



Utopia de una Transformación

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Humanism, Human Rights and Gender Violence

TRAVELEXHIBITION

Curator Luciana Esqueda

Co Curator Maria Campitelli Trieste Italia

Co Curator Denise Parizek Vienna Austria

Ester Pacor coordinadora de ESPANSIONI Rassegna d' Arte Contemporanea Internazionale

Tea Giorgi Directora de Casa Internazionale delle donne Trieste Italia

Museo d' arte Moderna Ugo Cara Murgia Italia

Centro de estudios de la complejidad C3 (UNAM) México

Cesar Oropeza Curador Superficie Arte México

ARTIST

Maribel Pórtela, Sandra G Hordoñez, Jacky Muniello, Beatriz Canfield, Mónica Mayer, Estrella Carmona, Claudia Esqueda, Tulia Berdejo, Selma Guisalde, Lourdes Botello, Claudia Pérez Y Pavón, Guadalupe Aldrete, Vera Klimentyeva, Isidora Krstic, Luciana Esqueda, Bojana Stamenkovic

Side Show

Lectures, Talks, Workshops, Screening Manifesto Magazin

Womens Day 2020 Unam Mexico City & Mexican Cultural Institute Vienna

Vernissage 25.October 2020

Duration 26.10. - 24.11.2020

Finissage 25.November 2020

Mexican Cultural Institute Vienna Türkenstrasse 15 1090 Vienna

## SIDE SHOW

Kick Off

Womens Day 8.3.2020

UNAM Mexico City  
Mexican Cultural Institute Vienna

Filmnight with

Josepha Blanchet, Lisa Birke, Tina Kult, Tabitha Dattinger & Astrid Sodomka, Borjana Ventzislavova

October

25.10.2020 Vernissage

°Performance Guadalupe Aldrete

°Screening Virginaz Movie & Talk about with Bojana Stamenkovic

November

°Workshop for Kids and Storytelling with Marcella Ramirez

°Talk about Human and Female Rights with Gabriel Luciani

°Lecture about Dancing as a political tool by Bogomir Doringer

°Rosi Braidotti Lecture

°Finissage presentation of the MANIFESTO

# TIMELINE

December 2019

Pre Organization and meetings with Monica Sigg Pallares

January 2020

Applications Vienna (BKA, MA7, 9th district) Applications Mexico Cultural Institut & Luciana Esquada working on Manifesto

Curators working with the artists

February 2020 Fixing the artist list

Contacting artists and fixing of Side Show Program

8th of March 2020 Kick Off

May 2020

Mexican art to Mexico City / sending to Europe June 2020

layout invitation card and Magazin

July, August, September 2020 Presswork

Preparations / organization

Collecting text for Magazin

Print of Invitation Cards

October 2020

Social Media Advertisement (fb, instagram, twitter)

Final Presswork

Print Magazin

Attaching the Manifesto writing on the wall of the entrance area Set up at showroom

Türkenstrasse 15

25.10.2020

Vernissage with opening performance Guadeloupe Aldrete

Presenting the Manifesto

November 2020

Side Show program, Finissage, presentation of Magazin

December 2020

Balancing the books, postproduction

Project by

Luciana Esqueda Multidisciplinary Artist

Presenting Utopia de una Transformación as a travel exhibition, in the countries where the artists are coming from and which are still infected with violence against women and transgender persons is one of my objective. With the help of local curators and international artists the project will be transformed and adapted with contemporary actuality and the development of that issue during the period of planning and traveling with the show. Assuming our role of radical changes in our society for a vision of the feminine utopias we want to go further and present a Manifesto and at the end of the show a Magazin as a tool for future action to improve the situation of women and transgender persons and to keep focus on further human rights goals.

Research on the resurgence of violence that currently exists in the world on women and vulnerable groups are implemented in that project.

The need of that kind of project arises from the observation of our current society, development and changes throughout history, in terms of female participation and inequality. I have to mention that today not many countries have contemplated these changes of the current feminine condition, whether by culture, traditions, religions submission. The worrying thing is that first world nations they are not exempt from these problems of violence against female. The recent importance contemplates protecting these rights at the international level, only 60 years after establishing The Human Rights.

