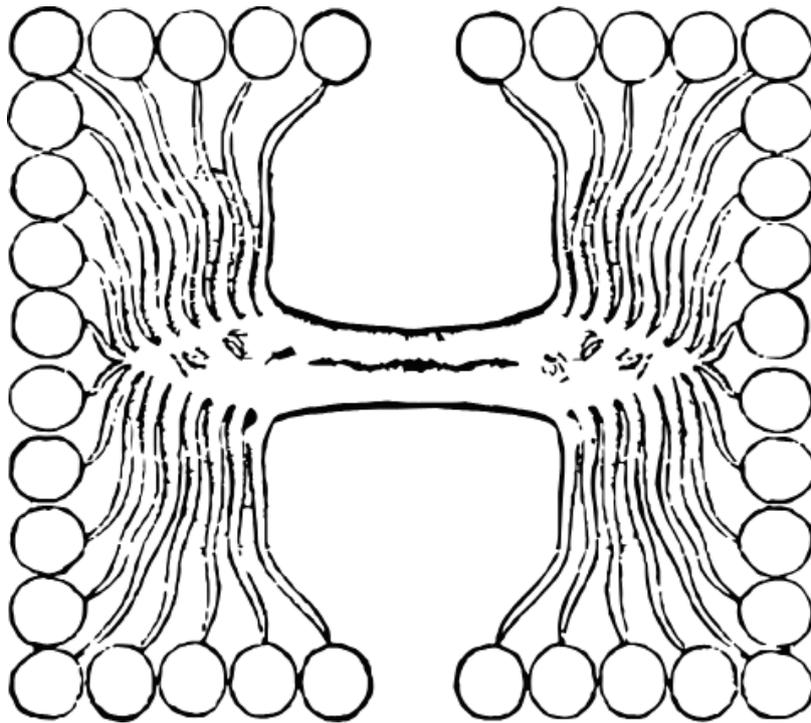


No need for references



An exhibition project by:
Ana de Almeida, Catalina Ravessoud and
Mariel Rodríguez

On display from:
June 11 to July 17, 2015

Hosts:
Ana de Almeida, Catalina Ravessoud and Mariel Rodríguez

Guests:
Andréas Hochuli, Yota Ioannidou, Nuno da Luz, Sandra Monterroso,
Berenice Olmedo and Alicja Rogalska

Exhibition Venue:
KUNSTHALLE EXNERGASSE | WUK
Werkstätten und Kulturhaus
A-1090 Wien, Währinger Straße 59
kunsthalle.exnergasse@wuk.at
www.kunsthalleexnergasse.wuk.at
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All photo credits:
Claudia Sandoval Romero

