

The School of Kyiv
Department Vienna
May 3 – 29, 2016



Artists and lecturers

Anatoly Belov and Oksana Kazmina

Igor and Ivan Buharov

David Chichkan

Josef Dabernig

Ines Doujak and John Barker

Ben Fodor

Heinz Frank

Till Gathmann

Joana Hadjithomas and Khalil Joreige

Tzu Nyen Ho

James T Hong

Hudrada

Vlodko Kaufman

Mikhail Koptev and the Orchid Theatre

Lesia Kulchynska

Volodymyr Kuznetsov and the Straight Line Group

Kateryna Mishchenko

Lada Nakonechna

Marina Naprushkina

Yves Netzhammer

Night Movement

Zeyno PekünlÜ

Johannes Porsch

Mykola Ridnyi

Andriy Ryepa

Ruti Sela and Maayan Amir

Felix Sobolev

Haim Sokol

Anton Vidokle and Oleksiy Radynski

Introduction

“The School of Kyiv” is a project in cooperation with the Kyiv Biennial 2015 that aims to destabilize the mutual projections (those of Kyiv onto Europe and Vienna onto the Ukraine) and instead indicate translocal conditions and constellations shared by the two cities. At this stage there are four “Schools” – “The School of Prosperity”, “The School of the Devi”, “The School of the Lonesome”, “The School of the Displaced” and the cooperation project “The School of Kyiv at Kunsthalle Exnergasse” – around which “autonomous” art projects as well as agora-like displays of exchange, mediation and collective work are grouped. The project relies on the catalyzing power of contemporary art but equally integrates forms of knowledge production around migration, asylum, the queer and the community. “The School of Kyiv” is located in art spaces as well as venues of migrant everyday life and its protagonists seek to interlink those diverse regimes of experience and knowledge.

“The School of Kyiv” addresses antagonisms and renounces the obstructively repressive politics of so called “integration”. Underlying this discourse are the recent debates on the term “dispossession” – the expropriation of collective experience through the fragmentation of people’s lives, resulting in the incapacity of groups to build their political subjectivity. On the other hand, the potentials of those dispossessions are filtered and creatively processed for alternative representations and identifications.

The propositions for subjectivization by contemporary art act as a catalyst to display experiences of everyday life in a theatrical, performative or documentary matter. Then again, the difficulty, complexity and ambiguity of artistic work is presented as an alternative perspective to the identificatory offers of the dominant pictorial world. Therefore, art is not at the service of social work or politics, but offers opportunities for a more poetic mediation.

Program

- May 3 Exhibition opening: The School of the Devil and
7 pm The School of the Lonesome
 Sandleitenhof
- May 10 Lecture Performance by Zeyno Pekünlü,
7 pm At the Age of all Possibles. (EN)
 Studio Heinz Frank
- May 11 Reading by Marina Naprushkina, New Homeland?
7 pm (GER) Library Philadelphiabrücke
- May 17 Fashion Performance by Mikhail Koptev
7 pm and the Orchid Theatre. WUK, 1090 Vienna,
 Project Room, Währinger Straße 59
- May 18 Discussion: Ukraine in Flames, What Art
4 pm Can Tell After the Revolution. (EN)
 Kunsthalle Exnergasse
- May 18 Exhibition opening: Into the Dark.
7 pm The School of Kyiv at Kunsthalle Exnergasse.
 Curated by Hudrada
- May 19 Performance by Till Gathmann
7 pm Convulsion Piece (Reconstructed Line)
 Sandleitenhof
- May 20 Lecture Performance by Kateryna Mishchenko,
7 pm Walls instead of bridges. (GER)
 Studio Heinz Frank

Program

- May 21 5 pm Presentation by David Chichkan, How to Make the Radical Left Art in Ukraine. (EN)
Kunsthalle Exnergasse
- May 21 7 pm Lecture by Lesya Kulchynska (VCRC),
In-hibition: A Story of Love and Hatred Towards Art.
(EN) Kunsthalle Exnergasse
- May 21 10 pm Performance by Night Movement,
The Night of the Dead Curator, Sandleitenhof
- May 23 4 pm Seminar by Andriy Ryepa
The politics of solitude: the Ukrainian Bartleby
and his company. (EN)
IWM – Institut für die Wissenschaften vom
Menschen
Spittelauer Lände 3, 1090 Vienna

Further information:
www.theschoolofkyiv.org

Anatoliy Belov and Oksana Kazmina
FEAST OF LIFE
2015

HD Video, 20'

The new video work by Anatoliy Belov and Oksana Kazmina is a cinematic story about a mysterious countryside party, organized by psychedelic vampires who do not drink the blood of those invited, but instead pump them up with drugs and then enjoy their glitches and sensations, which vampires are able to see and feel. The work is designed as a full-length musical film story. Belov brings to life the sensibility and bodily experiences of the protagonists as immediate structural elements of the artwork. Through the sparkling visual language of 'camp', already explored in his first film (*Sex, Medicated, Rock-n-Roll*, 2013) and through numerous live music performances, he consciously and self-consciously approaches the realms of subjectivity, perception, and gender identification. The young independent Ukrainian electronic music scene is an important component of the film. Anatoliy Belov is also a part of the film, as a participant in the musical groups Lyudska Podoba ('Human Likeness') and Cobra-Chupacabra.