In turn the recent emerging of the concept of gender equity, which will be seen by the most needy, this group includes women, elderly, sick and migrant children, where laws, social programs and other institutions are created for the protection of these vulnerable groups.

It can be said that we live in a barbarism updated by the evolution of violence and abuse in these unprotected groups, since these institutions and supports are not prepared to face the problems due to lack of economic and educational political support of society and its representatives. Supported by international policies without interest neither for reality nor of the true current situation of these groups.

Therefore I feel the necessity and importance for realizing a project about violence and trauma of women generally and all in-between gender. Working on this current society and the contemporary vision of women who actively work with tools of their profession in the vindication and assessment of these changes and new visions of the environment. Many of them live the social and system harassment in being undervalued and constantly subject to review in terms of their abilities and find possible errors in their performance to be dismissed, unlike men, in the work and professional environment.

Or they are still living with a trauma, not being able to cope with it. Inside me the need arises (from my feminine point of view) to organize a group of women artists and researchers, historians, scientific sociologists, etc. for the development of this international project.

That is why I find it important to generate spaces and opportunities to share our work and our knowledge to society; It is not a feminist practice in itself although the foundations of these actions are close to feminism and where there is a lot of lack of education about feminism, both for men and women. I feel it as responsibility and duty to work on the project about female and transgender murder, war trauma, abusement, rape and violence. It is also the commitment to activate the conscience of the population and of the environments for the development of the culture and education of the population of both men and women regarding their own rights and respect for the ideology custom and culture of each person of our planet.

Regarding the subject, I also find it important to take this into account to focus on a social action, which is not only in pieces of art or interesting research, but that the contents also allow us to speak or emphasize the violence that exists.

Currently worldwide as well as for women and men, especially for other sectors of the population that require a lot of attention, these groups live in a submission by the powers and the lack of integral support of real projects that work to enforce the rights as people.

Workers, single mothers, students that many are being victims of violence of different kinds and even death, especially in Central America and South America, in the Middle East the barbarities of war, slavery today marks the higher number in number of people held in this situation throughout the history of civilization, including trafficking in persons.

Even in Austria 20 women has been murdered in 2019, mostly by their husbands or partners, always family connected.

This is where art can serve as a tool to talk about this situation and serve as reflection and inclusion to the public to create direct action in society and where research can give visibility to new media, where society is transformed to achieve a better environment.

In society I believe that with different and complex paths we can try to change these visions or processes of society to develop a truly avant-garde thought that shows ways to solve these problems or at least trying to understand as a society how error or failure of the political system and education can be eliminated.

Luciana Esqueda, 2019

## POSITIONS

The artistic approaches are quite diverse, starting at violence in family, global abuse, war traumata, exclusion from sharing the society, ability to live what you like, sustainable social change and system change. In our curatorial decisions we try to present as many topics as necessary for starting a broad discussion and hopefully a following paradigms change. As Side Shows we will have screenings, workshops, talks, lectures about topics connected to a Humanism Utopia.

Therefore we conceived the show as a touring exhibition in order to reach as many people as possible with our concern and to drive a change. The first station of this travel exhibition will be a cooperation with the Mexican Embassy in Vienna and the Mexican Cultural Institute.



## HOMELAND

Palette of my Homeland is an ongoing multidisciplinary project concentrated on investigation of the visual possibilities of soil specimens and their application on painting and "color" theory.

After consulting the geological map and the locals I gathered soil samples in my hometown, the town of Knjaževac in Eastern Serbia, which became paint, a palette and then transposed into a set of monochrome paintings.

The local names of each color are also implemented while some of the pigments was also given a name. Each of the color has or had its use, for example the "white" one – Beljuga (from bela – white) was used for hand washing of clothes, Leskun for making bricks, Crvenica (from crvena – red) was completely unusable as nothing would grow on it. Franz and Nikola (used for washing hair, was believed to contain nickel – Nikola, a male name) were named by myself.

