

A photograph of a pink and white bird, possibly a frigatebird, standing on the ground and eating pieces of raw meat. The bird has a white head and neck, a blue-grey beak, and pinkish-red feathers on its body. It is surrounded by dark, leafy vegetation. The word "CRISIS" is overlaid in large, white, bold, sans-serif capital letters across the center of the image.

CRISIS

CRISIS

ENDEMIC GLOBAL CRISIS



“The current crisis is not the expression of the inevitable destiny of the human species; on the contrary, it is a crisis of growth, it is the result of the progressive liberation of its immense material and psychic potentialities; man is on the threshold of a new world, a world full of infinite and unpredictable possibilities; but he is also on the brink of total catastrophe. The decision is in his hands; in his ability to rationally understand and direct the social processes that develop around him according to his designs. “

Gino Germani

(Paidos 1977. Fragment of the preface to the Spanish edition of the book “The fear of freedom” by Erich Fromm)



Art Science and Complexity Program
C3 Complexity Science Center
National Autonomous University of Mexico
UNAM
Mexico



CENTRO DE CIENCIAS DE LA COMPLEJIDAD
UNIVERSIDAD NACIONAL AUTÓNOMA
DE MÉXICO





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ADRIANA CRUZ

ALEJANDRO FRANK

PATRICIA GÓMEZ

ANA LEONOR RIVERO

GUADALUPE ROJAS

LAURA VARGAS

PARTICIPANTS

ENDEMIC GLOBAL CRISIS

MAXIMINO ALDANA

MANUEL AMADOR

JEANNETTE BETANCOURT

JORDI BOLDÓ

VESNA BUKOVEC

MARCELO CALVILLO

BEATRIZ CANFIELD

MANOLO COCHO

OSCAR CUETO

ANTONIO DEL RIVERO

TAR DUST

en nico

LUCIANA ESQUEDA

FABIOLA FAIDIGA

FRANCISCO FERNÁNDEZ DE MIGUEL

MAJA FLAJSIG

LUCIA FLEGO

RUBÉN FOSSIÓN

EDVARD FRANK

ALEJANDRO FRANK

DANIELA FRAUSIN

CLOTILDE GERMANN

CARLOS GERSHENSON

GUILLERMO GIAMPIETRO

MARKUS GUSCHELBAUER

HUBERT HASLER

FRANCISCO J. HERNANDEZ

LOUISE KLOOS

KRISTIAN KOZUL

ROY LAGRONE

LUIS LAZALDE

ERNST LOGAR

OLIVIER LOVEY

MIA MARAKOVIĆ

LEONARDO MARTÍNEZ

VANJA MERVIČ

SISSA MICHELI

VASJA NAGY

ALEN NOVOSELEC

DENISE PARZIEK

EVA PETRIČ

KARIN MARIA PFEIFER

JOSÉ PINTO

OSBALDO RESENDIS

PASCAL SEILER

CARLO SHMIDT

EVA SILBERKNOLL

DAVIDE SKERLJ

SONIA SQUILLACI

CHRISTIANE SPATT

EVELIN STERMITZ

IGOR ŠTROMAJER

MARKO TADIĆ

ALEXIA TURLIN

ALFONSO VALIENTE

LAURA VARGAS

MIGUEL VASSALLO

FRANCO VECCHIET

GIAN CARLO VENUTO

ALEJANDRO VOLPI

FRANZ WASSERMANN

JOSIP ZANKI

SULA ZIMMERBERGER

PIERRE ZUFFEREY

METKA ZUPANIČ

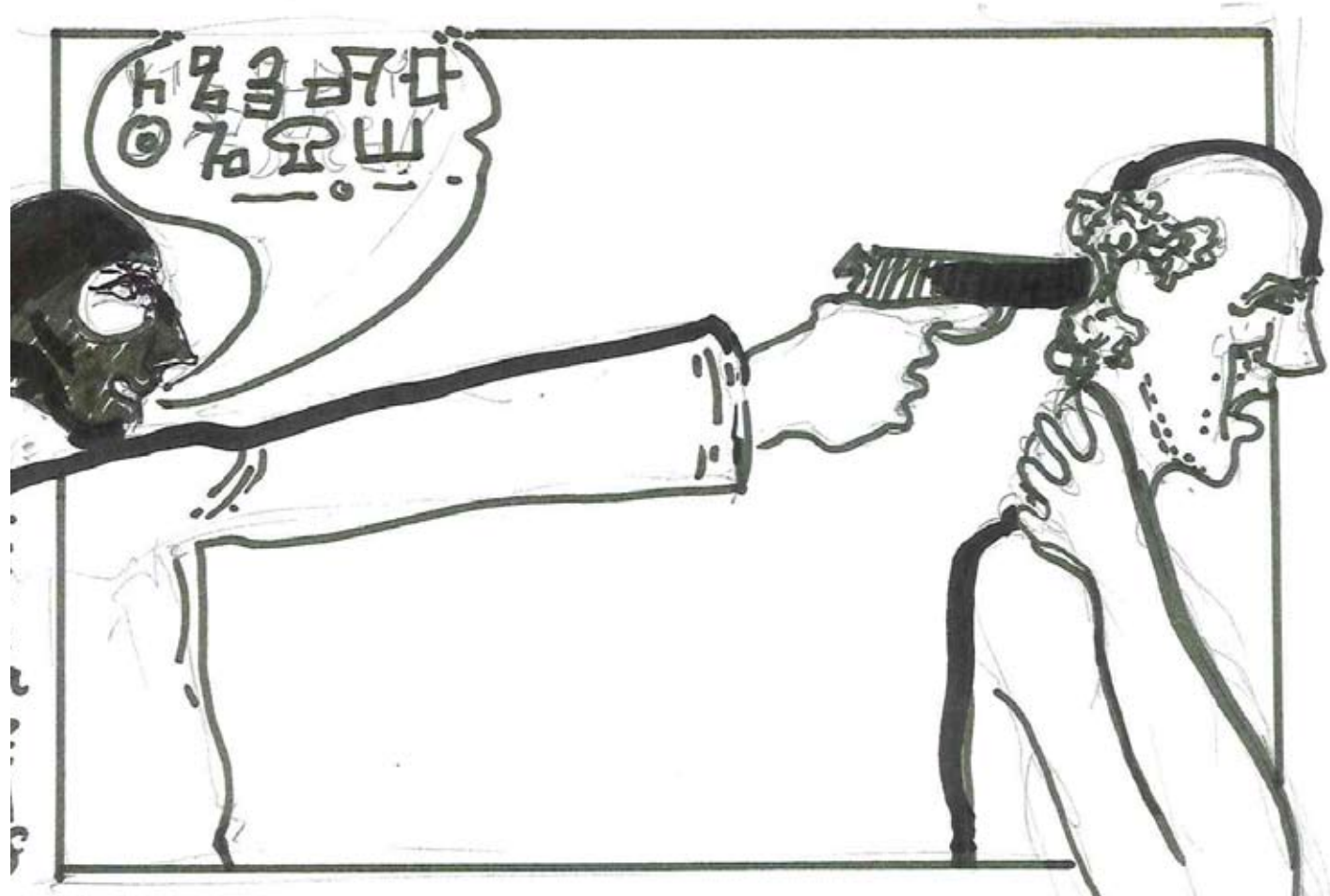
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PRESENTATION

ENDEMIC GLOBAL CRISIS



Global Endemic Crisis is an artistic and research project developed at C3 with the aim of bringing the topic of Crisis to the table. Developed during the year 2019, it was planned and built to be presented at the beginning of 2020, it became a visionary project given the appearance of the global crisis caused by the current pandemic, which is strongly marking contemporary history.

The inauguration of the project scheduled for mid-March 2019 had to be suspended until further notice given that the University like many other academic centers was closed. A real Crisis put a pause in our society with many consequences among which, ironically, the presentation of our visions and reflections about the Crises stopped. We experience a Global Crisis with multiple local effects.

Global Endemic Crisis is a testimony of visual artists and researchers who, in an experimental way, investigate the signs of the Crisis and as if it were the prelude to a Crisis, the work contains the germs of what was about to occur, being overwhelmed by the circumstances that are the properties emergencies derived from a Crisis.

Recent events show that we are indeed exposed to unforeseen Crises and that the study of them is very important and necessary to prepare and be able to face them. Both science and art have tools and study methods to seek and create knowledge. We have a long way to go to predict the future, but understanding history and its consequences in the present should help us better understand what has not yet happened. The efficiency of science and art lies precisely in the ability to understand how things work and to be able to predict their behavior or show behavior and from there decide how to act.



INTRODUCTION

ENDEMIC GLOBAL CRISIS

Global Endemic Crisis gives continuity to the Endemic against Global project, a collective exhibition presented at the Complexity Sciences Centre (C3) of the UNAM in March 2019 as a result of the work carried out within the academic program Art, Science and Complexity.

For both projects, more than fifty artists from a dozen nations prepared a visual proposal on the relationship of global characteristics with respect to local ones in the behaviour of a phenomenon or system. However, while in Endemic versus Global, various themes were explored in Endemic Global Crisis, the images and texts revolve around the analysis of the same concept: crisis.

Defined as “a profound change with important consequences in a process or situation, or in the way in which these are appreciated” by the Royal Academy of Language, depending on the perspective and tools of a discipline, the same concept can be understood with different approaches. In this way, crisis may not mean the same for an economist, a psychologist, a physicist, or an anthropologist; however, it is possible to identify shared items.

With Global Endemic Crisis, it seeks to start from these different points of view, identify those common patterns and the particularities, causes and effects on a global and local scale, and their convergence in the territory of complexity sciences.

Thus, through art, the possibilities of exploration bifurcate in paths that address different scales and systems, environmental crisis, global crisis, social crisis, criticism of capitalism, climate change, protests and structural changes.

The outlook is uncertain and new questions arise with each answer. Realities, searches, dreams and nightmares; Concepts, feelings and ideas related to these collective processes float in each image: change, irreversibility, chaos, opportunity, uncertainty, hope.

This dialogue between individuals and cultures before a shared panorama tries to promote the act of free creation and free thought, analysis and reflection. The images selected for this project are a representative sample of these interpretations from different contexts, views that transcend disciplines and fields of knowledge and that invite us to look differently.

Global Endemic Crisis can be visited at C3, a space for meeting and collaboration between different disciplines and fields of study to solve common problems.

LAURA VARGAS

MAXIMINO ALDANA

MANOLO COCHO

FRANCISCO FERNÁNDEZ DE MIGUEL

RUBÉN FOSSIÓN

ALEJANDRO FRANK

CARLOS GERSHENSON

VASJA NAGY

DENISE PARZIEK

JOSÉ PINTO

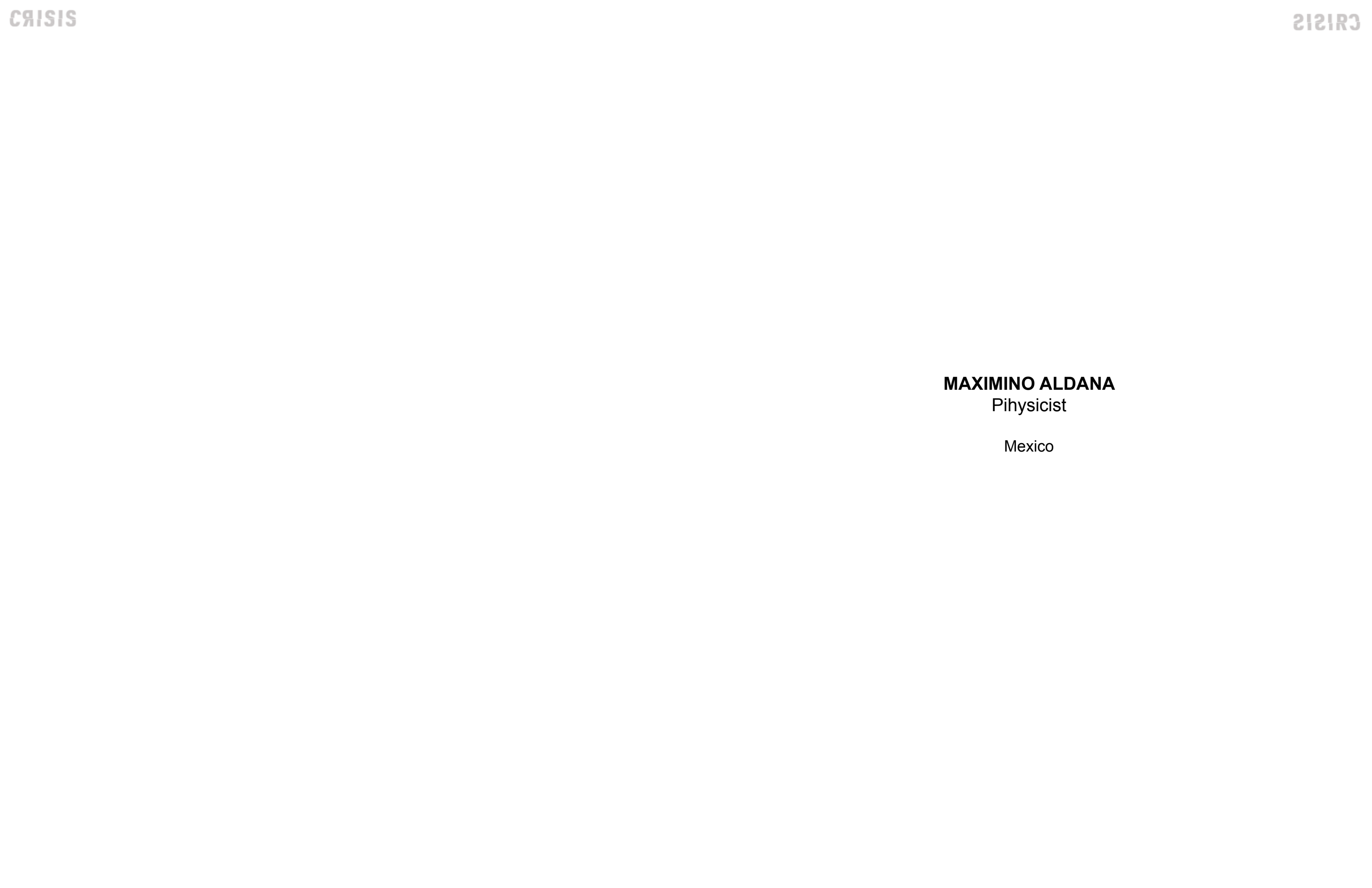
OSBALDO RESENDIZ

ALFONSO VALIENTE

MIGUEL VASSALLO

PIERRE ZUFFEREY

RESEARCHERS
ENDEMIC GLOBAL CRISIS



MAXIMINO ALDANA

Physicist

Mexico

The concept of “Crisis” in Physics.

The word “crisis” is colloquially associated with the existence of a serious problem that cannot be solved. Economic crises, migratory crises or political crises (when two or more countries are about to go to war), are examples of the way in which we colloquially understand the word “crisis”. Sometimes the word “crisis” is also used synonymously with “shortage”, such as when there is a drinking water crisis.

Common words are used in physics and mathematics to define very precise concepts. For example, the word “limit”, which colloquially means “the extreme of something”, in mathematics is used to define the behavior of a function in the face of very small changes in its arguments. The word “moment”, which normally means an instant of time, in physics is used to define the product of an object’s mass and its speed. Etc. However, as far as I know, the word “crisis” is not used in physics or mathematics to define some kind of precise concept, but is used with the same meaning as the one mentioned above, that is, to refer to the existence of a serious problem that cannot be solved.

Thus, for example, we speak of the Crisis of Classical Physics at the end of the 19th century. The classical theories of that time, namely Newtonian Mechanics, Clausius Thermodynamics, and Maxwell’s Electrodynamics, which were the pillars of 19th century Theoretical Physics, were in crisis because they could not explain very basic experimental observations. Newton’s Mechanics could not explain the perihelion shift of the planet Mercury or the constancy of the speed of light; Clausius Thermodynamics could not explain why objects glow when heated, and Maxwell Electrodynamics could not explain why when illuminating a metal, the incident light starts electrons with an energy that depends only on the color of the light, but not on its intensity. The Classical Physics of that time was in crisis because the conceptual framework on which it was based seemed not to work, and there was no explanation for this. It was necessary to formulate the theories of Special and General Relativity, and Quantum Mechanics, whose concepts and axioms were totally different from those of Classical Physics, to be able to explain the observed phenomena that Classical Physics could not explain. It is said then that Classical Physics was in crisis for a little over twenty years, until new theories, new conceptual and methodological frameworks, and new axioms were created.

On the other hand, there is an area of physics, Econophysics, which studies financial phenomena using the methods and tools of the theories of statistical physics and nonlinear dynamics. In this area, models of financial markets are built, the stock market, companies that offer products, banks that lend and receive money, etc., all of them interacting through financial transactions. The objective of this branch of physics is to understand the large-scale dynamics of markets, and above all, to understand the causes of financial crises and to be able to predict them. Here the word “crisis”, as in Economics, has multiple meanings. In general, an economic crisis consists of the loss of values (actives or pasives) of the vast majority of companies that make up a market. However, in this case the word “crisis” is split into multiple concepts, such as, for example, bank collapse, economic recession, bursting of loan bubbles and currency devaluation. In Econophysics, all these phenomena (and others), which have different definitions and obey different causes, are framed within the same concept of “financial crisis”, causing

the word “crisis” to acquire an imprecise, diffuse meaning.

Finally, if we interpret the word “crisis” as a “catastrophe”, then in physics there is the Catastrophe Theory, which studies the loss of stability of non-linear systems when some of the parameters that describe them change a little. Catastrophe theory was created by René Thom in the 1960s and refined and popularized by Christopher Zeeman in the following decade. It describes phenomena such as snow avalanches, earthquakes, or volcanic eruptions, which are huge events caused by small disturbances. Catastrophe theory should not be confused with chaos theory, since the latter studies systems that are very sensitive to changes in initial conditions, while the former studies the loss of the state of equilibrium in light of slight changes in the parameters that describe the system. “Chaos” and “catastrophe” could be equated, in a colloquial sense, to “crisis”. However, as mentioned before, generally in physics and mathematics colloquial words define very precise concepts. Chaos theory and catastrophe theory each have their own conceptual framework, a set of axioms and methodological tools that define them very precisely, and they cannot be equated to a “crisis theory”, because such thing cannot exists.

MANOLO COCHO
Artist Researcher

Mexico



The meaning of the crisis

More than once at the beginning of scientific articles it has been mentioned that the Chinese ideogram that expresses the concept "Crisis" also includes the concept of "Opportunity". The behaviour of a phenomenon has certain behaviour patterns which change dramatically when a "critical point" occurs. This means that a "Crisis" implies accelerated changes, let's say "Opportunities" that transform the properties and behaviour of a given phenomenon or system.

Crises are the outcome of responses to emergencies, these emergencies have self-organizing properties.

In self-organization, moving forward is remembering the future, guessing the trace of the experience that has not happened but that is the only possible way to survive.

Life depends on a dynamic equilibrium on the edge of chaos that counteracts entropy, self-regulating itself as a resource to perpetuate itself in time. Emergencies and constant changes force life to adapt or disappear. Crises are areas where conditions are extreme and the behaviour of systems is forced to change. Survival of life resides in the ability to adapt to changes, adversities and emergencies. Crises are the points at which life faces emergencies and contingencies and through the phenomenon of self-organization it adapts by recovering a degree of balance that allows survival.

At the critical moment or period there is a line of least resistance that is the suitable way for the survival of the system. It is the moment in which the camel is able to go through the eye of a needle as the only possible option. That line is the shortest way and yet it is not a straight line, an example is the thunderbolt that traces a winding path which is the shortest and least resistant way to electrically connect the sky and the earth, releasing a large amount of Energy.

When a crisis occurs, the outcome occurs along the line of least resistance. It is a limit zone where the regular behaviour of a system changes violently and new components appear.

The behaviour and morphology of life are designed by the succession of adaptations to a changing environment. A thin thread keeps each living being alive and its topology is a non-linear trace, which is the answer to a puzzle that presents a state of emergency.

The history of life is the history of adaptation, an evolution constantly directed towards endless tests, a succession of crises that traces the path of a thin red thread that moves towards becoming a complex path. A network of causes and effects that connects the origin of the universe with the end of time. The starting point is the end, an endless cycle, a Moevius tape that reconfigures itself all the time. Thus the future becomes a memory of what is about to happen.

Crisis is then the philosopher's stone that transforms lead into gold, the master key gear that articulates and connects the generic with the extraordinary, the unpredictable but always present in any system silently waiting for the moment to go on stage, the butterfly effect that makes a minimal cause has great consequences, the creativity that invents what does not exist as an act congruent with a mutant becoming, the vertigo that amplifies the senses in the face of the emergency, always looking for a possible way out. An ally as powerful as the very certainty that death exists. Crisis is a basic factor in universal dynamics.



FRANCISCO FERNÁNDEZ DE MIGUEL

Neurologist

Mexico



Crisis: The dictionary of the Royal Academy of the Spanish language contains seven definitions of “crisis”. They all refer to abnormal behaviors in different situations or contexts *. Outside the dictionary it is common to read about financial or political crises. There are also crises of adolescence, of the couple, or of health. There are many applications for a single concept. Wherever we hear it we know something is wrong. Even very bad.

As a neurobiologist I know that an imbalance in our brain can put it in crisis. In normalcy our brain functions are “modulated”. This means that there are graduated changes in the relationships between stimuli and responses that occur within an interval that we call “normal.” Thus, for example, in the interval of normality we can go from being happy to angry maintaining a structured life. However, below and above certain limits, we enter into crisis. In epilepsy, entire regions of the brain synchronize massive electrical discharges, leading to loss of voluntary control. In depressive or manic seizures, as in epileptic ones, we also lose voluntary control. Our impulses even threaten our life. In social or economic crises, control of the variables that seek idealized behaviors is lost.

As I write this, I wonder why the word crisis can be applied so precisely to such diverse circumstances. Definitions are unnecessary. The word says it all. The revision of the dictionary of the Spanish Language is a waste of time. Everything is in the combination of the six letters, which make the word crisis self-sustaining, direct, impeccable, brief. The dictionary does not contribute anything.

Now that I think about it, the dictionary shows a reality between the lines. All expressions of the word crisis refer to individual or collective human situations. Economic, political, social, artistic, scientific, emotional, epileptic crisis ... We have not known that the social dynamics of panda populations, or honey production in bees, enter into crisis without human support ...

Could it be then that the crises all stem from our brain function? It seems that the madness in our leaders requires ours to germinate ... Could it be that crises are a fractal expression of cellular interactions in the microcosm of our neural circuits? **

* DO NOT CONFUSE CRISIS WITH THE TERM “CRITICALITY” USED IN PHYSICS.

** IN FRACTALITY THE TERMS CRISIS AND CRITICALITY CAN CONVERGER, HOWEVER, THIS TEXT IS PURELY SPECULATIVE IN THAT SENSE.

RUBÉN FOSSIÓN
Nuclear Physicist
Belgium



Simple systems fail, but complex systems suffer crises.

Simple systems are defined as systems with an obvious cause-effect relationship such as human-designed technologies. Characteristic for our devices or equipment is that they are created to function in a specific environment and with a particular goal in mind. In foreign environments they typically do not work well and when they malfunction or wear out many times it is easier to replace them than to repair them. We think of pens that are very comfortable for writing in an air-conditioned office but spill out in the sun, or cars that ride wonderfully on the highway but struggle on dirt roads in the country.

In contrast, it is much more difficult to recognize causal relationships in complex systems. They tend to be composite systems with many interacting components that have not been consciously designed, but have evolved over long times in variable environments and under unpredictable conditions, and are often characterized by redundant structures and mechanisms that maximize their robustness. Examples are the fractal structures of the vascular or pulmonary bed of mammals, but also ecosystems with species with a variety of functions ranging from specialization to generalization. Complex systems are difficult to fail because intrinsic redundancy can compensate for malfunctioning components. The compensation capacity has its limits, as it represents a burden on the system. If compensation becomes chronic and additional components malfunction or if the system receives excessive disturbances from the environment, a “decompensation” may occur. A decompensation does not need to be fatal, but without external intervention it can cause a change from the optimal state to another suboptimal state, we think of a disability in human physiology or an impoverished ecosystem after the extinction of several of its species. This change from one state to another suggests an analogy with the paradigm of phase transitions in physics, e.g., from ice to water and from water to steam, and with the so-called critical points between the states where the properties of matter drastically changes. Despite the fact that complex systems include financial, ecological, physiological, climatic systems, etc., several theoretical frameworks, such as catastrophe theory, suggest that the mathematics that describe their dynamics are the same and that it should be possible “early warnings” to predict and avoid decompensation of a crisis before it happens.

ALEJANDRO FRANK
Nuclear Physicist
Mexico



The word “crisis” is usually applied to states of high instability in individuals and in social, economic, environmental and other multi-sphere systems.

The dictionary of the Royal Academy of the Language offers several definitions, including:

From lat. crisis, and this from the Greek κρίσις krisis.

1. f. Deep change and important consequences in a process or situation, or in the way in which they are appreciated.
2. f. Sudden intensification of the symptoms of a disease.
3. f. Political situation in which one or more members of the Government have resigned or been dismissed.

But, in fact, there is no general definition.

Instead, physics gives us a precise definition of a word that has the same etymology and is used to denote a change (often abrupt and sudden) in the characteristics of a physical system. It is the “criticality” that is associated with phase transitions that occur in various systems. Thus, for example, water in everyday situations can exist in three phases: ice, liquid water and steam. It also has two transition zones (or critical points) between them: ice to liquid, at 0 degrees centigrade, and from liquid to steam, at 100 degrees centigrade (at sea level). At these two critical points extraordinary events occur. Physics is very different there than in any of its ordinary phases. The concept of criticality has recently been extended to complex systems and, particularly, to self-organizing systems such as life.

It has then been proposed that criticality, defined as the border zone between two phases (or different collective states) in which self-organizing systems can be found, corresponds to a dynamic equilibrium in these systems. This can be interpreted, in the biological case, as the natural state to which the evolving systems tend, in a way that optimizes the antagonistic requirements of robustness and adaptability. This has been proven, for example, through the measurement of heart rate variability at rest, in young, healthy mammals, including humans. The definition of the criticality of a time series has to do with the self-similar (fractal) behaviour of the signal fluctuations at different time scales. However, in the case of multiple signal systems, such as those corresponding to EEG’s or the simultaneous measurement of a set of individual neurons, the traditional definition is more complicated, since it relies on the way in which these systems respond to external stimuli. In C3 a new operational definition of criticality in multi-variable systems has been discovered.

Its validity has been demonstrated using an extension of a classic criticality model, which is the Ising Magnetization Model. As a result, a new way of analyzing these systems has been proposed, which will be very useful, for example, in the case of EEG’s.

CARLOS GERSHENSON
Mathematician
Mexico



Etymologically, the word crisis comes from the Greek κρίσις (krísis), which means “decision” or “choice”. Over time, it has been used more to refer to a negative or difficult event that brings change.

Sometimes crises are necessary to bring about change. Although difficult in the short term, they are beneficial or desirable in the long term. For example, an athlete requires a crisis in order to succeed. However, most athletes suffer, and not all succeed, although it also depends on how the triumphs are defined. In this case, crises are necessary, but they do not ensure desirable results.

The natural selection that has shaped the life, culture and technology that surrounds us requires crisis. At any time, there is some “better solution” to a problem, but evolution implies changes that will potentially bring “better solutions.” In the short term these changes can be tragic (e.g., mass extinctions), but they were necessary to get to where we are.

Our world is becoming more and more connected, which means that there is greater complexity and that changes are spreading faster. In turn, a local event can have global effects, recent examples being epidemics, migrations and effects of climate change. Therefore, we can expect more crises and of greater intensity. There will be a lot of suffering in the short term, but we should be able to end up in a better situation in the long term, if we learn from our mistakes.

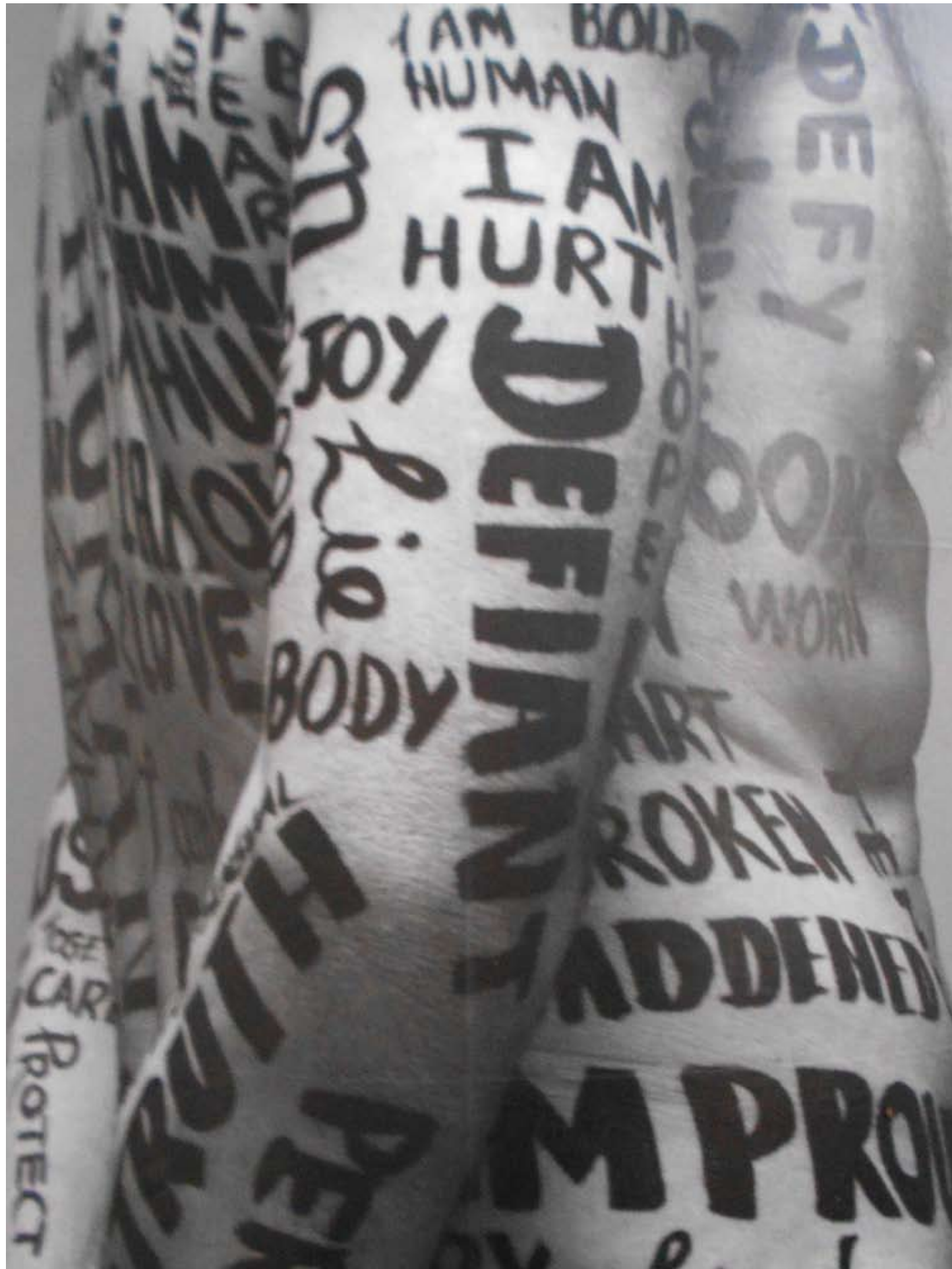
Crises may be necessary in some cases in order to achieve change, but in most they are not desirable. If there were constant crises, the lack of stability would not allow development. What is the appropriate balance between crisis and stability? Between change and permanence? It depends on the context: usually it is convenient to adapt to the same speed at which the environment changes. Therefore, in a more volatile environment, more change is necessary, there will be constant crises. In a stable environment, crises are neither desirable nor necessary. We could say that during the evolution of our society we have strived to make our environment more stable, and therefore more predictable. The increase in life expectancy is one example of this. A couple of centuries ago, almost half of babies died before the age of five. Now, in some countries, only one in five hundred dies early.

How to face crises in the best way? The wisdom of various ancient cultures points in the same direction. If a problem has a solution, there is no need to worry, we will solve it eventually. And if a problem has no solution, there is no need to worry, it will not help. It is helpful to accept things as they are. This does not mean doing nothing. It motivates us precisely to do everything possible to reduce our own and others’ suffering. We just don’t get frustrated by the things we can’t change and focus on the things we can change.

Crises will occur. They are a consequence of the change that permeates our world. But we can do a lot to deal with them in the best possible way. On the one hand, we can build more robust systems that continue to function despite change. On the other hand, we can equip our adaptation systems, so that they can adjust according to changes in their environment. This implies that systems often have to change at the same speed as their environment, in order to adapt. This constant change reminds us that no phenomenon is permanent. Sooner or later the change will come. It will be better if we are prepared to receive it and take advantage of it, than if we try to deny it and ignore it.

VASJA NAGY
Art Critic - Curator

Slovenia - Austria



Some crises come by themselves, others are created deliberately

It took me a long time sitting in front of an empty piece of paper with a pen in my hand and trying to write about the topic of this exhibition. Staring into the void I was trying to unwind my thoughts from a multicolour yarn but by pulling one always just tightened the others. One might want call it writing crisis to give it more dramatic tone while I personally belie that this not an unusual phenomena when you do things from the scratch and it is caused mainly by the overwhelming use and omnipresence of the term 'crisis' in almost every context of the present-day life. Unfortunately the exact figures about how often it was used in the media and discourses in the past are not known to me but from about 30 years ago, when I became more aware of socio-political-economic issues in the world, the term was by my recollection much less present. Actually the only context that comes to my mind is the oil crisis in the 1970's which caused new politics of less government regulated state promoted by Ronald Reagan in the USA, Margaret Theatcher in UK as well as by Milka Planinc in socialist Yugoslavia where I grew up for example. It seems to me, excuse me for not being accurate in facts, that at that time the problems and issues had their singular names and more than anything else it was discussed about the plans for the future and solutions. Just like we learned more in terms of the depression in the USA in the 1930 and not financial crisis. Even in the second half of 1980's, when the inflation in Yugoslavia was very high and the some nations planed to become autonomous and which led to a war, 'crisis' was pretty carefully used by politicians and journalists. The next crisis happened already in the times of my studies of art history at the university when the artists and art historians, by the rise of new media and neo-conceptionalism started to talk about the crisis and even the end of painting. Although knowing the Paul Delaroche's statement "From today painting is dead", when he saw a photograph for the first time and how painting found its own way to develop as a medium, probably nobody really believed that painting has no future in the world of art, this was probably one of the most accurate use of the term in the traditional meaning. The word crisis meant originally as a medical term the point in the development of an illness where the patience would heal or die, a turning point. Perhaps the 1990s were the turning point for our society that started to lose prospects and dedicated its attention more and more to the catastrophic vision of future. After the WW2 politicians, scientists and artists talked about the new creation, development and flourishing civilization where everything will be better and easier for everybody. The dystopian depictions were a minority among much more positive visions, especially in the popular culture and mass media, but already by the 1980's one can find only catastrophic themes in science fiction and in comedy sarcastic and ironic criticism of contemporary economic, social and cultural politics. Until the year 2000 this kind of comedy almost disappeared, public discourses have become more and more radical since then. It had already happened many times in the history that the fears of the end of the world arose at which the institutions in power threatened people with the consequences because they had been doing something wrong. There were always some kind of sins that would cause some kind of total decay and destruction if they wouldn't discipline and obey. In a classical religion there is always Hell as the threat, financial institutions at least in Europe were threatening in the last 15 years with the debts that even our grand children won't be able to pay, in the meanwhile we survived the end of times from the Maya calender, and now we face a serious climate crisis. The interesting thing is that among the politicians there are some who deny the disastrous influence of human on climate changes but in the financial crisis believed everybody. At the end of this short writing it is necessary to mention the Crisis Theory developed by Karl Marx and published by Friederich Engels in Capital, Volume III, where he describes how in capitalist system the tendency for the rate of profit to fall leads to greater exploitation of working class.

Vienna, July 2019

DENISE PARIZEK
Writer - Curator
Austria

Exploring apocalyptic boundaries in individualism delusion

The most dangerous of all world views is that of the people who never looked at the world
Alexander Von Humboldt

Philosophers, scientists, climate activists and conservationists have been warning about environmental development for at least 40 years. The results or precursors of which we can observe all over the world today.

The list of key thought leaders was/is endless, everyone was/is warning of an apocalyptic future, like Jakob Johann von Uexküll, Giorgio Agamben, Ernst Cassirer, Gilles Deleuze, Felix Guattari, Peter Sloterdijk, George Session and Arne Naes, Stephen Hawkins, Environmental Philosopher and Ecofeminists.

An undeniable tension created between maximization of individual welfare and a sustainable healthy environment in a finite world. The further claim is that our current neoliberal capitalist system of over production and ownership is fundamentally in contrast to the environment or Umwelt, like Uexküll called it and should be changed urgently. Without a total system change in attitude toward our conceptualization of these problems, without contextualizing these problems outside of the market-based solutions, crisis is inevitable.

Homo economicus needs to be replaced by homo environmentus.

In other words, the most rational action on the part of individuals in our community will result in the most undesirable outcome for the community as a whole: the invisible hand of the market is transformed into an invisible beast consuming resources far quicker than would be desired.

By studying how the senses of various organisms like ticks, sea urchins, amoebae, jellyfish and sea worms work, Uexküll was able to build theories of how they experience the world. Because all organisms perceive and react to sensory data as signs, Uexküll argued that they were to be considered as living subjects.

Umwelt may thus be defined as the perceptual world in which an organism exists and acts as a subject. Kalevi Kull, a student of Uexküll, connects his studies with some areas of philosophy such as phenomenology and hermeneutics. Jakob von Uexküll is also considered a pioneer of semiotic biology, or biosemiotics. However, despite his influence (on the work of philosophers Max Scheler, Ernst Cassirer, Martin Heidegger, Maurice Merleau-Ponty, Humberto Maturana, Georges Canguilhem, Michel Foucault, Gilles Deleuze and Félix Guattari), even if he himself is not well known till now.

However, Deleuze and Guattari appear to make different use of Uexküll's insights than Sloterdijk: instead of stressing the necessity of a delimitating movement, they focus on the interactive character of Umwelt or, rather, on the fact that it includes a dialogue between parts of entities and thus presupposes a movement of opening up pre-established entities.

We are more and more distanced from reality and consequently become less capable of actively shaping our historical condition. Baudrillard describes contemporary capitalism as a world without the possibility of end. His theories invoke 'a kind of descendental surrealism' in which the world is 'not so much heightened by the fusion of the realms of real and surreal, consciousness and dream, as neutralized by its absence of past and future and of any kind of dreaming'

At the same time environmental philosophy deals with the value human beings attach to different kinds of environmental experience, particularly how experiences in or close to non-human environments contrast with urban or industrialized experiences and how this varies across cultures with close attention paid to indigenous people. The movement was an attempt to connect with humanity's sense of alienation from nature in a continuing fashion throughout history. This was very closely related to the development at the same time of ecofeminism, an intersecting discipline. Since then its areas of concern have expanded significantly. On the other side neither politicians nor industrials of all kinds have listened to the warnings, let alone reacted.

That is why the 21st century appears like the age of apocalyptic horsemen with all the predicted catastrophes.

I am presenting 3 positions of contemporary photography for the Global Endemic Crisis Project by Manolo Cocho. The attempts of the artists are manifold, maintaining interpretations of the beholder as well as curatorial exegeses.

Oscar Cueto is dealing with two different approaches. On the first level he is researching the significance of poppy flowers in his home country Mexico in comparison to his new base in Vienna, Austria. The second level maintains the importance of Magazines / Newspapers presented by the example of the German Magazin „Der Spiegel“. Catchy covers with fake headlines telling about corruption, violence and murder.

Poppy flowers have a long tradition in the northern parts of Austria, called Waldviertel, where the tradition is tight connected to poppy cultivation. Many tasty sweets are filled with poppy seeds, the recipes are mostly coming from Monarchy times from the regions of Czech Republic, former part of the k.u.k. construction. Poppy seed pacifier for sedation of the infants was in common use.

The importance of poppy fields in Mexico is totally different. For farmers it is a possibility to survive or leave poverty. But ultimately the big profit is not made by the farmers, but by the traders, politicians, drug barons. The entanglement of politics and drug dealing, the willingness to corruption, based on poor social conditions, plunges thousands of people into disaster. Austrian and Mexican conditions are not comparable, even if on the surface similarities are popping out.

Oscar Cueto nevertheless compares the problem of illegal poppy cultivation for heroin production in Mexico to poppy cultivation in Austria. The goal of both activities is to generate money, the resulting results are completely different. The image of the poppy embodies more of a tourist idyll in Austria.

In Mexico, poppy cultivation creates poverty, corruption and violence.

Due to poverty, the climate, the strategic location and a very uneven distribution of income, Mexico is the second largest opium producer in the world. Mexico not only produces heroin for local consumption, but much more for trading in a globalized world. National and foreign governments and cartels benefit from illegal opiate trade. Although poppies and derivatives are officially banned in Mexico, Austria and almost worldwide, manufacturing, trading, and selling are the result of euphoric global demand. The question of WHY our society needs so many drugs should interest the government as much as the

prevention of cultivation and distribution.

The staged photographs refer to the production of heroin, not as a conflict between the others, but as a problem of a global economy that exploits the poorest. Violence, murder and corruption is nowadays better known from Mexico, mostly because of the news and magazine which are talking about. Nevertheless we have the same problems because of other reasons. Oscar Cueto brings both topics together with creating fake cover pages of „Der Spiegel“.

„Austrian efforts in the fight against corruption“

„Austria is a mass grave“

Markus Guschelbauer estranging us from what we see. He deconstruct landscapes in his series of photographs, transfers scenery into abstract paintings. The analogue is extremely important to Markus Guschelbauer. He does not speak of photographic technology, but of going out into the scenery and lending a hand. The act of building, obscuring, changing. A statement in the face of a comprehensive standardization of living conditions, which forces many people of the industrialized world into a two-dimensional dimension in their professional and increasingly also private life or press themselves into it.

He is not showing solutions, rather than moving towards resolutions. He finally transforms toward destructing flames, vanishing or cleaning everything through the ritual force of fire. The contrast between naturalness and artificiality, which today is mostly perceived as an irreconcilable contrast, is resolved by Markus Guschelbauer in an optical game of ambivalence.

The interventions in nature are perceived as infringements of human and animal behaviors, values and tradition. The viewer can also construe the images as a humorous self-reflection or a stimulus to think. European landscape painting meets modern design photography. The eternal question of the three-dimensional world runs like a red thread through his oeuvre.

Hubert Hasler has experienced both worlds, he stayed more often in Mexico and lives at the moment in Vienna. The images are collages of self portraits and pictures of plants. The artist himself hides symbolically behind big agave leaves. A plant that is invasive in Europe and which propagates European plants, according to the botanical critics. The question of strangeness arises, taking up space in unfamiliar environments, articulating topics like post-colonization and restitution. How much have these strangers joined us, have we grown together over time, can we imagine our own culture without these plants? Especially in the plant world, the neophytes presented themselves as overcrowded industrious newcomers. Like the Agave, rooted in Latin America. The agaves, a legacy from the time of Columbus and the great plants, goods and gold transfer, have established themselves in Europe and are developing splendidly. Climate change is particularly beneficial for their spread. Hubert Hasler discusses the intervention or attack. Neophytes are rooting in alien areas. Figuratively, the artist disappears behind the intruders who supposedly take the space for him.



JOSÉ PINTO
Art collector
Mexico

Crisis.

Word with a great variety of connotations, used more and more on a daily basis, referring primarily to social, economic, political, medical, interpersonal, family or psychological issues.

How to define it? Unlimited situation? There are “chronic” crises that go beyond the perception of a limit, where there are no longer alternatives. Instead, there are critical situations that you can get out of using various means. Perhaps time is the differentiator of the depth of the crisis. In some circumstances crises can be overcome in the short term.

Social crises are generally chronic, and refer to issues of justice, discrimination, violence. The remedies are long-term and require political will and realism regarding their solution.

On the contrary, economic crises tend to be recurrent, with sudden onset, generated by excesses or abuses in times of great bonanza. The crises of 1929 that began with their explosion in the United States dragged the world economy to suffer for more than a decade security problems and loss of opportunities to generate stable sources of work. The time was marked by violence, gangs and gangsterism were some effects of that crisis.

Throughout history, almost all wars have an economic crisis background. This provokes justification of belligerence, for example, through real or fictitious needs of territorial expansion or conflicts in order of ethical or religious identity.

Historically, economic crises lead, sooner or later, into political crises. For example, the European famine at the end of the seventeenth century that led the French population to initiate a revolution that changed the destiny of their country and of world history.

The example of France spread and shook many countries. Between them she motivated the citizens of the United States to fight for their independence from England to create a baton of democracy that has endured through one Civil War and two World Wars. Their strength has been evident in how they have managed to overcome serious crises in their history. An example is the assassinations of Abraham Lincoln and John F. Kennedy, which generated an existential crisis that was defeated thanks to the strength of their institutions.

Instead, tensions in the Middle East region have caused a chronic crisis that shows no signs of improvement today.