CONTENTS

CONCEPT

PART I. AGORA

PART II. BORROWING METHODS

PART III. READING BETWEEN THE LINES

EVENTS

PUBLICATION

GUIDE

BIOGRAPHIES

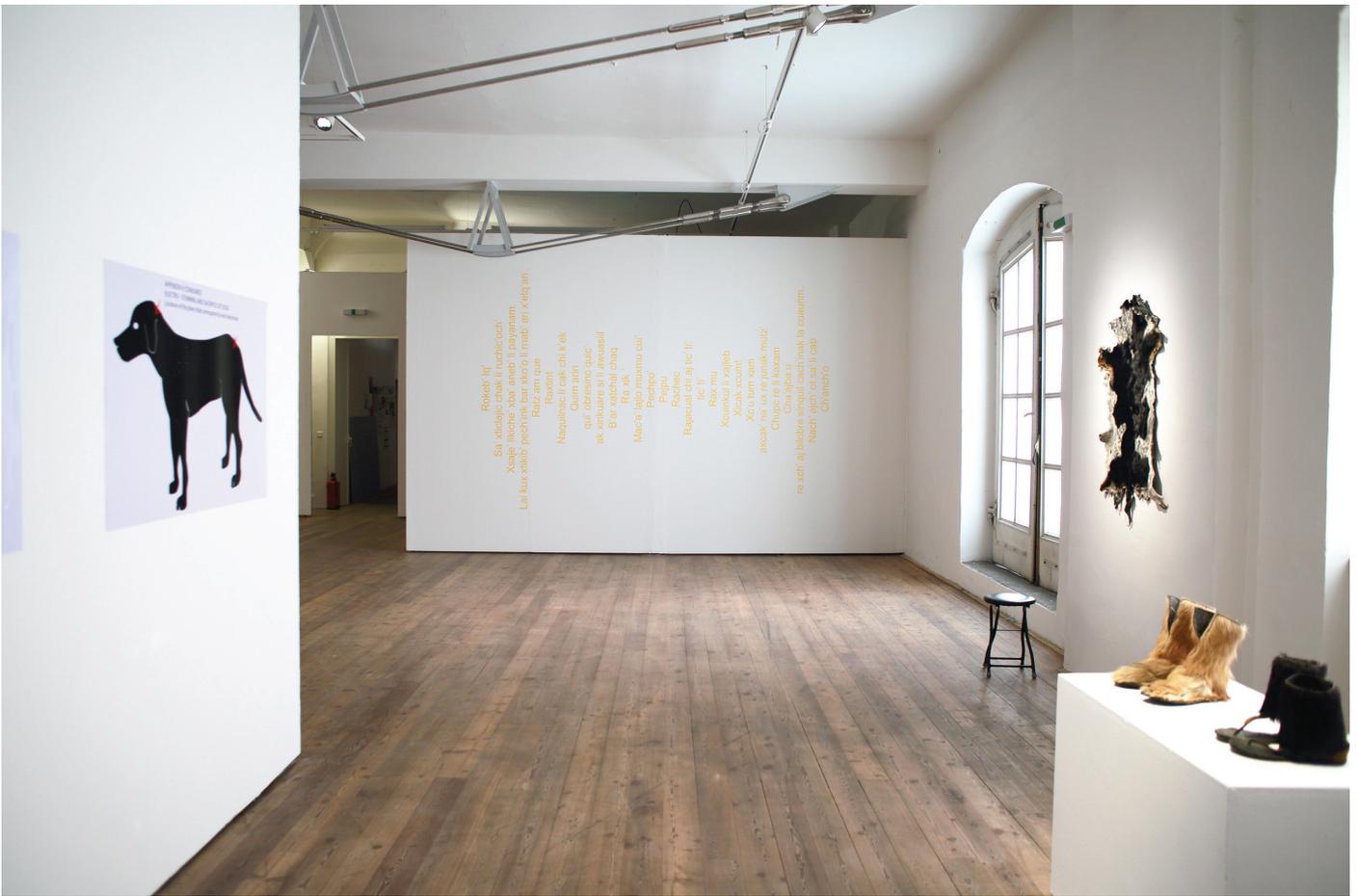
CONCEPT

Neither a statement nor a command, No need for references investigates relations between the production of art and knowledge through three different perspectives and three different incursions inside the collective discussion about the concept of artistic research.

Ana de Almeida, Catalina Ravessoud, and Mariel Rodríguez invite Andréas Hochuli, Yota Ioannidou, Nuno da Luz, Sandra Monterroso, Berenice Olmedo, and Alicja Rogalska for an exhibition where art and research are led in multiple directions.

What does research mean in an art context? What is the sense in mentioning it if we consider that any artistic production is the result of a certain kind of research? In addition to dealing with the intentionality embedded in art practices, *No need for references* sheds a light on research practices that guide the question of the space left for process(es) inside art creation.

We address research per se – or said differently – research as an independent gesture, while at the same time putting this concept into question through the presentation of artworks that claim – or not – to be research-based projects. This is an exhibition about borrowing methods, about the idea of knowledge production and power relations, which unfold in a programme that includes a performance, a workshop, talks, and a publication.



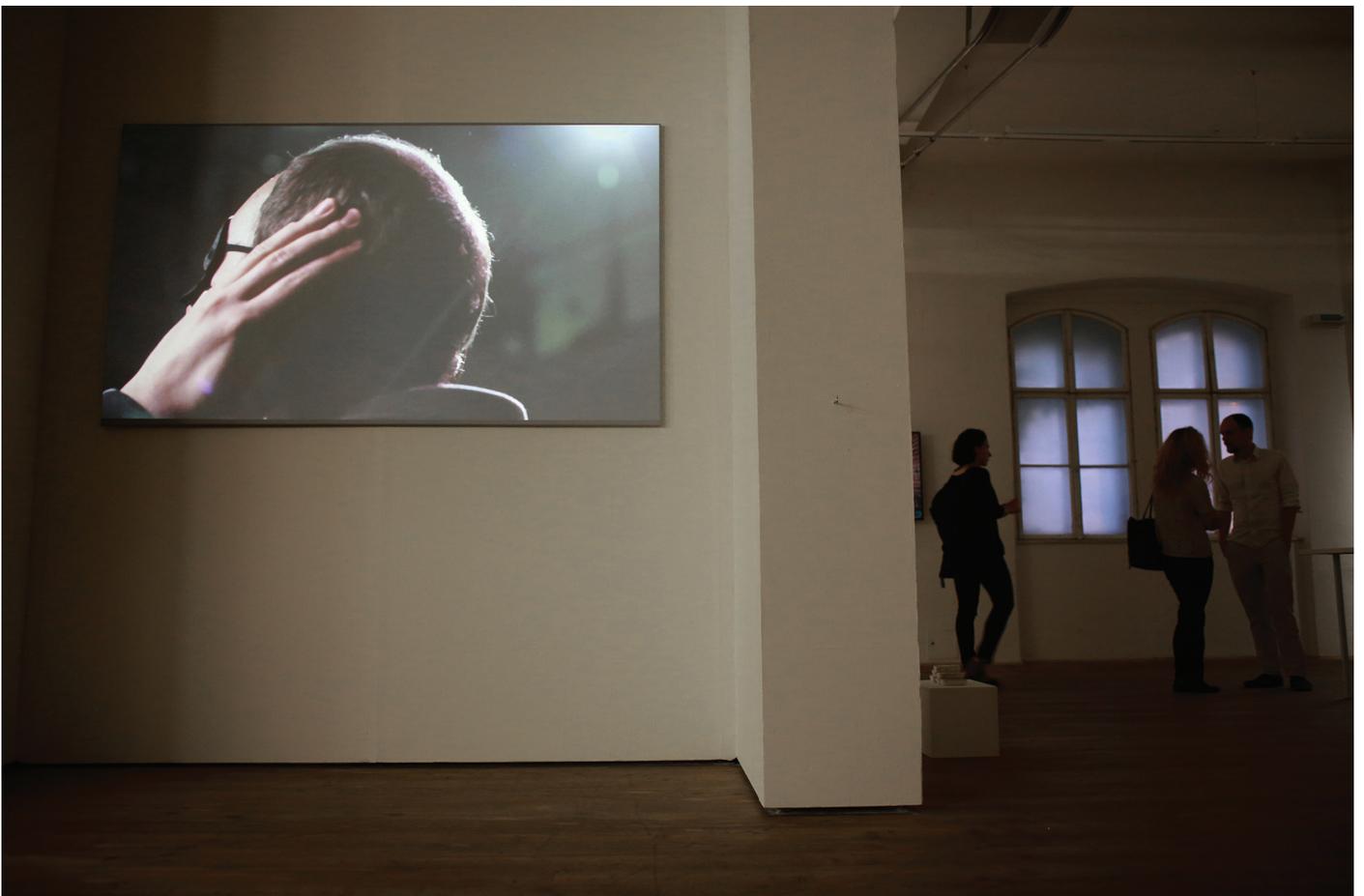
No need for references - installation view 2015 KEX



No need for references - installation view 2015 KEX



No need for references - installation view 2015 KEX



No need for references - installation view 2015 KEX



No need for references - installation view 2015 KEX



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No need for references - installation view 2015 KEX



No need for references - installation view 2015 KEX

Catalina Ravessoud invites Andréas Hochuli and Yota Ioannidou

How to consider exchanges, hybridism and borrowings inside different research fields in the context of an art educational landscape committed to the creation of strategies to measure knowledge? What are the connections between “conventional” representations of research and the possibilities offered inside the art field?

