), Kunsthau Dresden (DE), MuseumsQuartier, Vienna (AT), Off Biennale Cairo (EG), Kunsthau Graz (AT), Fondazione Antonio Ratti, Como (IT), Tokyo Arts and Spaces (JP), and Kumu Art Museum, Tallinn (EE). rytsmonet.eu*



Carpet, 2016
Acrylic spray colour on thermal blanket
Courtesy of the artist, Gallery Michela Rizzo and Barvinskyi Gallery



Franziska Schink

"The painter paints in his studio" reflects the reality of art production. It shows a People's Artist from the 1960s, commissioned and supported by the state to carry out his artistic work. Hidden, symbolic moments of resistance against authoritarian social structures can be found in the same room opposite. The frozen situation on the screen conveys standstill, paralysis and motionlessness.

Working at the interface between art and design, Franziska Schink deals with spaces and aesthetics of everyday life in the context of social and political issues. Questions that arise from current living conditions are the starting point for her work, which is usually negotiated in site-specific installations. In this context, the artist considers site-specific work as a moment of communication and dialogue.

Franziska Schink lives and works in Linz (AT) and Bozen/ Bolzano (IT). Since 2021, she is a university assistant for Space & Design Strategies at the University of Arts Linz. Selected exhibitions include Stadtgalerie Brixen (IT), Kulturhauptstadt Salzkammergut, Ebensee (AT), Künstlerhaus Wien as part of Klima Biennale (AT), Salzamt Linz (AT), prekARTe 23, Graz (AT), Historical Museum of Bosnia & Herzegovina, Sarajevo (BA), Festival LanaLive (IT), Laboratorre, Porto (PT), Bolzano Art Weeks (IT), and Labor der Wiener Festwochen (AT).

franziskaschink.com

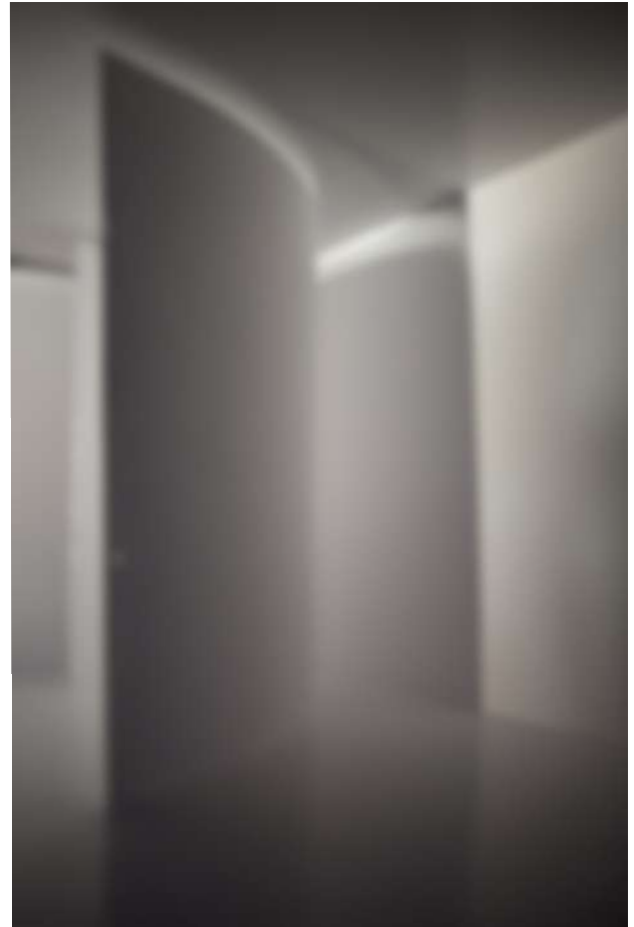


*The painter paints in his studio, 2024
Photo collage digital, variable size
Courtesy of the artist*

Eva Schlegel

The photographic series “Liminal Spaces” offers a glimpse into space from the threshold, where the boundary between the known and unknown blurs. The interplay of light and shadow in the images hints at the gaps in visual information, challenging the limits of our perception. How does one capture a space that may be infinite? As Timothy Don suggests, Schlegel's photographs are explorations of spaces that feel strangely familiar, like distant echoes of forgotten childhood memories. These works embrace a sense of disorientation and liminality, inviting viewers to pass through the gateway of the image.