Crises in the medical environment have also been the cause of massive deaths and opportunities in seeking the cause and finding cures for these ills. In history, the plagues that hit a large part of Europe, until the appearance of the Immunodeficiency Syndrome, created crises of great proportions that brought in the history of medical science the search for the origins of its transmission and how to control it.

Interpersonal crises are limited to group, school, work or family issues. They do not stop having an impact on society, since mental health is affected by cases of abuse, bullying, neglect or abandonment. The most serious effect of these phenomena, if they do not have an effective remediation, is to fall into a psychological crisis that can generate such serious mental disorders that they lead to physical attacks or even suicide.

How to inoculate ourselves against this threat?

Information, deep study and analysis are part of the defense mechanisms. The arts such as music, painting and literature serve for a better psychological balance, they cushion the pressure of being immersed in an existential crisis without restraint.

OSBALDO RESENDIS
Geneticist
Mexico



About crisis

From a pragmatic and general point of view, a crisis is a special state or situation that is associated in some way with instability, problems to be solved, malfunctions and greater probabilities of having functional risks in a system. The crisis can occur in various contexts, and depending on them it can change, but the essence is common in all cases, an alarm, a critical area that manifests a transition towards a lack of functioning of a system. Thus, we say that the economy is in crisis when there is a deficit in income on the verge of collapse, or we say that society is in crisis when there are worrying levels of insecurity or irrational acts among its inhabitants. From a systems biology point of view, I consider that this concept is associated with the disarticulation of the parts that make up the system. Living organisms are systems, made up of various elements (cells / tissues / organs / individuals / societies) that as a whole function in a relatively coordinated way to achieve an adequate functional process. Failures in this organization can compromise the operation and generate crises. Along with the term crisis, it is also inherent to summon other concepts, such as evolution and robustness. In a crisis, the robustness of a system is threatened, it is at the limit of remaining functional due to a lack of coordination of its elements generated by intrinsic or extrinsic causes. In this context, a crisis situation could be a trigger to make changes, evolve.

ALFONSO VALIENTE
Biologist
Mexico



Biodiversity crisis

The concept of Crisis generally refers to a negative effect on a system that affects its evolution or the maintenance of the processes that sustain it. Biological systems, such as an organism or an ecosystem, share the characteristic that they are made up of various components that interact with each other, generating emergent properties. Thus, an organism or an ecosystem is constituted, in the first, by human cells and cells of the microbiome, and in the second by species that interact, generating emergent properties such as health and the physiological state of the individual, as well as biodiversity. In both cases, with only the decrease in the density of the components both at the microbiome or species level of an ecosystem, the so-called biodiversity crisis is being caused, which endangers the functioning of ecosystems.

The so-called crisis of biodiversity is characterized by the loss of diversity of genes, species and even ecosystems whose causes are determined by the over-extraction of individuals, species and the destruction of ecosystems that endanger human subsistence.



MIGUEL VASSALLO
Ethnohistorian and Mesoamericanist
Mexico

The crisis (variants from the personal to the planetary)

When I hear the word Crisis, I invariably think of Chico Che's group and a fieldwork that Ana and I did in Yucatán, in which all summer we only had - to listen to the old chevy's stereo - an mp3 disc which contained 110 songs by the singer of Tabasco roots and his ensemble, which made us –based on repetition, attentive listening and analysis– if not experts, if not connoisseurs of his wide and diverse work ... If we analyze the name with an ethnohistorical eye Francisco José Hernández's ensemble becomes a historical source and we can see reflected the moment when the word Crisis entered the popular vocabulary in Mexico: the 1970s, which were the beginning of a national economic crisis that was thought to be temporary and that instead of having been overcome (as the rulers promised us) it was exacerbated over time ... On a strictly personal level - although perhaps at a family level - I have experienced several crises (of physical and / or mental health): those of malaria, dengue, diabetics and kidney stones, nervous, depressive, of adolescence, middle age, as a result of abuse in the consumption of alcohol and other drugs, dating, an unresolvable marriage, parenthood and postpartum. On the other hand, I have also suffered from some political organizations in which I have been active. And although in each one of them I have suffered greatly, all have also shaped me and having survived them I have radically changed the course. But it could not be like that and I could literally have died in them, without the word Crisis having its facet of opportunity (with a positive charge) ...

Before reflecting on the structure and situation in which we find ourselves, I would like to point out two Crises –which, being unsolvable– drastically transformed our region (the one we know as Mesoamerica *latu sensu*). The first of these marks the transition between the Classic and Postclassic periods, a period of time that roughly occurred between 600 CE. and 1000 C.E. From different theoretical currents this synchronic cut is called in different ways: Epiclassic, Terminal Classic, Late Classic or Protopostclassic, whatever it is called, it was a period of Crisis and change that without completely transforming what López Austin - recovering the Long Duration of Braudel - called the Hard Core, it signified a dramatic regional transformation in several areas. For me, the Latin maxim (summarized version of a text by Cicero) “*Historia magistra vitae est*” is still in force –a personal and social level– so what did this Crisis consist of broadly and what can it teach us? First, even though there is a preponderant cause, Crises are multifactorial; second - but not least - that every Crisis is preceded, by opposition, by a period of stability, apparent or real. During the Classic period, there was an increase in the productive forces (especially in agriculture, which became extensive), the division of labor deepened, there was a demographic increase and commercial exchange - especially of luxury goods - became more complex and He returned from a long distance, likewise the State was enlarged and a strong urbanism was adopted, forcefully defining the country-city dichotomy.

During the Classic, the city par excellence was Teotihuacán, with an area of 20 km square and more than 150,000 inhabitants, reaching 75% of the population of the Basin of Mexico; It was the first multi-ethnic city (to the Nahuatl and / or Otomangue-speaking majority population it was necessary to add the Oaxacan neighborhood, that of the merchants - from the Gulf and the Mayan Area - the Michoacan, etc.), the sharp division between country and city was it reflected in the production of its urban workshops (obsidian and ceramic –slim orange–) and in intensive agriculture. Its export products reached points as far north as Cahokia in what is now Illinois and south to Central America. The city had a great cultural, economic and perhaps political influence in all that territory. In the Mayan Area, a great variety of products manufactured in Teotihuacán have been found - the same happens in reverse-, we

can see their stylistic influence in several cities (v. Gr. The talud-board) and several lineages of Mayan rulers forged alliances with Teotihuacán or they recognized themselves as Teotihuacanos. But circa 550 C.E. the city was burned, apparently by a revolt; The researchers point out as possible causes the depletion of resources or a Crisis of the political system ... the city decayed and was abandoned, as would happen with the great urban centers of the Mayan Area in the 9th and 10th centuries. There is no agreement in the academy of which It was the determining factor in the abandonment of the great Mayan cities of the Lowlands (some with 100,000 inhabitants) but the war, the constant droughts, the exhaustion of the political and / or religious system are mentioned ... To the north, in what is now Zacatecas, cities such as Alta Vista (built almost exactly on the Tropic of Cancer) and La Quemada, were abandoned around 1050 CE and the northern agricultural frontier was retracted 250 km to the south, the above result of a series of prolonged droughts that made agriculture unviable in the Mesoamerican North. These climatic and political changes brought large migrations that changed the map and the ethnic composition throughout the region. Archeology clearly shows us how samples of Plumbate pottery associated with the southward migration of Nahuatl groups appear along the Central American Pacific coast, from Chiapas to Nicaragua. Otomangue-speaking groups (relatives of the Otomis) settled in Nicaragua and Costa Rica from central Mexico. Let us also remember the migrations (called pilgrimages) of the Nahuatl tribes –such as the Mexica, Tlaxcalans and Xochimilcas– who settled in what would become their cities and territories at the beginning of the post-classic period. In short, it was a Crisis that changed the ethnic map of our cultural area that had remained extremely stable for several centuries (and it was the one that the Spaniards knew upon arrival). In the current situation, governments speak of a migratory crisis, but the flow of people in our days seems ridiculous given what was experienced in that period of our history.

The second crisis to mention is the hecatomb that the Spanish invasion of our territories meant. Suffice it to say that the blow was so strong that many researchers argue that Mesoamerica no longer exists and that only indigenous peoples of Mesoamerican roots remain ... in any case, the hard data tells us that approximately 96% of the local population succumbed to the invasion , which brought war, disease and overexploitation. This Crisis process truncated the development of Mesoamerican cultures. The fact that the Iberians have become aware of the existence of the “New World” from their “discovery” (something real for them and in their ideology) had as a consequence for the general European vision that although the world has expanded (in its original meaning of all created things) paradoxically the planet closed on itself when knowing its composition and clear borders ...

In our time we have already firmly rooted the idea that we inhabit a planet; and on the other hand we suffer from an economic system that encompasses it: capitalism (I say it that way even though it seems *démodé*). One of the characteristics of this mode of world production is precisely that it tried to be global for centuries, until it succeeded. It seems that the interconnection of the world is a recent phenomenon, but beyond the long-distance trade routes of ancient times, trade under the capitalist logic has been connecting distant regions for centuries. I will take the example of the cup of tea that an 18th century London lady drank: the leaves and porcelain came from China, the sugar from Jamaica, the slaves who cultivated sugar cane came from West Africa ... Today this system with its Logic has taken over almost the whole world and expands its borders, flooding (or trying to flood) all spheres of life, turning everything, little by little, into merchandise, even the previously unthinkable: I was born in the time when

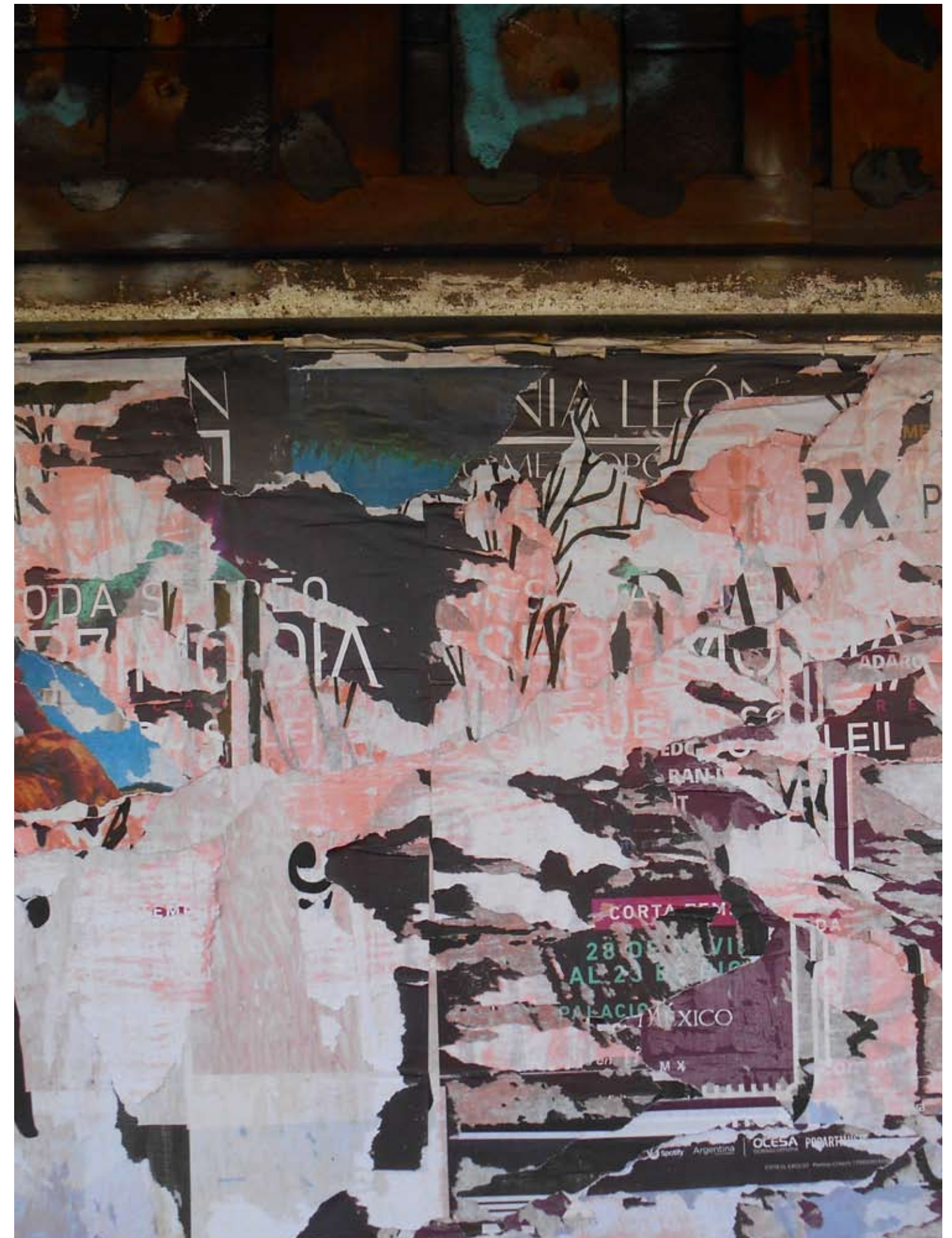
the The maxim “a glass of water is not denied to anyone” was a reality and today I live in the country that consumes the most bottled water ... Being the global system, local crises are either the result of external factors or they impact the whole. The most profound and accurate analysis of capitalism continues to be that of Marx, in which the role played by Crises in shaping and reconfiguration of the system was already included (outlined but not finished), describing how and why Crises (these are concomitant and necessary for the system itself). This phenomenon is cyclical and it accumulates disorder until the system, in the future, cannot be rebuilt. In other words, Crises are inherent and repetitive in capitalism, having cycles like Kondratiev waves, where a period of rapid growth is followed by a slowdown, with a subsequent crisis and prolonged depression.

On the other hand, Marx's theory on the Crisis was paramount, and being a firm foundation it must be developed in light of the current state of capitalism. The Crises of this system, although with similar effects, are different from those suffered in other modes of production. For Marx “the crises [of capitalism] are always purely momentary violent solutions of the existing contradictions, violent eruptions that reestablish the broken equilibrium” are “the moment when the process of reproduction is disturbed and interrupted.” Its origin is found in the decline in the rate of profit, the over-accumulation of capital and commodities.

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Capitalism presents us as if it were inexorable its permanence ad æternum as if its recurring Crises only strengthened it, as if there were no other possibilities for the future, be they dark or bright.... Analysis such as those of Braudel and Wallerstein allow us to know that we are facing a civilizational and final Crisis of capitalism, which will succumb under its contradictions. But we should not stand idly by waiting for the imminent end of the system, because when it falls, the powerful will surely build a new one, even more unjust and cruel (how about a neo-slavery or neofeudalism but with the current technological advance? Dystopia then ...), the future will not be bright if we do not fight for it.

Although everyone must work in their own space to destroy capitalism (structurally and superstructurally) it must be a global task, we must understand from pain and individual and local struggles what is the cause of our problems, which is none other than the capitalism itself. We must connect isolated struggles, fight in all spaces, transforming ourselves and our immediate surroundings in the first instance, banishing fucked-up practices that make us related to what we supposedly fight; a single struggle is necessary (made up of the infinity of all of them) to destroy the prevailing system and to build another based on just relationships between people and between people and nature, if we do not work on it I assure you that the Crisis will be catastrophe ...



>> Fatal error
>> Error 529

Crisis

KitsuneExMachina

AGR
Si, pero justamente la filosofía no tolera los
>> Yes, but precisely the philosophy does
not tolerate technical terms. If you have
technical terms it is very easy to translate.
This is what happens, for example, with an
instruction manual for a refrigerator - which,
curiously, is often very poorly translated.
But philosophy does not work with technical
terms, and that is why it is so important and
so difficult to give equivalent terms.

>> Memory: Crisis or La Crisis
>> Memory: @ Endemic _____ Global
>> Excerpt <https://www.c3.unam.mx/globalendemic/globalendemic.html>

"ENDEMIC versus GLOBAL ...
The main objective of the project is to deepen and reflect on a specific topic : ENDEMIC
against GLOBAL .

>> InterpretaciónLibre [BoboHjort] -> "Attitude draw to visit the complex , to intuit the ways

>> Reverse Attitude
[BoboHjort] :: blur = interpret

>> Semiotic Analysis [

>> Translation
as impossible
as identity
requires a
system of
iterations that
are not possible
outside of life.
Not only does
it present the
difficulty of
the philosophical
text, the text
(in a truly broad
and uncomfortable
sense) the artistic
one by its open nature
does not accept translation..
>> Error 422

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or
" **triadic**
that exists between diff
reality
, a
complex relationship

To make sense of it, it's the same as what happens when we talk about

global

inherently artistic. Crisis here and therefore it is a way of
to investigate , a way of looking, is to draw and investigate the image, to trace worlds
possible, look at the limits of the representable, challenge the unknowable, experience ,
maps languages, weave a complex network that captures concepts, traces them , that
divide your syllables to generate new words, break sentences and paste
what is not contiguous, while doing and thinking merge or disperse
to look at each other from a distance, where they can be seen as a gradient and not as a
irreconcilable difference, where the global and the endemic can be dimensions

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term, one in which
"We will need a

>> Tmad Model [Cnam]

=>

"In this way the crisis is no longer seen as a result of polarity, taking it out of
its categorical hierarchy but rather is presented to us as the articulating axis that
it allows describing the endemic and the global as a topological illusion "

Mod2

concept
the a linear dimension of the global in the endemic, which is not linear

Crisis

KitsuneExMachina 

>> Memoria: *Crisis* o *La Crisis*
>> Memoria: @ Endémico _____ Global
>> Extracto [<https://www.c3.unam.mx/globalendemic/globalendemic.html>]
=>

“ENDÉMICO versus GLOBAL ...

es un proyecto de exposición originado en el C3 Centro de Ciencias de la Complejidad de la UNAM, Universidad Nacional Autónoma de México, en el marco de actividades del programa de Arte, Ciencia y Complejidad y en colaboración con la Unidad de Comunicación y Diseño y la Coordinación de Ecología y Complejidad a cargo del Dr. Alfonso Valiente.

El objetivo principal del proyecto es la profundización y la reflexión en cuanto a un tema específico: **ENDÉMICO**

 **contra GLOBAL.**

Se convocó a una serie de artistas y colectivos de artistas profesionales de diferentes entidades y contextos a reflexionar respecto a un tema complejo y en consecuencia crear una serie de imágenes resultantes del mismo. Los países considerados son: México, Austria, Francia, Alemania, España, Suiza, Italia, Estados Unidos, Argentina, Polonia, Albania, Eslovenia, Croacia, Lituania.”

>> InterpretaciónLibre [[BoboHjort](#)] -> "Actitud de **dibujar** para visitar la **complejidad**, para **intuir** los caminos

 posibles de una **multitud inabarcable**".

>> ActitudInversa [[BoboHjort](#)] :: desdibujar = interpretar

>> AnálisisSemiótico []

=>

“Las palabra global aparece en mayúsculas al centro, en la tipografía de mayor tamaño entre las diversas palabras en el logotipo, la palabra se encuentra recortada para tener en una primera línea la sílaba “GLO” y debajo de ella la sílaba “BAL”; sobre un fondo que mediante pequeños círculos y líneas dibuja lo que conocemos como un grafo, en tonos grises. La parte central del grafo es menos densa al centro justo por debajo a donde se encuentra la palabra glo-bal. El grafo se va haciendo más denso hacia los bordes en un gradiente radial, donde finalmente se recorta para formar la ilusión de una circunferencia, este principio de la psicología gestáltica que explica como algo en la cognición nos obliga a ver totalidad donde hay incompletud y fragmentos. Bordeando esta circunferencia ilusoria ahora vemos como el fondo crea un marco blanco para luego verdaderamente dejarse envolver por un semicírculo grueso -tanto como las letras de glo-bal- también negro.

Lo que debió ser un círculo, se encuentra recortado para dar espacio a las letras de la palabra “ENDÉMICO”, también en mayúsculas, en letras amarillas. La tipografía de “GLO-BAL” es más moderna, mas redonda, la de la palabra “ENDÉMICO” tiene serifas. “ENDÉMICO” se incrusta en lo que podríamos llamar el cuadrante superior izquierdo de la circunferencia truncada, se han posicionado de tal forma que parecen estar escritas siguiendo la curvatura del arco ausente, dando el efecto de completar la circunferencia. Entre la palabra endémico y la formación que nos invita a leer global aparece la palabra versus, en minúsculas negras. Al interior de la letra O de la palabra global, un nodo del grafo se vuelve grande y amarillo posicionándose en el centro de la letra. El logo utiliza dos o tal vez tres tipografías, una para cada grupo de letras asociadas en palabras”.

>> AcciónDelLector [



]

>> ~ Endémico __Vs__ Global
TerceridadGenuina [Endémico crisis Global]
=>



“Lo **endémico** al **borde** de una circunferencia límite, ilustración de una **diferencia periférica**. Lo **global** se encuentra sobrepuesto, al **centro**, como **abstracción** que es convocada por la intrincada relación entre **particularidades**, como la **conglomeración de similitudes**. Encuentra su punto crítico en la **pequeña circunferencia amarilla (nodo)** al centro de la última letra “O” de “GLO-BAL” invitando a pensar en la **centralidad** y por añadidura, en lo **periférico**. Acaso el que el nodo amarillo sólo tiene **una arista** que conectándole con el *todo* nos da la noción de principio y final, de entidad **superior**, que da orden y sentido a la **disgregación caótica** de los demás nodos del grafo. Una pensar en lo **global** como **espacio lógico** que permitirá el juego de los **nodos locales**, una categoría de **máxima difuminación** de particulares donde éstos encuentran la posibilidad de un juego complejo. Lo **GLO-BAL central** lo **ENDÉMICO periférico**, lo uno **abstracto**, lo otro **concreto**, lo uno como **habilitador** de **lo otro**”.

>> crisis @ versus
>> Analizar [versus]

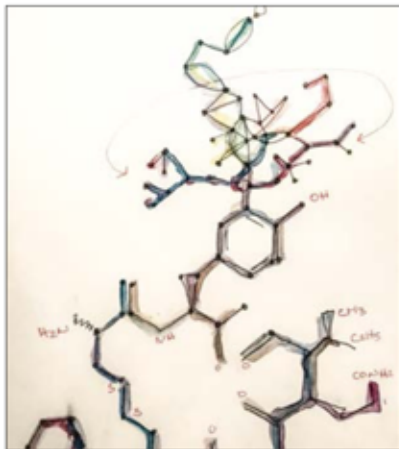
=>



“En sus orígenes latinos significaba simplemente **hacia**; servía para referir al **movimiento** de ida y vuelta del arado. Es por contaminación del inglés que se toma en la concepción más generalizada de **contra** y más explícitamente como manera de señalar una **confrontación**. Esta idea, desestimada al principio para el español, terminó volviéndose uso aceptado por la Academia en su vigésima tercera edición”.


>> DosPerspectivas [Endémico vs. Global]
> Una relación *conflictiva* entre lo *endémico* y lo *global*
~ Polaridad : relación de máxima diferencia

- Produce un CampoEnergético intermedio
 - Tensión irreconciliable
 - Resulta entonces un Mundo en Crisis
 - Mundo polarizado
- > Otra lateral que nos invita a pensar que algo de lo uno va hacia lo otro
- Endémico_x_Global: no polar
 - x :: No relación de máxima diferencia
 - SimetríasQuebradas: espacio para la semejanza y la diferencia:: Multiplicidad
 - x :: crisis [[la crisis como la relación entre endémico y global]]
- >> PerspectivaTriádica [{Global, Endémico, Crisis}]
- =>



💡 "Lo que estoy sugiriendo es no ver a la **crisis** como resultado de una **síntesis dialéctica**; como resultado ineludible del **conflicto** que surge de dar naturaleza esencial a los conceptos y con ello la relación **irreconciliable** entre lo **particular** y lo **general**, entre lo **endémico** y lo **global**; o si se quiere, entender que la **crisis** es precisamente una manera de definir la imposibilidad de hacer converger los conceptos, tomados así como **mutuamente excluyentes**: como la luz y la sombra de algo: como el bien y el mal dependiendo si uno es **globalifóbico** o **globalifílico**, términos que aunque ya cayeron en desuso, tal vez podríamos **substituir** por otros como **endemista** en el sentido de Deleuze de "**devenir indio**"; o **globalista**; en el sentido de Hardt-Negri en su noción de **Imperio**. No **endemismo** o **globalismo** en el sentido de ideologías sino precisamente algo como tener la **inclinación** o **vocación** de dirigirse hacia lo uno o lo otro; vocación que sólo se consigue cuando uno se mira a si mismo justo en el territorio ajeno: ese **devenir indio** cuando se ha nacido occidental o ese **imperio** sin centro al que hay que domar en la **complejidad de un rizoma que es todo multiplicidad sin centro ni periferia.**}}

Mod1

ModeloTriádico  [{Global, Endémico, Crisis}]

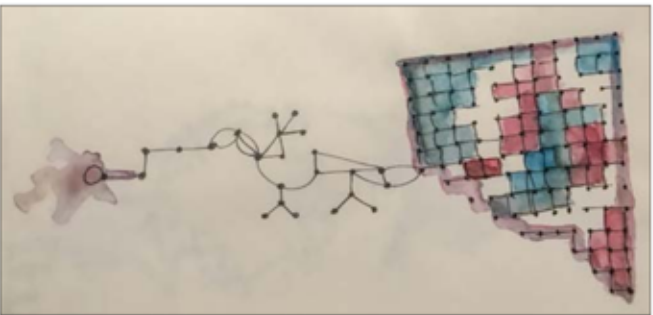
=>

"Ahora bien, me gustaría proponer que entre la **absoluta continuidad** que proponen los **conceptos generales** como lo es el término **global** y la particularidad **hiper-específica** que proponen los conceptos **singulares** como lo **endémico**, **juguemos** con un **tercero** que los vincula de otro modo. No me refiero a un concepto que sintetice esta lucha entre opuestos, ni tampoco uno que diluya su polaridad, no tampoco un tercero vinculante como espacio conceptual fronterizo. Me refiero a proponer primero que uno y otro conceptos no son extrema diferencia en tanto que lo uno contiene ya el germen de lo otro, permítaseme decir algo así como una polaridad en un sentido más taoísta".

- >> Un primero: Global
- Un todo indefinido e indefinible
 - Cualitativo
 - Insaturable
 - Pura posibilidad o posibilidad pura
- >> Un Segundo: Endémico
- Hiperdiferenciado
 - Localizado
 - Específico
- =>

"Necesitaremos un **punto perspectivo** para abordar la relación entre uno y otro término, uno en el que lo **general** será el espacio de **posibilidad** de lo **local**, otro donde lo **local** sea la **hiperdiferenciación** que permite el reconocer sus **cualidades globales**.

Para que surja lo **particular** debe existir *primeramente* lo **general**. De este modo lo



global se nos presenta como un **todo indefinido e indefinible** pues ¿qué puede ser algo **global**? ¿qué podría ser algo que *atañe* a todo el **mundo**? Es en este sentido un concepto **insaturable**. Un espacio **cualitativo** de **posibilidad pura**. En conexión con la amplitud de lo global emerge como **acto humano** su **localización** en el **mundo**. Todos los **fragmentos endémicos** no podrían **saturar**

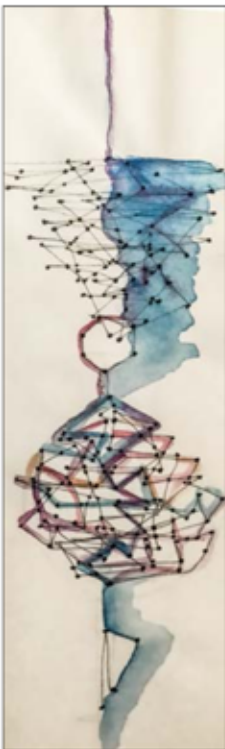
el **concepto global** para darle sentido, es lo mismo que sucede cuando hablamos de una línea (como concepto genérico) respecto a una colección infinita de puntos (como topos particularizado). La crítica de Peirce a la lógica de Cantor radica precisamente en esta idea. Peirce dice -parafraseándole- si se toma un conjunto infinito de navajas que por infinito no dejen de ser lo que son, y cortamos la más pequeña de las líneas, el resultante es una cantidad infinita de líneas, no un conjunto infinito de puntos".

- >> Un Tercero: Crisis
- =>

"De este modo podemos proponer otra forma de relacionar los conceptos **global y endémico**; no como polos opuestos esenciales en una relación ontológica dialéctica, sino como la **compleja relación** que existe entre elementos diferentes pero profundamente imbricados, una **realidad triádica representacional y**

práctica. Se trata pues de entender que las polaridades como extremo de la diferencia a la luz de esta reflexión parecen artificiosas y más que nada estériles. Esto nos permite salvar otro inconveniente, si lo **global y lo endémico** no son los polos extremos de una diferencia, y por ende existe algo de lo uno en lo otro, una **mínima simetría**, aparecen entonces **múltiples puntos de enlace**, la **crisis** se erige como una praxis que nos abre indagar esas **simetrías quebradas** entre los dos territorios; abriéndose el espacio desde la semejanza o desde la diferencia".

>> ModeloTriádico [Global, Endémico, Crisis]
=>



"Partamos ahora del supuesto que lo **global** nos invita a pensar en lo continuo, en lo **indiferenciado**, en el espacio de una **posibilidad abierta** de la que **emerge** lo **contiguo**, de lo que es **diferenciado** en lo **endémico**. El lugar de su habitáculo como **posibilidad pura**. Porque existe lo **global** es que podemos **pensar** en lo **endémico**. Porque existe lo **general y ambiguo**, podemos **imaginar** lo **particular y concreto**. Pero sólo porque lo **concreto** nos permite ver lo **contiguo** es que miraremos las **semejanzas** de lo que **no es extrema diferencia** y por tanto La **crisis** en este sentido se propone como el lugar que posibilita la **relación** entre lo meramente **cualitativo** y **posible** de una entidad **global general -abstracción pura-** y lo **particular de la experiencia endémica**. La **crisis** entonces se postula como el modelado de la **relación** entre ambos. La **crisis** es la **ley de interpretación** que faculta el **tránsito** entre lo **global** y lo **endémico** en un **ciclo** sin fin de **correspondencias**.
Pero esto nos abre una posibilidad más, entender que la **crisis** posee a su vez dos matices, aquella que la ha formado como ~~habito-de-pensamiento-com-una creencia-de-que-la-relación-es-en-sí-problemática; esa-relación-conflictiva-entre-los opuestos~~; la otra es imaginativa, da acceso a una posición de contraste frente a la **creencia**, dinamizarla, relativizarla, volverla triádica de nuevo. Me refiero a que la **crisis** en este modelo **fractal** se abre nuevamente como espacio de **oportunidad**.
De este modo podemos apelar a la noción de **búsqueda**, la crisis como lugar de la comezón e inquietud que nos invita a pensar el mundo nuevamente.

>> ModeloTriádico [Crisis]
=>

"De este modo la **crisis** no es ya vista como un resultado de la polaridad, sacándola de su jerarquía categórica sino que se nos presenta como el eje **articulador** que nos permite describir lo **endémico y lo global** como una **ilusión topológica**".

>> ModeloInmanente [{Global, Endémico, Crisis}]
(1) => Endémico
=>



"Si la primera parte de nuestra empresa fue establecer un campo homogéneo de discusión donde lo **endémico** y lo **global** no son extremas diferencias sino matices de relación a la luz de una **crisis-oportunidad**, lo que sigue nos va a permitir estudiar dicha **CrisisOportunidad** en sí misma. No como la fusión de otra polaridad sino como un concepto que **teje** su propia red de significados, que nos evoca todo lo anteriormente descrito".

>> ModeloInmanente (1)
=>



"De aquí ahora podemos proponer el estudio de las cosas en sí mismas. Es decir cambiar el **eje perspectivo** y abandonando la **centralidad** de lo **global**, ponernos en el centro de la **experiencia individual**, **devenir indio**, reconocer el territorio alrededor, **centramos en lo particular**.

>> Critica [ModeloTriádico]

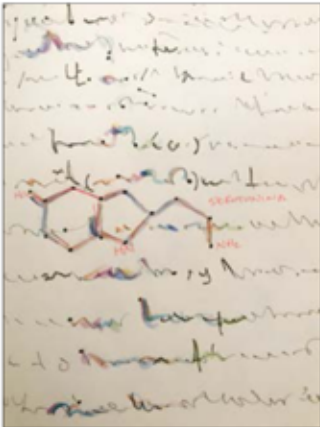


"Uno de los problemas que enfrentamos cuando establecemos conceptos **generales**, entender en nuestro caso la noción de **global** como un concepto general que evoca una **totalidad** es que tendemos a ver lo **endémico** como la **figura** en un **fondo**. Lo **global-total** es el **medio de contraste** que nos permite encontrar lo **local situado en alguna parte de sí**. Es el problema que detentan los modelos **sistémicos** y que aún la cibernética de segundo orden no logra salvar por completo. En sí, todos ellos anclan sus reflexiones en el seno de una filosofía **trascendentalista**. El sentido entonces siempre está en otra parte y con ello no podemos salvar lo que Nietzsche ya advertía en su reflexión entre el **amo** y el **esclavo**.

- >> ModeloInmanente [Global]
- Lo Global no es totalidad
 - No es fondo
 - No Sistémico
 - No Cibernético (primer o segundo orden)

Siguiendo el análisis del logo, podemos hacer ciertas reflexiones: Lo endémico ahora es **materia granular** (hecha primero letras, luego nodos y aristas en un grafo) a partir de lo cual, desde la **periferia** miramos hacia el **centro**. El conflicto del **versus** permanece y mi recorrido visual termina en un **Peri-Centro** justo después de leer la palabra hecha también fragmentos de lo **GLO-BAL**, justo en el círculo amarillo que se encuentra al centro de la primera "O".

Ahora me viene a la mente el mundo justificado por DeLanda en las visiones filosóficas de Gilles Deleuze. Imagino lo **endémico** existiendo por sí mismo -preexistiendo a lo



global-. Cuando lo **global** no existía -podemos imaginar- lo **endémico** ya estaba ahí, simplemente no era **periférico**. Hablamos ahora de investigar la formulación de lo **general** como una alquimia que se logra cuando imaginamos que un sinnúmero de **similitudes** alcanzarán para saturar la concepción de una **cualidad**. Este modelo sin embargo, padece del mismo problema dialéctico revisado anteriormente, de modo que deberemos mejorar nuestra visión. Lo que sí podemos reconocer ya es que se trata de un **modelo inverso**, **simétrico** -quebradamente **simétrico**- pero **inverso**. Si antes habíamos partido de darle existencia a lo **general** para que en ello hubiese espacio para lo **granular**, si lo **global**, la **cualidad** de la que puede emerger la **existencia particular** y **relacional** de lo **endémico**; ahora damos existencia a lo **particular** para, en el **tejido complejo** de sus **vecindades**, **inferir** lo **general**.

✦ **Un general que no es cualitativo sino múltiple. Que no es trascendente sino inmanente, no es integrado sino divergente, espacio diferencial por excelencia. Buscamos una generalidad que se niega a la unidad.**

Aquí la **crisis** tomará otras formas, en la medida que no requiere conciliarse con un otro, lo **endémico** requiere conocer su **diferencia** sin compararse con **lo-otro**. Aquí lo **global** es el **Imperio**, como afirman Hardt y Negri y su **crisis** proviene justamente de la **falta de un centro**, en ausencia de este tampoco todo se vuelve **periferia** sino que centro y periferia conviven imbricadamente en el mismo lugar. Lo **global** emerge en toda periferia, por ejemplo, hiper-conectada a través de la Internet. Esta globalidad a la que la propuesta Hardt-Negri niegan su imperialismo, en tanto que no tiene centro de poder, fagocita todo modelo anterior, y lo vuelve resiliente al punto de ser **anti-frágil** en el sentido de Nasim Taleb. La **crisis** es su **resistencia**, su incapacidad de transformación significativa, ni revolución ni evolución le son propias y ajeno está a todo progreso, y sin embargo es permanente **devenir**".

El primer ejercicio nos ha permitido explicar cómo **figura**, **fondo** y **contorno**, no son sino elementos del **mismo espacio**, desdibujando la diferencia extrema las hemos visto como elementos **relacionales** generadores de conceptos para conocer el comportamiento de dicho espacio bajo esa perspectiva de observación. Ahora podemos desdibujar las **categorías** que habíamos propuesto, a sabiendas que la

CrisisOportunidad así construida se nos presenta a este nivel como un elemento del que somos capaces de estudiar en su **diferencia inmanente**".

*** **ConceptoBoya** :: Concepto que se propone como un elemento de interpretación difusa, generalmente usado en un tejido con otros **ConceptosBoya** para implicar un campo de investigación ***

>> Iluminar **[CrisisOportunidad]**
=>

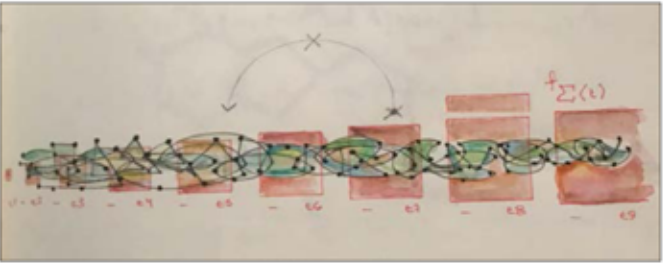
Si nos remitimos a la etimología de **oportunidad**, encontramos que se refiere al **puerto** (*portus*) que puesto *delante* (*ob*) se presenta como una **apertura** por la que podemos **transitar**. La **crisis** (*oportuna*) así propuesta es un espacio **abierto**, en contra del cierre que supondría una **crisis** como un nudo irreconciliable entre opuestos.

>> ModeloInmanente [Crisis]
=>

Si la **crisis** que deriva de asentar lo **endémico** en una **globalidad** preexistente es condenarla a la periferia insignificante, la **crisis** que deriva de mirar lo **endémico** como multiplicidad divergente es reconocer que lo intrascendente es ubicuo, es *lo-todo*. Esta **totalidad no unitaria, indefinida y rizomática donde ninguna categoría -ninguna cualidad es vinculante-** la semejanza es expulsada para privilegiar una mayoría de minorías, elites tan exclusivas que apenas y se admite al *si-mismo*.

>> Resumen [Mod1, Mod2]
=>

🛒 Hemos revisado hasta ahora dos modelos sobre la **crisis**, el primero parte de **DatosCategoricos** (lo **global**) que al **diferenciarse** nos permite conocer por aproximación a lo **local**; el segundo nos deja ver un espacio de **máxima-diferencia** construida por una **saturación** de datos hiper-específicos donde lo **endémico** se



multiplica infinitamente en un **rizoma**, expresión máxima de una **generalidad no unitaria** y donde familias de particularidades esconden la identidad de sus miembros.

En la primera parte de este trabajo, la **crisis** se nos presentaba irresoluble en la medida que opuestos polares de máxima diferencia, la **crisis** revleaba como si del mundo mismo se

tratara. **Avistamos una crisis ontológica.**

En el segundo momento, cuando partimos de lo **global** para aproximarnos infinitamente a lo **endémico** la **crisis** se nos presentó como **representacional**.

En el tercer momento *la crisis* se presenta mas bien como una *intensidad* específica de lo *endémico*. Si la primera *crisis* se nos escapa del entendimiento por ser una *crisis ontológica*, la segunda *crisis* limita nuestro entendimiento quedando bordeado por su *significación*: estamos ante una *crisis representacional*. Afrontar esa *crisis* nos invita a comprender la *interpretación* como un ejercicio *pragmático*, donde diversos modos de ver ofrecerán diversos modos de existir. La *crisis* aquí es entonces bien representada por un *tejido complejo* como bien lo ilustró el logo-diagrama que investigamos. La *crisis* finalmente surge de la pérdida del *centro* o para decirlo mejor la fusión *centro-periferia* a la que hemos llamado *PeriCentros*. Esta *crisis* se manifiesta en la identidad

que ha de ser descubierta sin comparación con un otro, donde cada cosa lo es por diferenciarse sobre sí misma multiplicándose.

Finalmente, esto nos invita a pensar en los modelos que utilizamos para aprehender la *realidad*. Como bien explica DeLanda al investigar el mundo de Deleuze, supone un artefacto conceptual que se puede explicar con el concepto de *simetrías quebradas*. Podríamos decir entonces y sólo por poner algunos ejemplos de pensadores que se traslucen en las líneas anteriores que el *espacio lógico* de Wittgenstein, las *categorías universales* de Peirce y finalmente, *el campo de inmanencia* en Deleuze poseen semejanzas (y diferencias no menores): simetrías quebradas en un origami conceptual complejo por el que miramos el mundo así en su conjunto. De acuerdo que unas y otras posturas pueden ser contestarias, incluso complementarias en el sentido de opuestas, y sin embargo, a cierto nivel,

entre lo *endémico*, lo *global* y lo *crítico* aparece un espacio para el *pensamiento-acción*, en algunos casos sólo al interior de la *representación*, como puede ser el caso del primer modelo, en otros, como el segundo modelo presentado, el pensamiento es la herramienta crítica que nos permite aproximarnos a lo impensable y formular los lenguajes para investigarlo".



>> UnCorte [Crisis]
=>

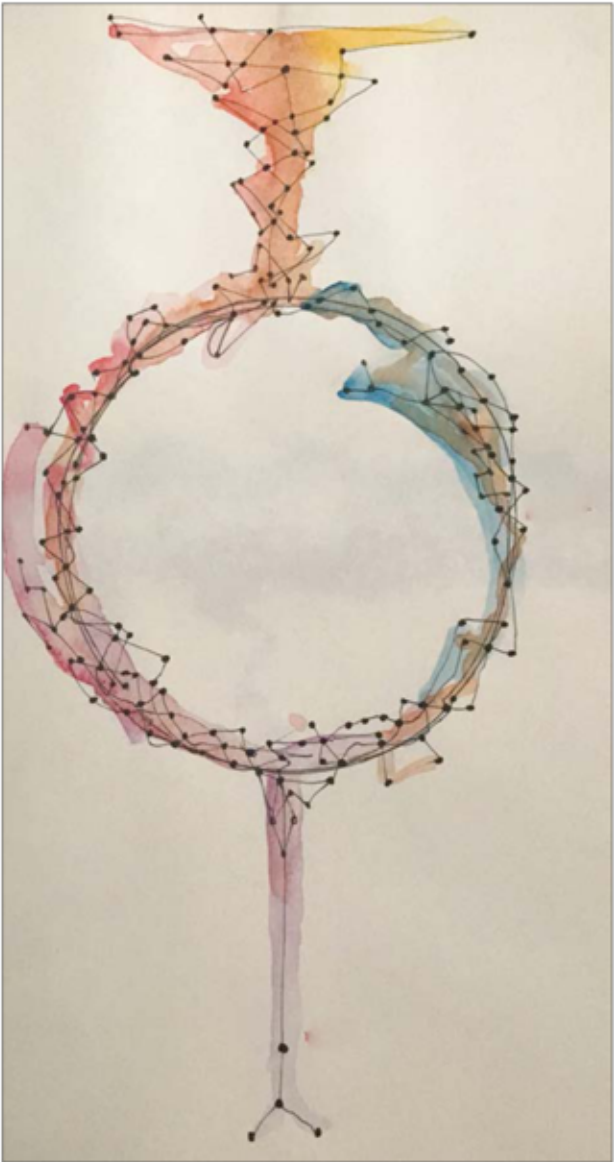


Siguiendo al matemático James P. Crutchfield cuando afirma que agrandar lo pequeño y empuqueñecer lo enorme, afirmamos con él, que es una labor

intrínsecamente artística. *Crisis* aquí y por tanto es una manera de *investigar*, una manera de mirar, es *dibujar* e investigar la imagen, *trazar* mundos posibles, *mirar* los límites de lo representable, *retar* a lo incognoscible, *improvisar*, *fusionar* lenguajes, *tejer* una red compleja que atrape conceptos, que los *mezcle*, que *divida* sus sílabas para generar nuevas palabras, que *rompa* las continuidades y pegue lo que no es contiguo; al tiempo que el hacer y el pensar se *fusionan* o se *dispersan* para mirarse a la distancia, donde pueden ser vistos como un gradiente y no como una diferencia irreconciliable, donde lo *global* y lo *endémico* pueden ser dimensiones diversas o *una y* *dimensión* de donde el académico se *producción* objetos que a invitan a la otras más a la

la misma
sí mismas;
ejercicio
multiplica en la
artística en
veces nos
reflexión y
contemplación.

II



PIERRE ZUFFEREY
Artist - Curator

Switzerland

Endemic Global Crisis.

Manolo Cocho - artist and curator - invited me to present some Swiss artists for the international exhibition “Endemic Global Crisis” I chose the following six artists, one by affinity and two by taste for eclecticism, preferring to propose 6 different visions on the theme - rather than unifying it - thus demonstrating their various interpretations on the societal problems today

Also the artist in an intrinsic way is a sensorial and sensitive vector of the movements of our society, the creation makes it possible to offer another look, to position a personal point of view and thus to give a new reading which aims here to generate reflection on the global crisis

CLOTILDE GERMANN

Action 16 relates a desire to freeze time, a refusal, an attempt to counter the inevitable

The outcome is certain, but the need to act keeps hope alive - There is nature, the wind, then the essential flight - There is the human

OLIVIER LOVEY

In my Miroirs aux Louettes series, I create impossible images, close to surrealism, by pasting stickers in public spaces. By confusing the real and its double, I question the limits of image and representation

PASCAL SEILER

Don't start to climb the mountain to the point where there is no one yet and not enough area for a palm tree let alone the size of an apple to cover the sun

CARLO SCHMIDT

For me today, art has not only an aesthetic value, but also a social and human mission, even if such a result does not exceed my person.

