

kunsthalle wien

WIENER
FEST
WOCHEN

and if I devoted
my life to one of its
feathers?

CURATED BY miguel a. lópez

COVER & INSIDE COVER

Bartolina Xixa, *Ramita Seca, La Colonialidad Permanente*
[Dry Twig, The Permanent Coloniality], film still, 2019

COURTESY MAXIMILIANO MAMANI / BARTOLINA XIXA



WIENER
FEST
WOCHEN

*and if I devoted
my life to one of its
feathers?*

CURATED BY miguel a. lópez

kunsthalle wien



Untitled

Cecilia Vicuña

Castiel Vitorino
Brasileiro,
*Eu arranquei com
desespero. Percibi
meu desequilíbrio*
[I Ripped It Out with
Despair. I Noticed
My Imbalance], 2019

*And if I devoted my life
to one of its feathers
to living its nature
being it understanding it
until the end?*

*Reaching a time
in which my acts
are the thousand
tiny ribs
of the feather
and my silence
the humming the whispering
of wind in the feather
and my thoughts
quick
sharp precise
as the non-thoughts
of the feather?*

ca. 1969–1971, translated by Eliot Weinberger



We are very happy to present *And if I devoted my life to one of its feathers?*, a joint exhibition of kunsthalle wien and Wiener Festwochen, curated by Miguel A. López. The exhibition was originally scheduled to open in May 2020, but had to be postponed because of the worldwide Covid-19 crisis.

Cecilia Vicuña,
Árbol de manos
[Tree of Hands], 1974
COURTESY THE
ARTIST AND PRIVATE
COLLECTION
PHOTO: JUAN PABLO
MURRUGARRA

If the situation wasn't so alarming, it would seem ironic that this exhibition—one that examines artistic practices that counter the destructive ways in which the legacies of colonialism, entangled with patriarchy and extractive capitalism, continue to produce suffering and environmental disaster on a global scale—was put on hold by Covid-19. After all, the virus at the heart of the current pandemic is but one example of several recently emerged zoonotic diseases, whose spillover from the animal world into the human, as scientists agree, is often triggered by deforestation and the destruction of wildlife-rich habitats.

Our current plight sheds a bright light on the inseparability of human and nonhuman life: a topic at the very core of this exhibition. It has become all too clear that environmental destruction, especially the degradation of the Amazon rainforest—the largest rainforest habitat in the world—has profound consequences, most apparently on climate change and global health, which affect all of humanity.

While there are no easy solutions to these crises, there is a growing awareness that by honoring Indigenous knowledges, we can gain valuable insights into how to reset our relationships with the earth and with each other. In this exhibition, Indigenous epistemologies are the starting point to explore the possibilities of interweaving the poetic gesture with radical political action. Through their works, the more than 35 exhibiting artists—who are located everywhere from the Amazon region to Australia, from Guatemala to India—seek not only to awaken public consciousness to the realities of environmental

exploitation and destruction, but also to deconstruct traditional Western patriarchal models, gender roles, and enduring colonial and racist discourses. As it sparks conversations as to what a truly inclusive, non-patriarchal, degrowth society could look like, *And if I devoted my life to one of its feathers?* makes it clear that degrowth is not only about ecological sustainability but also intrinsically linked with social justice, self-determination, and a good life for all. Such a path forward requires a shift in common values toward care and solidarity, not only elsewhere but also right *here*.

When this exhibition was unable to take place in 2020, we were glad to instead initiate a public intervention as its prologue: six artistic statements were produced specifically for the advertising-billboard format and mounted at 250 locations all over Vienna throughout June and July 2020. We would like to express our sincere gratitude and appreciation to curator Miguel A. López and all the artists who took part in the prologue in public space as well as in the exhibition—we hope that their invitation to take a more attentive view of the current situation and to reimagine the ways in which we live together will be widely received and accepted. ●

— what, how & for whom / WHW

DIRECTORS • KUNSTHALLE WIEN

Christophe Slagmuylder

ARTISTIC DIRECTOR • WIENER FESTWOCHE

María Galindo &
Danitza Luna, *La piel
de la lucha, la piel de
la historia* [The Skin of
the Fight, the Skin of
History], 2019



I NEED A EUROPEAN CULTURAL
INSTITUTION WHERE I CAN RETURN
TO THEM THE UNIVERSAL HISTORY OF
PHILOSOPHY, THE UNIVERSAL HISTORY OF ART,
AND THE UNIVERSAL HISTORY OF HUMANITY
BECAUSE THEY ARE NOT UNIVERSAL
BUT PARTICULAR, ANDROCENTRIC
EUROCENTRIC AND COLONIAL



Sheroanawe Hakihiwe, from the series *Hiiipere himo wamou wei* [These Trees Give Fruits to Eat], 2018, COURTESY THE ARTIST, GALERÍA ABRA, CARACAS, AND MALBA, BUENOS AIRES

an assembly of many worlds

And if I devoted my life / to one of its feathers / to living its nature / being it understanding it / until the end? wrote Cecilia Vicuña sometime between 1969 and 1971. Her poem is a call to weave aesthetic and spiritual threads between human and nonhuman entities and worlds. It also evokes the assemblages that she began to create in the mid-1960s: a series of small sculptures made out of things she found on the beach, which she would place on the sand at the water's edge in a humble act of communication with nature. Like sacred offerings, these fragile articulations — pieced together out of feathers, driftwood, pebbles, and string — played a role in a larger dialogue. These objects, fated to disintegrate and blend into nature, represented a way of honoring the reciprocity of the natural world, without submitting it to violence of any kind.

Vicuña's poem bears witness to a relationship, a desire to dissolve the separation between the human and nonhuman. The writer seems to distance herself from modern Western thinking, which usually equates knowing with apprehending, or dominating, something. She doesn't want to possess the feather but to *be with* it, suggesting that "to know" is not a destination but an interrelationship. According to this perspective, knowing is nothing other than creating connections as part of a process that modifies our affective and social structures. Therefore, knowledge is not something that we own or have; it's rather the connective tissue that binds us, human and non-, together.

The exhibition *And if I devoted my life to one of its feathers?* revolves around this vision of interconnectivity that Vicuña portrays in her poem. The exhibited works seek to create a collective dialogue around power, sovereignty, self-representation, and social and ecological justice. They critically examine the breakneck pace with which raw materials are mined and the environmental destruction inflicted by neoliberalism. Indigenous positionalities

burst through colonial legacies to remind us of the continuation of extractive logics in the twenty-first century. Works exploring solidarity-based and anticolonial feminisms highlight the struggle against patriarchal capitalism and state oppression, while others tell stories of reverse migrations and forms of affective belonging.

The existing global logics of economic obedience and military control are clearly an updated version of historical imperialist and colonialist systems. In recent decades, the neoliberal paradigm has developed sophisticated methods for inserting itself into the social fabric and influencing even the most intimate areas of people's lives—impacting feelings and emotional practices. In this sense, the neoliberal promise could be read as an expropriation of joy and the desire for social change. It involves the violent imposition on people of a docile lifestyle and an economy-driven narrative.

Trying to convene a more poetic conversation rather than a theoretical statement, this exhibition looks at how artists from different localities are engaged in opposing the normalization of capitalist social relations and capitalism's embeddedness in racist, sexist, and homophobic structures as well as a model of liberal democracy that is sustained through inequality. In different ways, the works respond to this violence and devastation from ritualistic, emotional, and sensitive perspectives rather than a purely rational one. Against widespread cynicism, they uphold various forms of commitment and transformative political desire.

Environmental colonialism, toxic contamination, and the destruction of ecological diversity are heavily represented in many of the works, including a choreographic piece made in an open-air landfill by the Andean drag performer **Bartolina Xixa** titled *Ramita Seca, La Colonialidad Permanente* [Dry Twig, The Permanent Coloniality] (2019); the psychedelic film *Mermaids, Mirror Worlds* (2018), by the Indigenous media group **Karrabing Film Collective**, about poisoned land- and seascapes; **Annalee Davis's** *The Parasite Series* (2018–2019) on Caribbean post-plantation economies; and **Manuel Chavajay's** *Iq'am* (2014) and *Keme* (2016) series of paintings and drawings, made with petroleum on paper. These works not only point out how the globalized economy relies extensively on extractive industries (including the unsustainable use of fossil fuels) but also foreground the physical and emotional effects on the bodies of





Sandra Salazar, *Histerectomía I* [Hysterectomy I],
from the series *Genitales* [Genitals], 2016–2017
COURTESY THE ARTIST AND JUAN CARLOS VERME & PROYECTO AMIL


those displaced or forced to hold precarious labor because of this economic model.

Babi Badalov,
M – otherlanguage,
2021

The recent forest fires in the Amazon region and the profound global consequences of climate change, precarious global health, and the failure to protect Indigenous lands appear in powerful pieces such as the monumental dyed-wool installation *Burnt Quipu* (2018) by Cecilia Vicuña and the paintings *Bye Bye Brazil* (2020) and *Mártires Indígenas 2* [Indigenous Martyrs 2] (2021) by Denilson Baniwa. While Vicuña and Baniwa address the representation of fire in relation to annihilation, loss, and survival, Quishile Charan's new textile work *Burning Ganna Khet* [Burning Sugarcane Farm] (2021) presents a penetrating image of flames running across a sugarcane field as a form of honoring the traditional farming practices of her family and ancestors in Fiji. As in the case of Charan and Vicuña, various types of textile practices—including embroidery, quilting, and weaving—have a strong presence in the exhibition, creating a dialogue between experimental and traditional techniques, as well as reclaiming respect for women's labor and highlighting its use as a form of feminist activism.

Other works tackle human supremacy or human exceptionalism: the idea that humans are unique and superior in relation to other animals and nonhuman forms. Some make fun of human arrogance through theatrical settings that portray absurdity, uncertainty, or imminent destruction—as in Hiwa K's *Pre-Image* (*Blind as the Mother Tongue*) (2017), Babi Badalov's painted fabrics and visual poetry, and Anna Boghiguan's recent cutout works and paintings—and others stress interdependency and vulnerability through soft bodies, material entanglements, and physical movements, as we see in the fabric sculptures of Patricia Belli, the textile works of Sophie Utikal, and the video *Das Radikale Empathischat* [The Radical Empatharchy] (2018) by Anna Witt. The exhibition also includes a collage by Vicuña made in response to the 1973 military coup in Chile, where a delicate tree made of hands is envisioned as a monument to connectedness, solidarity, and caring.

In a similar way, Shōyan Sheca's *La cosmovisión de los tres mundos Shipibos* [The Cosmovision of the Three Shipibo Worlds] (2018), Jim Denomie's *Oz, The Emergence* (2017), Sheroanawe Hakihiwe's *Hihipere himo wamou wei* [These Trees Give Fruits to Eat] (2018),



M-other
language

and **Amanda Piña's** *Climatic Dances* (2019) embrace alternative forms of interaction and ecological relationships between different species. They remind us of a long history of Indigenous forms of communal politics organized around a pluralistic view of life. Some of the exhibited works also explore affinities and intersections between various social and political movements struggling against racial capitalism and state repression, such as the **Black Panthers** in the US and the **Zapatista Army of National Liberation** in Mexico, which are at the center of the **Zapantera Negra** project. A textile work by the collective **Chto Delat** likewise takes up the **Zapatistas'** principles of autonomous governance and participatory democracy; this piece, which emerged out of the collective's visit to Chiapas, in southern Mexico, explores the movement's relation to the emergence of new leftist forces in Europe.

Patriarchal white-nationalist structures, systemic criminalization, the exclusion of racialized people and migrants, and the cruelty these perpetrate are denounced in "Me gritaron negra" [They Called Me Black] (1978) by **Victoria Santa Cruz**; **Daniela Ortiz's** *Papa, with P for Patriarchy* (2020) and *The ABC of Racist Europe* (2017); the commissioned large-scale painting *A Plight of Hardship II* (2021) by **Prabhakar Pachpute**; and the drawing series *La piel de la lucha, la piel de la historia* [The Skin of the Fight, the Skin of History] by **María Galindo** and **Danitz Luna**, of the anarchy-feminist group **Mujeres Creando**.

The possibilities of countering toxic masculinity and macho culture appear in works that tackle normative gender standards that uphold political disenfranchisement. In new sculptures commissioned for this exhibition, **Nilbar Güreş** depicts nonbinary figures and explores the parallels between her Kurdish Alevi origins and the Aymara culture, which she first encountered during a visit to Bolivia in 2016. **Victoria Cabezas** responds to the exoticization of Central America, which is rooted in patriarchal views, through parodic hand-colored photographs of bananas from the 1970s. Disrupting stereotypical representations of Black masculinity, **Amoako Boafo** offers a series of paintings devoted to self-care, while **Vlasta Delimar** confronts misogyny through performative photo-collages from the early 1980s that claim control of her desire and sexuality.

In yet other works, drag practices and the operations of reconstruction and self-fashioning one's body appear as a useful model for thinking through how to bring together diverse moments in history and to create connections differently. For artists such as **Germain Machuca** and **Castiel Vitorino Brasileiro**, this means acknowledging the body as a tool to investigate the past, through which they trace and reclaim alternative transgender genealogies. **Sandra Salazar's** series of ceramics *Genitales* [Genitals] (2016–2017) and *Disforia* [Dysphoria] (2019) abandon biologicistic anatomy to present organs, other body parts, and human morphologies in transition. In the video *We The Enemy* (2019), the collective **SPIT!** (**Sodomites, Perverts, Inverts Together!** / **Carlos Maria Romero, Carlos Motta & John Arthur Peetz**) compiles a litany of insults used to exclude and persecute queer people as a way to reassemble those made into enemies as a new *we*.

Indigenous positionalities and voices interrupt colonial legacies and complicate Western definitions of concepts such as land, the individual, identity, and time, among others. Stressing their spiritual, energetic, and social connections with their lands, artists such as Uitoto painter **Santiago Yahuarcani**, Maya painter **Rosa Elena Curruchich**, and Shipibo painter and embroiderer **Olinda Silvano** / **Reshinjabe** present strong representations of Indigenous traditional knowledge and forms of self-governance, which stand in contrast to the dominant Western models of privatization and development. **Yahuarcani** and **Reshinjabe** both also address their personal experiences with Covid-19, calling for the knowledge of the sacred power of plants to rise up against the hegemony of Western medicine.