Anatoly Belov, *1977 in Kyiv. Lives and works in Kyiv.
Oksana Kazmina, *1984 in Yakovlevo (Russia).
Lives and works in Kyiv.
The School of the Devil, Sandeleitenhof (May 4 – 21)

Igor and Ivan Buharov
Most of the souls that live here
2016

16 mm, colour, 93'

“Whoever has a slight knowledge of history and a fairly clear head knows perfectly well from the beginning that theoretical propaganda for revolution will necessarily express itself in action long before the theoreticians have decided that the moment to act has come. Nevertheless, the cautious theoreticians are angry at these madmen, they excommunicate them, they anathematize them. But the madmen win sympathy, the mass of the people secretly applaud their courage, and they find imitators.” – Pjotr Kropotkin

The renowned anarchist teacher Count Ervin Batthyány reappears 100 years after his death. He tries to put his theories into practice again, as he realizes that the world has not turned out as he'd expected. There is no Utopia, free of rulers. He founds a new free school with the help of some like-minded people, and starts teaching a new generation who believe in solidarity and cooperation, rather than a system of oppression. But the ideal of freedom and equality awakens the same fears in the choreographers of power as it did 100 years ago. And after an encouraging start the count and his friends come up against more and more obstacles.

Kornél Szilágyi, *1971 in Hungary. Lives and works in Budapest.
Nándor Hevesi, *1974. Lives and works in Budapest.
The School of the Lonesome, Sandleitenhof (May 4–21)

David Chichkan

How to Make the Radical Left Art in Ukraine

Presentation

David Chichkan is a Kyiv-based artist and activist. From 2010 until 2016 he was a member of the Autonomous Workers' Union (Ukraine), and since 2014 he has been a member of another notable Ukrainian libertarian organization, Black Rainbow. In 2014 David launched the research initiative LCUD (Libertarian Club of Underground Dialectics), which explores the philistine, widespread dimensions of right-wing ideology in Ukraine. Chichkan uses the LCUD as an art-based research method. His artistic career started in the early 2000s and he has been taking part in exhibitions since 2008. He participated in the Kyiv Biennial 2015 The School of Kyiv. David's main technique is graphics and watercolour. At his presentation David will share his artistic and activist experiences of the last three years, especially through the Maidan Square time, which has had a profound influence on him as well as the whole Ukrainian society.

*1986 in Kyiv. Lives and works in Kyiv.

The School of Kyiv at Kunsthalle Exnergasse (May 21, 5 pm)

Josef Dabernig
Zlaté Piesky Rocket Launch
2015

Video installation, 35 mm on HD Video, 10'

Breaking the large and symmetrical with the small and singular – and vice versa – this is a principle continually applied in Josef Dabernig's art. Here, too, in the film *Zlaté Piesky Rocket Launch*, which as a whole can be interpreted as an allegory of the world's (impossible to end) bipolarity. Large and small are embodied at first by parents (played by Dabernig's son and daughter) and two small boys (one of them Dabernig's grandson), who check into a seemingly abandoned, somewhat run-down park hotel named Flóra ('played' by the eponymous complex in Bratislava's Zlaté Piesky recreational area). But in the parallel montages that follow, the war (what's more, the Cold War, or what is left of it as reminiscences), takes on extremely unexpected features. While the adults switch on their laptops without exchanging a word in the sparse hotel room, and prepare for a simulated rocket start, the boys run around aimlessly in the expansive park grounds. Dressed as astronauts (or, rather, cosmonauts), they play with homemade rockets and flying objects. While this is going on, the camera's gaze continuously turns searchingly skyward. (Christian Höller)

*1957 in Kötschach-Mauthen (Austria). Lives and works in Vienna.
The School of the Lonesome, Sandleitenhof (May 4–21)

Ines Doujak and John Barker

The devil opens a night school to teach the secrets of success and failure, 2015

Installation: tent with printed cloth, video ca. 20'

The devil opens a night school in Kyiv to teach the secrets of success and failure. The curriculum includes the uses of drugs in war, the war against drugs, drugs as war and the drug of war. This wandering school will make its first stops in Ukraine and Spain, where the crises are acute and provide stark examples of the forces of profit as violence and the resultant break-downs. The artists use the figure of the devil and its many names and guises to dramatize and amalgamate the businesses of war and drugs. A movable tent with a specially designed and printed cloth on which there are horses, rotting grapes and close-up charred wood becomes the devil's night school location. As a start the devil will offer two types of drug: heroin, as a legacy to the world from the wars in Vietnam and then Afghanistan, and crystal meth.

Ines Doujak, *1959 in Klagenfurt (Austria).

Lives and works in Vienna.

John Barker, *1948 in London. Lives and works in London.

