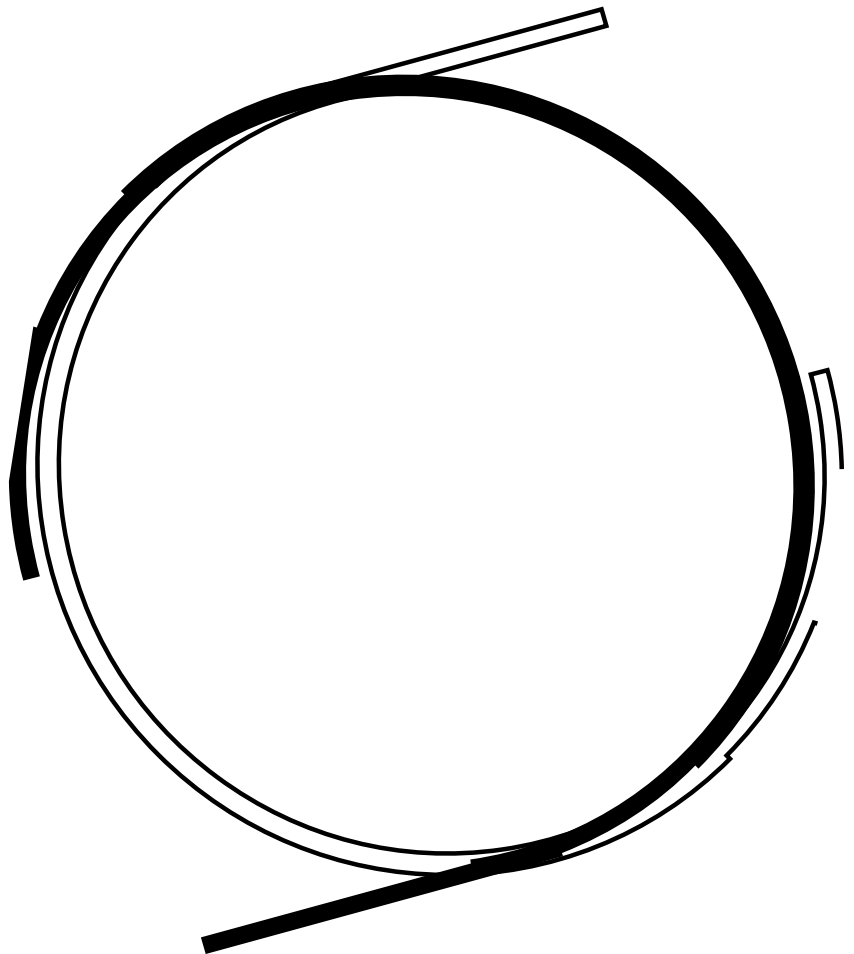


**WEITERLEBEN
IN ANDEREN
WORTEN ÜBER
LEBEN?**

**LIVING ON
IN OTHER WORDS
ON LIVING?**



1. KAPITEL WEITERLEBEN

Débora Maria da Silva, die Gründerin der sozialen Bewegung „Mães de Maio“, beschreibt in der Videoarbeit *Apelo / Plea* [19] in Zusammenarbeit mit **Clara Ianni**, Erfahrungen von Verlust afrobrasilianischen Angehöriger beim Begehen des Friedhofs „Cemitério de Perus“ in São Paulo und öffnet einen gedanklichen Raum für die zerschlagenen Chronologien einer Erinnerung, an die durch die Militärpolizei verrichteten Massaker im Mai 2006.

Em'kal Eyongakpa legt in der Publikation *BE-side(s) work, Em'kal Eyongakpa friends and traces*, 2014–2009 [9] mit medienarchäologischen Strategien einen transkulturellen und chronopolitischen Arbeitshintergrund frei. Die „B-side“ als Rückseite einer Schalplatte, wird als Anlass genommen, um auf übersehene oder im Hintergrund bleibende Realitäten zu verweisen. In dieser einer Sammlung von poetischen Textfragmenten, Notizen an Freunde und Weggefährten, Musikreferenzen und Bildern, wird ein vielschichtiges Gebäude zwischen den Welten des afrikanischen und europäischen Kontinents konstruiert.

Für Weiterleben | In anderen Worten über Leben? wurde eine Spezialausgabe der Zeitschrift *Nossa Voz* (engl. *Our Voice*) produziert. **Nossa Voz** ist die Publikation des jüdisch-brasilianischen Kunst- und Kulturzentrums „Casa do Povo“ in São Paulo. Die Beiträge schließen an die Themenfelder der Ausstellung an und machen zum ersten Mal historische Texte auf Englisch zugänglich.

Eine Auswahl von materieller Kultur und ästhetischen Produktionen der **Kayapó, Tucano und Karajá** [13–15] kommentiert historische und gegenwärtige Praxen von museologischen Paradigmen in Bezug auf nichtwestliche Kunst. Für Weiterleben wurden Neuankäufe getätigt, welche Aufschluss über gegenwärtige Zirkulationen von ästhetischer Produktion am Amazonasbecken geben.