ALEXIA TURLIN

Even though the mountains of the Swiss Alps glow, they are melting, transforming and collapsing faster than we have estimated. The mountains could be as beautiful as they are tragic as humanity could be. Every act counts tomorrow is today

PIERRE ZUFFEREY

The fire starts from a melting point - the night sun - and reaches the unalterable, devouring everything in its path. For me, it symbolizes heat and therefore global warming, an inexorable factor that is spreading over our planet



Unknown woman, anti-government protests, Seoul, South Korea, 2015 (detail) Vesna Bukovec

CURATORS

ENDEMIC GLOBAL CRISIS

MANOLO COCHO

VASJA NAGY

DENISE PARIZEK

PIERRE ZUFFEREY

MANUEL AMADOR

JEANNETTE BETANCOURT

JORDI BOLDÓ

VESNA BUKOVEC

MARCELO CALVILLO

BEATRIZ CANFIELD

MANOLO COCHO

OSCAR CUETO

ANTONIO DEL RIVERO

TAR DUST

EN NICO

LUCIANA ESQUEDA

FABIOLA FAIDIGA

MAJA FLAJSIG

LUCIA FLEGO

EDVARD FRANK

WASSERMANN FRANZ

DANIELA FRAUSIN

CLOTILDE GERMANN

GUILLERMO GIAMPIETRO

MARKUS GUSCHELBAUER

HUBERT HASLER

FRANCISCO J. HERNANDEZ

LOUISE KLOOS

KRISTIAN KOZUL

ROY LAGRONE

LUIS LAZALDE

OLIVIER LOVEY

MIA MARAKOVIĆ

LEONARDO MARTÍNEZ

VANJA MERVIČ

SISSA MICHELI

ALEN NOVOSELEC

EVA PETRIČ

KARIN MARIA PFEIFER

PASCAL SEILER

CARLO SHMIDT

EVA SILBERKNOLL

DAVIDE SKERLJ

SONIA SQUILLACI

CHRISTIANE SPATT

EVELIN STERMITZ

IGOR ŠTROMAJER

MARKO TADIĆ

ALEXIA TURLIN

FRANCO VECCHIET

GIAN CARLO VENUTO

ALEJANDRO VOLPI

JOSIP ZANKI

SULA ZIMMERBERGER

PIERRE ZUFFEREY

METKA ZUPANIČ

ARTISTS
ENDEMICO GLOBAL CRISIS

COLECTIVE GROUP

“PERFORMANCE PEDAGOGIES AGAINST VIOLENCE, HARM AND ABUSE”

MANUEL AMADOR

ANTONIO DEL RIVERO

FRANCISCO J. HERNANDEZ

LUIS LAZALDE

Ecatepec - México



Culture and explosion. LOTHAM

Borders in the disciplines of art and their forms of representation in contemporary culture and current art, are blurred. The disciplines are mixed with each other, but they do not lose their differences, this phenomenon proposes the juxtaposition of the different forms and possible uses of art. The differences between one type of culture and another, such as the differences between art, no longer matter. contemporary and popular art, what is art and what is not art. But it proposes new forms of approach, giving new meanings when doing and seeing through Action Art, this by the words of Manuel Amador "... a sensitive act, that you can touch and as a person you can feel. It is something that you can raise awareness from the mental, emotional, physical body." Making of acting subjects, participants in their own action, representing the daily social drama through of performativity actions and using the body in alternative forms to create spaces of freedom, and being able to write your own narratives.



JEANNETTE BETANCOURT

Artist

United States

“We beg to make the proper use of the benches”

Homelessness is a social problem that has never been fully treated. Palliative is chosen that do not touch the origin of the situation, which can find its roots in some excess of drugs, a mental breakdown or an economic inability to integrate into society.

In a world where time is money, the homeless become more of a hindrance than a social responsibility.

Under the current anthropogenic condition, there is no time, no resources, and no will to deal with them.

Only the park can offer them some comfort.



JORDI BOLDÓ
Artist
Spain

Crisis

Moment not exactly empty, but a look into the void. Situation that generally arises at the beginning or end of a process. Critical or emergency moment; of immobility and stagnation, where it is not easy to predict what will happen, or to know what to do.



VESNA BUKOVEC
Artist
Slovenia



And yet I do bother

A series of drawings was created for the occasion of my solo exhibition 'I can't be bothered with the end of the world' (Ravne Gallery, 2019). The title of drawings 'And yet I do bother' is a response to both the title of the exhibition and the my previous series of drawings entitled 'I can't be bothered ...', which is also presented at the exhibition. The images in the drawings in the previous series represent scenes from everyday life where people deal with themselves and with their own problems. A wider social context does not even touch us personally. Despite the irony, the title of the exhibition also communicates a certain amount of resignation and emphasises the inactivity. With this new series, I wanted to find images that offers inspiration. And I found it in photos of protests, where women are at the forefront. In different time periods and in different places, they engaged in various topics and, with their own bodies, were exposed in the struggle for social change. Some of the protagonists in the photos are known (suffragette Emmeline Pankhurst, an activist against racial segregation, Rosa Parks, an anti-war collective of Women in Black, an activist for the rights of Palestinians Ahd Tamimi, climate activist Greta Thunberg), others are mostly unknown protesters. Their photos have become a symbol of the fight against oppression and are virally circulating online. Despite the complex background and the familiar or unknown context of the situation when these photographs were taken, all these images give me hope that the world can still be changed.





MARCELO CALVILLO
Artist
Mexico



About Donald in Tijuana and a marina painting.

The two pieces are the digital version of two paintings that were originally painted in oil and that belong to a broader research-production project entitled: Dissertations

Marinas, the seascape as a critical medium. In very general terms the pieces that are part of the production of this project, they intend to combine and combine political criticism with the seascape, understanding the latter as a metaphor for social dynamics.

Within this dynamic, migration has been, for many years now, the option of life for countless rural and urban workers, cornered by neoliberalism throughout Latin America, in Mexico in particular, income derived from migrant work represents:

... One of the most important sources of foreign exchange for the country, only followed by exports from the automotive industry and the farming-food sector... After India, China and the Philippines, Mexico has been in recent years the fourth economy to receive remittances in the world. Most of these remittances come from Mexicans working in the United States and Canada, but one of Trump's proposals to pay for the wall he intends to build on the border with Mexico it is precisely to retain a part of these remittances.

Against all odds, in 2017 Donald Trump arrived to the presidency of the States United States of America and with it, an escalation of insults and attacks against migrants from all nature and particularly against the Mexican government.



BEATRIZ CANFIELD
Artist
Mexico



The last trip...

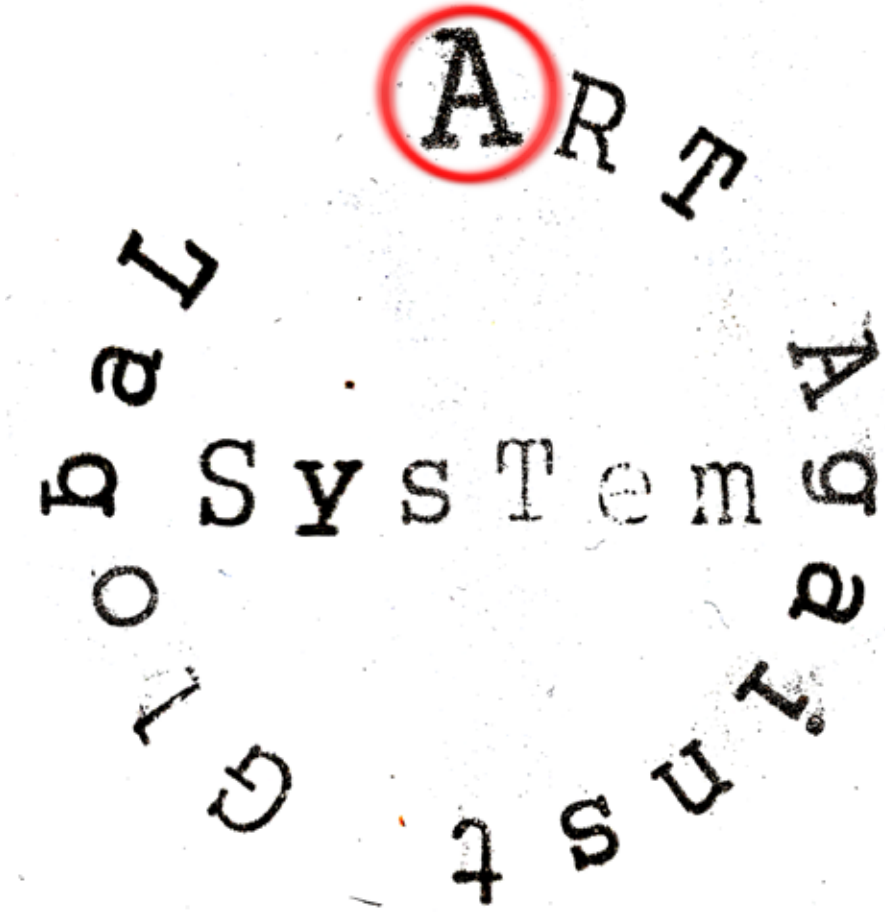
This series of Photographs is nourished by the accelerated mutation of the transience of life and its finitude compressing the cycle of its history and accelerating the process towards its total transmutation.

In an explosion, the expansion of matter is appreciated and in this process it acquires another meaning which upon reading this work functions as a metaphor of time and a blank sheet for the re-signification of the represented object.

suitcase / man / war / exile / migration / rupture ...
... an expansive crisis that destroys ... transforms.



MANOLO COCHO
Artist
Mexico



A circular arrangement of letters forming the phrase "Art Against Global System". The letter "A" at the top is circled in red. The letters are arranged in a circular path, with "Art" at the top, "Against" on the right, "Global" on the left, and "System" at the bottom.

Error

When something happens that is not planned, we say it is a Mistake. In that sense, crises do not they should happen and then they are mistakes.

From the origins of human society, we have tried to have dominion over what surrounds us and about what is going to happen. Mythology, religion, philosophy and science display their powers trying to create an accurate picture of the real world. Making evident the fact that it affects us notably what is beyond our control, emergencies, crises, unforeseen events; the unplanned it suddenly appears affecting our thoughts. Many times we prefer to hold on to fixed but clear ideas even if they are fantasies because we fear the unknown.

Unplanned events occur constantly but our way of knowing things creates strong resistance to accepting unforeseen changes. However, the process of evolution of the biological life of which we are the product is the history of adaptations to change through the method of trial and error.



OSCAR CUETO
Artist

Mexico - Austria

“Mirror / Mirror”

The fictional cover of the magazine “Spiegel” reinterprets poppy production and compares the problem of illegal poppy cultivation for heroin production in Mexico with poppy cultivation in Austria. The objective of both activities is to produce money, the result being completely different in each case.

In Austria, the image of the poppy embodies more of a tourist idyll. To remove this image from its noble context, the viewer is faced with an extreme parallel world.

A world in which poppy cultivation generates poverty, corruption and violence.

Due to poverty, climate, strategic location, and highly unequal income distribution, Mexico occupies the position of second world poppy producer. Mexico produces poppy seeds for local consumption; but above all for a globalized world. National and foreign cartels and governments profit from the illegal opiate trade. Although poppy seeds and their derivatives are officially prohibited in Mexico, their manufacture, trade and sale are the result of the euphoria of world demand. The staged photographs and the exhibition / refer to the production of heroin, not as a conflict among others, but as a problem of a global economy that exploits the poorest.

Oscar Cueto
Vienna, 2020

DER SPIEGEL

Nr. 42
5.10.2019



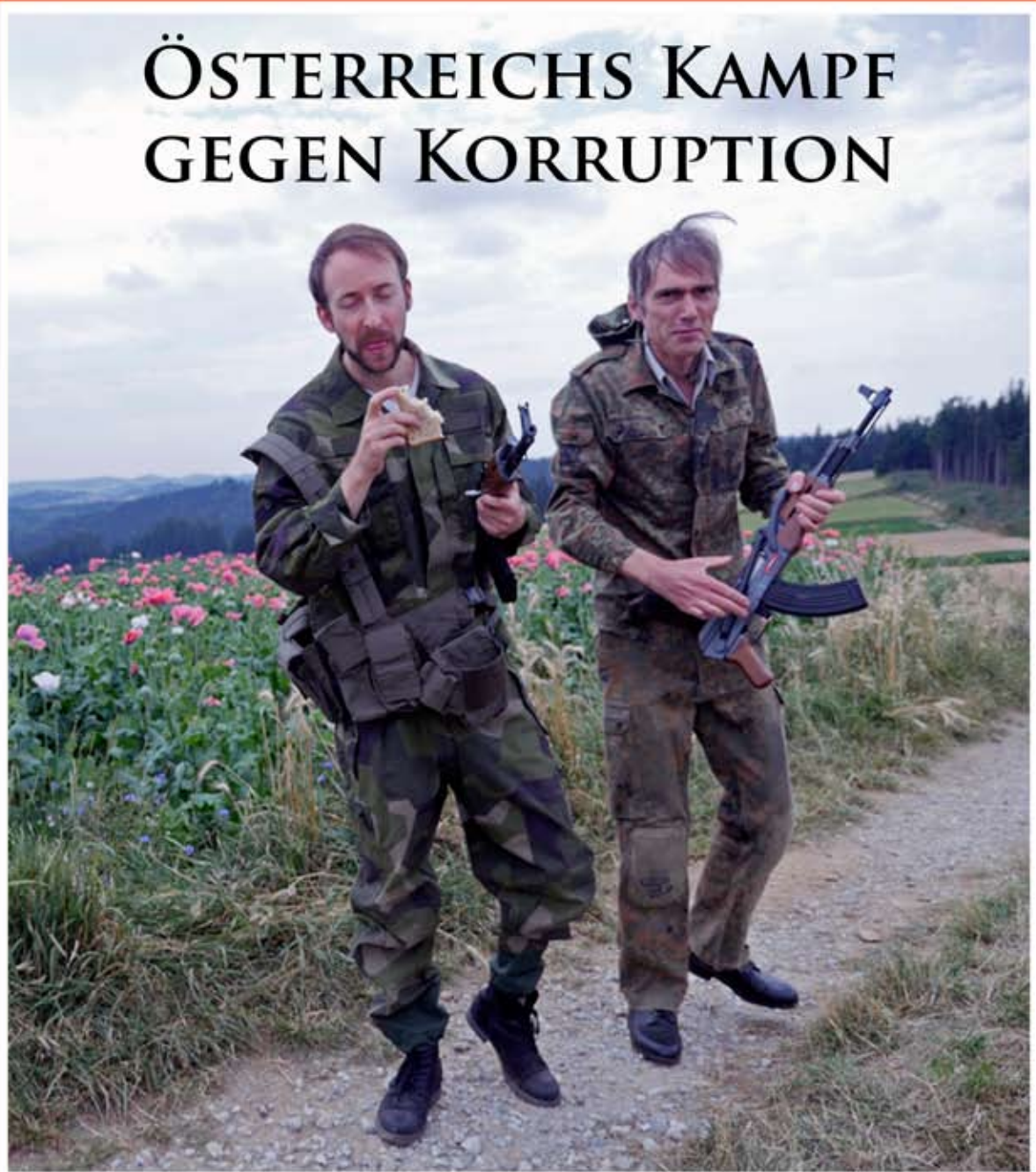
CDU
Merkel regelt ihre
Nachfolge

Kartelle
Prostitution in der
Dritten Welt

Niki Lauda
letztes Treffen mit
einer Ikone

DER SPIEGEL

Nr. 45
5.11.2019



Fernsehen
Das Erfolgsgeheimnis
der 1000 „Tatorte“

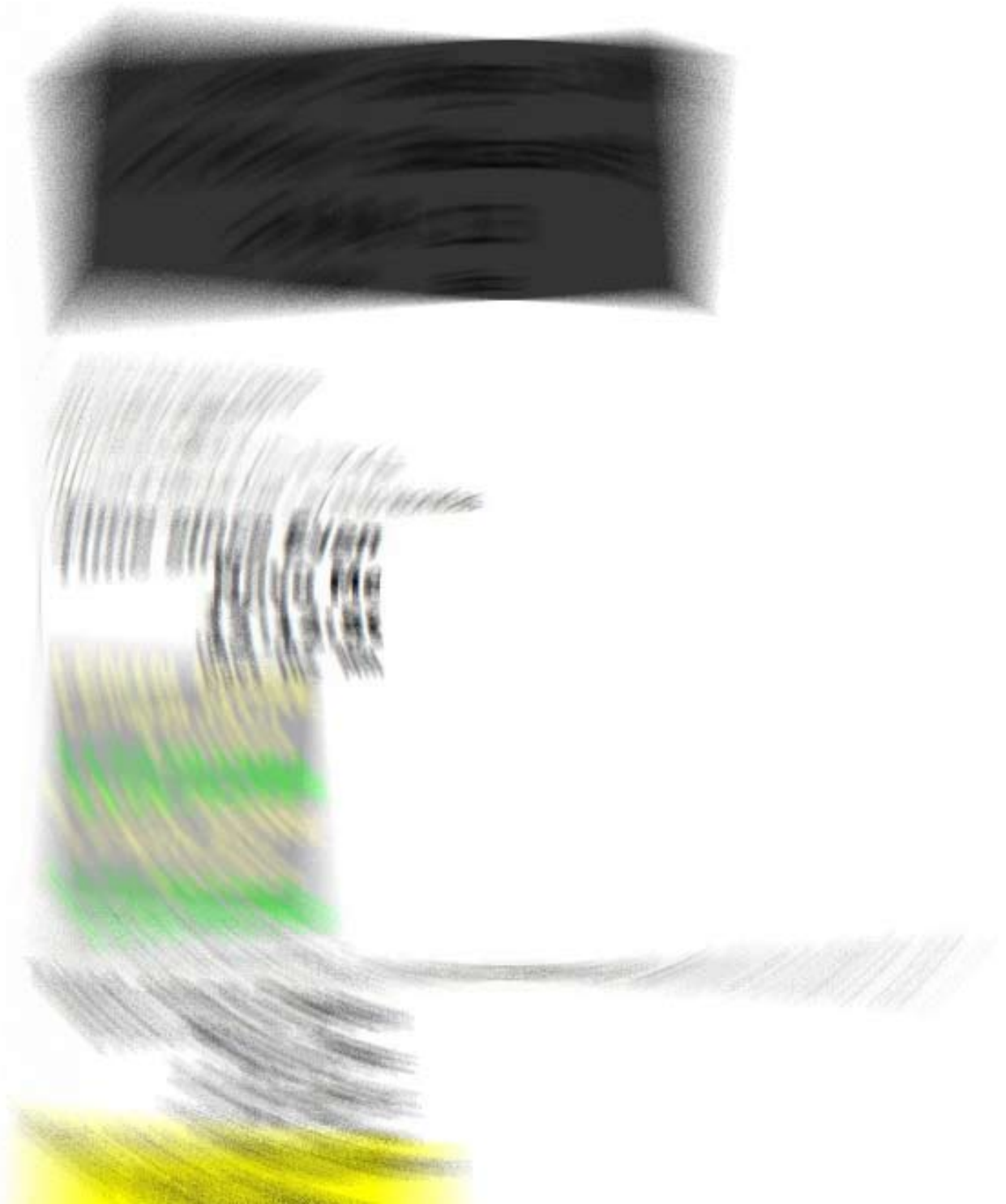
Diabetes
Heilung durch
Stammzelltherapie?

SPIEGEL-Serie Teil II
Luthers Welt: Gottesfurcht
und Hexenwahn

TAR DUST
Artist
Slovenia

Pessimism of the intellect, Optimism of he will

“what is important to me is impersonal historic duty to help end capitalism”



en nico
Artist
Italy



Crash

“Crisis” occurs when an alteration forces the balance of a system. It is deconstructive, at the same time brings awareness of a new possible different order.

The rooftop in his colourful artistic supremacy is unaware of the devastating crack below it. There is an incongruity between the 2 elements, devoted to interfere each other toward their reciprocal destruction.

Balance in nature can be totally subverted shaping new environments. Old relics, a memory of the past, draw new compositions and suggest a different seeing of the real.



LUCIANA ESQUEDA
Artist
Mexico



This series of two photos represents the present day and portrays some of its CRISIS: overpopulation, overproduction and as a consequence, the invasion of all natural and urban spaces.



FABIOLA FAIDIGA
Artist
Italy



“Democratic appearance - Victory attempts”

Instinct fragments sketch of unreal figures and simple signs in the course of telephone calls (which often work) and compromises liberating ancestral automatism, producing seemingly unconscious spellings on paper or post-it.

The subsequent rational elaboration of the Default project allows the formation of other situations: from the stream of consciousness to visual storytelling, from automatic pieces to collage conscious where the apparently “useless” fragments find motives and stories.

This umpteenth collage of the DEFAULT Project, entitled “DEMOCRATIC APPEARANCE - VICTORY ATTEMPTS”, wishes to open a reflection on the fragility “of freedom and democracy” in the current historical moment, where the deceptions of those who promote confrontations for the need to identify enemies, can condition the indisputable pluralism of democracy and respect for freedoms.

In the collage, a group of animals and demons rehearse to celebrate the victory of a false democracy; the man with the heart in the brain remains astonished. A warning never to go down the guard in the dialectical process defending the values of respect, equality and freedom that are at the base of our republic.

MAJA FLAJSIG
Artist
Croatia

Walk and remember, paths and memory

When I started to walk, my thoughts started to crumble. It was as if a messy ball of yarn started rolling down the mountain. The thoughts became more focused, intensified and clear. Entering the field has never been more mentally demanding and physically harder. Walking as an embodied and mobile practice led me to a sensory focus, which coincided with all these new and clear thoughts that occupied me.

As a research method I used a ball of red thread, analogous to the ball of thoughts that filled my mind. My first intention was to chart our journey, each step I took to create a reification of our presence on the mountain. The aim was to point out the fact that we affect our surroundings even though we don't actually leave anything material behind. Animals were wary of our sounds and footsteps, steps we use to unintentionally squash some insects and plants. Furthermore, with our rhythmic and continuous steps, walking became a performative act that followed the path. And this trail was affected by us too, as we made it clearer and stiffer just by walking. Every time someone walked this path, it became more real. After all, mountain trails are just one possibility that many people choose.

The red ball of thread appropriated the myth of the Minotaur described by the Roman poet Ovid. As the story goes, this monstrous creature was captured in a labyrinth built by Daedalus on the orders of King Minos of Crete. He was fed with the Athenian youth, and when Theseus, the legendary hero, promised to kill the creature, Ariadne, the daughter of Minos, came to help. As the labyrinth was nearly impossible to escape, Ariadne gave Theseus a ball of yarn which she used to trace her way through the labyrinth. Thus, Theseus managed to kill Minotaur without getting lost and returning safely by following the chain. While Theseus had a certain goal, the thread allowed her to focus on it, while his footsteps were followed by the thread. He could wander through the maze, looking for Minotaur, while the thread protected him. The notion of tracking was the one that initially guided my line of thinking regarding this research. However, the inability to get lost was of greater importance in the end.

As I walked down the path, leaving a red thread behind my steps, I began to pay attention to my own unique experience of the path with all my senses. The sound of the wind, the smell of plants, the feeling of earth against my feet. Everything became more intense. According to Maurice Merleau-Ponty, "turning to the things themselves", exploring our own experience is actually returning "to that world before knowing what knowledge it speaks of." In fact, this notion of going back to the primordial was highlighted by my presence in nature. Without electricity, or any other means of civilization, this experience was further intensified.

But what is the road really? As I walked, this thought came to my mind, and I realized that the only way to realize it is by going out. As I continued to trace my movements with a rope in the forest I became nervous. The thought of getting lost in the woods was overwhelming, and I returned to the safety of the trail. And then I realized. This is when the red string does its job. It gave me the opportunity to go wherever I wanted and made it impossible for me to lose myself. He was protecting me.

Although I chose the red colour of the thread intuitively, its apotropaic values matched it. He literally protected me, as did Theseus. But when he was talking to one of our fellow Dalmatian Zagora and some local Paklenica people, I discovered that his apotropaic values also work on a symbolic level. So when I pulled a ball of red string out of my backpack, an older man from Paklenica commented, "Someone must be putting a lot of spells on you because you have all that red string." Although wrapping the red rope around the arm is important to the religions of Judaism, Buddhism, and Hinduism, around the Balkans it is especially used to repel black magic. In this way, the red rope as a method gave me a unique sense of security, considering all the mythical creatures that reside in Velebit.

Feeling completely safe in a hostile environment, the investigation could begin. The first thing I noticed when I got off the trail was how smooth the ground is. How the road has been travelled thousands of times, it became stiff and hard. So the path could be defined simply by the number of people who walked it. Michel de Certeau's notions of tactics and strategies correspond to this realization. Therefore, the road would be a strategy created by certain producers (in this case, the mountaineers), while any other way that leads to the same place would be a tactic made and used by individuals. And because of that, the vegetation and animals (and mythical creatures?) Behaved differently along the way. Consequently, the smells were different out of the way, more intense, as were the tactile gestures of the plants that touched my body. I was able to find more beetles under my feet and feel the squirrels hopping. The sounds were louder and more diverse. The song of the birds and the whispering among the trees surrounded me, and soon, the notion of time faded. Time could be countable while following the path, since it is linear, just like our Western concept of time. Only the rope that I left behind would be a tool for measuring time, but as I soon realized, even the linearity of the rope was subdued by my own thoughts, the amount, textures and consistency of which completely changed as I walked, making it impossible to track time through a rope.

Although my first idea was to track my movements with a red rope, I never intended to leave it at Velebit. I wanted to collect it so I could have an artifact of our presence on the mountain, measured. But something else happened while I was picking up the rope and walking the exact same route that I had already traveled (making my own path at the same time!). Spontaneously I began to remember every thought that occurred to me on my way, and because I was thinking these thoughts, the return actually lasted much longer, so the concept of time changed. A friend told me once that when she went to her grandmothers and forgot why she came into the room, she would tell her to come back the same way. This mnemonic was investigated by Giordano Bruno while he was exploring the art of memory. This specific notion of the spatiality of memory was examined in architectural mnemonics, when Bruno explained how a speech could be remembered. A person would divide the content of the speech into images or signs and place it within a previously memorized location. This happened spontaneously while my thoughts traveled through space. They even had their own smells, colors, textures, and temperatures that corresponded to my physical experience of the trail. The worries were blue and droopy, the new ideas were silky and cold, my thoughts about our little community were green

and soft, while the thoughts about me were like glass and warm. How these thoughts were, as stated above, very clear and intense, as were the physical sensations, the return gave me another opportunity to resolve and reflect on them.

This research method provided some important insights, which also helped me understand everyday life in the urban environment. One could understand this only when drawn from his everyday surroundings, not only with respect to the space itself, but also the people around him. And this is quite important, since routine is a very dangerous thing. It leads us to one path and one path.



Walking and remembering paths and memory **Maja Flajsig**



LUCIA FLEGO
Artist
Italy



Endemic Global Crisis

Mis entrevistas sobre la crisis, documentadas por videos y marcos, comienzan en 2012 en ciudades italianas como Roma, Florencia y Udine. Las personas que entrevisté, aunque pertenecen a diferentes entornos sociales, todas aceptaron que la crisis existe y se siente incluso si en algunos momentos ha habido algunas recuperaciones económicas. A pesar de todo, en la mayoría de los casos, no hay resignación, sino un deseo de ir por delante y esperar un cambio mental sobre todo tratando de ser siempre proactivas:

Foto N ° 1 - FLORENCIA - “La crisis existe y se siente, pero nuestra ciudad se salva con el turismo, incluso si los turistas gastan menos ellos mismos “.

Foto N ° 2 - ROMA - “La crisis es más mental y política, pero con buenos planes e iniciativas se puede superar “.

Foto N ° 3 - UDINE - “La crisis lleva a un cambio de sistema. La economía está en manos de muy pocas personas de quienes somos manejados como soldados de juguete mientras los juegos ya están listos “.

Photo N ° 4 - - “La palara de la enrevisa sobre crisis”.





EDVARD FRANK
Artist
Italy



Throughout the history of our civilization, we have always been subject to cycles of crisis followed by cycles of progress. What is the reason for all this, especially in terms of social changes and economic that brings? In recent years, Italy and also Europe have been affected by a deep social and economic crisis. With the Fuori Rotta (off-route) project, which started a few years ago, I wanted to deepen the social changes in our society by trying to analyse the phenomenon of migration and specifically the solidarity and human side connected to it.



DANIELA FRAUSIN

Artist

Italy



Arcano

Pottery books, object-books, metaphor-books, “pages” scratched by secret alphabets, treasure-chest books, perhaps contain unexpressed potential, fragments of magical thought. They are layers of clay that between their folds try to hide dense and deep silences, dark archetypes, made with ancient techniques, the *Bucchero degli Etruschi*, totally black-glossy and the Raku, the Japanese art of ceramics that recalls Zen rituals and the intense relationship with the elements of nature. And, due to a strange alchemy of matter, an ancient mixture of earth and water dried in the air with the intervention of fire, takes the form of a book-symbol of contemporaneity, of the drama of the reality that surrounds us. In these monochromatic forms, black that evokes deep emotions and addresses the dark aspects of the psyche and white, the color of spirituality, synthesize the semantic duplicity of the word “Krisis”, its double face, the very essence of the term in its be both danger and opportunity. In a fusion of the archaic and the current, these arcane “matrices, which want to send us mysterious messages, are transformed into books-witnesses of the present, of the desperate resistance of thought, of spirituality, to an absurd and cynical world, ours, which inexorably removes sacredness to culture, it denies the myth, it stifles our ability to imagine, create, dream.



CLOTILDE GERMANN
Artist
Switzerland



Action 16

Action 16 relates a desire to freeze time, a refusal, an attempt to counter the inevitable. The outcome is certain, but the need to act keeps hope alive - There is nature, the wind, then the essential flight - There is the human.





GUILLERMO GIAMPIETRO

Artista

Italia

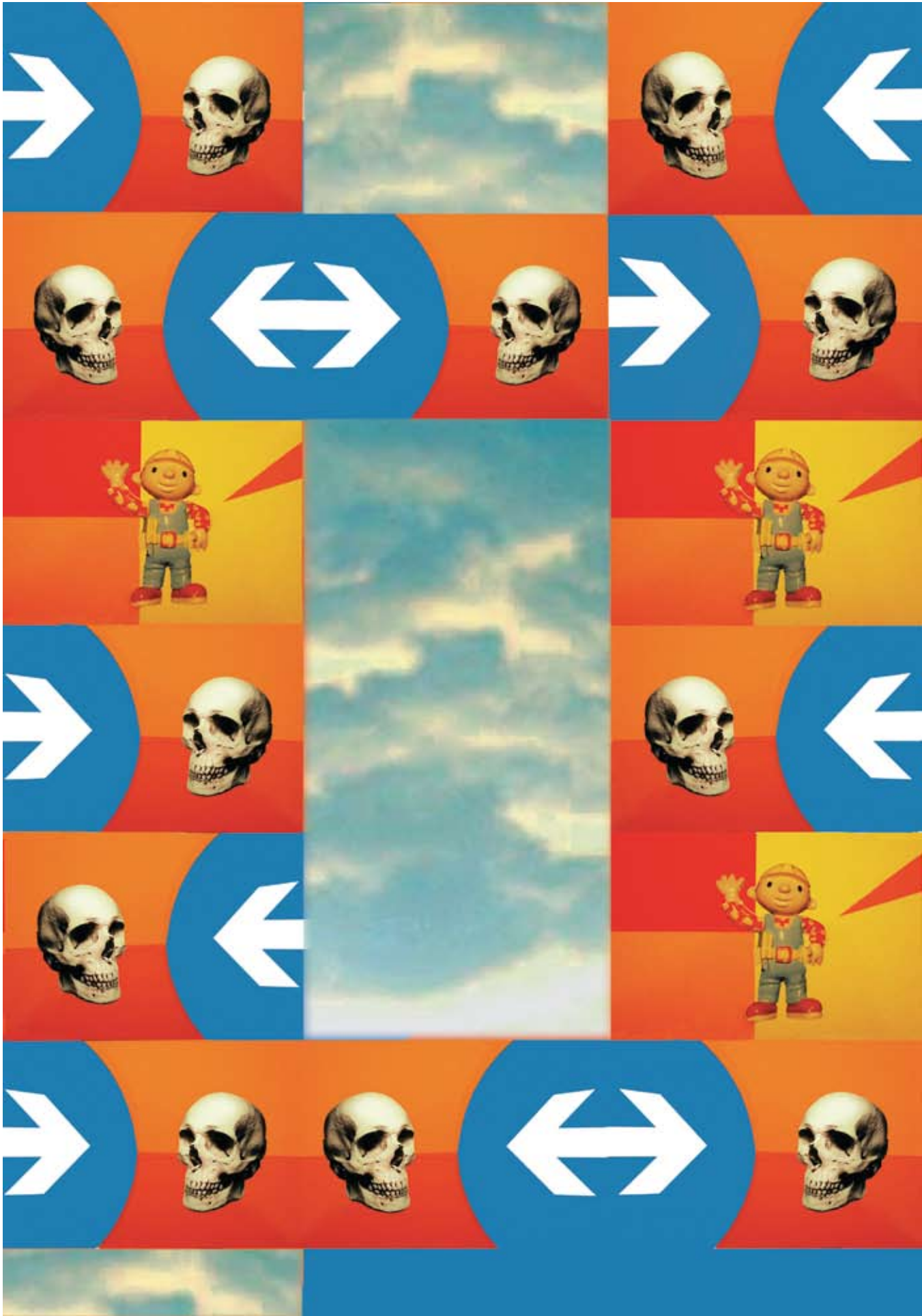


Crisis

Crisis is a word that, when appearing in the event of the speech, destabilizes the interpretive system in which the activity of the populaion is sustained. The intentional variables find in it the simultaneous din that leads to the collapse of the system that maintains them in the illusion of stability and repetition. The word “crisis” lurks in every variable of human doing projected in temporality.

The noun “crisis” is ejected in a linguistic system following the tension of the withdrawal of the destabilizing event upon being located, intercepted in what a community of existents believes as a system. In it, the epistemologically isolated event returns as a signal of immunological alarm and of possible variation. This metonymic operation encompasses the entire human work in its levels of complexity, it crosses all its knowledge and all the domestic modular variables through which those existing in existence are affirmed.

Crisis is the origin and the end of the unforeseen foreseen, a wound in binary thought, a violent present that explodes in durations settled in existential ones. It moves away and returns, it pulses waiting hidden in the internal cores of the system accompanying each integrated performance. Sign in the event its tragic and mutant transience. The image of the crisis stops its becoming performant instantly.



MARKUS GUSCHELBAUER
Artist
Austria



Nature is a place I would call home hence my artistic practice is based upon dealing with the subject of landscape and nature.

Ambiguity and polarity are terms, which I am very sensitive to, in order to describe my artistic practice. Formally this becomes apparent by opposing linear to natural forms, as well as using artificial materials in natural surroundings.

I use photography as a starting point, which means to determine the point of view. The act of the performance begins with choosing a particular part of landscape to work with. My installations in the landscape allow manifold associations ranging from church space to bio-tech labs. Whether the enactment will be depicted in an analogic photography or will be shown in a video, which reflects the work in the landscape itself, it always skips back and forth between the notions of nature and culture.



Fire Markus Guschlbauer



Horse with landscape Markus Guschlbauer



HUBERT HASLER
Artist
Austria



The artist Hubert Hasler hides himself symbolically by means of self-portraits behind agaves, a plant that is invasive in Europe and which propagates European plants, according to the botanical critics. Hubert Hasler will build an pyramid installation in the exhibition space with the crop originally found in Mexico. The question arises of strangeness and taking up space in unfamiliar environments, post-colonization and restitution.

Hubert Hasler has experienced both worlds, he stayed more often in Mexico and lives at the moment in Vienna. The images are collages of self portraits and pictures of plants. The artist himself hides symbolically behind big agave leaves. A plant that is invasive in Europe and which propagates European plants, according to the botanical critics. The question of strangeness arises, taking up space in unfamiliar environments, articulating topics like post-colonization and restitution. How much have these strangers joined us, have we grown together over time, can we imagine our own culture without these plants? Figuratively, the artist disappears behind the intruders who supposedly take the space for him.

Denise Parziek



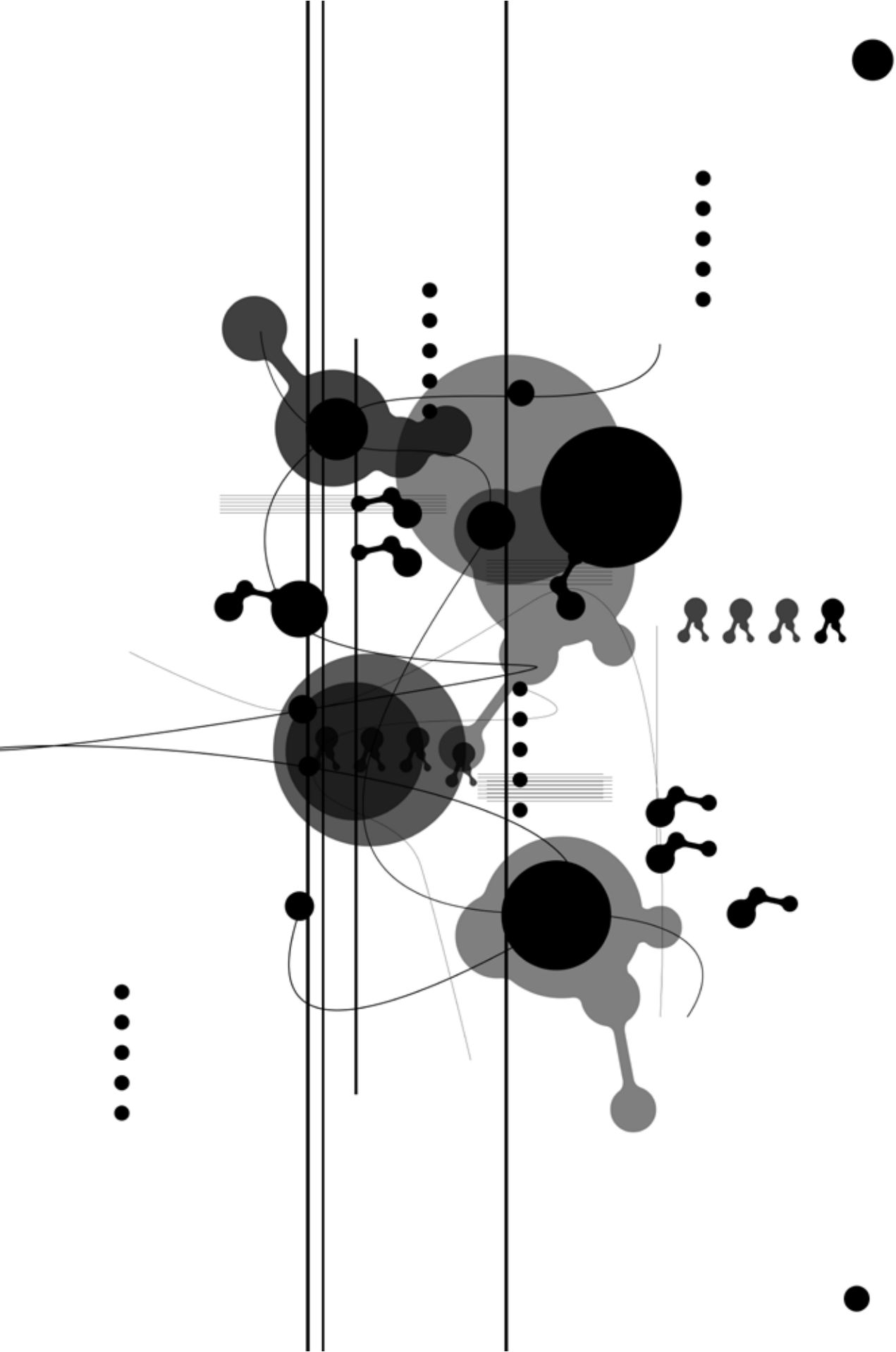
LOUISE KLOOS
Artist
Austria



Calvin Klein in Tuzla

After the war in Bosnia I lived 1998 for 1 month in Tuzla. The whole country was destroyed, people had no perspectives, no job and also no hope. There was an atmosphere of depression, no confidence, sadness and poverty. And suddenly there were some new billboards with advertisements for sunglasses in the city. The US economy discovered this poor part of Europe. A beautiful woman wearing sunglasses – and in the close full of mosquitos. Mosquitos maybe out of dead bodies. This image opens the question for what do we really need as human beings? What is essential for our live?

KRISTIAN KOZUL
Artist
Croatia - Germany



ROY LAGRONE
Artist

United States - South Korea



Beacon #5 (It's Gonna Rain)

Key Words:

Alchemy, Beta Projection Series, Displacement, Ecology, Found Objects, Material Culture, Renewal

Abstract:

An imaginary sculptural object, which acts as a kind of metaphysical beacon. Its primary function is to emanate eco-social alarm frequencies and simultaneously to liberate karmic debt.

The following piece is a new work from my Beta Projection Series, an ongoing series of assemblages encompassing digital imaging, photography, video, and organic/non-organic found objects.

For the last 8 years, I've been spontaneously documenting (via photography and video) numerous urban & rural landscapes throughout South Korea.

This piece is a kind of virtual documentary sculpture (original artwork) which contain a high resolution scan of a found plastic fragment—strategically composited with two (documented) urban photographic scenes. I created a new narrative for this ignored/ discarded object and the two locations; in an attempt to project their imagery/stories in a harmonious formal context.

This work is an imaginary sculptural object, which acts as a metaphysical beacon. Its primary function is to emanate eco-social alarm frequencies and simultaneously to liberate karmic debt.

I am attempting to exploit the technology into practicing Alchemy. Encompassing notions of activating cultural artefacts and spaces—metaphors for transforming the displaced (marginalized) into sacred projections.

Roy LaGrone
August 31, 2019

ERNST LOGAR
Artist
Austria



Petrocultural Transitions

The 2016 Paris Climate Agreement heralded unprecedented international consensus on the need to transition from fossil fuels within the next few decades. The uneven responses from state, corporate, and civil actors across the world clearly signify the challenges – and opportunities – that lie ahead. On the one hand, they demonstrate the enduring power of oil and gas as the industry seeks to adapt to the post-Paris world in various ways – exploration, expansion, technical development, political and media management. On the other, the responses have inaugurated a range of efforts to break free from the ‘lock-in’ of the fossil-fuel system and realize a host of potential alternative scenarios. Any initiatives towards future ‘sustainability’, meanwhile, are contextualized by intensifying claims to energy security, sitting uneasily alongside the reality of rising global energy demand.

Petrocultures is motivated by the core notion that the humanities and social sciences have significant input to add to both knowledge of oil and energy and the irrevocable process of transformation. The international field has grown rapidly since the inaugural conference in Edmonton, Alberta, Canada in 2012, producing scholarly and creative work across numerous platforms, disciplines, genres, and territories. While much work has been done to highlight the social and cultural significance of fossil fuels, the ecological unfeasibility of high-carbon life urgently compels us to think, imagine and realize a world ‘after oil’. The organising theme of Petrocultures 2018 is Transition. We anticipate its cultural interpretation in a variety of ways. The conference will provide an important forum for examining and extending existent framings and sitings of oil and petroculture, while also striving to consider the social, cultural, and aesthetic life of alternative forms of energy, such as wind, solar, and hydro power.

OLIVIER LOVEY
Artist
Switzerland



Miroirs aux Louettes work in progress

In my Miroirs aux Louettes series, I create impossible images, close to surrealism, by pasting stickers in public spaces. By confusing the real and its double, I question the limits of image and representation



MIA MARAKOVIĆ
Artist
Croatia



Man is the main cause of global ecological crisis and by every moral code he need to control his behaviour by deciding whether he will continue his destructive activities or change his attitude and actions. He affects not only his own environment, but also his physical and psychological health.

Whether each individual will take this global crisis into his own hand and make this world a better and healthier habitat for all living creatures or not depends on his actions within his micro-community. After all, every big change starts as a change of consciousness of each individual.



2 Mia Maraković



3 Mia Maraković

LEONARDO MARTÍNEZ
Artist
Mexico

Crisis

The rat (From Chinese Shu) in ancient times within Eastern astrology, was a being that was attributed as a protector and giver of material prosperity, this animal is associated with intelligence, cunning, aggression, wealth, charisma and order, but at the same time even more associated with death, war, the occult, pestilence and atrocities.

The illustration was a movement that developed from the eighteenth century to the beginning of the nineteenth, which sought to dispel the darkness of humanity through the lights of knowledge and reason, where faith fell on progress.

For some decades, we have seen a movement very similar to that of the century of lights. A time of historical, social and cultural changes that we call Globalization, in which the world begins to be different, marked by two important aspects, the information revolution and the idealization of the market global. Guy Debord in his book *The Society of the Spectacle* (1967) talks about how the content that could be accessed in the information media, was conditioned by the economic reach of the spectator himself, the society then began to be part of a mass unification. For technology, its relationship with time and speed around capital became essential, for companies, the creation of devices that allowed development was essential, which led to the creation of monopolies, the era of consortia and transnationals, for the owners of the companies, this was translated into power.