The School of the Devil, Sandeleitenhof (May 4–21)

Ben G. Fodor

The Wall

2016

Design for an installation

A photograph is printed at the upper right corner of a translucent concrete wall. The photo shows a dark-haired child from behind, holding on to a fence and watching what is going on beyond it. Taken by surprise by how it is possible to see light and shadow through a concrete wall, passersby react playfully (pantomimes, mobile phone photos of silhouettes). But because *The Wall* is bordered by rough concrete posts, it is still perceived as a real, “hard” barrier.

The installation makes reference, among other things, to Sukkot, the Jewish Feast of Tabernacles, which marks the end of the harvest. For one week, people live just as the farmers once did in temporary huts with roofs of leaves, often with one side open. Every society and every family protects its own sphere from prying eyes and interventions from outside. This is necessary, but occasionally we can emerge from this shelter and become aware that outsiders are watching us just as we are watching them. *The Wall* will first be installed in a typical working-class district in Vienna and will then move to the square outside on a prominent place, where it will reach out to different audiences and stimulate discussion.

*1953 in Dorog/Drostdorf (Hungary). Lives and works in Vienna.

The School of the Displaced, Reumannplatz

Heinz Frank
Studio

The Viennese artist and architect Heinz Frank has been working since the 1960s in an idiosyncratic and defiant realm all his own somewhere between language, object, drawing and installation. Frank's pieces take as their springboard figures of speech that combine puns and enigmatic parables on everyday life with Wittgenstein-esque acuity and laconic Viennese wit. These micro-aphorisms then oscillate in sculptures as title slips laid casually next to them in Frank's unmistakable handwriting. Sentences such as "The center swears eternal fidelity to its circle," or title characters such as "The Self-Epigone" illustrate these gestures of an artist who has been, and still is, an inspiration to his and following generations with his irritating insistence on a not easily deceivable, radically subjective position on a life spent making art. In Heinz Frank's studio – a basement room in Vienna's 15th district – his images and figures lead an ever-changing secret life. Frank's thoughts, thus transformed into objects, converse there in a hidden theater piece whose protagonists and props are his works: a permanent, obstinate thorn in the side of the normalization tendencies of our society. "The School of Kyiv" now opens up this self-theatre space to the audience. Frank's studio is itself a "School of the Lonesome."

Guided tours will be provided on request:
press@theschoolofkyiv.org

* 1939 in Vienna. Lives and works in Vienna.
[The School of the Lonesome, Studio Heinz Frank](#)

Till Gathmann
Reconstructed Line
2015

Graphite, wall drawing

The idea of a line being a point in motion is taken from the art theoretical writings of Paul Klee. As its dynamics develop on the passive surface, the line opens up a far-reaching field of tension between the emotional, thinking and active subject.

Till Gathmann pursues the question of how the inner world of experience can be expressed in the form of small drawings that are produced – not unlike a script – from a continuous line. In *Reconstructed Line*, one of these drawings is reconstructed as a wall drawing, with the aid of an exact description. By carrying out a translation from emotion into drawing and from drawing into text and activity, Gathmann points towards an eminent political problem: the question of emotion and spontaneity in political thought and action. If the wall drawing arises in memory of a former feeling, it can never hope to reproduce the spontaneous driving power behind the original line. What makes reconstruction difficult is a trace of reflection on one's own actions.

*1977 in Paderborn (Germany). Lives and works in Berlin.
The School of the Lonesome, Sandteithof (May 19, 7 pm)

Joana Hadjithomas und Khalil Joreige

Waiting for the Barbarians

2013

HD Video, 4'26"

Inspired by the poem *Waiting for the Barbarians* by Konstantinos Kavafis, the artists explore panoramic images of Beirut. The poem resonates in the endlessly disintegrating society of the Middle East, where the unexpected always happens, especially in today's troubled times of war, when along with recessions and the loss of ideals, beliefs and ideologies seem to wane. Shifting from mobile to immobile, from the general to the constantly excavated detail that opens onto the world, the work dwells on the time-lag of photographic processes. The photographs are made up of more than 50 photos taken at different times. They are full of spatial – and mainly temporal – inconsistencies. Different instants mingle, thus creating impossible images evoking otherworldly visions. The video work is made by filming some parts of these same four still photographs. The camera passes over the photos and stops at certain points that become animated through subtle video overlays. The resultant effect is an animated photograph that creates a tension between stillness and motion, displacing the viewer's gaze and the expected representation – giving the illusion of suspended time but also movement that cannot be stopped.

Joana Hadjithomas, *1969 in Beirut. Lives and works in Beirut.

Khalil Joreige, *1969 in Beirut. Lives and works in Beirut.