Das Video *Raison d'Être* [11] der südafrikanischen Künstlerin **Tracey Rose** erzählt spielerisch die Geschichte von Verida, einem Mädchen, welches im Angesicht umweltethischer Bedenken über Vorgänge am Golf von Guinea in einen Hungerstreik tritt und verkündet: „Sauvez nos poissons. Mangez des bananes.“ (dt. Rettet unsere Fische. Esst Bananen.) Tracey Rose gilt als Wegbereiterin feministischer Performance. Die Zeichnung *Elephant Family* [17] stammt aus einer 2013 entstandenen Serie mit dem Fokus auf Zeichnungen, in welchen bekannte Sujets und Figuren aus **Roses Werk** auftauchen.

Lorenz Helfer bringt in der großformatigen Zeichnung / Malerei *Minha Floresta* [16] Ansichten der Mata Atlântica des atlantischen Regenwaldes an der Ostküste Brasiliens, mit Landschaftsbildern aus Österreich in Zusammenhang. Seine Zeichnungen und Malereien, wie *Hartes Jahr* [12] zeigen Menschen, Objekte und organische Formen an der Grenze zum Wahrnehmbaren und Lebendigen.

CHAPTER 1 LIVING ON

Apelo / Plea [19] is a video work by **Débora Maria da Silva**, who founded the social movement “Mães de Maio.” Developed in collaboration with **Clara Ianni**, it describes the experience of loss overcoming Afro-Brazilian relatives visiting the Cemitério de Perus, a cemetery in São Paulo, and opens a space of thought for the smashed chronologies of the memory of the massacres perpetrated by the military police in May 2006.

Relying on media-archaeological strategies, **Em'kal Eyongakpa** uncovers a transcultural and chronopolitical background of work in his publication *BE-side(s) work: Em'kal Eyongakpa, friends and traces*, 2014–2009 [9]. The B side of a record generally unfolds realities that are overlooked or pushed into the background. The collection of poetical text fragments, notes for friends and fellow-travelers, musical references, and pictures renders a multifaceted building between the worlds of the continents of Africa and Europe.

A special issue of the magazine *Nossa Voz* (Our Voice) was produced for “Living on | In Other Words on Living?”; **Nossa Voz** is the publication of a Jewish-Brazilian art and cultural center named “Casa do Povo” in São Paulo. The contributions take up the thematic fields of the exhibition and make historical texts accessible in English for the first time.

A selection of examples of the material culture and aesthetic works of the **Kayapó, Tucano, and Karajá** [13–15] peoples comments on historical and present-day practices of museological paradigms in regard to non-Western art. New acquisitions offering insights into today's circulation of aesthetic production of the Amazon basin were made for “Living on.”

The South African artist **Tracey Rose's** video *Raison d'Être* [11] playfully tells the story of the girl Verida who, faced with environmental-ethical reservations about events on the Gulf of Guinea, goes on hunger strike and proclaims: “Sauvez nos poissons. Mangez des bananes.” (Save our fish. Eat bananas.) Tracey Rose is considered a pioneer of feminist performance. The drawing *Elephant Family* [17] belongs to a group of works begun in 2013, which features subjects and figures familiar from the artist's work.

In his large-format drawing / painting *Minha Floresta* [16], **Lorenz Helfer** relates views of the Mata Atlântica, the Atlantic rainforest along Brazil's eastern coast, to pictures of Austrian landscapes. His drawings and paintings such as *Hartes Jahr* [12] depict people, objects, and organic forms on the edge of the perceptible and animate.

2. KAPITEL KOLONIALE WUNDEN / GESPENSTER / KÖRPER

Juliana dos Santos' Performance *Qual é o pente? / What is the Comb?* [18] thematisiert und konfrontiert die Zirkulation von rassialisierten und feminisierten Körperpolitiken in Anlehnung an popkulturelle und performative Aussagen, welche die gelebte Realität in der lusophonen Welt auch heute noch prägen.

Forma Livre / Free Form [20] von **Clara Ianni** beleuchtet anhand von Zeichnungen und Tonaufnahmen von Interviews mit dem Architekten **Oscar Niemeyer** und dem Architekten und Stadtplaner **Lúcio Costa** die Widersprüche des nationalen Mythos der brasilianischen Hauptstadt und ihrer Modernisierungsversprechen in Brasilien. Zur Disposition stehen die Arbeitsbedingungen und das Massaker an Arbeitern beim Bau der Hauptstadt Brasília zwischen 1955 und 1960.

Eine konzentrierte Auswahl von 8 Aquarellen [1–8] **Thomas Enders** aus dem Kupferstichkabinett der Akademie der bildenden Künste Wien, blickt auf die Abbildungen der natürlichen Landschaft mit Bezug auf die urbanen Arbeitsbedingungen- wie Sklaverei und Handelsstrukturen, sowie das städtische Modernisierungs- und Strukturwandelprojekt, wie dem Bau der Wasserleitung in Rio de Janeiro zu Beginn des 19. Jahrhunderts.

3. KAPITEL ÖKONOMIE DES ÖLS

In *Behind the Sun* [21] stellt die Künstlerin **Monira Al Qadiri** lokale Bildproduktionen in Kuwait während des Golfkrieges mit VHS Aufnahmen von brennenden Ölfeldern mit religiösen und endzeitlichen Aussagen zur Natur im Fernsehen der damaligen Zeit in Verbindung.