This personal archive is an ironic portrait of my homeland based on natural characteristics of the soil coquetting with the notion of nostalgia. Serbian syntagma rodna gruda, which is a name for the homeland, presupposes the relation between the place of birth and a handful of soil. The act of collecting and presenting soil in the painterly context has underlying political and cultural implications, challenging the sense of the borrowed terminology.





# GUADALUPE ALDRETE / Performer

## SIN TITULO

### Performance

"Sin título", untitled in Spanish, is the title of this performance series. While saying untitled I actually refer to non-nameable, without form, taste or smell... exactly the qualities of coal after being processed, and for me exactly as difficult to mention or describe as the social and emotional factors I'm referring to.

On the social level I relate coal to the complicate processes for its extraction and the difficult work, in some countries under inhuman conditions, that this represent for the workers. For me coal is a reference to hard work, men kind and industry, their relation, coexistence and dependence. In these performances I reflect as well on the chemical character of the coal (activated carbon) as a neutralizing material filtering the negative or unnecessary elements, letting through what is still usable. Parallel to it, the darkness and amorphousness of the worked material is a metaphor of processed negative emotions: from swallowed lies to unreached illusions. The woman as a vessel, a container of illusions and expectations of others; all these has to go.

I have been working with this material, in its mineral and organic forms, since 2014 on video, photography and mainly performance, using coal, charcoal and activated carbon, reviewing it from different perspectives: personal, social and chemical. Chewing and smashing charcoal have become the central actions of this series. The transformed dry and hard material into a fluid moist paste or a black cloud of coal's particulate matter resemble not just individual but also social concerns. The coal chewing and expelling stages have a cathartic effect that, as I consider, it does not just take place and stay by myself, but its also transmitted to the audience. The "viewers" acquire an active role in the performances by being part of its structure, building parts, smashing the coal by themselves or simply by being directly observed.

Carbon its chemical name (12C), has an extremely important role for all living creatures, including of course human beings. While being the second most abundant element in our body and being constantly expelled from us in every breath, it is also used as medicine or even as a life dating element (14C). Besides, coal also represents an important part of the international energy sources (yearly 7 800 million tones are burnt in coal-fired power plants). In consequence coal has material and immaterial impact on human life, society and psyche.

Da Papa

Violence in Family / Political and religious responsibility

The three pillars of every person and every society are politics, religion and sex. Russian artist Vera Klimentyeva formed a fourth, the pillar of art. A key task of art, especially in politically charged times like this, is a creative reflection of current events. Politics, religion, sex. Each of these pillars is an indicator of the openness of a society. The freedom with which art can and should deal with these questions is the ultimate mirror of a state. Using the example of her native Russia, Klimentyeva investigates this question. A country headed by Vladimir Putin for years, homosexuality repressed by law, PornHub banned and dating apps like Tinder pass on intelligence to the intelligence services, religion also takes back a significant role after decades of communism. The state has been instrumental in promoting religion, including through legislation, which has been tightened dramatically to protect the faith and the church, especially after the advent of the "Pussy Riot" movement.

It's the classic problem of a threefold constellation. When two parties ally, the third loses influence and becomes powerless. In this case, the alliance between politics and the church drastically reduces the personal and sexual freedom of Russian citizens. Moreover, the alliance of patriarchal politics with the at least as patriarchal church massively affected the social position of women. For example, domestic violence is rarely prosecuted. An extreme case of splitting land and society is that of the murder of Mikhail Khachaturian by his three daughters Maria, Angelina and Krestina. The three Chatschaturjan sisters from Moscow, at the age of 17, 18 and 19 years old, were abused by their father for years until they killed him with a knife. Solidarity expressions have been shown around the world, from American rock stars to St. Petersburg graffiti artists - rarely has a Russian criminal case attracted as much attention outside of politics as this process. "Self-defense is not a crime" is the credo of the supporters of the siblings.

In the course of her research, Klimentyeva also came across the 19 murders of women in Austria in 2019 and, in the exhibition she analyzes questions about the oppression and abuse of women, the associated trauma, and the resistance of victims to their tormentors.



## Bojana Fuzinato-Stamenković / Performer, Embroidery, Installations

I was born on 2nd April 1986 in Čačak, Serbia and for the past three years I have been working and living in Vienna.

