

Kunsthof Playschool on 20 July 2013, 20:00

Program

19:30 Doors open.

20:00 **Fokus Grupa (Iva Kovač and Elvis Krstulović)**, Zagreb, *The Rises and Falls of Art Politics*.
Lecture-performance with Iva Kovač.

21:00 **Romy Rüegger**, Zurich, *Who and how is are the.they.us invisible?* Dialogic performance.

21:45 **Francesco Ragazzi & Francesco Urbano**, Venice, *Ich, Du, Er, Sie. This Lecture would be better in the dark*.

22:45 Discussion between **Iva Kovač, Romy Rüegger, Francesco Ragazzi, Francesco Urbano, Kika Nicolela** and **Dimitrina Sevova**, and the public at Kunsthof, on the public and participation, the exhaustion of knowledge under the erosion of liberal democracy, and how the paradigm of knowledge exchange becomes unstable, which affects the appearance of the active subject and its ontological political horizons in cognitive capitalism.

23:30 Screening of *Face to Face*, a film about love by **Kika Nicolela**. Duration: 15 min.

23:45 Screening of *Como Querem Beber Agua: Augusto Boal and Theatre of the Oppressed in Rio De Janeiro*, a documentary film by **Ronaldo Morelos**. Duration: 53 min.

This is the fifth in a series of events this summer and autumn 2013 as part of

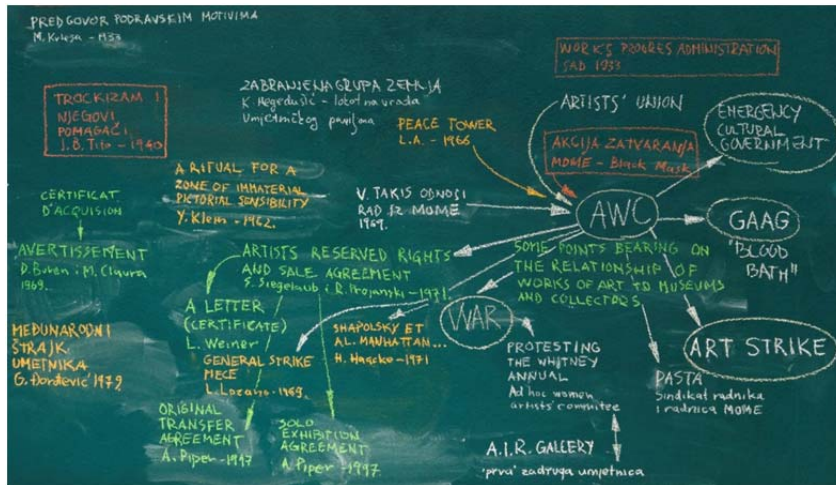
Opportunities for Outdoor Play? Playgrounds – New Spaces of Liberty (The Question of Form)

A transdisciplinary collective research and production project curated by Dimitrina Sevova at Kunsthof Zürich in cooperation with Prof. Elke Bippus, Franziska Koch and the Bachelor Medien & Kunst, Vertiefung Bildende Kunst of the Zurich University of the Arts.

[Read a short description of the overall project on the project blog at outdoorplay.tumblr.com]

The Rises and Falls of Art Politics

A lecture-performance by Fokus Grupa (Iva Kovač and Elvis Krstulović)