In her photographs, objects and installations Eva Schlegel deals with questions of perception and spatial relationships. Her often associative approach presents new ways of perceiving unclassified conditions that transcend intellectual boundaries through visual and material language. By incorporating elements of concealment, revelation, depth, and discovery, the works encourage a curious exploration of the construction of meaning within the image.



Eva Schlegel (*1960 in Hall in Tirol, AT) lives and works in Vienna. From 1997 to 2006 she held a professorship at the Academy of Fine Arts in Vienna. In 2011, she was the Commissioner of the Austrian Pavilion at the Venice Biennale. Selected exhibitions include Albertina, Vienna (AT), Belvedere, Vienna (AT), LACMA, Los Angeles (USA), Oklahoma Contemporary Arts Center (US), and Austrian Pavilion at the 54. Venice Biennale (IT). Her permanent installations are featured at the Austrian Parliament, Vienna, Rigshospitalet Copenhagen (DK) and Novartis Campus Basel (CH).
evaschlegel.com

Liminal Spaces, 2022
Print on Hahnemühlen Büten
Courtesy of Galerie Krinzinger, Vienna





Luca Sposato

“Bàishén” means sacrifice: it is an Eastern word for the practice of burning incense to honour ancestors. But this practice comes at a cost: burning photographs involves purging the image and the smoke is toxic to health. By consuming the body and becoming the ultimate observer of the photographs, the artist becomes a body-memory, a human archive that preserves images-time.

Luca Sposato is an art historian, art critic and curator, and xylographer. His artistic path develops from graphic art broadening to writing, a practice that has allowed him to deepen his study on the traced, physical and semiotic sign, to a formal synthesis of New Visual Poetics, with particular attention to the artistic concept and process. His research, also contemplating art curating as a medium, prefers temporal synchronisation between past and present toward a totalising language prone to the purging of the image.

Luca Sposato (in Valtellina, IT) lives and works in Prato and Florence. His artistic work was featured recently at Il Bisonte Foundation, Florence (IT) and at Piano Nobile Home Gallery, Pistoia (IT). Select exhibition as curator include 2022 “en chaque chose hors”, Paris (FR), 2021 “Polemos”, Museum Montecatini Contemporary Art, Montecatini Terme (IT), 2019 “Re(LOVE)ution”, Milan (IT), 2019 “Kunst/Off”, Berlin (DE), 2017 “Tape”, Lugano (CH). @lukasposato*



Bàishén, 2024
Old photos inside vintage frames, sunburning with lens
Courtesy of the artist

Esther Stocker

How do you perceive the order of an image, and what logic underpins that order? Esther Stocker's works challenge the viewer's expectations. Her grids and geometric figures in black and white suggest structure and order, yet they subtly disrupt this notion through small changes and irregularities within the visual system. What Stocker terms "existential geometry" is a joyful fragmentation of the systems that shape our experience. The paintings and sculptures on display offer different perspectives on movement and spatial experience. As models of reality, they provoke inquiry into both the grid and the fringes of abstract imagination, as well as their intersections with political spheres.

Through her work, Esther Stocker examines spatial relationships and structures, connecting them to the physical realities we inhabit, with all their spaces, crossroads, and gaps. The disruptions Stocker introduces into her rigorous grids raise questions about the interplay between order and chaos, reality and fiction, foreground and background, precision and elusiveness, certainty and ambiguity. In doing so, she invites viewers to reflect on the systems and structures in society that consciously and unconsciously shape and guide us.