And if I devoted my life to one of its feathers? brings together artists whose practices engage in the struggle for collective survival and the processes involved in restoring disrupted social bonds. The works reflect on the state of the world from the perspective of the artists' own concerns, geographies, and political communities. The space of the *kunsthalle wien* provides the place for this encounter—an assembly of many worlds and multiple forms of awareness that the artists and I invite visitors to delve into. ●

— **Miguel A. López**
CURATOR



Yesterday, my comra
Ayer, mis compañeros

Chto Delat, *The New Dead End #17: Summer School of Slow Orientation in Zapatism*, 2017, film still



des and I were talking


y yo estábamos hablando

Mariano Turpo with Ausangate mountain, ca. 1960
PHOTO: THOMAS MÜLLER



human, but *not only*

marisol de la cadena



Earth-beings, or their translation into sacred mountains, are not a requirement for the emergence of disobedient political-relational processes where humans are *not only* such. In the northern Andes of Peru, a mining corporation wants to drain several lagoons to extract copper and gold. In exchange, it would build reservoirs, the company says. Organizing themselves as “guardians of the lagoons”, local people defy the mining company’s intentions—and many have died in the process. I have not heard of the presence of earth-beings. Yet a relation of “becoming with place” may help conceive of a situation that has been explained away as mere stubbornness.

One iconic guardian of the lagoons is a peasant woman whose plots of land the corporate mining project wants to buy to fully legalize its access to the territories it plans to excavate. The woman, whose name is Máxima, refuses to sell—and for an amount of money that she would probably otherwise never see in her lifetime. Countless times, the national police force, hired by the mine, has destroyed the family’s crops and attacked Máxima and her children, even her animals. When I asked her how she can stand it, and why she stays, she responded: “What/how can I be if I am not *this*? [the word ‘with’ or ‘land’ is not uttered—instead feet are stomped, breaking apart clods of dry soil] *This is who I am, how can I go? Like they* [guards from the mine] *pull out my potato plants, they will have to pull me out. Have you seen a potato plant pulling itself out? I cannot* [pull myself out]—*I will die* [the word ‘here’ is not uttered] *who I am; with my bones I will be* [once again, ‘here’ is not uttered] *like I am now.*”

Modern politics portrays this woman as an environmentalist, and thus an enemy or an ally, depending on who speaks. Both detractors and supporters use what I have called the “grammar of conversion”, albeit in a secularized way: they separate Máxima (the human) from the land (a natural resource) and then link both through a relation of property or possession, either legal or illegal. However, the “refusal to sell” may include another relation: one by which woman-land-lagoon (or plants-rocks-soils-animals-lagoons-humans-creeks-canals!) inherently become together: an entanglement of entities in need of each other in a such a way that, pulled apart, they would become something else. Conceived through this relation, the refusal to sell may also imply the refusal of the grammar that conceives entities as individual bodies, units of nature, or the environment — *which these entities are not when part of each other*. There are no earth-beings in Máxima’s refusal; nevertheless, the impossibility of her separation from place also enacts what I have called “uncommon nature”: an assemblage of entities intra-becoming with each other and refracting individuation in such a way that translating them into units would require the use of force — literally so. Uncommon nature simultaneously coincides with, differs from, and exceeds (also because it is *with* humans) the object that the state, the mining corporation, *and* environmentalists translate into resources — that which is exploitable or in need of defense. Thus, Máxima: she is staying because staying she is; the redundancy reveals the relation from which both place and Máxima emerge, one where she is not subject of the land, which in turn is not her object. Her response exceeds the logic of profit, certainly, and also that of the environment and its defense. If she is an environmentalist — and I think she is — she is *not only* such. When Máxima explains her being with the land in terms of impossible detachment, their *being together* through and with crops, rain, soil, animals — entities that make and are the relation — this explanation, I propose, exceeds the limits of the property concept, *but through which she, nevertheless, meets the mine in confrontation*. Of course, her words can be heard through a habitual

subject-and-object grammar; but her silences—which in the above quote I filled in with words in brackets—also suggest that there is *not only* one grammar to her refusal to sell the land that the mining company wants.

As a tool to perform ontoepistemic openings, the concept of “not only” suggests that entities, or even the order of things, may *also* be other than what they are. It is not a formula to add to a list. Rather, “not only” opens room for *presences* that could challenge what we know and the ways we know it, and that could even suggest the impossibility of knowing *without such impossibility canceling out those presences*—because “not only” allows entities to both *fold into* and *exceed* each other. Yet “not only” also works to indicate that *a relation can be an entity*, that is, the partial connection as entity: *not only* the coming together of two distinct entities—Máxima and her land—but also an entity that *is not* without the relation that makes it. Máxima as an intra-relational becoming with that exceeds nature and human, because nature and human become together; the guardians of the lagoons as uncommon nature, because uncommon nature includes humans, which, thus, are *not only* such: a monstrous emergence that challenges usual categories and opens life to possibilities beyond those categories *while also remaining with them*—imploding taxonomies, and also being with them. Relentlessly *not only*. ●

This is an excerpt
from a longer
forthcoming essay
that will appear in
the book published
on the occasion of
this exhibition.



Castiel Vitorino Brasileiro, *Comigo-ninguém-pode* [Nobody-Beats-Me], 2018

and if I devoted my life to one of its feathers?

ARTISTS

***Babi Badalov • Denilson Baniwa • Patricia Belli
• Amoako Boafo • Anna Boghiguiian • Victoria
Cabezas • Quishile Charan • Manuel Chavajay •
Chto Delat • Rosa Elena Curruchich • Annalee
Davis • Vlasta Delimar • Jim Denomie • María
Galindo & Danitza Luna • Nilbar Güreş •
Sheroanawe Hakihiwe • Hiwa K • Karrabing
Film Collective • Germain Machuca • Daniela
Ortiz • Prabhakar Pachpute • Amanda Piña
• Roldán Pinedo / Shöyan Sheca • Sandra
Salazar • Victoria Santa Cruz • Olinda
Silvano / Reshinjabe • SPIT! (Sodomites,
Perverts, Inverts Together! / Carlos Maria
Romero, Carlos Motta & John Arthur Peetz) •
Sophie Utikal • Cecilia Vicuña • Castiel Vitorino
Brasileiro • Anna Witt • Bartolina Xixa •
Santiago Yahuarcani • Zapantera Negra • ...***

Babi Badalov

Born in 1959, lives and works in Paris (France)

M - otherland, 2021

Babi Badalov's visual poetry is characterized by the experience of migrant life, where the learning, understanding, and misunderstanding of language is a constant and central struggle. Cyrillic and Latin characters seamlessly merge into pictorial collages, turning fragments of French, Russian, and English into an idiosyncratic language that follows a phonetic rather than a grammatical or orthographical logic, and in so doing delivers ironic political commentary that is both radical and playful. Born in the small town of Lerik in Azerbaijan, near the Iranian border, the artist would come to embark on an odyssey through different cities of the Western world, partially as a paperless refugee. The languages and situations **Badalov** encountered along the way are woven into a fragmented audiovisual tapestry, which the artist then reassembles into site-specific installations that trace a human existence on the edges of society.

Badalov's collages ridicule governmental policies as well as social and political events that reflect the experience and struggle of seeking asylum and trying to integrate, exposing their lack of logic and humanity. The humorous



tone only thinly veils the serious examination of language, barriers, borders, nationality, normality, queerness, and exclusion that lies at the works' core. The linguistic and pictorial ruminations traverse Eastern and Western thought systems, contemplating the current geopolitical situation while relating



For the wall, for the world, 2016, installation view, Palais de Tokyo, Paris

COURTESY THE ARTIST AND GALLERY JÉRÔME POGGI, PARIS

it to personal predicaments of migrant life.

If the Tower of Babel marked the end of a universal language and a united human race, then perhaps Badalov's

understanding of the world is both a painful reminder of when "the whole earth was of one language, and of one speech" (Genesis 11:1) as well as a glimpse of a possible return. ●

Denilson Baniwa

Born in 1984, lives and works in Rio de Janeiro (Brazil)

●
Bye Bye Brazil, 2020

Marçal Tupã 'Y, 2017

Mártires Indígenas 2 [Indigenous Martyrs 2], 2021

Qual Limite da Amazônia [What Limit of the Amazon], 2020

Denilson Baniwa was born in Mariuá, Rio Negro, Amazonas, Brazil. He is of the Baniwa people. He started to paint in his childhood and later became an activist and cultural educator, working to trigger new conversations around the struggles for the rights of Indigenous Peoples. Through his multimedia work, spanning painting, printmaking, performance, and installation, he denounces state violence and the persistent colonial perspective that views humans and nature as resources for exploitation. **Baniwa** reclaims Indigenous communities' key role in social transformation through appropriating Western iconography and historical representations as a way to open new paths to rewriting collective social history. This exhibition includes one earlier painting and three newly commissioned works, all of which address the history of Indigenous struggles and the current devastation of the Amazon rainforest.

Marçal Tupã 'Y (2017) is a portrait of the Guarani leader **Marçal de Souza**, who since the 1970s denounced extractive activities, the enslavement

of Indigenous Peoples, and human trafficking in Brazil's Mato Grosso do Sul state. The painting includes **de Souza's** most famous phrase, said shortly before his assassination at the age of 63 in 1983: "I am a person marked for death." For *Mártires Indígenas 2* [Indigenous Martyrs 2] (2021), the artist has placed a featherwork crown on the canvas and then fully covered it in black—a reference to oil contamination and environmental destruction, but also an evocation of mourning. Over the intensity of the dark color, the artist has written in white paint the names of various murdered Indigenous leaders. In the more colorful, cartoon-like figurative painting *Bye Bye Brazil* (2020), **Baniwa** presents a jaguar-man sitting in the remains of an Amazonian forest that has been slashed and burned—like a scene from the very end of a story. ●



Marçal Tupã 'Y, 2017

Patricia Belli

Born in 1969, lives and works in Managua (Nicaragua)

●
Máscara boca [Mouth Mask], 2004

Máscara ojos [Eye Mask], 2004

COURTESY THE ARTIST AND CARLOS MARSANO, LIMA

Nidos de lagrimas [Nests of Tears], 1997

COURTESY THE ARTIST AND PRIVATE COLLECTION

Patricia Belli has been one of the driving forces behind the transformation of the artistic landscape in Nicaragua since the mid-1980s. Her early work accompanied the emergence of feminist debates that looked to redefine modes of understanding and doing politics under the Sandinista revolution (1978–1990). Her textile-paintings and clothing assemblages, which she made throughout the 1990s, were a way for Belli to reconnect with manual labor and sewing, working to rehabilitate not only the memory of her seamstress mother but also the traditions of the so-called low arts. Her works make tangible how power and masculine authority in society is inscribed onto women's bodies.

Belli attempts to identify a shared condition of vulnerability among diverse and unexpected objects, as if recognizing that powerful forms of resisting the world's violence are hidden within the ephemeral and the delicate. Her soft sculptures fluctuate from abstract compositions using colorful fabrics, ripped pieces,

and stitching on canvas, to representations of exposed organs and synthetic bodies made with recycled clothing. Some works explore feelings of instability, terror, and grief, such as *Nidos de lágrimas* [Nests of Tears] (1997), while *Máscara ojos* [Eye Mask] and *Máscara boca* [Mouth Mask] (2004) combine the comforting texture of the fabric with the violent sensations of being prevented from seeing or screaming. ●



Máscara ojos [Eye Mask], 2004, and *Máscara boca* [Mouth Mask], 2004, COURTESY THE ARTIST AND CARLOS MARSANO, LIMA

Nidos de lagrimas [Nests of Tears], 1997
COURTESY THE ARTIST AND PRIVATE COLLECTION



Amoako Boafo

Born in 1984, lives and works in Accra (Ghana)

• *Blue Band*, from the series *Detoxing Masculinity*, 2017

Gold Plant, from the series *Detoxing Masculinity*, 2017

Me, Me and Me, from the series *Detoxing Masculinity*, 2017



For **Amoako Boafo**, painting constitutes a form of resistance. In his work, **Boafo** celebrates Blackness in all its multifacetedness, and so instead of reacting to stereotypes, he paints himself and others the way he sees and wants to be seen. His large-scale portraits, which

are mostly figurative, are rendered in bold gestural strokes that appear precise and loose at the same time. He often uses his fingers alongside brushes to apply the paint, diverging from meticulously learned academic traditions in order to gain more expression through surrendering full control.

The series *Detoxing Masculinity* consists of self-portraits of the artist that explore personal narratives in relation to collective histories, using references from literature, iconography, and traditional painting. **Boafo** reflects on his religious upbringing, toxic notions of masculinity, and his own journey of transformation and self-validation. The naked Black body is seen in a non-stereotypical representation of Black masculinity, therefore disrupting the white gaze, which still sees the Black male body as something to be consumed, hypersexualized, and at the same time feared. In **Boafo's** paintings, Black self-love becomes revolutionary. ●



Me, Me and Me, from the series
Detoxing Masculinity, 2017

© BILDRECHT, VIENNA 2021

Anna Boghiguiian

Born in 1946, lives and works in Cairo (Egypt), Asia, and Europe

●
Procession, 2017

The Unfaithful Replica, 2016

The Unfaithful Replica, 2016

Untitled, 2016

Untitled, 2016

Untitled, 2016

COURTESY THE ARTIST AND KOW, BERLIN

Born in Egypt to an Armenian family, **Anna Boghiguiian** pursues an artistic approach concerned with understanding how the self is conditioned by cultural, religious, and political parameters. **Boghiguiian** is a nomadic artist, constantly moving between geographies and filling piles of notebooks with drawings. Her body of work comprises paintings, collages, sculptures, installations, and generally narratives that aim to compose a mental, emotional, and political map of the world. Simultaneously, she seeks to abolish the frontiers she encounters on her journeys through this process of observant and time-warping journaling. To the visual records she collects during her travels, the artist adds words borrowed from personal stories, plays, papers, and mythological and historical tales, offering a reading of the world and its history that reveals the many parallels between past and present.