The School of the Lonesome, Sandeleitenhof (May 4 – 21)

Tzu Nyen Ho
EARTH
2009 – 2014

HD video, 42', in cooperation with Black to Comm

We see the site of an unknown disaster, the debris of history that constitutes the story of Earth. Upon the site lie fifty humans oscillating between consciousness and unconsciousness, life and death. Sometimes, one of them emerges into the foreground – clutching a fist, batting an eyelid, or weeping for his neighbor. At other times, these figures recede from the light, losing their individual shapes to form a gigantic organism, breathing in unison, pulsating like a jellyfish, though their journey across Earth. Slowly, some of the bodies begin to stir, and several scenes that unfold bear a distinct resemblance to well-known religious paintings. One of them shows a man poking a finger into the chest wound of a fellow victim, perhaps incredulous that he is still alive – a direct reference to Caravaggio's *The Incredulity of Saint Thomas* (1601-02), in which Thomas the Apostle has to touch Jesus' wounds before he can believe in his miraculous resurrection. The film's art direction and the compositions of certain scenes, on the other hand, were inspired by the work of post-French Revolution painters such as Théodore Géricault, whose *The Raft of the Medusa* (1818-19) depicts shipwreck survivors clutching desperately onto a makeshift raft adrift on a stormy sea, and Eugène Delacroix, whose *Massacre at Chios* (1824) was also strongly inspired by Géricault's painting.

* 1976 in Singapore. Lives and works in Singapore.

The School of the Lonesome, Sandteithof (May 4–21)

James T. Hong

Terra Nullius or: How to be a Nationalist
2016

Single-channel video installation, color, 79'

"I'm an American by birth, and a Taiwanese and a Chinese by blood. This blood is ideological. For me, and for the long dead philosopher Bishop Berkeley, to be is to be perceived." (James T. Hong)

Following three groups of nationalists from China, Taiwan, and Japan, *Terra Nullius or: How to be a Nationalist* focuses on the geopolitical issues surrounding the disputed islands known in Japanese as "Senkaku," in Chinese as "Diaoyutai" or "Diaoyudao," and in English as the "Pinnacle Islands," and the filmmaker's attempts to set foot upon them. Claimed by Japan, China, and Taiwan, these minor, remote, and uninhabited islands, only approximately 7 square kilometers in size, are located roughly 170 kilometers northeast of Taiwan, 330 kilometers east of China, and 170 kilometers northwest of the westernmost tip of the Japanese Ryukyu Islands. After WWII, the islands were administered by the US government as part of its occupation of Okinawa. Currently the Diaoyu/Senkaku islands are controlled by Japan, which received administration rights in 1971 from the United States. *Terra Nullius or: How to be a Nationalist* premiered in the Berlinale Forum Expanded in 2016.

* 1970 in Minnesota (USA). Lives and works Taiwan.
The School of the Devil, Sandteithof (May 4–21)

Hudrada
Into the Dark
2016

Into the Dark – an exhibition by the curatorial group Hudrada – is a collected documentation of performance actions carried out by artists at different times, starting in the 1980s and 1990s, mainly in Ukraine, as well as abroad. A deliberately helpless political gesture, taken to absurd lengths, and sometimes carried out completely alone, is what links these actions. And yet both responsibility for the gesture and its utterance spread beyond the action itself, and anyone who did not take part is nonetheless involuntarily drawn in to its field.

The 1980s and 1990s actions of Fedir Tetyanych, Yuri Leiderman and Masoch Fund do not bear witness to the formation of a tradition; in the context of the exhibition they assert their relevancy today, exploring the mad, the self-traumatizing, the antisocial and at the same moment socially utopian act.

The chronology of the works presented in the exhibition may be seen as capturing the principal political upheavals and events which have occurred in Ukraine over the last 30 years. The documenting of a lonely passage through a forest at night, *Night in the forest*, a collective work from 2015 initiated by a Russian-Ukrainian artists' collective, completes the series.

Hudrada is a group of artists, architects and activists from Ukraine.
The School of Kyiv in Kunsthalle Exnergasse (May 19 – 29)
18 May 2016, 7 pm, Exhibition opening

Vlodko Kaufman
Time is a constant
1999

Video, 6'

The division of Time into seconds, minutes, hours, days, months and years is absurd. Even more so into millennia. Beyond the absence of proof for the uniformity and homogeneity of the flow of time, the very point from which we count is doubtful. Is it worth splitting 'here' and 'there', 'then' and 'now'? Like strychnine, the absurd is unpleasant, but it firmly insists on its modest existence, the presence of which ultimately turns out to be nothing more than another variation on the Game. It must be said that the absurd is also just an intricate warping of the Rules. If a convention for an internally consistent system is truth, expediency or logicity, then, in keeping with this, the convention that this is all an illusion is its antipode. An hourglass is a pocket model of a beach with all the characteristics of one: as a symbol, the beach has the ability to establish fluidity. It is a beach that a grain of sand sees at the moment of its flight between the halves of an hourglass. The dynamics of the relief of a beach opens the curtain on what lurks behind the symbols – on Time. (Lyubko Deresh)

* 1958 in Karaganda (Kazakhstan). Lives and works in Lviv.
The School of the Lonesome, Sandleitenhof (May 4–21)

Mikhail Koptev and the Orchid Theatre
“Orchid” theater of provocative fashion
2016

Performance

“I was born and raised in Ukrainian Detroit – I am a plague, a monster, a spot on the map of my hometown,” says Mikhail Koptev. Luhansk is a city in Ukraine’s industrial Donbass region, now the capital of LPR, a city synonymous with unemployment, high crime rates and Russian Orthodox fundamentalism, where Koptev dares to stay openly gay.