With the splendor of the capitalist system of our times, it seems that the globalization movement of the 70's has worked, in which the happiness of the individual is mainly located in the economic wealth that can be achieved, the ideal of progress is transfigured from the qualitative to the quantitative. A clear reflection of power and dominance resulting from the human historical process of survival.

The relationship between the powerful and the disadvantaged is increasingly perceptible, through mechanisms that reinforce the liquidity of memory in the face of oblivion, it would make us think that we have not learned from the same history, that the ways in which they are it has generated power in the masses generally ends in death, deaths, genocides.

Donna Haraway in her *Cyborg Manifesto* (1984) mentioned that "The machines of this end of the century have made the difference between the natural and the artificial, between the body and the mind, between personal development and that planned from the outside into something ambiguous. and many other distinctions that used to be applied to organisms and machines. Ours are eerily alive and we are terrifyingly inert. "

The perception of time today is faster than that of a few years ago, possibly knowledge has plagued ignorance of being, interactions that allow the exchange of 1tb / sec. Compared to the no more than 4 activities that a person can perform at the same time, a flow of content that makes perception and action impossible is echoed by other voices that shout orders that must be obeyed even without being able to hear them; a collateral phenomenon of the transfusion of the empirical to the simulation of "VIRTUAL REALITY".

Maybe the device is not the problem, if not, the condensation of the same; we have run out of the hammer and tweezers and we have bought the multi-tool, we stopped making the family album to create a thousand and one folders of digital files, we translate affection into emoticons and gifs from a distance. Suddenly comes the void, silence and nothingness in the face of the deep-rooted frustration generated by the transit of the system, while the black mirror vs. the machines that articulate the functionality of their components, effective components to implement purposes, purposes that allow the ideal.

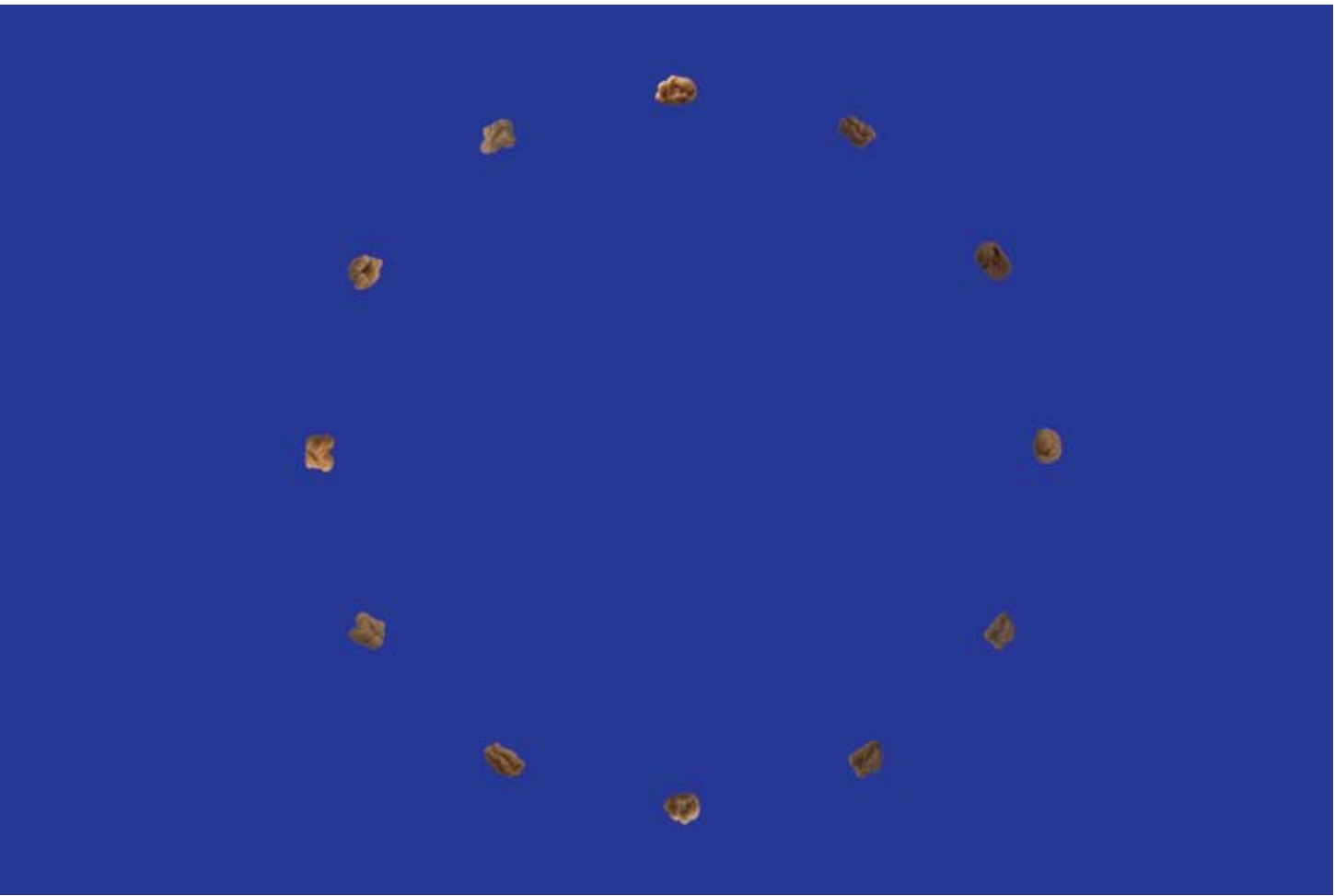
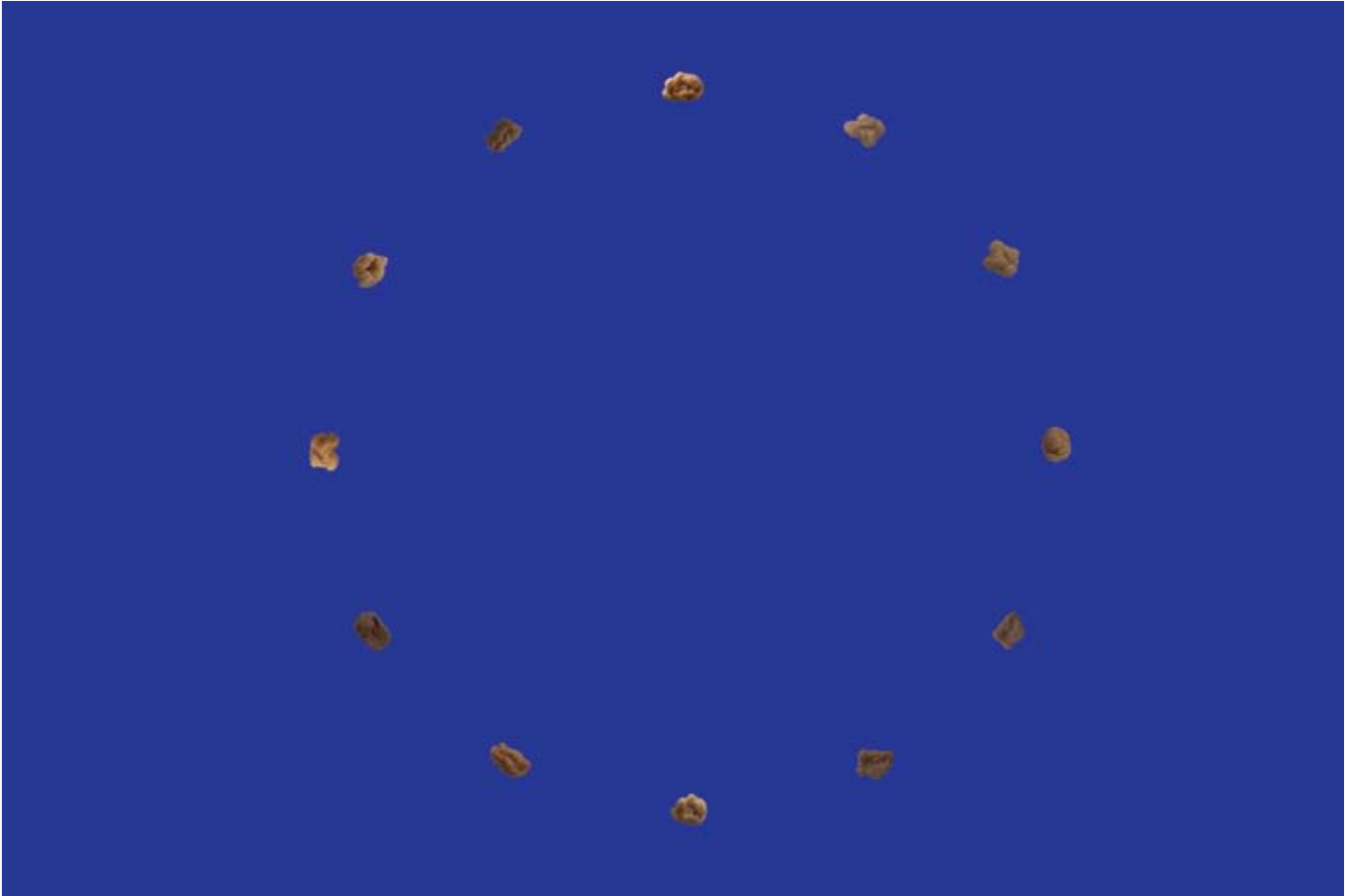


VANJA MERVIČ
Artist
Slovenia

United

The political atmosphere of emerging has long been forgotten and its more than ever being questioned. The idea of unison on an economic level has been proved almost impossible. The economy has always been run by greed. Greed produces completely useless objects for people to use. Chewing gum is a great representative of such industrialisation of uselessness.

What I am proposing with this work is a reflection of what we are doing and where we are heading. Something that was started as a response to the atrocities of the WWII and its consequences has proved to succumb to the economical power. All ideologies are dead. This is a flag and an omen of the dying humanity.



SISSA MICHELI
Artist

Italy - Austria



Surviving the Volcano

In her new work *Surviving the Volcano*, which is part of a bigger cycle of pictures entitled *On the Verge of Time* (recorded in Southern Italy), the artist shows volcanic landscapes of a neoliberal exploited world. Staged photos deal with topics like human influence on nature, climate change, earth warming and a post-apocalyptic state. Micheli's works act as a metaphor of survival in an extreme environment. They oscillate between reality and fiction, between present and future – an irritating combination that aims at depicting the limit of our functional system. The artist translates her observations of reality into a symbolic form that opens up possibilities for a critical analysis of our society.



ALEN NOVOSELEC
Artist
Croatia



Crisis of a human been

As one of my dearest colleague, and one of my favourite Croatian artist Ladislav Galeta, once said; Art produce waste, artist collect waste and produce problem. The solution of this problem is; they have to stop create art, and he declared Day without the Art. From that day, I create works with a comfort feeling if I use any material which in production require materials and process which can pollute environment, or can cause that as a final product.

My wife and I were collected seeds of Catalpa tree, last year near Jakovlje mansion- from the edge of the terrain where the contemporary sculpture park begins-and grooved seedling in jars on the window of our apartment. I planted it with the help of my friend, on an autumn time in a star like pattern, around old abandoned school in Ozalj city (Obre_ Vivodinski), as a part of the artistic-scientific project Land Art, Eart Art, Eartworks, z/Zemlja i antropocen, carried out last year.

For sure, art is not the main problem of global pollution and in misbalance which we are created in nature a beautiful a self sustainable Ecosystem. In spite of it, this is our immediate responsibility and part of actual trend, which as the main goal have; to subordinate all Bio-system to yourself and your selfish wishes and needs.

Three attached and sent photos recorded Land Art action which I performed in Ozalj city last year.



EVA PETRIČ
Artist

Slovenia



Nature is always, in all- ways the best guide. It has a very interesting relationship to the phenomena of crisis. On the one hand it causes it in order to bring back an order that needs to be restored, so the crisis viewed in this way, from Nature's point of view is one full of potential for the better.

My Rubrik's Cube of Recycling Shadows&E@Motions" stems from the Natural sciences and thus includes the above-mentioned point of view of Nature. It is the 3D form of the Periodic table of elements translated into emotions visualized by images of shadows. With the added aspect of emotions, it also includes the human point of view, not just nature's.

I believe that how we deal with Crisis is largely a result of how we approach it emotionally and what state of mind we apply towards resolving it, be it by means of accepting it, or some other means. As humans, we have also present in us our emotional level of existence which enables us to deal with crisis in a particular way, with our emotional level, helping us to apply our emotional level of existence towards resolving phenomena like crisis.

My periodic table of shadows in the form of a Rubrik's cube of recycling shadows and emotions offers the view that even if misplaced, our emotions being out of place, there is always a new solution awaiting, the Rubrik's cube alone offering over 3 billion different combinations- possibilities. But when translated into the emotional level this becomes many more.

So really any crisis when seen from the subjective human point of view acquires more so a positive meaning of positive challenge, and search for a new way and expression of ideas then one of negativity and compromise. One only has to look at it, the crisis from a different perspective.

Nature gave us emotions and the ability to perceive through also our emotional level our existence perhaps so we could better cope with precisely issues such as CRISIS, (which are often related to phenomena where humans have little or no control), but do in the means of how we approach the crisis and emerge from it and continue further from it.



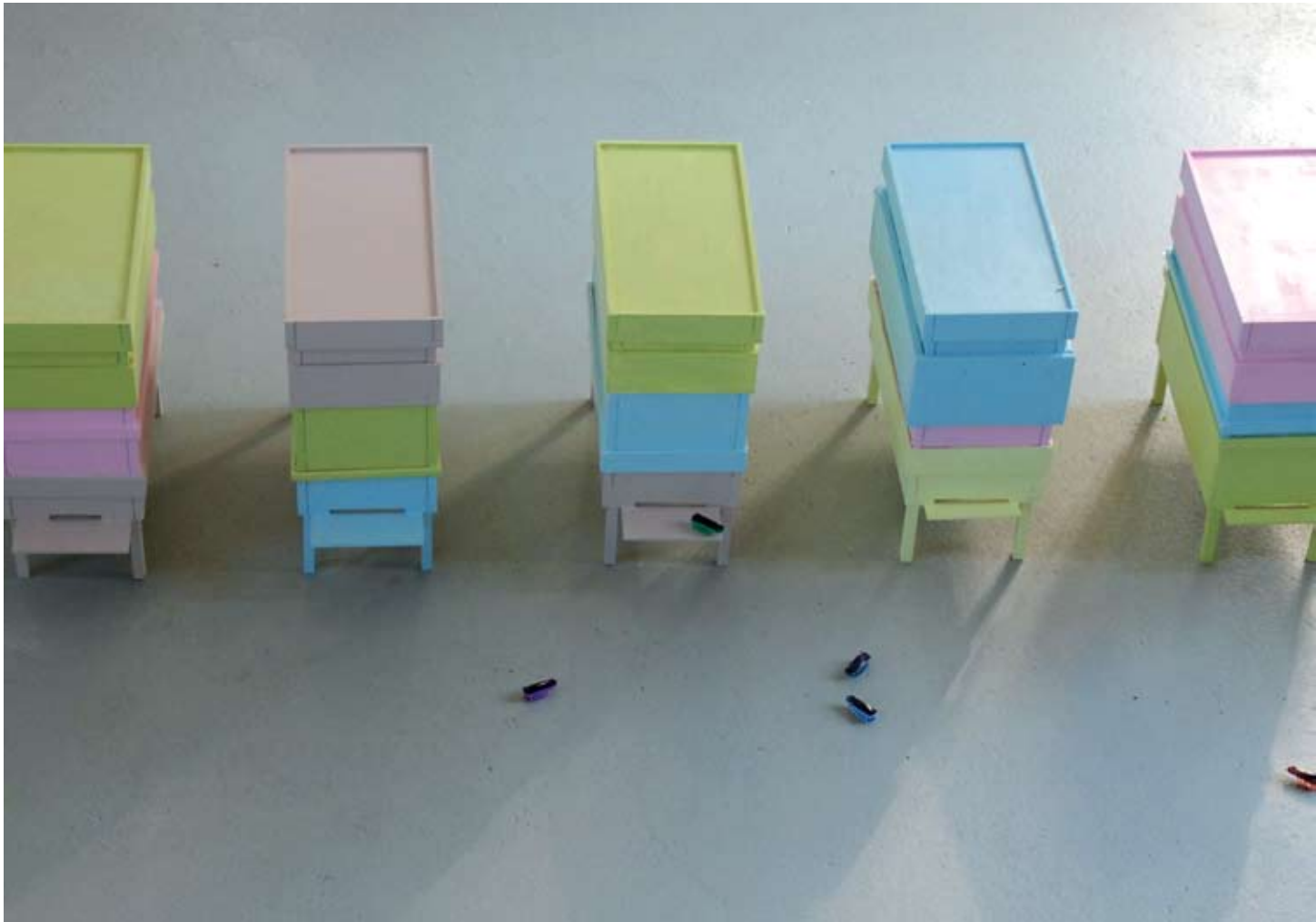
KARIN MARIA PFEIFER
Artist
Austria

_beehives

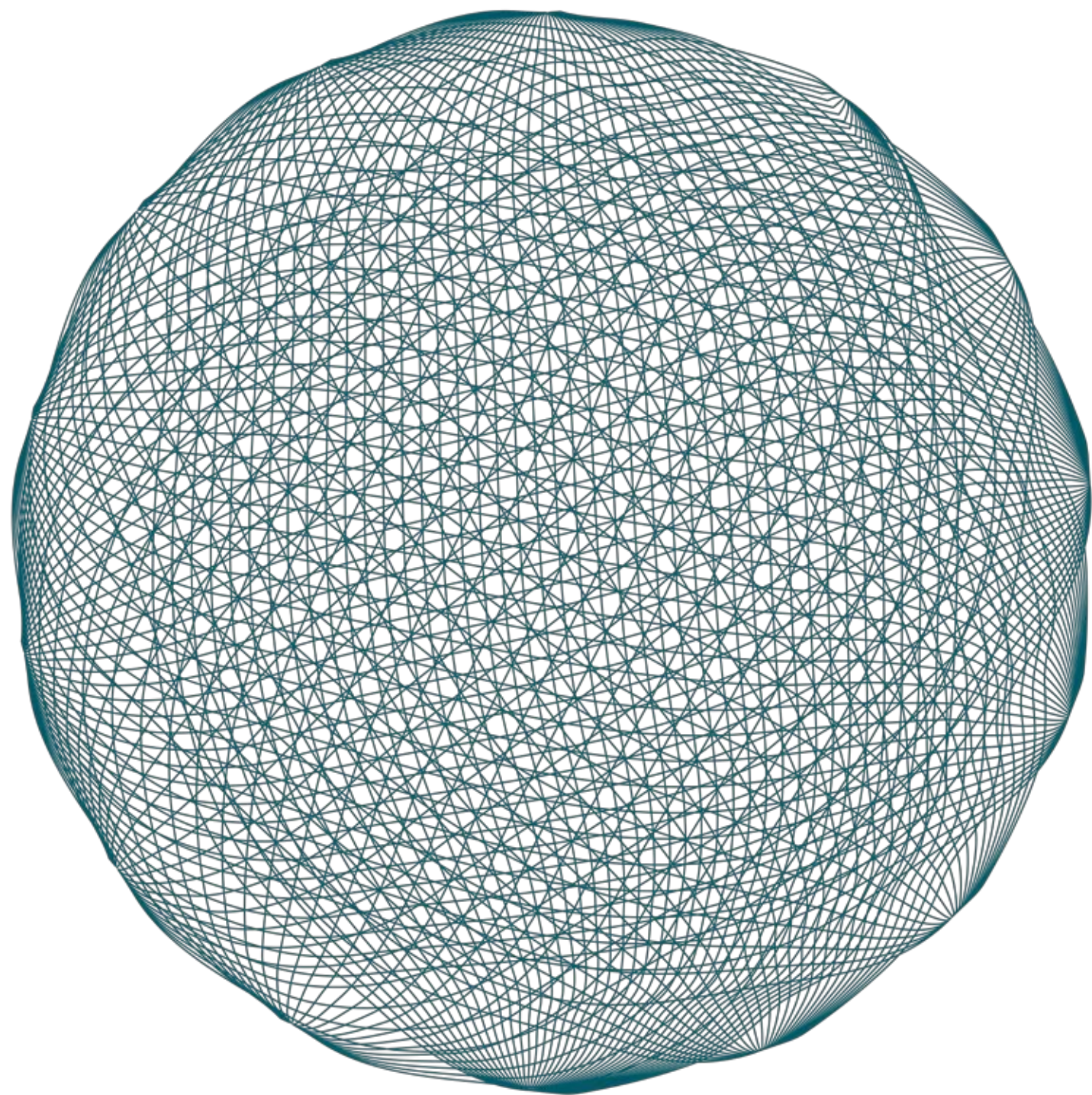


Not everything that looks like a crisis is also a danger, not everything that looks dangerous is necessarily to the detriment of a society. So when the artist Karin Maria Pfeifer presents in her spatial installation a series of artificial beehives between which battery-powered robot beetles wander, this is also only an apparent chaos, it is not a critical state and certainly not dangerous. On the contrary: Pfeifer alludes to the highly efficient systems of bee colonies, in which each member solves tasks that are not always comprehensible to outsiders in ways that are not comprehensible. What looks like a crisis is the result of an evolutionarily optimized development, essential for the preservation of the hive system. It comes into danger when individual members break out of the processes.

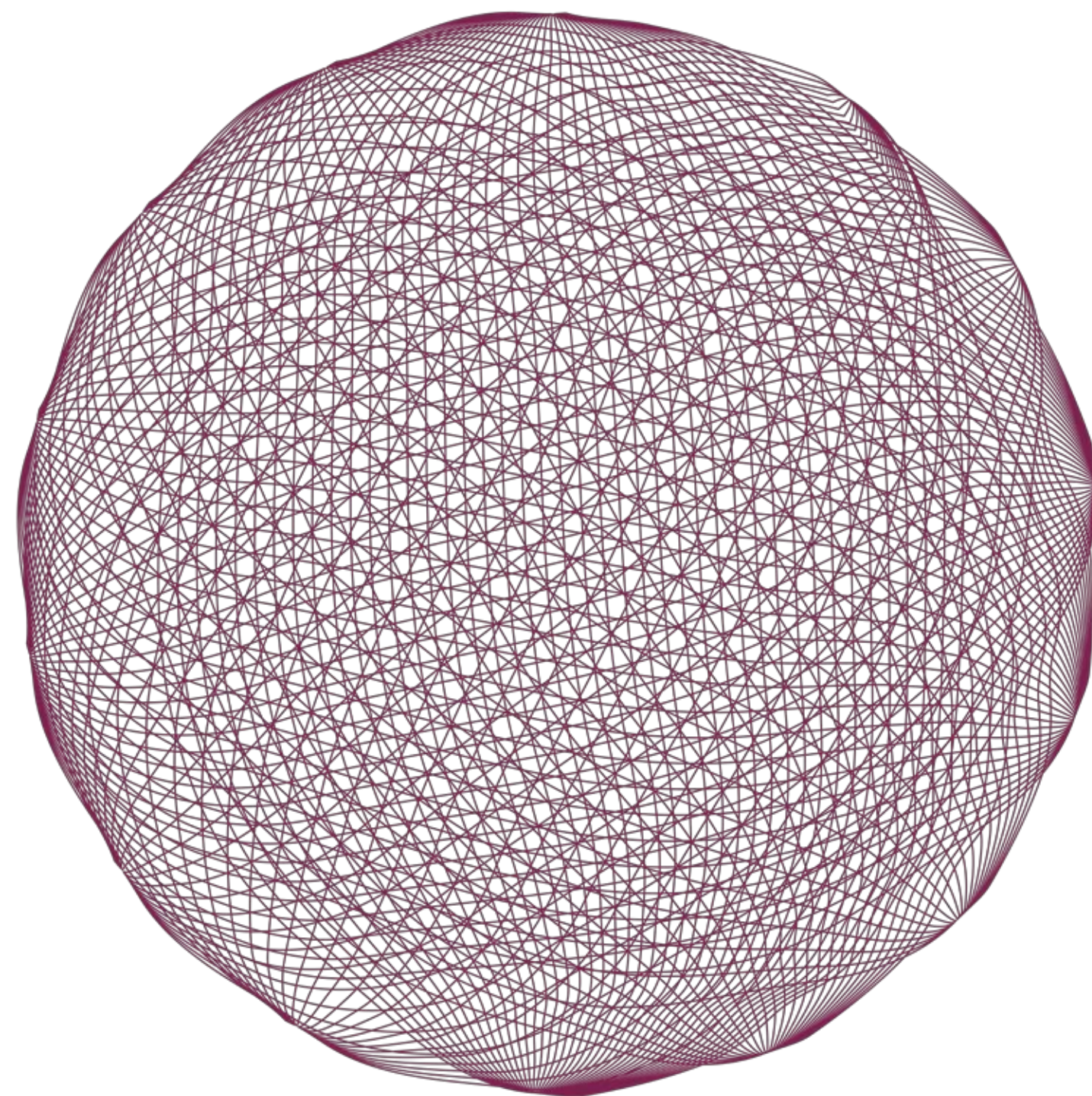
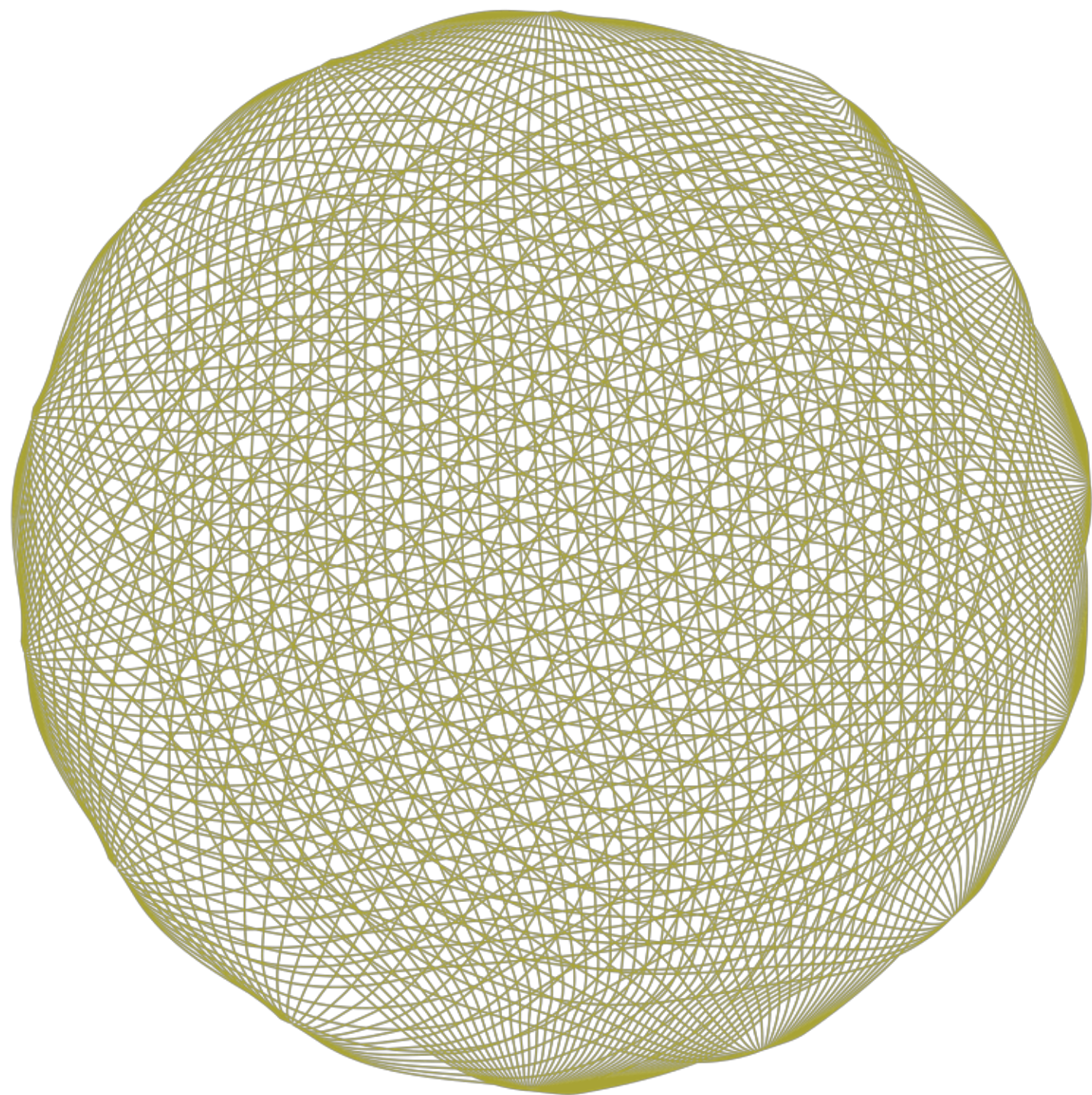
On the other hand, however, it is precisely this outbreak that is needed when environmental conditions change and societies have to reorient themselves somehow. Then a crisis may serve to define new routines and processes, redistribute roles and restore sustainability. Crises are at the same time the chance to change a system and bear the risk of failure. But societies that are not aware of this ambivalence are not robust enough, remain frozen and arrested in the past. What the artist suggests in her bee installation, for example, through the use of color. She is inspired by the Viennese “lily porcelain”, which was to be found in every second household in the 1960s and was later interpreted as a sign of anachronistic attitudes to life. Today’s revival of the 1970s is hopefully reduced to design only, without its values.



PASCAL SEILER
Artist
Switzerland



Don't start to climb the mountain to the point where there is no one yet and not enough area for a palm tree let alone the size of an apple to cover the sun.

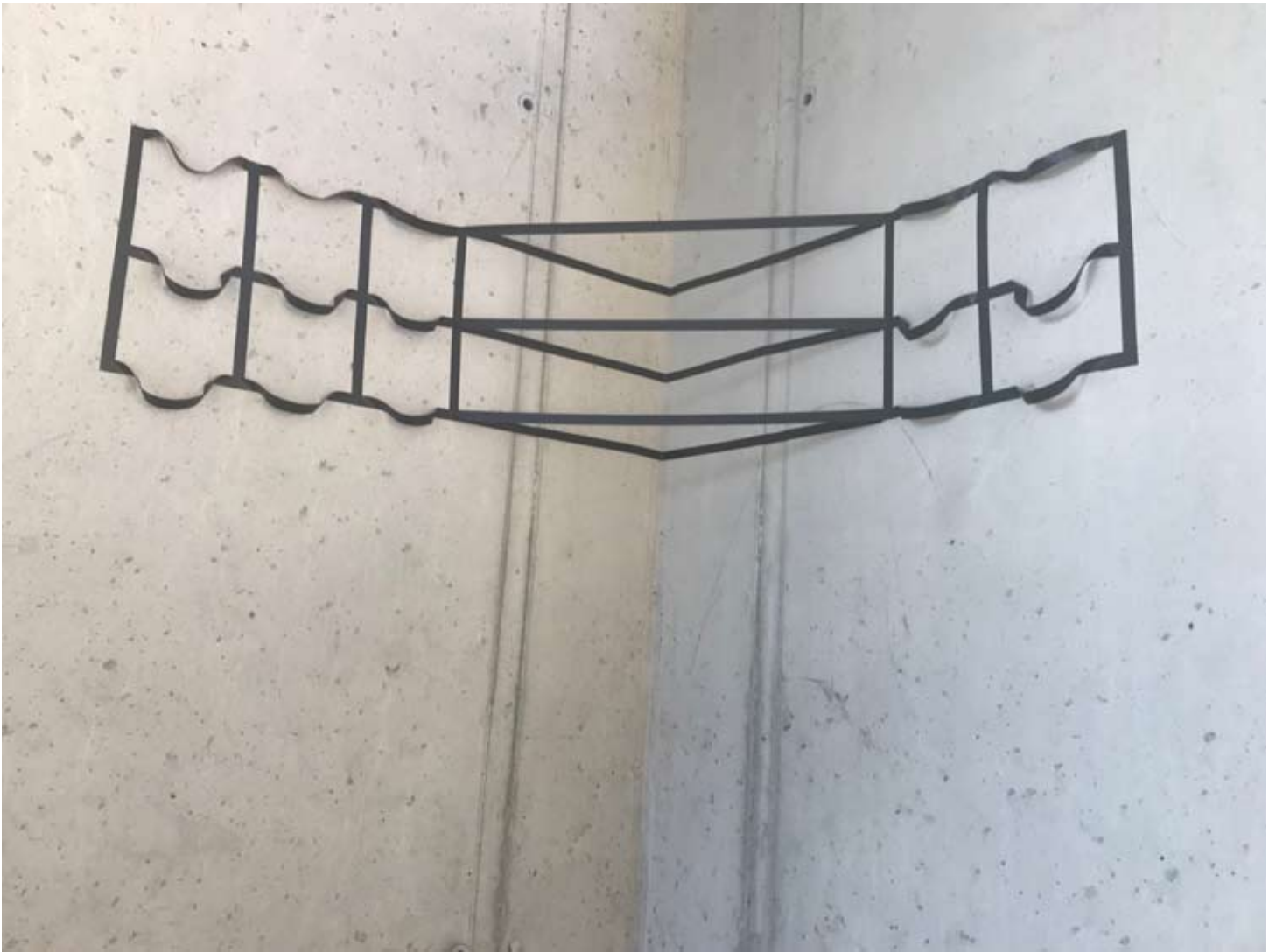
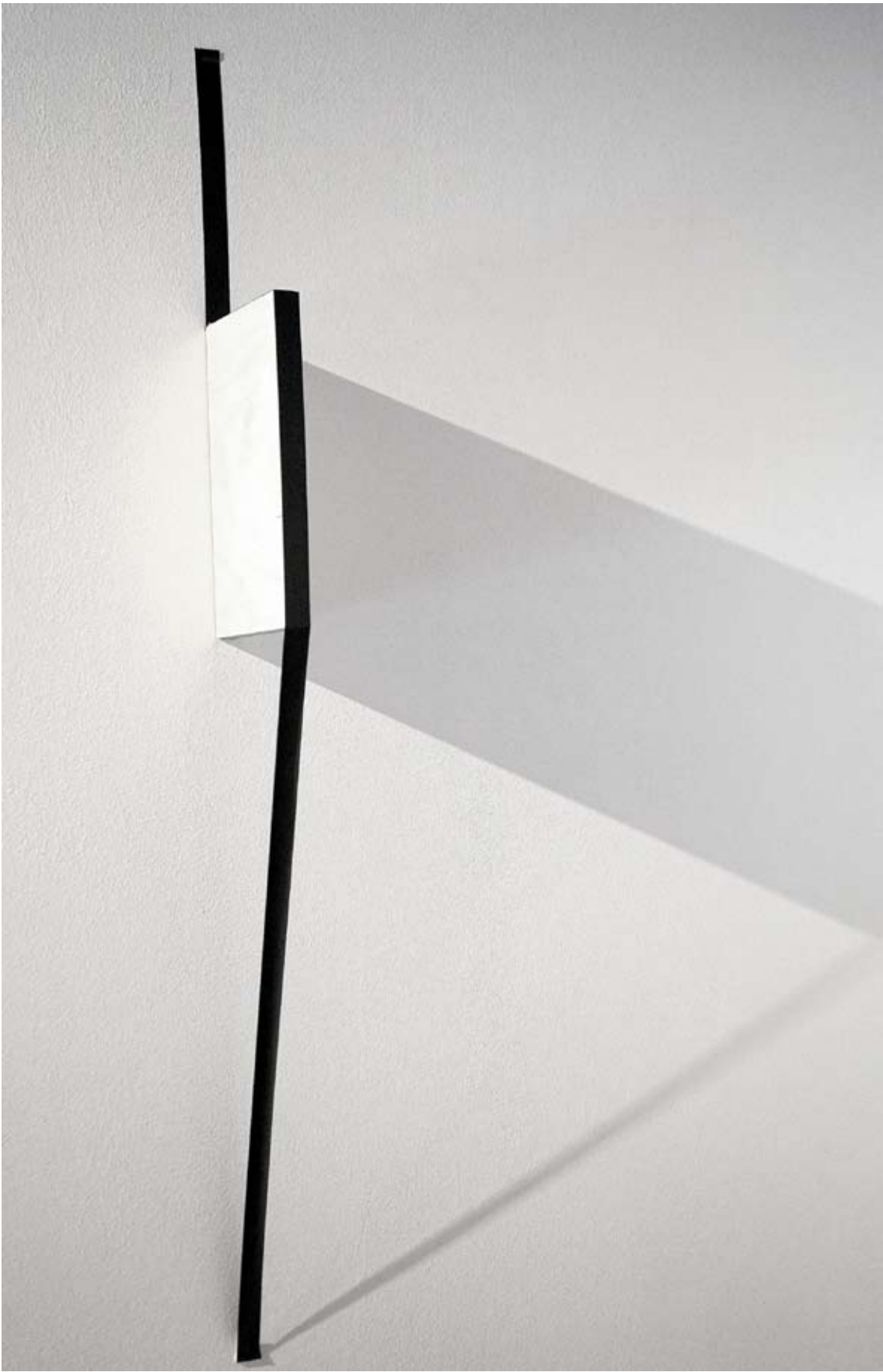


CARLO SHMIDT
Artist
Switzerland

For me today, art has not only an aesthetic value, but also a social and human mission, even if such a result does not exceed my person.



Palette Carlo Schmidt



EVA SILBERKNOLL
Artist
Austria



The crisis carries the potential for change within it.
 Change often generates a feeling of fear and insecurity.
 Fear and insecurity can be expressed by using art.
 Art creates something new, shows new ways.
 New ways lead out of the crisis.
 Can art save our lives?

The crisis can be a chance for the society
 Find common solutions
 Talk together
 Listen to others
 Emphasize the connections between the people
 Art can be a tool to overcome segregation and bring people together –
 and maybe save our lives.

The triptych shown divides the crisis into three phases:
 1. Shift, 2. Destroy, 3. Transform

1. Crisis is caused by displacement
 Freefall
 Move
 Influence
 Something brakes, comes through
 Aggressor

2. Destroy
 Downfall
 Resolution
 Previous loses his governance
 Loose the footing
 Rage

3. System change
 Transformation
 Something new
 Overcoming
 Leave behind
 Future
 Hope



Shift Eva Silberknoll



Transform Eva Silberknoll

DAVIDE SKERLJ
Artist
Italy

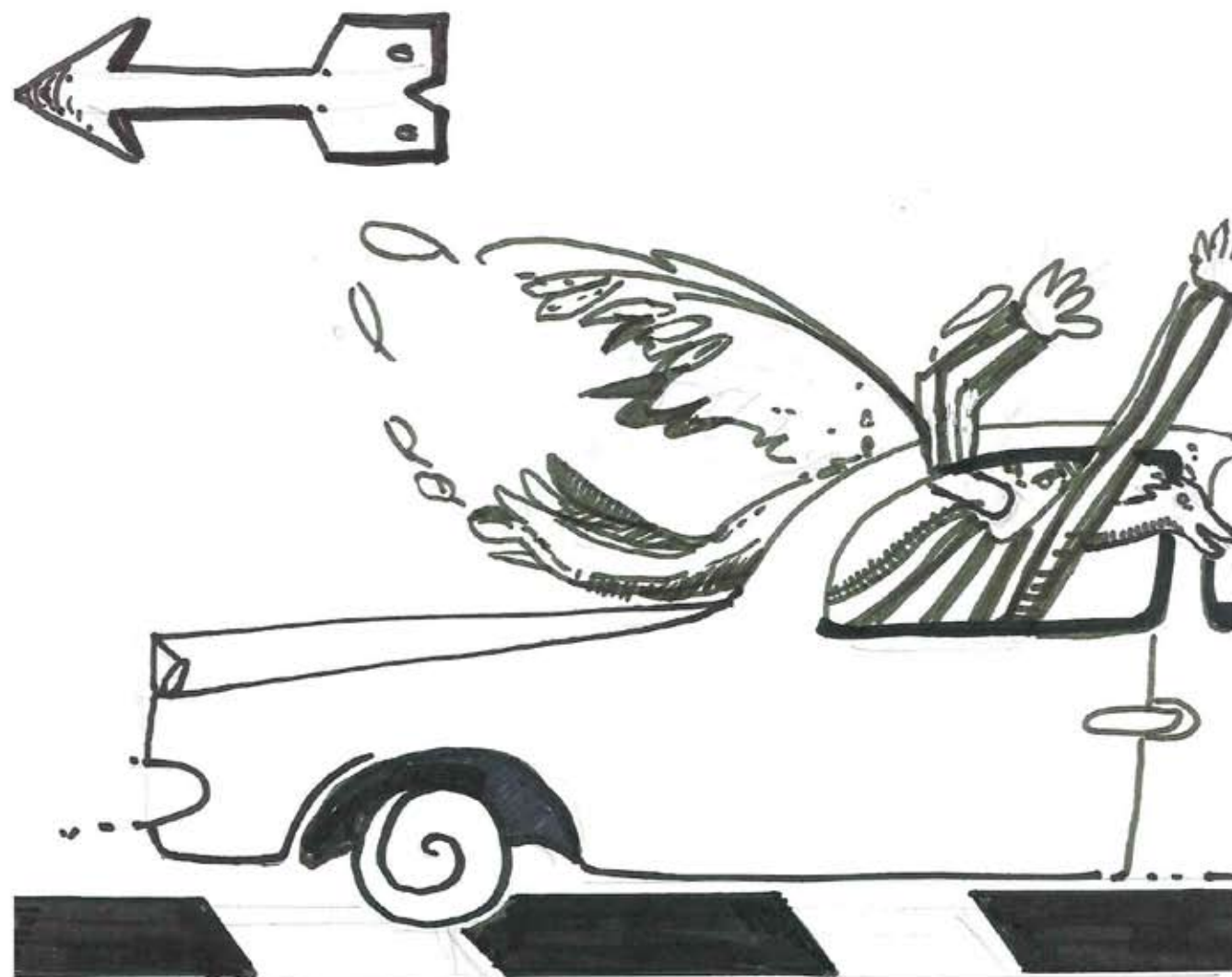
Toward the crisis

The CRISIS, is the research that a person does to choose the right ANSWER, with other 7 ANSWERS proposed.

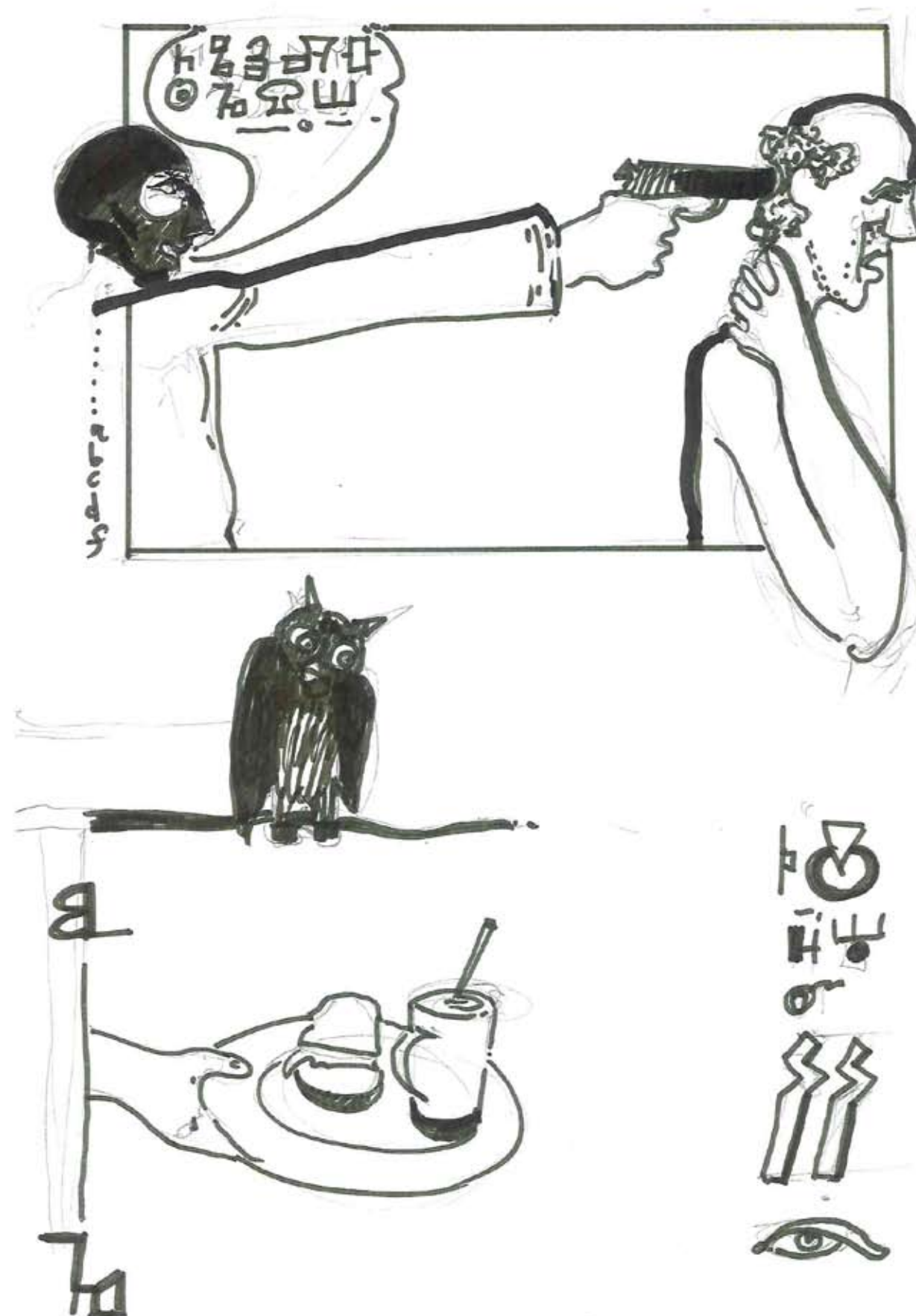
There is only one ANSWER for that QUESTION.