*Esther Stocker (*1974 in Schlanders/Silandro, IT) lives and works in Vienna. In 2020 she received the Aurelie Nemours Prize and in 2004 the Otto Maurer Award. Selected exhibitions include Mondriaan House, Amersfoort (NL), MAXXI, Rome (IT), Fondazione Alberto Peruzzo, Padova (IT), Museum Liaunig (AT), Museum für Konkrete Kunst, Ingolstadt (DE), Museum Gegenstandsfreier Kunst, Otterndorf (DE), Setouchi Triennale (JP), Palais Metternich, Vienna (AT), Ludwig Forum Aachen (DE), Museum Ritter, Waldenbuch (DE), and Mumok, Museum Moderner Kunst Stiftung Ludwig Wien (AT).*

estherstocker.net

Untitled, 2021, Acrylic on cotton

Untitled, 2023 Print on aluminium-cardboard

Courtesy of the Artist and Galerie Krobath, Vienna



Alberto Storari

In his artistic practice Alberto Storari creates atmospheric images that involve ideas of longing, nostalgia and also melancholy – resemblance of a dream, an almost faded memory, or like in the “Chart series” fragmented documents from a bygone age. For Storari, photography is recollection while painting is closer to emotion. He merges photographs with painterly materials and surfaces, and develops complex, analogous transfer techniques on diverse substrates, in order to further subject the photographic motifs to the painting process.

Alberto Storari's art is always about exploring boundaries, crossing them, and above all about adopting an out-of-the-box approach and taking a stand, sometimes playfully, sometimes argumentatively. The artist pleads for more than a blind acquiescence to limitations, seeking instead to question them. Furthermore, should restrictions be accepted, he requests that we remain aware that it is possible to politically, socially, and individually change the realities suggested to us through photography and cartographic frontiers.



Alberto Storari (*1975, in San Bonifacio, IT) lives and works in Vienna. In 2012, he won the 34rd Art Prize Matteo Olivero. Selected exhibitions include Red Carpet Showroom, Vienna (AT), Bildraum, Vienna (AT), Galerie La Banane, Cannes (FR), Il Chiostro Arte contemporanea, Saronno (IT), Künstlerhaus Wien (AT), Galerie Hilger Next, Vienna (AT), Hinterland Galerie, Vienna (AT), Musée du Masque de Feret du Fort Royal, ile Sainte-Marguerite, Cannes (FR), Museum am Bach, Ruden (AT), Chelsea Galerie, Basel (CH), Mc2 Gallery, Milan (IT), and Budapest Art Factory (HU).
albertostorari.art



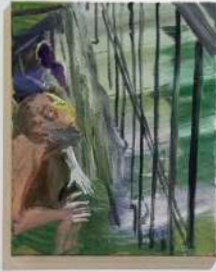
Chart series 01, 02, 03, and 07, 2021
Inks and discoloration on geographical chart
Courtesy of the artist



Nazim Ünal Yilmaz

"Theological Time" depicts a clock frozen on Duchamp's staircase, referencing his iconic nude that recurs within Yilmaz's symbolic reservoir. In Ancient Egypt, time was believed to be governed by the destruction of energy linked to cycles in nature and rooted in theological principles. Today, seconds are measured by the vibration frequency of the cesium atom. In the painting, the clock neither creates nor destroys energy, reflecting the lingering influence of theology in our supposedly secular world. "Smoking at Night" depicts a moment of pleasure and escapism. In the centre of the painting, a dark figure with glasses and hair reminiscent of a waterfall is smoking. The images of the horse and the hat in de Chirico's metaphysical painting shine here not in the bright Mediterranean light but in the dark night. In "Under the Staircase" the Duchampian figures have already descended the stairs, the artist's own image looks up from below in fear. The painting conveys a sense of unease for those below, hinting at something unsettling happening upstairs, where the staircase, a symbol of modernity, leads Yilmaz's paintings explore themes as the artist as an unwilling bride, the clash of political ideologies, sublimation of desire into acceptable forms, male hubris, life's cycles and time-markers, schadenfreude, Sisyphean tasks, and the stories we tell ourselves through cartoons, symbols, and slogans.





