

NO DANCING ALLOWED

ENGLISH

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NO DANCING ALLOWED
curated by Bogomir Doring
22.6.–20.11. 22

After sudden isolation struck like sunrise to an over-dilated eye, a new and uncertain world seeped into focus. Dance and uncertainty are by no means strangers: congregation and movement when in response to personal and collective crises, becoming a dance of urgency. Such a dance aims to empower the individual and the group—it builds communities of survival and coping; it can perform as a powerful agent of urban renewal and political resistance*. From cultural spaces reinvigorating decaying neighborhoods to international protests against gentrification and fascism—dance is the weather of the cultural and political climate and a potent form of defiance. Though, when a medium is so dependent on presence and closeness—how does it manifest over enforced distances? What did it mean to you once dance was not allowed?

Far from dissolving, dance migrated to digital networks— navigating new formal boundaries and visual languages in the process. From pop star Britney Spears's SOS encoded dance feeding the #FreeBritney movement to family dance battles over Zoom; dance (having been determined a health hazard) unbound itself to place and geography—re-materialising itself online. Zoom, virtual reality, TikTok and an ever-growing assembly of social media platforms became vital means of participation and cultural production.

During the pandemic governments were granted new powers of surveillance— some taking oppressive measures to crack down on protest rights under the guise of national health measures. This most greatly impacted vulnerable communities, whose right to assembly was threatened. On top of this many gathering spaces were left without financial support—deemed “non-essential”, “for entertainment”, or “culturally insignificant”. In response, communities rallied to self-organize online and eventually—in public space. This new state solicited new questions: can protest, outcry and resistance against oppressive governments keep momentum under these circumstances? Further, can dance offer us the tools to destabilize the ones created to coerce and surveil us?

As tragic as it was dynamic, this has been a period of significant loss—of life, intimacy, expression and language itself. These new voids haunt: fragmented bonds, loss of freedom, social unrest and death silhouetting themselves against celebrations of survival. Calling some to violate the rules—illegal raves performing as a kind of “danse macabre” in acceptance of risk and death, or demonstrating escapism as emotional self-care. Almost entirely produced during the pandemic, No Dancing Allowed maps and bears these contradictions—integrating recent history with these last three years, it asserts dance and dance spaces as entities whose transformational nature grant us the power to thrive in times of great adversity—and bravely reemerge.

* Encountering club culture and dancing as a form of protest during the NATO bombing of Doring's native Serbia, he discovered how socio-political instability and collective coping mechanisms of movement are linked. Sparking a research investigation and later a PhD at the University of Applied Arts Vienna—providing dance culture knowledge since 2014. It is a continuation of the online events that happened during lockdowns, in cooperation with the department of 'Social Design—Arts as Urban Innovation' of the University of Applied Arts Vienna.

TOOLS FOR ACTION / Bambi van Balen

How to Dream Together

“How to Dream Together” was a participatory performance that incorporated Tools for Action’s inflatable light sculptures: the Dream Machines. Taking place May 1st, 2022 at the Performance Art Forum in France, it is one of the few works van Balen produced during the pandemic. Participants were asked to lay with their eyes closed, undergoing a trance induced light meditation with a variation of light and sound pulsations. Here, Bambi van Balen takes the role of initiator or shaman of a ritual—wherein the public is invited to explore new collective experiences within social distancing measures.

The Dream Machines reference the kinetic sculptures and experiments of Brion Gysin and Ian Sommerville from the 1960’s. Gysin and Sommerville created incisions in a paper cylinder, adding a light bulb inside. This cylinder was spun, creating a stroboscopic effect of 78 pulses per seconds. As the light flashed it was translated into bioelectric pulsations in the brain. This calmed the brain activity to the frequency of so-called “alpha waves” which is experienced as a state of wakeful relaxation or dreaming.

The artist took inspiration from the Zapatistas (a revolutionary group of indigenous Mexicans), who believed they had dreamed together for 10 years before their physical insurrection against colonialism. In some indigenous cultures, dreaming together is used to resolve conflicts. In this experiment dreaming together served as a moment of introspection, healing and social connectedness. Here, the sonic and spatial configuration suggest a shared responsibility, one of gathering together to envision another way of being. The pandemic became a new obstacle, within which artists were challenged to envision new ways for us to exist together. The work “How to Dream Together” will be performed with musician and performance artist OTION in August and September 2022—taking place as part of the Q21 artist in residence program.