Choosing the right may already be a reality of a crisis





v y l k e h = २
 □ ASSI
 ! ५ V R O T
 ३ ८ ७ १ H J



SONIA SQUILLACI
Artist
Italy



Mi idea de Crisis

The images are intended to represent the crisis within the family. Where there can be parents with problems with alcoholism, depression, drug use, violence, poverty. The crisis does not only concern poor and disadvantaged families but sometimes also wealthy families, or families where the spouses are separated and the children are left in disarray. Children grow up disoriented, deprived of that understanding and affection that should make them safe and happy. The result is an insecure, unstable, depressed generation. What future can our company have?



CHRISTIANE SPATT
Artist
Austria



The photographic works “Darling” and “More than this” address the relationship between human and nature and question our mode of action and behaviour. The origin of the term “crisis” is the ancient Greek verb “krinein” which means “separate” and “divorce”.

The human beings seem to dominate and rise above their natural environment, as they are separate from it and they act from this position.

In my photos I reflect this human attitude, I modify and intervene – I put a kind of artificial parasites on tree trunks, or combine stuffed animals and human attributes. I work in the tension between construction and destruction.

My artistic engagement is inspired by the question of which political, social, and cultural systems we live in, which inner images, formative influences, and patterns we act and interact on.



More than this 1 **Christiane Spatt**



More than this 2 **Christiane Spatt**

EVELIN STERMITZ
Artist
Slovenia

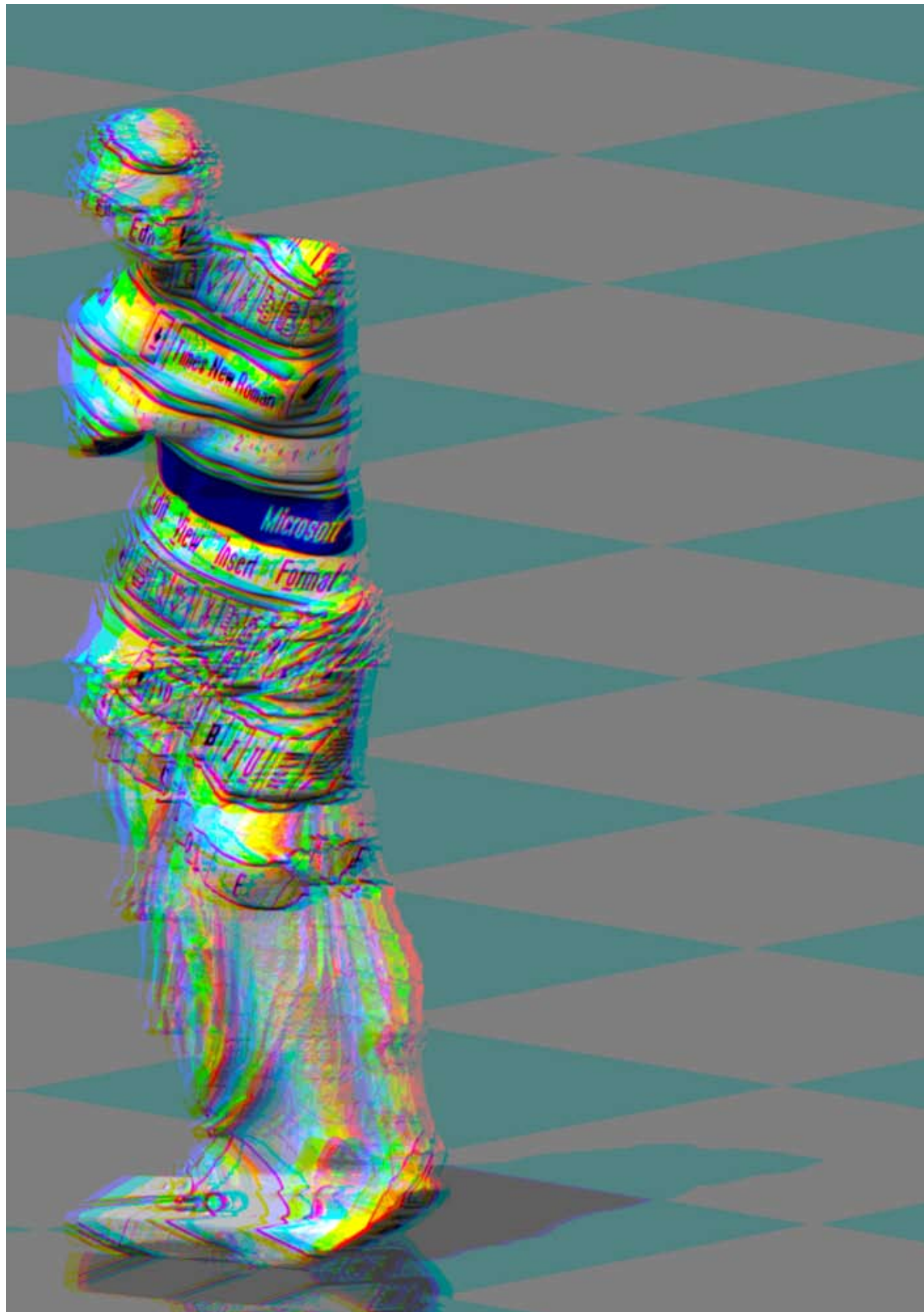
Video Still, From the Life of My Old Woman Friend, 2018

This video still is an excerpt of a woman, story from a far away century. Based on the images from the popular German novel, *Aus dem Leben meiner alten Freundin*, by the female author Wilhelmine Heimburg in 1894, the video depicts images of suffering and passive women, whereby the images have been created by a male artist. The video questions the translation of women, stories passed on from one generation to another, and also questions of how we see the women, images nowadays in a different century. How much of the images still belongs transferred into the current society without any nostalgia?

Are there any stories
to tell the young girl?



IGOR ŠTROMAJER
Artist
Slovenia



To say that these two independent and antithetical acts have an intrinsic unity, are essentially one, is the same as to say that this intrinsic oneness expresses itself in an external antithesis. If the interval in time between the two complementary phases of the complete metamorphosis of a commodity become too great, if the split between the sale and the purchase become too pronounced, the intimate connection between them, their oneness, asserts itself by producing – a crisis. The antithesis, use-value and value; the contradictions that private labour is bound to manifest itself as direct social labour, that a particularised concrete kind of labour has to pass for abstract human labour; the contradiction between the personification of objects and the representation of persons by things; all these antitheses and contradictions, which are immanent in commodities, assert themselves, and develop their modes of motion, in the antithetical phases of the metamorphosis of a commodity. These modes therefore imply the possibility, and no more than the possibility, of crises. The conversion of this mere possibility into a reality is the result of a long series of relations, that, from our present standpoint of simple circulation, have as yet no existence.

— Karl Marx: Capital, A Critique of Political Economy
Volume I, Book One, Chapter 3, Section 2

First published in German in 1867

Translated by Samuel Moore and Edward Aveling, edited by Frederick Engels



Crisis 2 Igor Stromajer

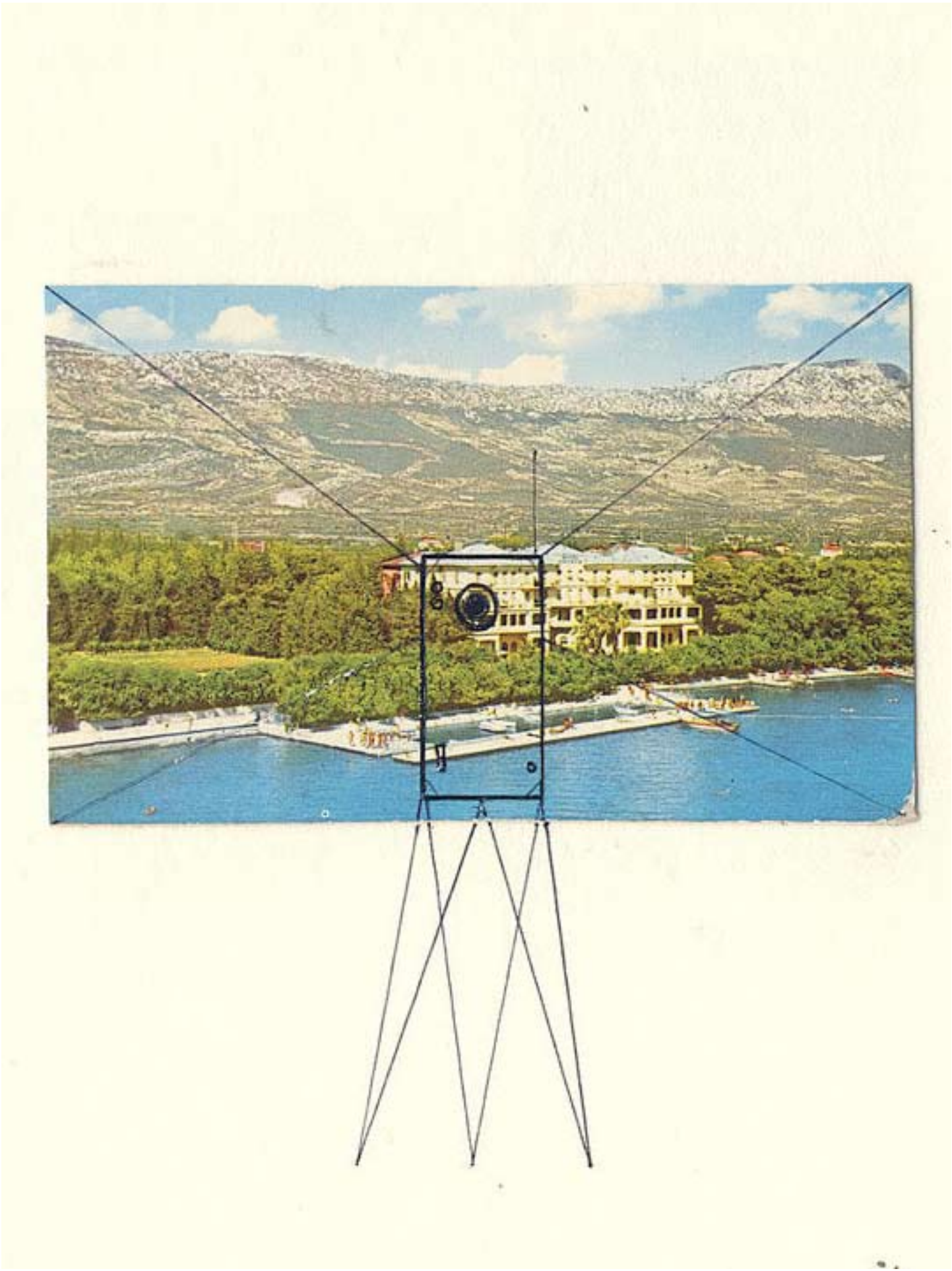


Crisis 3 Igor Stromajer

MARKO TADIĆ
Artist
Croatia



Unnamed 1 Marko Tadić



Unnamed 2 Marko Tadić

ALEXIA TURLIN
Artist
Switzerland



Even though the mountains of the Swiss Alps glow, they are melting, transforming and crumbling faster than we have estimated. The mountains could be as beautiful as they are tragic as humanity could be. Every act counts tomorrow is today

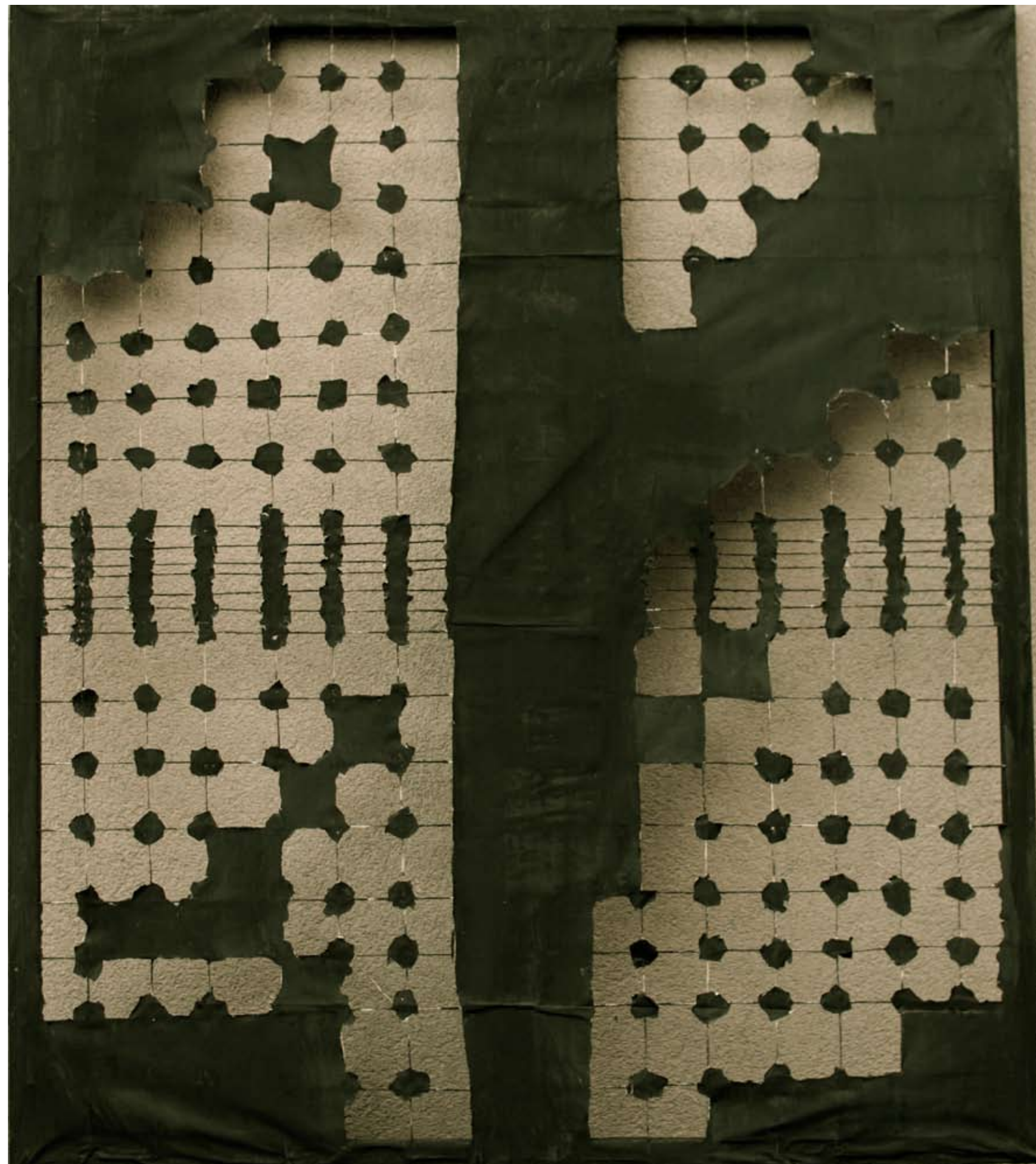


FRANCO VECCHIET
Artist
Italy

The crisis and its ghosts.

It seems that we are truly in the decisive phase of the disease, in a state of strong disturbance, a particularly dangerous and difficult moment. Through the cracks of attrition, through dark holes the ghosts of terror come to meet us.

Men always hope, but they never know where history will lead them. The story is not so much logical as it is rather unpredictable. Even in low tide periods, a day ends when a lot of water arrives.



GIAN CARLO VENUTO
Artist
Italy

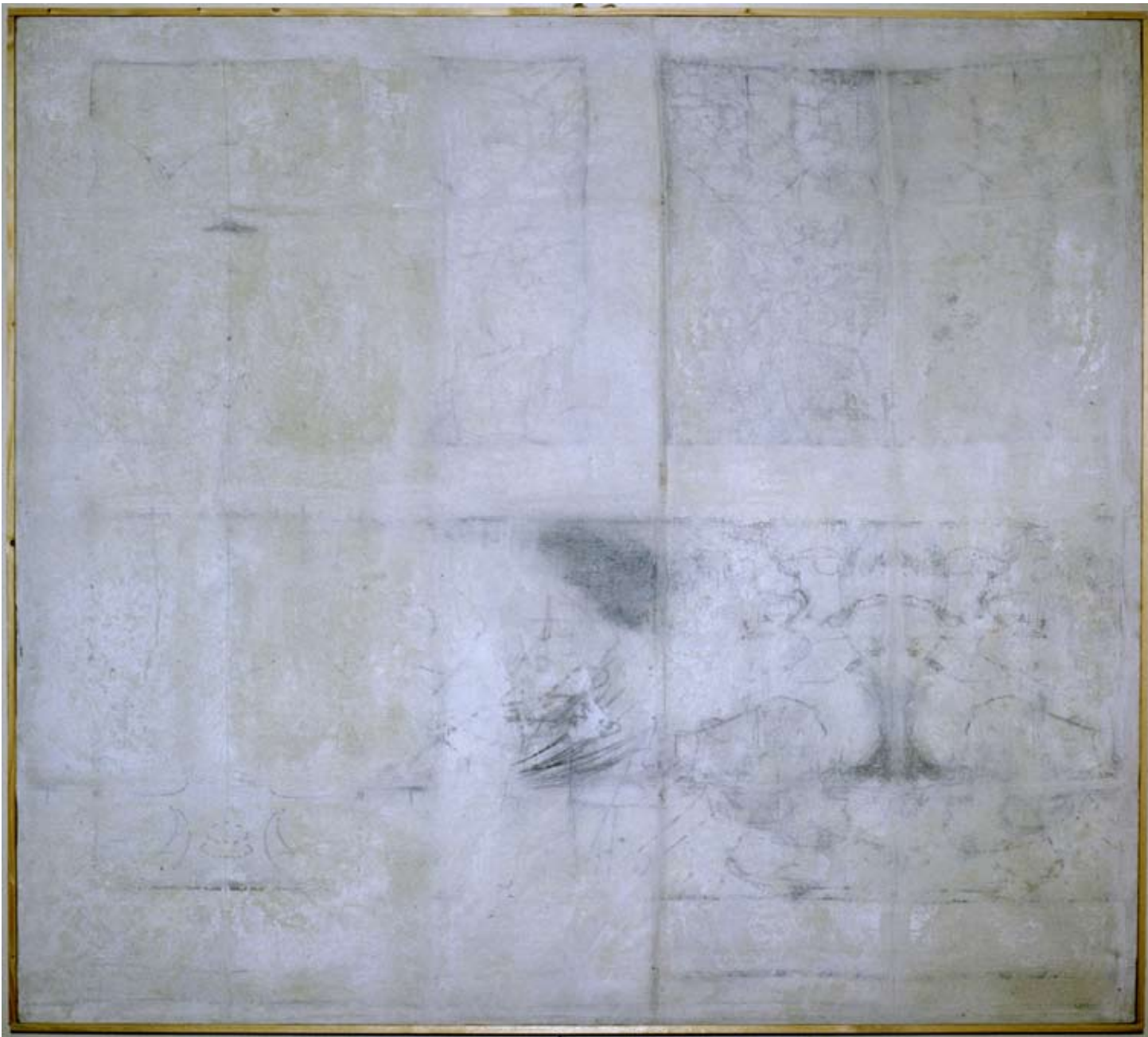
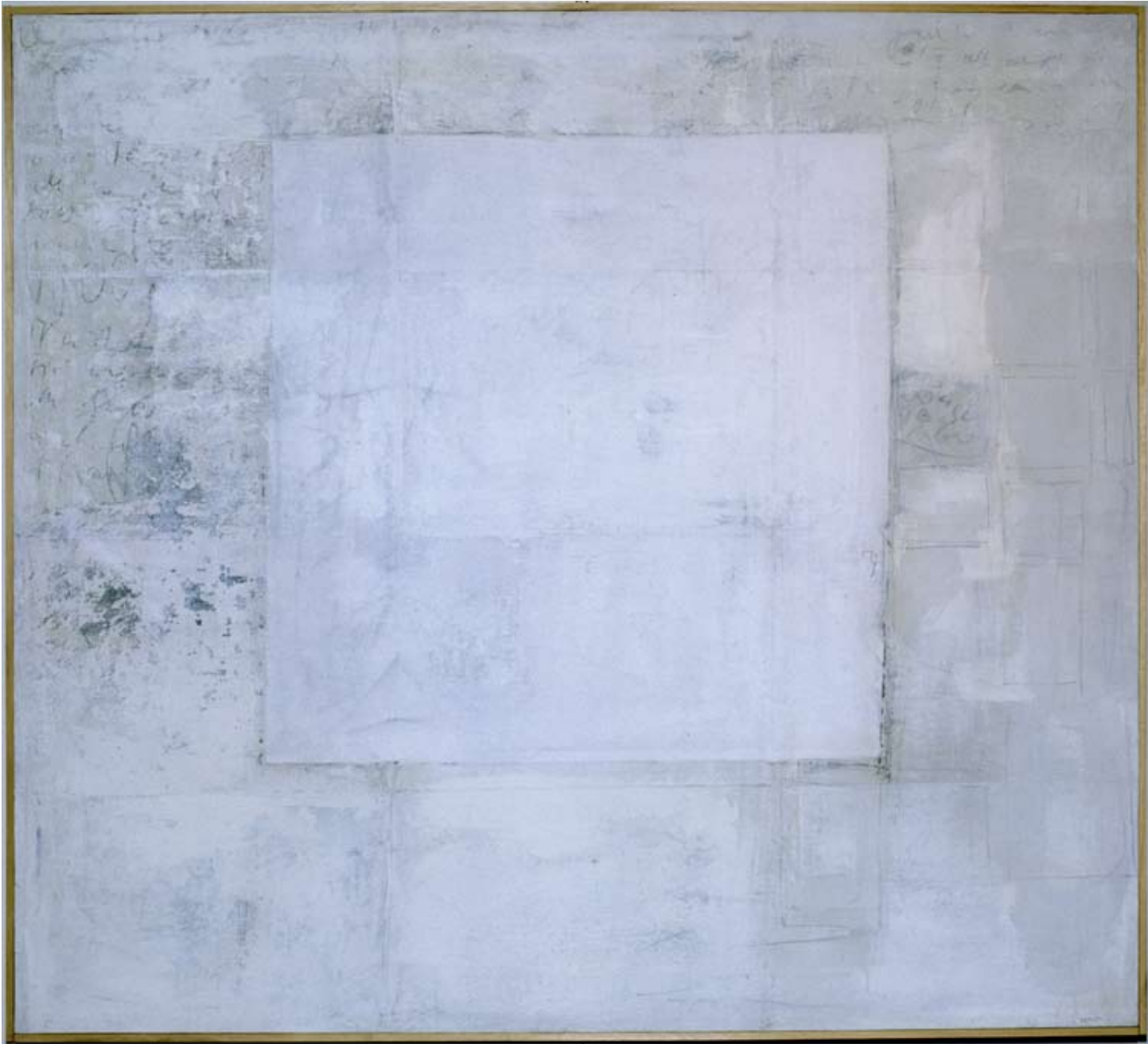
Untitled

The “untitled” works are works born in the seventies, on the edge of an intense experience that overwhelmed and canceled my research path. The experience I experiment with is the work of cultural animation conducted with a group of teachers and fellow researchers, at the Academy of Fine Arts in Venice and the psychiatric hospital of Trieste with Professor Franco Basaglia (director of the psychiatric hospital).

The results of this experience are these “whitewashed walls”, whitewashed sepulchres, prisons for people who had lost all right to understand and want.

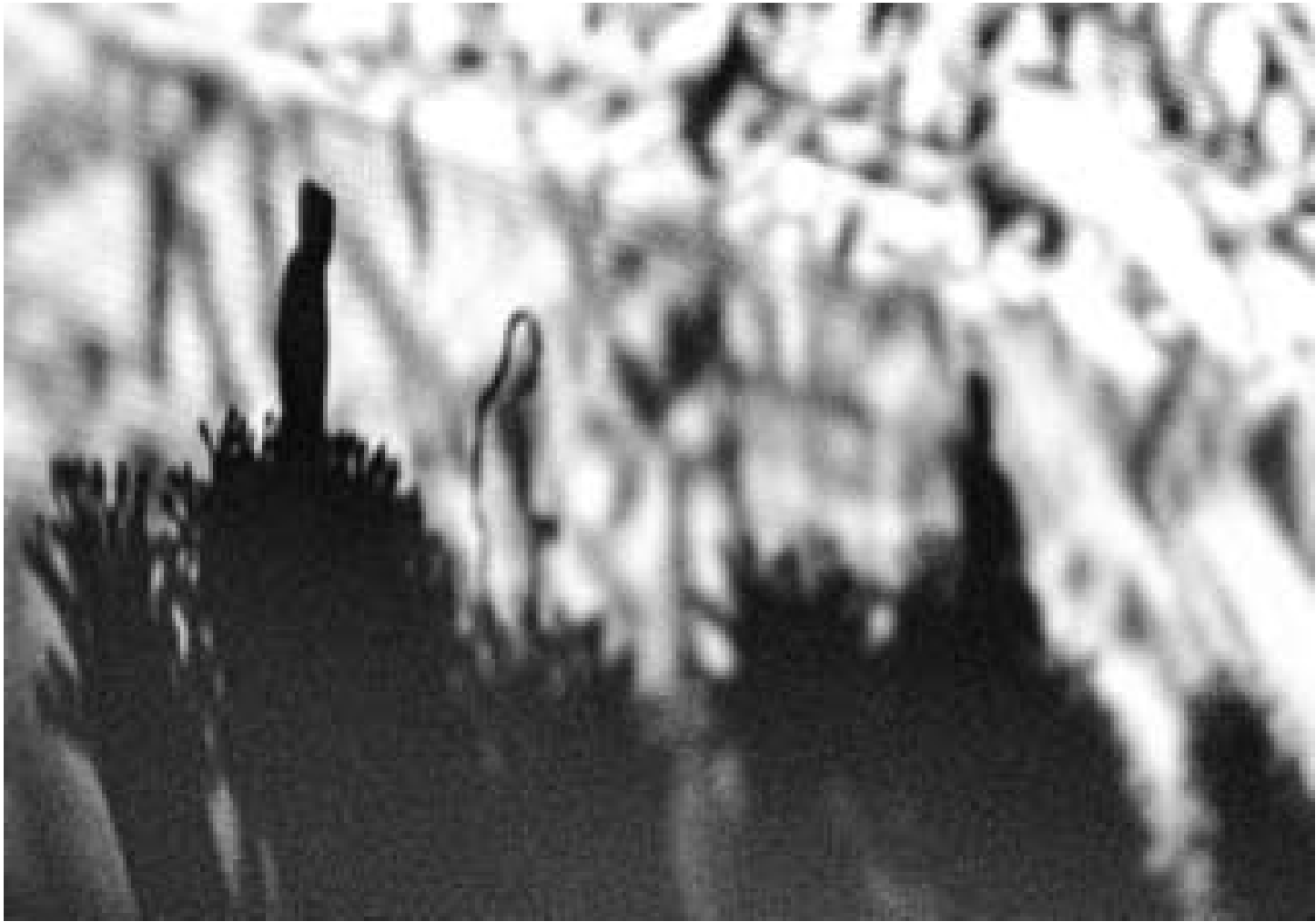
Azeroing in monochrome on the wave of informal poetics that is identified with the night of consciousness: the night within us, a place of meditation and silence.

M, Campitelli





ALEJANDRO VOLPI
Artist
Mexico



ImperioReticular

ImperioReticular [{ImagenPobre:: Hito Steyerl (2009), Imperio:: Negri-Hardt (1990), Agencement:: Deleuze-Guatari (1980), Transparencia:: Byung Chun Han (2013)}]

GlobalRhizome[

{The poor image is a moving copy. It has poor Quality and substandard resolution. It deteriorates when accelerated. It is the ghost of an image, a thumbnail, a wandering idea in free distribution, traveling under pressure on slow digital connections, compressed, reproduced, ripped, remixed, copied and pasted on other distribution channels (Steyrel) }

{It’s midnight on a ghost night. Both the new kingdom of the Empire and the new cooperative and immaterial creativity of the multitude move in the shadows, and nothing tries to illuminate the destiny that awaits us ahead. However, we have acquired a new point of reference (and tomorrow, perhaps, a new consciousness), which consists in the fact that the Empire is defined by crisis, that its decline has already begun, and that consequently every line of antagonism points towards event and singularity. (Negri-Hardt)}

,

{Au contraire, Il y a d’autres choses qui nous forcent à penser : non plus des objets reconnaissables, mais des choses qui font violence, des signes rencontrés (Deleuze)}

,

{Complexity slows down communication. Anesthetic hypercommunication reduces complexity to speed up. It is essentially faster than the communication of consciousness. This is slow. It is an obstacle to fast-paced information and communication circles. Thus, transparency is linked to a void of meaning. The mass of information and communication springs from a horror vacui. (Byung Chun Han)}

]

ImperioReticular ∩ GlobalRhizome

FRANZ WASSERMANN
Artist
Austria

ANARCHY AT HELDENPLATZ

50 Nazi-flags encouraging critique

On October 31st the artist Franz Wassermann, 3 drummers and 50 flag bearers march in Heldenplatz Vienna. But instead of the Hakenkreuz their Nazi-flags show the names of powerful companies, banks and hedge funds.

CREDIT SUISSE, KRAFT, DISNEY, LOUIS VUITTON – they all are part of the flag march at Heldenplatz in Vienna. 46 global players* have been drawn by chance by Franz Wassermann to be printed on flags. Also, the name of the artist himself is presented on one of the flags. 3 additional flags allude to the countless possibilities to extend this list – they carry no names but only a bare white circle on red background.

Within an hour the drummers and flag bearers walk round Heldenplatz 7 times – 4 times counterclockwise, 3 times clockwise. During the first four rounds the drummers who head the march play the rhythm of the Peststromein (pest drums) which have been used in medieval times to alert people in case of the outbreak of the disease. After changing directions the drummers transform the rhythm into a heartbeat which accompanies the flag bearers till they finally leave Heldenplatz through the Heldentor. Franz Wassermann who is participating in the march as one of the 50 flag bearers describes the background of the project HELDENPLATZ ANARCHY / When we are marching side by side as follows: “It seems that the only reality existing is the reality of capitalism. People only count as manpower or consumers. The consequences are a lack of solidarity, social isolation and separation. My aim is to publicly take a stand against the feeling of powerlessness which has come over a lot of people who live in capitalistic systems.”

But then again, the artist insists on pointing out the complicity in which we act as victims and perpetrators at the same time. Wassermann: “We allow capital to infantilise us. We want to have everything, and we want it to be cheap. We have the right to shop; we presume the right to fulfill all our wishes. We don’t refrain, but we decline our global responsibility – the lives of other people are none of our business.” Hence, choosing Heldenplatz as the location for the project was a logical step: “Ultimately, the project is about forms of mastery. At Heldenplatz the seemingly last dictatorship in Austrian history started. But from a global point of view we already live in a dictatorial system again; a dictatorial system that aims to remain hidden.” This became apparent during the preparations of the project as well: “Half of the flag bearers are volunteers, the other half is paid. A lot of people who I invited to join the project were afraid to march with us because their employment contracts do not allow them to criticise their employer’s companies and partner companies. Other people feared to be pictured on photos which could appear in social media and force them to take up a position in public.”

To realise the project HELDENPLATZ ANARCHY / When we are marching side by side at Heldenplatz, Franz Wassermann made use of his democratic right of assembly and planed the project as a political demonstration. Wassermann: “Even if art does not have the power to legislate law, it nevertheless has the power to enable people to develop consciousness. Yes, capital repeatedly tries to domesticate art, to reduce it to some sort of decoration or investment.

But this is exactly why I am here today: to show that art has another responsibility and another function.”

* MONSANTO, BAYER, DANONE, IKEA, LOUIS VUITTON, BOEING, CREDIT SUISSE, FRANZ WASSERMANN, SANOFI, THALES, COCA COLA, KRAFT, AMAZON, ALLIANZ, H&M, STANDARD AND POORS, GAP, DISNEY, NESTLÉ, JP MORGAN, IBM, NOVARTIS, FACEBOOK, DEUTSCHE BANK, VOLKSWAGEN, AIRBUS, SONY, UNILEVER, BLACK ROCK, UBS, BAIDU, SHELL, GOLDMAN SACHS, ORACLE, PFIZER, JOHNSON & JOHNSON, GENERAL MOTORS, MICROSOFT, EXXON MOBILE, HSBC, AXA, ADIDAS, GOOGLE, FIFA, ALPHABET, MOODYS, APPLE

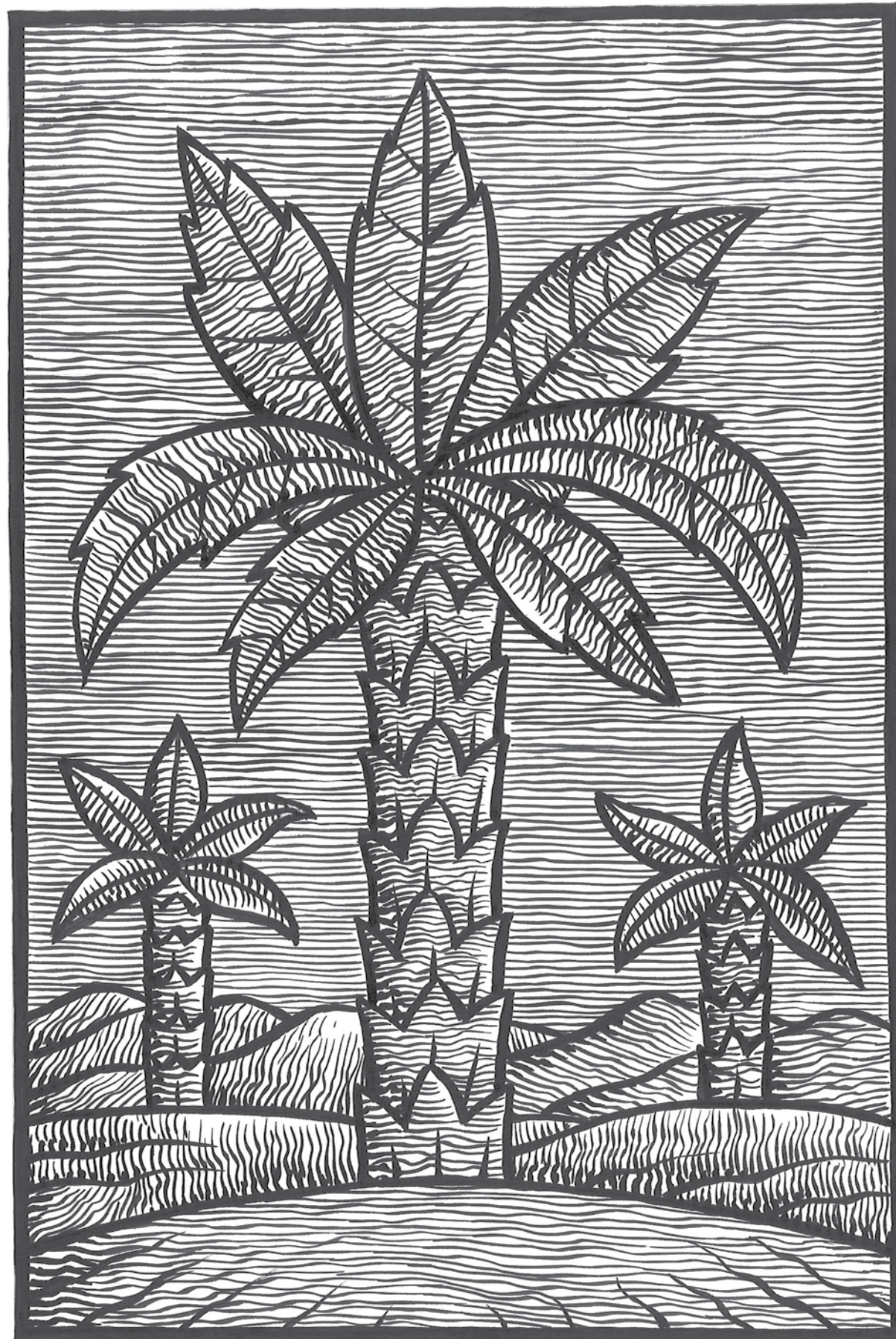








JOSIP ZANKI
Artist
Croatia



CRISIS 2013 JOSIP ZANKI

Mist in the Dark Woods: Romantic Landscapes and Lost Memories

My art work is related to romantic conceptualization of the landscape. Its originally appeared as a picturesque idea driving elements of landscape as beautiful in themselves; and that they did not need a utilitarian meaning. This aesthetic was further inaugurated through paintings of mountains peaks and valleys, dramatic waterfalls and lakes, forests and meadows, hills and cliffs, and ruins of Gothic monasteries.

Today romantic landscape exist only in cyberspace, as simulacrum of reality and utopian land of the past. Crisis of neo liberal capitalist system, crisis of enlightenment idea of endless progress and infinite devastation of natural sources positioned our relation toward landscape as exit to land of imagination and mystic space. Three drawing of tree in the romantic landscape symbolises end of structure; we ignored the fact that we are one of the many species in the earth living in harmony; contrary we are destroying that connection in the name of profit, urbanisation and divinised humanity.



2 Josip Zanki



3 Josip Zanki

SULA ZIMMERBERGER
Artist
Austria



How are you today?

To save his country from bankruptcy, the then newly elected Prime Minister Tsipras had to put up with painful austerity programs as well as privatisations and severe cuts in the social systems. Pensions and wages were cut on a large scale, taxes were raised for them, jobs in the public sector were cut.

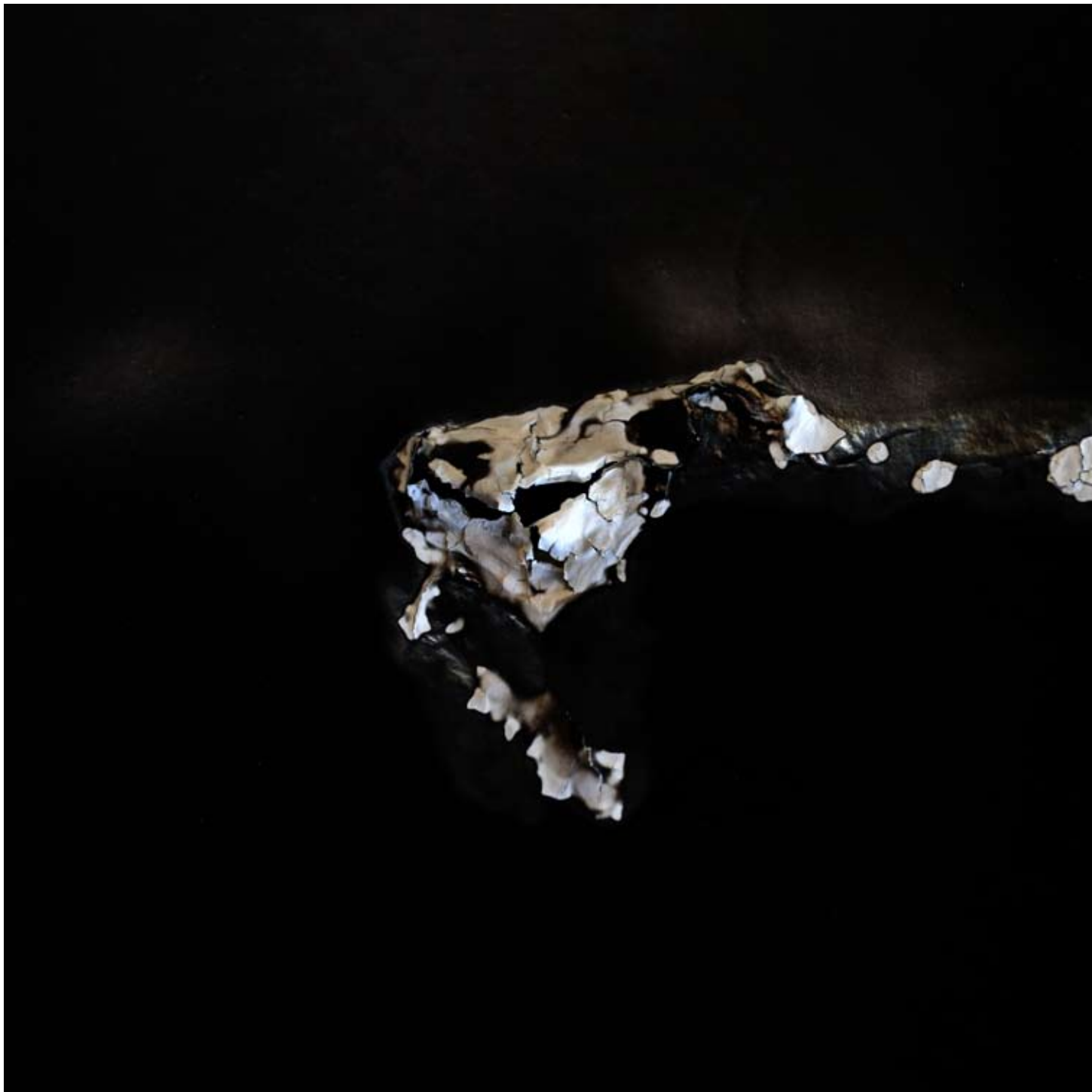
Almost 10 years have passed. How is Athens today?

When a system gets into a crisis, a change of strategy usually helps to become successful again. But what about personal crises that throw you off track? They can also be used for a realignment, but we have to go through different phases. We do not grow from the crisis itself, as it is often said, but from how we master it. Psychology calls this post-traumatic growth. It doesn't sound nice, nor is it, but it makes sense.

The artist Sula Zimmerberger shows two different photographic works on this topic. Both were taken on the street in May 2019. One shows Athens, the other Washington.



PIERRE ZUFFEREY
Artist
Switzerland



The fire starts from a melting point - the night sun - and reaches the unalterable, devouring everything in its path. For me, it symbolizes heat and therefore global warming, an inexorable factor that is spreading over our planet.



METKA ZUPANIČ
Artist
Slovenia



RE - DEstrucción

Reflections on the repeated resurgence of militarism, especially when remembering the two great wars that marked the past century, initiated the exhibition project entitled RE-DESTRUCTION. As the world powers incessantly compete, who will produce “smarter” and stronger killer weapons, we are still witnessing today new war strategies, despite the conjuration “never again”. Meanwhile, local and regional wars became a constant feature in the media, creating alongside economic and environmental problems anxiety and fear also in the present day. Zupani_ draws from a set of documentary photographs and takes selected images out of the existing contexts, repositioning them into a minimalist black-and-white world, and assembling them into new expressive compositions by using the collage technique. The exhibition presents a series of collages, which addresses day-to-day violence and the increasing militancy of the modern world.

Metka Zupani_ is an established Slovenian artist, who is predominantly interested in the ongoing issues of contemporary society. In previous projects, for example, she dealt with feelings of fear experienced by an individual in the present-day illusory freedom (*Anti – Global?*, 2013), with stories of labour migrants (*Looking for a Better World*, 2015), and the issue of omnipresent control systems (*On Your Face*, 2016). In recent years, she has been thematising the recurring existence of obsessive militancy (*And Here We Are*, 2017).

