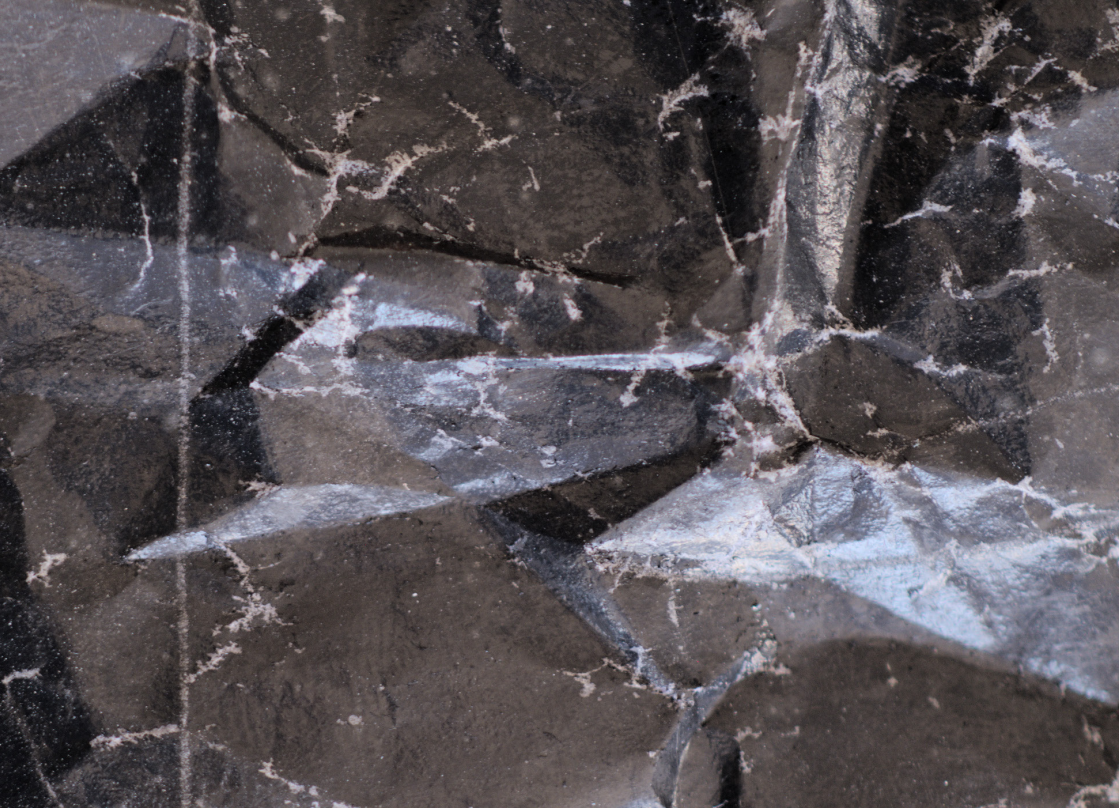


KUNSTPAVILLON

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FAULTS AND BRIDGES

Prospecting Paths to Surmount Formative Antinomies of the Present

BÜCHSENHAUSEN

TIROLER **KÜNSTLER:INNENSCHAFT**
TYROLEAN **ARTISTS' ASSOCIATION**

Photo: Andrei Siclodi

FAULTS AND BRIDGES
Prospecting Paths to Surmount Formative Antinomies of the Present

Luis Guerra

Bettina Knaup with contributions by Isabel Peterhans and Benjamin Zanon

Alice Sarmiento with Adam David and Josel Nicolas, with contributions by Mac Andre Arboleda and Khalil Verzosa

Endi Tupja

An exhibition of the Büchsenhausen Fellowship Program for Art and Theory 2022–23.

curated by **Andrei Siclodi**

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Faults and Bridges shows works and projects developed in Büchsenhausen by **Luis Guerra**, **Bettina Knaup**, **Alice Sarmiento**, and **Endi Tupja**, participants in the Fellowship Program for Art and Theory 2022-23. With the involvement of other artists and experts, they point to possible ways of understanding and surmounting formative antinomies of the present. The contributions address gestural performativity of world construing (Guerra), monumentality and memetic communication in dictatorial regime contexts and beyond (Sarmiento), waste as common good and capitalist "cultural heritage" (Knaup), as well as specific historical and geographical spaces through the connection of political oppression and trauma with menstrual care (Tupja).