I'm a visual artist, cultural worker, and activist in the field of women's rights and cultural awakening in under-developed areas. After an extensive experience in the NGO sector of the Serbian culture scene, I'm currently studying and working in the management team for the post-graduate master program ecm - educating/curing/managing at the University of Applied Arts Vienna. Since 2012 I'm also a PhD student at the University of Arts in Belgrade, focusing on a participatory feminist project in the field of visual arts. One intensive output I got was at the International Summer Academy Salzburg in 2009 with the training in the field of performances and video art, within the workshop-media-installation-performance in the class of prof. Gulsun Karamustafa, where I received a grant from KulturKontakt Austria. Two years after this program I received a scholarship and went to the photography workshop at the Summer Academy program in Traunkirchen with the artist Eva Schlegel.

With my colleague Jelena Fužinato (BiH, Berlin) I founded the artistic group Rouge (<http://rouge-artgroup.com>) in 2011, in which we examine the issues of gender, the status of women, identity, and the field of labor migration. We both graduated from the Faculty of Fine Arts in Belgrade, department of painting, with a graduation project in the field of contemporary visual practices, both with very striking feminist themes in our works, which led to us working together.

"The film *Virgina* (dir. Srdjan Karanovic, 1991, Yugoslavia, 100 min.), tells the story of Stevan. Stevan is a young heir of a family that is cursed because of having too many female children. Stevan is thus designated to live as a boy by "his" own family, although she was born as a girl baby. Actually, the family follows the ancient custom of "sworn virgins" ("virgina" or "tobelija") in order to avoid the heavy social censure of an all-girl offspring. The loud celebration accompanying the hoax announcement of a boy birth later turns out to be a heavy burden in Stevan's life. Being stamped by the ancient custom, Stevan goes through confusing situations being both a girl and a boy – having much more than the usual secrets to hide. As Stevan grows older, the usual gender problems in adolescence start conflicting with each other. For Stevan, the process of gaining maturity becomes a painful experience, a real ordeal. The first menstrual cycles, the first love, as well as the macho rivalry rites with the other boys, she has to go through all of these experiences. To hide her real gender identity, and to fight through the struggle of establishing the imposed male identity in the highly strict cultural environment, out to be difficult tasks for only one person. Karanovic's shows his heroine struggling to express her desires to live the life of a woman. Paradoxically, in Stevan's case to live her life as a man becomes the effect of patriarchal constraints and oppression, and not a privilege. This gender change is not a question of personal choice. Finally, the woman "wins", she breaks with the imposed rules and escapes, but she does this by fleeing the country and the unwanted life as a man together with her newly found freedom in a life with a man, her secret lover. She escapes one patriarchy and enters another one. The film ending does not leave a place for any feminist reading because it suggests the heterosexual marriage as the only way out for Stevan."



## Luciana Esqueda Curator / Painter / Filmmaker

was born in Mexico, 1970 began her studies in contemporary dance, in turn she develops other disciplines: as costumes, for movies, plays, contemporary dance and actors. In fashion design, he made a series of performances and scenarios to develop catwalks with anti-fashion, anti-model, anti-brand conceptual content, in an ANTI-Gangway where I work and collaborate with writing musicians and as normal people of all types of races as models and carvings to demonstrate other clothing languages and the importance of the people who paraded in these events, Moda –Urbana was presented as a staging, with video projectors and musicians invited to perform live in this work in this medium in a Art festival in the Historic center of Mexico City. The work in jewelry, the development as a sculpture in small format in various materials, exposing his work in various galleries and art museums applied in Mexico in England and Spain. As Photographer, she has exhibited in several research projects at the Casa Internazionale delle donne Trieste Italia, Image Center, Mexico, Lux Gallery London England. As for the textile part, of his work he has developed work in different formats to present different types of languages with interwoven silhouettes sewn and embroidered to develop sculptures and installations of this material in open spaces throughout different residences in several European countries. The video work is from research on philosophy of Master Eckhart.