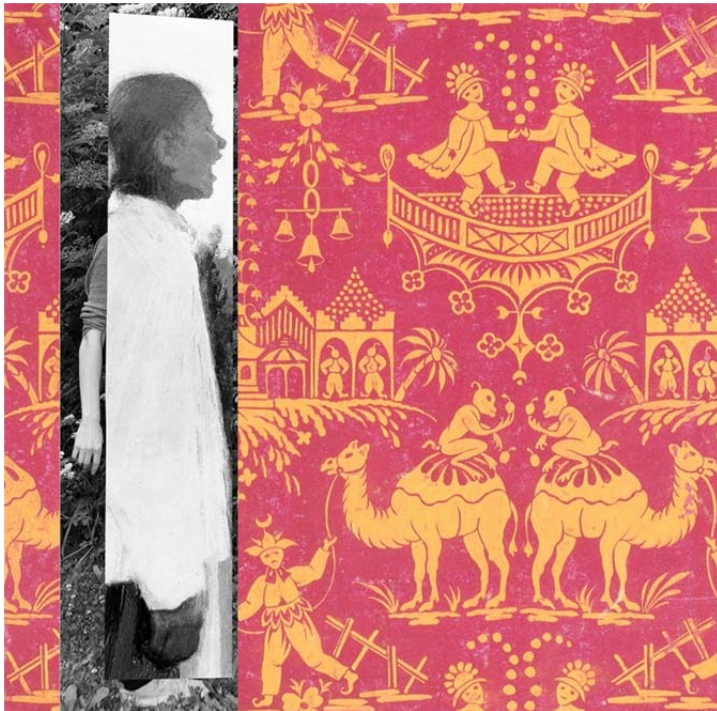


The lecture-performance *The Rises and Falls of Art Politics* is based on a work in progress, a long-term research process and self-inventive diagrammatizing display that takes various formats of presentation and demonstration. Until now developed as a publication, slide projection based installation, and as an open sequence of drawings on paper. The project appropriates various “documents” and oral-history traces of political and/or legal or illegal actions done by artists and art workers throughout the 20th century. Fokus Grupa follow multiple, intersecting and parallel lines of narrative and deal with socio-economic environments within which art operates in 20th century market and state capitalism — instead of following the art-historical grand narrative.

Expanding on and furthering their long term research into the 'politics of art' and the 'art of politics' the case studies range geographically from European to USA based and to local (ex-Yugoslav) cases. Throughout the development of the project they are working on widening and internationalizing (with regard to specificities of each particular context) their study base, each playing an important part in the assemblage narrative they are producing about the reoccurring social, economic and aesthetic struggle of the art proletariat throughout the 20th century. In the framework of the *Kunsthof Playschool* of the project *Opportunities for Outdoor Play? Playgrounds – New Spaces of Liberty (The Question of Form)* Fokus Grupa will present a lecture-performance based on materials they have acquired until now.

Who and how is are the.they.us invisible?

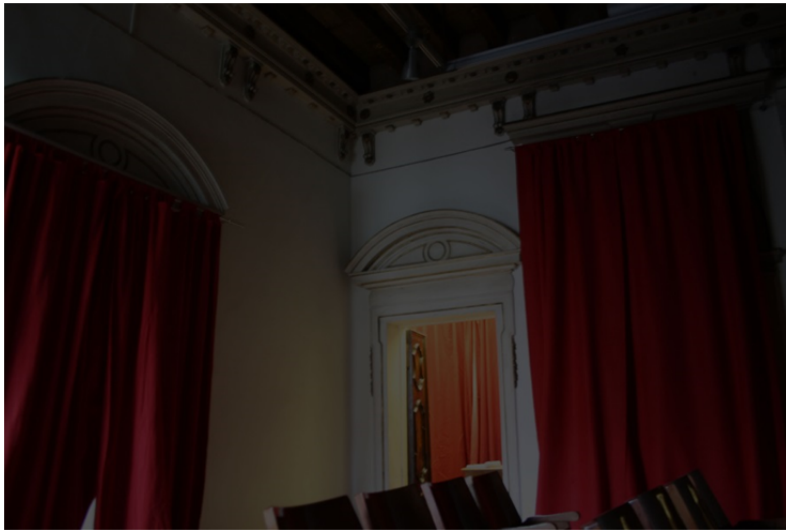
A dialogic performance by Romy Rüegger



Taking as a starting point the figure of Echo and Empathy, this dialogic performance seeks to connect questions of time with the question of how and where our voices can be raised, be heard and repeated. The performance then connects gestures to sound files, the question of invisibility to time and place. It queers the narrative space and creates a non-narrative way in which hegemonic speech situations are discussed in relation to bodies, bodiless communication, voice and borders – bridging back to the first workers' strike in Switzerland and a factory in Glarus that produced fabric for the Ottoman Empire, before burning down a few years later.

Ich, Du, Er, Sie. This Lecture would be better in the dark

A lecture by Francesco Ragazzi & Francesco Urbano



Ich, Du, Er, Sie. This Lecture would be better in the dark narrates in retrospect an extraordinary meeting between six young artists and a group of ageing gay and lesbian people, all born in between the 30s and the 40s: the experiment of a queer genealogy that originates outside identity cages.

A convivial workshop and an exhibition held at the Bevilacqua La Masa Foundation in 2012 are the driving forces of a long term meditation made by artworks, texts, images and relationships. The landscapes of memory spread in the mental and physical space of the arts, letting prevail the shadows and uncertainty of life over the coherence of theories. *Ich, Du, Er Sie* is a new translation of this experience in form of a lecture.

This inter-generational dialogue was inspired by the need for permanent, creative actions that could contrast with homophobia, isolation and social exclusion. At first the encounters were kept private as part of *A Special Day*: an artistic workshop about queer memories and cultures, that from May 2011 is active in the city of Venice thanks to the Osservatorio LGBT (Venice City Hall Young Politics department) and to the UNAR (National anti racism discrimination office, part of the Equal Opportunities department).

From the 6th of March until the 15th of April in Palazzetto Tito, home of the Bevilacqua La Masa Foundation, the initiated process has been morphed into an exhibition aimed at challenging the way the queer cultures are conveyed outside of identity borders: *Io, tu, lui, lei* is a *heterosexual exhibition* curated by Francesco Ragazzi and Francesco Urbano.