For the exhibition context, **Boghiguiian** translates these records into narrative installations consisting of freestanding paper figures that blur the line between the two-dimensional and the sculptural. The artist's style is always expressive at first sight but also of a more





Procession, 2017
COURTESY THE ARTIST AND KOW, BERLIN

The Unfaithful Replica, 2016
COURTESY THE ARTIST AND KOW, BERLIN



subtle poetic nature upon closer inspection. Her figures tell concrete stories about colonialism, slavery, conflicts, and wars and seek to emphasize the injustices inflicted on the oppressed. Leaping across many centuries, Boghiguian's figures invite the viewer to go on an intense journey through time and space to witness and denounce the suffering caused by greed and aggression, extremism and oppression. These dense processions of only seemingly disparate events in the history of humankind also provide opportunity to further understand human nature and its motivations, failings, and vices. ●

Victoria Cabezas

Born in 1950, lives and works in San José (Costa Rica)

●
Untitled, 1973

COURTESY THE ARTIST AND PRIVATE COLLECTION

Victoria Cabezas started to produce silk-screens and paintings in Costa Rica in the late 1960s, and moved to photography and multi-media a few years later. During her time as a student at the University of Florida, in 1972–1973, she made one of her most important projects, which takes its point of departure in how Costa Rica was constantly referred to as a “banana republic” – a derogative term used to refer to countries under economic exploitation by US corporations. Cabezas uses the banana as an icon to critique the exoticization of Latin American culture; patriarchal society and hegemonic masculinity; the stereotypes of “tropical paradise”; and the foreign interests and US military interventions in Central America and the Caribbean.

The 1960s and '70s were also the years in which the banana producer Chiquita ran extensive campaigns in various important US magazines, presenting a romanticized representation of the tropics that erased the social, economic, and political realities of the banana plantations, their deeply exploitative working practices, and the displacements of people from their lands. Cabezas responds to these so-called paradisiacal constructions of the plantation worker with boldness and intelligence, using parodic imagery to highlight the ad campaign's racialization and sexualization of bodies: bunches of bananas as prostheses for the masculine form, and bananas growing unnaturally in the ground. ●





Untitled, 1973, COURTESY THE ARTIST AND PRIVATE COLLECTION

Quishile Charan

Born in 1994, lives and works in Tāmaki Makaurau / Auckland (Aotearoa / New Zealand)

Burning Ganna Khet [Burning Sugarcane Farm], 2021

Company Ka Raj [Company Is King], 2021

Ee ghao maange acha ho jai [These Wounds Must Heal], 2019

Quishile Charan's practice as an Indo-Fijian textile maker, researcher, and writer is primarily concerned with sustaining cultural practices of craft as a knowledge system she inherited from her paternal grandmother. Through her work she builds counter-colonial narratives for Girmitiya women, indentured laborers during British colonial rule in Fiji who replaced enslaved laborers on sugarcane plantations.



Burning Ganna Khet [Burning Sugarcane Farm]
(detail), 2021, PHOTO: RAYMOND SAGAPOLUTELE

Charan's contribution to *And if I devoted my life to one of its feathers?* consists of three textile works. The first belongs to a body of work titled *Ee ghao maange acha ho jai* [These Wounds Must Heal] (2019) and features an archival image of anonymous Girmitiya women gathered together in a sugarcane field. Charan adorns the image with items crucial to their experience as laborers, in a physical act of care and love between the artist and her ancestors meant to subvert the colonial gaze and the violence perpetrated through documentary photography. The artist made the other two textile works specifically in protest against the sugar companies that exploited her ancestors and, at the same time, to honor their labor and histories. In *Company Ka Raj* [Company Is King] (2021), Charan breaks down and reuses colonial branding as well as





Company Ka Raj
[Company Is King],
2021, production
still, PHOTO: RAYMOND
SAGAPOLUTELE

archival images to tell stories of an era when "sugar was good for you" and the powerful sugar company "was king". *Burning Ganna Khet* [Burning Sugarcane Farm] (2021) renders homage to traditional farming practices that are still in use today, which involve several steps where the cane is burned: once to remove leaves and nesting hornets, and a second time to increase the fertility of the soil through ash. In this sense, **Charan** uses one form of labor to honor another, and in so doing she enables the memories and histories of her elders to remain present. ●

Manuel Chavajay

Born in 1982, lives and works in San Pedro La Laguna (Guatemala)

•
Untitled, from the series *Iq'am*, 2014

Untitled, from the series *Keme*, 2016

Untitled, from the series *Keme*, 2016

Untitled, from the series *Keme*, 2016

Untitled, from the series *Keme*, 2016

COURTESY THE ARTIST AND GALERÍA EXTRA, GUATEMALA CITY

The practice of Maya Tz'utujil artist **Manuel Chavajay** centers on the exploration of nature and landscape as well as the knowledges associated with the Maya cosmivision and spirituality. His paintings, sculptures, videos, and installations move between a more intimate reflection on his personal history and the collective experience of violence under Guatemala's recent armed conflict. The territories he creates offer possibilities for assessing time differently, connecting the energies of ancestral memory and the current struggles against environmental destruction.

The *Untitled* (2014) drawing from his series *Iq'am* depicts a male figure dressed in traditional Tz'utujil clothing, carrying on his back the Taipei 101—the tallest building in the world from 2004 to 2010, representing a capitalist vision of development based on individual power and the accumulation of wealth. As in other works, **Chavajay** also here indirectly addresses the colonialist attempts to reduce Indigenous populations within the framework of neoliberal policies and national discourses of progress and growth. In the *Keme* series (2016), he presents a tension between the *naguals* (guardian spirits, animal co-essences, shape-shifters) of the Mesoamerican cosmology and military technologies, while confronting Indigenous and Western views of death. The drawings show how the Western world views the Traditional Territories of the Maya as places for the exploitation of people and the extraction of natural resources. They point out a process of erasure and destruction. •



Untitled, from the series *Keme*, 2016, COURTESY THE ARTIST AND GALERÍA EXTRA, GUATEMALA CITY
PHOTO: MANUEL CHAVAJAY

Untitled, from the
series *Iq'am*, 2014
COURTESY THE ARTIST
AND GALERÍA EXTRA,
GUATEMALA CITY
PHOTO: MANUEL
CHAVAJAY



Chto Delat

Founded in 2003



The Map for the Slow Orientation in Zapatism, 2017

REALIZED BY NIKOLAY OLEYNIKOV WITH
ASSISTANCE FROM ANNA TERESHKINA
AND ANASTASIA MAKARENKO
MADE IN LENINGRAD

*The New Dead End #17: Summer School of
Slow Orientation in Zapatism, 2017*

REALIZED BY NINA GASTEVA, TSAPLYA OLGA
EGOROVA, NIKOLAY OLEYNIKOV, AND
DMITRY VILENSKY
DIRECTOR AND EDITOR: TSAPLYA OLGA EGOROVA
CHOREOGRAPHY: NINA GASTEVA

The collective Chto Delat [What Is to Be Done?] was founded in early 2003 in St. Petersburg by a group of artists, critics, philosophers, and writers from St. Petersburg, Moscow, and Nizhny Novgorod with the goal of merging political theory, art, and activism. The group's name derives from a novel by the nineteenth-century Russian writer Nikolai Chernyshevsky. Chto Delat sees itself as an artistic cell and also as a community organizer for a variety of cultural activities intent on politicizing "knowledge production". Through its activities, the collective attempts to take responsibility for a post-socialist condition and to actualize a forgotten and repressed potentiality of the Soviet past, often working with a politics of commemoration.

Chto Delat's contribution to *And if I devoted my life to one of its feathers?* includes a textile map



But it's simply painful

Pero igual, da mucha pena



and a film based on the collective's interactions with the Zapatista Army of National Liberation while visiting the Mexican state of Chiapas. These works engage the recent past, the present, and also possible futures



to see what's happening
a ver cómo está todo ahora.



*The New Dead End #17: Summer School of
Slow Orientation in Zapatism, 2017, film still*

through mise-en-scènes that generate aesthetic experiments to test the possibilities of art, as a reality and dimension of its own, in extreme conditions. Following the idea of creating a **Zapatista** embassy, the film anticipates the movement's possible arrival to Russia. What follows is the long process of preparation required to internalize the ideas of the **Zapatistas**, culminating in a two-week summer school where 17 young people share a house in the Russian countryside and live in a temporary commune. The young adults test how the **Zapatistas'** way of life could apply to a theology of emancipation within the current European and Russian situation; what the role of culture is in the process of liberation; and the possibilities of building an autonomous group of "good people" in a hostile world. In an attempt to grasp another form of temporality, the film is edited into multiple chapters and accompanied by a textile work visualizing a mental map that helps navigate the different thought processes experienced during the workshop. Reflecting the frustration of a young urban generation living under the pressures of capitalistic society, the group seeks to overcome its unhappy mindset and establish possible new forms of living together, as inspired by the ideas of the **Zapatistas** and through investigating what the slogan "For everyone, everything. For us, nothing" might mean to them. ●

Rosa Elena Curruchich

1958–2005, lived and worked in San Juan Comalapa (Guatemala)

•
La casa de una curandera [The House of the Healer], ca. 1980s

Las mujeres hacen lazo para tejidos [Women Make Loops for Weaving], ca. 1980s

Muy machista el muchacho por eso lo pega ante las mujeres [Very Macho the Lad, That's Why He Is Being Beaten in Front of the Women], ca. 1980s

Patojita de siete años presentando sus tejidos ante el pueblo [Seven-Year-Old Girl Presenting Her Textiles to the Community], ca. 1980s

Presentando a las mujeres que construyen casitas [Introducing the Women Who Build Houses], ca. 1980s

Recogiendo chile verde [Picking Green Chili], ca. 1980s

Rosa Elena pintando caserío Chosij [Rosa Elena Painting the Chosij Village], ca. 1980s

Rosa Elena vendiendo dulce. Aniversario del caserío San Balentin [Rosa Elena Selling Candies. Celebration of San Balentin Village], ca. 1980s

El sacerdote hablando a la tierra y las velas para los terrenos de la gente [The Priest Speaking to the Earth and the Candles for the Lands of the People], ca. 1980s

La señora enferma, las mujeres de Patzun curaban de oración [A Lady Is Sick, Women from Patzun Village Are Healing Her with Prayer], ca. 1980s

La señora vende barriletes y papel de barriletes [The Lady Sells Kites and Kite Paper], ca. 1980s

COURTESY PRIVATE COLLECTION



Maya Kaqchikel artist **Rosa Elena Curruchich** is considered by many researchers and artists to be the first female painter in San Juan Comalapa, a municipality in Guatemala's Chimaltenango department. Curruchich began her self-taught painting practice in the mid-1970s. Her works document religious festivities, family, communal ties, and the artisan traditions that supported her community economically: the production of candles, bread, kites, and *perrajes* [shawls], which she painted in meticulous detail.



Presentando a las mujeres que construyen casitas [Introducing the Women Who Build Houses], ca. 1980s, COURTESY PRIVATE COLLECTION, PHOTO: JUAN PABLO MURRUGARRA



La señora vende barriletes y papel de barriletes [The Lady Sells Kites and Kite Paper], ca. 1980s
COURTESY PRIVATE COLLECTION, PHOTO: JUAN PABLO MURRUGARRA

Curruchich came from a family of painters. However, her work was not well received in her community, due to the misgivings and prejudices surrounding a woman working in what was considered to be a strong masculine tradition. Members of her own family posed great resistance to her dedication to the trade, which at times resulted in feelings of rejection and isolation. The miniature format of Curruchich's work responds to the fact that much of her work was done in secret. The paintings' small size also allowed her to discreetly

transport them during Guatemala's violent civil war period (1960–1996). Rather than offering exoticized images produced for tourist consumption, her paintings propose situated representations that vindicate the role of women within the local Indigenous social organization and acknowledge the social value of tasks that male painters usually did not depict in their works. ●

Annalee Davis

Born in 1963, lives and works in St. George (Barbados)

●
My Best Diamond Ring, Two Negroe Boys and Two Negroe Wenches, 2018

White Creole Woman Confronts a Long Annelid Parasite of History, 2019

White Creole Woman Wrestling with Long Annelid Parasites of History, 2018

Woman Expelling Long Annelid Parasite of History While Standing on Top of a Mill Wall, 2018

Woman Looking at Long Annelid Parasites of History, 2018

All from *The Parasite Series*, 2018–2019

In her practice, Annalee Davis addresses the experience of living and working in Barbados, an island in the Caribbean that declared its independence from the United Kingdom in 1966. She revisits the history of the land where her white Creole family lived as a way to explore the colonial past, post-plantation economies, and the raced, classed, and gendered realities of the Caribbean

social landscapes. In 2014, Davis began making graphic interventions on twentieth-century ledger pages to create new connections with the memory of the plantation as a site of trauma.

Davis's *Parasite Series* (2018–2019), which is being exhibited here for the first time, is inspired by Cuban author Antonio Benítez-Rojo's critical text *The Repeating Island* (1992, originally published in Spanish in 1989) and Evelyn O'Callaghan's introduction (2002) to the nineteenth-century novel *With Silent Tread* by Frieda Cassin. Some of the works in the series depict women looking around them suspiciously or wrestling with what Davis calls the "long parasites of history," combining symbols the artist took from a 1966 land-use survey in Barbados, a list of soil types, and erosion categories used to impose and control monocrops (specifically, sugarcane). Another image presents a woman standing on top of a mill expurgating a long parasite, which represents healing by divesting oneself of contaminated history. ●



White Creole Woman Wrestling with Long Annelid Parasites of History, from *The Parasite Series*, 2018



White Creole Woman Confronts a Long Annelid Parasite of History, from The Parasite Series, 2019

Vlasta Delimar

Born in 1956, lives and works in Zagreb (Croatia)

●
Dick on the Tongue, 1983

Fuck Me, 1981

Untitled, 1981

Visual Orgasm, 1981

COURTESY THE ARTIST AND GALERIE
MICHAELA STOCK, VIENNA

Vlasta Delimar is a visual and performance artist. She refuses to affiliate herself with any ideology, be it of a political or religious nature, as such ideologies are inherently exclusive. Instead, she believes in human rights, freedom of individual expression, and respect for ecosystems. Her brand of intuitive feminism confounds artistic practice and "real life" to the extent of complete alignment, creating a hybrid reality that is as consistent as it is sincere. In this reality, her character doubles, as she is author, subject, and image all at once. Since the very beginnings of her practice, Delimar has used her own body as artistic material. Recording herself, the body, and its relationship to others, her work fixates on the multiple facets of identities and relationships and uses them to explore taboos in a patriarchal society that is particularly hostile to the naked female body.