CHAPTER 2 COLONIAL WOUND / GHOSTS / BODIES

Drawing on pop-cultural and performative statements that have informed the lusophone world to this day, **Juliana dos Santos' performance *Qual é o pente? / What is the Comb?*** [18] thematizes and confronts the circulation of racialized and feminized body politics.

Based on drawings and recordings of interviews with the architect **Oscar Niemeyer** and the architect and city planner **Lúcio Costa**, **Clara Ianni's *Forma Livre / Free Form*** [20] sheds light on the contradictions of the Brazilian capital's national myth and its promises of modernization. The work focuses on the conditions of workers involved in the building of Brasília and their massacre in the years between 1955 and 1960s.

A concentrated selection of eight watercolors [1–8] by **Thomas Ender** from the Graphic Collection of the Academy of Fine Arts Vienna highlights working conditions in the city, slavery, and trade contexts as well as the urban modernization and structural change project, centering on the building of Rio de Janeiro's water supply system in the early nineteenth century as an example.

CHAPTER 3 THE ECONOMY OF OIL

In her work *Behind the Sun* [21], the artist **Monira Al Qadiri** forges a link between the local production of images in Kuwait during the Gulf War and VHS recordings of burning oil fields accompanied by religious and doomsday comments on nature broadcast on contemporary television.

[1]

Thomas Ender
Ansicht von Gloria, eines Teiles der Stadt und des Hafens von Rio de Janeiro, 1817–1818, Bleistift, aquarelliert, 328 × 645 mm (Ansicht von Gloria, eines theiles der Stadt und des Hafens von Rio de Janeiro, 1817–1818, Bezeichnung von Thomas Ender)

Thomas Ender
View of Gloria, Part of the City, and the Port of Rio de Janeiro, pencil – watercolored, 1817–1818, 328 × 645 mm

[2]
Thomas Ender
Ansicht vom Corcovado nach Catumbi, 1817–1818, Aquarell und Bleistift, 323 × 472 mm (Ansicht vom Corcovado nach Gatumbi, 1817–1818, Bezeichnung von Thomas Ender)

Thomas Ender
View from Crocovado toward Catumbi, watercolor and pencil 1817–1818, 323 × 472 mm

[3]
Thomas Ender
Vom Steinbruch beim Sacco d'Alferes nach Mata Porcos, heute Estácio, 1817–1818, Bleistift, Aquarell, 192 × 382 mm (Vom Steinbruch bei Sacco d'Alferes nach Mata Porcos [Mata Porcos], 1817–1818, Bezeichnung von Thomas Ender)

Thomas Ender
From the Quarry near Saco d'Alferes after Mata Porcos [now Estácio], 1817–1818, pencil, watercolor, 192 × 382 mm

[4]
Thomas Ender
Versklavte Ruderer, 1817–1818, Bleistift, teilweise Aquarelliert, 198 × 282 mm (Rudersclaven, 1817–1818, Bezeichnung von Thomas Ender)

Thomas Ender
Enslaved Oarsmen [Original: Rowing Slaves], 1817–1818, pencil – partly watercolored, 198 × 282 mm

[5]
Thomas Ender
Versklavter Arbeiter Heu aufbindend, 1817–1818, Bleistift, Aquarell, auf blauem Papier, 197 × 280 mm (Neger Heu aufbindend, 1817–1818, Bezeichnung von Thomas Ender)

Thomas Ender
Enslaved Worker Baling Hay [Original: Negro Bailing Hay], pencil, watercolor on blue paper 1817–1818, 197 × 280 mm

[6]
Thomas Ender
Ausladung der Waren an der Hauptmaut – rote Treppe, 1817–1818, Bleistift, aquarelliert, 203 × 282 mm (Ausladung der Waaren an der Hauptmauth – rothe Treppe, 1817–1818, Bezeichnung von Thomas Ender)

Thomas Ender
Unloading of the Goods at the Main Customs Pier – Red Stairway, 1817–1818, pencil – watercolored, 203 × 282 mm

[7]
Thomas Ender
Ansicht des Klosters Sa. Teresa und der Wasserleitung von Mata Cavalos (Riachuelo), 1817–1818, Aquarell und Bleistift, 200 × 285 mm (Ansicht des Klosters Sa. Teresa und der Wasserleithung von Matta Cavallo, 1817–1818, Bezeichnung von Thomas Ender)

Thomas Ender
View of the Sa. Teresa Convent and Aquaduct of Mata Cavalos [Riachuelo], 1817–1818, watercolor and pencil, 200 × 285 mm

[8]
Thomas Ender
Tal von Bon Engenho (Daneben zart mit Bleistift) Bei Bon Engenho, 1817–1818, Bleistift, auf grauem Papier, 283 × 390 mm (Thal v. Bon Engenho. [Daneben zart mit Bleistift:] bey Bon Engenho, 1817–1818, Bezeichnung von Thomas Ender)

Thomas Ender
Valley of Bon Engenho. [To right, in light pencil], At Bon Engenho, 1817–1818, pencil on grey paper, 283 × 390 mm

Thomas Ender
From the Quarry near Saco d'Alferes after Mata Porcos [now Estácio], 1817–1818, pencil, watercolor, 192 × 382 mm