Theological Time, 2014, Oil on canvas
Smoking at Night, 2018, Oil on canvas
Under the Staircase, 2023, Oil on canvas
 Courtesy of the artist

Nazim Ünal Yılmaz (*1981 in Trabzon, TR) lives and works in Vienna. Since 2020 he has been an university assistant at the Academy of Fine Arts Vienna. His work has been exhibited internationally. Most recent shows include Hakawik Gallery, New York (US), PSM Gallery, Berlin (DE), Exile Gallery, Vienna (AT), Sanatorium, Istanbul (TR), OJ, Istanbul (TR), Funktion Room, London (UK), Krokus Gallery, Bratislava (SK) and Pilevneli Project, Istanbul (TR). @nazimunalilmaz

Federico Vecchi

In his sculpture series “Formaunica,” Federico Vecchi works on the interplay between movement and materiality. Each work engages in a dialogue between sculpture and painting, with colour acting as a crucial link between form and substance. Biomorphic shapes, crafted from everyday materials, serve as metaphorical carrier bags, echoing the concepts of relocation and reformulation.

Federico Vecchi's body of work encompasses various series, including painting, sculpture, drawing, and graphics, and is distinguished by a particular interest in the mutual and symbiotic relationship between painting and sculpture. The theme of imprinting is a defining feature of his artistic research in recent years.

*Federico Vecchi (*1980 in Scandiano, IT) lives and works in Vienna. He was an artistic assistant of Hermann Nitsch, Erwin Wurm and Daniel Spoerri. His works are part of permanent collections including Museo Citta di Rimini (IT), Istituto Italiano di Cultura Vienna (AT), GAM Catania (IT), and Archivio Viafarini Milan (IT). Selected exhibitions at The Others Art Fair, Turin (IT), Est_Projects, Vienna (AT), Reaktor, Vienna (AT), Red Carpet Showroom, Vienna (AT), Art von Frei Galerie, Berlin (DE), Raumteiler, Vienna (AT), Im Ersten, Vienna (AT), Bildraum 07, Vienna (AT), and Galerie Miloslav Navrátil, Prague (CZ).
federicovecchi.jimdofree.com*





Formaunica 240318, 2018
 Stained and painted gypsum,
 jute, wood, acrylic colours,
 varnish
 Courtesy of the artist





Erwin Wurm

"The Half Truth" is part of the ongoing series "One Minute Sculptures", which Erwin Wurm has been continuously developing and expanding since the late 1980s. These works are exercises in which the artist explores fundamental aspects of sculpture, such as volume and space, through interaction with the viewer. By encouraging unconventional uses of household items and everyday objects, like a bucket, sweater, board, or, in this case, a shoe, Wurm's works blur traditional categories and challenge both individual and societal understandings of self and surroundings.

Erwin Wurm's multi-faceted practice spans performance, sculpture, drawing, and photography, renowned for its absurd and interactive approach to formalism, blending it with objects and gestures from everyday life. Works like the "Fat Car" series or "Narrow House" play with the concepts of distortion and deformation, overturning conventional perceptions and the functionality of these elements. By highlighting the grotesque and the improbable, Wurm's works disrupt rational thinking in an inclusive and engaging manner.

*Erwin Wurm (*1957 in Bruck an der Mur, AT) lives and works in Vienna and Limberg. His work has been exhibited internationally and is part of collections worldwide. Selected shows include Albertina Modern,*