Applying a two-way procedure to her pieces, she first reduces the photographic image, compressing the body into an elementary



Dick on the Tongue, 1983

COURTESY THE ARTIST AND
GALERIE MICHAELA STOCK, VIENNA
PHOTO: ŽELJKO JERMAN

representation of sex—that is, mere genitals—and then fills the resulting space with lace, ribbons, buttons, safety pins, and other traditionally female-inscribed items. The result is a hyperbolization or carnivalization of the female body. Delimar cheekily locates, dislocates, and relocates the object of desire from woman to man, and vice versa. Desire becomes a norm-free space for the erotic—an unavoidable part of human existence and an inexhaustible territory of human curiosity, exploration, and volition. ●



Fuck Me, 1981, COURTESY THE ARTIST AND GALERIE MICHAELA STOCK, VIENNA
PHOTO: ŽELJKO JERMAN

Jim Denomie

Born in 1955, lives and works in Franconia (MN, USA)

●
Oz, The Emergence, 2017

COURTESY THE ARTIST AND MINNESOTA MUSEUM
OF AMERICAN ART

Standing Rock, 2016

Jim Denomie is an Ojibwe artist. His large-scale paintings document the different forms of violence perpetrated against Indigenous Peoples in the United States today. Deploying a critical sense of humor and a caricatural style using vibrant colors applied in rapid brushstrokes, the artist captures the ongoing fight of Native Americans for the right to self-determination and to occupy their constantly threatened homelands. Denomie combines personal experience with images appropriated from the mainstream media to create paintings that flit between flares of pain, irony, and rage.

Standing Rock (2016) highlights the ceaseless violence wrought by white supremacy. In it, Denomie represents the Standing Rock Sioux's fight, since 2016, to block plans to run the Dakota Access Pipeline straight through Sioux territory, posing a major environmental contamination risk. The artist connects these forms of contemporary aggression with a long history of similar violence, including the Wounded Knee Massacre of 1890. The painting also features former US President Donald Trump sexually molesting a half-naked female figure representing Justice. ●





Standing Rock, 2016

María Galindo & Danitza Luna

María Galindo lives and works in La Paz (Bolivia)

Danitza Luna lives and works in La Paz (Bolivia)

●
La piel de la lucha, la piel de la historia [The Skin of the Fight, the Skin of History], 2019,
made as part of *Parliament of Bodies: Parliament of Bitches*, Bergen Assembly 2019

DRAWINGS BY DANITZA LUNA, PRODUCED BY MUJERES CREANDO

María Galindo and Danitza Luna are both members of **Mujeres Creando** [Women Creating], a group co-founded by Galindo in 1992 in La Paz, Bolivia. Their powerful creative and activist works bring into dialogue anticolonial and Indigenous thinking, new forms of feminist protest, public art and street actions, poetry, and the politics of punk and anarchism. "We are Indians, whores, and lesbians, together, in revolt and in sisterhood", Galindo often says, referring to the construction of new categories and

complex political subjects based on what she calls "unusual alliances". **Mujeres Creando's** practice confronts the patriarchal structures of the state in order to invent other ways of belonging and constructing political relationships.

La piel de la lucha, la piel de la historia [The Skin of the Fight, the Skin of History] (2019) is a collaboration between Galindo (texts) and Luna (drawings), produced by **Mujeres Creando**. The images were originally created for a performance by Galindo in the framework of the first iteration of the public program *Parliament of Bodies* as part of the Bergen Assembly art festival in 2019. *La piel de la lucha, la piel de la historia* is a contestation of colonial and androcentric notions of national identity, universal history, and human rights. Galindo and Luna's powerful statements challenge the logics of identity and institution and demand instead experimental, autonomous forms of education, economics, language, political practice, and justice. ●



La piel de la lucha, la piel de la historia [The Skin of the Fight, the Skin of History], 2019

I WANT TO RETURN THE PACK OF
THE SO CALLED WOMEN RIGHTS
NOT ONLY BECAUSE THEY ARE
RHETORICAL, BUT ALSO



BECAUSE
FEMINISM IS **NOT**
A PROJECT OF RIGHTS

Ilust. Danitza Long

Nilbar Güreş

Born in 1977, lives and works in Vienna (Austria) and Istanbul (Turkey)

●
Angry Palm, 2020

Breasts by Rose, 2020

COURTESY THE ARTIST AND GALERIST, ISTANBUL

Hydra, 2020

COURTESY THE ARTIST AND BEREN & EMIR ARGÜN

Monitor Head, 2021

Unmasking, 2021

COURTESY THE ARTIST AND GALERIE MARTIN JANDA, VIENNA

Encompassing performance, video, photography, and painting, Nilbar Güreş's practice often deals with the construction of gender identity within patriarchal structures. In her paintings included in *And if I devoted my life to one of its feathers?*, we are presented with a world that blurs all borders: elements begin to blend together, and established hierarchies between species and sexes are replaced by an intertwined trans-existence. Güreş conceives of queer imagery that does not expect to be understood or explained. A rose tree hands out breast implants to humans, a pot sits inside a glass house, a palm tree becomes angry after getting peed on, and a nonbinary figure becomes a many-headed hydra. It is a world where pure, wild nature has returned, shy creatures have reappeared, the grass has grown high, and flora, fauna, and humans engage in a playful, and even humorous, game of blurring genders and hierarchies.

Another recent body of work focuses on life in a small village in Bingöl Province in the Eastern Anatolia region of Turkey, where the artist's father, a Kurdish Alevi, grew up. Largely home to this religious minority, the





Angry Palm, 2020, COURTESY THE ARTIST AND GALERIST, ISTANBUL, PHOTO: REHA ARCAN

area has suffered structural neglect and sabotage for decades, suggesting a process of systemic disenfranchisement by the government. It is here that Güreş also senses a deep, if largely unacknowledged, connection to Latin America, and especially to its Indigenous cultures and cosmologies. Kurdish Alevi practice a religion that is perhaps closer to a cultural identity than a form of worship. Many teachings are transmitted orally, through stories and hymns. While their traditions have persisted in an isolated form, Kurdish Alevi are open-minded and have a pre-colonial understanding of the body and the earth. Güreş's two sculptures *Monitor Head* (2021) and *Unmasking* (2021) speak about her attempts to document, understand, and support this neglected yet rich community. For instance, one sculpture has an embedded video of an interview with the artist's aunt, in which she describes the violent disconnect wrought between generations when Turkish was imposed as the region's official language, and vast amounts of knowledge—especially that of oral tradition—was simply lost. In Güreş's work, daily life takes on a performative aspect, representing its rewards and hardships in a remarkable yet natural way that deeply confounds notions of normality. ●

Sheroanawe Hakihiwe

Born in 1971, lives and works in Pori Pori, Yanomami community in El Alto Orinoco (Venezuela)

21 drawings from the series *Hihipere himo wamou wei* [These Trees Give Fruits to Eat], 2018

COURTESY THE ARTIST, GALERÍA ABRA, CARACAS, AND MALBA, BUENOS AIRES

The Yanomami artist **Sheroanawe Hakihiwe** lives in the community of Pori Pori, located along the Orinoco river in the Venezuelan Amazon. In the early 1990s, he learned to make artisanal paper with the Mexican artist **Laura Anderson Barbata**, with whom he co-founded the **Yanomami Owë Mamotima** [Yanomami Art of Producing Paper], an initiative devoted to the production of books by the community to tell their stories. Through small- and large-scale drawings, which he makes with natural inks, **Hakihiwe** looks for ways to preserve oral memory and to share the communal knowledge of the Yanomami people.

Hihipere himo wamou wei [These Trees Give Fruits to Eat] (2018) includes 21 small acrylic paintings on handmade sugarcane paper. These delicate representations are a sort of affective inventory of the various fruits that the trees of **Hakihiwe**'s surroundings offer. The artist pays attention to these sensuous organic forms—such as berries, pods, stone fruits, and leaves, among others—which reveal a beautiful constellation of nonhuman worlds



From the series *Hihipere himo wamou wei* [These Trees Give Fruits to Eat], 2018

COURTESY THE ARTIST, GALERÍA ABRA, CARACAS, AND MALBA, BUENOS AIRES

in the process of development. **Hakihiwe**'s drawings honor the balance, complementarity, and reciprocity of the natural world. His works suggest a symbiotic relationship between different species and reassert the presence of multiple forms of existence and awareness. ●



From the series *Hihipere himo wamou wei* [These Trees Give Fruits to Eat], 2018
COURTESY THE ARTIST, GALERÍA ABRA, CARACAS, AND MALBA, BUENOS AIRES

Hiwa K

Born in 1975, lives and works in Sulaymaniyah (Iraq) and Berlin (Germany)

●
Pre-Image (Blind as the Mother Tongue), 2017

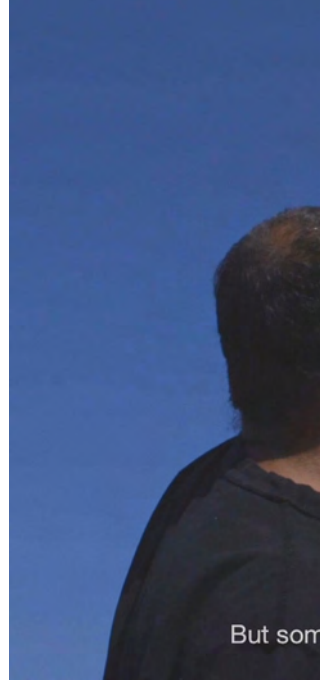
COURTESY THE ARTIST AND KOW, BERLIN

Hiwa K describes himself as both a materialist and a conceptual sculptor, as well as a traditional Marxist whose political ideologies have been nuanced by Middle Eastern history. His work is often concerned with seemingly mundane aspects of life, which he presents as parables with unclear lessons or metaphors stretched beyond rationality. Attempting neither to educate nor to resolve, Hiwa K with equal determination and openness guides us through the complexities of a migrant body and mind in motion.

In the 2017 film *Pre-Image (Blind as the Mother Tongue)*, the artist retraces parts of a journey that happened some unspecified, but considerable, time ago. The artist is seen traversing fields, wastelands, and harbors, going from Turkey to Athens and then Rome—the same path he took as a child when fleeing Iraqi Kurdistan for Europe, a journey taken by foot. Recurringly, Hiwa K is seen balancing, on the top of his nose, a handmade pole with a strange collection of rearview mirrors branching off it. As he moves with a precarious balance and only a fragmented and partial view, it becomes clear that this absurd device is meant to stretch and distort the seeming simplicity of what can be seen and heard. A poetic allegory lacking any moralistic tones, *Pre-Image* goes straight to the core of the greatest humanitarian disaster of our time, namely, migration. ●

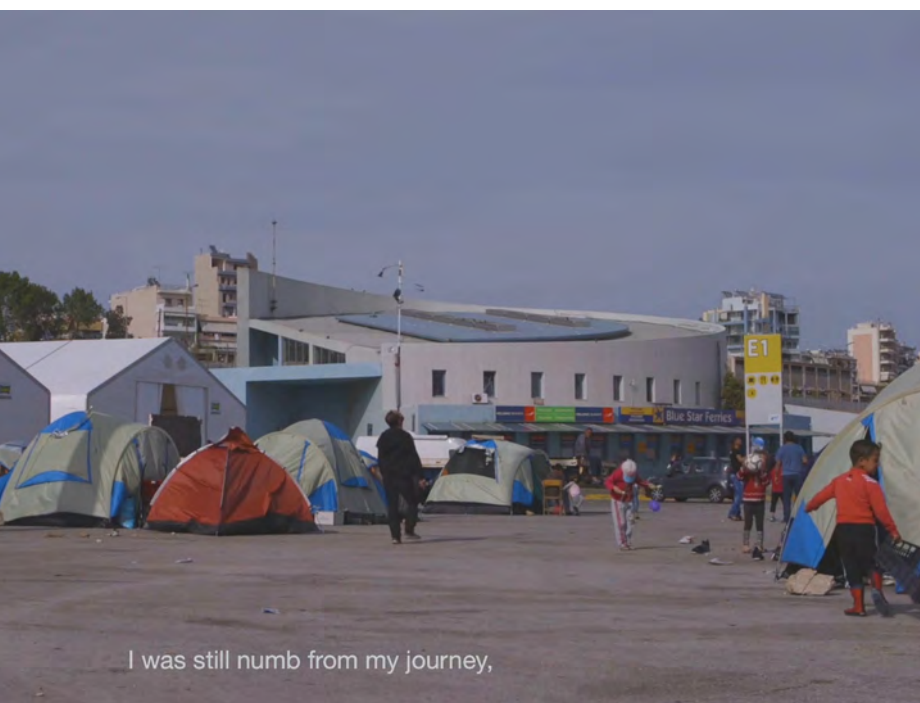
Pre-Image (Blind as the Mother Tongue), 2017, film stills

COURTESY THE ARTIST AND KOW, BERLIN





etetimes I had the feeling that I was the burden upon my own feet.



I was still numb from my journey,

Karrabing Film Collective

Founded in 2008

●
Mermaids, Mirror Worlds, 2018

Karrabing Film Collective is a group of filmmakers and artists, most of whom are Indigenous to the lands and coasts of northwestern Australia. Initiated in 2008 as a form of grassroots activism, the collective approaches filmmaking as a mode of self-organization and a means of investigating contemporary social conditions of inequality. Their work challenges historical and contemporary structures of settler power. The films represent the lives of the collective members, and through the filmmaking process they create bonds with their lands while intervening in global understandings of Indigeneity. In the Emiyengal language, "Karrabing" means "tide out". It refers to a time of coming together, as well as to the coastline that connects the **Karrabing Film Collective** as an extended family group across social lines.