Slovenian philosopher Slavoj Žižek, develops abstract videos made of superimposed images and videos creating environments and textures which have been presented in four consecutive years at Il festival dell'arte robotica Trieste Italia. He has exhibited his work in museums and galleries in different parts of the world, in collective and individual exhibitions, highlighting research projects to develop his artistic work " Homosapiens ", a reflection project on the origin of violence. Museum of modern art Ugo Cara de Murgia Italy. This research was presented at La calera Oaxaca, in the National Museum of the Mascara SLP. Mexico, AREA 30 Sierre Suiza in La Casa Internazionale delle Donne Trieste Italy and in some galleries in Italy.

Project " Psycovision " This project is an investigation on the trip where, through surveys of artists, a kind of travel logbook was mainly carried out with a large group of international artists, and with the words derived from this survey a poem was made Writer and poet Cu-ahtëmoc Arista this project was present on the internet for a period of five years, with the work of artists and the perception of the transformation that a person undergoes when traveling and the reflection of artistic work.



He appeared in the cultural space Stazione Rogers, Trieste Italy. "Identity" this project was developed through participation as a photographer in a project of migrant women from Europe Asia and Africa where problems of migration and social integration of women were addressed, this was presented at La Casa Internazionale delle Donne Trieste Italy. In the social project, lo So Fare participated The project on the investigation of thought and the evolution of society In the Center for studies of complexity C3 UNAm Mexico. Collectively participates in various forums and cultural organizations artistic residences in several countries such as London England, Canary Islands, in South Africa, New York, Croatia, Italy, Slovenia, Austria.



# Sandra G Hordóñez / Photographer

Mexicana 10/20/1970

Professional resume

Her work theme is mainly focused on cultivating photographic projects that document conflicts and social phenomena, with the conviction of generating spaces for exploration towards dialogue and awareness. Currently, documenting the creative process staged in theater, music and dance such as: "Caresses." Direction Gabriel Figueroa Pacheco. "Monumental Opera Motecuhzoma II" Direction: José Luis Cruz, Zócalo of the CDMX and Iztapalapa. For the CNT National Theater Company, in the projects: SED Project, directed by Laura Uribe and "Night and fog".

He has worked for the magazine "Interdanza" (digital dissemination body in charge of the National Dance Coordination of the INBA), making photo-reports, focused on research and analysis of popular, traditional and urban dances in Mexico City. (2018) Documenting social movements and marches with the aim of storing a memorial file. (2014-2019).

Photo exhibitions:

Individual: "REGARDS URBAINS" - PHOTOGRAPHIES, ZONE 30 ART PUBLIC, (SWITZERLAND 2016) Collective

Exhibitions: "The Dance City" Photographic Exhibition within the framework of the Festival of the Body in Motion, Mexico City That Dances in the Zocalo of Mexico City, organized by the Government of Mexico City, through the Ministry of Culture (2019) / "Collection Zone 30" | HORS MURS (Switzerland 2019)

/ "Immortalize The Movement" Cultural Center A Theater, (2019) / "Latent Content", Within the framework of the International Photography Festival, Image Center, Imagini Gallery (2015). / "F: eros 5.0", Interpretations on eroticism, Imagini Gallery, (2015) / "First Meeting of artistic exchange between EAF and UCLAN University of Central Lancashire. (Mexico / England) "(2014/2015) / "Photographic exhibition of students of the Active Photography School "(2013/2014/2015) La Candela Gallery / " Art Encounter - Gender and Sexual Diversity ", Pedro Meyer Foundation (2014)



## NOTES ON TRAUMA War Trauma

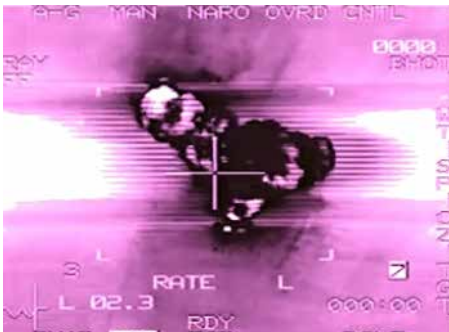
In 2014, the fifteenth anniversary of the Nato bombing of Yugoslavia made me want to revisit my memories of the event which I had experienced as a twelve year old child in Belgrade. In 1999, throughout the period of about three months, the city as well as other towns and locations in the country were extensively bombed. I tried to reckon with my memories or any emotions related to the bombing, which I found were quite numbed in relation to the objective horror of the event itself. I went on to search for any visual footage of the bombing which would be available online, to see what kind of reactions these would illicit.