Colectivo LASTESIS

El violador eres tú danceurgencia

With public activism at the forefront of Colectivo LASTESIS’s work, their videos displaying groups of women protesting in choreographed formation went viral on social media. In their piece for the exhibition, “el violador eres tú danceurgencia” (2020), the collective confronts the worldwide issue of rape, femicide, and domestic violence through a performance filmed at home during lockdown. With violence against women exacerbated by the isolation of the pandemic, the work delivers shocking facts about rape cases in their native Chile while tapping into a global problem. Much like Chile, Austria’s domestic violence rates soared as women were isolated with their at-home abusers; with fewer means of social connection, support and outreach. This violence is not limited to the domestic; it is seen in regressive policy, lower wages and poorer economic opportunity. Borrowing from writer Rita Laura Segato they propose that rape is a disciplinary act, a crime of power. Using repetitive techno beats, we are immersed and engaged with their powerful speech directed at the patriarchy—as if by dancing we can better incorporate these truths into our body, Colectivo LASTESIS demonstrates dance culture’s empowering, freeing energy—exposing these woefully ignored facts and statistics.

Nick Coutsier
Social Media Archives

Nick Coutsier began his dance training at the age of 12, familiarising himself with urban dance styles such as hip-hop and house. Over the next 5 years, he trained with small belgian hip-hop companies which led him to work as a commercial dancer for music videos and tv-programs in Belgium and France. In 2012, he entered the Artesis Plantijn Royal Conservatory to pursue a bachelors in contemporary dance. Since then, he has been performing internationally, from Philharmonie de Paris and Beyonce to the dance floors of clubs and private parties. During lockdown, Nick used his instagram live feed to engage us with his dancing body and transform our sense of isolation and distance. Watching him move moved us, seeing him use dance as a means of taking care of his body became a form of care for the community and cultural production.

Jeremy Deller
Everybody in the Place: An Incomplete History of Britain 1984–1992

In “Everybody in the Place: An Incomplete History of Britain 1984–1992”, 2018, Jeremy Deller takes the classroom format to teach a new generation about rave culture’s history. Speaking to A-level politics students, he explains the socio-political past and contemporary legacy of the “Second Summer of Love”—using rare archival footage to illustrate this significant cultural movement.

From the genesis of house music in the gay clubs of Chicago and post-industrial Detroit, to the sound systems of British Caribbean communities—Deller charts the momentum that exploded from illicit underground dance floors, cementing acid house and rave music in the mainstream consciousness.

Introduced as the first work in the exhibition, it becomes an incisive prologue to the works within. It presents dance spaces’ ambitions and ability to uphold community values through bodily movement and music. Further, it adeptly showcases how under the stress of state-imposed regulation of movement—dance spaces are capable of resistance and limitless reinvention.

EMIRHAKIN
WHO’S GOING TO DIE, IF I KILL MY SELF? (Censored Version)

In this evolution of ‘Who is going to die, if I kill my self?’, the viewer sees a censored iteration of the film and performance. The use of objects and materials provide as a direct response to the active suppression of the artwork.

Concern for the safety of the artist and the art space motivated the decision to mask the controversial visual elements therefore deactivating the performance. In response, this led to a focus on the MMPI* questionnaire. By vocalizing the questions, the artist re-enacts his failed attempt to receive the military discharge certificate while his experience in the Turkish military is (self)censored. The audience is invited to the dark room, to experience the bodily sensation of oppression, and bring light to the question which is stated in the title of the work.

To view the totality of the work, please visit onlyfans.com/emirhakin

* In Turkey, “Pink Certificate” or “Rotten Certificate” is the colloquial name for a military discharge certificate given to those

who are discharged or considered exempt from military service due to their sexual orientation. The Turkish Armed Forces Health Regulation, under Article 17 of “Mental Health and Diseases,” explains that the case of “advanced sexual disorders,” which are “explicitly apparent in the person’s whole life,” could cause “objectionable situations in the military environment”. To receive such a discharge, individuals must “prove” their homosexuality, under the examination of military doctors and psychologists. One of the phases of acquiring the discharge papers involves a series of tests and personal interviews. This includes the 600-question MMPI (Minnesota Multiphasic Personality Inventory) which is a standardised psychometric test of adult personality and psychopathology. With MMPI, stereotypical masculine or feminine interests/behaviours and Masculinity/Femininity is measured. In MMPI, the respondent chooses the correct answer between two answer options, which are “true” or “false”.