Yota Ioannidou – Good Morning Mr. Mesmer, 2015

With 19th century pre-feminist movements in France as a framework, this lecture-performance focuses on women who were hypnotized in small gatherings in order to imagine their ideal future. This practice, closely inspired by utopian conceptions such as Charles Fourier's ideas, was also widely connected with the animal magnetism of Franz Mesmer. Although, this kind of practice was used as a tool for emancipation, it was aimed to be eliminated from the scope of knowledge because it was considered as "out of the reason".

Using a quite speculative way to make research, not because of a lack of information, but as a constitutional element, this project puts into question representation of historical events and hi-story telling. In this aim, the research is based on discourses about mesmerism and its historical, social and political environment. Thus, the lecture performance brings in the front lost «gestures» to form different ways of reading history, documents through a collective discourse.

Andréas Hochuli – Der Nachmittag (Jeanne), 2015

- Die rechte Schulter, 2015
- Die roten Lippen, 2015
- Die rosa schwarze Keller im Goetheanum, 2015
- Kosmos, 2015
- Der starke Arm, 2015

Andréas Hochuli paintings are organized in successive plans. They follow a composition logic where an addition of meaning is added to the precedent addition of forms. Patterns are at the same time created and found, as a result of a sensitive practice that borrows from collectionism to dérive psychogeographies, from deconstructivist tools to passive research, ultimately producing an independent pictorial discourse.

Ana de Almeida invites Alicja Rogalska and Nuno da Luz

In *Borrowing Methods*, the second part of the *No Need for References* project, we approach the subtleties that put the different practices of 1. doing research through artistic methods or appropriating methods from social sciences and incorporating them in an interdisciplinary artistic practice 2. on the extraction of research as a discipline; under the same field, the so called artistic research.

Alicja Rogalska – *Dreamed Revolution*, (Single screen video 2014/1015)

Dreamed Revolution is based on documentation of a performance which took place in Teatr Nowy in Lodz, Poland. Local activists were invited to take part in an experimental workshop and, hypnotized by a professional hypnotist, collectively articulate possible scenarios for a future society. Hypnosis was not only used as a meditative tool to increase focus and facilitate creativity but also to remove learned thinking barriers. The project was an attempt to move beyond the forms of subjectivity created by the ideological hegemony of global neoliberal capitalism which inform our rational thinking and affectivity and limit the horizons of our imagination.

**Ana de Almeida – *The Collective Archive*
– *V for MFA*, (Wall painting, 2015)
– *V for OF*, (Wall painting, 2015)
– *Photo March*, (Video projection on found object, 2014/2015)**

The Collective Archive is an ongoing project of analysis of the photo archive of José Alberto Vidal de Almeida, a parallel following of the last years of the communist regime in former Czechoslovakia and the years of the Portuguese Ongoing Revolutionary Process (PREC).

Photo March focuses on the contamination between formal research methods and the ones of the familiar and informal couch setting. *V for MFA* and *V for OF* deal with formal elements of the inter-revolutionary archive and with the ideological framework under which images are produced; the wall paintings are facsimiles of the V sign for victory used both by the *Movimento das Forças Armadas* (Movement of the Armed Forces) and the *Obanské Fórum* (Civic Forum) movement.

**Nuno da Luz – *Light from the firmament of art and science breaking through primitive darkness*, (DV PAL, black & white, silent, 32'18" loop, 2015)
– *Zetetics: a Taxilogy of Pictorial Knowledge*, (English, offset printing, 17×12 cm, 224 pp., hardcover with embossing)**

Zetetics, a taxilogy of Pictorial Knowledge is a re-edition of *Pictorial Knowledge* vols. 1 to 10, (Oxford: Pergamon Press) 1968, a visual encyclopedia for children subtitled a "Treasury of General Knowledge", according to the set of principles put forward by Joseph T. Tykociner as *Zetetics* — the science of research, the publication includes an annotated reading through of *Outline of Zetetics* (Philadelphia: Dorrance & Company) 1966.

Mariel Rodríguez invites Sandra Monterroso and Berenice Olmedo

While considering processes and methods aiming at an Artistic Research approach, the object of the research becomes movable; the subject of study is taken as a non-definite matter opening up space for mistake and the unexpected to be part of the process of knowledge production. Thus, Artistic Research privileges unfinished thinking over fixed meanings, flexibility vs. corroboration. In the encounter between art, academy and the methods of social and exact sciences that occurs within Artistic Research, the question for the epistemological character of art becomes a central one.

Sandra Monterroso – Rokeb' Iq' (Wind), (Audio installation, 2015)

Rokeb' Iq' is an audio installation consisting of a performatic recording of a poem written by the artist Sandra Monterroso in Mayan language. The work is part of a larger series of poems where she develops and investigates on the notion of "geopoetics" as an autobiographical research into the cultural heritage of her grandmother. Through this work Sandra Monterroso interrogates the politics of translation, reactivating this language as a decolonial gesture.

Berenice Olmedo – Canine TANATOcommerce or the political-ethical dilemma of merchandise (Video documentation, Working table, Graphics, Sculpture, 2012/2015)

This project consists of a research on the social and legal problems that the canine species represent in Mexico, through addressing bio-ethical and tanatopolitical issues, it explores, both literally and metaphorically, a meeting point in the organization of human and canine life through politics and the following three phases: 1) HOMO FABER or anthropotechniques: work, 2) Canine anthropomorphism or the bio-unlawfulness of being: stray dogs and 3) TANATOcommerce or the political-ethical dilemma of merchandise.