MAXIMINO ALDANA GONZÁLEZ

MANUEL AMADOR VELAZQUEZ

JEANNETTE BETANCOURT

JORDI BOLDÓ

VESNA BUKOVEC

MARCELO CALVILLO

BEATRIZ CANFIELD

MANOLO COCHO

OSCAR CUETO

ANTONIO DEL RIVERO

TAR DUST

en nico

LUCIANA ESQUEDA

FABIOLA FAIDIGA

FRANCISCO FERNÁNDEZ DE MIGUEL

MAJA FLAJSIG

LUCIA FLEGO

RUBÉN FOSSIÓN

EDVARD FRANK

ALEJANDRO FRANK HOEFlich

DANIELA FRAUSIN

CLOTILDE GERMANN

CARLOS GERSHENSON GARCÍA

GUILLERMO GIAMPIETRO

MARKUS GUSCHELBAUER

HUBERT HASLER

FRANCISCO J. HERNANDEZ DORADO

LOUISE KLOOS

KRISTIAN KOZUL

ROY LAGRONE

LUIS LAZALDE NÁJERA

ERNST LOGAR

OLIVIER LOVEY

MIA MARAKOVIĆ

LEONARDO MARTÍNEZ

VANJA MERVIČ

SISSA MICHELI

VASJA NAGY

ALEN NOVOSELEC

DENISE PARZIEK

EVA PETRIČ

KARIN MARIA PFEIFER

JOSÉ PINTO MAZAL

OSVALDO RESENDIS

PASCAL SEILER

CARLO SHMIDT

EVA SILBERKNOLL

DAVIDE SKERLJ

SONIA SQUILLACI

CHRISTIANE SPATT

EVELIN STERMITZ

IGOR ŠTROMAJER

MARKO TADIĆ

ALEXIA TURLIN

ALFONSO VALIENTE BANUET

MIGUEL VASSALLO

FRANCO VECCHIET

GIAN CARLO VENUTO

ALEJANDRO VOLPI

FRANZ WASSERMANN

JOSIP ZANKI

SULA ZIMMERBERGER

PIERRE ZUFFEREY

METKA ZUPANIČ

BIOGRAFÍAS
CRISIS ENDÉMICO GLOBAL

MAXIMINO ALDANA GONZÁLEZ

Dr. Maximino Aldana González was born on June 8, 1970 in Mexico City. He is currently a Full Time “B” Researcher at the Institute of Physical Sciences (ICF) of UNAM, Morelos campus. Since joining the UNAM, in October 2003, Dr. Aldana has been associated with the ICF’s Nonlinear Dynamics and Complexity group, where he has been a key element in the formation and consolidation of lines of research in structure and dynamics. of complex networks, dynamics of genetic regulation, and collective phenomena in many-body systems. The results of Dr. Aldana’s research along these lines have resulted in 29 research articles, four memoir articles, four book chapters and five popular articles. Importantly, some of his research articles have been published in the highest quality international journals, such as the Proceedings of the National Academy of Sciences, Physical Review Letters, and PLoS Computational Biology. The originality and impact of his articles are reflected in the more than 1600 citations they have received (according to Google Scholar), which come from very diverse disciplines such as robotic engineering, pharmacology, cell biology and statistical physics, to mention some. In addition, he has shown a clear ability to train human resources, since in the ten years that have elapsed since joining ICF-UNAM, he has directed two doctoral theses, two master’s theses, and four bachelor’s theses, all of them in the Morelos campus of the UNAM.

Dr. Aldana completed a Bachelor, Master and Doctorate in Physics at the Faculty of Sciences of UNAM. At the end of his doctoral studies, in December 2000, he travelled to the University of Chicago to carry out a postdoctoral stay with Prof. Leo Kadanoff, initially with support from a CONACYT postdoctoral fellowship and later with support from both the University of Chicago and from the Santa Fe Complex Systems Institute. During the second year of his stay at the University of Chicago, Dr. Aldana was hired as Dickson Instructor in the Department of Mathematics, where he taught general mathematics courses for science and technology students. engineering.

Dr. Aldana returned to Mexico and joined ICF-UNAM in late 2003. Since then, he has continued to study the dynamics and structure of complex regulatory networks in collaboration with Mexican and foreign colleagues. One of his most notable achievements consists in having formulated an evolutionary model that reproduces the dynamic and structural characteristics observed experimentally in the transcriptional regulation networks of various organisms. Due to the interdisciplinary nature of this work, Dr. Aldana established close collaborations with colleagues from different disciplines, particularly in the areas of molecular biology, evolutionary biology, computer science, and systems biology.

The experience acquired in the study of the dynamic properties of regulation networks allowed Dr. Aldana to approach, in a very original way, another research topic that apparently has nothing to do with network dynamics: the collective movement in systems of many particles, such as flocks of birds, swarms of insects, or schools of fish, in which hundreds or even thousands of organisms move in the same direction without apparent guidance from a leader. Indeed, applying a mathematical formalism very similar to that used in network theory, Dr. Aldana in collaboration with Drs. Cristián Huepe (from Northwestern University) and Hernán Larralde (from ICF-UNAM) were able to resolve a controversy regarding the emergence of collective order in many-body systems, in which several research groups around the world were involved.

The impact and relevance that the research work carried out by Dr. Aldana has had is reflected not only by the more than 1600 citations that his articles have, but also by the numerous invitations he has received to give talks at conferences and seminars both in Mexico and abroad, as well as invitations to carry out research stays at other universities (the University of New Mexico with Dr. Nitant Kenkre; the University of Calgary with Dr. Stuart Kauffman; the University of Chicago with Dr. Leo Kadanoff; Harvard University with Dr. Philippe Cluzel). Of particular note are the invitation to give a plenary talk on genetic network dynamics at the Inagural Conference of the Institute of Biocomplexity and Informatics, at the University of Calgary, Canada, and the invitation to participate with a plenary talk on dynamic criticality in genetic networks in the Workshop on Computational Philosophy: Lessons from Simple Models, held at the Niels Bohr Institute at the University of Copenhagen, Denmark, to commemorate Prof. Per Bak’s fifth death anniversary.

The originality of the research work carried out by Dr. Aldana led him to win the Jorge Lomnitz Adler Prize in Non-Linear Dynamics 2009, which is awarded jointly by the Institute of Physics of UNAM and the Mexican Academy of Sciences. In 2011 he was also awarded by Harvard University for being named “Antonio Madero Visiting Scholar” from the David Rockefeller Center for Latin

American Studies, due to a research project on resistance of bacteria to multiple antibiotics.

As a human resources trainer, Dr. Aldana has done an excellent job. He has taught more than 20 physics and mathematics courses at the Faculty of Sciences of the Autonomous University of the State of Morelos, and many others in different programs of the UNAM (Bachelor of Physics, Bachelor of Genomic Sciences, Postgraduate in Physical Sciences, Postgraduate in Biomedical Sciences). Dr. Aldana’s lines of research have attracted the attention of students from various disciplines (biochemistry, genomic sciences, computer science, and physics), who have graduated with him or are in the process of doing so. Invariably, Dr. Aldana’s students collaborate on his research papers and appear as first author.

MANUEL AMADOR VELAZQUEZ

Master in Human Rights from the Latin American Faculty of Social Sciences (FLACSO). Activist for the human rights of vulnerable groups. Teacher postgraduate degree in Law from UNAM, specializing in Human Rights. He teaches the workshop “Woman art and politics” in high school 128. He is a promoter of the pedagogy of performance against violence, damage and abuse that has as an objective the punishment of bodies in a situation of violence. He coordinates the State of Mexico Femicide Report Network. Specialist in the subject of femicides in the State of Mexico and the impact of neoliberalism on the peripheries. He is a poet, photographer, and freelance researcher.

JEANNETTE BETANCOURT

Nueva York, E.U.A., 1959 Multidisciplinary Puerto Rican artist, naturalized Mexican. Her artistic work focuses on the theme of nature and she has recently intersected it with the human footprint on the planet, from whose link works with comments of an ecological, economic, social and ethical order have been derived. Her artistic production includes sculpture, painting, installation, video, interventions, performance, object art, processual and interdisciplinary work.

She was a beneficiary of the National System of Art Creators of FONCA in (2016-2019) and (2013-2015).

She has public works at the Universidad Autónoma Metropolitana; Av. Reforma and the Monarch Butterfly Sanctuary in Sierra Chincua, Michoacán, among others.

She has exhibited individually in Belize, Spain, Guatemala, Honduras, El Salvador, Morocco, Mexico, Paraguay and Puerto Rico and participated in collectives in Africa, Asia, Europe and in almost all the countries of the American continent.

JORDI BOLDÓ

Mexican painter born in Barcelona, Spain. The painting of him comes from Catalan informalism and explores in the tradition of North American abstract expressionism of mid-century, as well as that of some Mexican artists of the generation today called “Ruptura”. His work is essentially pictorial, apart from fashions or trends, and halfway between abstraction and figuration. With more than forty years of monographic exhibitions, he has exhibited in museums and galleries of America and Europe. Recognized with various awards and distinctions, he has acted as a jury in various competitions and has been a member of the Sistema Nacional de Creadores de Arte from 2000 to 2015. He dedicates part of his time to writing, cultural promotion and teaching painting.

VESNA BUKOVEC

Vesna Bukovec (1977, Ljubljana) graduated in 2002 and completed her MFA in 2006 from the Academy of Fine Arts and Design in Ljubljana. She works independently and in the art group KOLEKTIVA (with Metka Zupani_ and Lada Cerar). Her artistic work finds its expression in a variety of media (drawing, video, installation) and approaches (research, appropriation, participation, etc.), with irony being a frequently used artistic strategy. She presented her work in several solo shows in Slovenia and numerous international exhibitions. www.vesna-bukovec.net

MARCELO CALVILLO

NHe was born in Mexico City in 1959. From 1977 to 1981 he studied a degree in Graphic Communication. He was a student of the sculptor Jesús Mayagoitia within the pilot group 103 and practiced lithography in the workshop of the

teacher Javier Iníiguez at the National School of Plastic Arts of UNAM. He has a dozen individual exhibitions in Mexico City and some in the interior of the country, among them are: La Nación and other sad paintings (1998) in the gallery of the newspaper Excelsior; Pictures and no pictures (2001) in the San Ángel Cultural Center, Contrapositions and circumstances in the Iztacalco Delegation (2011) and Paroxysms in Casa X (2018) He has also participated in nearly a hundred group exhibitions in Mexico and abroad in Canada, Japan, Romania, Spain, Argentina, the United States and Switzerland. He is currently in the process of obtaining a Master’s degree in painting from the Faculty of Arts and Design of the Autonomous University of Mexico. He carried out the research-production Marine Dissertations, the sea as a critical medium.

BEATRIZ CANFIELD

Mexico City, 1972. Mexican sculptor and visual artist graduated from the National School of Painting, Sculptureand Recorded La Esmeralda from CDMX. Its activity covers a wide range of records that include as main activity sculpture, but also video installation, photography and performance, and in years recent pyrotechnics and the concept of ephemeral performative sculpture, in which the object as such it technically disappears and only fragments of it remain and an exhaustive photographic record. She has made monumental sculpture for public space in Mexico and Switzerland, the country where she resided from 2009 until the end of 2016, and in which she made numerous exhibitions individual and collective, she developed curatorial projects and where she also created a alternative gallery space called “Zone 30 Art Public”, in the town of Sierre, in 2015. Space still active. In addition to Mexico and Switzerland, the artist has also exhibited her work individually andcollective in countries like Spain, France and England. She has worked in various curatorial, multidisciplinary and cultural management projects and she has also given workshops and round tables on the visual arts. She has participated as a jury in various visual arts competitions in Mexico and in the Foreign. She is currently a member of the National System of Art Creators of FONCA.

MANOLO COCHO

He was born in Mexico City in 1968. He is a visual artist graduated from the Escuela National Plastic Arts, now Faculty of Arts and Design, UNAM. He researcher and independent curator. Manolo Cocho is Coordinator of the Art, Science and Complexity Program of the C3 Center for Complexity Sciences of the UNAM. System Jury National of Creators of FONCA. Member of the Payment in Kind program of the SAT. Manolo Cocho comes from a family of physicists - mathematicians and has been in contact with science all his life, since the 90s he has studied the advances of what were the antecedents of the now called science of complexity; fractals, Chaos theory, complex systems, network theory, criticality and phase transitions, non-linearity, etc., etc. His work has always been linked to the visions and advances of knowledge in this field. Throughout his professional career he has explored with great capacity creative different artistic fields that cover many disciplines seeking the convergence and generation of new ways of creating the work of art contemporary. He is cultural manager of international contemporary art Mexico - Europe. Since the mid-eighties, he has participated in more than two hundred group exhibitions and one hundred individual in museums and galleries in Mexico and the abroad in countries such as Italy, England, France, Poland, Spain, Slovenia, Croatia, Austria, Switzerland, Germany, Denmark, United States, Canada, South Africa and others. As an artist, one of the important references in Manolo’s plastic work Cocho is the variety of techniques that he uses: acrylic, oil or watercolor, materials such as wood, metal, ceramic, stone and resources such as installation, photography, video, performance, 3D animation, sound art and in general the digital resources of the 21st century. In Mexico, his work has been integrated into private and public collections, highlighting: the Alfredo Zalce Museum of Contemporary Art in Morelia, Michoacán; the museum of Contemporary Art of Monterrey, Nuevo León MARCO, at the Museo del Archdiocese of Mexico City, SAT, the UNIVERSUM Museum and the Museum de la Luz at UNAM, among others. He has also obtained important awards and scholarships for the realization of artistic projects among which are: Member of the National System of Creators of Art, FONCA, Mexico (2013); Creators with Trajectory, FECA, San Luis Potosí (2011); Visiting Arts, British Council, England (2002) and Young Creators, FONCA (1994). He alternates his residence between the community of Potrero, Real de 14, San

Luis Potosí, Huitzilac, Morelos, Mexico City and the city of Trieste in Italy.

OSCAR CUETO

He was born in Mexico City in 1976. Master of Arts (MA) TransArts at the Vienna University of Applied Arts. He lives and works in Vienna. His artistic work addresses problems of historicity, knowledge and identity, as well as memory. The implementation is flexible using a variety of techniques, such as walkable performance drawings or installations, manipulate or play, to provoke public participation. His works are found in numerous public and private collections; even in the Jumex of Mexico City, the Vienna Museum, the Vienna Academy of Fine Arts and the Museum of Latin American Art in Los Angeles. Individual projects (selection): Labor Day (2020) Ortner2, Vienna; Revisited (2019) Hinterland Galerie, Vienna; Right to be lazy (2019) Philomena +, Vienna; Mohnmanie (2019) Notgalerie, Vienna; Gregor’s house in Usera (2019) La casa de Gregor, Madrid; MUME Butterfly effect: notes for a possible fiction (2019) Studio das weisse haus, Vienna; Portable Revolution (2019) Insel Retz, Lower Austria; Holy Money (2018) KunstQuartier, Salzburg; Service / Aufschlag (2018) Public installation Oskar takes place Festival, Vienna; Banana Republic (2017) public installation for the Margareten Sculpture Garden, Vienna; MUME public facility (2017), location Stuhlfelden, Salzburg; Kissing a fool (2015) Galerie 12-14, Vienna; Hell of Ones (2014) House from the lake; Mexico City; Solitude (2012) Galerie Walter Maciel, L.A. USA USA; las 400 vueltas (2012) Ex Teresa Arte Actual, Mexico City; Once upon time (2010) Nina Menocal Gallery, Mexico City; Hero II (2009) Galerie Collette Blanchard, N.Y. United States Too much stress (2007) Galerie Walter Maciel, L.A. USA; Handicap (2007) Siqueiros Public Art Gallery, City from Mexico; Versus (2007) The Sea of __Music, Cartagena Spain. Group projects (selection): Tracks of Documentability (2019) 5020 Galerie, Salzburg; Transformazione (2019) Galleria FaroArte, Ravenna; Praise be laziness (2019) Galerie 12-14, Vienna; Applied Festival (2019) University of Applied Arts, Vienna; Reissued: Questioning Boundaries (2019) das weisse haus, Vienna; Fake Covers for Fake Music Vol. II (2019) HilbertRaum, Berlin; Wittgenstein 1918-2018 (2018) Wittgenstein House, Vienna; Fiction and Time (2018) Tlatelolco Cultural Center, Mexico City; and l o - but yay (2018) Lakeside Art Space, Klagenfurt; How to Wear a Mask (2018) Galerie 99, Brünno; Wall journal (2018) Atelier Steinbrener / Dempf & Huber, Vienna; Narkos (2017) Galerie 12-14, Vienna; Kristallin # 3 (2014) Atelierhaus Salzamt, Linz; Art and animation (2013) Museo de Chopo, Mexico City; Subject sensible (2013) Museo de Arte Carrillo Gil, Mexico City; The disrespectful (2012) Carrillo Gil Art Museum, Mexico City; Suspicion time (2011) Museum of Modern Art, Mexico City; Dark Americana (2009), Baer Ridgway Projects, San Francisco, United States; Boys of Summer (2008) Galerie Monique Meloche, Chicago, United States.

ANTONIO DEL RIVERO

Doctor in Social Anthropology from the National School of Anthropology and History (ENAH). Filmmaker graduated from the National School of Cinematographic Arts from UNAM, graduated from the National School of Painting and Sculpture “La Emerald”. He currently serves as Research Professor at the Xochimilco Metropolitan Autonomous University (UAM-X), likewise in the Master in Documentary Film from the National School of Cinematographic Arts of the UNAM. He is editorial director of the electronic magazine Clon: Cyberzine Arte and Culture, academic head of Espacio Sonoro, a project aimed at the diffusion of the culture of sound. He has as research lines the diffusion of contemporary art and culture.

TAR DUST

Medium artist, founder of the art group rgb 2001 and Metacitysymtoms 2015. Since 2006, I am working at Factory Rog, Ljubljana, https://tovarna.org

en nico

(Alberto di Mauro) Born in Messina (Sicily), he moved to Rome, where at the “La Sapienza” University he got a degree in Humanities and then a second one in Foreign Languages, followed by a Diploma as Librarian. He continued his studies in Norway, specializing in Norwegian literature. Thanks to his appointments as Cultural Attaché and Director of several Italian Cultural Institutes abroad (Tel Aviv, Edinburgh, Dakar, Berlin, Tokyo, Moscow, Los Angeles), he has traveled all around the world, driven by a restless curiosity to discover new places and cultures. He is honorary member of the Academy of

Fine Arts, Moscow.

His interest in photography goes back a long time, but in the past 10 years digital technology has allowed him to personalize his artistic style.In September 2018 he has participated to two photography expeditions organized by the National Geographic Kazakhstan and Kazakh Tourism.

He has given several master classes in Italy and abroad. In 2019 he was one of the artists showing his photos in Endémico versus Global.

Solo exhibitions: Σ Other seas and... surroundings Museo del Carretto Siciliano, Palazzo Daumale, Terrasini (Palermo) 2010 Σ Russia through an Italian eye. An itineray exhibition (Omsk, Samara, Togliattigrad, Novosibirsk, Krasnojarsk, Kazan) 2010/2011 Σ Realism and Surrealism. Fashion and style in photography, Moscow International Festival, House of Photography Multimedia Art Museum, Moscow 2011 Σ Roma Budapest Roma – return travel Italian Cultural Institute, Budapest 2015 Σ Immota Mutantur Palazzetto dei Nobili, L’Aquila 2016 – Mediamuseum, Pescara 2016. Σ Roma Novosibirsk Roma – return travel. Italian Cultural Center, Regional Library of Novosibirsk 2017 Σ Travel diaries. Villa Manin, Passariano (Ud) 2018, Palazzo dei Capitani, Ascoli Piceno 2018 Σ Stories in images. Le Murate, Firenze 2018, in the framework of ’Estate Fiorentina Σ The meaning of seeing. Italian Cultural Institute, Oslo 2018, In the framework of Giornata del contemporaneo promoted by MAECI Σ A travel in the world of Sculpture Museo Ugo Carà, Muggia (TS) 2019 Collective exhibitions Σ War and Peace, International Exhibition of Art Book, Quintocortile, Milano 2010, Art Books, Moscow 2010, Zverev Museum Moscow 2012, Krapivna Museum, Lev Tolstoj Estate, Jasnaja Poljana 2012 Σ Travelling words, words travels, Mediterranean notebooks, City Library “Don Gilberto Pressacco”, Codroipo (Udine). Regional Gallery of Contemporary Arts Luigi Spazzapan, Gradisca d’Isonzo (Gorizia) 2011 Σ Eastern Landscape, “Daydreaming visual arts magazine on line” 2011 Σ 100 top, Perfect Exposure Gallery, Los Angeles 2012, 2013 Σ En nico, “Highlight magazine” on line, Zagreb 2015 Σ Corrado Marrago exhibition, Rome 2014, 2016 Σ Photo fest, National Museum of Kazakhstan, Astana 2017 Σ Moments of Rome, Foyer Music Theatre, Novosibirsk 2018 Σ Faces, Museum of Contemporary Arts, Ekaterimburg 2018

LUCIANA ESQUEDA

In 2019 he exhibited at the C3 Center for Complexity Sciences, the installation society encounter with art immersed in complexity realices various artistic residencies in various European countries Switzerland, Croatia, Italy, Austria. developing proposals for installation land art and plastic work Luciana Esqueda has developed research topics for his artistic creation, where she has featured a project on psychology and art, titled PSYCOVISION a project about travel, and how it affects the creation and personal vision of the experience when traveling and if this experience transforms people, and through of a word test makes them respond with concepts of the perception of each person, together with the writer Cuauhtémoc Arista, with whom she collaborates in various projects, create a poem that abstractly reflects this series of experiences. sensory arts, she was featured on a website where she I collect all the surveys and the responses of the creators and in turn the works that shaped the experience of each artist. Stazione Rogers Trieste Italy, curated by Maria Campitelli. The Homosapiens project is developed from research in other social scientific disciplines, which are developed in the project to confront humanities and art in an exhibition result, of questions that it continues to develop. This project is presented in Mexico and is selected by the government of the state of Oaxaca and CONACULTA to be presented in La Calera Cultural Center. Under the curatorship of Fernando Galvez, also in performance and video create the concept ‘‘ Anti-Catwalk ’’ which became a concept used by other artists to present her designs, and ‘‘ Urban Fashion’’ within the scope of the festival of the historic center, at the Colegio de las Vizcainas.Aboard she was presented at the Ugo Cara Museum of Modern Art in Murggia Italy, Zone 30, Sierre Switzerland, Casa delle Dona Trieste Italy, National Museum of La Mascara, SLP, Mexico

FABIOLA FAIDIGA

My experiences and activities in visual art are eclectic and moving freely between different expressive areas (such as photography, video, collages, paintings, sculptural installations, performances). No matter which of these tools choose, my goal is always to analyze social relationships and human. I have been collaborating with the Trieste group “Gruppo 78 International Contemporary Art ”. This group activated several projects, supervised by curator Maria Campitelli and exhibited in many Italian cities and foreign; in particular, I would like to mention my project “CIRCUS MEME” which took place in Trieste, London, Koper (Slovenia) and on the island Veliki Brijuni (Croatia). In 2011 I exhibited my work at the Generalized Biennial of

Friuli Venezia Giulia (Italy) linked to the Venice Biennale, curated by Vittorio Sgarbi, and in 2013 I participated in the project “INTERNATIONAL BRIDGE ITALY MEXICO”, that took place in Oaxaca, Torreón. and Mexico City. I recently founded the cultural association “Casa C.A.V.E. - Visoglianovi_ovlje contemporary art Europe “in order to promote territorial development and I conceived the exhibition / seminar called “The energy of places”. Visual artist. Born in 1958, she began her journey with maestro Nino Perizi in the free school of figures of the Museum of Modern Art Revoltella in Trieste. Fabiola Faidiga’s research moves freely between different areas expressive and often has the goal of investigating human relationships and social. Her experiences and her activities in the field of contemporary art are eclectic, working with different media in an experimental perspective: photography, video, sculpture installation, performance, painting, collage, art relational. She has participated in numerous contemporary art exhibitions featuring multimedia projects in various spaces in Italy.

FRANCISCO FERNÁNDEZ DE MIGUEL

Mexican neurologist. Specialist in: Synaptic serotonin release and somatic. Synaptic integration in electrically coupled neurons. Teaching of the sciences. Brain and Art Member of the “Juan de la Cierva” Committee. Ministry of Economy and Innovation Spain. 2015 Co-organizer John G. Nicholls of the symposium “Chemical liberation cell body transmitters and nerve cell dendrites ”. The real Society, London. 2015 Co-organizer with John G. Nicholls of the satellite symposium “Present and future of the study of extra-synaptic neurotransmission The Royal Society ”at Chicheley Hall, Buckinghamshire 2015 Main speaker. Limitless Science Symposium. Lewis and Clark College Portland, United States. 2014 Plenary Professor. XXIV Sitges Meeting on Statistical Mechanics Barcelona, __Spain 2014 Director of the First School of Neurosciences IBRO. La Paz, Bolivia 2012 Director of the Brain and Art project. UNAM 2011-present Associate Editor, Frontiers in Physiology 2011-present Visiting professor, University of Barcelona, __Spain 2010-present Honorary member. Spanish olfactory network. Spain Plenary Professor. Congress of the Spanish Olfactory Network. Asturias, Spain 2010 Visiting Professor, Department of Neurobiology. Stanford Medical School 2007-2009 Member of the Government and Public Affairs Committee, Neuroscience Society. U.S. 2004-2010 Instructor, Master in Neuroscience, Pablo de Olavide University, Seville, Spain 2004-2012

MAJA FLAJSIG

Maja Flajsig was born on December 28, 1994. in Zagreb. She has a bachelor degree in the fields of art history and ethnology and cultural anthropology and is currently completing a Masters study of the same orientations.. Since 2015. she has been exhibiting at international conferences of art historians. She has been involved in creating curatorial concepts since 2016. when she participated in the production of a joint exhibition “Initiation Process” at Unity gallery, Zagreb of the Kulturflux web portal. In the same year she set up the exhibition “Unread books” by Ivana Tkal_i_ in the gallery _ira, Zagreb and coordinated the 5th International Congress of Art History students. In 2017., she curated Jelena Petric’s exhibition “The Efforts and Substances” at the Oblok Gallery in Sesevte, the exhibition “Center of Surroundings” by Tomislav Hr_ak and Vladimir Novak, French Pavilion, Zagreb and coordinated the International Conference Roaming Anthropology. Next year she curated the exhibition “Little ones” by Marija Mati_ in the gallery SC, Zagreb, the exhibition “Kozmospisi” by Dorotea Ga_par and Ana Jagi_ at Kapetanova kula, Zadar, the exhibition “Half the exhibition, half the idea” by Dario Vuger and the Collective Clinic in the Gray gallery, Zagreb, curated sculptural intervention in the garden of the State Archives in Zagreb by Tomislav Hr_ak, “Tirquoise tightness”, curated Ivana _kvorcevic’s work “Error” at Academia Moderna, Zagreb. In the same year she participated in the 50/68 “Utopian Imagery” project of HDLU and Faculty of Philosophy in which she curated public art piece of Kata Mijatovi_. She participated in the Artist Lab of 34th Salon of young artists producing an artwork with Petar Popija_ “YOU” and she participated in the project “Into the Mountains” HDLU, Faculty of Philosophy, The Academy of Fine Arts and Shed im Eisenwerk Gallery, Frauenfeld, Switzerland and acted as an assistant curator to Josip Zanki at the exhibition “Omnia ab Uno.The Artists as Shaman and Ethnographer”, Villa di Toppo Florio, Buttrio. In 2019. she curated the exhibition “Raslojavanje” by Ruzica Dobrani_ at the Gallery Crta, Zagreb. She writes for the portal Kulturpunkt and Contemporary Croatian Photography and is one of the founders of the international Vizantrop association that operates in the field of visual anthropology. She is a member of the Dragodid-4 town association that deals with the preservation of drystone wall building heritage.

LUCIA FLEGO

Was born in Trieste, she lives and works in Udine and Trieste (Italy). She is a visual artist, the wide range of her works may be defined in the terms of a challenge and experimentation. Conducting her in the direction of visual communication, from her first paintings towards digital photography and videos, up to installations, fashion installations and fiber art androbotic. Her curriculum is international. Her works have been in national and international exhibits and in museums in France, Germany, Belgium (the icon pièce of the Biennale) , Portugal, Malta, Romania, Croatia, Greece, Turkey, Macedonia , Spain, Finland, Russia , Great Britain, the United States, Slovenia, Colombia, Canada ,Sud Korea, Mexico, Argentine. In Italy her work have been displayed at Villa Manin di Passariano (UD) , the Museum of Modern Art Museums of the Canal Grande in Trieste, the Buoncompagni Ludovisi Museum in Rome, the U. Carà Modern Art Museum in Muggia Trieste, the Museum of Arte Febbrile in Maniago (PN), at the section of the Porto Vecchio - Trieste of the BIENNAL OF VENICE, the Ferroviario Museum of Trieste, the MAXXI in Rome with Gruppo ’78, The Art and Robotic Centrale Idrodinamica in Trieste and the Trieste Fiction Film Festival .

RUBÉN FOSSIÓN

He was born in Bruges, Belgium, and is Mexican by naturalization. He studied Physics at the University of Ghent in Belgium (1995-2000). He obtained the title of Doctor of Science: Physics, also at the University of Ghent (2000-2004), specializing in theoretical nuclear physics. He made stays postdoctoral studies in nuclear physics at the Aristotelian University of Thessaloniki in Greece (2004-2005), and at the University of Padova in Italy (2005-2007);

he did postdoctoral stays on quantum chaos, time series and systems complexes at the Institute of Nuclear Sciences (2007-2009) and at the Center for Complexity Sciences (2009-2011) from the National Autonomous University of Mexico (UNAM). He was 4 years Researcher in Medical Sciences at the National Institute of Geriatrics (2011-2015) where he applied mathematical methods based on chaos, fractals and complexity in the study of human aging. He was also the head of the Laboratory of Physiology and Medical Physics of the same institute. As of August 1, 2015 he is Senior Researcher A at the Institute of Nuclear Sciences of the UNAM, definitively from August 30 2019, where he conducts multidisciplinary research including theory of random matrices, physical systems of many bodies, complex systems and human physiology, with as a common thread methodologies based on time series. He was the vice president (2014-2016) and then the president (2016-2018) of the Division of Medical Physics of the Mexican Society of Physics (DFM-SMF). He was the Academic Coordinator of the Complexity Sciences Center (March 2018 - January 2020). He is a member of the national system of investigators level 2 (SNI-2). He has won the 2016 Jorge Lomnitz Adler Award from the Mexican Academy of Sciences and the Institute of Physics of the UNAM for “their notable contributions in the areas of non-linear dynamics and complex systems ”. He is the investigator responsible for several research projects with foreign funding (Newton Advanced Fellowship of the United Kingdom), national (CONACYT: Ciencia Basic) and local.

EDVARD FRANK

Photographer based in Trieste, Italy. With his photograph he tries to analyze the social problems that are on the fringes of our society. He has been for several years photographing gypsies. His works were exhibited in group exhibitions and singles in Italy and abroad.

ALEJANDRO FRANK HOEFlich

He was born in Monterrey, Nuevo León, on August 4, 1951. He studied for a degree and a master’s degree in Physics, as well as a doctorate in Nuclear Physics, at the Faculty of Sciences of the National Autonomous University of Mexico (UNAM). Additionally, he did sabbatical stays at Brookhaven National Laboratory, Yale University and the Department of Nuclear, Atomic and Molecular Physics from the University of Seville. He has made several stays in the laboratory nuclear Grand Accélérateur National d’Ions Lourds (GANIL) in Caen, France. In 1979 he entered the Institute of Nuclear Sciences (ICN) of the UNAM as associate researcher, reaching at the age of thirty-five the highest level high: full-time “C” titular researcher. In said Institute, one of the productive and higher level in the UNAM, was head of the Department of Structure of Matter and, later, director. He was a college counselor and member of the Judging Commission of four institutes of this center of studies: Astronomy, Mathematics,

Physics and Biotechnology. He has imparted chair at his alma mater, as well as at the Autonomous University of the State of Morelos and at the University of Seville. In recent years, he has been appointed visiting professor in Newcastle, England (2013-2016). He is researcher level III of the National System of Researchers and member of the Advisory Council of Sciences of the Presidency of the Republic. He was coordinator of the Scientific Committee of Exact Sciences of the National Council of Science and Technology (Conacyt). He is founder of the Adopt a Talent Program (PAUTA) and the Science Center Complexity (C3) of the UNAM. Furthermore, he was the first president of the Marcos Moshinsky Foundation. He has specialized in nuclear and molecular physics. His scientific production stands out for his studies on quantum mechanics, algebraic theory of dispersion, optics, stochastic matrix theory and coexistence problems; phase changes and chaos in the atomic nucleus and time series in biological systems. Notably, Dr. Frank and his collaborators made the predictions about nuclear supersymmetry. Since 2012 he works in the field of complexity sciences and has ventured into multidisciplinary issues. Dr. Alejandro Frank has written more than two hundred articles for specialized magazines and has to his credit eighty collaborations in books, memoirs and other publications. His articles have been cited more tan 4,200 times. In 1994 he published the books Algebraic Methods in Molecular and Nuclear Structure Physics (Wiley Interscience) co-authored with Dr. Piet van Isacker del ganil and, in 2008, Symmetries in Atomic Nuclei. From Isospin to Supersymmetry (Springer-Verlag New York) with Van Isacker and Jan Jolie del Nuclear Physics Laboratory in Cologne, Germany. Besides being cited Both books are widely used in laboratories and universities of the world he has received multiple accolades, including the Science Award Puebla (1986), the Prize of the Mexican Academy of Sciences (1989), the National University Distinction Recognition for Young Academics, granted by the UNAM (1991); the John Simon Guggenheim Guggenheim Fellowship Memorial Foundation (1991-1992); the Manuel Noriega Morales Prize, awarded by the Organization of American States (1991-1992); the Marcos Medal Moshinsky from the Institute of Physics of UNAM (1996); the distinction of Fellow of the American Physical Society (1998); the National University Award in the área of Investigation of Exact Sciences by the UNAM (2001); the National Award of Sciences and Arts in the area of __Physical-Mathematical and Natural Sciences (2004) of the Mexican Government, and the Scopus México Prize (2008) as the scientist Mexican most cited in the last ten years in the areas of Nuclear Sciences and Theoretical Physics, awarded by Editorial Elsevier. Dr. Alejandro Frank Hoefflich entered El Colegio Nacional on March 31, 2016. His speech of entry, From the elemental to the complex, was answered by Doctors Octavio Novaro Peñalosa and Pablo Rudomin.

DANIELA FRAUSIN

Artistic researcher. Experimenting with different languages _and using multiple techniques (drawing, watercolour, acrylic, collage, graphics) have always been seen as a necessity to express the complexity of our existence. The dance, the art that I practiced as a child, the unfulfilled dream, was the first source of inspiration for my works and, indeed, even the most informal ones, footprints can be found. And then I completely extracted from my life, from the surrounding reality, traveling to unknown countries with other cultures, study, the ancient world, reading, psychoanalysis. But it is undoubtedly nature with its capacity for hypnotic change, with the interaction of its elements, earth, water, air and fire, which has provided me the deepest inspirations, which has allowed me to develop a kind visual meditation and get in touch, perhaps even more than sleep, with the darkness of the unconscious. So, always fascinated by the material, I wanted to know it in a way new, more “intimate” and creative and, modelling the clay with its possibilities expressive almost infinite, I made my last works, the ceramic sculptures.

CLOTILDE GERMANN

Clotilde Germann lives and works in Sierre, Switzerland. In 2015, she obtained a Master of Art in Public Spheres from the Cantonal School of Art of Valais (ECAV). She has participated in several group and individual exhibitions including Lunatic Park (CH), L’Electroclette at the Exposition Universelle, Milano (It), Young Art Brig (CH), La L’OV - CAN (CH). Interventions on nature, installations, performances, drawings, texts, his work revolves around emptiness, nature and the human, repetition, useless exhaustion, useless exhaustion .

CARLOS GERSHENSON GARCÍA

CiudadMexico City. September 1, 2017 (Conacyt Information Agency) .- The understanding, explanation and solution of complex phenomena in science, as well as in society, is not an easy task. However, there are Mexican scientists who have dedicated their professional work to this issue, such is the case of Dr. Carlos

Gershenson García, from the Institute for Research in Applied Mathematics and Systems (IIMAS) of the National Autonomous University of Mexico (UNAM), who in a young career has achieved national and international success and recognition.

At IIMAS, Gershenson works in the Department of Computational Sciences and is affiliated as a researcher with the Center for Complexity Sciences (C3) at the same university. In an interview with the Conacyt Information Agency, he discussed the history of his development and professional work, in addition to his interests in complexity, artificial life, cognitive science and education.

Originally from Mexico City, since he was a child he had the curiosity to understand the questions he asked himself while being motivated by his father, who at the age of six introduced him to science by taking him to a programming course at the Technological Museum (Mutec), an area to which years later he would dedicate his career. “From a young age I wanted to understand why things are the way they are and not only did I ask myself, but I tried to answer myself,” he said.

Student of the National Preparatory School number 6 of the UNAM and before the indecision of which career to study, Carlos was introduced to a professor of philosophy and history in a computer school, the Arturo Rosenblueth Foundation, where he finally decided that this topic was your favorite.

“I reviewed the curriculum and it was about physics, mathematics, computing, economics, philosophy, history, that motivated me to study there. Within that school we had very good teachers who took us out of our comfort zone and motivated us to push ourselves beyond our limits ”.

During his time as an undergraduate student, he was exposed to revolutionary and technological ideas that began to attract his attention, as well as being invited to a research group at the Center for Research and Advanced Studies (Cinvestav) of the National Polytechnic Institute (IPN) and the Institute of Chemistry of the UNAM. However, during his last years of his computer engineering career at the Rosenblueth Foundation, he also studied five semesters of a BA in philosophy at UNAM and a summer of research at the Weizmann Institute of Sciences at the Karyn Kupcinet International Summer School , In Israel. “From a very young age I began to get involved in academic life, because it was something that I found very related,” he added.

In addition, he achieved a good academic performance, because within his objectives was to obtain a scholarship from the National Council of Science and Technology (Conacyt) to carry out his postgraduate studies, which he carried out abroad with support as a fellow of this institution. “That long-term vision has helped me, because from my degree I started attending conferences, publishing articles, interacting with colleagues. From early on I was able to focus on research, which I have been in for 20 years ”.

Between 2001 and 2002, Gershenson did his master of science at the University of Sussex on adaptive and evolutionary systems. “Although I was able to stay in Sussex to do my doctorate, the opportunity arose to do a doctorate in Brussels in an interdisciplinary group, where I continued to develop on issues of complexity and self-organization,” he said.

After completing his doctorate in science, during which he also did an exchange at the University of Granada, he sent applications to different institutions to obtain a postdoctoral position that he finally obtained at the New England Institute of Complex Systems in Boston, United States, between 2007 and 2008.

“While there I received job announcements from Conacyt, among which was a researcher position at the IIMAS of the UNAM in the Department of Computer Science. They chose me and I came back at the end of 2008 ”.

Accustomed to pursuing his lines of research independently, Carlos Gershenson successfully adapted to his new position in Mexico, “less than a month after he returned, the Center for Complexity Sciences was inaugurated at UNAM, I was able to join and work on border issues because there was no precedent. Compared to other disciplines and more established institutes, I was able to come to a place where I had the freedom to research my subjects.

These have had continuity since his graduate studies, since they are all related to complex systems, from education, information theory, transport systems, genetic regulation networks, network evolution, among many other applicable topics.

“A complex system exists when you decide to study as a complex system. Something What characterizes complexity is the difficulty of separating its elements and you must study them all because their interactions determine the future state of the components. This is when you should describe it in the language of complexity ”, he explained.

For the specialist, the application of science and complex systems can help Mexico and the world to solve situations. “It is delusional to think that problems are going to be solved by doing the same things, problems have causes and for that you have to understand them, to change the situation so that the problem can be eliminated. If it is not with science, it will not be with serendipity. There are so many possibilities that if we are going to submit to political occurrences to reduce poverty, eliminate marginalization, raise the educational level, reduce unemployment and violence, there is no other way, it must be with science, “he

added.

In addition, he considers that there is a lack of links between academia, the government and the productive sector, since there has been a disconnection and it is difficult, although there are suggestions for solutions, the collaboration of the population is needed to solve this. “There are no mechanisms to facilitate the coordination of these sectors, which has slowed us down and made it difficult to implement many of the solutions we have explored. The technical problem is the easy part, the political, social and human part is the difficult part. I think we simply have not found a way to facilitate coordination, it is a matter of science helping us find it. “

Last year, Dr. Gershenson visited as a professor at the Senseable City Lab at the Massachusetts Institute of Technology (MIT) and at the MOBS Lab at the Network Science Institute at Northeastern University in the United States. He is currently working at the IIMAS of UNAM.

Regarding his vision of science in Mexico from a complex perspective, he explained that “it is essential to train doctors, Conacyt has been key to the development of science in Mexico, I see that other countries that do not have these policies and institutions, They are like Mexico was 50 years ago in research. It seems that there are more Mexican researchers abroad than in Mexico, which is a brain drain. On the one hand, Conacyt has played a positive and essential role in Mexico, but there are also things that need to be corrected. It is important to find mechanisms so that the investment that has been made in training human resources can be translated into an economy that knows how to return to investing in science and technology ”, he concluded.

GUILLERMO GIAMPIETRO

Italian-Argentine artist born in 1962 in Rosario, Argentina. In 1979 he created the Cucaño experimental art group, with which he carries out an intense activity creative and at the same time of political and cultural resistance during the regime

terror of the military dictatorship, leaving an important mark on the history of the Argentine artistic vanguards. He settles in Trieste, Italy, in the 1989 where he actively participates in the process of institutionalization of the former psychiatric hospital initiated by Franco Basaglia, being particularly interested in the relationship between art and madness, directing the Laboratory “P” of visual arts. To the At the same time he actively collaborates with the group 78 de arte contemporanea. He performs a large number of exhibitions, video productions, workshops and conferences. in Argentina, Italy, Austria, Slovenia, Belgium, United States, Mexico, Spain, Croatia, Switzerland. Among them the participation in the exhibition “Losing the shape human ”at the Reina Sofia museum in Madrid and at the Venice Biennale. At 2015 he makes and directs the film “Muffe el film” presented at the Scienze Plus Fiction, international festival of science fiction.

MARKUS GUSCHELBAUER

2003 – 2009 University of Applied Arts Vienna / Institute of Fine Arts and Media

Art / Photography

Educational positions

2014 Instructor, Introduction of artistic photography, FotoK, Schule fu_r

ku_nstlerische Fotografie / Vienna (A)

Residencies

2018 Kjerringoy Land Art Biennale / Norway

Cultureland / Amsterdam – Starnmeer / Netherlands

2017 Montello foundation / Nevada, USA

2016 residency 108 / NY, USA

2015 BaerArtCentre / Iceland

2013 10 days 10 artists / Styria (A)

2012 3 months London residency / UK

2011 Kaprun – by Verbund hydro power / Salzburg / Austria

Abbey of Rein / Styria / Austria

2008 Corfu / collaboration with Stella Art Foundation / Greece

solo shows

2018 romantology / Photon Gallery / Ljubljana / (SLO)

who’s afraid of green / Storefront 181 / Amsterdam / (NL)

taming of landscape / Bildraum01 / Vienna / (A)

2017 romantology / photon gallery / Vienna / (A)

2016 wird gewesen sein / SONO fotografische Werksgalerie / Salzburg (A)

phenomena / KroArtGallery / Vienna (A)

2015 Paradies// / Kunstverein Kombinage / Vienna (A)

Caught in the rack / photon gallery / Vienna (A)

2014 landmarks / Photon gallery / Ljubljana (SLO)

topographical / Stadtgalerie Klagenfurt (A)

enclosed islands / White8 Galery / Vienna (A)

2013 plica ex plica / Fotogalerie Wien / Vienna (A)

2012 disco nature / Eikon Schaufenster, electric avenue MQ, Vienna (A)

2011 about trees / Galerie Schleifmu_hlgasse 12-14 / Vienna (A)

2010 Landschau / Galerie Kärnten / Klagenfurt (A)

emerging landscapes / FotoK / Vienna (A)

2009 worlds of desire and plastic landscapes / Kunstverein das Weiße Haus / Vienna (A)

selected groupshows

2019 Landschaft/pesaj / Galeria Posibila / Bucharest / RO

solitude and wilderness / Kunstverein Kombinage / Vienna / !