Mermaids, Mirror Worlds is a surreal exploration of the future-present of climate change, extractive capitalism, and industrial toxicity from the point of view of Indigenous worlds. Set in a land- and seascape poisoned by capitalism where only Aboriginal people can survive long periods outdoors, the film tells the story of a young Indigenous man named Aiden. As a baby, Aiden was taken away to be part of a medical experiment to "save the white race", and he has now been released back into the world and to his family. He travels with his father and brother and confronts two possible futures and pasts. The fragmented nature of the film reflects how the violence of capitalism most harshly affects those who are structurally, economically, and politically displaced. Aiden, a stranger to his own land, becomes reacquainted with territorial nature and folklore—including mermaids, a bee, and a cockatoo—causing him to reflect on whose and which lives matter. ●

Mermaids, Mirror Worlds, 2018,
film stills





The Mermaids take all the young
kids to the Island.

Germain Machuca

Born in 1970, lives and works in Lima (Peru)

Las dos Fridas – Sangre/Semen – Línea de vida [The Two Fridas – Blood/Semen – Lifeline], 2013

COURTESY THE ARTIST AND MUSEO DE ARTE DE LIMA

Germain Machuca is a dancer, choreographer, and drag queen. He was one of the last performers to join the Lima-based queer theater and activist group *Teatro del Sol* (1979–1994), and he was the main dancer of the *ESPACIO-DANZA* group. Machuca has also collaborated on various actions and projects of the *Museo Travesti del Perú* [Transvestite Museum of Peru], founded by drag queen and philosopher *Giuseppe Campuzano*. Since the late 1980s, Machuca has participated in various films, theater pieces, and public performances, with a particular focus on exploring the collective memory of sexual dissidence, social and affective migrations, and state violence against queer bodies.

Las dos Fridas – Sangre/Semen – Línea de vida [The Two Fridas – Blood/Semen – Lifeline] (2013) combines photography and silent performance, through which Machuca and Campuzano—who uses a wheelchair due to amyotrophic lateral sclerosis—reclaim the devalued body and reject the social structures that label non-normative bodies as “disordered”. Both artists appear in drag, wearing dresses adorned with Andean motifs, prostheses, and props, through which they invoke a genealogy of AIDS activism in South America, referencing historical works such as *Las dos Fridas* (1989) by the queer duo *Yeguas del Apocalipsis* of Chile and the theatrical makeup used by *Teatro del Sol* of Peru. ●

Las dos Fridas – Sangre/Semen – Línea de vida [The Two Fridas – Blood/Semen – Lifeline], 2013

COURTESY THE ARTIST AND

MUSEO DE ARTE DE LIMA

PHOTO: CLAUDIA ALVA

L TO R: GIUSEPPE CAMPUZANO AND
GERMAIN MACHUCA



Daniela Ortiz

Born in 1985, lives and works in Cusco (Peru)

●
Papa, with P for Patriarchy, 2020

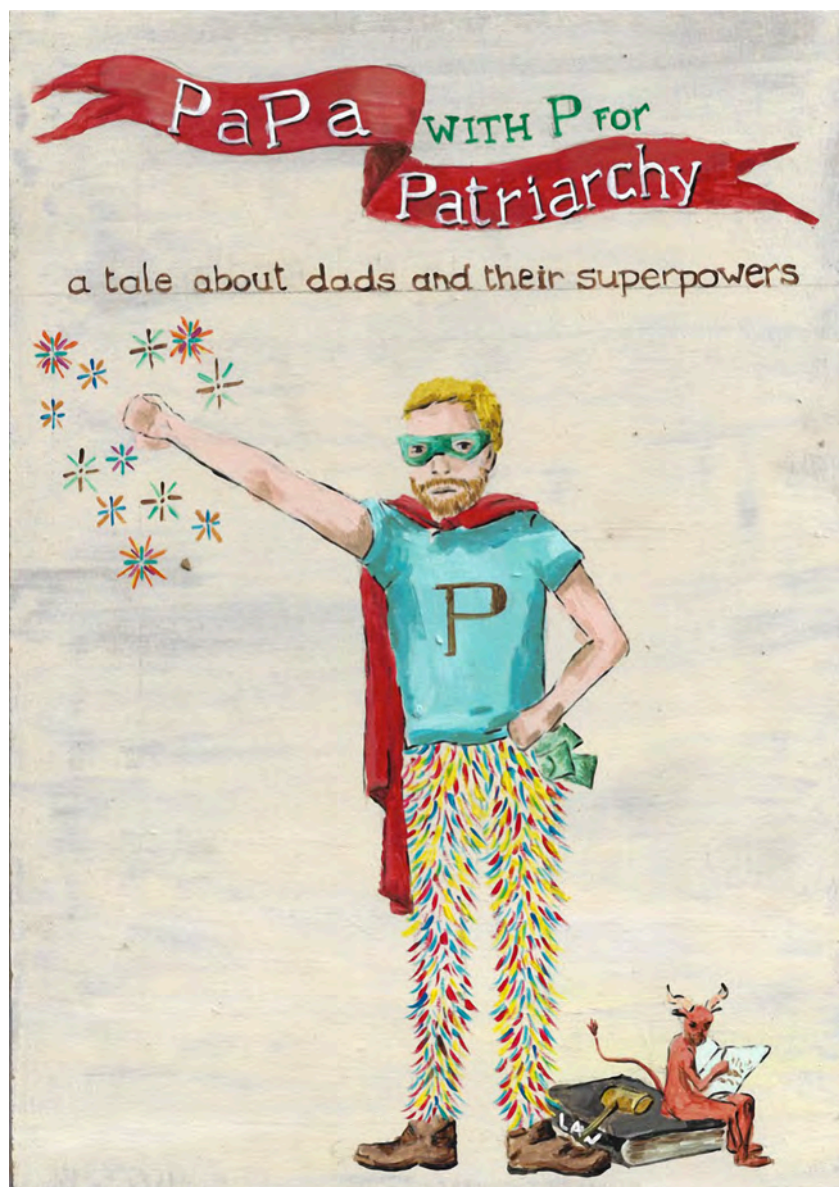
The ABC of Racist Europe, 2017

The artist and activist **Daniela Ortiz** tackles the systemic criminalization and exclusion of racialized people, contemporary colonial structures, white supremacy, and legalized aggression against migrant communities. In recent works, she has been exploring education from anticolonial and antipatriarchal perspectives. For example, the installation and book *The ABC of Racist Europe* (2017) is an alphabet for children in which each letter exposes Europe's imperialist views, colonial laws, and normalized xenophobia.

A second work, commissioned for this exhibition, is *Papa, with P for Patriarchy* (2020), a hand-drawn children's book about a father who is a hero—but a hero of the patriarchy. The story explores the legal mechanisms behind racist and patriarchal abuse and violence. Ortiz addresses psychological oppression and its forms of economic, mental, physical, and emotional confinement—particularly as experienced by single mothers—which is aggravated in situations like the social quarantine that has been put in place due to the Covid-19 pandemic. ●



Pages from *The ABC of Racist Europe, 2017*



Cover of *Papa, with P for Patriarchy*, 2020

Prabhakar Pachpute

Born in 1986, lives and works in Pune (India)

●
A Plight of Hardship II, 2021, COURTESY THE ARTIST AND EXPERIMENTER, KOLKATA

The work of **Prabhakar Pachpute** centers on the exploration of labor and landscape as well as the economic and social impacts of extractive activities. His drawings, stop-motion animations, sound pieces, and sculptures create environments that highlight campaigns

for land rights, the struggle for collective survival, and personal experiences drawn from his familial roots in the coal mining industry.

In the large-scale painting commissioned for this exhibition, **Pachpute** depicts a character midstride who



is made up of human and animal parts, personal belongings, and volcanic vents, evoking the iconographic forms of certain Indian goddesses of epidemic diseases. The artist addresses the flip side of the global slowdown of everyday activities and nationwide lockdowns under Covid-19: the lowest-paid essential workers who are still keeping things moving during the pandemic often lack access to benefits like paid leave

and health insurance. The character's movement may also refer to migrants who have nowhere else to go, or to the current mass exoduses from densely populated cities to rural areas. Underneath the various layers worn by the walking figure, a violent absence of justice and labor rights is revealed. ●

A Plight of Hardship II, 2021

COURTESY THE ARTIST AND EXPERIMENTER, KOLKATA



Amanda Piña

Born in 1978, lives and works in Vienna (Austria) and Mexico City (Mexico)

●
Danzas Climáticas [Climatic Dances], 2019. © NADAPRODUCTIONS

Amanda Piña's work focuses on the political and social power of movement. Her works are conceived as contemporary rituals meant to temporarily dismantle the ideological separations between modern and traditional, the human and nonhuman, nature and culture. **Piña** looks to establish new frameworks for the creation of multisensory experiences. Certified as a Feldenkrais Method practitioner in 2013, she applies the method to her movement research in performance, installation, and video.

Danzas Climáticas [Climatic Dances] consists of a film, an installation, and a workshop and final presentation that will be carried out in collaboration with students of the **Academy of Fine Arts Vienna**. The work is part of the long-term project *Endangered Human Movements*, begun in 2014, which is dedicated to cultural practices that had been cultivated for centuries before vanishing or being threatened with extinction. A reaction to the current loss of planetary cultural and biological diversity, the project is inspired by Mexican anthropologist **Alessandro Questa's** work on two dances from the northern highlands of Puebla

performed by the Masewal people. For **Questa**, "these so-called 'traditional' dances stand in fact as creative social devices to visualize and intervene into socio-environmental relations, stressing the interdependence between all life forms in this mountainous region." In **Piña's** work, the two dances — Tipekajomeh and Wewentiyo — establish a point of departure for a journey into the depths of the mountain and toward the re-enchantment of that which modern science has termed "geology". Through bodily practices of becoming mountain, glacier, water, forest, and air, a mode of knowing is applied that the West usually refers to as "nature" but here is related to shamanism, oraliture (spoken stories), and magical thinking and can be understood as a dance that is the political practice of decolonial ecologies. ●

Danzas Climáticas
[Climatic Dances], 2019, film still
© NADAPRODUCTIONS



Roldán Pinedo / Shöyan Sheca

Born in 1971, lives and works in Lima (Peru)

● *La cosmovisión de los tres mundos Shipibos*

[The Cosmovision of the Three Shipibo Worlds], 2018

COURTESY THE ARTIST AND PRIVATE COLLECTION

Roldán Pinedo / Shöyan Sheca is one of the most important contemporary Shipibo painters. His former wife, the autodidact artist **Bawan Jisbe / Elena Valera**, taught him to paint using natural dyes in the mid-1990s. His works depict the landscapes and richness of nature of his home community of San Francisco de Yarinacocha, as well as his experience as a migrant from the Peruvian Amazon to the capital city. Currently based in the Cantagallo community in Lima, he is an active painter devoted to the preservation of Shipibo knowledge, culture, and language.

The artist's work usually combines ayahuasca visions, *kené* art and geometric designs, and depictions of rainforest flora that draw attention to local plants' healing powers. His lively, intricately detailed paintings — populated by shamans, turtles, anacondas, jaguars, monkeys, and Amazonian mythical beings such as mermaids — address the complex relationships between territory, nonhuman forms, the spiritual worlds, and human beings. *La cosmovisión de los tres mundos Shipibos* [The Cosmovision of the Three Shipibo Worlds] (2018) presents different notions of time and a reorganization of territory, reclaiming its sacred and communal meanings by going beyond the narratives imposed by the state. Shöyan Sheca's paintings highlight the interconnectedness and interdependency of the spirits, forest, air, water, and animals, deflating the anthropocentric fantasy that purports humans to be the dominant species on our planet. ●

La cosmovisión de los tres mundos Shipibos
[The Cosmovision of the Three Shipibo Worlds], 2018

COURTESY THE ARTIST AND PRIVATE COLLECTION, PHOTO: JUAN PABLO MURRUGARRA





Sandra Salazar

Born in 1989, lives and works in Lima (Peru)

●
Histerectomía I [Hysterectomy I], from the series *Genitales* [Genitals], 2016–2017

Histerectomía II [Hysterectomy II], from the series *Genitales* [Genitals], 2016–2017

Disforia [Dysphoria] #10, 2019

Disforia [Dysphoria] #11, 2019

Disforia [Dysphoria] #13, 2019

Disforia [Dysphoria] #14, 2019

Disforia [Dysphoria] #15, 2019

Disforia [Dysphoria] #17, 2019

Sandra Salazar disassembles the flesh, bones, hormones, the metabolism, fluids, and the organs and their systems—reproductive, respiratory, musculoskeletal, excretory. The result is a series of landscapes and objects that undo the marks of sexual difference, colliding together the systems of signs that organize the normative regime of masculine and feminine. In her ceramics series *Genitales* [Genitals] (2016–2017) and *Disforia* [Dysphoria] (2019), the artist explores the possibilities of abandoning biological anatomy to propose new and better variations for the physical development and functioning of the body. Salazar's drawings and sculptures of nonbinary genitalia intertwine representations of bone-body combinations that have not yet been named—alternative morphologies that invite viewers to rethink the syntax of gender and to consider the universe of variants opened up by the experience of the transgender body. ●

Disforia [Dysphoria]
#14, 2019

Disforia [Dysphoria]
#10, 2019

Disforia [Dysphoria]
#11, 2019



Victoria Santa Cruz

1922–2014, lived and worked in Lima (Peru)



"Me gritaron negra" [They Called Me Black]

As recited in the film *Victoria. Black and Woman*

DIRECTED BY TORGEIR WETHAL, PRODUCED BY ODIN TEATRET

FILM, PERU / DENMARK 1978

EXCERPT OF THE FILM COURTESY ODIN TEATRET FILM AND ODIN

TEATRET ARCHIVES, HOLSTEBRO

Starting in 1958, Victoria Santa Cruz and her brother Nicomedes Santa Cruz worked tirelessly to create a Black theater in Peru. From a very young age, the artist did a great deal of research into the songs, dances, and musical instruments that formed part of local Black folklore, and advocated for the creation of related educational spaces. Her musical works and lyrics address the history of subordination and exclusion that began in the sixteenth century when Spanish colonialists brought the first enslaved Africans to the Viceroyalty of Peru.