“Luhansk people are persuaded that this local designer Mikhail Koptev has set up a sect and perverts schoolgirls and students, covering his activities with his fashion house. Locals have turned against him. They plan to come out in the streets,” wrote the organizer of the protest action.

Vice magazine declared him the world’s finest trash designer. His outfits are made of trash he found at a rubbish dump. His supermodels are those you would despise as scum. But his show is a magic ceremony of love which turns contempt into rapture.

Mikhail Koptev, * 1970 in Luhansk. Lives and works in Kyiv.
The School of the Devil, Project Room, WUK, Währinger Straße 59,
1090 Vienna (May 17, 7 pm)

Lesia Kulchynska

In-hibition: A Story of Love and Hatred Towards Art

Lecture

Closures of art exhibitions occur in Ukraine quite often despite the official prohibition of censorship. In a society with no legislative restrictions considering art, the exhibition closure is a singularity, a special case. Where there are no clear rules or criteria to define the illegitimacy of an exhibition, its closure is always a voluntaristic gesture, a reaction to the unbearable. Tracing the most vivid reactions to art, Lesia Kulchinska reflects on the complicated love-hate relationship between society and art in Ukraine.

* 1984 in Poltava (Ukraine). Lives and works in Kyiv.
The School of Kyiv at Kunsthalle Exnergasse, 1090 Vienna,
Währinger Straße 59 (May 21, 7 pm)

Volodymyr Kuznetsov and Straight Line Group
Straight Line in Vienna
2016

Social Architecture

We want to draw a straight line on the map of the city of Vienna along which we will walk together as directly as possible. Along the way we will meet people, speak with owners of private property, pass through doors, climb over fences, cross through playgrounds and windows, over rooftops and through administrative buildings, etc. The goal of the project is to connect people in a very pragmatic way – namely through the line on the map, to which we will adhere as closely as possible. The work should thus open up a space between art, urban planning, politics and everyday life. In order to implement our plans, we will have to work with as many interested people as possible, sharing in not only their knowledge, their experience and their skills, but also their links to potentially helpful associations, institutions, trade unions, or informal groupings, to migrants, both legal and illegal asylum-seekers, as well as minority groups. Tracing this line will be accompanied by numerous lectures, discussions, exchanges of experience, preparatory meetings, practical lessons and everything we deem necessary for the realization of the project. The main objective thus includes several sub-objectives, namely practical and aesthetic exercises and knowledge transfer, as well as the sharing of experiences between different ethnic and social contexts and different professional and knowledge fields. Everyone will have the opportunity to express their opinions and thoughts on the problems encountered along the way.

* 1976 in Lutsk (Ukraine). Lives and works in Kyiv.

The School of the Displaced, WUK Studio and in the urban space (May 4–21). The first walk starts on May 7, 2 pm, WUK entrance

Kateryna Mishchenko
Walls instead of bridges
2016

Lecture Performance

International Translation Day can be a day of reflection on all the missed chances and failures in social and international understanding between people. Walls instead of bridges dominate in societies of different countries as a response to refugees, military conflicts in neighbouring countries, poverty, and cultural differences. We can imagine who builds walls, but who is supposed to build bridges? What is this new subjectivity that is still to be shaped as responsible for this task? In search of answers to this question, I turn to the figure of the translator and the work of translation. Translators are often called “bridge builders”. Maybe their particular professional identity and the nature of their work contains the concept of restoration or establishment of mutual understanding, and maybe vice versa – the cultural or linguistic translation itself ruthlessly shows ruptures that are fated to never merge again.

* 1984 in Poltava (Ukraine). Lives and works in Kyiv.
The School of the Lonesome, Studio Heinz Frank (May 20, 7 pm)

Lada Nakonechna

Unstarted dialogue of unnamed characters

2014

Installation: drawing on wooden display and diascope

In literary narratives characters are divided into protagonists and the rest. Main actors are geniuses with the right to speak and act, while common people are supposed to devote their lives to everyday routine. The work *Unstarted dialogue of unnamed characters* is composed of phrases uttered by secondary characters from the writings of Anton Chekhov, Nikolai Ostrovsky and Nikolai Gogol. The secondary personages such as 'a girl', 'somebody', 'a worker' become the protagonists of the new play. They are still not in dialogue; the separate statements do not form a coherent text. What is visible is an attempt at self-awareness, the potentiality of becoming a political subject. The work is inspired by the artist's observation of the beginning of the protests in Ukraine in the winter of 2013–2014, when the wish of the people on Maidan Square was to find a leader able to tell to the crowd what to do. Insofar as this never happened, the understanding of the significance and the role of each person increased, along with the self-initiative of the people.

* 1981 in Dnipropetrovsk (Ukraine). Lives and works in Kyiv and Berlin.