Faults and Bridges emerged as an atmospherically suggestive title while engaging with the Fellows' projects. From a geological perspective, faults are tectonic rock fractures and ruptures displacing layers against each other, possibly unfolding over great distances. Yet, figuratively, "faults" could also be understood as naturalized social processes and relationships that are taken for granted and no longer subject to questioning. Thus, these "faults" must be bridged and ideally dissolved to design a future-oriented, solidary society emancipated from the crushing burden of supposed antinomies. The Fellows' and invited artists' works make an enlightning contribution to this endeavor:

Alice Sarmiento, together with the collaborating artists **Adam David** and **Josel Nicolas**, and the selected video works by **Mac Andre Arboleda** and **Khalil Verzosa**, deal with the digital ruins of patriarchal

monuments of machist "heroes" the Philippines has been subjected to in the past decades, as well as their counter-publics. However, this enhanced machismo proves not to be a regional phenomenon but rather a symptom and consequence of capitalist expansionism these "heroes" require to successfully reproduce themselves in (neo) colonial contexts. The resulting counter-publics increasingly manifest in the digital space and need to be historicized in order to oppose the continuity of changing "heroes" with perpetual resistance.

Following Fernand Deligny's "practice of constant avoidance," – a practice of using abandonment as the starting point for a solidary activity beyond norms – **Luis Guerra**'s gestural philosophy seeks forms of aesthetic fixation of memories and incidentals that correlate to the given demands towards the gestural. His presentation of a series of seemingly unfinished sketches and paintings created during the last few months emphasizes the transitory, the unpretentious, and the possibility of interchangeability as the hallmarks of gestural processes and procedures that could bridge to a different, non-verbal understanding of communication and production.

As an intersectional research, **Endi Tupja** provides a valuable archaeology of memory in her three-channel video installation, starting at the idiosyncratic intersection of bathroom ecology, historical regime (communism), geographical location (Albania), and menstrual self-care, and thus providing insight into women's (survival) practices in an environment systemically hostile to them. In this process, she shows the efficaciousness of connecting the past with the present through traces of the body, memory, and fragments of images

in a cartographic-narrative way to expose emancipatory potential and make it tangible.

In her examination of capitalist socialization of waste and the associated fiction of *Ent-Sorgung* [discarding, literal: disengagement from care], **Bettina Knaup**, together with the invited artists **Isabel Peterhans** and **Benjamin Zanon**, lays visual tracks for a long-term project's future that is just getting underway and will use artistic means to interrogate the continuous and rampant waste production along the lines of Western societies. As a starting point, excerpts from numerous conversations as well as research materials are archived in a "dump of words" (Peterhans). Furthermore, the actual waste landfill in Ahrental near Innsbruck is mapped as a landscape of indecipherable waste artifacts of the future (Zanon). These works show that overcoming fault lines sometimes has to go through frictional material in order to be able to advance a utopia (?) of new post-growth conditions.

A MEME IS NOT A MONUMENT BUT CAN IT MAKE A MYTH OF A MAN?
ALICE SARMIENTO with Adam David and Josel Nicolas,
with contributions by Mac Andre Arboleda and Khalil Verzosa

Mac Andre Arboleda's ongoing research on what he calls the "digital legacy" of the Duterte-Marcos regime interrogates strategies of organized forgetting, affective politics, and the internet debris left behind. A continuation of experiments with alternative internet infrastructures (*How to Write History*, 2022), web scraping (*The Face of a Marcos Apologist*, 2018), and counter-memory practices (*Family Remembrance*, 2022), the project is interested in intervening in the dominant writing of history to build new monuments of resistance.

Khalil Verzosa's works, ***Pisapungan*** and ***Demonyo 666*** extend from his filmmaking practice, merging humor, social commentary, and familiar tropes from Philippine popular culture.
Pisapungan takes a journalistic detour through a Philippine case of displacement and development aggression. Meaning "crossroads" in Filipino, Pisapungan uncovers the large-scale dispossession taking place in the Philippine province of Tarlac, where indigenous and ancestral farmlands are being grabbed to build the controversial New Clark City, poised to become the "Philippine Metropolis of the Future".
Demonyo 666 poetically situates these social conditions within a fictional week before the end of the world, depicting the clash of everyday pettiness with broader arguments against capitalist patriarchy.