Yannet Vilela & Jesper Frederiksen Escape 010101

In 2020 the pandemic hit and locals of Yannet Vilela’s Peru went underground. Though necessary, this retreat into their homes left local performers without performance spaces—threatening both the cultural vibrancy of the city and the livelihood of many inhabitants. Together with DJ and music producer Jesper Frederiksen, they co-created Escape 010101—a virtual reality space built to safely revitalise a threatened music-scene. In doing so, they created a parallel world and digital bunker to protect and sustain their local art ecosystem.

They lay their foundations in the open-source metaverse of Mozilla Hub’s “Invu”, before migrating to another virtual reality platform: “Sanbar”. The space became a canvas to experiment with new configurations of club-experiences, where they could investigate new ways to unite through music and continue sharing art and various other creations. Along the way they developed not only an entirely new production house and program, but a digital sound system they named BQestia. The virtuality of such a space broadened its global reach and artists from all over the world joined to collaborate, building international bonds of friendship, unity and inspiration. As club doors began to slowly and shyly reopen, this hub burst forth into the physical realm. The BQestia sound-system was manufactured and rolled-out for use IRL—in real life exploding into physical space, what was once VR now booms at outdoor raves.

Shanghai Community Radio

SHCR (Shanghai Community Radio), established in 2017, is a community directed live streaming platform built to showcase, incubate, and archive the Shanghai underground arts scene. During the lockdown Shanghai Community Radio became an integral means of unifying and strengthening the local music scene. They succeeded in merging and platforming their artists within a digital realm—fostering a signature sound and means of expression. By taking on the responsibility of a creative support network, Shanghai Community Radio injected the Chinese music scene with new energy—helping local artists reign supreme when a vacuum was left by international artists who could no longer participate.

United We Stream

This successful fundraising campaign for Berlin clubs evolved into a global cultural platform and streaming initiative in digital space. United We Stream’s cross-genre and interdisciplinary streams offer low-threshold access and connection to local cultural spaces, artists, cultural workers, companies and institutions—providing them with a global audience. As an international cultural platform, they advocate for the preservation of diverse club culture and its values.

Gabber / Modus Operandi & Rimbawan Gerilya

GMO Video Mixtape

Expanding on this idea of unity through dance culture is “GMO Video Mixtape” 2020, a long-distance collaboration between Gabber Modus Operandi & Rimbawan Gerilya. Premiering at the streamed Nyege Nyege in Uganda and CTM festival in Germany during the lockdown, the work highlights how the pandemic boosted digital art production due to the circumstance of remote collaboration. Resulting in hybridised high-intensity dance music, “GMO Video Mixtape” culminates in an eclectic vision of utopia: in a future of free energy and production through automated machine labour, they imagine conflict to have given way to joy, backed by a trance-inducing soundtrack influenced by modern rave, punk, metal, experimental noise and traditional Javanese jalithan and Dangdut Koplo. Unable to travel or perform, the work is a testament to the artists’ capability and drive to undergo the rigours of production over distance—creating work so spectacular and dynamic it seems to move our bodies with its own energy.

KAMVA Collective

Chris Kets & Amílcar Patel

During the lockdown European creativity seemed to rest. This new quiet opened space for international talent. Those seeking art and entertainment found it beyond euro-centric YouTube algorithms and Spotify playlists. When Europe’s infrastructure and supply-chain seemed to collapse, creatives for whom urgency and threat were familiar thrived.

Nyege Nyege festival was founded in Kampala, Uganda in 2013. It began as a hub for outsider, primarily electronic music. This festival united artists from around the continent and their energy did not fade even during the pandemic. During which, Cultural production house KAMVA Collective worked closely with Future Gqom Producer Menzi to create a visual-sonic short film for Nyege Nyege. Its immense diversity and production value shows just how ready these creatives were to flex their talent when given the airwaves to do so.

Adriana Knouf

DEAR INTERLOCUTOR: TX-1

DEAR INTERLOCUTOR: TX-1, takes Adriana Knouf’s TX-1 project as the starting point for a series of epistolary meditations on alienness, rural life, what we desire from space travel and queer futurities. TX-1 launched pieces of Adriana Knouf’s hormone replacement medications to the International Space Station (ISS), marking the first-known time that elements of the transgender experience orbited the Earth. TX-1 included a fragment of Knouf’s spironolactone pill, a slice of an estradiol patch and a miniature handmade paper sculpture (included to gesture towards the absent-yet-present xenoentities of the cosmos). Following this exodus to orbit, its return to Earth became a sign of resilience, of not being disposed of—of coming back to thrive once again.