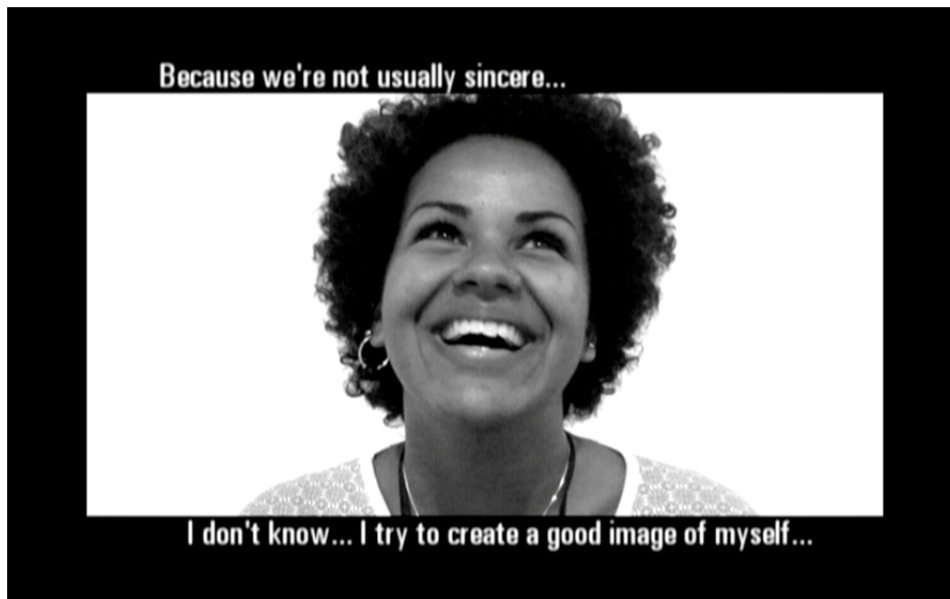
Antonio Bigini and Rachele Maistrello, Tomaso De Luca, Sabina Grasso, Andrea Romano and Annatina Caprez created their own projects inspired by reflections during the residency program in Venice and during the meetings with the LGBT group. The six artists haven't been selected due to any strong adherence to homosexual and queer themes, so much as their varying degrees of recognition of such sensitivities: from love for fragments to the monumentality of the ephemeral, from illusionism to delegation of the authority of the artist. To these interventions were then added the contributions of Antonio Barletta, Dafne Boggeri, Chiara Fumai, Margherita Morgantini, Daniele Pezzi, Claudia Rossini, Arin Rungjang: artists whose research fits in an inventive way into the thinking about gender and identity.

Thanks to the adopted selection criteria, the exhibition isn't a refresher course for experts in the sphere, but a happily experimental immersion into a still undiscovered, never ending universe.

Face to Face

Single-channel video by Kika Nicolela

Brazil, 2006, 15 min.



Face to Face was initially made as a video installation consisting of a closed-circuit exhibition video recording room and the display of the video records taken until then, next to the recording cabin. The output invites the public to take direct part in the production process and shape their own video image, which the artist would edit on the spot, during the exhibition. People from the public of the exhibition become co-producers as they answer 5 questions concerning love, in a closed room, left alone with themselves and the camera, facing their own close-up image on a video monitor, captured by a statically installed camera, talking to themselves in a kind of technological confessional. In the usual closed-circuit setup the camera will be wide angle and follow movements in the space. In this case, the camera is prepared for intimate self-portraits as a mirror in which they play with their facial expressions to discover their own features. The questions, written on a sheet of paper, approach different aspects of love and affect the participants to take an active position and expose themselves. Later the artist evolved the material into a 15-minute single-channel video, which traveled the world and took part in exhibitions and video festivals. The images of faces that play in slow motion, accompanied with their monolog in titles, merge into the profusion of voices of other confessants that alternate in both audio channels producing a group enunciation about the multiplicity of love as a subjective and singular practice, and defy the spectator: s_he must create her own narrative, combining their reflection to the material presented to them. Project winner of the Exhibition Grant by São Paulo Cultural Center and the Production Grant by Recife Arts Week. Video recipient of the Best Video Award at the Videoformes Festival in Clermont-Ferrand.

Augusto Boal and Theatre of the Oppressed in Rio De Janeiro

A documentary film by Ronaldo Morelos

DVD, NTSC/PAL. Year 1994/2005. Length 53 mins.



Still from *Augusto Boal and Theatre of the Oppressed in Rio De Janeiro*, a documentary by Ronaldo Morelos. Associate Producer Rod Wissler – Centre for Innovation in the Arts.