Thanks to Santa Cruz's rigorous techniques, clear political stance, and emphasis on the spoken word in her musical pieces, she made the realities faced by Black people a subject of public debate while underscoring the role of oral history in the transmission and continuity of culture for communities of African descent. Written in the mid-1970s, "Me gritaron negra" [They Called Me Black], one of her most poignant works, is based on a childhood memory of a group of girls refusing to play with her due to their racist bias. The wordplay in the musical rendition and the relentless screamed repetition of the word "Black" dismantle the scorn associated with racialization, turning the word instead into one of affective recognition and political resistance. ●





Victoria. *Black and Woman*, 1978, film still (detail)
COURTESY ODIN TEATRET FILM AND ODIN TEATRET ARCHIVES, HOLSTEBRO



“They Called Me Black”

A rhythmical poem by Victoria Santa Cruz

ANNOTATION: The chorus is set in italics.

I was only seven years old, only seven,
What am I saying,
I wasn't even five!

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ (CLAPPING)

Suddenly, some voices on the street called me *Black girl!*
Black girl! Black girl! Black girl! Back girl!

Black girl! Black girl! Black girl!

“Perhaps I am Black?”, I asked myself

YES!

“What does it mean to be Black?”

Black!

I couldn't fathom the sad truth behind what this meant.

Black!

And I felt Black,

Black!

As they said,

Black!

And I recoiled,

Black!

As they wanted me to,

Black!

And I hated my hair and my full lips and I looked at my
dark skin with sorrow

And I recoiled

Black!

And recoiled ...

Black! Black! Black! Black!

Black! Black! Blaaaack!

Black! Black! Black! Black!

Black! Black! Black! Black!

Victoria. *Black and Woman*,
1978, film stills
COURTESY ODIN TEATRET FILM
AND ODIN TEATRET ARCHIVES,
HOLSTEBRO

And time passed,
I was always bitter,
I kept carrying this heavy load on my shoulders

♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ (CLAPPING)

How heavy it was! ...

I straightened my hair,
powdered my face,
and the same word resounded through my insides

Black! Black! Black! Black!

Black! Black! Blaack!

Until one day of my recoiling,

I did so until I almost fell

Black! Black! Black! Black!

Black! Black! Black! Black!

Black! Black! Black! Black!

Black! Black! Black!

So what?

♫ ♫ ♫ ♫ — (PERCUSSION)

So what?

Black!

Yes

Black!

I am

Black!

Black

Black!

I am Black

Black!

Yes

Black!

I am

Black!

Black

Black!

I am Black

From today on I don't want to straighten my hair
I don't want to
 And I will laugh at those who — in trying to avoid
 distaste —
 Call Blacks "colored"¹
 And what color!
 BLACK
 And how sweet the sound!
 BLACK
 And what a rhythm it has!
 BLACK BLACK BLACK BLACK
 BLACK BLACK BLACK BLACK
 BLACK BLACK BLACK BLACK
 BLACK BLACK BLACK
 Finally
 Finally, I understood
 FINALLY
 I don't recoil anymore
 FINALLY
 I move forward with confidence
 FINALLY
 I walk and I hope
 FINALLY
 I bless the skies because God created my Black skin
 And I now understand
 FINALLY
 I now have the key
 BLACK BLACK BLACK BLACK
 BLACK BLACK BLACK BLACK
 BLACK BLACK BLACK BLACK
 BLACK BLACK
 I am Black!

¹ The Spanish term "*gente de color*" is not equivalent to its literal translation "people of color". The latter is a political self-designation that also includes Black people. For this reason, the colonial term "colored" was chosen as it represents a label that was ascribed to Black people in the United States. During the civil rights movement of the 1960s, "colored" was reappropriated and changed to "people of color" by Black and Brown communities.

Translated by Daphne Nechyba

Olinda Silvano / Reshinjabe

Born in 1969, lives and works in Lima (Peru)

● *El espíritu de las madres plantas* [The Spirit of the Mother Plants], 2020

El espíritu de las madres plantas [The Spirit of the Mother Plants], 2020

COURTESY THE ARTIST AND PRIVATE COLLECTION

Olinda Silvano / Reshinjabe is one of the most important artists and leaders of the community of Cantagallo, formed by the migration of hundreds of Shipibo people from the Amazon rainforest to Lima since the late 1990s. Reshinjabe, whose name means "first breath", is also an important promotor of numerous Indigenous women artists, who work in the Amazonian tradition of *kené* design, which expresses the Shipibo cosmology and is inspired by the skin patterns of the cosmic serpent, the great anaconda called Ronin.

These recent textile works are associated with Reshinjabe's personal experience battling Covid-19 symptoms while living in Cantagallo, an area that was seriously affected at the beginning of the pandemic. The embroidery addresses the role of the plants, leaves, and roots that community members used to care for their patients — including spiked pepper, eucalyptus, and ginger, among others — amid the crisis. Reshinjabe thanks the spirits of the mother plants and represents the visions of healing she had while she was ill, calling for plants' sacred knowledge to rise up against the hegemony of Western medicine. ●



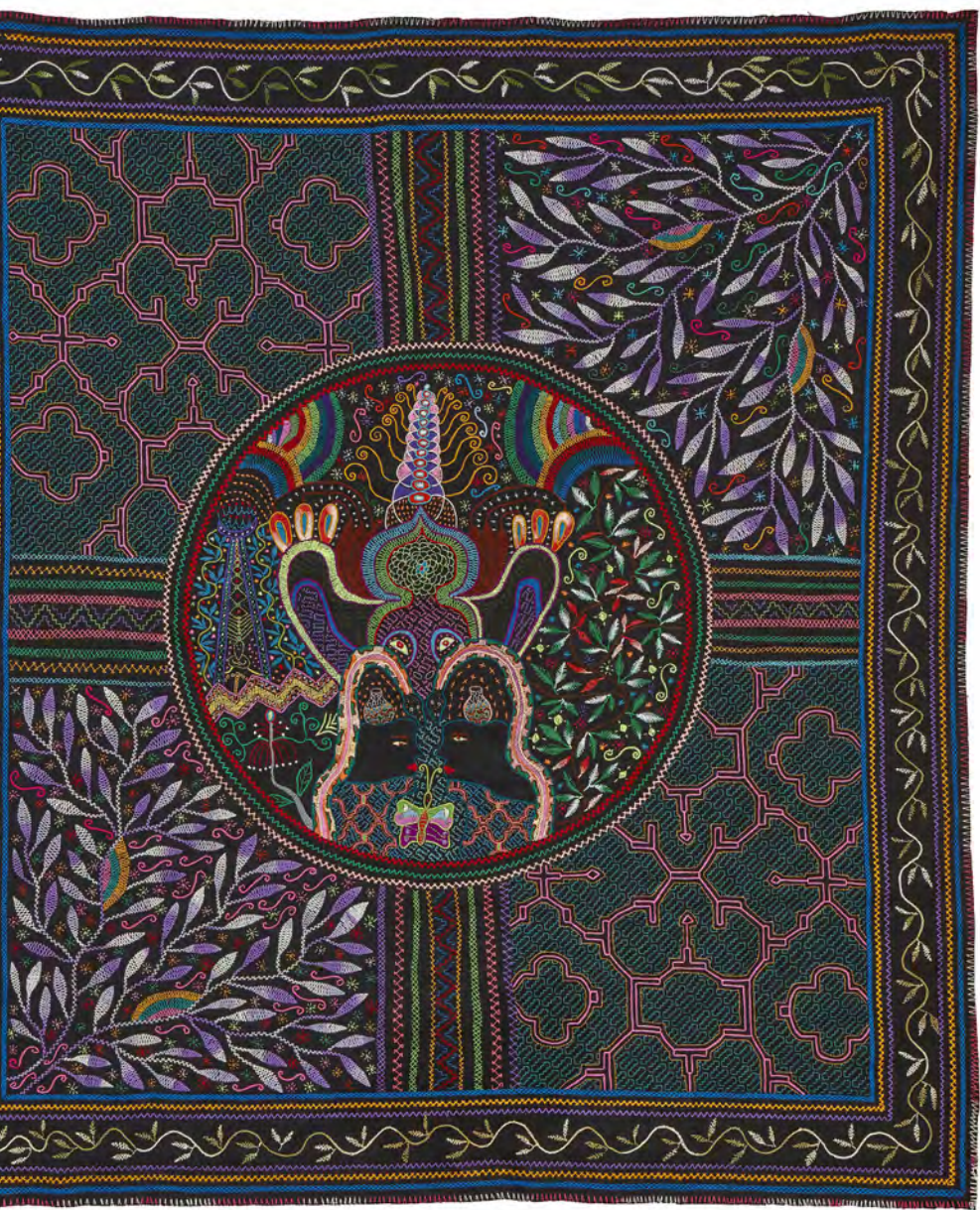
*El espíritu de las
madres plantas*
[The Spirit of the
Mother Plants], 2020

COURTESY THE
ARTIST AND PRIVATE
COLLECTION
PHOTO: JUAN PABLO
MURRUGARRA

*El espíritu de las
madres plantas* [The
Spirit of the Mother
Plants], 2020

COURTESY THE
ARTIST AND PRIVATE
COLLECTION
PHOTO: JUAN PABLO
MURRUGARRA





SPIT!

(Sodomites, Perverts, Inverts Together! /

Carlos Maria Romero, Carlos Motta & John Arthur Peetz)

Founded in 2017

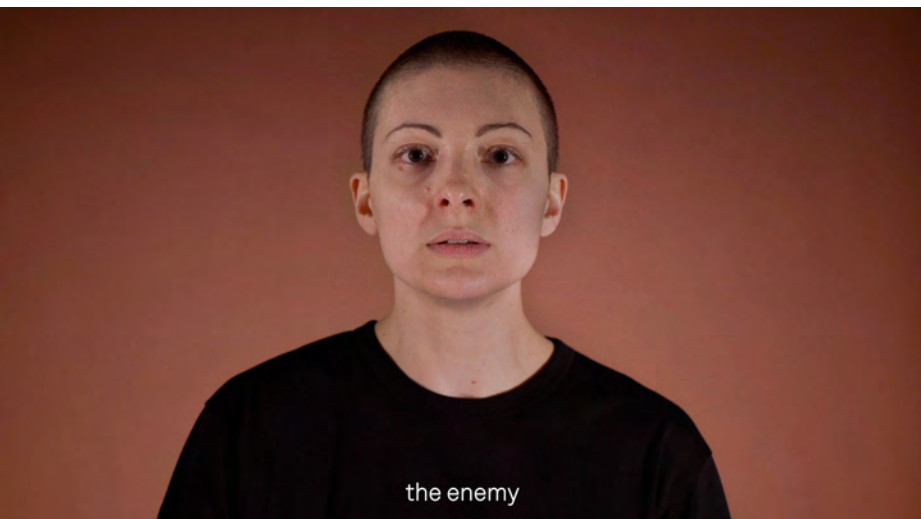
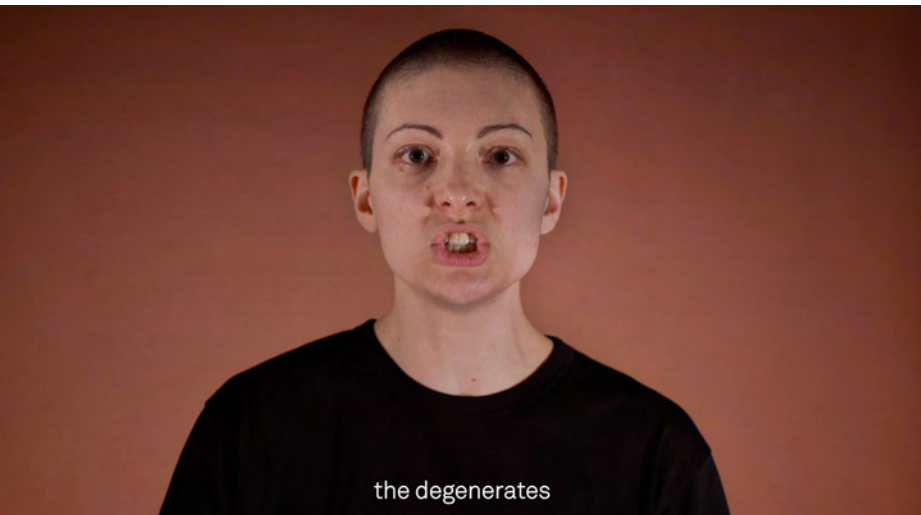


We The Enemy, 2017

The collective SPIT! (Sodomites, Perverts, Inverts Together!) consists of Carlos Maria Romero, Carlos Motta, and John Arthur Peetz. Mostly concerned with the political struggles of minority communities built around sexuality, gender, and ethnicity, their initial projects included the collection and reinterpretation of manifestos of various radical queer political groups, which they translated into live performances.

In the three-minute video manifesto *We The Enemy* (2017), the Greek artist Despina Zacharopoulou performs a wide-ranging collection of slurs aimed at queer people. Some are of a more backhanded and benign nature and some are almost charmingly obscure, while others are painfully oppressive in their everydayness and still others are brutally offensive. Rendered in a confident and direct manner, the insults are turned back against the oppressor, and through this act are redeemed and reclaimed — the word "queer" being a perfect example of this linguistic tactic. In *We The Enemy*, we witness how hate speech is transformed into an expression of defiant power. Perversely, this language used to exclude and injure, if not kill, also endows its addressees with a discursive existence, leaving them with no choice other than to adopt its use for themselves. "We," they proclaim, "are and will always be the enemy." ●

We The Enemy, 2017, film stills



Sophie Utikal

Born in 1987, lives and works in Berlin (Germany)

● *A New World Is Coming*, 2021

What Was, Is Gone, 2020

Sophie Utikal's practice always departs from her own brown body as an anchor point and a feeling that needs to find translation into a scene. Sensual worlds of pastel colors incite the audience to be vulnerable with one another. Utikal's hand-sewn textile works reach impressive sizes, each measuring several meters wide, and come to own the exhibition space by dominating it with softness. Dedicated to those whose biographies are usually underrepresented, the works always focus on the body and its language.