Presented as a three-channel video, the piece includes footage shot at and around Kennedy Space Center in Florida (USA), excerpts of Knouf’s performance documentation, family archival video and clips from science fiction film and television.

The juxtaposition of the channels allows for non-linear time relationships between future, past, and present, which Knouf argues is akin to the transfeminine experience. Though space is one of the most inhospitable places for life, it holds an aura as a place of transformation, where the usual constraints of life on earth can be refashioned; where those who are tranxxeno can exist without earthly prejudices. The Earth is too-often made inhospitable to those marked as transgender. To survive, trans individuals xenomogrify themselves through social and biological technologies, altering one's surfaces, viscera and molecular balances. Even though this somatic knowledge of deep bodily transformation exists (experiences that are necessary for extraterrestrial environments) no trans individuals have been to space. TX-1 mirrors earlier trans activism, by expressing a desire for connection with extraterrestrial beings—suggesting kinship predicated on being seen as alien. The stories that we tell about space are of course—stories about earth.

Luiz Felipe Lucas
El Tiro

“El Tiro” or “The Shot” by Brazilian artist Luiz Felipe Lucas, presents a body of Lucas’s performance documentation. Within, he runs—the reason and direction unknown. Inhabiting a black body he draws us to various questions, impulses, prejudices and desires. As Lucas moves through time without crossing space, he becomes trapped in an act and a moment—running for freedom with no possibility of return. As he moves towards us, facing us and confronting us—we ask ourselves: what are we facing? We are triggered by problematic and unresolved historical associations—how do we see bodies, gender, race and skin colour. To what ends does he run and how are our expectations of him made? Though the movement began in 2013, Black Lives Matter’s presence and voice grew exponentially during the pandemic—following the murder of George Floyd during his arrest in May 25, 2020. Lucas draws from the well of such social trauma, which provoked online organisers to gather in public in an immense response to racially motivated violence. Taking place in spite of covid restrictions, people gathered in their millions to peacefully protest against police violence. Across the globe we were thrust into essential questions of how one witnesses the black body—“El Tiro”, embarks on that same journey.

Clémence Mira
Where’s Steve?

Governmental interruptions of free spaces continue to be dire today. In a large-scale mural by illustrator Clémence Mira, called “Where’s Steve?” 2022, Mira invites us to spot a portrait of Steve Maia Caniço—a French party-goer who lost his life during La Fête de la Musique (festival of music) in Nantes. A police intervention on account of noise ended in 14 people falling into the nearby river; Steve never came out. Mira started drawing dancing crowds during lockdown out of longing to dance with people. Her drawings connected club culture communities in Europe and China.

Mira’s interest revolves around the human body and the search for ways to empower it. While pursuing a Master’s degree in International Design Strategies this leitmotif continued to be present and extended to the ways groups of people reappropriate public space. In her drawings, intuition led her to develop a bumpy, repetitive, pulsating line and to use it as a creative motif to depict bodies, faces and other

objects. Her organic stroke broke with classic beauty norms, producing distorted bold characters, along with a feeling of power; which ultimately allowed her to reinvent her own aesthetic rules and vibrate reality. Today, Clémence continues exploring the fluctuating boundaries of her personal universe, influenced by underground urban cultures—from punk to raves to street art.

MOVEMENT SONGS UMLAZI

Music and dance are cultural instruments that transcribe our embodied self-sense onto the collective conscience. The world of ‘Movement Songs Umlazi’ is located on the continuum between ancient elemental dance, music rituals and the synthesised macrocosms of the digital realm.

The work opens with “Movement Song Umlazi”, where the ingoma or traditional Zulu drum is played to call forth the warrior spirit. Dancing to this beat elevates the warrior from material body to transcendental cosmic state. We hear the Zulu drum beats intercut with the beats of Menzi’s electronic Gqom track. Using many of the same rhythms and movements of traditional Zulu war ceremonies, there is a mirroring of ancient and modern worlds throughout Gqom’s music and dance. Menzi himself is the son of a Sangoma, a traditional healer who communicates with ancestors. Menzi grew up playing the drum in traditional ceremonies for his father—sampling the drum itself for some of his tracks. In ‘Movement Songs Umlazi’ we hear the influence of otherworldly, ancestral voices coming through in the background of the tracks heavy and sparse drum patterns.

