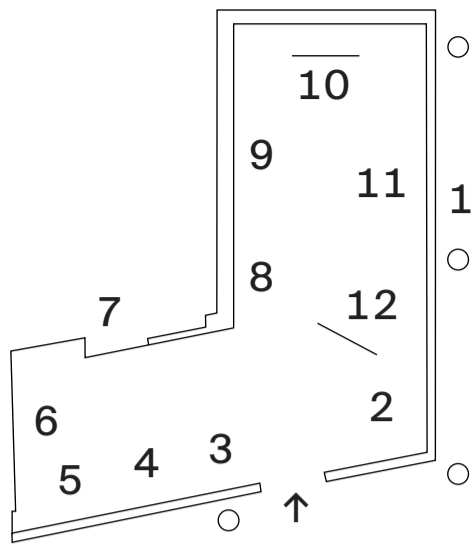


**A WINDOW**

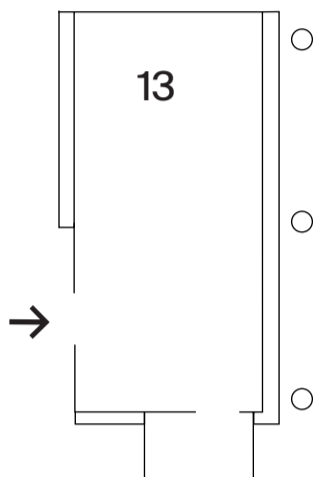
↓ entrance from the street



- 1 **Philipp Timischl**, *no countdown could prepare you for that moment*, 2022, HD video, 03:00 min.
- 2 **Nadia Markiewicz**, *birdcage ladder*, 2021, dry pool balls, fishing line.
- 3 **Gross Module**, *Money (Remake)*, 2020, audio, 0:34 min. (loop)
- 4 **Mina Bonakdar**, *fail better*, 2021, fabrics (wool, polyester and leather).
- 5 **Jürgen Baldiga**, *Kind an der Leine / Selbstporträt (mit Pfleger)*, both around 1991, BW prints (framed).
- 5 **Jürgen Baldiga**, *Auf der Klappe / Überfalltelefon*, around 1985 / 1991, BW prints (framed).
- 6 **Anna Rimmel**, *Beyond A River Is An Ocean*, 2022, HD video, 08:03min.
- 7 **Michael Ray-Von**, *In Excess of Playtime (2)*, 2022, animatronics, 10:00 min.

**A BLACK BOX**

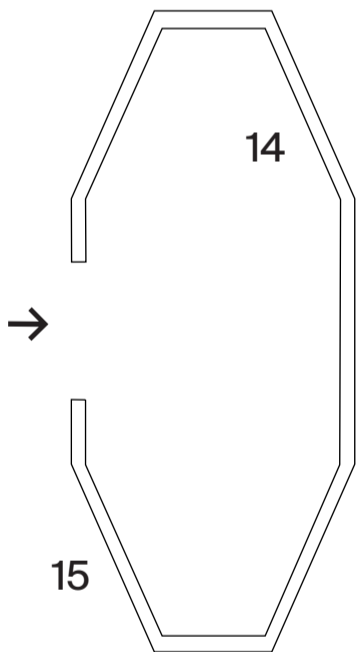
→ entrance from the first floor of the building



- 8 **Samuel Linus Gromann**, *Prime Time*, 2022, newspaper, silk paper, polyurethane resin, MDF wood, jade sphere, bescon dice, ball bearing, hardware & taxidermy grasshoppers.
- 9 **Živa Drvarič**, *Balance (daily reminder)*, 2020, pair of leather shoes with debossed insoles.
- 10 **Nelson Sullivan**, *Christina in a Good Mood & RuPaul being "wonderfully glamorous" at the Pyramid Club* in 1985, videos, 12:02 min & 02:11 min.
- 11 **Jack O'Brien**, *Ring II*, 2022, high heels, wine glass, threaded rod, wire mesh, tape.
- 12 **Sophie Thun**, *Orientalischer Hamam & Sauna E-Fit*, 18.07.2019, FL, 2019, photogram on baryta paper in artist's frame.
- 13 **Johanna Odersky & François Pisapia**, *Iku and FAUN TV present: The Itch (Teaser)*, 2022, video, 09:30 min.
- 14 **Selin Davasse**, *Homo Economicus*, 2021, performance video, 06:47 min.
- 15 **Luki Essender**, *Big key, funny hat and the Cartier whore*, 2022, single-channel audio installation, 19:09 min. (Voiceover: Camille Wood / Sound technician: Veronika Muráriková)