The ambivalence of the softness of the materials and the soothing color palette, when set in relation to the distressing issues portrayed, points to the opportunity that lies within the multiple crises of our times for the depicted women—namely, the possibility to acknowledge their personal pain, and in so doing finding the force and power to transform what is hurting them in the first place.

Utikal's most recent work *A New World Is Coming* (2021) refers to the antiracism demonstrations that occurred in many Western cities over the past year. Protesters





took down an array of monuments that were blatant symbols of white supremacy and Western colonial and capitalist power. These contagious efforts were possible only through collectivity, gathering together people of different ideologies who nevertheless understood the power that lies in uniting for the same cause. Utikal's work suggests there is a higher force that incites these events and fuels protesters' power to fight injustice and oppression, in the process shaking the very foundations of white hegemony and changing the mainstream discourse around racism. ●

*A New World Is
Coming, 2021*
PHOTO: BAHAR
KAYGUSUZ

Cecilia Vicuña

Born in 1948, lives and works in New York (NY, USA) and Santiago (Chile)



Árbol de manos [Tree of Hands], 1974

COURTESY THE ARTIST AND PRIVATE COLLECTION

Burnt Quipu, 2018

COURTESY THE ARTIST AND LEHMANN MAUPIN, NEW YORK, HONG KONG, SEOUL,
AND LONDON

Since the 1960s, Cecilia Vicuña has explored a radical perspective on the relationship between art and politics through her practice. Often drawing from personal experience, her multidisciplinary body of work engages with topics ranging from eroticism, colonial legacies, and liberation struggles to collective joy, Indigenous ways of thinking, and environmental devastation. Central to Vicuña's work is her belief in the healing aspect of art, whose function is not to colonize or dominate but rather to foster change in affective social structures.

A frequently recurring element in Vicuña's practice is the quipu, an Incan record-keeping device made from the dyed hairs of camels, llamas, and similar animals and punctuated by knots, which was banished after the Spanish conquest of the Americas. For the artist, the quipu is "a poem in space, a way to remember involving the body and the cosmos at once; a tactile, spatial metaphor for the union of all." Her recent work *Burnt Quipu* (2018) evokes the colors of fire and smoke through its wool strings as a response to the forest fires in the Amazon rainforest, in California and across the boreal forests of North America, and in southern Chile and Argentina. ●



Burnt Quipu, 2018, installation view, *Cecilia Vicuña: About to Happen*, UC Berkeley Art Museum & Pacific Film Archive (BAMPFA), 2018, COURTESY THE ARTIST AND LEHMANN MAUPIN, NEW YORK, HONG KONG, SEOUL, AND LONDON, AND BAMPFA, PHOTO: JOHNNA ARNOLD

Castiel Vitorino Brasileiro

Born in 1996, lives and works in Vitória and São Paulo (Brazil)

●
Comigo-ninguém-pode [Nobody-Beats-Me], 2018

Descarrega [Discharge], 2018

Eu arranquei com desespero. Percebi meu desequilíbrio
[I Ripped It Out with Despair. I Noticed My Imbalance], 2019

Gastrite [Gastritis], 2019

Sagrado feminino da merda [Sacred Feminine of Shit], 2019



The work of Castiel Vitorino Brasileiro counters the violent legacy of colonial history. Using drawing, photography, sculpture, and performance, she creates powerful representations and experiences that turn trauma into a space of connection, healing, and remediation. Using the tools of psychology, and in dialogue with Macumba and other Afro-Brazilian religions, Vitorino Brasileiro creates rituals, methodologies, and aesthetics that reclaim a genealogy of Black transgender spirituality.

In her various photo-performances and photographs, Vitorino Brasileiro dismantles the white gaze and its forms of exoticization and objectification. Her images evoke modes of liberation that help to disorient the world and enable an escape from violent Western heteronormative narratives. For the artist, such works are about imagining new ways of entering and leaving the body to trigger antipatriarchal poetics, other forms of desire, and a collective cure. ●

Descarrega [Discharge], 2018

Gastrite [Gastritis], 2019



Anna Witt

Born in 1981, lives and works in Vienna (Austria)

● *Das Radikale Empathiechat* [The Radical Empathiechat], 2018

PRODUCED IN COLLABORATION WITH MARIA BUJANOV, PHILLIP BORCHERT, ANJA ENGELHARDT, BELVE LANGNISS, BLANDIA LANGNISS, CHIARA RAUHUT, AND LENA SCHUBEL

COURTESY THE ARTIST AND GALERIE TANJA WAGNER, BERLIN

Anna Witt's practice is often of a performative, participatory, and political nature. Her works create situations that reflect both interpersonal relationships and power structures. Her protagonists perform and question the conventions of speaking and acting, and they engage in a variety of physical expressions, ranging from repeated imitation, coded gestures, and collaborative choreographies to individually authored movements. By situating these experiments in public space, Witt and her collaborators leave the safe institutional space of contemporary art and exchange it for one where passersby are drawn into speculative arrangements and where the performance of these movements is repeatedly tested and modified.

Witt's film *Das Radikale Empathiechat* [The Radical Empathiechat] (2018) follows a group of young people in the East German city of Leipzig as they develop a manifesto for a potential youth movement. Over the course of several months, they discuss their personal ideas of social utopia, feelings toward prevailing sociopolitical systems, and proposals for other ways of living together. As they question and deconstruct existing norms and social values, the group strives to articulate their potential youth movement as well as its inherent purpose. Witt captures their careful conversations as well as the translations of their manifesto into physical expressions in public space. Authorship, hierarchies, and participation are explored by the group in the public realm, provoking sensations, doubts, and questions in both intentional and unintentional audience members in a way that feels simultaneously playful and serious. ●



Das Radikale Empathiechat [The Radical Empathiechat], 2018, film stills
COURTESY THE ARTIST AND GALERIE TANJA WAGNER, BERLIN
© BILDRECHT, VIENNA 2021



Bartolina Xixa

Born in 2017, lives and works in Jujuy (Argentina)

● *Ramita Seca, La Colonialidad Permanente* [Dry Twig, The Permanent Coloniality], 2017

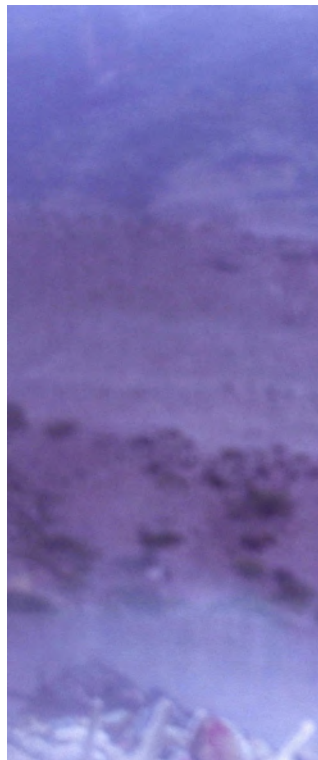
COURTESY MAXIMILIANO MAMANI / BARTOLINA XIXA

Bartolina Xixa is an Andean drag queen who was born in the province of Jujuy, in northern Argentina, in 2017. Artist and dancer **Maximiliano Mamani** created the figure of **Xixa** in order to denounce the colonial origins of subordinated identities and to question the imposed categories of race and gender. In tribute, **Xixa** borrows the first name of Bolivian revolutionary leader **Bartolina Sisa Vargas** (1750–1782), an Aymara woman who fought against colonial occupation in what is currently called Peru and Bolivia. Through the persona of **Xixa**, the artist seeks to evoke Indigenous struggle as a driving force in undoing prevalent patriarchal and racist mechanisms. These structures are especially detrimental to those who live in Quebrada de Humahuaca in Argentina, a region persistently exposed to structural violence through the machinations of white-settler culture and its imposed social system of capitalism.

In the video work *Ramita Seca, La Colonialidad Permanente* [Dry Twig, The Permanent Coloniality] (2019), we see **Xixa**—outfitted in traditional attire and standing in the middle of a garbage dump—performing a self-devised choreography that follows music and lyrics composed by folk singer **Aldana Bello**. The film's outro reads:

"We are a great metabolism that digests economic consumerism and expels its shit in the peripheries of our world. We are the garbage that this hygienic and neat world does not want to see. We are the ones who pay the ecological debt of those who squander us and transact in power."

Moving her body amid heaps of household garbage, discarded mattresses, and other castoffs, **Xixa** and her performance invoke the power of dissident bodies to take action against exploitative systems, and for ancestral forms to stand defiant in the face of colonial violence. ●





Ramita Seca, La Colonialidad Permanente [Dry Twig, The Permanent Coloniality], 2017, film stills, COURTESY MAXIMILIANO MAMANI / BARTOLINA XIXA

Santiago Yahuarcani

Born in 1961, lives and works in Pebas, Iquitos (Peru)

●
Bancos cashimberos pidiendo a los abuelos la medicina más fuerte contra el Covid-19 [Bancos Cashimberos Asking the Grandparents for the Strongest Covid-19 Medicine], 2020

Covid-19 pelea con los abuelos [Covid-19 Fights the Grandparents], 2020

Curación con ajo sachá a Santiago [Healing of Santiago with Garlic Vine], 2020

Sesión de ajo sachá [Garlic Vine Session], 2020

El vuelo de Mamá Martha II [The Flight of Mother Martha II], 2020

COURTESY THE ARTIST AND CRISIS GALLERY, LIMA

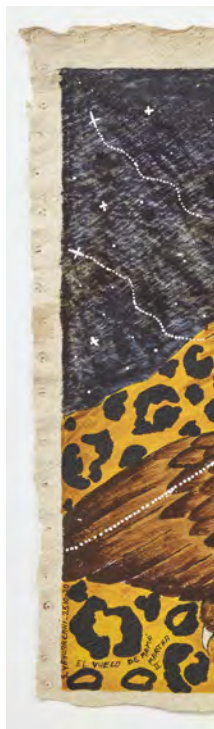
Espíritu Delfín trae medicina contra el Covid-19 [The Dolphin Spirit Bringing Medicine to Fight Covid-19], 2020

COURTESY THE ARTIST AND ATAHUALPA EZCURRA COLLECTION

Santiago Yahuarcani belongs to the Aimen+ [White Heron] clan of the Uitoto people of the northern Amazon. His mother, **Martha López Pinedo**, was a descendant of **Gregorio López**, the only member of the Aimen+ clan who migrated from La Chorrera (today part of the Colombian Amazon) to the Ampiyacu River region (today the northern Peruvian Amazon). His poignant works expose the violence perpetrated against the Uitoto during the Amazon's rubber boom (ca. 1860–1920) and the current destruction of the rainforests. **Yahuarcani** also reclaims the presence and force of the spirits (guardians) of the plants, trees, and animals, who are largely ignored in the modern era.

In this recent series, **Yahuarcani** portrays his personal experience of having Covid-19 and the responses of the local Uitoto community to the pandemic. Made on tree bark, these highly complex paintings highlight the spirits of the plants who healed him. He states:

"I tried to represent how spirits come to heal people and face the coronavirus, which I represent as a monster, with spikes, that treads on people. [...] Medicinal plants are led by the spirit of the *ajo sachá* [wild garlic], followed by the spirit of the *chuchuhuasi* [a native tree of the Amazon]. Those days were rainy, gray, very sad; that is why the predominant tone of my work is dark." ●





*Covid-19 pelea
con los abuelos*
[Covid-19 Fights the
Grandparents], 2020

*El vuelo de Mamá
Martha II* [The Flight
of Mother Martha II],
2020

COURTESY THE ARTIST
AND CRISIS GALLERY,
LIMA

PHOTOS: JUAN PABLO
MURRUGARRA



Zapantera Negra

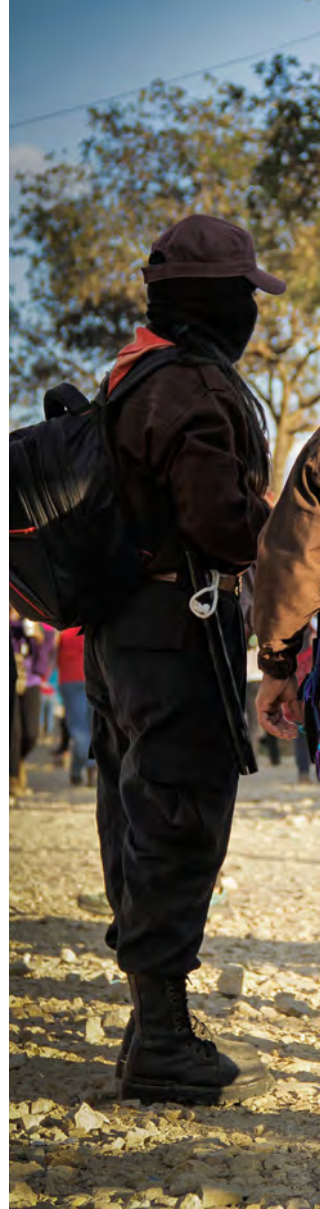
Founded in 2012

Flower of the Word II. "Digna Rebeldía" ["Dignified Rebellion"], 2016–2021

Zapantera Negra brings together the ideological and aesthetic frameworks of the Zapatista Army of National Liberation (est. 1983) and the Black Panthers (1966–1982). The group was formed when several artist-activists came together around the alternative architectural site known as EDELO (En Donde Era La Onu, meaning: Where the United Nations Used to Be) in San Cristobál de las Casas in Chiapas, Mexico, which functions as a community and artistic space for collective activities. Zapantera Negra is a heterogenous, intergenerational group following a transcontinental culture of creation, whose aim is to provide insights into the ways different traditions of political art and social activism can be fused together in service of emancipatory social change.