Cities all along the east coast of Africa and around its southernmost point have ancestral links to the Nusantara or Malay Archipelago. “Movement Songs Umlazi” presents the Orang Bunian—or Indonesian forest spirit—interacting with the mind of musician Menzi. Folklore suggests one cannot see their world with the naked eye, but through ritual dance we connect with these benevolent spirits. We also see the embodiment of Doekom, a shamanic figure drawn from the Cape Town Malay oral tradition. While the Orang Bunian brings with it the forests, the Doekom invokes the oceanic connection between cultures over centuries. Like these spiritual entities, elements of the natural world are inaccessible to the human eye requiring an extension of sight; microbes can be viewed only through lenses. This sonic short film overlays dance—a medium of communication connecting the inner and otherworldly realm—with enlarged images of otherwise unseeable viruses and bacteria, representations of the microscopic worlds that connect individual bodies to each other and the natural world in an ever interdependent dance.

MOVEMENT SONGS KHAYELITSHA

Following the first movement song, we are introduced to dancer Stoan “Move” Galela—a Cape Town dancer, choreographer and storyteller who is giving back to his community one move at a time. In “Movement Songs Khayelitsha”, Galela uses the body to capture and emote the pain and frustration of being seemingly trapped in the township of Khayelitsha (Cape Town), which was historically racially segregated. His movements are overlaid with a live production by local Gqom producer DJ LAG,

which was held in a dilapidated shopping mall in Clermont (Durban). Here, Galela combines elements of Toyi-Toyi, a protest dance developed in Zimbabwe during the Independence movement; Pantsula, a form of dance developed in the mining townships around Johannesburg and Bhenga, the rave, pantsula and traditional Zulu dance mashup of the modern Gqom movement. To Galela, a ‘mover’ is someone who uses dance as a weapon of positivity and brings joy in their community.

Galela guides us along an interpretive dance journey of vexation and defeat, drawing parallels between historical narratives of confinement and exclusion and new pandemic restrictions. During the pandemic, many South Africans were denied even piecemeal employment opportunities. In Cape Town’s city centre, individuals underwent the impossibility of confinement to one’s living quarters. These spaces were often only a few square metres of iron shack in densely populated townships on the peripheries of the city. Allusions are made to apartheid and South Africa’s history of legalised land theft. On top of this, laws that were designed to segregate and control urbanisation, to create pools of cheap labour by severely restricting the movement of people of colour. Stoa moves through the narrow alleys of the township. Through dance, he processed the paralysis of solitary confinement, isolated grieving and social estrangement. We see how dance becomes a medium that reignites the mind with the possibilities that a life-force brings, causing the body to remember its essential and vital humanness.

Ania Nowak

To the Aching Parts! (Manifesto)

To the Aching Parts! (Manifesto) is a public speech which dissects the language used by and against queer communities today. Devoid of grammar, the text is subjected to the order and pleasure of rhythm. Commissioned by HAU Hebbel am Ufer in the frame of “Manifestos for Queer Futures”, the performance relies on historic references to militancy by minorities to address the dangers of normativity and the need for embodied intersectionality when forming queer alliances today. By taking liberty to play around with the language of resentment and trauma as well as empathy and healing, it proposes to destabilise identities, practices and well known acronyms like LGB or FtM for the sake of a queer future we have yet to envisage.

Nude Robot

Nude Robot Suits

Nude Robot is a 3D artist living in Los Angeles, California. Their practice is fed by a constant absorption of our collective cultural archive, reforming and regurgitating what they consume in various new, augmented realities. Nude Robot creates “inside out” worlds—porous realities where physical existence and 3D rendering are woven together. Their work has paved the way to collaborations with top artists, such as Young Thug, Kanye West, and Bad Bunny. During the pandemic Nude Robot’s dancing 3D videos became viral, an uncanny show delivered directly to our homes through social media on our phone screens. Are these digital skins a form of self-transformation? A way to transcend or a costume to protect us in times of crises? Regardless of the answer, we can agree on their entertainment value and our enthusiasm to play them on loop, over and over.

Anton Shebetko

Brave

Anton Shebetko is known for granting visibility to underground, specifically queer communities. As the world started to emerge from restrictions on movement and gathering, the Ukrainian artist and photographer created his video artwork, “Brave”, 2021. Featuring portraits of nightclub goers at Brave Factory Festival in pre-war Kyiv.