The School of the Lonesome, Sandteithof (May 4–21)

Marina Naprushkina
New Homeland?
2015

Lecture Performance

New Homeland? is a survey of refugee life in Berlin that reveals what Germany's "welcoming culture" really looks like sometimes.

Marina Naprushkina's book *New Homeland? How Refugees are Turning us into Better Neighbors* was published in early September by Europa Verlag. Passages of the book were printed in advance both in the *Frankfurter Rundschau* and the *Berliner Zeitung*, and the book was also presented in the television shows "Aspekte" on ZDF and "Report München" on ARD, as well as being performed at the opening of the ilb International Literature Festival Berlin 2015 as a full reading. In the September 11th, 2015, issue of the *Frankfurter Allgemeine Zeitung*, Andreas Kilb called it "the book of the hour," and Rupert Neudeck wrote in *Neues Deutschland* of Naprushkina and her involvement in the initiative "New Neighborhood/Moabit": "This author is a stroke of luck." The politically and artistically committed author has presented the book to the public on several occasions, including on the Blue Sofa during the Frankfurt Book Fair on October 16th, 2015, and as part of the series "front:text" at the Munich Literature Festival on November 25th, 2015.

Studio 26 is an open neighborhood studio in Berlin for people both with and without a history of flight from their home country. Workshops are offered in linocut printmaking, and the resulting works are on display in Vienna. *Studio 26* is a project of the initiative "New Neighborhood/Moabit"(Berlin). (neuenachbarschaft.de)

* 1981 in Minsk. Lives and works in Berlin.

The School of the Displaced, Library Philadelphiabrücke
(lecture: May 11, 7 pm, exhibition: May 11–21)

Yves Netzhammer

Das Kind der Säge ist das Brett (The Saw's Child is the Board)

2015

Video-triptych, ca. 30', with wallpaper and sculpture.

Soundtrack by Bernd Schurer.

Yves Netzhammer creates a multifaceted, poetic cosmos of images. Netzhammer persistently tests the boundaries between the perception of autonomy and heteronomy, thereby creating images that have a powerful presence and focus on the hierarchy between human beings, animals, plants, and objects. He poses questions concerning our relationships with nature and other cultures, concerning the fear of loss of self, facing a growing mediatization and technologisation of the world, and these questions permeate the surreal images of the artist's inventions. Simultaneously, by using increasingly theatrical installations, Yves Netzhammer transposes the imaginary world of artistic animated films and computer graphics into a new kind of space. This spatialization imbues the abstract themes of self-perception and the perception of the other (the past or the culturally different) with existential urgency and provides further sensory dimensions for staging them. For his installation for The School of Kyiv he incorporates specially produced digital movies into a sculptural and spatial setting focusing on the rich heritage of the city and the country juxtaposed with the hybrid language of digital media.

*1970 in Schaffhausen (Switzerland). Lives and works in Zurich.

The School of the Lonesome, Sandleitenhof (May 4–21)

Night Movement
The Night of the Dead Curator
2016

Performance

The Astable organizing committee will choose a curator for the Night from all the great variety of dead people. On the appointed Night, the organizing committee and also some other chosen people will have a psychic hotline to our chosen curator (who could be any dead person we'd like). While we speak with the curator's spirit, he will articulate the rules of the Night, its concept and his text for the Night.

Afterward, participants in the Night will execute the procedure that the dead curator has set out for us. For the Night, we will invite a professional spiritualist who will take responsibility for linking the organizational committee with the spirit of the curator.

Anastasia Ryabova, *1985 in Moscow. Lives and works in Moscow.
Varvara Gevorgizova, *1986 in Moscow. Lives and works
in Moscow.

The School of the Devil, Sandteitenhof (May 21, 10 pm)

Zeyno Pekünlü
At the edge of all possibles
2016

Lecture Performance

In his essay titled *The Storyteller* (1936), Walter Benjamin observes that he encounters storytellers less and less, claiming that information has superseded experience in the modern world. After 78 years, after the best and worst days of our lives, after a great resistance wherein many emotions have obtained new meanings, we found ourselves standing before a giant archive of analysis, texts, videos and images. “How to represent resistance or uprisings in an artistic field?” is an ongoing discussion since 2000s. After the Gezi Uprising, we found ourselves engaged with the same question as well, at an increasing pace. Yet, personally, I was reflecting upon a possible “lack” by asking: “In this era of excessive information, is there anything left not represented?” Could this lack be the “epic side of the truth” (as Benjamin defined it), the human story, emotions, and affects? In this lecture performance, I would like to try going back to the basics of storytelling, where the storyteller builds a story to preserve and spread the shared human experience: a story that anyone can connect without knowing the facts or where the events took place and the chronology; a story that can only exist within something bigger than one’s existence, only in a moment in which the body and the self dissolve in the body of the resistance, in which there is no “I”, and “we” changes its meaning. The sole tool of the story would be the oldest tool of mankind’s experience sharing: the human voice.