The Flower of the Word, 2016





While both the **Zapatista** and **Black Panther** movements occurred in distinct cultural, political, and historical milieus, the two share a common belief in the power of the image and the written word—a power that enables social movements to build into personal, collective, transformative, and public experiences. The hybrid organization **Zapantera Negra** gathers the visual results of four encounters that happened between 2016 and 2021 and were guided by **Emory Douglas**, former minister of culture of the **Black Panther Party**. Together, a diverse group made up of women's embroidery collectives, Zapatista farmers, as well as artists, activists, and musicians, created new works reflecting and celebrating the powerful legacies of both movements, demonstrating what art can and has done to create change, and therefore to break society's notion of normality. **Zapantera Negra** has subsequently become a traveling project of art exhibitions and workshops that mediate the experiences of the **Black Arts Movement**, anticolonial and revolutionary politics, and Indigenous cosmologies and communal struggles. The project gives voice to these experiences through personal recollections, poetic fantasies, and artistic self-determination, asserting an optimistic resistance to socioeconomic and cultural repression. ●

Insurgentas [Insurgents],
2018, film still
PHOTO: CARLA ASTORGA



Quishile Charan, *Burning Ganna Khet* [Burning Sugarcane Farm], 2021
PHOTO: RAYMOND SAGAPOLUTÉLE





REGULARISATION
DE TOUS LES
SANS-PAPIERS
VOIE PARLITAIRE

THAT RESPECTS
AND ENHANCES THE
FREEDOM
OF OTHERS

Habits
and customs
of... are
so different
from ours
that we visit
them
with the same
sentiment
that we visit
exhibitions

EXILS SYRIENS

blood

ACTUALITÉS AU KURDISTAN

3ème trimestre 2013

luca hoxzo

100% VOLONTÉ
CONTRE LES IN

les Travail ?

Non

Matrim



DON'T
KEEP CALM
FIGHT
HUNGER

JAKARTA
EXPAT

café-déb

Contre l'Eu
forteresse
solidarité a
les migran

Jeu 8 octobre à 20h
à La Maison Bistrot
5 Boulevard de la Villette

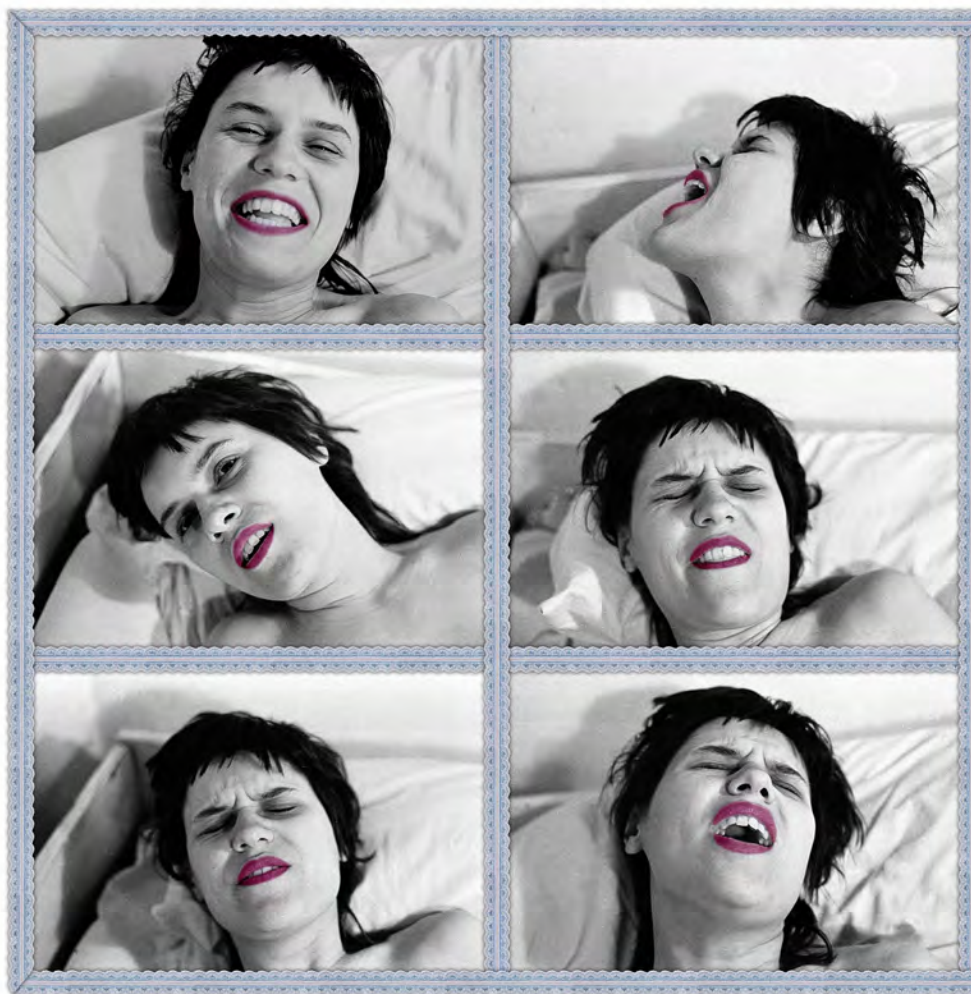
public programs

We warmly invite you to visit www.kunsthallewien.at, as well as our social media channels, to learn more about our public program for *And if I devoted my life to one of its feathers?*.

While as a contemporary art institution we consider it crucial to mediate, share, contextualize, and enhance our exhibitions through a rich and diverse public program, the last year has also taught us that, due to the unpredictable pace and extent of pandemic-related restrictions, it is necessary to retain a certain flexibility, both for us as programmers and hosts and especially for those we invite to participate. For that reason, we will publish and update the public program for this exhibition exclusively online, in order to adjust formats and dates more easily.

For *And If I devoted my life to one of its feathers?*, we are planning to offer, among other things, a variety of guided tours from multiple perspectives; workshops for students, families, and children; mediation formats for differently abled audiences; and lectures, performances, and discussions on topics opened up by the exhibition, such as the importance of ritual acts, interspecies cohabitation, strategies of solidarity, Indigenous epistemologies, and queer resistance. ●

Babi Badalov,
Car-Pet-Alism, 2016
COMMISSIONED BY THE
11TH GWANGJU BIENNALE





Vlasta Delimar, *Visual Orgasm*, 1981

COURTESY THE ARTIST AND GALERIE MICHAELA STOCK, VIENNA

PHOTO: ŽELJKO JERMAN, MILAN BOŽIĆ



Haltungsübung Nr.99

Nach vorne schauen.

Eine Haltungsübung für stürmische Zeiten: Nach vorne schauen. Und zwar so oft es geht. Dann spüren Sie nämlich nicht nur den Gegenwind, sondern sehen vielleicht auch die Chancen und Möglichkeiten, die auf Sie zukommen.

derStandard.at

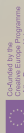
Der Haltung gewidmet.

DERSTANDARD



Try our face filter and
tag @impulstanz_festival
on Instagram!

Art Direction & Design by GUN GUN, Vienna at / Please by Ulrich Zittel
Performers: R&B, DADA, IV / 3D Make-Up by Iris Agha



Bundesministerium
Kultur, Kultur
Europäische Union und Sport



IMPULSTANZ

15.7. – 15.8.2021

Vienna International Dance Festival
Performances, Workshops & Research
impulstanz.com

nachhaltig
#JUNGBLEIBEN



VÖSLAUER
x
*alex
chung*

c/o vienna *Magazine*

Antonio-Pedro Müller by Rafaela Pröll



OUT NOW

ORDER SOON!

co-vienna.com



oida!

let us translate:

**VIENNA
LOVES
YOU
TOO**

INES DOUJAK

LANDSCHAFTSMALEREI

Ines Doujak, Landschaftsmalerei, 2020 © Ines Doujak, Foto: Markus Wängler



KUNST HAUS WIEN ab 28.5.
MUSEUM HUNDERTWASSER

mehr wien zum leben.
wienholding

**Stadt
Wien** | ...



Ö1 Club. In guter Gesellschaft.

Mit Kunst, Kultur und Wissenschaft.
Ermäßigungen bei 600 Kulturpartnern in ganz Österreich und mehr.

Seit 25 Jahren in guter Gesellschaft. Im Ö1 Club.

Alle Vorteile für Ö1 Club-Mitglieder
auf oe1.ORF.at/club



Ö1 CLUB



T
Q
W

T
a
n
z
q
u
a
r
t
i
e
r

Wien

tqw.at

and if I devoted my life to one of its feathers?

A joint exhibition of **kunsthalle wien** and **Wiener Festwochen**

15/5 2021 – 26/9 2021

kunsthalle wien

DIRECTORS

What, How & for Whom /
WHW (Ivet Čurlin • Nataša
Ilić • Sabina Sabolović)

CFO

Sigrid Mittersteiner

CURATOR

Miguel A. López

CURATORIAL ASSISTANT

Laura Amann

EXHIBITION DESIGN

Germen Estudio

EXHIBITION MANAGEMENT

Hektor Peljak

CONSTRUCTION MANAGEMENT

Johannes Diboky
Danilo Pacher

TECHNICIANS

Beni Ardolic
Frank Herberg (IT)
Baari Jasarov
Mathias Kada

EXTERNAL TECHNICIANS

Harald Adrian
Hermann Amon
Dietmar Hochhauser
Bruno Hoffmann
Alfred Lenz

ART HANDLING

Minda Andren
Marc-Alexandre Dumoulin
Parastu Gharabaghi
Scott Hayes
Deborah Hazler
Luiza Margan
Gabriel Schlesinger
Andreas Schweger
Johann Sommer-Gröbner
Sara Sofia Strütt
Marit Wolters
Stephen Zepke

COMMUNICATION

David Avazzadeh
Katharina Baumgartner
Adina Hasler
Jonathan Hörnig
Stefanie Obermeier
Katharina Schniebs
Lena Wasserbacher

PUBLISHING

Nicole Suzuki

SPONSORING & FUNDRAISING

Maximilian Geymüller

EVENT MANAGEMENT

Gerhard Prügger

EDUCATION

Wolfgang Brunner
Andrea Hubin
Michaela Schmidlechner

Michael Simku

Martin Walkner

ASSISTANT TO CFO

Andrea Čevriz

ASSISTANT TO DIRECTORS

Vasilen Yordanov

OFFICE MANAGEMENT

Maria Haigermoser

FINANCES

Mira Gasparevic
Julia Klim
Natalie Waldherr

VISITOR SERVICES

Daniel Cinkl
Osma Eltyeb Ali
Kevin Manders
Christina Zowack



Wiener Festwochen

ARTISTIC DIRECTOR

Christophe Slagmuylder

EXECUTIVE DIRECTOR

Wolfgang Wais

DRAMATURGY

Carolina Nöbauer

and the team of

Wiener Festwochen

Thank you

Miguel A. López, kunsthalle wien, and Wiener Festwochen would like to express their gratitude to all participating artists, lenders, galleries, authors, translators, editors, and the teams of kunsthalle wien and Wiener Festwochen as well as:

Esvin Alarcón	Crisis Galería, LIMA
Beren & Emir Argün	Experimenter, KOLKATA
Gala Berger	Galería ABRA, CARACAS
Imayna Cáceres	Galería EXTRA, GUATEMALA CITY
Marisol de la Cadena	Galerie Jérôme Poggi, PARIS
Giacomo Castagnola	Galerie Martin Janda, VIENNA
Hans D. Christ	Galerie Michaela Stock, VIENNA
Ursula Dávila-Villa	Galerie Tanja Wagner, BERLIN
Francisco De Parres Gómez	GALERIST, ISTANBUL
Lilah Dougherty	KOW, BERLIN
Iris Dressler	Lehmann Maupin, NEW YORK, HONG KONG, SEOUL, AND LONDON
Cecilia Fajardo-Hill	MALBA, BUENOS AIRES
Denise Ferreira da Silva	Minnesota Museum of American Art, ST. PAUL
Nina A. Gyasi	Museo de Arte de Lima
Ronin Koshi	Nordisk Teaterlaboratorium – Odin Teatret, HOLSTEBRO
Sharon Lerner	Proyecto AMIL, LIMA
Carlos Marsano	
Inin Metsa / Harry Pinedo	
Alejandra Monteverde	
Juan Pablo Murrugarra	
Viktor Neumann	
Pedro Neves Marques	
Silvia Obiols	
Eliana Otta	
Elizabeth Povinelli	
Luis Romero	
Octavio Santa Cruz	
Mariana Silva	
Rember Yahuarcani	

PUBLISHER

kunsthalle wien GmbH

What, How & for Whom / WHW

TEXTS

Laura Amann

Marisol de la Cadena

Miguel A. López

Victoria Santa Cruz

Cecilia Vicuña

MANAGING EDITOR

Nicole Suzuki

CURATORIAL ASSISTANT

Laura Amann

TRANSLATION

Daphne Nechyba (POEM BY VICTORIA SANTA CRUZ)

Eliot Weinberger (POEM BY CECILIA VICUÑA)

COPYEDITING

Jaclyn Arndt

DESIGN

Dejan Kršić & Lana Grahek

TYPEFACES

KhW Ping • Brioni • Brenner [TYPOTHEQUE]

PRINT

Gugler print GmbH, Melk, Austria

All images are courtesy of the artists
unless otherwise indicated.

© 2021 **kunsthalle wien** GmbH

kunsthalle wien GmbH is the city of
Vienna's institution for international art
and discourse.



DERSTANDARD



thegap



ARTISTS

Babi Badalov • Denilson Baniwa • Patricia Belli • Amoako Boafo • Anna Boghiguian • Victoria Cabezas • Quishile Charan • Manuel Chavajay • Chto Delat • Rosa Elena Curruchich • Annalee Davis • Vlasta Delimar • Jim Denomie • María Galindo & Danitza Luna • Nilbar Güreş • Sheroanawe Hakihiiwe • Hiwa K • Karrabing Film Collective • Germain Machuca • Daniela Ortiz • Prabhakar Pachpute • Amanda Piña • Roldán Pinedo / Shöyan Sheca • Sandra Salazar • Victoria Santa Cruz • Olinda Silvano / Reshinjabe • SPIT! (Sodomites, Perverts, Inverts Together!) / Carlos Maria Romero, Carlos Motta & John Arthur Peetz • Sophie Utikal • Cecilia Vicuña • Castiel Vitorino Brasileiro • Anna Witt • Bartolina Xixa • Santiago Yahuarcani • Zapantera Negra • ...

Free admission
every Thursday 5–9 PM
FOR PROGRAM UPDATES:
www.kunsthallewien.at
f @ /kunsthallewien
#feathers

kunsthalle wien
museumsquartier
museumsplatz 1
1070 vienna
+43 1 521 89 0