Shebetko asked his participants to stand still and look into the camera for a full minute against a white backdrop. His work is informed by photographer/film maker Rineke Dijkstra, who asked her subjects to dance alone in a similar setting to explore their behaviour in isolation. In the light of the ongoing war, these portraits have gained a new and poignant meaning concerning the safety of these young people immortalised in film. Shebetko states: “I have no idea what happened to these people [...] whether they are safe [or] alive”—in Kiev, within a year the meaning of clubbing has evolved. It no longer exists as entertainment for entertainment’s sake—rather—becoming a means of coping and maintaining community in war-time Ukraine. To some dancing is seen as shameful in times of the war.

Space of Urgency & Jan Beddegenoodts & Maximilian Mauracher

Space of Urgency Interviews

Space of Urgency is a driver of political demonstrations that have taken place in both Berlin and Amsterdam. Within Space of Urgency, videomaker Jan Beddegenoodts and graphic designer Maximilian Mauracher collaborate on works provoked by the rapid disappearance of socio-cultural venues—such as clubs, self-determined housing & free spaces. These spaces of urgency are crucial for a metropolis’s unique identity and urban resilience in total. Next to raising awareness for disappearing spaces in Berlin, SOU stands in solidarity with Spaces of Urgency in Colombia, the Netherlands, Palestine, Exarchia (Greece) & Tbilisi (Georgia). The collective is a community-led social and political initiative fostering collective resilience and rituals. Through these actions, knowledge for new modes of living, working and creating can be extracted and applied to reshape cities through self-organisation. This knowledge has served as advice in the social development.

Spiral Tribe / Mark Angelo Harrison

Defend The People

Defund The Police

The Flags and banners suspended in the gallery space are made by Mark Angelo of Spiral Tribe, a free-party sound system and art collective born from London’s squat scene in 1990. According to the crown prosecution Angelo was its “criminal ringleader” who between 1990 and 1992 helped “mastermind” the UK’s largest illegal raves. Referring to his work, Mark Angelo states “this is not art, this is not metaphor, this is a call to action”.

Spiral Tribe was the most prominently prosecuted youth culture of its time. Whilst it was a space for young creatives and the public to gather, be inspired and build strong communities—it was systematically demonised by the state, criminalised by legislators and exposed to brutal state-sanctioned violence. In their early years such spaces were stigmatised for noise, drug-use, dress-sense, expression of sexuality and

other ‘rebellious’ behaviours. In spite of this, much of this youth culture was quickly assimilated and embraced by the mainstream. Herein lies the question of why so much violence was directed at such a group; was it because it existed as a free space in opposition to profit, providing alternate versions of how to organise, create and perform in groups? By merely existing, the group was a threat to institutions of power that controlled the cultural consensus. As such, these symbols of the past become timeless—ever protesting a world in which free spaces are under assault and in a state of flux.

For the “No Dancing Allowed” exhibition in Vienna Mark Angelo has been commissioned to design and make two large banners that challenge the violence directed not just at the free party people — but at all of us. His new book, *A Darker Electricity* (Velocity Press) is due for publication in summer 2023.

Maša Stanić **Underground Pandemic**

Maša Stanić is a photographer, film maker and social media diarist. Her practice documents youth and subculture with an intentionally comedic, provocative and excitatory approach. Crowds, incidents, altered states of consciousness, conflicts, grotesque and sometimes surreal after parties are all caught by her eye, phone and camera. When the pandemic started, Stanić realised the subject of her work would become inaccessible, threatening her approach to creative expression and being. These new limits provoked Stanić to ponder their impact on communities that depend on togetherness and living life as she witnessed. How would they impact this culture that she is part of?

In front of you is a selection and collage of images that were made in the last 2 years within which Stanić has documented fleeting moments of freedom and closeness. The images present glimpses and memories within her life: intimacy, bonding with nature, challenging the body’s limitations, corona-virus. Stanić often mocks the variation in governmental responses to the pandemic—stark differences between Austria, Serbia, Germany. One of the images was made during a boiler-room recording session where one of the people in the frame was infected by covid, yet none of the others were infected. On some images models are under the influence of drugs—ever more widely used during lockdowns all over the World.