Mariel Rodríguez – Roots (Illustration, 2015)

Roots is an illustration for the invitation and the cover of the sujet of the exhibition. It is based on a found image depicting "The tree of knowledge" in medieval times. The tree unfolds to create a rhizome-like drawing, pointing out to an antihierarchical development of art and research, as the aim of Artistic Research practices.



Yota Ioannidou – Good Morning Mr. Mesmer, 2015 installation and performance at KEX



Yota Ioannidou – Good Morning Mr. Mesmer, 2015 installation and performance at KEX



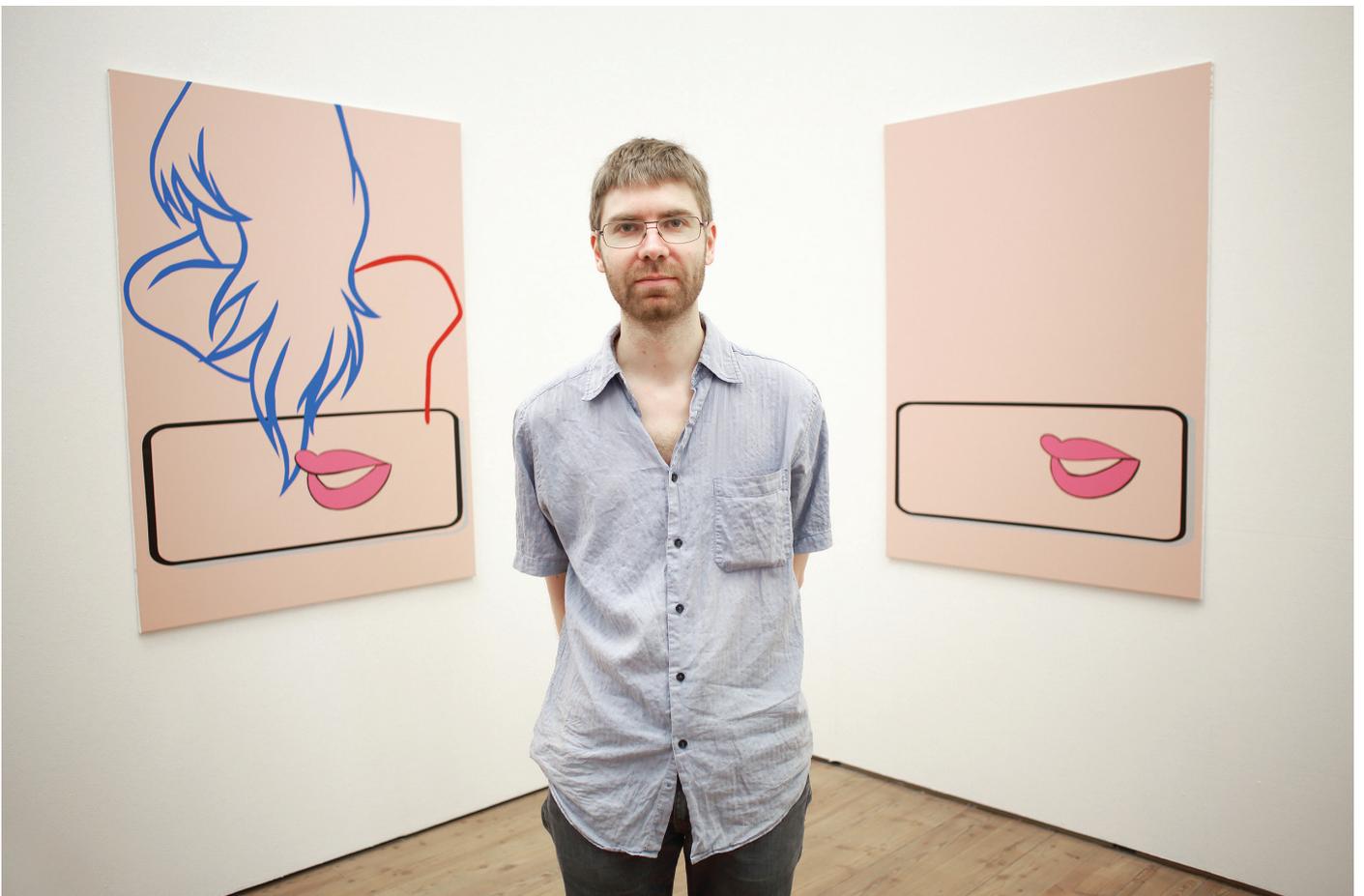
Yota Ioannidou – Good Morning Mr. Mesmer, 2015 installation and performance at KEX



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Andréas Hochuli – Der Nachmittag (Jeanne), Die rechte Schulter, Die roten Lippen, Die rosa schwarze Keller im Goetheanum, Kosmos and Der starke Arm, 2015 installation at KEX



Andréas Hochuli – 2015 installation at KEX



Ana de Almeida - V for MFA, (wall painting), The Collective Archive 2015 installation at KEX



Ana de Almeida - V for OF, (wall painting) and Photo March, (video projection on found object), The Collective Archive 2015 installation at KEX



Alicja Rogalska – Dreamed Revolution, (single screen video) 2015 installation at KEX



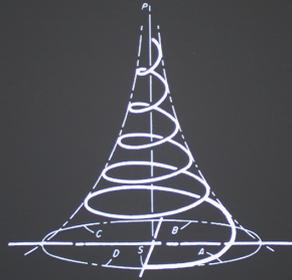
Alicja Rogalska – Dreamed Revolution, (single screen video) 2015 installation at KEX



Alicja Rogalska – Dreamed Revolution, (single screen video) 2015 installation at KEX