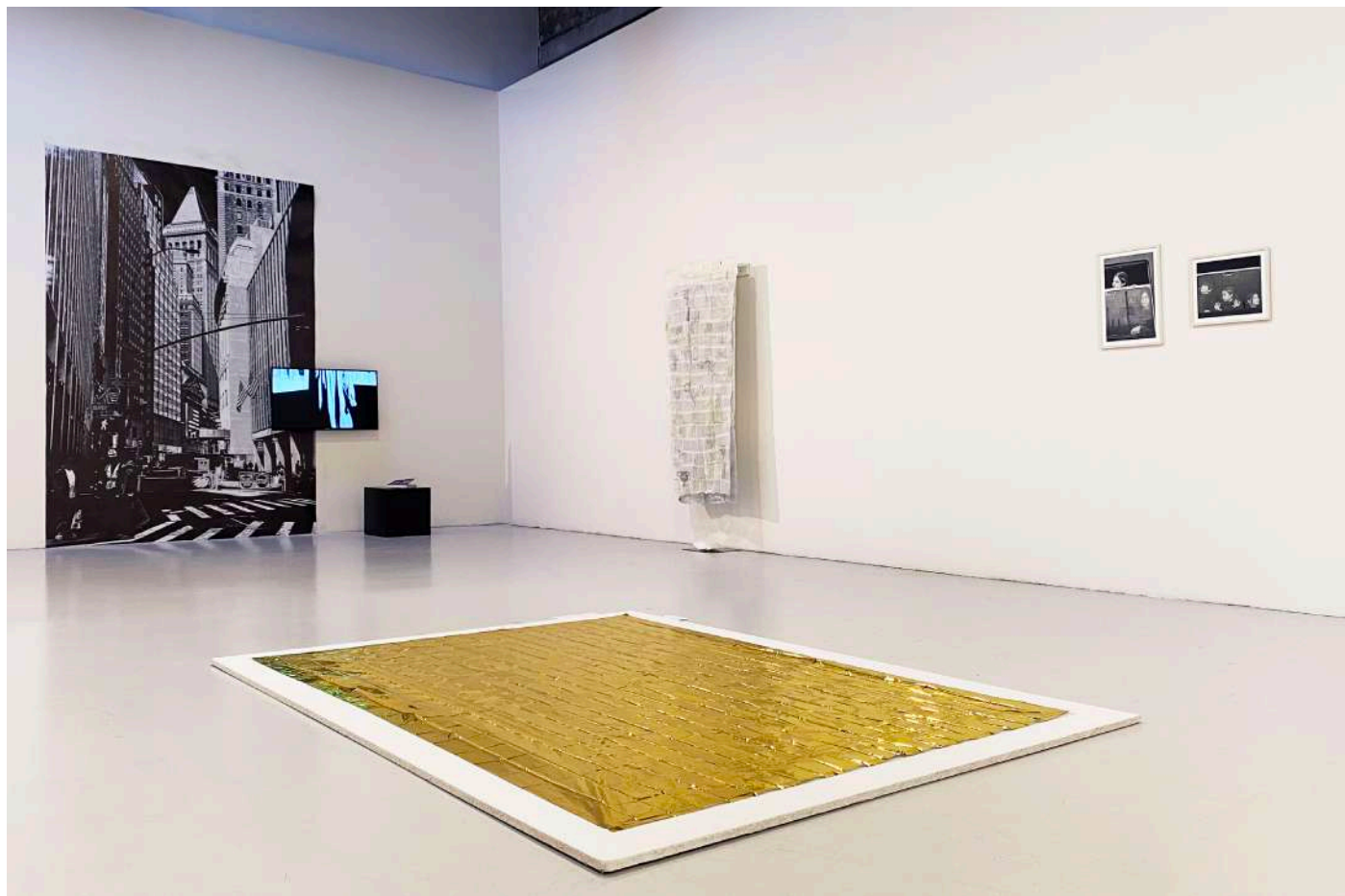
Vienna (AT), Fosun Foundation (CN), Tel Aviv Museum of Art (IL), Yorkshire Sculpture Park, West Bretton (GB), Palais Populaire (DE), Taipei Fine Arts Museum (TW), and Austrian Pavilion at the 57. Venice Biennale (IT).
erwinwurm.at