What I found were videos of the targeted locations, seen from cameras mounted on the missiles themselves: still aerial view – firing – racing through space – darkness. The almost casual aspect of the filmed footage evoked feelings of terror, which were actually felt for the first time. In this work, I present the “pure” visual documentation of this event, without any comment or exaggeration. The videos are presented in a loop as found on the internet. The photographs represent stills of the videos, where I had “censored” with a black marker all the redundant information featured on the found footage (numbers, coordinates) that did not relate to the direct event of the dropped bomb. The core of the work is a documentation of this self-reckoning with the experience of trauma, and its temporal “delay”, by the means of the gaze of the perpetrator.

The work represents part of the outcome of the Artist in Residence Programme “Orpheus” at Bildetage Gallery in Vienna (2014) curated by Karolina Radenkovic, and was reworked on in 2018.

Sound on the video: “Sniper” by Pieter Gabriel \*aka SLEEP SLEEP

<https://www.isidorakrstic.com/projects/notes-on-trauma/>



## Laura Ríos / Choreographer

Choreographer, performer, researcher, teacher and cultural manager. Taking body as an axis, I have explored formats such as videodance, performance, actionism, installation and site-specific in collaboration with visual and sound artists. I participated in the First and Second National Dance Encounter, in the last one, I made an artistic residency to create "Basic Patterns" (Patrones Primarios). Recently, with the support of National Fund for Arts, I realized the project "La otra orilla" "The other shore", a research of creative process, serie of 4 residencies and workshops in collaboration with Linda Austin (EU), Marisol Salinas (SAL-PGY), Robert Steijn (NL), and Bárbara Lázara (MX), to create a bridge between somatic dance, postmodern dance and scenic dance. I am interested in the speech that comes from mystery, from the relation between body, mind, emotion, spirit, behavior, movement and the cycle of life and death, based on states of emptiness and expansion, that can be manifested in personal or collective rituals or can take different formats. I've been a practitioner of TAZ (Temporary Autonomous Zones).

I received my degree in the School of Psychology of UNAM (National Autonomous University of Mexico) and the Choreographic Research Center of INBA (National Institute of Fine Arts). I have been certified by the program created in New York by Nancy Topf, pioneer of the Release Technique and postmodern dance, which is

a part of the syllabus of the International Somatic Movement Education Therapy Association, ISMETA. I have conducted an extensive work of research and teaching in over 50 courses, classes and laboratories in several cities in Mexico, Berlin and Montevideo, to different groups of dancers, choreographers, dance teachers, female inmates, children, elderly and artists of other fields. I have shared research, artistic, and teaching processes with artists that include Lance Gries (USA), Mariela Greil (Austria), Cristina Maldonado (Mexico-Czech Republic), J Milo Taylor (UK), Tara Rynders (USA), among others. In 2014 I started the Project Facing the Smell of Death jointly with Robert Steijn (Netherlands). In 2015 the project continues with Steijn and collaboration from the choreographers Ricardo Rubio and Cynthia Aguirre.

The premise of this project is: Violence concerns us all, it keeps us constantly alert of protecting ourselves and our loved ones. Can we do something about this violence, when it seems so structurally organized and embedded in our society? I have been a promoter and curator of several exhibitions of videodance in Mexico and the United States. Recently I collaborated in the first volume of a series of videodance books.