Nuno da Luz – Light from the firmament of art and science breaking through primitive darkness, (DV PAL, black & white, silent, 32'18" loop) 2015 installation at KEX

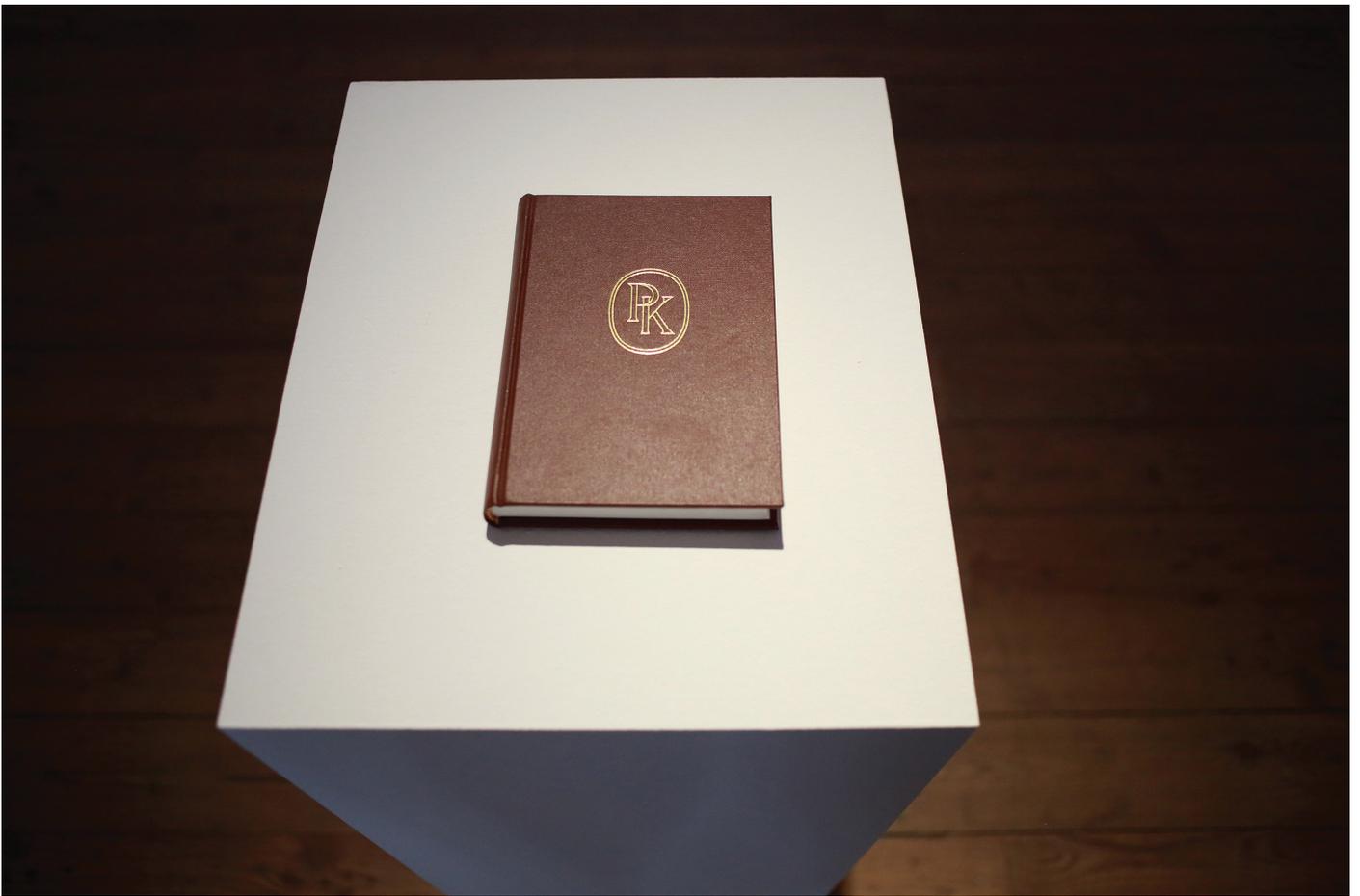


further fueling the cyclical movement
symbolized in the spiralling upwards of knowledge.

Nuno da Luz – Light from the firmament of art and science breaking through primitive darkness, (DV PAL, black & white, silent, 32'18" loop) 2015 installation at KEX

A₁ - The Arts
aesthetics (A₁₂)
aesthetics, experimental (A₇)
aesthetics, psychological (A₃)
architecture (A₉)
architecture, landscape (A₆)
arts
arts, fine
arts, industrial (A₈)
arts, useful
calligraphy
ceramics (A₈)
choreography