Thomas Ender
Enslaved Oarsmen [Original: Rowing Slaves], 1817–1818, pencil – partly watercolored, 198 × 282 mm

Thomas Ender
Enslaved Worker Baling Hay [Original: Negro Bailing Hay], pencil, watercolor on blue paper 1817–1818, 197 × 280 mm

[5]
Thomas Ender
Versklavter Arbeiter Heu aufbindend, 1817–1818, Bleistift, Aquarell, auf blauem Papier, 197 × 280 mm (Neger Heu aufbindend, 1817–1818, Bezeichnung von Thomas Ender)

Thomas Ender
Enslaved Worker Baling Hay [Original: Negro Bailing Hay], pencil, watercolor on blue paper 1817–1818, 197 × 280 mm

[6]
Thomas Ender
Ausladung der Waren an der Hauptmaut – rote Treppe, 1817–1818, Bleistift, aquarelliert, 203 × 282 mm (Ausladung der Waaren an der Hauptmauth – rothe Treppe, 1817–1818, Bezeichnung von Thomas Ender)

Thomas Ender
From the Quarry near Saco d'Alferes after Mata Porcos [now Estácio], 1817–1818, pencil, watercolor, 192 × 382 mm

[10]
Em'kal Eyongakpa
mutumbu na me (rhythm is me) (Auszug aus „Diary of KHALIA / the Human-conversational diaries series“), 2013 Video, 07:07 Min. Courtesy KHALISHRINE, Em'kal Eyongakpa Intermedia Studios und der Künstler

Em'kal Eyongakpa
mutumbu na me (rhythm is me) (Excerpt from “Diary of KHALIA / the Human-conversational diaries series“), 2013 Video, 07:07 min. Courtesy of KHALISHRINE, Em'kal Eyongakpa Intermedia Studios and the artist

[11]
Tracey Rose
Raison d'Être, 2009 Video (Regie: Didier Schaub, in Zusammenarbeit mit DoaulArt, Douala, Cameroon), 8:50 Min. Courtesy Dan Gunn, Berlin

Tracey Rose
Raison d'Être, 2009 Video (Directed by: Didier Schaub, in collaboration with DoaulArt, Douala, Cameroon), 8:50 min. Courtesy of Dan Gunn, Berlin

[12]
Lorenz Helfer
Hartes Jahr, 2015 Öl auf Papier, 47 × 175 cm Courtesy der Künstler

Lorenz Helfer
Hartes Jahr, 2015 Oil on paper, 47 × 175 cm Courtesy of the artist

[13]
Produzent_innen der Kayapó
(Selbstbezeichnung: mebêngôkre; Ort: Aukre, Rio Xingu, Pará, Brasilien), *pidjókango oicô djã nho meäkã* (Kopfschmuck aus Strohhalmen) Strohhalme, Holz, Baumwolle Courtesy Delal Isci

Producers of the Kayapó
(self-designation: mebêngôkre; Location: Aukre, Xingu River, Pará, Brazil), *pidjókango oicô djã nho meäkã* (headdress from straws) straws, wood, cotton Courtesy of Delal Isci

[14]
Produzent_innen Karajá
(Selbstbezeichnung: Carajá, Iny; Ort: Rio Araguaia, Tocantins, Brasilien), *weru* (Perkussionsinstrument) Holz, Cabasa mit Grafiken in flachem Relief geschnitzt Courtesy Delal Isci

Producers of the Karajá (self-designation: Carajá, Iny; Location: Araguaia River, Tocantins, Brazil), *weru* (percussion instrument) wood, cabasa with graphics carved in flat relief Courtesy of Delal Isci

[15]
Produzent_innen der Tucano
(Selbstbezeichnung: Ye'pã-masa, Daséa; Ort: Rio Uaupés, Amazonas, Brasilien), *Kumurô* (Sitzbank) Holz Courtesy Delal Isci

Producers of the Tucano
(self-designation: Ye'pã-masa, Daséa; Location: Rio Uaupés, Amazonas, Brazil), *Kumurô* (bench) wood Courtesy of Delal Isci

[16]
Lorenz Helfer
Minha Floresta, 2016 Öl auf Papier, 5,7 × 1,5 m Courtesy der Künstler

Lorenz Helfer
Minha Floresta, 2016 Oil on paper, 5.7 × 1.5 m Courtesy of the artist

[17]
Tracey Rose
Elephant Family (working progress), 2013 Mixed mediums auf Papier 74,5 × 150 cm

Tracey Rose
Elephant Family (working progress), 2013 Mixed mediums on paper 74.5 × 150 cm

[18]
Juliana dos Santos
Qual é o pente? / What is the comb? Video, 15:57 Min. Courtesy of the artist, gefilmt während Explode! Residency, ein Projekt in Zusammenarbeit mit Queer City –eine Plattform von Lanchonete.org und Musagetes.

Juliana dos Santos
Qual é o pente? / What is the comb? Video, 15:57 min. Courtesy of the artist, Shot at Explode! Residency, a project in collaboration with Queer City—a platform by Lanchonete.org and Musagetes.