2018 Kjerringoy land art biennale / Kjerringoy (NOR)

I am Nature / Kro Art Contemporary / Vienna (A)

2017 Stilleben / MMKK Klagenfurt (A)

Raumkonzepte / Fotogalerie Wien (A)

2016 Abbild::Realität / Projektraum Viktor Bucher / Vienna (A)

lichtw_u_rfe / Volkskundemuseum / Graz (A)

2015 adjacent realities / ACF London (GB)

artefiera bologna / KroArt contemporary, Bolgona (I)

mediating imagination / FotoK, Vienna (A)

2014 Wirklichkeit und Konstruktion / Stadtgalerie Klagenfurt (A)

Das stille Leben des Sammlers Kempinski / Exile / Berlin (GER)

London Vienna Calling / Atelierhaus der Akademie der Bildenden

Ku_nste / Vienna (A)

2013 mushrooming / CirkulationsCentralen Malmö (SE)

Land in Sicht / Landschaftsdarstellungen aus der Sammlung / MdM

Salzburg (A)

ARCHITECTURE/LANDSCAPE / Strathmore Fine Arts, North Bethesda (US)

London Vienna Calling / Mile End Art Pavillon / London (UK)

2012 architecture/landscape / Austrian Cultural Forum Washington (US)

mushrooming / Fotogalerie WUK, Vienna (A)

happily ever after / Fotoraum, Vienna (A)

2011 small pieces / Galerie Eugen Lendl / Graz (A)

2010 Blickwechsel – Österreichische Fotografie Heute / Westlicht / Vienna (A)

2009 Zeitgenössische Fotografie - Neue Positionen aus Österreich / MMKK / Klagenfurt (A)

a piece of water / Ku_nstlerhaus / Vienna (A)

2008 displace / Frauenmuseum / Bonn (GER)

award / grants

2011 award for electronical Media, Film and Photography (awarded by Land Kärnten)

2009 scholarship for artistic photography / awarded by the Austrian

Federal Ministry of Culture and Arts

reference pages:

www.markus.guschelbauer.com

www.dasweissehaus.at

www.fotogalerie-wien.at

http://www.austria.org/yap/index.html

http://www.museumdermoderne.at/

www.mmkk.at

HUBERT HASLER

Born 18. August 1975 in Bruck/Mur – Austria

School of artistic Photography(Friedl Kubelka) – Vienna/Austria

Gardener /// Florist /// Floristmasterschool – Straubing/Germany

Exhibitions (Selection)

Soloshows with*** provided

2019 bitte nicht zu fruh, Balkan Performence Tour (Wanderausstellung) Casa Artelor (Timisoara), Kultur Center

(Novi Sad), Ostavinska Galerie (Belgrade), /// overrun 12-14 contemporary (Vienna) ***

2018 Alles uber Frieden, Austrian Cultural Forum (Budapest) /// Kiss Kiss – Bussi Bussi, Wiede-Fabrik (Munich) ///

Road Show East Part II (Touring Exhibition), Ostavinska Galerie (Belgrade), Casa Artelor (Timisoara), Galerie Greta

(Zagreb), Chemical Institut (Ljubljana), overrun, PhotoBiennale Minoriten (Graz) /// overrun, 2025 (Hamburg)*** ///

bitte nicht zu fruh, Wittgensteinhaus (Vienna) /// overrun, Wittgensteinhaus (Vienna) /// Kiss Kiss, 12-14 contemporary

(Vienna)

2017 Ossuary, 12-14 contemporary, (Vienna) /// Road Show East Part 1, Knoll Gallery (Budapest)

2016 dincolo de linii, ARCUB (Bucharest) /// Jahresgaben, das weisse haus (Vienna) /// 1493, Herman Herzele Gallery

(Graz) *** /// Cuando alguien muere siempre se le mandan fores, 12-14 contemporary (Vienna) ***

2015 the MoMA cried, Emily Thomsen Flowers (New York City) *** ///

Bushwick Openings, (New York City)

E xhibitions (Selection) 2005 until 2014 cooperation @ Photographercollective hb-lankowitz

2014 Photo Graz 14 (Graz) /// Was kommt was bleibt, Platform (Munich)

2013 Flughafengalerie Graz /// No Body, Kunstarkaden (Munich) /// Endstation Sehnsucht, Galerie Filser & Graef

(Munich) *** /// No Body, Kulturwerkstatt Haus 10 (Furstenfeldbruck)

2012 Schlossausstellung, Castel Dachau /// Happy hour, AtelierK (Judenburg) ///

Photo Graz 12 (Graz)

2011 Rabies in Space, Referat fur Arbeit und Wirtschaft (Munich) *** /// Futures, Platform3 (Munich) ///

Rabies in Space, Fotogalerie im Grazer Rathaus (Graz) *** /// Galerie Filser & Graef (Munich)

2010 Photo Graz 10, Stadtmuseum Graz /// Anleitung auf der Innenseite, Off-Space Pilgersheimerstrasse (Munich)

*** /// Places, Photobiennale Thessaloniki ***

2009 Photo Graz 09, Kuenstlerhaus Graz

2008 Aenne Biermann Preis, Museum fur Angewandte Kunst (Gera)

2006 ESC im Labor (Graz)

2005 Fleissige Helfer, Kunstgalerie Damensalon (Berlin)

Representation:

12-14 contemporary (Vienna)

Galerie Filser & Graef (Munich)

Advancements, Collections;

Artist in Residence Hamburg Achterhaus /// Artist in Residence Schoeppingen

NRW /// Art Section Styria - ARCUB

Bukarest /// Florian Werner Collection /// Collection Kleinsasserhof ///

Studiosponsorship Munich /// AIR Arlberg

Hospiz Residence /// Rotary Club Collection Art Auction 2014 /// Bavarian

Studiosponsorship /// Lfa Foerderbank

Bavaria & Artsection Styria - Catalogsponsorship /// Artist in Residence

Judenburg /// City Collection Graz „Rabies in

Space“ /// Austrian Federal Ministerium for Education and Arts & Art Section Styria –„HAPPY HOUR“ /// Art Section

Styria „Rabies in space“ /// Scholarship at Austrian Cultural Forum in Mexiko City 2010 – Austrian Federal Ministerium

for Education and Arts & Art Section Styria /// Museum of applied Art Collection (Gera) „Bilder aus den Tiefen“ ///

Dr. Josef Krainer Fonds Styria Masterpieces Grant

FRANCISCO J. HERNANDEZ DORADO

Graduated from the degree in Social Communication from the Autonomous University Xochimilco (UAM- X). He has a specialty in Image Hermeneutics. He is currently a teacher in the Postgraduate Defense and Promotion in Rights Humans at the Autonomous University of Mexico City (UACM). He supports the State of Mexico Femicide Reporting Network, with logistics, social networks and media; he is part of the Editorial Board of the newspaper with a focus on defense of human rights Somos el Medio. He is a journalist, researcher, photographer and documentarian on femicide violence, access to justice and women’s human rights. He is a designer, editor and logistics.

LOUISE KLOOS

Born 1955 in Judenburg/Austria, lives and works in Graz. She works with graphics, paintings, video, installations and performances and has a broad international network. Since her studies at the University of Graz / Architecture and the Academy of Fine Arts in Vienna her work is focused on subjects like society, human conditions and cultural background. Since 2009 she is continuously studying Tibetan Art at Thangde Gatsal Studio of Master Locho and Sarika Singh in Dharamsala/India. Luise Kloos is founder of next – Verein für zeitgenössische Kunst, a contemporary art association based in Graz carrying out international artists in residence projects (www.nextkunst.at). She is member of the cultural advisory board of the city of Graz and chairwoman of the children’s museum in Graz. Furthermore Luise is a member of the European Cultural Parliament. Since 2016 Luise Kloos is organizing the Erasmus+ Program Croatian Students are volunteering Styrian Artists.

www.luisekloos.at

www.nextkunst.at

KRISTIAN KOZUL

He was born in 1975 in Germany and is a contemporary artist dedicated to sculpture as a medium of contemporary art. He works in the middle of sculpture and the appropriate found images, prefabricated objects and strategies of assembly, to achieve internal conflict and dramatic effect of work. Croatian artist Kristian Kozul was born in 1975 in Munich and studied from 1993 to 1996 at the Zagreb Academy of Art. He continued his studies at the Academy of Dusseldorf Arts from 1998 to 2002. A scholarship allowed him to visit New York. Kozul has received several awards, p. the Filip Trade Collection Award and the second Prize of the Triennial Exhibition of Sculpture of Croatia. His works were presented in various solo and group exhibitions, i.a. in galleries in Helsinki, Bochum, Zagreb, Tokyo, New York, Dusseldorf, Berlin and Rome.

ROY LAGRONE

Born in Tupelo, Mississippi, USA and educated at the Atlanta College of Art, LaGrone Works with computer-generated prints and projections. Over the past two decades, his work has been evolving into a unique form of interdisciplinary fusion across mediums such as digital art, video and photography. He blends discarded artifacts and the technological to explore issues of displacement, ecology and renewal. His work has been exhibited at numerous venues internationally. He is based in Daejeon, South Korea.

LUIS LAZALDE NÁJERA

Graduated from the Instituto Tecnológico y de Estudios Superiores de Monterrey in International Trade. He serves as a cinematographer for feature films and short films, both fiction and documentary. As director of photography are the film _Flesh to Play _, selected at the Festival Macabre Horror Film International 2016 and at the Sadique Master Festival in Paris. Also the documentary _Soneros Son _, at the 2016 Ambulante Festival. He is currently doing a master’s degree in Documentary Film at La Escuela Nacional de Cinematographic Arts of the UNAM. He has been a judge in the critique contest Alfonso Reyes “Fósforo” 2019 Film Festival, within the framework of the International Festival of Cinema of the UNAM.

ERNST LOGAR

Born 1965 in Klagenfurt (A), living in Vienna Education 2006-2007 Culture and Organsation - Institut für Kulturkonzepte, University of Vienna 1999-2004 Degree at the Institute for Media Arts - “Medienübergreifende Kunst” at the University of Applied Arts Vienna 1997-1999 Study of “Experimentelle Visuelle Gestaltung” at the University of Arts and Industrial Design, Linz, Austria 1995-2003 Multimedia Engineer at the Generali Foundation, Vienna 1993-1994 Schule für künstlerische Fotografie - Friedl Kubelka, Vienna 1992-1994 Fotokollege at Graphische Lehr- und Versuchsanstalt, Vienna Selected Solo Exhibitions and Projects 2017 Reflecting Oil, Vienna Art Week 2017, Studio-Logar, Vienna 2016 Tar Sands – Approching an Anthropocentric Site, PAVED Arts, Saskatoon Carinthian Horizon, Lendhafen Klagenfurt (A) 2015 Tar Sands, Gallery Bildraum, Vienna 2014 Elements of Remembrance, Theater am Hundsturm/ Volkstheater Wien (A) 2013 Place of Unrest, GrazMuseum, Graz (A) 2010 Sustainable Transformation, GLOBArt Academy, Krems (A) 2009 Monetary Interventions in Public Space, Vienna (A) The Hong Kong Project (Part II), Hong Kong 2008 Invisible Oil, Peacock Visual Arts, Aberdeen (UK) Den Blick hinrichten, Stadtmuseum GrazThe End of Remembering - Carinthian Partisans, Memorial Museum Per_manhof (A) The End of Remembering - Carinthian Partisans, Culture centre St.Primus/ Kulturni dom _entprimo_ (A) The End of Remembering - Carinthian Partisans, District criminal court Vienna (A) The End of Remembering - Carinthian Partisans, The Austrian Parliament, Vienna (A) 2006 Non Public Spaces - Keio Research Center for the Liberal Arts - Yokohama, Japan Uncanny Carinthia - MAK - Austrian Museum of Applied Arts / Contemporary Art, Vienna (A) Non Public Spaces - Kunstraum Lakeside, Klagenfurt, Austria 2005 Non Public Spaces - Delfina Studio Trust, London (UK)Den Blick hinrichten 3 - Galerie Freihausgasse, Villach, Austria 2004 Den Blick hinrichten 2 - University for Applied Arts Vienna Den Blick hinrichten - (Focussing the Gaze [on executions by rifle squad]), Kunsthalle Wien - project space, Vienna 2002 Non Public Spaces - Photowall - Kunsthalle Wien 2001 silence - Vienna Underground Area, Vienna 1999 Ernst Logar is cooking a soup of his childhood - Project Tigerpark, Vienna 1996 Urban speed - The Slovenian Society, Klagenfurt, Austria Selected Group Exhibitions and Projects 2018 The Other Land, Museum Moderner Kunst Kärnten, Klagenfurt, Austria The 90s,MUSA Museum Startgalerie Artothek, Viennalnto Town, Museum Moderner Kunst Kärnten, Klagenfurt, AustriaAuf die Plätze/ Na Mesta/ Kunst

im öffentlichen Raum, Kärnten 2017, Künstlerhaus Klagenfurt, Austria 2017 Aesthetics of Change, MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna fokus sammlung 05. STILLEBEN, Museum Moderner Kunst Kärnten, Klagenfurt, Austria Lightness and Matter. Matter and Lightness, Kunstraum Niederösterreich, Wien 2016 Erinnerungskultur, <rotor>, Landhaus Steiermark Graz, (A) opera publica, Künstlerhaus Wien, Vienna 2015 Verdrängte Geschichte und Kontaminierte Orte, <rotor>, Graz, (A) Share - Too Much History, More Future, Palais Porcia, Vienna Creating Common Good, Kunsthau Wien, Vienna Hotel Metropole, Wiener Festwochen 2015/ Into the City, Vienna 2014 Post Colonial Flagship Store Vienna, Freiraum - Quartier21 / MuseumsQuartier Wien (A) Share - Too Much History, More Future, Museum Moderner Kunst Kärnten, Klagenfurt (A) Chto Delat - Face to Face with the Monument, Into the City/ Wiener Festwochen (A) Share - Too Much History, More Future, Art Gallery of Bosnia and Herzegovina, Sarajevo/ Serbia Remembering, NÖ Dokumentaionszentrum für moderne Kunst, St. Pölten (A) 2013 PHOTOS - Points of view in Austrian Photography from the 1930s until today, 21er Haus/ Belvedere- Vienna Industry, Galerie Ostlicht - Vienna 2012 Wie zusammen leben?, Salzburger Kunstverein KEIN SCHÖNER LAND, Regionale 2012, Murau (A) Borderline: Welcome to Europe - Insha’ Allah, Maribor 2012 (Slovenia)Beneath a Petroliferous Moon, Mendel Art Gallery, Saskatoon (Canada) Tatort: UMWELT, Fotogalerie Wien nicht eingelöst, Medienwerkstatt Wien 2011 Haus-Berg-Verbot - Unikum, Dobratsch Villach (A) Heilige in Europa. Kult und Politik - Diözesanmuseum Graz (A) 2010 Heimat/ Domovina - Museum Moderner Kunst Kärnten(A) 2009 Genuine Happiness - New Generation - Gallery Amer Abbas, Vienna 2008 Protest und Widerstand im Eigensinn der Kunst - Galerie 5020, Salzburg (A) The end of Remembrance - Carinthian Partisans, Carinthian Museum of Modern Art, Klagenfurt (A) Pillars of Memory - Collection Dichter, Vienna 2007 Orte mit Geschichte - Fotogalerie Wien, Vienna Lange nicht gesehen. Begegnungen mit dem Museum auf Abruf - MUSA, Vienna Stoffwechsel-Stube - Unikum, Klagenfurt, (A) SLOW - Plymouth Arts Centre, Plymouth (UK) 2006 publicly privat - Spazio Antonino Paraggi, Treviso, Italy Eisenberger, dies ist doch kein Porno! - Galerie Lisi Hämmerle, Bregenz (A) Schau mich an, Wiener Porträts - Wien Museum, Vienna Interpretationen 06 - Schloss Retzhof, Styria (A) 2005 Spaces of Memory - Mestna Galerija, Ljubljana (Slovenia) Tiere in der Großstadt - Wien Museum, Vienna 2004 Bilder von Wienern - Martin Gropius Bau, Berlin Facing - WestLicht. Schauplatz für Fotografie, Vienna... and in between - Galerie Grita Insam, Vienna Blickwechsel - Museum Moderner Kunst Kärnten, Klagenfurt (A) 2003 Bilder von Wienern - Hôtel d’Albret, Paris Ort - Raum - Zeit - Fotogalerie Wien, Vienna 2002 Gegengewalt - GalerieGrita Insam, Vienna 2001 Shopping - Generali Foundation, Vienna Insider trading - Mandeville Hotel, London En avant - Galerie Grita Insam, Vienna Bilder von Wienern - Museum auf Abruf, Vienna Coming out_Analyse - Kunstverein Kärnten, Klagenfurt (A) 1999 Roomates - Galerie Winter, Vienna David Kleindl, Doris Krüger, Ernst Logar - Department of Art History, University of Vienna 1998 Limited - University for Applied Arts ViennaStandpunkte der Fotografie - Galerie Arterie, Vienna lese’98: Lernfelder - Schloß Wolkersdorf, Lower Austria (A) 1997 Hong Kong Experiment - Fringe Festival 97, Hong Kong Perfect Tense - Le French May, Hong Kong Friulimmagina 97 - Villa Florio, Udine, Italy Station 2: Gürtel - Trans Wien, Vienna Architektur IV - Fotogalerie Wien, Vienna 1996 Friulimmagina 96 - Villa Florio, Udine, Italy 1995 Zaungäste - Swatch Austria, Vienna Augenfäden - Stadthaus Klagenfurt, Austria

OLIVIER LOVEY

Born in 1981 in Martigny, Olivier Lovey graduated from the higher education in photography of Vevey (2011). His work has been exhibited, among others, at the Prix Photoforum 2012, 2014 Selection / Auswahl in Bienne, at the Prix Voies-off in Arles 2013, at the 18th Young VFG talent prize in photography in 2014 and at the Boutographies of Montpellier where he receives the Photo Replies Award. In 2018, he exhibited at the Festival Images de Vevey and won first prize at the Swiss Photo Award in the Fine Arts category with his Miroirs aux alouettes series.

MIA MARAKOVIĆ

Was born on September 23rd 1990 in Zagreb, Croatia. Year of 2011 she enrolled in the undergraduate studies at Art Education department of the Academy of Fine Arts in Zagreb. She graduated in 2018, earning a Master of Art Education degree.

So far she has had ten solo exhibitions : 2011 - Gallery “OKO”, Osijek, Croatia 2016 - Accademia Moderna, „Structures of reality“, Zagreb, Croatia 2017 - Gallery Pikto, „Circles without divider“ , Zagreb, Croatia 2017 – Showroom – LAUBA – „Emerging forms“, Zagreb, Croatia 2018 – Gallery Zilik, „(Ne)igra na sre_u, Karlovac, Croatia 2018- Gallery VN, „Transparent borders“, Zagreb, Croatia 2018- Gallery _ivi atelje, „Corner“, Zagreb, Croatia 2019- Gallery „Razvid“, Circles without divider vol.2“, Zapre_i_, Croatia 2019- Gallery Gara_a

Kamba, Groundwork“, Zagreb, Croatia 2019- Gallery Laval Nugent, „Project-heavy waste“, Zagreb, Croatia

She participated in over sixty group exhibitions in Croatia and abroad.

Of these, especially notable are the 33rd Salon of Young Artists (Zagreb, Croatia), Osten Drawings Biennale (Skopje, Macedonia, 2014 and 2016), November Salon of Visual Arts (Serbia), Student International Art Biennial – SIAB (Skopje, Macedonia), Erste Fragments 12 (Kranj_ar Gallery, Zagreb, Croatia), Neki Studenti ALU (Pikto, Zagreb, Croatia), Passionic Heritage (Josip Ra_i_ Modern Gallery, Zagreb, Croatia), FROM-TO: Amputation of the Non-Identity (_ur_evac City Museum, _ur_evac, Croatia), New Amputations: The Living Dream (_ur_evac City Museum, _ur_evac, Croatia), Paper Based Design (PM Gallery, HDLU, Croatia), Slikomon (_ur_evac City Museum, _ur_evac, Croatia), „Memories 2“, (Huang Hgo Art Space Gallery, Hanoi, Vietnam), „Biennale Internazionale Donna“ , (Porto Vecchio, Magazzino 26 , Trieste,Italija).

In 2016, she was presented with the Rector’s Award for her „Life Beneath the Sun“ project. In 2017, she won a special award within „Student International Art Biennial“ , Skopje, Macedonia.

Her works are part of twenty private and several gallery collections (World Gallery of Drawings, Skopje) and as part of the „Erste Fragments 12“ project, hers was one of the bought off pieces. She is a member of the Croatian Association of Artists.

She manages children’s art workshops in Zagreb, Rovinj (Mare Center), Srebrenica (Cesvi Association and the Srebrenica Youth Centre), Poto_ari (children’s boarding school Srebrenica and the Leptir Association of Parents of Handicapped Children and Youth), Construction School _akovec, Minors prison Turopolje (2018) and the workshops for adults at the Faculty of Law, social studies (2016, 2017, 2018 and 2019), Female prison,Po_ega (2018) and Prison for men Lepoglava (2019).

She created two pieces of temporary intervention art in 2016; „The Tree of Plenty“ and „The Tunnel of Good Wishes.“

LEONARDO MARTÍNEZ

San Luis Potosí, Mexico, December 13, 1987

His artistic training begins at the Centro de las Artes de San Luis Potosí in the photography discipline in 2009. She has attended workshops with teachers such as: Eniac Martínez, Alfredo de Stefano, Cinthya de Anda, Ricardo Sierra, Daniela Edburg, Oswaldo Ruiz, Manolo Cocho, Fernando de Llanos. In 2011 he graduated in visual production and art theory, for 2012 the art and experience seminar, art in postmodernity, in 2013 the tutorial program in artistic production and in 2014 the program: three axes for the understanding of contemporary art. From 2011 to 2014 he is part of the Interdisciplinary experimentation laboratory Mercurio of the CASLP together with the teacher Alain Kerriou, he studied the Interdisciplinary Accompaniment Program in CENART teacher training in 2015, currently taking the diploma blended in support for the teaching of the arts in basic education CENART2018. His production lines are based on experimentation in photography and his relationship with the volume from the image, he uses mixed techniques to translate situations of daily events related to insecurity in the state accompanied by social criticism. Going through this search has allowed him to learn and link his work with other artists and disciplines, to form projects interdisciplinary and collaborative. He has exhibited his work individually and collectively inside and outside the state, as well as outside the country, highlighting some of their exhibitions: Nuevas Miradas in CASLP 2009, obtaining a publication in the Fotose Septiembre catalog of that same year, Fractura y Evidencia in the Juan Blanco Gallery of the municipal palace 2010, Show Contest November 20 editions 61, 66 and 67, achieving a Honorable mention in each of them, Silence Details in Museum Procession of site CASLP 2013, Intersections (Collective Mexico-Greece-Italy) Art Lux Gallery in Trieste Italy 2014, Disidente Corporeo (fotovisión 2015) Galería Tere Caballero Palacio Municipal S.L.P and Los Toros de San Juan, La Rana Gallery San Angel, CDMX 2016. The body of the earth (San Luis Potosí 2019). Global vs Endemic, C3 UNAM 2019. He has taught courses and workshops related to the field of photographic production with children and adults, highlighting some such as: photography as a tool for the registration of the creative process (CASLP 2014), Chronology of a self-portrait Experimental Study on Image and Identity (CASLP 2016), VERANTO CASLP 2016-2018. He participated in the analysis table The photographic creation in San Luis Potosí (fotovision 2016). He was a beneficiary in the interdisciplinary project Diogenes narrative objects behind the door of the Performing Arts scholarship in non-conventional spaces 2016 of the Ministry of Culture of S.L.P., was invited to the First Interdisciplinary Encounter Essay on public space Morelia Mich. 2017, he was selected in the National Encounter of Performing Arts ENARTES 2017. He was invited to participate in the 8th International Meeting of Art and Meaning in 2019 “Production as Research”. He is co-founder of the training space experimentation and artistic production CAJAAURORA, currently

works as a teacher in the area of __visual arts of the CASLP

VANJA MERVIČ

Jugoslavija, 1973 lives and works in Nova Gorica, Slovenia.. For two years he frequented the Accademia di Belle Arti Venezia, Venice, Italy. He transferred and then graduated in Painting at the Accademia di Brera in Milano, Milan, Italy in 2001. He did his Masters studies at the ALUO in Ljubljana Video and new media course. Finished the post graduate course in 2008. He primarily works in mixed media. He believes each idea has its specific way of manifestation.

His work has been presented at international venues including: “XIII Bienal Intergraf Alpe Adria – carta colore”, Villa Manin, Passariano, Italy (2012), “ Literature and Moving Images – un coup de des”, 11thInternational Comparative Literature Colloquium, Vilenica, Koper, Slovenia (2013),”Fonlad - Festival on line de Artes Digitais” (2014), “Re-mixed media festival IV”, New York, USA (2014), “Espacio Enter – Arte scienza innovasion, TEA Tenerife espacio de las Artes, Santa Cruz, Tenerife, Spain (2014), Speculum Artium- Trbovlje novomedijsko mesto festival ”, Trbovlje, Slovenia (2015), “ Miami new media festival “, Miami, USA (2015), Electro fringe ”, 107 Projects, Redfern, Sydney, Australia,(2016) RETHink Art Digital Festival “, House of Culture, Rethymno, Crete, Greece(2016), Imago Mundi - Luciano Benetton Collection - Mediterranean Routes”, Cantieri Culturali alla Zisa Spazio ZAC, Palermo, Italy (2017), Kronstadt Stories—3. Slowness”, State Museum of the History of St Petersburg Saint Petersburg Museum of Printing, (2018), Sarajevo winter festival- Historical museum BH, Sarajevo, BiH (2018), “ Endemic versus Global ”, Centro de Ciencias de la Complejidad C3 - UNAM, Mexico.

SISSA MICHELI

Was born in 1975 in Bruneck in Italy. From 2000 to 2002 she studied at the Schule Friedl Kubelka für künstlerische Fotografie in Vienna, completing her diploma studies between 2002 and 2007 at the Vienna Academy of Fine Arts with Professor Franz Graf, Professor Gunther Damisch and Professor Matthias Herrmann, and gaining a distinction. Sissa Micheli has received several prizes and bursaries, including the Vienna Academy prize and the Premio Pagine Bianche d’Autore, Milan, in 2008, the London and Paris Atelierstipendium awarded by the BKA in 2009 and 2013, and the Austrian state bursary for artistic photography in 2015. In 2016 she was awarded the “Artist of the Year” prize by the South Tyrol Artists’ Association and the HGV. Her work has been shown in numerous national and international individual and group exhibitions and is represented in public and private collections. Sissa Micheli lives and works in Vienna.

VASJA NAGY-HOFBAUER

Independent curator and critic of visual arts. Graduated in History of art at the Faculty of Arts (University of Ljubljana, Slovenia). Since 1997 he is active as a curator in the field of contemporary visual arts. In the years between 2001 and 2008 employed as Curator for Contemporary Art in Obalne galerije Piran (Gallerie Costiere Pirano), Slovenia and from 2004 to 2006 involved in gallery Galerija Zapor in Koper, Slovenia in position of Art Director and Curator of exhibitions. Since 1999 regularly publishes articles on contemporary visual arts. His theoretical and practical interests are mostly inclined towards Photography and curatorial practices. One of his most prominent projects is curatorial intervention Art in a Suitcase he started in 2010 and still goes on. In 2006 he received The photographic exhibition of the year reward for curating the exhibition Intimno/ Intimate. He is a member of Slovene Association of Art Critics (Ljubljana, Slovenia).

ALEN NOVOSELEC

Born in Varaždin, Alen Novoselec graduated on the Academy of Fine Arts in Zagreb at the Interdisciplinary Department of Art Education (ALU and Faculty of Philosophy in Cooperation) as a Art Education Teacher. Field of his artistic activities is sculpture, installation, performance, land art and related forms of creative expression. He attended postgraduate study of conservation and restoration in Ljubljana and an artistic postgraduate study of sculpture at the Academy of Fine Arts in Zagreb, and obtained the status of conservator-restorer and a license from the Ministry of Culture.

He uses a variety of media and materials in his artistic work.

Employed as a prof. at the Academy of Fine Arts, Department of Conservation and Restoration of the Arts, and board member of the Academy of Fine Arts.

He lives and works in Zagreb.

He is a member of the Croatian Association of Artists Zagreb and the project manager of the Sculpture Alley on the Sava embankment, the Jakovlje Castle and Sculpture Park, and of the Croatian Association of Artists Varaždin.

DENISE PARZIEK

EShe is an Austrian writer and curator based in Vienna. The organization pogmahon.company, created in 2000 by Denise Parizek, is an independent public art agency, based in Vienna and working internationally. His work is inspired by the power of art to enrich people’s experience and their commitment to the environment. It produces permanent and temporary art commissions, collaborations and interventions, based on visionary strategies and artist selection procedures.

Pogmahon.company’s approach is creative and lateral; While it focuses on art, it also involves other disciplines including architecture, landscape, poetry, choreography, design, fashion, music, acting, and film.

pogmahon.company has 14 years of experience in providing art consulting services with integrity, transparency, talent and commitment.

With our unique combination of skills, experience, and resources, we can deliver the transformative power of art anywhere in the world. Therefore, we continually monitor and research contemporary artists and have an unrivalled talent database to draw from.

Common attractions: exhibition with themes that consult with our employer, through art, in support of collectors, art in construction works, visits to studios, art rentals, workshops

EVA PETRIČ

Was born in Slovenia, lives in New York (USA), Vienna (Austria) and Ljubljana (Slovenia) and works in photography, video, performance, installation and writing. 2005 BA psychology, visual art, Webster University Vienna; 2010 MFA new media, Transart Institute New York /Berlin. Up to now she had over 50 solo and over 70 group exhibitions in Slovenia, Argentina, Austria, China, Croatia, Germany, Italy, Hungary, Macedonia, Mexico, Poland, Philippines, Spain, Serbia, Turkey and USA. Her latest awards and recognitions are 2017 Best Performance Art Award, United Solo Festival, New York City; 2017 Grand Prix 6th International Fine Arts Festival Kranj, Slovenia; 2017 Red Carpet Tribute Award, Vienna, Austria; and 2016 SNBA Silver medal for photography, Paris, France. .

KARIN MARIA PFEIFER

Works and lives in Vienna and Lower Austria, 1966 - University Vienna, Promotion 94 Study-residenzies Paris, Indien, Israel/Palästina, Arlberg Hospiz, Hamburg, Hannover Member: Künstlerhaus Wien Ig-bildende Kunst foto-fluss exhibitions (selection) 2019: __streaming reality__ fotowien, Wien A __endemico__ C3 Centro de Ciencias de la Complejidad, UNAMMexico__The Energy of Places / The Order of Time__, Visogliano/Triest I __froschkönig...__ red carpet showroom, U2-Volkstheater, Wien A __platforms project__, Art fair Athens, GR __Immenso__, Accademia del bel arti, Nola I2018: __virginia wolf__, österr. Kulturinstitut, Budapest H Independent Art fair Stockholm S __Kleeblatt__, Kasko Basel, CH __sold out__, Künstlerhaus Wien AParallel Vienna 2018, Wien A__Ikarus__ Kroart Galerie, Wien A__Ecstasi__ c23 Galerie, Neapel I__endemico__ C3 Centro de Ciencias de la Complejidad, UNAM, Mexik __paradise dreamed__ Artweek vienna, curated by L. Gehrmann, flat1 Wien A 2017: __a room of one’s own__, Villa Renata, Basel CH __a man on the border__, Galerie Alkatraz, Ljubljana SLO __Selbstportrait__, Kunsthalle Exnergasse, Wien A __Ernst und Rosa__, artwall galery Athen GR __Die Neuen__ Fotoforum Innsbruck A __Realität und Schein__ Konnektor Hannover D __abidance 2__ Westwerk Hamburg D 2016: __grauer alltag__, KroArt, Galerie Wien A __abidance __, eyes on, flat1 Wien A __topsy turvy __, Kunstverein Baden A __Parallel Vienna__, alte Post, Wien A __she went awol__ Galerie Peithner-Lichtenfels, Wien A __Palimpsest Park__ Friese, Hamburg D __A man on the boarder__ flat1, Wien __remixing illusions__ scotty enterprise, Berlin 2015: __parallel vienna 2015__, alte Post Wien __Deconstructing Complacency__, Kunstzelle WUK, Installation im öffentl. Raum __Destination Wien extended - Kunst als Ausweg bei sexuellen Problemen__ S. Freud, flat1 Wien __V.i.r.a.l. __ - Künstlerhaus Wien __Handapparat der Neugierde__, Galerie IG bildende Kunst, Wien, A __placebo__ galerie 25 Andreou Metaxa St., Athens 106 __die Rechnung geht an Martin K. __ Künstlerhaus, Wien __ Around the truth of who I am__, KunstforumSalzkammergut Kammerhof Gal. Gmunden 2014: __600 Mio__ Künstlerhaus Wien (group) A __retrospective of a dysfunktion__ Universitätszahnklinik Zahnorama __Heuriges 2014__, Wien (group) A __das eine__ eyes on, Monat der fotografie mo.e (group) A “celle-die WElt”, Künstlerhaus Wien, (group) A __KO-OP__, basement Wien, (group) A __urbanize__ Miejska Galeria Sztuki w Lodz, P __Where to go__, grenzart (solo) A __Zu Risiken und Nebenwirkungen...__ flat1, Wien A __Das Würde der Künstler__ Performance / celle MUSA __Melange__ KM3 kunsthalle Berlin

(group) D __unordnung__ basement Wien (group) A __enter__, Videoscreening, galerie blockbuster, Berlin D __Flora sucht die Zeit__, Ubik space Wien (solo) A2013: __der Ordnung halber__, Artothek NÖ, Krems (solo) A __von einer die auszog__, FRISE Hamburg (group) D __always something missing__, Liget Galeria , Budapest (group) H __wir sind die Krise__, gallery Oksasenkatu, Helsinki FIN __slow down__, flat1, Wien A

JOSÉ PINTO MAZAL

Dr. Jose Pinto Mazal Corporate President of Beta San Miguel S A de C V.Art Collector.

OSVALDO RESENDIS

He received a degree in Physics at the Universidad Autonoma Metropolitana; she obtained a Master of Science degree (Physics) and a Doctorate of Science (Physics) from the same University. She has completed postdoctoral and research stays at universities including the University of California San Diego (UCSD), the UNAM Center for Genomic Sciences, the Department of Systems Biology at Harvard Medical School, and Cold Spring Harbor. He is currently a leading researcher in the Laboratory of Systems Biology and the study of human diseases at INMEGEN and RAI-UNAM (https://resendislab.github.io/). In 2003 he began as a researcher at the Center for Genomic Sciences-UNAM with projects in metabolism and the study of transcriptional regulation networks in E. coli. Later in 2013 he joined INMEGEN to develop the line of research in Systems Biology, encompassing projects aimed at understanding metabolic alterations in cancer and the genomic-scale modelling of human metabolism. During this time his lines of research have had important contributions, such as the metabolic reconstruction of the first reconstructed genome in Mexico (R. etli), the systematic study of computational models to explore the metabolic phenotype in cancer, and the development of computational models for explore the metabolic phenotype of the microbiome and its relationship with diabetes. He has published 28 research articles in international journals specialized in Systems Biology, 12 book chapters and has been editor of two books focused on the biology of metabolic systems. Many of the results of the aforementioned lines have been published in high-impact journals, such as Scientific Reports, Trends in Genetics, FEMS microbiology Review and Plos Comp Biology and has about 860 citations. He is also editor of the journal Frontiers in Physiology and was editor of two internationally circulated books both by Springer. He has supervised 5 theses, including 2 PhD, 2 Master’s and 1 Bachelor’s. Since 2010 he is professor of the Postgraduate course in biomedical, biochemical and biological sciences at UNAM. He has received awards and distinctions that include the medal for academic merit for his master’s and doctoral studies, UC MEXUS-CONACYT Postdoctoral Fellowship and the Chair of Systems Biology at INMEGEN. He highlights his participation as founder of the Ibero-American Bioinformatics Society and recipient of the support granted by MIT International Science and Technology Initiatives (MISTI) for the study of the relationship between the microbiome and diabetes. He was also a gold, silver and bronze medal winner in the International Genetically Engineered Machine (iGEM) competition, an international competition focused on the development of projects in synthetic biology.

PASCAL SEILER

Born in 1965 in Steg / CH _ lives and works in Gampel and Zurich Pascal Seiler’s works are not immediately legible and understandable. Irritation appears. “Nowhere”, perhaps a possible state in which Memories, feelings and associations are mixed with reality and therefore influence our perception. »Nowhere« rearranges perspective, spaces emerge that are simultaneously concentrated and weightless. Awards 2016 _ Cultural Award of the Canton of Valais 2004 _ Barcelona Grant Canton of Valais 2000 _ Grünwald Award1999 _ Grant from the city of Frankfurt am Main 1989 _ Promotional Award of the Canton of Valais Solo exhibitions 2016 _ Le Manoir de la ville, Martigny (with Carlo Schmidt) 2015 _ La Poste, Visp2013 _ »Nowhere«, Galerie Paul Hafner, St.Gallen2002 _ »17 °«, Galerie Paul Hafner, St.Gallen1999 _ »Images / Objects «, Galerie Paul Hafner Group exhibitions (selection) 2010-19 »Forum Wallis * 16«, Leuk- StadtGalerie von der Milwe, Aachen / DGalerie la Feronnerie, Paris / FLa Poste, Visp »Forum Wallis * 15«, Leuk-Stadt »Milch_Lait_Latte«, Museum of Arte Sion Galerie Ilka Klose, Würzburg / DForum Art Contemporaine, SierreEx Vote, Stiftung Schloss LeukGalerie la Feronnerie, Paris / FGalerie Winter, Berlin / DGalerie von der Milwe, Aachen / D Galerie Ferme Asile, SionForum Wallis, Sierre Kunst am Bau2019 _ Littenheid Clinic, Zurich2019 _ Brunnen Firvogel2015 _ Raiffeisenbank Visp2015 _ Lauber Iwisa, Naters2014 _ Raiffeisenbank Grengiols2014 _ Raiffeisenbank Fiesch2013 _ GESEWO, Winterthur2012 _ Raiffeisenbank Aletsch2012 _ Visor of the Nap district hospital _ FOTrassé, Naters2010 _ Chinderwelt Vispertermenen2010 _ Lithenheid2009

Clinic _ Raiffeisenbank Mischabel, Stalden 2009 _ Turnhalle Steg2008 _ Synthesaron2008 _ Raiffeisenbank Wiler, Lötschental 2006 _ Kreisspital Brig2005 _ Bürohaus5 Exit, Zürich200, Switzerland Horgen Zurich 2004 _ Varen school building.

CARLO SHMIDT

Cultural engagements (excerpt): Since 1977 freelance artist / 1981, 1989 work stays in America, / development of morphological tables in Ireland, Iceland and Egypt / 1990 work stays in the Soviet Union, GDR and China / action art Bosnia-Herzegovina 97 / member of the artist group Acht-8, Kulturkommission Leuk-Stadt, Project team Spycherpreis, Art Pro Kanton Wallis, Stiftung Kunst im Spital, artist group I_, Türmlihus Winterthur / Instructor for cultural property protection Valais / Board of Heritage Protection / Purchasing Commission Canton Valais, Cultural Council Canton Valais (from 1.1.10), responsible for Culture Foundation Schloss Leuk, Institute for New Perception / project leader Chinderwält Foundation, Grünes Zimmer Agarn / jury member Art VS / Kulturdelegierter Leuk-Stadt /....

Exhibitions (excerpt):

Since 1983 over 100 exhibitions at home and abroad: Galerie Grahl Berlin 91 / Nordkunst Hamburg 91 / Center Gallery Moscow 92 / Art 54 Gallery Soko New York 93 / Intern. Art fair Zurich 95-02 / cultural exchange CH-EA 96 / Katharinsensaal St. Gallen 96 / Art Frankfurt 96-00 / Galerie Station 3 Vienna 97 / Art Multiple Düsseldorf 97, 98 / Galerie la Feronnerie Paris 97, 00, 03 / Kunsthaus Grenchen 98 , Galerie Hafner St. Gallen 98, 99, 02, 05 / Galerie Winter Berlin 98, 99 / Art Forum Berlin 99, 01 / Austrotel Contemporary Art Fair Vienna 99 / FAC Siders 00, 01 / Leinenhaus d. City of Frankfurt 00 / Galerie APC Murten 02 / Use-go Art Olten 04 / Merce Barcelona 04 / Forum Valais 06, 08 / Ferme d’asile 08 / Label Art Fully 08 / Galerie Ilka Klose Würzburg 01, 03, 09 / label art sierre 11 / Künstlerhaus Solothurn 13 / Maxxx Sierre 14 / Mon Tan Dun Siders 14 and Mon Tan Dun Klaipéda 14 / Forum Wallis 13-17 / Galerie de la Treille Sion 16 / Manoir Martinach16, 17 / Lefkada, Hall Theodoros Stamos GR 16 / Creative Villages : Leytron 16 / APCd Marly, Mobility 16 / Vernissage Zermatt 17 / Zone 30 Sierre 17 / Triennale Wallis 17, Underconstruction / Triennale 17 Brig to Brig, Croatia and Brig 17 / Walliser Kantonsmuseum Sion, En Marche, 17 / Maxxx Siders 17 / Appetizer Leuk 14-19 / Arthothèque Sion 18 / Augmented Reality Expo Leuk - Visp - Susten 18 / Ferme d’Asile Sion 19 / Nyffeler from today’s perspective, Brig 19 / Galerie Oblique St. Maurice 19 / Atelier du Nord Sion 19 / Galerie la Feronnerie Paris 19 / ...Invitations, prizes (extract): Selected for the “Art in the Old Town” Winterthur 87 / invited by the Kunstverein Obersee Berlin 97 / “The Soviet Designers” invitation, Moscow 91 / opening exhibition Kunst Zürich Schang Hutter, Seiler Pascal, Schmidt Carlo, Gottfried Honegger 95 / Art Symposium in Vilnius Lithuania 97 / N’gor Dakar, Senegal 97, Year of Culture in Beijing 98, 99 / Artist Scholarship Barcelona 04 / Innovation Prize ° Cultural Projects 02 / Art on Building School Varen 04 ° / Art on Building Spital Brig 05 ° / Art on Building Raiffeisenbank Stalden 05 ° / Innovation award “Swiss mountain water award” 06 / Generation integration award 09 ° / Project Spilstrass Visp 08 ° / Prize Artist in Residence PH Rorschach 10 ° / Research project ETH Zurich, Aesthetic Education 10 ° / Festival for Ephemeral Art 13, 14 / Art Pro 14, 15 / Montandun-Projekt Lithuania 14 / VS Sternprojekt 15 / Project cultural participation 15 / Art in the village square Saas Almagell 15 / Culture award of the city of Leuk 17 /... ° = with Seiler Pascal

EVA SILBERKNOLL

Photography, collages and travelling the world are my passions.

My photographic range of interest covers the daily life on the road, journeys and staged scenes. This allows me to express my ideas and impressions, from still lives to fashion photography.

I started my creative career in the fashion business, therefore I like to work interdisciplinary, by using colours and textiles. During my studies at the academy of fine arts in Vienna, I got to know many different techniques, which I like to combine now.

Photographs are printed on canvas, where I paint, write or sew them over.

Very often, I dissemble the whole work into its pieces and, finally, collages.

I love to create a surreal visual experience, for which I preferably use this special technique. By combining photography, collage and painting I tell stories which are close to my heart - always colourful, bold and funky.

Solo Exhibitions:

2019 What can save my soul? – video and collage installation in public areas, Gallery at the

Railhead, Krumpendorf, University of Klagenfurt;

2015 Dreiermischung - Arbachmühle, Mannersdorf;

2012 bangkok delight - high space, Vienna;

2008 wanderings - ballroom SPÖ Landstraße, Vienna;

2002 snowwithe goes pop, Cselly Mühle, Oslip;

Group Exhibitions:

2019 endemic vs. global – C3, Ciudad Universitaria, Coyoacán, Mexico;

The energy of places - MIMA Studio, Visogliano, Trieste;

2018 CONTEMPORARY – off festival Vienna, Haus der Fotografie, Vienna;

Armory Art Weeks – Artboxproject, Stricoff Fine Art, New York;

2017 flashback – artclub Carinthia, Künstlerhaus Klagenfurt

long night of the museums – Gallery at the Railhead, Pörtschach;

topheavy – Gallery at the Railhead, Pörtschach;

2015 SMALL Objects - Kunstraum Super, Vienna;

photo::vienna - MAK, Vienna;

2004 6th neubauer desgingwalk - Siebensternviertel, Vienna;

2002 artVenture - documentation centre for modern art, St. Pölten;

2001 med.art - Semperdepot, Vienna;

the summer session, Casino Baumgarten, Vienna;

Cooperations:

2018 12. Viennese Artsupermarket – KMG gallery, Vienna;

A tribute to indulgence – art and interieur, homeage, Vienna;

2017 11. Viennese Artsupermarket - KMG gallery,Vienna;

1. Artsupermarket Salzburg - Salzburg;

2016 10. Viennese Artsupermarket - KMG gallery, Vienna;

Vienna Art Box - Vienna;

2015 9. Viennese Artsupermarket - KMG gallery, Vienna;

2014 8. Viennese Artsupermarket – KMG gallery, Vienna

Publications and Awards:

2018 CONTEMPORARY – Markus Hippmann, exhibition catalogue;

2017 kopf.head.glava. – Kunstverein Kärnten, 50 projects in one year;

Frischlufddeppert und Wanderlustig – a look book; Brigitte Anton;

2002 artVenture – Akademie der bildenden Künste, exhibition catalogue;

1998 IMOTA fashion sponsorship award as part of the fashion label TYR;

DAVIDE SKERLJ

Born in Trieste, from 2 to 8, 1963. He graduated from the Academy of Venice in 1985, in paint. From 1991 to 2000 he lived in New York, because of his work he has collaborated for: 8-story gallery; N.Y, Soho - art magazine; Movie / Video Art-817; Dawn Town Community Center. Upon returning to Trieste in 2000, he is interested in social art projects that have as a point of reference the theme of the human being. LAST EXHIBITIONS: 2018 - “The Way del Water ”, DEPOT-kunst und diskussion 2018 -“ Sold Out, Anti-Propaganda ”, Kunstlerhaus, Vienna, Austria.