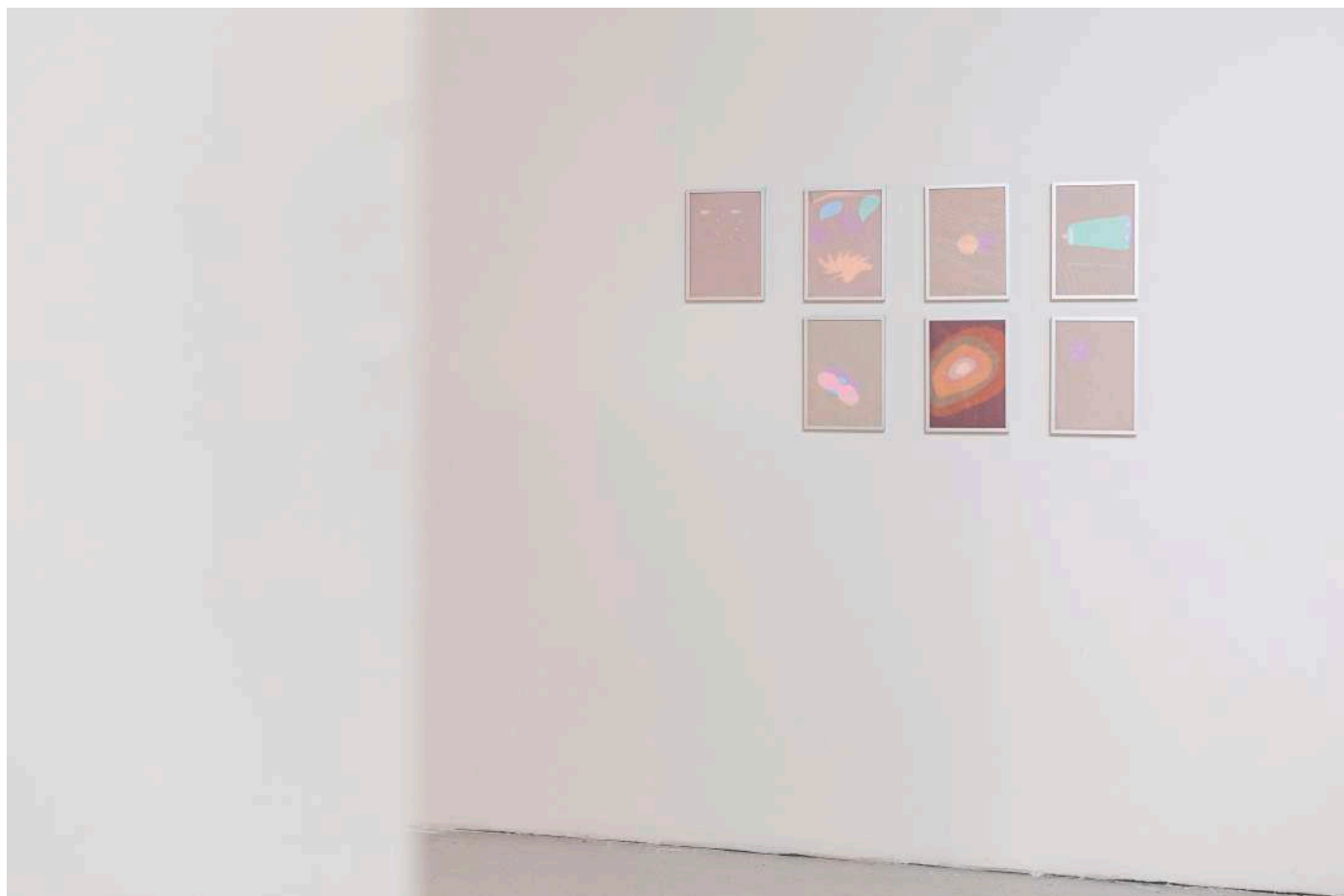


The half truth, 2016
Gym shoe, gallery pedestal, instruction drawing

You are warmly invited to follow the instruction drawing on the pedestal and balance the running shoe on your head.
(In the photo on the right performed by Iraz Mursaloğlu)
Courtesy of the artist