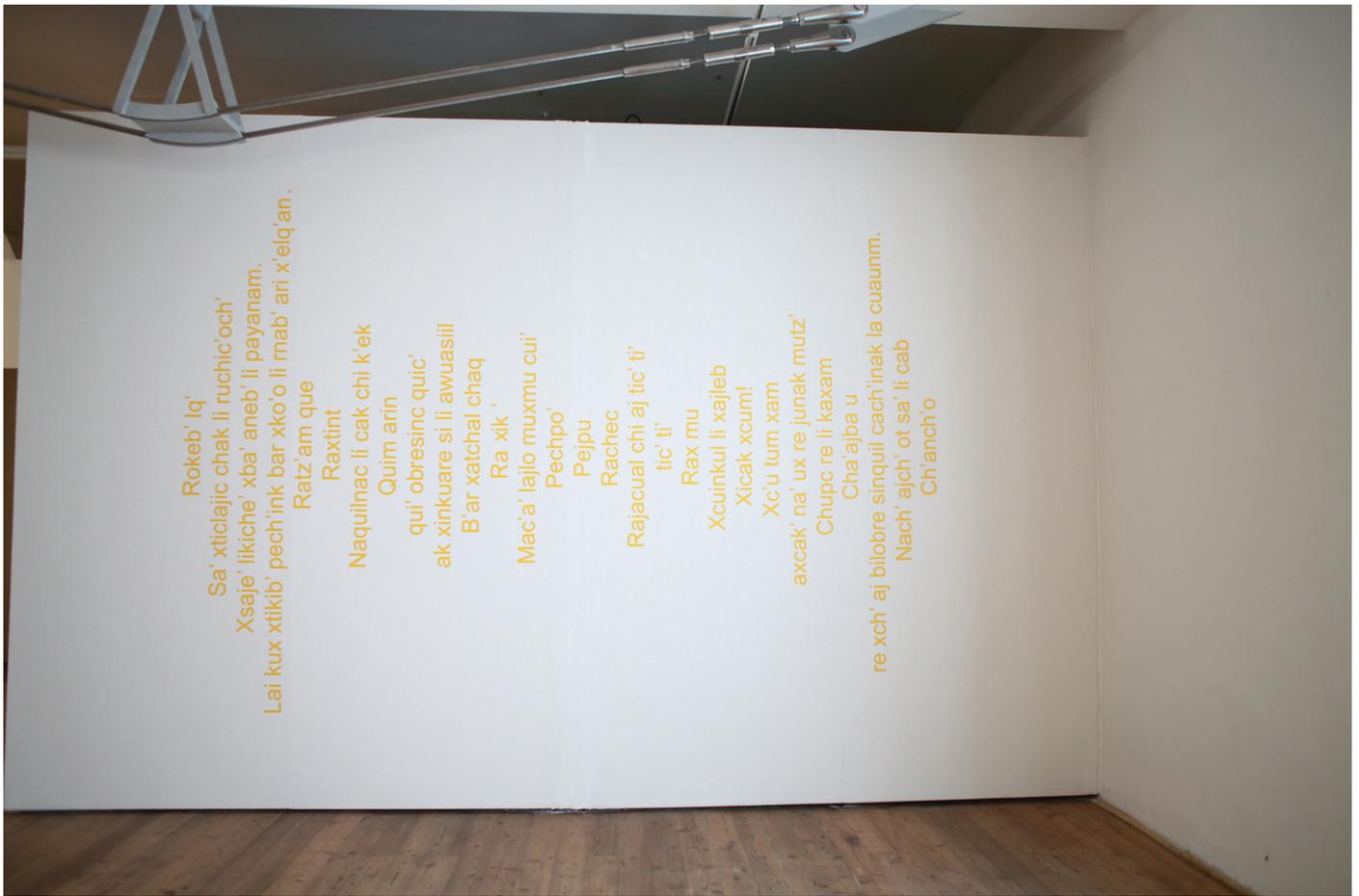
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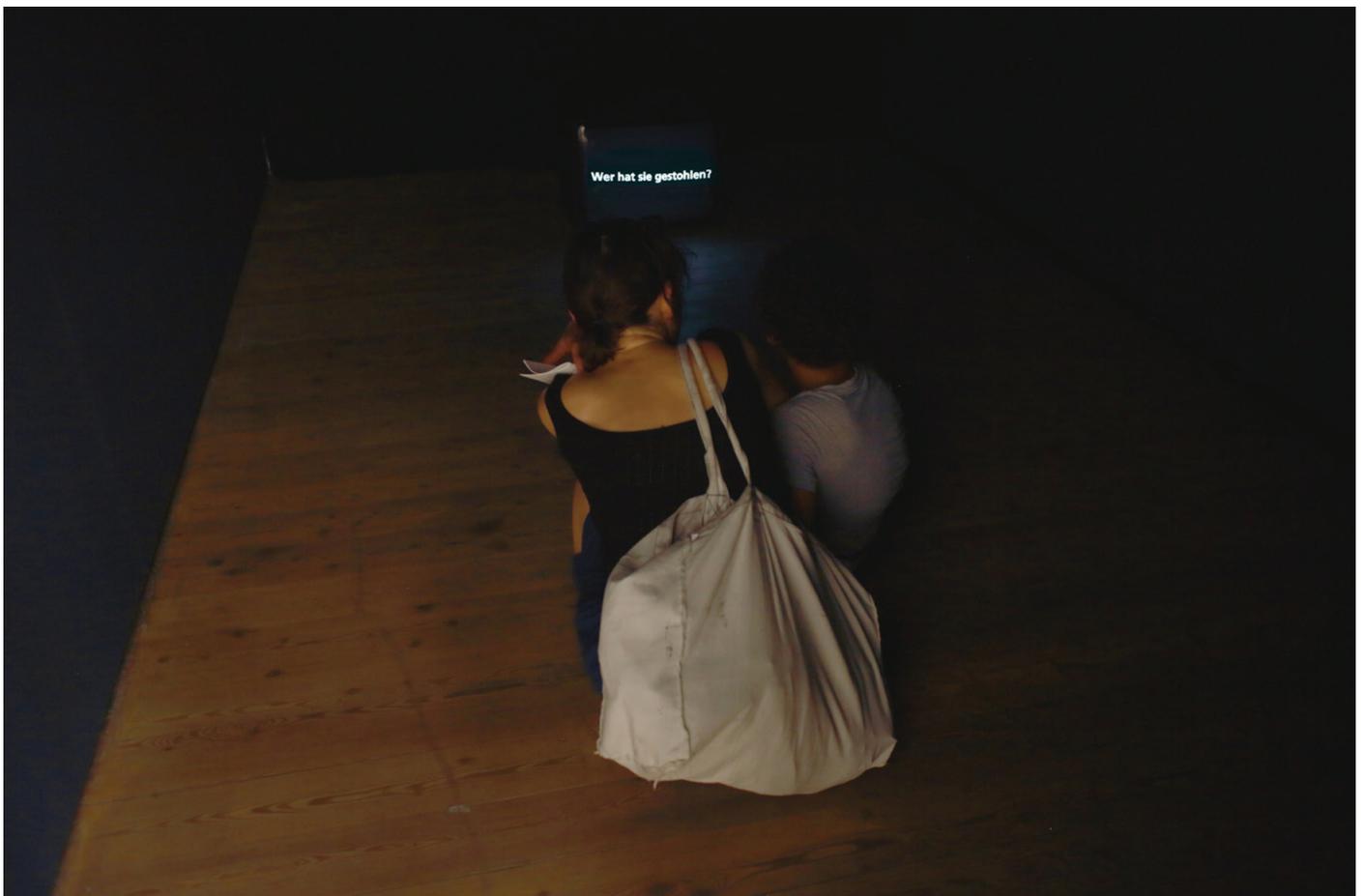
Nuno da Luz – Zetetics: a Taxilogy of Pictorial Knowledge, (English, offset printing, 17×12 cm, 224 pp., hardcover with embossing) 2015 installation at KEX