[19]
Clara Ianni in Zusammenarbeit mit Débora Maria da Silva
Apelo / Plea, 2014 Video, 12:57 Min. Courtesy die Künstlerin und Galeria Vermelho São Paulo

Clara Ianni in collaboration with Débora Maria da Silva
Apelo / Plea, 2014 Video, 12:57 min. Courtesy of the artist and Galeria Vermelho São Paulo

[20]
Clara Ianni
Free Form / Forma Livre, 2013 Video, 7:14 Min. Courtesy die Künstlerin und Galeria Vermelho São Paulo

Clara Ianni
Free Form / Forma Livre, 2013 Video, 7:14 min. Courtesy of the artist and Galeria Vermelho São Paulo

[21]
Monira Al Qadiri
Behind the Sun, 2013 Video, 10:00 Min. Courtesy die Künstlerin

Monira Al Qadiri
Behind the Sun, 2013 Video, 10:00 min. Courtesy of the artist

1. Weiterleben Living On

[a]
Video Sequenz „Jiare Ziaret“, Amateurdokumentation zum Staudammprojekt in Dersim (Tunceli) in der Türkei. Quelle: <https://youtu.be/IKSIW7-oCE>

Video sequence “Jiare Ziaret”, Amateurdocumentation on the dam project in Dersim (Tunceli) in Turkey. Source: <https://youtu.be/IKSIW7-oCE>

[b]
Video Sequenz „Não podemos pescar, não podemos tomar banho, o rio morreu para nós“ (dt. Wir können nicht fischen, wir können nicht baden, der Fluss ist für uns gestorben), Reportage BBC Brasil nach der Überflutung des Rio Doce im November 2015 in Brasilien. Quelle: <https://youtu.be/IKSIW7-oCE>

Video sequence “Não podemos pescar, não podemos tomar banho, o rio morreu para nós” (engl. We cannot fish, we cannot take baths, the river has died for us), Reportage BBC Brasil after the flooding of the Rio Doce in November 2015 in Brazil. Source: <https://youtu.be/IKSIW7-oCE>

[c]
Bild „Nossos Mortos Têm Voz“ (dt. Unsere Toten haben eine Stimme), 10. Jahrestag der Massaker im Mai 2006 in São Paulo. Quelle: Ponte Jornalismo, Foto: Rafael Bonifácio

Image “Nossos Mortos Têm Voz” (engl. Our Dead Have Voices), 10. Anniversary of the masscres in May 2006 in São Paulo. Source: Ponte Jornalismo, Photo: Rafael Bonifácio

2. Koloniale Wunden / Gespenster / Körper Colonial Wound / Ghosts / Bodies

[f]
Reproduktion Druckgrafik „Capitão do Mato“ von Moritz Rugendas

Graphic Reproduction „Capitão do Mato“ by Moritz Rugendas

[g]
Protestaktion gegen die Massakrierung von 5 Jugendlichen in Rio de Janeiro 2015. Quelle: Christophe Simon / AFP

Protestaction against the massacre of 5 adolescentes in Rio de Janeiro 2015. Source: Christophe Simon / AFP

[h]
Konfrontation der Militärpolizei in Brasília durch indigene Bevölkerung während der Fußballweltmeisterschaft 2014. Quelle: EFE / Fernando Bizerra Jr.

Confrontation of the Military Police in Brasília by the indigenous population during the FIFA World Cup 2014. Source: EFE / Fernando Bizerra Jr.

[i]
Protest vor dem Monument für die Bandeirantes (O Monumento às Bandeiras). Quelle: Mídia Ninja.

Protest in front of the monument to the Bandeiras (O Monumento às Bandeiras). Source: Mídia Ninja.

[j]
Lady Incentivo bei der Demonstration gegen die Verschärfung des Abtreibungsgesetzes (Lei 5069/13) für Opfer sexueller Gewalt , São Paulo, 2015. Quelle: Daniel Lima

Lady Incentivo at the manifestation against the Strengthenig of the Abortion law (Lei 5069/13) for victims of sexual violence, São Paulo, 2015. Source: Daniel Lima

3. Ökonomie des Öls Economy of Oil

[k]
Zitat aus Petrolio(1992) von Pier Paolo Pasolini, Berlin: Wagenbach, 2015, S. 51f.

Citation from Petrolio (1992) by Pier Paolo Pasolini, Berlin: Wagenbach, 2015, pp. 51–52.

[l]
Karte: „After Oil Water“. Quelle: Chimurenga – The Chronic (New Cartographies, März 2015), S. 11.