* 1980 in Izmir. Lives and works in Istanbul.
The School of the Lonesome, Studio Heinz Frank (May 10, 7 pm)

Johannes Porsch
Display (Project Proposal #15)
2016

The display to be exhibited consists of tableau-like curtains and a number of styrofoam blocks, fragments of the work series “Schloss Silling, Theater der Ausschweifung” (Château de Silling, Theater of Debauchery), which began in 2013 with a poster showing an illustration for Marquis de Sade’s “space of speech” (Roland Barthes). “The principal site at the Château de Silling is the theater of debauchery ... In this theater, everyone is actor and spectator. The area is therefore simultaneously that of a mimesis (...) consigned to the storyteller’s narrative, and of a praxis (...). Here, speech is enthroned, the prestigious organ of mimesis. [It circulates between storytellers, auditors and pleasure objects.] Thus between Mimesis and Practice ... an intermediate space, that of virtuality, extends: the discourse traverses this space, and in this traversal it is gradually transformed into practices: the story being told becomes the program for an action ...”

(Quoted from: Roland Barthes, Sade Fourier Loyola, trans. Richard Miller, Berkeley and Los Angeles, CA 1976, p. 146f.)

* 1979 in Innsbruck (Austria). Lives and works in Vienna.
The School of the Lonesome (May 4–21)
The School of the Devil May (May 4–21)

Mykola Ridnyi
No Regrets
2011 / re-cut 2016

Video, 5'

No Regrets is based on footage of the suspension performance filmed in a night club in Kharkiv, a city in the East of Ukraine. Suspension is a subculture distinguished by the act of suspending a human body from hooks that have been put through body piercings. Many participants are representatives of teenage communities fascinated by heavy music, tattoos and piercing. Youth radicalism is sublimed here in bodily experience and overcoming pain thresholds, practiced as a protest against the routines of everyday life and social normatives. Opposite to political activism, in this case literally shows a desire to fly away from social relationships – a breakup which is possible only through physical pain. Five years after these filmed events, Ukraine was engaged in a war that provoked a fatal challenge for youth. Apart from obligatory military service, many young people joined volunteer battalions engaged in political radicalism. Pain changed its role from a symbol of escape from social normatives to a symbol of a new normality in the context of war.

Video accompanied by the sound of a jammed vinyl record and text from Edith Piaf's famous song *Non, je ne regrette rien*. Originally this song referred to a private experience of the singer but later it was dedicated to the French Foreign Legion. Soldiers of the 1st Foreign Parachute Regiment were singing *No, I regret nothing* – symbolical and controversial lines for different historical periods and contexts.

* 1985 in Kharkiv (Ukraine). Lives and works in Kharkiv.
The School of the Devil, Sandteithof (May 4–21)

Andriy Ryepa

Seminar – The politics of solitude:
the Ukrainian Bartleby and his company (EN)

In this lecture I would like to share my sentiments of solitude in Ukraine and my theoretical explanation of why I still feel lonely both politically and existentially, together with the millions of other Ukrainians in our country. The so-called Maidan Revolution, or the Revolution of Dignity, in Ukraine in 2013–14 was generally described and represented in terms of the massive “rise of the multitude” as the political subject on the squares in the major cities. In fact, the whole of Ukraine was revealed to be a split nation between pro-Maidan and anti-Maidan movements. The war in the eastern part of Ukraine and the annexation of the Crimea sharpened and entrenched this interpretation in geopolitical and statist terms. Today, this split is generally depicted in terms of two antagonistic unities: strict pro-Ukrainian versus pro-separatist visions of the people and nation. But as for me, and I suppose the millions of other mute and invisible people as well, we do not see ourselves and our views reflected in this facile propaganda image. First, I would like to deconstruct such notions of statist politics as “multitude” and “people” as the revolutionary subjects. And then I would like to propose a basis for autonomous politics with the help of the images of “Bartleby and company.” Through these lenses, I am convinced that we can better understand the reality of the contemporary Ukraine and its people.

*1977 in Kyiv. Lives and works in Paris,
Kiev und Cherkassy (Ukraine)

IWM, Spittelauer Lände 3, 1090 Vienna (May 23, 6 pm)

Ruti Sela / Maayan Amir
A Secrecy Impulse. Image Blockade
2015

HD video, 38'20"

In September 2014 veterans of Israel's intelligence unit signed a letter publicly addressing the state's political and military leaders and declaring their refusal to continue taking action against Palestinians. The signatories condemned a policy of information-gathering which exposed the Palestinian population to surveillance and espionage as a tool to expand military control over the occupied territories. The video depicts an experiment initiated by the artists, in collaboration with scientists from the department of neurobiology at the Weizmann Institute. Using MRI technology the work presents an examination into the ways those involved in a system of secrecy process information and react to acts of exposure and refusal. The work *A Secrecy Impulse. Image Blockade* explores issues of censorship, the conventions of image restraints through which it is mediated and questions regarding the manner in which it shapes and affects the brain. It aims to probe how the state-governing principles of censorship and secrecy are internalized, registered and then activate broader mechanisms that are pre-imposed by individuals in the process of determining which information may be publicly and openly expressed and which should remain always hidden.