**A HALL**

→ entrance from the first floor of the building



Nám. SNP 12, 811 06 Bratislava

Opening hours:  
Mon-Sun:  
12:00-15:00\_15:30-19:00  
Tue: closed

FACEBOOK, INSTAGRAM, YOUTUBE /  
Kunsthallebratislava

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Julius Pristauz

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Sophia Stemshorn  
& Julius Pristauz

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Anton Švanda

Executive Graphic  
Designer: Lukáš Kollár

**A BLACK BOX  
A WINDOW  
A HALL**

14/09 – 31/10/2022

Curator: Julius Pristauz

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**SOMETHING  
IS BURNING**

Jürgen Baldiga, Mina Bonakdar, Selin Davasse, Živa Drvarič, Luki Essender, Samuel Linus Gromann, Gross Module, Nadia Markiewicz, Jack O'Brien, Johanna Odersky & François Pisapia, Michael Ray-Von, Anna Rimmel, Nelson Sullivan, Sophie Thun, Philipp Timischl

## Curatorial text\*

The group exhibition *SOMETHING IS BURNING* looks at aspects of identity construction in the context of economic and individual well-being. Tracing different realities and trajectories of representation over time, the exhibition aims to map different bodies – many of which have been subjected to processes of othering – and locates them in an intrinsically commodified space. Drawing on observations of contemporary culture, its production and related pressures, this exhibition illustrates perceptions of the current moment and collects them in a relational survey format. Reflecting on exhaustion and velocity in both personal and professional terms, this exhibition considers how queer subjects are to be situated within these reflections. The exhibition, which is to some extent also a contestation of the exhibition format at a time of growing economic crisis and generally precarious working conditions in the arts, could also be a testimony to the self-exploitation and growing corporate tendencies in the field. Simultaneously it is however also indicative of the ‘making it work’ attitude and criticism inherent in artistic work – in this case, particularly within practices informed by queer-feminist thought. It both honours resistance and questions obedience – aiming to interrogate however consciously or unconsciously we follow certain streams of thought and imagery. The tensions between various fields, ideologies and the critical examination of categories and things taken as given, perceived as fact, are being discussed.

Making use of a variety of media, from sculpture, photography and fashion to the use of language, sound and the moving image, the works presented question ideas of normativity and depict an ever-spinning and increasingly contested idea of the zeitgeist. While some of the works deal with questions of performance and performativity, others address the frameworks as well as loopholes of regulated governed social structures.

Developed in collaboration with artist and architect Sophia Stemshorn, the exhibition’s display is informed by research into theories related to queer space(s) and their history in the field of architecture and spatial interventions. Taking inspiration from the white cube, as well as other biased phenomena, the design of the exhibition adapts to similar binary visions and allows for their subversion. Drawing on a history of artistic and curatorial projects that look at different kinds of queer movement in (semi-) public spaces, such as cruising, molly culture and other forms of subcultural (queer) life, we wanted to create an architecture that can feel as both a weird vacuum and a stage.

Exploring the human experience can be empirical, but never objective. We can compare ourselves, follow certain tropes, or oppose them. While collectively rehearsing forms of expression and ways of reading, *SOMETHING IS BURNING* hints at hybrid and non-binary states in relation to social settings. Movements around social codes and patterns are visualized. The works presented either map perceived categories or assert a certain openness. At the same time, they clearly illustrate a construction, a structure, which – in its combination of single parts – may suggest problems on a larger scale. The exhibition, which ultimately locates the individual as part of a predetermined order, identifies a moment of reorganization and reshuffling.

In addition to the presentation in the exhibition space at Kunsthalle Bratislava, *SOMETHING IS BURNING* also includes a selection of performances, screenings as well as a club night.

Julius Pristauz

**Jürgen Baldiga** (*\*bio written by the artist in 1992*). 1959 born a strong eight-pounder. A miner’s son. Moved to Berlin in 1979 – jobs as chef/barkeeper/lover/prostitute/occasional worker. Since 1980 first steps towards the beaux-arts poetry/music/film/performance. 1984 sensual acquisition of an immune deficiency. Since 1985 self-taught photographic artist. Since 1989 full (clinical) picture, or rather: never put off till tomorrow what you can do today.

**Mina Bonakdar** lives in Berlin and studied fashion design at the University of Arts Berlin. The focus of her work is to investigate the semiotic component in clothing and to analyze what role clothing plays in the context of society. For this purpose, she uses her designs as a vehicle to pose and answer questions derived from the public sphere.