In 1994 Morelos spent 5 months in Rio de Janeiro, observing and documenting the work of Augusto Boal and the Centro de Teatro do Oprimido. It was the time of the Brazilian national elections. This time was also a year and a half into Boal's term as a Vereador (Councilor) of the Legislative Chamber of the Municipality of Rio de Janeiro. This documentary chronicles that time, the words and the work of Boal and his collaborators. It is a record of the work of a theatre maestro undertaking a daring and difficult experiment in overtly melding the concerns of theatre, therapy and politics. An account of a theatre company that is elected into public office. It is a story from the world of the Theatre of the Oppressed. In English.

Fokus Grupa [<http://fokusgrupa.net/>] is an art collective based in Zagreb. Iva Kovač and Elvis Krstulović have worked together since 2005, since 2012 under the name Fokus Grupa. Their work is situated within the framework of post-conceptual art practices and their format is interdisciplinary, realized through exhibitions, interventions in public space, publications, writings, lectures and discussions. Understanding art production as materialist practice Kovač and Krstulović have investigated legal, economic and social (lack of) consequences of art production as well as ways in which governmental policy and representative politics (mis)appropriate and instrumentalize emotions.

Since 2013 Fokus Grupa has been curating the program of SIZ or the Self-managed interest community* from Rijeka. SIZ [<http://en.g-siz.com/>] defines itself through the economically disputed but artistically never more relevant model. Collective affiliation of equal individuals made in order to jointly approach the public sphere is the modus operandi as well as the association's name.

* Self-managed interest communities were collectives gathered on economical basis in order to stand jointly and strengthen their position inside the Yugoslav planned economy.

Ronaldo Morelos is a Course Advisor and Lecturer in Performance and in the Honours program at the School of Communication Arts in the University of Western Sydney. He holds a Ph.D. in the field of Theatre and Performance Studies from the School of Creative Arts in the University of Melbourne in Australia. His dissertation is entitled *Trance Forms: A Theory of Performed States of Consciousness* (2004). Previously he wrote his MA (Research) thesis at the Queensland University of Technology on Augusto Boal and Theatre of the Oppressed, and produced a documentary entitled *Como Querem Beber Agua: Augusto Boal and Theatre of the Oppressed in Rio de Janeiro* (1995). In recent years Morelos has worked as an actor, writer, director and facilitator of theatre.

Kika Nicolela is a Brazilian artist, filmmaker and independent curator. Graduated in Film by the University of Sao Paulo, Nicolela is currently completing a Master of Fine Arts at the Zürcher Hochschule der Künste (ZHdK). She has participated of over 100 solo and group exhibitions in Asia, Europe, North and South America. She was the recipient of several prominent Brazilian grants and awards, and her videos have been screened and awarded in festivals of more than 30 countries. She was selected for the artist-in-residences programs Sumu AIR (Finland), Rondo Studio (Austria), Künstlerdorf Schöppingen Foundation (Germany), Gyeonggi Creation Center (South Korea), Casa das Caldeiras (Brazil), Objectifs (Singapore), Route Fabrik (Switzerland), LIFT Liaison of Independent Filmmakers of Toronto (Canada) and Art Residency at Lycée Agricole (France).

Romy Rüegger, *1983, lives and works in Zurich. Romy Rüegger studied languages, film and art in Switzerland, Norway and Argentina and graduated from the Zurich University of the Arts with an MA in Fine Arts in 2010. She is currently writing a PhD at the Academy of Fine Arts in Vienna. In her artistic practice she rereads texts and images, with a focus on how power structures within a society are built, maintained and subversed. In her writing she negotiates the space between poetry, conceptual writing and the spoken word. She shows her works in the form of installations, radio plays, performative readings, lectures, writings and artist books, and takes part in a variety of longterm collaborations for projects and exhibitions in Switzerland and abroad.

Francesco Urbano Ragazzi is a curatorial duo founded in 2005. Since the beginning of its activities, it aims to re-think the usual forms of patronage in order to activate new art production processes involving specific territories or peculiar identity groups. The artistic and curatorial practice converge one into the other, and a policy of the project takes precedence over those of the individual works and authors.

Francesco Urbano Ragazzi has curated many residency programs such as: *Prima Visione* by the National Gallery of Cosenza, *Mirroring* – in partnership with the Emirates Foundation – and *A Special Day*, a workshop funded by the National Department of Equal Opportunities culminated in *Io, Tu, Lui, Lei*, an exhibition designed for the Bevilacqua La Masa Foundation. Amongst the latest curatorial projects, *L'île Flottante* (on the occasion of the Sinopale 4 – International Sinop Biennale 2012), *Follow this you bitches* (Futura, Prague 2012), *The Unconnected – III Internet Pavilion by Miltos Manetas* (Venice 2013).