Laura Ríos



Maribel Portela

## Maribel Portela / Sculptress

Mexico City, 1960

She had more than 37 individual exhibitions, of which the following stand out: Origin Albo Drexel Gallery Monterrey, Mexico; Cumulus, National Museum of San Carlos; The Will of Form, Central Mexico, Madrid; Dialogues of space expanding between Mexico City and Beijing TJ China Project, Dream Garden, SHCP Museum Former Archbishop's Palace. He has participated in more than one hundred group shows in Europe, Asia, Africa, South America and the United States of which the following stand out: 8th International Fiber Art Biennale from Lausanneto Beijing Nantong, China. Miradas de Mujeres, Art Cuestion Ourense Gallery, Spain. Les Jardins du Précambrie Symposium International d'Art on-site Fondation Derouin Val-David, Canada. Dialectic of the urban landscape, Diego Rivera Mural Museum, Mexico, D.F. Maco Drexel Gallery Area, Banamex Center, Mexico City. Art and science meeting, Instituto de Ingeniería, UNAM, México, DF. Immortality: A day of Dead Celebration Main Gallery, The Art Center Chicago, Ill, USA. Distinctions: in 1994 she was a young fellow of the National Fund for Culture and the Arts (FON- CA). Since 2001 he is a member of the National System of Creators of FONCA.

In 2011 she obtained the Fonca-Conacyt Artistic residence at the Academy of Fine Arts of Tsinghua University, in Beijing. Also in 2012 she was a guest teacher at Tsinghua University in Beijing, China. Collections: Alvar T. Carillo Gil Mexico D.F. Racine Art Museum, Wisconsin, USA; Museum of the Government Palace Monterrey NL. Mexico; Museum of the Archbishopric Mexico D.F. National Bank of Mexico Garden of Sculptures, Jalapa, Veracruz. Candina House San Juan, Puerto Rico. Museum of International Ceramic Arts Denmark. Merida City Museum, Yucatan. Ministry of Foreign Affairs Mexico DF. Bicentennial Garden Jalapa, Veracruz, Mexico. San Luis Potosí Arts Center. National Museum of Mexican Art, Chicago USA. Medal, Historic Clay District, Medicine Hat, Canada.

## Jacky Muniello / Photographer

Mexican documentary photographer and photojournalist.

In 2011 I started a Diploma in Academy of Visual Arts (aavi). Later I studied photo-journalism and documentary photography workshops.

My work has focused on sociocultural issues related to everyday life, identity and migration.

I have participated in several collective and individual exhibitions. Honorable Mention I Biennial Héctor García (2013).

I have had several national awards for my participation in workshops and exhibitions by the Ministry of Culture of Mexico, as well as in several states of the Mexican Republic.

My work has been shared on national and international platforms and media being in the Lensculture Magnum Photo Gallery (2016), CNN, Lenny Letter, Pics of the Image Center, Collective Culture, Longreads, Museum of photography archive, dpa agency ( German news agency), Bloomberg, Getty images, among others.



Paula Flores / Performer

Sharing an intimate moment. When I separate myself from the rest of the world to go deeper into my thoughts, into feelings. Honest feelings regarding all life in the universe. Sleeping with the provoking energy that gives life, Energía dadora de vida as it is called upon in the Temazcal ritual. My skin in direct contact with water and heat, later on with roots. Roots that may feed from me and I from them.

In sleep in a deep moment of being alone, inside our body. Where we don't hide any behaviour, but what comes natural to the body. Where we dream our terrors and our wishes. Where "reality" can change and symbols fill the atmosphere. What better place to become one with new seedlings. What can the energy of a newborn plant that is growing skin to skin with us, teach us? What can we give to this new being? Might I feel the energy of life; waking up together with the sun and sleeping with the moon. Breathing together, exchanging feelings and perhaps thoughts.

What happens if we become life support? Would this enable us, me, in this interactive experiment/performance, to have new connections that generate a greater understanding and deeper empathy?





What Johanna Dohnal\* stated at the opening of the UN Human Rights Convention in Vienna in 1993 still applies today:

*Your own four walls are and remain the most dangerous place for women.*

2019 was a questionable year in Austria regarding violence against women. 20 women have been murdered during the year, mostly by partners or relatives. Politicians and the media used this sad development to fuel the mood against migrants.

Although the population should know better, the masses overtook this public opinion without thinking twice. There were cases in the past, the best-known goods being the Kampusch case and the Fritzl case, where Austrian men held and tortured children and women. But isn't it about the tragic fact that violence is done to women in the 21st century in the first world? Regardless of nationality, origin.