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Berenice Olmedo – Canine TANATOcommerce or the political-ethical dilemma of merchandise (video documentation, Working table, Graphics, Sculpture, 2012/2015) 2015 installation at KEX



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EVENTS

Date Hour Activity

10.06 19:00 Exhibition opening

12.06 18:00 *Listen and repaint. An exchange on references* - a talk between Catalina Ravessoud and Andreas Hochuli

25.06 19:00 *Good Morning Mr. Mesmer* - Performance by Yota Ioannidou

26.06 19:00 *Good Morning Mr. Mesmer* - Performance by Yota Ioannidou

03.07 19:00 *No Need for References* - a talk between Ana de Almeida, Catalina Ravessoud and Mariel Rodriguez

17.07 19:00 Exhibition Finisage and presentation of the *Guide*



Listen and repaint. An exchange on references - a talk between Catalina Ravessoud and Andreas Hochuli



Listen and repaint. An exchange on references - a talk between Catalina Ravessoud and Andreas Hochuli



Listen and repaint. An exchange on references - a talk between Catalina Ravessoud and Andreas Hochuli



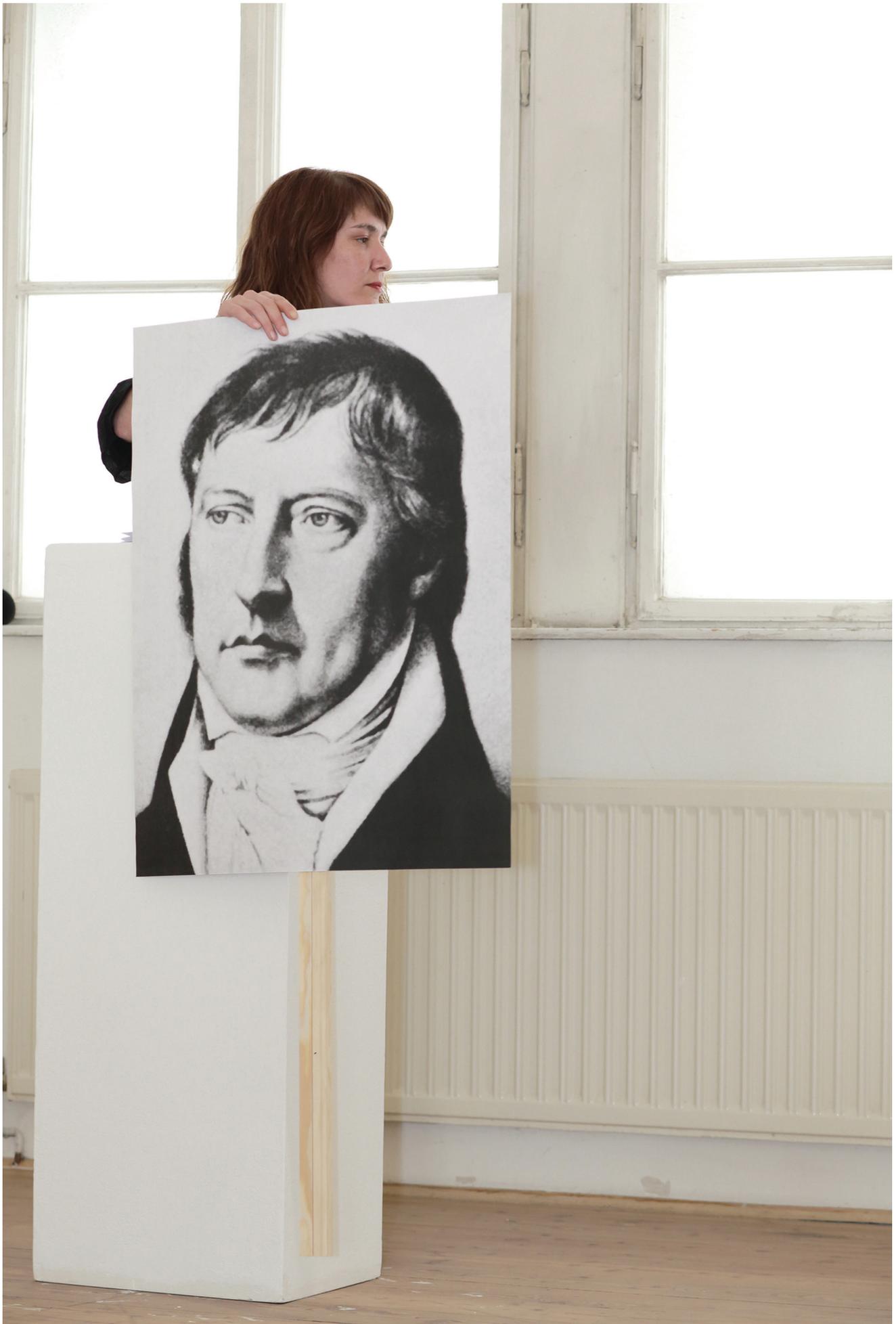
Listen and repaint. An exchange on references - a talk between Catalina Ravessoud and Andreas Hochuli



Good Morning Mr. Mesmer - performance by Yota Ioannidou at KEX



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Good Morning Mr. Mesmer - performance by Yota Ioannidou at KEX



Good Morning Mr. Mesmer - performance by Yota Ioannidou at KEX





















GUIDE

projections for a publication project

Art research, the term which functioned as a starting point for the exhibition «No Need for References» acts also as a central matter for this publication project. Meanwhile the topic was addressed to the artists invited as question about their daily art practice, the aim of this publication is to investigate what art research is. What does it mean in terms of methodology? What does it imply as part of a knowledge economy? What do we look for? How to present results, if considering that “results” can be found? What form for what goal?