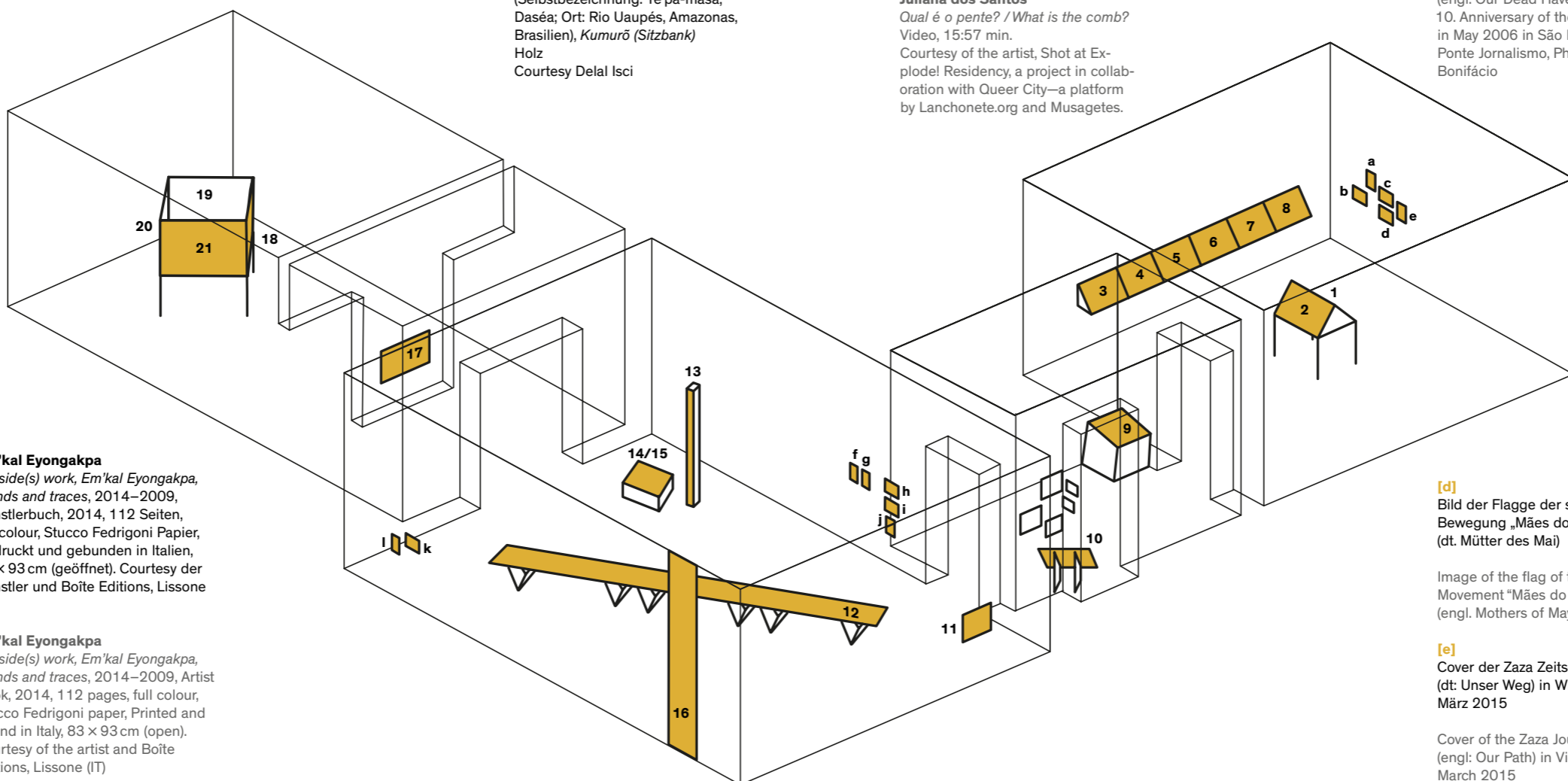
Map: “After Oil Water”. Source: Chimurenga – The Chronic (New Cartographies, March 2015), p. 11.

[d]
Bild der Flagge der sozialen Bewegung „Mães do Maio“ (dt. Mütter des Mai)

Image of the flag of the Social Movement “Mães do Maio” (engl. Mothers of May)

[e]
Cover der Zaza Zeitschrift „raa ma“ (dt: Unser Weg) in Wien; Ausgabe März 2015

Cover of the Zaza Journam “raa ma” (engl: Our Path) in Vienna; Edition March 2015



ARTISTS

Thomas Ender was an Austrian painter, born in 1793 in Vienna. In 1806 he studied at the Academy of Fine Arts Vienna with Jopseh Mössmer and Franz Steinfeld. In 1817 he received the price of the Academy and was sent with the support of Clemens Metternich to Brazil in the frame of the Austrian expedition to Brazil. In 1818 he returned with 763 drawings, which are today part of the Graphic Collection / Kupferstichkabinett at the Academy of Fine Arts Vienna.

Em’kal Eyongakpa (*1981) approaches the experienced, the unknown as well as collective histories/transgenerational memories through a ritual use of repetition and transformation. Central to Eyongakpa’s practice is the quest for negotiations, coexistence and relationships between subjective and objective realms. His recent projects / performances, increasingly evoke transgenerational memories (epigenetics), ethnobotany, applied & ethnomycology, cosmologies among others. Recent exhibitions (selected): 10th Bamako Encounters, Bamako (2015), THE INCANTATION OF THE DISQUIETING MUSE. On Divinity, Supra-Realities or the Exorcisement of Witchery, SAVVY Contemporary, Berlin (June 4–August 7, 2016), 32nd Bienal de São Paulo (Sep 10th–Dec 11th, 2016), La Biennale de Montreal (October 19th 2016–January 15th 2017).