**Selin Davasse** was born in Ankara, lives and works in Berlin. In her research-based performance practice, she repurposes disparate textual and performative techniques to conceptualize and collectively enact the ethics of alternative presents and speculative futures. Composed of narrative and sonic textures, her work condenses systems of thought into intimate feminine expressions; and takes shape as spoken and sung performances with playful and participatory layers which form heterogeneous hospitable relationships with the audience. Recent performance settings include Škuc Gallery, Ljubljana (2022); BJCEM - Biennale des Jeunes Créateurs de l’Europe et de la Méditerranée, Procida (2022); Centrale Fies, Dro (2022); Wiener Festwochen, Vienna (2022); among others.

**Živa Drvarič** lives and works in Frankfurt, where she completed her studies in fine arts with Judith Hopf at the Städtelschule in 2020. Previously she was studying with Brigitte Kowanz at the University of applied arts in Vienna and with Žiga Kariž at the Academy of fine arts and design in Ljubljana. Her work is based on the poetic observation of objects, systems of thoughts, gestures, language and everyday processes and has been shown internationally, including Laurenz, Parallel, Ve.Sch and Krinzinger Projekte in Vienna, Mglc and Ulay foundation in Ljubljana, SUMO in Prague, Spoiler in Berlin, Lovaas Projects in Munich and Portikus in Frankfurt.

**Luki Essender** lives and works in Stockholm. They employs mediums of sculpture, installation, performance and text to reflect on the queer experience and the confrontation of queer bodies with public and private space. They studied at the Faculty of Fine Arts BUT in Brno and Konstfack in Stockholm. Their work has been exhibited at various venues, including Kunsthalle Bratislava, Karlin Studios Prague or Konsthall C and Mint Konsthall in Stockholm. In 2021 they were shortlisted for the Oskar Cegan Award and in 2022 they were awarded a scholarship from the Swedish Royal Academy of Fine Arts.

**Samuel Linus Gromann** lives and works in Frankfurt am Main, (DE). He is currently completing his Meisterschüler at Städtelschule, Staatliche Hochschule für Bildende Künste. His work has been shown internationally including 40 Pest Street, Alyssa Davis Gallery, New York, (US); Of Flytraps and Viennese Freedom, Heiligenkreuzerhof, Vienna, (AT); Valar, Kettelvik Stenmuseum, Gotland, (SE); Verveine at Medium P., Frankfurt am Main, (DE); and Emozionale, Via Cesare Balbo, Milan, (IT), amongst others.

**Nadia Markiewicz** is MFA graduate of the Mirosław Bałka Studio Of Spatial Activities at the Media Art department of the Academy of Fine Art in Warsaw (2020) and previously attended the Gerrit Rietveld Academie in Amsterdam (2010-11). Markiewicz addresses the vocabulary of time, entertainment and the disabled body, using video, installation and performance. Nadia took part in the Studio of Performance (2021) conducted by Julie Béna and Jakub Jansa in Brno and Kem School (2021) in Warsaw. Past exhibitions and performances include: solo show Spiral and Fall at Sto Lat Gallery, New York City (2022), Hook performance at Zachęta National Gallery of Art in Warsaw (2021), cowgirls performance at BWA Warszawa (2021), among others.

**Gross Module** (founded in 2021) is a collaboration between various changing participants performing in the field of sound. Previous contributors include Leonard Prochazka, Simon Heidemann, Christopher Schulz, Raphael Reichl and Paul Ebhart. They have previously performed at unsafe + sounds festival (Vienna) and Spettro (Brescia).

**Johanna Odersky** is a visual artist and musician based in Berlin, known under the alias lku. She is a graduate of the Städtelschule in Frankfurt am Main where she studied in the class of Judith Hopf and did an exchange semester at The Cooper Union School of Art in New York. Multidisciplinary in her approach, she is an active figure in both the fine art and music scenes, asserting that the two practices complement each other. Her audio work layers and carefully weaves associative samples into a complex entanglement of emotionally-charged sounds, creating a sensory mesh of hypnagogic piano progressions, alien insect sounds, and horror movie soundscapes. Her work has been shown in festivals, galleries, and art spaces across Europe, in Japan, Mexico, and the US.