SONIA SQUILLACI

Born in Cormons (Go) Italy, in 1975, she graduated in painting from the Academy of Fine Arts of Venice. She is an artist with exhibitions in Italy and abroad; professor at the Nordio Artistic Lyceum in Trieste. Her artistic research is expressed in various ways: painting, drawing, engraving, sculpture, artist’s book. Most important exhibitions: Bienal 2011. The state of art, curated by Vittorio Sgarbi, Warehouse 26, Trieste; Broderies curated by Fabio Belloni, Villa Aboca, Sansepolcro, Arezzo, 2011. Stigmata della Speranza, installation, church of San Girolamo, Cervignano del Friuli (Ud) 2012; Group 78 - Trieste Oaxaca Torreón, curated by Maria Campitelli, Museo La calera in Oaxaca, Mexico, 2013. Identidad, curated by Gabriella Cardazzo and Giuliana Carbi, Studio Tommaseo, Trieste, Italy, 2019

CHRISTIANE SPATT

Born in Innsbruck in 1966, lives and works in Vienna (A) 1995 M.A. Postgraduate at the University of Applied Arts Vienna (A) 1985-1995 Studies at the University of Applied Arts Vienna (A), with Oswald Oberhuber, Ernst Caramelle und Mario Terzic 2019 Artist in Residence / artspace Morocutti, Venedig (I) 2018 Artist in Residence /Hospiz, St.Christoph am Arlberg (A) 2017 Artist in Residence, Kunst auf Rezept, Venice (I) 2016 Artist in Residence Pilotenku_che / Leipzig (G) 2015 Artist in Residence Paliano/Rom (I) Artist in Residence / Hospiz, St.Christoph am Arlberg (A) 2013 & 2014 Artist in Residence, Villa Waldberta, Internationales Ku_nstlerhaus der Stadt Mu_nchen in Feldafing am Starnberger See, (G) Art collections Federal Chancellery Vienna, Cultural Office Innsbruck, Cultural Department Tyrol, Austrian National Bank, Collection Klaus Benden, Hypobank etc. Member of the Community of Interests of Fine Arts and the Tyrolean Artist Association 1986 Talent Scholarship of the provincial Government of Tyrol (A Exhibitions (solo/group) 2019 GROEN-GREEN -GRÜN-VERT, Het Weethuis, Zandijk, NL BLEIBEN, intakt Raum, WUK

Wien (A) solo Restricted Space – Emerging Place, FOTO WIEN, open cave Wien (A) HABEN UND BRAUCHEN IN WIEN with the project „for all we know“ , Ku_nstlerhaus Wien (A) FakeCoversForFakeMusic, Hilbert Raum, Berlin (G) 2018 Le parcours, Festival Photographique d’Aix en Provence (F) cryalis, mit Michaela Bruckmu_ller im Rahmen der VIENNA ART WEEK, masc foundation, Wien Parallel vienna, project statement/arrival first, Wien (A) Hide or seek, Oberösterreichischer Kunstverein, Linz (A) B-AUSTELLEN/ku_nstlerische Interventionen , Praterstraße 49/1, Wien (A) 10 min Shift I & II, Atelier Pablo Chiereghin, Miriam Laussegger &WUK, Wien (A) MAZE , Atelier Christine Baumann, WUK Wien (A) solo Lebenselixier – ein Abend – 5 Positionen, kuratiert von Precarium – Labor fu_r Kunst Dessous Wien (A) BINDUNG/BEZIEHUNG, POOL7-Galerie, Wien (A) Selbstportrait – Frauenbild, Dresdner Sezession, Dresden (G) Calypso, Arbeit in Auslage, Werkstatt Babsi Daum, Wien (A) solo Schein und Spiegelung, Positionen aus Kunst, Literatur und Wissenschaft, G.A.S-station, Berlin (G) Private Muster, k48 - Projektraum Oliver Hangl, Wien (A) solo 2017 Nothing more, nothing less, red carpet showroom, Wien (A) solo Abidance, Westwerk Hamburg (G) Fake covers fu_r fake music , Odeon, Wien (A) KUNSTANKÄUFE der Stadt Innsbruck 2017, Galerie im Andechshof, Innsbruck (A) exchange. version III, Atelier Judith Klemenc, Innsbruck (A) blam!s Tierleben, blam! Galerie, Dortmund (G) One good nights hang, Atelier Fiona Rukschcio, Wien (A) Freitag, der dreizehnte , die Schöne, Wien (A) vom wesen der dinge, artdepot Innsbruck (A) Power.FRAUen.power , im Rahmen von NÖart, Museum Langenzersdorf, Haus der Kunst, Baden, Stadtkeller Neulengbach (A) Kunst auf Rezept, Via Garibaldi Fundamenta San Gioachin , Venezia (I) 2016 Grauer Alltag, kro art contemporary, Wien (A) Abidance, im Rahmen von eyes on flat 1, Wien (A) parellel vienna, Wien (A) open art, Summerstage, Wien (A) POP HITS, Austria Auction Company, Wien (A) weitermachen!, Ostmarkgasse, Wien (A) BABEL, Pilotenku_che, Alte Spinnerei Leipzig (G) RETROSPEKTMAG3-10, MAG3, Wien (A) 2015 PLACEBO, cheapart gallery, Athen (GR) GELB, Aktuelle Positionen Österreichischer Kunst, BIG gallery, Dortmund (G) Idol, Rathausgalerie, Mu_nchen (G) Warum wir nicht an den Storch glauben sollten - physische Ordnungssysteme, Ku_nstlerhaus, Wien (A) 2014 Es ist nicht alles Gold, sternstudio, Wien (A) Never walk alone, Kunstzelle, Wien (A) solo Alles besser, Styleconception, Innsbruck (A) Do ducks fly, ubik space, Wien (A) solo Idol, Ku_nstlerhaus, Wien (A) Heuriges014, Ausstellungsraum, Wien (A) Das EINE, im Rahmen von eyes on, moe, Wien (A) The RED, Ruse art gallery, Ruse (BUL) Hospital in change – Sammlung Klaus Benden , Köln (G) Freunde und Komplizen, Ku_nstlerhaus Wien (A) Selbstportrait KMG Gallery, Wien (A) Anima.ls Ku_nstlerhaus Bu_chenhausen, Innsbruck (A) Alle meine Vögel sind schon da, flat 1, Wien (A) GRENZGÄNGERINNEN, basement Wien (A) Portfolio review@Wunderkammer, Technische Universität, Wien (A) The RED, Galerie Lisi Hämmerle, Bregenz (A) 2013 Still, RLB Kunstbru_cke, Innsbruck (A) Heuriges 013, Ausstellungsraum, Wien (A) und Kunsthalle m3 Mengerzeile, Berlin (G) gofoto & more, Fotowerk Wien (A) GRENZGÄNGERINNEN, Galerie GEDOK Mu_nchen (G) Hybrids, ART HUB Asociatia pentru Promovarea Artelor Contemporane, Bukarest (RO) Liquid Cities & Temporary Identities, Espoonsilta Gallery, Espoo, Finnland Kunst-stoff-art (Material / Materie) mit Judith Sturm, basement Wien (A) Welcome II, mit Sabine Groschup, Ina Loitzl, Claudia-Maria Luenig, Martina Tscherni, Galerie GEDOK Mu_nchen (G) 2012 Slow down, flat 1, Wien (A) The RED, Mag3, Wien (A) (Katalog) You’re a fine girl!, Projektraum WUK, Wien (A) gofoto & more, Fotowerk Wien (A) Ausgesteckt (Konzept von Uwe Bressnik), Ausstellungsraum, Wien (A) Selected – Austrian Photography, 33tct-Ausstellungsraum fu_r zeitgenössische Fotografie, Wien (A) Cheapart Athen (GR) Ausarbeitung (im Rahmen von eyes on-Monat der Fotografie) mit Christine Baumann und Johanna Tatzgern, Kulturogerie, Wien (A) 255K., 20 Jahre Galerie im Andechshof, Stadtmuseum Innsbruck (A) Cheapart Amsterdam (NL) Liquid Identities, International video-art festival and photography exhibition, Venedig (I) Eat your heart out, mit Helga Petrau-Heinzel, MAG3, Wien (A) After Art Bodensee, Galerie Lisi Hämmerle, Bregenz (A) Hidden Cities & Hybrid Identities, International videort festival and photography exhibition, Ripa Hotel, Rom (I) Ort der Behauptung, Ausstellungskonzept: Jeannot Schwartz, Präsentation auf der kunStart 12, Bozen (I), im kooio- Forum fu_r Kunst und Kommunikation, Innsbruck (A) und im Kunstpavillon, Innsbruck (A) Cloudless climes and starry skies, Galerie Michaela Stock, Wien (A) Bild/Monat, Im Werd, Wien (A) 2011 Keine Zeit, G.A.S. Station, Berlin (G) Sensitive extra, MSU Zagreb (HR) Shadows of the bright, Jubiläumssschau des Kunstkontakters Konstantin Schneider Showroom Unter den Linden, Berlin (G) My first Wedding, secondhome projects, Berlin (G) Big project-behind curtains, Sala Terrena, Heiligenkreuzerhof, Wien (A) 2010 the story of ..., Galerie Michaela Stock, Wien (A), (Katalog) Tame birds sing of freedom, wild birds fly, katholische Fakultät, Innsbruck (A) eMontion, Stadtarchiv/Stadtmuseum Innsbruck, Innsbruck (A) Make me feel close to it, Galerie Kobo Chika, Tokyo (J), mit Jörg Coblenz Double-Volley, Galerie Area

53, Wien (A) Abgehängt, GAS Station, Berlin (G) 2009 transgressing transience, Flat 1, Wien (A) Wahlverwandschaften – regenerated, Galerie Michaela Stock, Wien (A) Alles in mir ist eine Reise, artdepot, Innsbruck (A) Free Hugs, Performance, Linz (A) SOKU Soziales & Kunst, Mitgliederausstellung, Kunstpavillon, Innsbruck (A) 2008 Die Sicht der Dinge, Galerie Michaela Stock, Wien (A) unORTnung IV, Mardi Gras Bierinsel, Copa Cagrana/Donauinsel, Wien (A) Festival Franje Amersfoort, Amersfoort (NL) ViennArt – Entscheidungen. Wien und das Symbolische Kapital, Museum auf Abruf (MUSA), Wien (A) ARTmART, Ku_nstlerhaus, Wien (A) E-Motion, G.A.S.–Station, Berlin (G) Minimals, Stadtturmalerie, Innbruck (A) FRAU / WOMAN, Al Kahf Gallery, Bethlehem, Palästina 2007 Grenzziehungen?, Kunstpavillon, Innsbruck (A) Premierentage 07, art2rent, Innsbruck (A) WISSEN-SCHAFFT-FRAGEN, 24 Dialoge zwischen WissenschaftlerInnen und Ku_nstlerInnen, Universität Wien, Wien (A) Manual to believe, pass group Performance, Bildhauersymposium Lindabrunn (A) artMart, Ku_nstlerhaus, Wien (A) liste köln, Galerie Michaela Stock, Wien (A) phönix brick5, Wien (A) domestic attack, Kosmos, Wien (A) un-unterbrochen, Basement, Wien (A) pop 07, Galerie Exner, Wien (A) 2006 Präsentation pass project, Art Basel Miami, Galeria Comercial, Miami (USA) ex-sampling, Monat der Fotografie, Ku_nstlerhaus, Wien (A) Art.fair Köln, Galerie Michaela Stock, Wien (A) Live-Webcam-Performance mit der Ku_nstlerInnengruppe pass group, Hotel Kunsthof, Wien (A) und Centro Artístico, Almeria (E) Prinzip Nu_shu, Kunstforum Altona, Hamburg (G) frau-woman-zenska, Pavelhaus, Bad Radkersburg (A)AAF London, Pascal Allouard Contemporary Art, London (GB) Tempel - elf Positionen zum Gender-Diskurs, Galerie Cabaret Renz, Wien (A) 2005 copilandia, centro de arte, Sevilla (E) Engel!?, Kunsthandel Stock, Wien (A) Wertvorstellungen, Österreichische Nationalbank, Innsbruck (A) Art.fair Köln, Galerie Stock, Wien (A) The bag incorporation, Museum van Bommel van Damm, Venlo (NL) Leben Manipulieren!?, transdisziplinäres Event, Biocenter, Wien (A) SEEWHATISEE, Galerie Stock, Wien (A) update, eop-Skulptur, Ku_nstlerhaus, Wien (A) Art position 2005, Ottakringer Brauerei, Wien (A) Alte Ansichten - fiktive Landschaften, Tiroler Landesausstellung, Stadtturmalerie, Innsbruck (A) Frosch_ohne, partizipatorisches Projekt von fishpool, Soho in Ottakring, Wien (A) dressy, Kaufhaus osei, Soho in Ottakring, Wien (A) Publications 2018 Schein und Spiegelung/Reflection and Appearance, Ausst.Kat., G.A.S.-Station, Berlin (D) 2017 Power.FRAUEN.power, Katalog zur Ausstellung, Herausgeber: NöArt 2016 NICHTS WIRFT KEINEN SCHATTEN, Herausgeber: Gue Schmidt, ISBN 978-3-9503310-4-2 2015 Kunstquartier St.Christoph 07, Herausgeber: Florian Werner 2014 The RED, Herausgeber: Gue Schmidt, ISBN 978-3-9503310-2-8 Idol, Ausst.Kat. Ku_nstlerhaus Wien (A), in Kooperation mit der GEDOK Mu_nchen 2013 basement 2010-2013, Herausgeberin: Claudia-Maria Luenig 2012 Still, Ausst. kat. RLB Kunstbru_cke, (A), Herausgeberin und Kuratorin: Silvia Höller The Red, Ausst.Kat. Mag3, Wien (A) ISBN 978-3-9503310-1-1 Eyes on - Monat der Fotografie Wien (A) November 2012, Verlag: Fotohof, ISBN978-3902675781 255 K. – 20 Jahre Galerie im Andechshof, Ausst.kat. Stadtarchiv Innsbruck (A), Hg. Renate Mairoser, Franz Wassermann, ISBN 978-3-901886-49-2 2012 Ort der Behauptung, Ausst.Kat, KOOIO Innsbruck (A), KunStart Bozen (I) und Kunstpavillon Innsbruck (A), Hg. Jeannot Schwartz 2011 Sensitiv EXTRA, Ausst.Kat, Museum of Contemporary Art, (MSU) Zagreb, Hg. Galerie Michaela Stock, ISBN 978-3-902768-19-3 2011 Keine Zeit, Ausst.Kat., G.A.S.-Station, Berlin (D) 2010 The story of..., Ausst.Kat, Galerie Michaela Stock, Wien (A) ISBN 978-3-902768-15-5 2010 eMontion, Ausst.kat., Hg. Stadtarchiv/ Stadtmuseum Innsbruck, Innsbruck (A), mit Helmut Hable, ISBN 978-3-901886-44-7 2009 Wahlverwandschaften – regenerated, Ausst.Kat., Galerie Michaela Stock, Wien (A), mit Diana Deu, Sabine Groschup, Stephanie Guse und Claudia-Maria Luenig 2008 Die Sicht der Dinge, Ausst.kat., Galerie Michaela Stock, Wien (A), mit Jörg Coblenz 2007 WISSEN-SCHAFFT-FRAGEN, Ausst.Kat., 24 Dialoge Zw. WissenschaftlerInnen und Ku_nstlerInnen, Universität Wien (A) 2006 E-Motion, Ausst.Kat., G.A.S.-Station, Berlin (D) 2006 FRAU/WOMAN, Ausst.Kat., Al Kahf Gallery, Bethlehem, Palästina 2005 Engel!?, Ausst.Kat., Kunsthandel Stock, Wien (A) SEEWHATISEE, Ausst.Kat., Galerie Stock, Wien (A) 2005 The bag incorporation, virtuelle Galerie, Ausst.kat. 2002 Räume II - 30 Tiroler Ku_nstler, Ausst.Kat., Frachtenwaggon, Westbahnhof Innsbruck (A) 1999 Galerie im Andechshof, Ausst.Kat., Innsbruck (A) 1994 Präsentation ku_nstlerischer Projekte im sozialen Raum, Ausst.kat., Galerie des Neuen AKH, Wien (A) und im Niederösterr. Dokumentationszentrum fu_r Moderne Kunst, St.Pölten (A) 1993 Fest am Boden, Ausst.Kat., Wörgl (A) Treffen : Kunst, Ausst.Kat., Museum fu_r Gemälde und Skulptur, Istanbul (TR) 1992 Galerie im Andechshof, Ausst.Kat., Innsbruck (A) 1989 Vinedig, Ausst.Kat., Wiener Messepalast, Wien (A) und ORF-Zentrum, Innsbruck (A) 1988 Feminale IV, Ausst.Kat., WuK, Wien (A)

EVELIN STERMITZ

Evelin Stermitz, M.A., M.Phil., studied Media and New Media Art at the Academy of Fine Arts and Design, University of Ljubljana, Slovenia, and holds the degree in Philosophy from Media Studies. Her works in the field of media and new media art focus on post-structuralist feminist art practices. In 2008 she founded ArtFem.TV – Art and Feminism ITV (<http://www.artfem.tv>) and received a Special Mention for the project at the IX Festival Internacional de la Imagen, VI Muestra Monográfica de Media Art, University of Caldas, Manizales, Colombia, in 2010. Her works have been exhibited and screened at various venues such as the MMoMA Moscow Museum of Modern Art, Russia / Vetlanda Museum, Sweden / Centro Nacional de las Artes, Mexico City / Museum of Modern Art, Buenos Aires, Argentina / PAN Palazzo delle Arti Napoli / CAM Casoria Contemporary Art Museum, Naples, Italy / Museum of Contemporary Art of Vojvodina, Novi Sad, Serbia / Fundació Joan Miró and CCCB Centre de Cultura Contemporània de Barcelona, Spain / Museum of Fine Arts, Florida State University, USA / MAC/VAL Musée d’Art Contemporain du Val-de-Marne, France / Chelsea Art Museum, New York, USA / International Museum of Women, San Francisco, USA. www.evelinstermitz.net

IGOR ŠTROMAJER

Igor Štromajer is a para-artist at www.intima.org. He researches tactical emotiones, intimate guerrilla, and traumatic low-tech communication strategies. He has shown his work at more than two hundred exhibitions in more than sixty countries, among them at the transmediale, ISEA, EMAF, SIGGRAPH, Ars Electronica Futurelab, Manifesta, IMPAKT, CYNETART, Hamburg Kunsthalle, ARCO, Banff Centre, Les Rencontres Internationales, and in numerous other galleries and museums worldwide and received a number of awards. His projects form part of the permanent collections of the prestigious art institutions, among them Le Centre Georges Pompidou in Paris, the Museo Reina Sofia in Madrid, and the Computerfinearts Art Collection in New York City. Štromajer lives between Frankfurt, Germany, and Slovenia.

MARKO TADIĆ

Studied painting at the Accademia di Belle Arti, Florence. His artistic practice is in drawing, installation and animation. Winner of numerous art prizes (2015. the Vladimir Nazor award for the best exhibition, 2012. award for the best design at the festival of Croatian animation FHAF, 2010. third award at the exhibition T-HT@MSU In Zagreb and in 2008. the Radoslav Putar Award for best young contemporary artist. Participated in many residential programs in Helsinki, New York, Los Angeles, Frankfurt Am Main and Vienna. Collaborated with the Art Academy in Zagreb at workshops for students as tutor for the workshop of Artist Books, Field recordings and Radio Dramas. Works at the Academy of fine arts in Zagreb, Croatia at the painting department and at Nuova Accademia di belle arti (NABA) in Milan, Italy teaching exhibition design and visual arts. His films have been shown on many international animation film festivals and experimental film festivals. His works have been exhibited on many solo and group exhibitions around the world. In 2017 along with Tina Gverovi_ he represented Croatia at the 57th Venice Biennale.

ALEXIA TURLIN

Swiss-born artist Alexia Turlin has won several awards and distinctions such as the multi-year scholarship for artists from the Canton of Valais; Artprovalis in 2014, the award for contemporary art programming from the Cantonal Fund of Geneva Contemporary Art in 2013, the scholarship for artists over 35 of the city of Geneva in 2011, winner of the competition for an installationstanding at the entrance of the RTS in Geneva in 2005, the Gertrude Foundation Prize Hirzel in 2004 and the Caran d’Ache Prize in 2001, Geneva. She has done the public works “Blue Train”, FCAC and the Camille Martin Foundation, Geneva in 2005 and the installation “Teddy-lit” in collaboration with Gentil Garçon, CAC Geneva. She has done several artistic residencies such as the Matza Expedition Residency on the Aletsch glacier in 2017, on board the Knut, four artists invited Spitsbergen on the sailboat “Tidal” in 2016. Les Cressonnières / The churches of Chelles, a proposal by Eric Degoutte in 2009. In France; “A congress of fireflies” in 2006. In Geneva “Les Arches” a proposal by Christian Bernard and MAMCO in 2006 and “Suspiros” Villa du Parc Annemasse and the Hospital Center Annemasse-Bonneville in France in 2005. Awards and distinctions 2014 Winner of Multi-Year Confirmed Artist Scholarship, Canton of Valais. Artprovalais. 2013 Award for Contemporary Art Programming, Cantonal Fund

of Contemporary Art of Geneva. 2011 Scholarship for artists over 35 years, city of Geneva. 2005 Winner of the invitation-only contest for a permanent installation at the entrance of the RTS. Geneva Gertrude Foundation Award Hirzel 2004. Caran d’Ache Award 2001. Geneva Public orders 2005 “Blue Train” integrates public order, the FCAC and the Camille Foundation Martin Geneva. 2000 Permanent installation “Teddy-lit” in collaboration with Gentil Garçon, CAC Genève. Residences 2017 Matza residence-expedition on the Aletsch glacier. Residence 2016 on board from the Knut, 4 artists invited a month to Spitsbergen on the “Tidal” sailboat. 2009 Les Cressonnières / The Churches of Chelles. A proposal from Eric Degoutte. (FR) 2006 “A congress of fireflies.” Les Arques A proposal by Christian Bernard and MAMCO Geneva. 2005 “Sighs” Villa du Parc Annemasse and the Center Annemasse-Bonneville Hospital. (FR)

ALFONSO VALIENTE BANUET

Born in Mexico City on January 2, 1959, Alfonso Valiente Banuet completed his undergraduate studies at the Faculty of Sciences of the UNAM. He is pursuing his Master’s and Doctorate studies in Ecology, at the Unit of Professional and Postgraduate Cycles of the CCH and the Institute of Ecology, UNAM between 1985-1991. During 1987 he carried out a research stay at the “Desert Laboratory” at the University of Arizona. From 1991 to 1992 he did a postdoctoral stay on desert community dynamics in Phoenix, Arizona. He joined as a researcher at the Institute of Ecology, UNAM in September 1992 and is currently a Full Time Definitive C Titular Researcher. He has level D in PRIDE and belongs to the National System of Researchers Level 2. He has published and / or in press a total of 45 refereed articles (28 international and 9 national); 7 international book chapters; he is an international book editor at the University of Arizona Press; 14 national book chapters; 5 national books and 10 popular science articles. His doctoral thesis was awarded with Honorable Mention and for his doctoral studies he obtained the Gabino Barreda Medal from the University Council of UNAM. Since 1998 he has been the alternate President of the Technical Scientific Committee of the Tehuacán-Cuicatlán Reserve. He was an academic advisor to the Unit of Biology, Technology and Prototypes of the ENEP-Iztacala, and was Vice President of the Botanical Society of Mexico. He was Head of the Department of Functional and Applied Ecology of the Institute of Ecology, UNAM. He is a founding member of the Peruvian Ecology Society and has been a member of the jury of the National University Award and the National University Distinction Recognition for Young Academics in its 1999 and 2000 editions in the area of __Teaching in Secondary Education (Exact and Natural Sciences). He has been a reviewer of manuscripts in specialized Ecology journals such as the Journal of Vegetation Science, Journal of Ecology, Journal of Arid Environments and the American Journal of Botany, among others. He has supervised a total of 31 theses (14 undergraduate; 12 undergraduate and 5 doctorate) and has taught undergraduate courses on Botany and General Ecology, master’s and doctoral level courses on Community and Field Ecology, and some courses international

MIGUEL VASSALLO

MMiguel Vassallo is a historian, anthropologist, Mayanist and maizologist by profession, columnist and occasional speaker. He defines himself as a tenacious fighter against the system. He is married to Ana Ortiz, also a Mayista and social fighter with whom he has two daughters. Born in 1967, he has been educated in his rich family environment, the so-called active education, the ENAH and the UNAM. But also in his work as an agricultural laborer in Chiapas in the 1980s, which brought him closer to the indigenous world. His formation has also been shaped in the transit through such dissimilar spheres as the explosion, art, political activism, travel, journalism and academia. Son of a Queretan mother and a Chiapas father Miguel Vassallo was born on November 1, 1967 in Mexico City, his first years were spent in Tizapán, his initial education is due to his rich family environment and the so-called active education of the seventies and eighties , his chaotic adolescence transited between the blowout and the grid and also resulted in a school failure. At age 18, expelled from his home, he was a professional Jipiteca and agricultural laborer in Chiapas in the eighties. In his ephemeral role of prodigal son, he was a silversmith, a traveler through his country and diligent reader; Besides being a student of I Ching, after returning and being thrown out of Tizapán again, he fell by chance in La Quinonera, a house in Coyoacán where plastic artists, rockers and lazy people by profession and heart lived. place was a centre of chilanga culture in the early nineties. At the age of 24 he decided, encouraged by two friends, to resume the academic path, for which he moved to Tuxtla Gutiérrez, to retrace his path of school failure and do open high school. Two credits from finishing it, and already living in Comitán Chiapas, the indigenous uprising of 1994 broke into his life. several years in a psychosocial

care program for displaced children and he closely followed the process of the rebellious indigenous communities with the he walked for 16 years, he was part of the CONAI logistics team during the dialogues of San Andrés, as a result of his participation in this and his closeness to indigenous communities were forced to leave Chiapas, back in Mexico City, and after overcoming a depression, he set about finishing his high school studies and to work for several years as a reporter in Radio UNAM. To supplement his poorincome, he has been a multi-player. He joined the ENAH in 2001 to study ethnohistory, of which he he graduated with honourable mention and a closed average of 10, the highest qualification possible. Later he studied at UNAM for a master’s degree in studies Mesoamericans, also graduating with honourable mention. He is a teacher of the ENAH, teaching subjects such as History of America, Indigenous rebellions, Ethnohistory of the Mayan Area, Ethnography of Mexico, etcetera. He has posted articles both in academic and political journals, as well as in circulation newspapers national. He has participated in multiple conferences and talks. Within His main achievements is that thanks to his investigations he has corrected the translation from Mayan to Spanish of the Chilam Balam. He is married to the Mayista Ana Ortiz and she has two daughters with her. His life has tried to be ruled by the basic precepts that Wilhelm Reich dictated: Work, Love and Knowledge, what has brought him closer to art, academia, and the militancy that tries to destroy the system.

FRANCO VECCHIET

NHe was born in Trieste (Italy). After classical high school he studies engraving at the Urbino Institute, at the Academy of Lubliana, Slovenia. He follows courses from H. Goetz in Venice. And he attends various academies in France. From the years sixties he conducts a personal investigation of the Woodcut Procedures and other and new engraving techniques. His field of action is an extended field in the middle. Different and contemporary expressions. He has taught in various schools and Academies in Europe and America. He personally exhibited and participated. Exhibitions and biennials in Italy, Europe and America.

GIAN CARLO VENUTO

NHe was born in Codroipo in 1951, Udine, Italy. Professor in the Department of Decoration of the Brera Academy in Milan, he lives and has his workshop in Gorizzo (Road to Tagliamento - Udine -, Villa Mainardi, 33) and Milan (via Fiori Oscuri, 7). After a debut in the abstract-informal climate and therefore conceptual, in the early eighties, Venuto, based on a new examination of his artistic and cultural background, oriented towards a recovery of the Italian painters of the early sixteenth century: from his frescoes, Venuto returns to Appear. as pieces of a rediscovered sinopia included in a pictorial fabric informal (1983/84, The sentence of the gaze), figures or friezes that abandon progressively the character of the appointment and acquire an autonomous value (1985/1986, Angels of memory, Italian fruits, glasses). alchemical), until it emerges winding vegetation marked by incessant metamorphosis (1987/89, Die Zauberflöte, Black Flowers), which the artist has recently renovated based on of the dialogue with the spaces of the Altan Chapel in San Vito al Tagliamento (2008, “Palinestiti”) and Villa Aboca in Sansepolcro (2011, La metamorfosis en Tamino’s pond). In the 1990s, extended stays at the abroad (Scotland, England, Australia, Senegal, Hungary, Turkey, Lithuania, Germany, Finland, Greece, Spain and Portugal) direct Venuto’s painting towards the recovery of a plastic form (1992, Trees de la Luna, 1993, Blu Turkish; 1995, Lithuanian Stasis) destined to be sublimated in the contours of furniture of water lilies or clouds of later works (1994/1995, The gardens of the soul, 1996/1997, The skies over Berlin). In the most recent works, Venuto explores the relationship between the painted surface and physical perception and the transgression of its limits (2005, Cjantadis: great oils), until defining the terms of a freer insertion in the space-environment of parietal painting (2006, Paraventi: mobile frescoes, 2008-09, Constellation: installation of walls, fresco, mosaic and encaustic, 2010, apse frescoes in the Church of Marigolda, Curno, Bergamo), which also characterizes his extensive intervention in the section of the LIV Biennale d´Arte de Venecia established in Warehouse 26 of the Old Port in Trieste. From 2013 is his participation in the Festival “Cruzando Fronteras” with the Alcatraz artwork. Tribute to Tina Modotti in Mahahual, Quintana Roo, Mexico. ´

ALEJANDRO VOLPI

CMexico City, March 24, 1971
 Art
 At the age of 7 I emptied the contents of a liter container of Sidral Mundet

inside
 of a common 240 ml glass beaker.
 Technology
 At age 10 I was writing computer programs on a Commodore 16 Science
 At the age of 12 I declared that I was interested in the knots that tie things and give a certain consistency to the world.
 Mysticism
 At the age of 25 after exchanging an oil painting with a friend for plant extracts of different species, I made the decision not to expose individually.
 Education
 At the age of 47 I was finally interested in education
 Complexity:
 At 48 I write here “How interesting it is to see how some of my acts are considered precursors of works of art and others not ”.

FRANZ WASSERMANN

Born in 1963, lives and works as a sculptorin Vienna. He is concerned with structures of power in our society and explores the coming and going of power and powerlessness that influences the individual as well as the collective. His performances and sculptures deal with tabooed issues like for example sexual abuse of children (SCARS), National Socialism and culture of remembrance (TEMPORARY MONUMENT), Aids and stigma (BARBIE + KEN = HIV+), migration (ADMINISTRATIVE DETENTION OF ASYLUM SEEKERS), authority and symbolic capital in the cultural sector (ALBERTINA, ICONS) and the power of the media and the image (ACTION CARRIERS). Wassermann makes these topics visible in public space and starts dialogues to which he reacts by means of art and which become parts of his work. Therefore, the artist cooperates with different partners e.g. the public, associations, activists, companies and experts from other fields of knowledge. The traces of these dialogues are presented in the gallery space as object, videos, photos and prints where they initiate a second kind of discussion. More: www.mylivingroom.org AWARDS 2013 TYROLEAN MUSEUM AWARD 2013 2011 1. PRICE STAGEWALL SCHWAZ 2010 1. PRICE ANNI AND HEINRICH SUSSMANN SCHOLARSHIP 2007 ARTIST’S AWARD FOR FINE ARTS, TYROL 2004 AWARD FOR THE VIDEO I FILMFESTIVAL TAGLIA CORTO FLORENZ 2003 AWARD FOR INTEGRATION AND CIVIL COURAGE FOR ADMINISTRATIVE DETENTION OF ASYLUM SEEKERS 2001 SCHOLARSHIP OF THE STATE OF AUSTRIA 1996 SCHOLARSHIP OF MINISTRY OF ART, CULTURE AND EDUCATION, AUSTRIA 1994 TREND ART AWARD EXHIBITIONS AND PROJECTS (selection) 2017 PRO LIBERTATE ANARCHIA / Let me cry, performance for the art festival art as critique, Innsbruck / AUT # DAILY SOCIAL TRANSFER, Gallery Schleifmu_ hlgasse 12 – 14, Wien / AUT 2016 M E , M Y S E L F A N D I, performance in public space, Saskatoon / CAN A N A R C H Y, group show, Mexico City / MEX R I G H T H E R E , R I G H T N O W, group show, Rohmberg gallery, Innsbruck / AUT 2015 H E L D E N P L A T Z / A N A R C H I E, performance at Heldenplatz, Vienna / AUT I F E E L LOVE, Einzelausstellung, Schleifmu_hlgasse 12 – 14 gallery, Vienna / AUT 2014 M A K E Y O U R S E L F V I S I B L E ., solo show, Museumsquartier – Yellow Box, Vienna / AUT T H I S A R E N O T M E, solo show, artdepot, Innsbruck / AUT R E M E M B E R, group show, DOK city museum, St. Pölten / AUT 2013 C R U X, group show, Diözesanmuseum, Brixen / AUT (catalog) 2012 L I V I N G R O O M – ME THE COLLECTIVE, solo show , Widmer+Theodoridis, Zu_ rich / CH 2009 E X I S T E N C E , solo show, Widmer +Theodoridis, Zu_ rich / CH T E M P O R A R Y M O N U M E N T, solo show and book party, Landesmuseum Ferdinandeum / AUT (catalog) F R E E D O M, sculpture at Domplatz St. Jakob, Innsbruck / AUT (catalog) 2008 E L E M E N T S , group show, European Month of Photography, Plank gallery, Wien / AUT S C A R S, art project in public space, in cooperation with chield protection center Tyrol and Landesmuseum Ferdinandeum / AUT 2007 F I V E F R O M Ö S T E R L A N T , group show, Galuzin gallery TAFKAG, Oslo / NOR 2006 D O C U M E N T A X I I , solo show, art association Rosenheim, Rosenheim / DE (Katalog) A C T I O N C A R R I E R S , solo show, Widmer+Theodoridis, Zu_ rich / CH 2005 I C O N S , performance at Ku_nstlerhaus, Vienna / AUT M E N F U C K G O D , solo show, AREA 53, Wien / AUT T R I E N N A L E O F P H O T O G R A P H Y 2 0 0 5 , group show, Kunsthaus Hamburg / DE 2004 A L B E R T I N A , solo show, AREA 53, Wien / AUT 2003 6. I N T . B I E N A L E S H A R J A H / VAE (catalog) B E S T O F 2 0 0 2 , Int. video exhibition, MONA Detroit, Washington / USA 2002 F R A N Z W A S S E R M A N N , 5020 gallery, Salzburg / AUT 2001 T H E K I S S, performance with car and projector in a number of cities in Switzerland / CH M O N E Y P A S S I O N : M O D E L B A N K I N

G, Kunsthalle Tirol, Hall in Tirol / AUT 2000 B A R B I E U N D K E N A R E H I V – P O S I T I V E, art project in public space, Munich / DE 1998 I C O N S , beginning with EXPO 98, Lisbon / PT 1997 I T W A S A T – B O N E S T E A K , exhibition at the parliament, concentration camp Mauthausen and Jesuitenkirche Innsbruck / AUT (catalog)

JOSIP ZANKI

Graduated from the Graphic Department of Academy of Fine Arts in Zagreb in 1994. Postgraduate Studies from the Ethnology and Cultural Anthropology in Faculty of Humanities and Social Sciences in Zagreb finished 2016. Received PhD with a thesis entitled “Anthropological Conceptualisation of the Space in Thangka Painting and Contemporary Art Practices“ on 11th February 2016. Since 1986 has been working on the field of graphic media, film, video, installations, performances, and cultural anthropology. Since 2017 is teaching in Academy of Fine Arts in Zagreb.

SULA ZIMMERBERGER

Born in 1970 works and lives in Vienna, Upper and Lower Austria 1992 Graphicdesign 1997- Academie of Fine Art Vienna, 2003 Painting Prof. Hubert Schmalix 1999 Studentship HfbK-Hambourg, Germany 2005 educational journey to south-east-asia 2012 Performance-week, Montelon, France 2013 Artist in Residence FRISE Hamburg 2014 Artist Symposium Traunkirchen 2018 Artist in Residence Krummau, Tschechien 2018 Drawing Symposium, Traunkirchen Since 2008 Co-founder of the Artspace flat1 in Vienna www.facebook.com/kunstraum.flat1 Member of FLUSS (Foto- und Medienkunst) www.instagram.com/suu_laa www.facebook.com/SULA.ZIMMERBERGER1 www.sulazimmerberger.com Shows 2019 WHERE ARE WE NOW?, Schloß Wolkersdorf, Austria Parallel Vienna 2019, Vienna DIMORARE, Museo Archeologico Genna Maria, Comune di Villanovaforru, Sardinien, Italy Independent Fair Athens, Athens, Greece Lost in Bubbles, Window of Fame, Zürich, Schweiz Streaming Reality, Im Rahmen von Foto Wien, zu Gast im „Die Schöne“, Wien 2018 Paradise Dreamed, curated by Lucas Gehrmann, Vienna Artweek, flat1 Immenso, ABAN-Accademia Belle Arti Nola, Italy Estasi, Fortezza Vecchia, Sala dei Grani, Piazzale dei Marmi, Livorno, Italy Performance im Rahmen der Ausstellung “Sold out”, Künstlerhaus Wien Parallel Vienna 2018, Vienna “Je suis un autre”, ICON Galerie, Linz Schauraum K3, Simbach, Deutschland 10 min Shift II, WUK, Wien 10 min Shift I, Glockengasse, Wien RC-Showroom Volkstheater + RC-Showroom Altes Landgut, Wien Independent Stockholm Artfair, Stockholm “Das goldene Kleeblatt”, Kaskadenkondensator, Basel “Osterzeichen”, Kloster Traunkirchen, Traunkirchen “Vor lauter Bäumen”, Kunsthalle Feldbachr lauter Bäumen, Kunsthalle Feldbach, Steiermark A ROOM OF ONE’S OWN, Österreichisches Kulturforum Budapest 2017 ArtistInnen - Tiere – Attraktionen, Atelier Die 4 Grazien, Vienna Adventausstellung – Rückschau & Vorschau, Erlas Galerie Tierleben, blam!, Dortmund RE/WRITING, curated by Belinda Grace Gadner, Vienna Artweek, flat1 Disparat International – Performancetage, flat1, Vienna Parallel Vienna, Vienna, Austria International Performance Art Giswil, Switzerland ABIDANCE 2, Westwerk , Hamburg, Germany FAKE REALITY, konnektor – Forum für Künste, Hannover, Germany KUNST AUF REZEPT, Via Garibaldi Fondamenta San Gioachin, VENEZIA A ROOM OF ONE’S OWN, Villa Renata, Basel THE MAN ON THE BORDER, Galerija Alkatraz, Ljubljana 2016 ABIDANCE, Eyes On, flat1, Vienna TOBSY TURVY, Kunstverein Baden REMIXING ILLUSION: Dysfunction of Space, Scotty Enterprise, Berlin POPHITS, Austria Auction Company, Vienna OPEN ART - Summerstage, Wien DER MENSCH AN DER GRENZE, flat1, Wien 2015 UND DIE RECHNUNG GEHT AN MARTIN K. IV, Künstlerhaus, Wien PARALLEL VIENNA, Vienna MY MAGICAL MYSTERY, Käthe Zwach Schörfling Attersee, OÖ AROUND THE TRUE WHO I’M, Kunstforum Salzkammergut, Gmunden, OÖ DIE KUNST IST EIN AUSWEG BEI SEXUELLEN PROBLEMEN, Destination 2015_ Kooperation Kunsthalle_flat1 WARUM WIR NICHT AN DEN STORCH GLAUBEN SOLLTEN, Künstlerhaus Vienna 2014 WINTERAUSSTELLUNG GALERIE ERLAS, Traunkirchen HEURIGES, Ausstellungsraum.at, Vienna JAHRESAUSSTELLUNG 2014, Kleine Galerie DAS EINE - im Rahmen von Eyes ONE/Monat der Fotografie, mo.e, Vienna SALON 69 & GÄSTE, Basement, Vienna MIEJSKA GALERIA SZTUKI, Galeria Balucka, Lodz Ausstellung im Rahmen des Kunstsymposium@ Sommerakademie Traunkirchen”, Stift Traunkirchen, OÖ SOMMERFRISCHE 2030, Galerie Erlas, Traunkirchen, OÖ MELANGE, Kunsthalle m3, Mengerzeile in Berlin ZU RISIKEN UND NEBENWIRKUNGEN FRAGEN SIE..., flat1, Vienna HIER UND JETZT, Habsburgerwohnung, Vienna DISPARAT – 14, Kunstraum Goethestrasse, Linz 2013 Von einer die auszog, FRISE, Hamburg, D ALWAYS SOMETHING MISSING.../ MINDIG HIÁNYZIK VALAMI, Liget Gallery, Budapest SONNE IM HERZEN, Kleine Galerie, Vienna DISPARAT – 9 PERFORMERS MEET AGAIN, Projektraum für aktuelle Kunst und Performance,

Basel YOU ARE A FINE GIRL, WUK, Vienna 2012 BEST OF WIENER ART FOUNDATION, Galerie Kunstbuero, Vienna WEIHNACHTSAUSSTELLUNG IN DER GALERIE ERLAS, Traunkirchen, OÖ ARBEITEN AUF PAPIER, Kleine Galerie, Vienna UND DIE RECHNUNG GEHT AN MARTIN K., Immanence, Paris MONTG IST ERST ÜBERMORGENA. Junge Kunst auf Papier, xhibit, Vienna PANORAMA, Galerie Kunstforum Salzkammergut, Gmunden UND DIE RECHNUNG GEHT AN MARTIN K., flat1, Vienna WIN ME OR LOSE ME, Projektraum Lucas Cuturi, Vienna BEAUTY CONTEST, MUSA, Vienna 2011 METAMART, Künstlerhaus, Vienna LIMELIGHT, flat1, Vienna CHESSDRAWINGS BY KLAUS AUDERER & ROBERT GFADER, Labor, Budapest THE MAGIC SEXY TEMPLELOCH OF WONDERSPIRIT, Wonderloch Kellerland Berlin GRÜßE AN CINDY S., Forum Schloss Wolkersdorf, Wolkersdorf BEAUTY CASE, gemeinsam mit Iv Toshain + Jane Doe, BLUMENSCHNITT, Galerie Wolfrum, Vienna 2010 KEZZ & PEZZ, Kunstverein Paradigma, Linz ARTMART, Künstlerhaus, Vienna IN THE LAND OF PLENTY, Galerie Erlas, Traunkirchen DEEP IN THE GREEN LILAC PARK, Galerie Studio 18, Vienna WIR LEBEN UND ARBEITEN IN WIEN - BRIGHTEN THE CORNERS, Gallery AREA 53 2009 BERLINER FONDS, C4, Kunstraum, Berlin I`M SORRY, ANGEL, flat1, Vienna MOVE IN, flat1, Vienna EXCUSE ME, ARE YOU FAMOUS? Invalidenstr. 1, Berlin 2008 TABU, Kunstraum Z, NÖ KOPFSCHUSS, Galerie Wolfrum, Wien HINTER WILDEN HECKEN, Artist’s Space@LeMeridien, Vienna 2007 WHY THE SKY IS BLUE, (solo), ArchArt, Linz 2006 ENDSTADION VORSTADT, Heizhaus Stammersdorf, Vienna 3 GENERATIONEN - 3 REGIONEN. KÜNSTLERINNEN AUS WIEN - NÖ - BURGENLAND, Burg Schlaining UNBOUNDED, Schikaneder, Vienna

PIERRE ZUFFEREY

”Today, I will go and be silent in the open air” he notes in his black notebook. Even indirect, nature has always played an essential role in his painting. He himself is nature. He blends into her, soaks up her rhythms and colors, flows in her movements and energies, gets drunk on her shadows and lights, calms down in her tranquility. He becomes rock, grass, lake, drop of water, lake, cloud, breath ... He remains this congenital restlessness who fuels instinct and emotion, and who needs to project himself outside of himself. to try to capture the pulsations of the world ...

Françoise Jauni

METKA ZUPANIČ

(1977, Ptuj);Lives and work (as artist and curator) in Ljubljana, Slovenia; Member of art group KOLEKTIVA (www.kolektiva.org) 1997 / 98 Entered the Academy of Visual Art in Ljubljana; 1997 / 2001 Participated in the Student Exhibitions; 200 Studied at the National College of Art and Design in Dublin;2001 / 02 Diploma degree in Visual Art, Academy of fine arts, Ljubljana; 2002 / 03 Entered the postgraduate study of New media Art; 2005 Achieved MASTER DEGRRE of ART, Academy of fine arts, Ljubljana; 2017 Master degree of Art Therapy Metka Zupani_ graduated in 2002, at the Academy of Fine Arts and Design in Ljubljana, sculpture department and completed her post-graduate studies from new media art in 2005. She works independently and in the group KOLEKTIVA (with Lada Cerar and Vesna Bukovec). To her understanding, the artistic process is a form of mediation, exchange and collaboration. She works with various media, addressing topics such as documents, body and communication. She strive to bring the public site closer to the people, make it part of their private environment. In last years she participated on many solo and group exhibitions and residencies; in Graz, Vienna (KulturKontakt), Ljubljana, Slovenj Gradec, Nottingham... Exhibitions as: Territories, Identities, Nets, Slovene Art 1995-2005, Museum of Modern Art, Ljubljana; Special place in the city, _KUC gallery, Ljubljana; ´11 Biennale young Artists of Europe and Mediterranean countries’ Athens, Greece; Narratives, -35+65 Two generations, Kunsthaus Graz, Austria; Triennial of Slovenian contemporary Art, U3, Modern Gallery, Ljubljana, Slovenia; Gallery A+A, Venice... She prepared several solo exhibitions in Centre and gallery P74 , Gallery Nova in Zagreb, Likovni Salon in Celje, Gallery Kapelica, Gallery Alkatraz, Program gallery in Warsaw.... In She was awarded with stipend from Slovenian Ministry of Culture. From 2009 she curated (with Vesna Bukovec) several video exhibitions. Residency and awards: 2018 Third prize for installation in publick space, Jernej Kopitar, Ljubljana-Belgrade 2012 special award from Major of City Ljubljana; 2010 workshop on Central Saint Martins College of Art and Design, London; 2010 Nomination for Vordemberge - Gildewart award 2007 Slovenian Ministry of Culture grand;

KLIMATSKI HOLOKAUST



IKONO MOJE



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