Lorenz Helfer, born in 1984 in Hohenems, has graduated in 2007 from his studies at the University of Applied Arts Vienna in the painting classes of Professor Wolfgang Herzig and Professor Johanna Kandl. His paintings show people, objects and organic forms, which bordering the tangible and living, appear to be especially intensive due to the detailed and material techniques of Helfer are emphasized Selected Exhibitions: Das ist kein Umgang, 2015, Galerie Hollenstein, Lustenau, Austria; Diesmal geht es gut aus, 2015 Bezirksmuseum St. Margarethen, Veinna; A Floresta, 2014, Milk_Ressort, Göfis; Siehst du die Brücke vor uns?, 2014 POTWAHL, Dornbirn; Triangel, 2013 Künstlerhaus Palais Thurn und Taxis, Bregenz; Grapes,2010, MOTOR, Lisbon

Clara Ianni (b.1987, São Paulo) is based in São Paulo and Berlin. She has completed a BFA in Visual Arts at the Universidade de São Paulo and a MA in Visual and Media Anthropology at Freie Universität Berlin, with a DAAD scholarship. Her research focuses on the relationship between art and politics, exploring its ideological implications. Her exhibitions include: "Fire and Forget 2", Museum Angewandte Kunst, Frankfurt, (2013), "International Short Film Festival Oberhausen", Oberhausen, Germany." The City Machine (Máquina de Cidade)", New York, USA (2016), Germany. P33 – 33° Panorama de Arte Brasileira, Museu de Arte Moderna de São Paulo (2013), Conversational Pieces, n.b.k., Berlin (2013), 30. Sao Paulo Bienial, 2013, Brutalidade

Jardim, Galeria Marília Razuk, São Paulo (2013), III Mostra do Programa de Exposições do CCSP, Centro Cultural São Paulo (2012), Untitled (12th Istanbul Biennial), Istanbul (2011), EDP Young Art Prize, Instituto Tomie Ohtake, São Paulo (2011). Her residences include HIWAR I Conversations in Amman, Jordan (2013) among others.

Débora Maria da Silva founding member of Movimento Mães de Maio – a social movement that gathers mothers who lost their kids through police violence in the democratic period. 2016 is the 10th year of the May 2006 Massacres. More Information here: www.facebook.com/maes.demaio

Juliana dos Santos, visual artist based in Sao Paulo (Masters at Universidade Estadual Paulista),Works as artmediator at the Museu Afro Brasil. Her artistic prouction encompasses actions and interventions in public spaces. She is also utilizing hybrid techniques and methods in context with digital and analog photography, drawings and mediabased repoudcutions of images of the black and female body in performative contexts. She is the coordinator of the network of Afroamerican Studies NEPA-FRO(Núcleo de Estudos e Pesquisas Afro-Americanos).

Nossa Voz [Our Voice] was a newspaper tied to Casa do Povo [People's House], published from 1947 until 1964, when it was shut down by the military dictatorship due to its political stance. It was run by members of the Jewish community, who migrated to Brazil in the early 20th century. In 2014, 50 years after the 1964 military coup, the board and staff of Casa do Povo decided to relaunch Nossa Voz. Adapting its editorial program to the contemporary context in conversation with progressive and historical Jewish thought. The newspaper continues to be active and has become an important aspect of Casa do Povo.

Monira Al Qadiri is a Kuwaiti visual artist born in Senegal (1983) and educated in Japan. In 2010, she received a Ph.D. in inter-media art from Tokyo University of the Arts, where her research was focused on the aesthetics of sadness in the Middle-East region stemming from poetry, music, art and religious practices. She is also part of the artist collective GCC, who has recently held a solo exhibition at MoMA PS1 in New York (2014).She has held solo exhibitions at the Sultan Gallery, Kuwait (2011 & 2014), and Tokyo Wonder Site, Japan (2009). Recent exhibitions (selected): “Paradiso” Watermill Center, New York (2010), Berlinale – Berlin International Film Festival (2014), “Where is My Territory?” Whitechapel Gallery, London (2014), “Whose Subject Am I?,”“Accented” Maraya Arts Center, Sharjah, UAE (2015), Kunstverein Dusseldorf, Germany (2015)

Tracey Rose is a performance / multi-media artsits. She was born in 1974 in Durban, and currently lives and works in Johannesburg, South Africa.

She received her B.A. in Fine Arts from the University of the Witwatersrand, Johannesburg, in 1996, and earned a Masters of Fine Arts from Goldsmiths College, University of London, UK, in 2007. In 2006, she was named one of the 50 greatest cultural figures coming out of Africa by The Independent newspaper in London, UK. Rose has had solo presentations in South Africa, as well as in Europe and the Americas, has been featured in major international events such as the Venice Biennale in 2001 curated by Harald Szeemann and her work has been included in seminal exhibitions such as Snap Judgments: New Positions in Contemporary African Photography and Africa Remix. Tracey Rose: Waiting for God, the artist’s mid-career retrospective, was held at the Johannesburg Art Gallery in 2011. The exhibition was co-produced with Bildmuseet, Umeå University, Sweden, where it traveled to in September 2011. In 2017 she will participate at Documenta 14 in Kassel / Athens.