Natalia Papaeva **Yokhor**

Through Natalia Papaeva’s video work, *Yokhor*, 2018—she authentically performs a tension of absence. The piece documents Papaeva coming to terms with the loss of her native Buryat (Siberian) language. Its sonic texture is a subtle invitation to dance—its pattern evokes bass rhythms, becoming a booming entrance/exit speech either introducing you to or summarising the shared losses experienced by artists throughout the exhibition. Buryat is one of 2600 indigenous languages to disappear. In her performance, she repeatedly sings the only two sentences she can remember in a powerful display of mourning oral heritage. As she recalls the last remnants of her disappearing mother tongue, her guttural protest embodies the human desire to participate in the universal muscle memory triggered by rhythm, free spaces, speech and the collective body.

Paula Strunden

I body, you body, we body...

“Rhetorical Bodies” explores the effects of seeing, touching and moving your material body within virtual reality. While VR is often understood as a medium to escape or leave your body behind, this series of ongoing and collaborative experiments invites two people to engage their bodies and meet virtually through gestures, motions and play. In doing so, showcasing how technology reduces distances from many kilometres to mere pixels apart, facilitating new forms of hybrid, often paradoxical intimacy in the process.

As you enter this networked, location-based VR experience— each participant’s physical activities are augmented and made visible to one other in real-time. The additional capturing of your hands through Leap Motion cameras and tracking of your feet, hips and arms allows you to experience the constant renegotiation of space in between your bodies or body parts. This shifting dynamic of forces gradually dissolves the binary division between the actual and the virtual, between reality and imagination—enabling you to experience a fleeting sense of presence in multiple bodies at once.

The intimate sensation of stepping into each other’s bodies or touching each other’s virtual hands triggers a paradoxical experience of feeling without feeling; sensing without being able to understand the sensation. These impossible interactions melt the boundaries of the physical body, liquifying perception as everything becomes part of the body or the body becomes part of everything. Instead of experiencing the physical within the virtual, this VR installation allows you to experience and enact your virtual selves physically—with and through your body. One can experience being “you” and “me” simultaneously—not as a static middle, but a fluid and dynamic link between the realms.

This project will be presented as part of the No Dancing Allowed public program. At the same time Strunden’s work will be experienced at MU in Eindhoven and at the gallery here in Vienna. For dates of the presentation please check our web page and social media.

Liam Young

Choreographic Camouflage

Choreographic Camouflage is the collaborative performance of speculative architect/director Liam Young and acclaimed choreographer Jacob Jonas. The performance and film presents a new vocabulary of movement, designed to disguise the proportions of their body from the skeleton detection algorithms used by modern cities’ surveillance networks to identify and track individuals. The work engages with the context of these systems— which have been deployed against protestors in Hong Kong by Chinese authorities, having developed similar methods to follow an individual by mapping their unique walk or gait. This displays a worrying evolution in surveillance technology—it is no longer only our faces being harvested for greater control, but our whole body.

The necessity of facemasks to prevent the spread of the Corona Virus restricted the effectiveness of facial detection systems. Body tracking and gait detection have now become the dominant form of surveillance in Asia and soon globally. These programs scan massive databases of collected images and CCTV footage, searching

for predefined human forms and proportions that suggest two legs, a torso, two arms and a head. Working with dancers from The Jacob Jonas Company, a series of new dance movements were developed to distort the proportions, symmetry and form of the body in order to render it invisible to this detection software. Software that is now being deployed in cities around the world.

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Yarema Malashchuk & Roman Himey
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Shanghai Community Radio
Anton Shebetko*
Space of Urgency* & Jan Beddegenoodts & Maximilian Mauracher
Spiral Tribe – Mark Angelo Harrison*
Maša Stanić
Paula Strunden
Olga Udovenko (Udda)*
United We Stream
Bambi van Balen* – TOOLS FOR ACTION
Liam Young
#FreeBritney

*Q21/MQ Artists-in-Residence

Curator

Bogomir Doring

Artistic Director

Elisabeth Hajek

Assistant of the Artistic Director

Esther Brandl

Exhibition display

Michael Hofer-Lenz

(Student der Abteilung für Bühnen- und Kostümgestaltung, Film- und Ausstellungsarchitektur, Universität Mozarteum Salzburg Student of the Department of Stage and Costume Design, Film and Exhibition Architecture, University Mozarteum Salzburg)

Creative Producer

Rafael Kozdron

Text by

Matthew JP Sturt-Scobie, Bogomir Doring

Graphic Design

Michael Rudolph


photography allowed

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#NoDancingAllowed



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