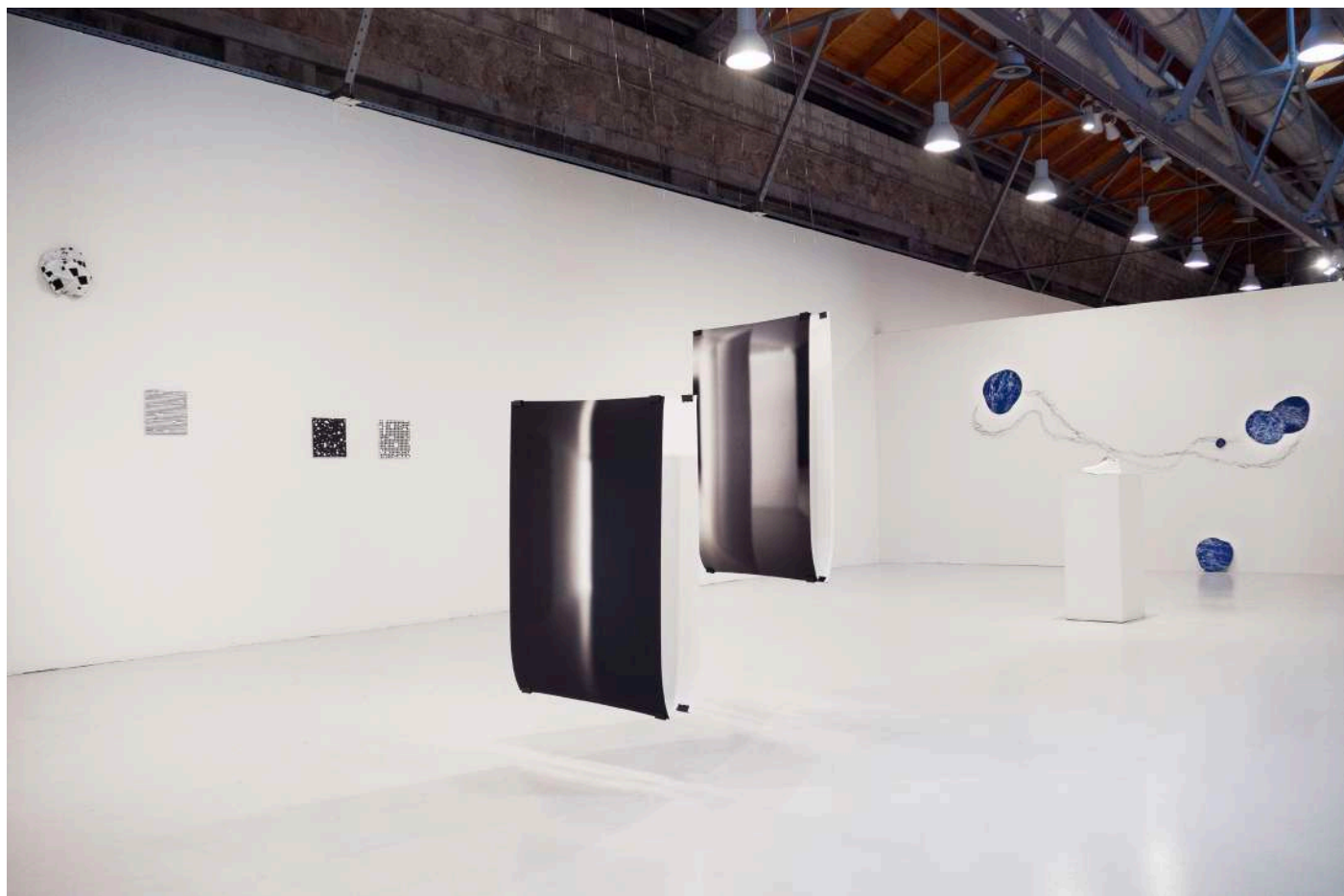
















Concluding remarks

From 2014 to 2017, I curated a series of contemporary art exhibitions on behalf of Ambassador Giorgio Marrapodi at the Metternich Palace, the seat of the Embassy of Italy in Vienna. Among the artists I presented then were Pablo Chiereghin, Gianmaria Gava and Esther Stocker, who are also present in the exhibition “Looking Elsewhere Being There”.