With the Women Today project, curator and artist Luciana Esqueda is launching a global outcry against violence per se and especially against violence against women.

From a Mexican perspective, murdered, abducted, disappeared women are an everyday problem. But why did we get so far that this topic has become so relevant even in our society?

As a co-curator from Vienna, I chose special film positions addressing a wide range of related topics for encouraging to think it over from different points of view. The five selected positions start from different perspectives on topics that are generally important for women. The techniques and expressions are very different, though all contain humor or an irony despite the tragic reality.

My hope for an awakening humanism, in which all people are valued equally, as a distinction between only good and bad people, dies last. It is our task to pass on the spark of art by discussing responsibility, reflecting on issues and possibly leaving the beaten track.

Lisa Birke ironizes the traditional description of women as kind of maintainers, cleaning woman or delivery machines. Female identification about the importance of ovaries is counter-caricatured.

In Bombshell, Birke is the opposite, a heroine who avenges and blasts through smoke, fire and fog. Super woman. In general, she plays in her films with tradition and clichés of gender roles.

In her animated film Tina Kult explores socialization of children, especially girls, in two parallel societies between which she grew up. Even a descendant of German Russian from mothers side, she grew up in Germany and in Vienna. Tina Kult compares traditional methods of education with a focus on the upbringing and education of girls.

The French artist Josepha Blanchet shows a beauty sleeping on the meadow / pasture from sunrise to sunset. The hustle and bustle takes place in the background, unaffected by the activity of the farmers, cows, butterflies, flies lurching in the high grass. Time passes almost unnoticed in the background. A relaxation for mind and eyes, a counterpoint to the flooding of images through social medias and news.

It is a very poetic movie, connected with fairy tales and myths, differentiated from today's madness.

Astrid Sodomka & Tabitha Dattinger show themselves as puppets on a string being moved. The fact that women have to be controlled is undermined by the fact that the movement originates from the women themselves. In doing so, they circumvent the centuries-long tradition of patriarchal instructions.

Borjana Ventzislavova uses rituals to question xenophobia, nationalism and women. In times of populists and nationalists, the position of women is also being discussed anew. Nationalist perception of feminist positions versus women at the stove or as a producer of soldiers.

Luciana Esquada

<https://www.youtube.com/watch?v=6X3UOCYNcl4>

<https://www.dzfineartconsultants.com> ›

PORTFOLIO

<https://www.artribune.com> › Artisti

Denise Parizek

<http://12-14.org>

[www.pogmahon.com](http://www.pogmahon.com)

[revistaarta.ro](http://revistaarta.ro)

Isidora Krstic

<https://www.isidorakrstic.com/projects/notes-on-trauma/>

Bojana Stamenkovic

[http://12-14.org/contributors/artist\\_bojana\\_stamenkovic/](http://12-14.org/contributors/artist_bojana_stamenkovic/)

Vera Klimentyeva

<https://cargocollective.com/veraklimentyeva>

<https://www.theguardian.com/world/2019/jun/27/russia-protests-as-sisters-face-jail-for-killing-abusive-father>

<https://rosibraidotti.com/>

<https://www.youtube.com/watch?v=UEMLBSRh5Dk>

<https://www.youtube.com/watch?v=0CewnVzOg5w>

<https://www.hkw.de/de/app/mediathek/video/63378>

## Organization

Luciana Esqueda Multidisciplinary Artist / Mexico

Denise Parizek Curator Writer / Vienna

Monica Sigg Pallares / Cultural Attachée Mexico / Vienna

Headquarters / Destinations

Embassy and Cultural Center of Mexico in Austria Vienna Renngasse 5, 1010 Vienna

Mexican Cultural Institute

Türkenstrasse 15, 1090 Vienna

## Cooperation Partners

Mexican Embassy and Mexican Cultural Institute

BKA & MA 7 & 1090 Wien / Bezirkskultur

Museum of Modern Art Ugo Cara Murgia Italy

Center for complexity studies C3 (UNAM) Mexico