**François Pisapia** is an artist and filmmaker living and working in Berlin. His artistic practice moves through sculpture, installation, photography, performance and video, channeling the amateur and the scavenger to frame desires in cinematic images of love and decay. Pisapia completed a BFA in Design from Concordia University and graduated from the Städtelschule film class of Douglas Gordon, having also studied with Laure Prouvost, Gerard Byrne and Wu Tsang. His work has been screened and exhibited at the Centre for Contemporary Art (Glasgow), Staedel Museum (Frankfurt), Echo Correspondence (Vienna), Palais de Tokyo (Paris), Czech Centre (New York) and Centre Clark (Montréal)

**Michael Ray-Von** is an artist and software engineer. He holds a BFA from CalArts (2012) and an MFA from the Institut Kunst Basel (2021). He lives and works in Basel.

**Anna Rimmel** born in Northern Ireland, works and lives in Vienna. Rimmel uses video, performance and installation to explore the construction of desire. Playing with pop culture, historical reference and autobiography, Rimmel creates atemporal negative spaces in which narratives, forms and sensibilities begin to crash into one another, where the material of images and language begin to falter and reformulate. Often taking on a psychological quality, her atmospheric yet disruptive works activate the imagination to trace the ways in which we seek to understand, experience and carve out meaning in the world.

**Nelson Sullivan** was an American videographer who chronicled life in Downtown Manhattan’s arts and club scene from 1983 until his death. According to Larry Tee, Sullivan’s videos document “a generation of forgotten drag queens, art stars, performance artists, cultural revolutionaries, and the local color of New York of that time.” Sullivan’s video record of his life represents a pre-Internet form of vlogging, while his frequently used technique of turning the camera to face himself clearly anticipates the modern selfie. In 2012, Sullivan’s video archive was received as a donation by the Fales Library & Special Collections at New York University. Selection from the Nelson Sullivan Video Collection is used at this exhibition by permission of Good Dog Blackout, LLC.

**Sophie Thun** was raised in Warsaw, completed her master’s degree at the Academies of Fine Art in Vienna (2017, Martin Guttmann and Daniel Richter) and Cracow (2010). Thun’s works primarily with techniques of analogue photography, its spaces, processes as well as conditions of production and exhibition. Recent solo and two person exhibitions include: ‘Trails and Tributes’, Kunstverein Hildesheim (2022); ‘Merge Layers’, SOPHIE TAPPEINER, Vienna; ‘SHIFTS (RAL5014)’ (2021). Selected group shows include: ‘Homesick’, Shivers Only, Paris; ‘Friedl Kubelka vom Gröller: POLYPHONY Songs of Experience’, Museo MACRO, Rome; ‘After the Revolution’, SOPHIE TAPPEINER, Vienna (2021); ‘Elisabeth Wild’, Karma International, Zurich (2020), among others.

**Philipp Timischl** studied at the Städtelschule in Frankfurt and graduated from the Academy of Fine Arts in Vienna. His expansive multimedia installations combine found and self-produced materials to build narrative structures. Balancing between documentation and fiction, between the private and public spheres, they play with intimacy and self-reference. Dominant themes in his art include the lasting influence of our roots, exclusion, and queerness in relation to social classes as well as the power dynamics between art, artist, and audience. He recently had solo exhibitions at Heidelberger Kunstverein, Secession, Vienna; Halle für Kunst, Lüneburg; Galerie Emanuel Layr, Vienna and was shown in group exhibitions at Kunsthalle Bern; Dortmunder Kunstverein; Belvedere 21, Vienna among others.

**Jack O’Brien** lives and works in London. Recent solo and group exhibitions include Hollybush Gardens, London; Ginny on Frederick, London; clearview.ltd, London; V/O Curations, London; Becky’s, London; White Cubicle Gallery, London; Lovaas Projects, Munich; Pola Magnetyczne, Warsaw; Dzialdov, Berlin; and Peres Projects, Berlin. Writing on his work has been published in magazines such as Frieze and The Arts Newspaper.

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**Julius Pristauz** lives and works in Vienna. In addition to his work as an artist, he works as an independent curator and writer in the field of contemporary culture. Pristauz studied Transmedia Art at the University of Applied Arts in Vienna and Performance at the Faculty of Fine Arts, FaVU in Brno. Pristauz recently curated exhibitions at EXILE during the gallery festival Curated by, as well as at UA26 (Vienna) and Kunstverein Kärnten (Klagenfurt). For his artistic diploma he received 2022’s prize of the Kunsthalle Vienna.

**Sophia Stemshorn** works at the interface between fine arts and architecture. Her architectural work encompasses the theoretical and design examination of desire in the broadest sense. In doing so, she not only poses questions about inequalities within the spatial power structure, but also attempts to develop architectural strategies and tools to identify and address precisely these in artificial space.

\* The full version of the curatorial text is published in the online publication accompanying the exhibition, which is available on the Kunsthalle website and can be accessed via the QR code in this flyer.