In the meantime, ambassador Marrapodi has been appointed to Türkiye. I had already been in contact with him for some time concerning an exhibition at the CerModern Arts Center in Ankara. What a nice surprise then to receive confirmation from the Embassy of Italy in Türkiye in spring 2024 that I could curate the exhibition. Due to the tight schedule, I decided to invite mainly artists with whom I had already worked in the past or with whom I was already in contact with a view to future exhibitions. As at the beginning of this adventure I was not sure if I would be able to find additional funds to afford the expensive transport of art, I decided to ask the artists to lend us relatively small, easily transportable works, which in principle fitted into one suitcase. So the idea was born in my mind to set up the exhibition with numerous small-format works, leaving them to emerge like so many fragments of a large mosaic in the imposing exhibition space of CerModern's Güney Hangar gallery. Going against the trend of large formats and placing lots of small works in a quite huge space challenged me, even if some exceptions came up when defining the works to be exhibited. Together with Charlotte Aurich and Pablo Chiereghin, who assisted me as co-curators, we then forged a concept mouldable to the wide constellation of artists – more

than thirty – that I had in mind to invite. As this is an exhibition organised mainly together with the Embassy of Italy, we naturally concentrated on Italian artists – there are many in Vienna and the surrounding area, such as those mentioned above, but also Antonella Anselmo, Chiara Campanile, Ilaria Carli Paris, Casaluze-Geiger, Tom Eller, Luca Faccio, Karin Ferrari, Cristina Fiorenza, Julia Frank, Michela Ghisetti, Siggie Hofer, Brigitte Mahlknecht, Klaus Pobitzer (aka Felix Grütsch), Lucia Riccelli, Gabriele Rothemann (a German and Italian citizen), Ryts Monet, Franziska Schink, Alberto Storari and Federico Vecchi, many of them from South Tyrol where I grew up. The rather large number of Italian artists living in Vienna shown in this exhibition thus also provides a good insight into the diversity, quality and creativity of this heterogeneous group. Further, a small selection of artists living in Italy but for various reasons linked to Vienna, such as Flavia Bigi, Cristina Calderoni, Chiara Giorgetti and Luca Sposato. Then we also decided to ask some Austrian artists whom we greatly appreciate, such as Linus Riepler, Eva Schlegel and Erwin Wurm to participate in the exhibition – Schlegel and Wurm are leading artists in Austria and very well known worldwide. And finally, I am very happy that we were also able to bring some renowned Turkish artists, partly living in Vienna and Berlin, to the exhibition, namely Başak Altın, Songül Boyraz, Pınar Öğrenci and Nazim Ünal Yılmaz, thus uniting the three countries involved in this exciting project on an artistic level.

Marcello Farabegoli



Acknowledgements

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Exhibition 24.09. - 03.11.2024
"LOOKING ELSEWHERE BEING THERE"

Curator
Marcello Farabegoli

Co-curators
Charlotte Aurich and Pablo Chiereghin

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Giorgio Marrapodi (Ambassador),
Dario Sabbioni (the head of the cultural office),
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Austrian Embassy
Gabriele Juen (Ambassador) and Bastian Würkner (cultural attaché)

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Exhibition views
Pablo Chiereghin all exhibition views apart:
Charlotte Aurich pp.: 84, 89
Iraz Mursaloğlu pp.: 23, 71, 69, 80
Marcello Farabegoli pp.: 4, 41 (left)
Yagiz Erarslan pp.: 15 (right), 25, 47 (right)
Tina Natsvlshvili p. 59

Photos of the artworks
Courtesy of the artists (where not specified)

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