The back-to-back zines by **Alice Sarmiento**, ***A Meme is not a Monument but can it make a Myth of a Man?*** and ***Visionary*** parse the vocabulary commonly used in narratives of our heroes, strongmen, and other contemporary mythical beings. ***Visionary*** uses bollocks extracted and paraphrased from hagiography and lifestyle magazine coverage for readers to imagine the heroes we worship in late-stage capitalism. It is complemented by a javascript text generator that randomly spins stories about these myth-made men.

A Meme is not a Monument... takes a different approach to storytelling, by parsing the rhetorical question at the center of Sarmiento's research, and walking it through real-life unicorns who tried to make their mark in Philippine history, only to disappear beneath the burden of their own mythos. Through these two works, designed in collaboration with artists **Adam David** and **Josel Nicolas**, Sarmiento uses humor and playfulness to counter the role of mythmaking in the erection of monumental structures, potentially clearing a path through the mire of the post-truth digital landscape.

Text: Alice Sarmiento

LA TRACE, LE GESTE ET LA MÉMOIRE. PIECES OF A GESTURAL PHILOSOPHY.

LUIS GUERRA

"Your life could be narrated as a description of all the gestures that you have ever embodied. Obedient gestures, crazy gestures, sad gestures, happy gestures, stiff gestures, flexible gestures, silent gestures, noisy gestures, angular gestures, soft gestures, gestures of triumph, of violence, of compassion, gestures that welcome, gestures that refuse, gestures of surrender, of contempt, of joy ... Biography is gesturography."
Paul B. Preciado, 2018[1]

My artistic research on gestural philosophy has involved interdisciplinary research and analysis of philosophical concepts, theories of embodiment, and practical examples of gestural expression. It has also required a critical examination of the ethical and political implications of gestures and movements and how they shape our experiences and interactions with the world. Gestures can be used to subvert dominant narratives and create alternative ways of thinking and being in the world in several ways. From their fragile and ephemeral condition, gestures can challenge given expectations, interpretations, and meanings.

Studies have shown that using hand gestures while learning or recalling information can improve memory retention and recall. This suggests that gestures are not only a way of expressing memories but can help us remember and retrieve memories. In the same way, gestures can play a role in forming personal and collective memories. Memories and gestures are closely intertwined, with bodily movements and sensations significantly forming and interpreting memories.

The Chilean biologist and neurophenomenologist Francisco Varela

1 Preciado, Paul B. (2018), *AN IDEAL FOR LIVING*, https://www.alexandrabachzetsis.com/an-ideal-for-living.html

believed that cognition is not just a matter of processing information in the brain but is intimately connected to the body and the environment. He argued that bodily gestures and movements play a fundamental role in cognition and that our bodily interactions with the world shape our perception and understanding of it. One of Varela's critical contributions to the study of gestures was his concept of "enaction," which suggests that cognitive processes are not just in the brain but are actively constructed by the organism's interactions with the environment. In this view, gestures are not just a way of expressing pre-existing cognitive processes but are part of the cognitive process itself. Varela also emphasized the importance of mindfulness and introspection in understanding the role of gestures in cognition. He believed that by paying attention to our bodily movements and sensations, we could gain new insights into the cognitive processes that underlie our experiences. Varela's scientific and philosophical research has offered new insights into the complex relationship between gestures, perception, and understanding.

During my research period at the Künstler:innenhaus Büchsenhausen, I have been developing a work of tracing memories, allowing them to appear through meditation and wandering. I have also let the closer environment become the tracing framework for challenging a discursive form of research presentation. The place's social, political, and material environment became the main tool through reorganizing the outcome of the research on gestural philosophy. Daily meditative practice, errancies, and trace-making became the assumed form of the research, interrupting discursive approaches and allowing a humble methodology based on "operative losses"; walking

around, visiting places and retracing paths were enactive tools for understanding the form of a gestural philosophy. Objects, natural or artificial, made up a vital gestural network that continues to grow in the form of non-verbal thinking. Iterative and minor gestures became the surface upon which certain memories took ground.