All these questions, as many others which will pop up during the development of the book, will be presented rather than be answered. Thus it seems preferable to let an “open door” to further answers in order to represent knowledge as something in progress, heterogeneous and highly subjective, instead of settled as some element of a doxa.

Because art research implies the epistemology of science, representations of art production, its practitioners and its functions inside politics (of education, of cultural production, or just per se), the publication will include many layers, perspectives and positions. With this aim, the project will try to re-think research structures and provide alternatives to the actual situation where hardcore sciences are the line to follow. As the project will propose research scenarios as well as it will put into question the way how to make them, a very heterogeneous structure –or maybe an absence of it – will take place.

Without being a catalogue of the exhibition «No Need for References», the publication will invite the artists displayed in the show to give a discursive vision of their relation to the topic of artistic research, as well as it will include other participations as counterpoints. In this perspective, alternative positions about this very topic will be proposed such as critics, further developments and the building of other perspectives. In order to make the publication project able to welcome various contributions, thoughts and theoretical frameworks, a syncretistic position will be adopted.



BIOGRAPHIES

HOSTS:

Ana de Almeida

www.anadealmeida.com

Born in Lisbon 28/02/1987, lives and works in Vienna

Works as a mixed-media artist and author. Especially interested in the way how different forms of narratives are produced, de Almeida recurrently addresses memory processes and their different levels of responsibility in systems of subjectivation; conscious and subconscious narrative constructions that connect space and subject and plurispatial narratives in general. Her latest projects include The Collective Archive an ongoing analysis of the photo archive of José Alberto Vidal de Almeida, a parallel following of the last years of the communist regime in Czechoslovakia and the years of the Portuguese Ongoing Revolutionary Process (PREC).

Catalina Ravessoud

catalina.ravessoud@gmail.com

Born 13/11/1980, lives and works in Vienna and Switzerland

With a background in Art Critic as well as in Social History and Modern Greek, Catalina Ravessoud works indifferently in the academic and art fields. Holder of masters in Social History and Modern Greek, she is presently finishing her specialization in curatorial studies in the Academy of Fine Arts in Vienna. Specialized in Post Conceptual Art and Political Sociology, her focus is on interactions between art practices and political actions.

Mariel Rodríguez

www.marielrodriguez.net

Born in Mexico City, 11/11/1982, lives and works in Vienna

Working as an artist, curator and editor. Mariel Rodríguez's recent artistic practice has centered on investigating the influence of the "Mexican war on drugs" problematic, specially on the representations politically constructed in order to criminalize and control the population. She develops her work mainly through painting, drawing and text.

GUESTS:

Alicja Rogalska

www.alicjarogalska.co.uk

Alicja Rogalska is a visual artist based in London. She graduated with an MFA in Fine Art from Goldsmiths College (2011) and an MA in Cultural Studies from the University of Warsaw (2006). Her recent works have focused on socio-political and cultural issues raising questions about inequality, economics, power and the social order.

Nuno da Luz

Born 1984, Lisbon, Portugal

Lives and works in Berlin.

<http://www.atlasprojectos.net/nunodaluz/>

Studied at the Faculty of Fine Arts in Lisbon and at the Accademia di Belle Arti di Brera, Milan. Published 360 Hours, north/east and Zetetics with ATLAS Projectos. Nuno da Luz has an interdisciplinary practice where sound plays the central role.

Yota Ioannidou

www.yotaioannidou.net/

Yota Ioannidou was born in 1976 in Athens. She graduated with a BA from the Athens School of Fine Arts and a MFA from the Dutch Art Institute (The Netherlands). Her work combines visual documentation, discussions and interviews that act to question and cross-examine phenomena triggered and maintained by various hierarchical structures for political, cultural or social reasons.

Andréas Hochuli

www.andreashochuli.com/

From Zürich, Switzerland, Andréas Hochuli lives in Leipzig and Lausanne. Hochuli studied Art History, Philosophy and Literature at the university of Lausanne. In his work, colorful paint layers, simple shapes and text are sufficient means to give an account of the Real, in all its complexities, with a particular affinity for its dubious aspects.

Berenice Olmedo

www.bereniceolmedo.com

Lives and works in Puebla, Mexico.

Berenice Olmedo's work centers in the relationships between science and art. In order to develop on her philosophical inquiries, mostly concerned with bioethics and biopolitics, she borrows the methods of diverse disciplines which can vary from taxidermy to mode design, from juridical analysis, to chemistry. Her investigations are often enacted in the public space as performatic borrowings of labour conditions, which then can be interrogated in the most diverse spaces such as the morgue, the anfitheater or the furriery.

Sandra Monterroso

monterroso.sandra@gmail.com

Lives and works between Vienna and Guatemala.

Coming from Guatemala, Sandra Monterroso's practice centers on the recognition of indigenous knowledge. Her work develops both as a critique on colonialism and as a resistance strategy against contemporary forms of racism and machismo. Departing from feminism and decolonial perspectives she works upon autobiographical and autoethnographic techniques in order to reallocate the attention on segregated knowledges.

artistic re·search
(ɑ: 'tɪstɪk) (rɪ 'sə:tʃ/)