CONTRIBUTORS TO THE PROGRAM

Max Jorge Hinderer Cruz works as a writer, editor, cultural theorist, and curator, specializing inaesthetics, political philosophy, colonial economy, psychoactive substances, and Brazilian 20th century art. From 2008-2011 he was curator of the exhibition and publication project “Principio Potosí / The Potosí Principle” (together with Alice Creischer and Andreas Siekmann), presented at Museo Reina Sofia in Madrid, Haus der Kulturen der Welt Berlin, and Museo Nacional de Arte / MUSEF in La Paz. Recent projects include the edition and translation of Hélio Oiticica’s writings, published as the exhibition catalogue “Hélio Oiticica. Das große Labyrinth / The Great Labyrinth”, co-edited with Susanne Gaensheimer, Peter Gorschlüter and Cesar Oiticica Filho (Hatje Cantz / MMK Museum of Modern Art Frankfurt 2013); and the essay collection “Art and the Critique of Ideology After 1989?”, co-edited with Eva Birkenstock, Jens Kastner and Ruth Sonderegger (Walther Koenig Books / Kunsthaus Bregenz, 2014)

Berhanu Ashagrie Deribew is an Ethiopian visual artist, lecturer and Head of Alle School of Fine Arts and Design, Addis Ababa University, Addis Ababa. He graduated with BFA from the same school and further studied and graduated with MA in Fine Arts from Utrecht Graduate School of the Arts in the Netherlands.

Lena Rosa Händle's artistic practice and research deals with queer feminist discourses that are often linked with sociopolitical movements. She engages critically with contemporary societies and searches for utopian potentials. Her often multi-part installations reflect various levels which create a complex visual tableaux. She works at the Institute for Education in the Arts at the Academy of Fine Arts Vienna.

CURATORS

Delal Isci works as a researcher, curator, artist and translator in Berlin, Germany and São Paulo, Brazil. She studies Fine Arts, Art Theory and Cultural Studies at the Academy of Fine Arts Vienna, Austria and studied Anthropology and Fine Arts at the Universidade de São Paulo, Brazil with a merit scholarship from the Rosa Luxemburg Foundation, Berlin. Her research focuses on regional Modernity in South America and the Caribbean, construction of natural and social landscapes, native Anthropology, as well as historic and visual Anthropology. Her artistic works explore possibilities of decolonial and feminist approaches in relation to architecture in film.

Thiago de Paula Souza (São Paulo) is an educator and curator. He researches colonial ghosts as well as the depiction of art from South America and the African Diaspora in the German-speaking context. This research will soon extend to non-Western contexts where he will investigate how the art communities engage in the deconstruction of hegemonic readings of history.

WEITERLEBEN IN ANDEREN WORTEN ÜBER LEBEN?

LIVING ON IN OTHER WORDS ON LIVING?

<p>Eröffnung Opening 17.11.2016, 19.00 h</p> <p>Ausstellungsdauer Exhibition dates 18.11.2016–08.01.2017</p>
<p>Ort Venue Akademie der bildenden Künste Wien</p> <p>Hauptgebäude Main Building</p> <p>Schillerplatz 3, 1010 Wien Vienna</p> <p>xhibit</p>
<p>Graphic Design Folder: Martin Embacher, Madlyn Miessgang</p> <p>Produziert von Produced by MVD Austria</p>

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Weiterleben erprobt eine intertextuelle Übersetzung von geographisch scheinbar disparat gerandeten Narrativen zu Ereignissen nach dem Ende der lokalen Geschichtsschreibung / Zeitgeschichte. Die Ausstellung widmet sich den vielfältigen Formen von „Weiterleben“ – seien es Unterfangen kritischer ökonomischer Analysen, die Praxis des Trauerns, bis hin zu sozialen Gefügen wie Liebe und Freundschaft in einer Welt nach der Kolonisierung von Raum, Körpern, Kultur und Sprache mit einer zerschlagenen Chronologie.

Die kulturhistorischen Bezüge im Dialog mit den zeitgenössischen Positionen untersuchen Erinnerung an und Konstruktion von Landschaft, aktivieren afrofuturistische, feministische, literarische und medienarchäologische Bilder.

Mit Werken von Thomas Ender, Em'kal Eyongakpa, Lorenz Helfer, Clara Ianni & Clara Ianni in Zusammenarbeit mit Débora Maria da Silva, Juliana dos Santos, Nossa Voz, Produzent_innen der Kayapó, Tucano und Karajá, Monira Al Qadiri und Tracey Rose

Kurator_innen: Delal Isci und Thiago de Paula Souza

Living On tests an intertextual translation of event narratives situated after the end of local history / contemporary history that would seem disparately framed in a geographical sense. The exhibition is dedicated to the multifarious forms of “living on” – be they propositions of critical economic analysis, the work of mourning or social formations like love and friendship in a world after the colonization of space, bodies, culture and language with its disrupted chronology.

The historico-cultural materials in dialogue with the contemporary positions examine the processes of remembrance and construction of landscape while activating Afrofuturist, feminist, literary and mediaarchaeological images.

With works by Thomas Ender, Em'kal Eyongakpa, Lorenz Helfer, Clara Ianni & Clara Ianni in cooperation with Débora Maria da Silva, Juliana dos Santos, Nossa Voz, producers of Kayapó, Tucano and Karajá, Monira Al Qadiri and Tracey Rose

Curators: Delal Isci and Thiago de Paula Souza