Ruti Sela, * 1974 in Jerusalem. Lives and works in Tel Aviv.
Maayan Amir, * 1978 in Hadera (Israel). Lives and works in Tel Aviv.
The School of the Devil, Sandteithof (May 4–21)

Felix Sobolev

Seven Steps Beyond the Horizon, 1968

Me and the Others, 1971

When the Barriers Disappear, 1980

Film fragments and archive materials: 35 mm to HD video

In 1968, the film director Felix Sobolev created a documentary that would become one of the milestones of 'the Kyiv school of scientific cinema'. The film *Seven Steps Beyond the Horizon* departs from the assumption that in the age of information explosion, the human mind needs to take advantage of its capabilities that are still undiscovered (or considered to be supernatural). The film represents a wide range of scientific experiments by Soviet scientists that deal with telepathy, psychotherapy and hypnosis in order to accelerate the cognitive functions of the human brain. The optimistic tone of this film is counterbalanced in *Me and the Others* (1971). Here, Sobolev furthers his method of the filmic representation of psychological experiments to confront issues of conformism, mass consciousness and unity of thought in the Soviet society. *When the Barriers Disappear* (1980) is Sobolev's late revisiting of the issues of cognitive acceleration: in this film, he utilizes the developments of Soviet cybernetics in his experiments on creative thinking.

* 1931 in Kharkiv (Ukraine). † 1984 in Kyiv.

The School of the Devil, Sandeleitenhof (May 4–21)

Haim Sokol
Testimony
2015

Video installation, 140'
Courtesy the artist

Haim Sokol continues his investigation of the phenomena of trauma, exclusion and resentment. He approaches, as a witness, the topic of anti-semitism, which is absent from the official history of both Russia and Ukraine. This new video work is based on the memories of the artist's father, who was confined to a Jewish ghetto in Ukraine during the years of the Second World War at the age of 11 years old and only later was able to reunite with his parents in a partisan brigade, in which he fought for one more year. When the artist was the same age, in the middle of the 1980s, he moved with his family back to Ukraine from Russia. He found himself trapped between anti-semitic resentment and historical amnesia, while Ukraine was rapidly approaching independence, which it achieved in 1991. Years after the historical catastrophe, the stories of these two boys cross and become one. The narrative consists of a series of video performances in which the simple actions of a migrant worker, such as cleaning, washing the floor, or painting a fence take on a historical dimension.

* 1973 in Arkhangelsk (Russia). Lives and works in Moscow.
The School of the Displaced, Library, Urban-Loritz-Platz 2A,
1070 Vienna (in June)

Anton Vidokle and Oleksiy Radynski
A Museum of Immortality
2015

HD video, 25' 32"

A Museum of Immortality is an educational video shot during the installation of an art exhibition by the same title in Beirut in 2014. Based on a concept by Boris Groys, the show presented more than sixty coffin-sized installations by local and international artists, architects and writers, which reflected on Nikolai Fedorov's ideas of a universal museum that would preserve artifacts that can be used in the future to resurrect their makers. The video follows the installation and opening of this exhibition, and is intercut with interviews with Boris Groys and some of the show's participants, as well as fragments from certain Soviet-era films that embody some of the sensibilities of Russian Cosmism, a late 19th-century-philosophy of technological immortality and material resurrection, developed by Nikolai Fedorov.

Oleksiy Radynski, *1985. Lives and works in Kyiv.
Anton Vidokle, *1965 in Moscow. Lives and works in Berlin
and New York.

The School of the Devil, Sandeleitenhof (May 4 – 21)

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Jennifer Taylor, Iris Weißbenböck

Thanks to all of the artists and to Gunda Achleitner, Christa Benzer,
Bernhard Denscher, Berthold Ecker, Andrea Löbel,
Mirjam Paninski, mumok, MUSA, Knut Neumayer, Klaus Schafler,
Soho in Ottakring, Heimo Watzlik, Michael Wolschlager

Print Run 1000

© 2016 Die Schule von Kyiv – Department Vienna
In cooperation with springerin
Museumsplatz 1, 1070 Vienna

Gefördert
aus den
Mitteln von



springerin tranzit.at



BUNDESKANZLERAMT  ÖSTERREICH
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Venues (free admission)

Opening Hours / Duration

The School of the Devil

May 4 – May 21

Sandleitenhof
Matteottiplatz 6
1160 Vienna

Opening: May 3, 7 pm
daily 4–8 pm

The School of the Lonesome

May 4 – May 21

Sandleitenhof
Matteottiplatz 6
and Liebknechtgasse 32
1160 Vienna

daily 4–8 pm

Studio Heinz Frank
Guntherstraße 13
1150 Vienna

opened only for
scheduled events

The School of the Displaced

May 11–21

Library Philadelphiabrücke
Meidlinger Hauptstraße 73
1120 Vienna

Mo – Fr, 11 am–7 pm

**The School of Kyiv at
Kunsthalle Exnergasse**

May 19–29

Kunsthalle Exnergasse
and WUK Project Room
Währinger Str. 59
1090 Vienna

daily 1–6 pm