La trace, le geste et la mémoire. Pieces of a gestural philosophy consist of a small number of traced gestural memories that will be included in a future book on gestural philosophy. They have been traced both at Künstler:innenhaus Büchsenhausen and during my trips, after conversations, or during hours of contemplative practice at the studio. In the exhibition, I present a series of drawings forming a research mind map. They are traces of a path in progress.

I see this presentation as a glimpse of the further work that will be finished during the year for its publication and more extensive exhibition.

Luis Guerra
Innsbruck – Helsinki – Barcelona, 2023

HARD-BOILED, CONTAINED, EVAPORATED!
ENDI TUPJA

Endi Tupja's ***Hard-Boiled, Contained, Evaporated!*** is an artistic-investigative project situated in a specific historical context in Albania's equally specific geographical space, connecting women's political oppression during communist rule with menstrual care. Based on her personal encounters and experiences with women of different generations who lived in both communist and post-communist Albania, the artist explored bathroom ecologies characteristic of the communist period of the country. In doing so, Tupja is not interested in an objective reconstruction of architectonic conditions but rather in historicizing the micronarratives reflected in the narrations and fates of the interviewed women, transferring them into a multichannel video installation as a means of visual-auditory storytelling. The artist's own memories from her early childhood in the 1980s serve as narrative glue as fragmentary observations and recollections of conversations eventually intermingle with details and fragments from the interviewed women's narratives to create a multi-layered memory landscape, recorded on a large mirror by the artist. The resulting "map" immanently links the captured memory with the present in an image that likewise reflects the reality of the physical present, showing its complete inseparability from history.
"It is important to create an image for this storytelling to give permanence and tangibility to feminist memories," Tupja writes. Because this image "represents a space to go back to and is crucial to the placelessness of repressed memories. It provides

interconnections for investigating the entanglements between women's labor and the architecture of oppression and erasure of menstrual gestures."

The women interviewed tell of the adverse conditions they had to cope with as adolescent girls, working women, constructors, and mothers – mostly performing multiple roles. They link their very personal stories with the patriarchally dominated, socio-political reality of communist Albania in which they have been socialized and lived. Through their witnessing and the leitmotif of menstrual self-care, they address, by means of their own bodies, politics of space and material informed by structural violence – as such, none of these aspects have been taken into account so far, either in nation-state archives or in official historiography.

Tupja writes: "Mapping memory towards Albanian communist bathroom floors leads to fractured intimacies, trajectories of sweat, hemoglobin, cotton-picking, and kerosene, from the village to the city, to labor camps, weaving the stories of five women and an artist´s will to insinuate memory or to evoke it. Cartographies of unasked questions are displayed in a dialogic triptych where the togetherness of the three elements creates a centrifugal point of departure and arrival. Menstrual memories are thus undone amongst the peripheral angles they at the same time point at."

Consequently, the seemingly historical, the closure, is linked to the present, integrated into it, and released for a new development.

GRĀOZONE
BETTINA KNAUP

In the context of my fellowship in Büchsenhausen, I am preparing a long-term artistic residency program investigating excessive Western waste production and disposal sites as well as practices from an artistic perspective. In this process, I will focus on permanent waste landscapes, such as landfills, and interrogate the fiction of *Ent-Sorgung* [discarding, literal: disengagement from care]. Besides literature research, excursions, and conversations, I experimented with artistic transfers of methods and materials during my residency, inviting the Künstler:innenhaus and its 'inhabitants' to participate. The exhibition contributions by Isabel Peterhans and Benjamin Zanon and the excursion to the Ahrental landfill provide insight into this ongoing process.

Suspending Discarding

During the first months, I interrupted the waste stream at the Künstler:innenhaus together with the team, the fellows, and the studio artists. While stopping to discard our material waste, we also considered abandoned or derelict ideas, projects, and possibilities. What happens when, in such an act of suspension, a place of artistic production turns its attention to the discarded, the leftover, the useless, or even the unrealized?

First, the interruption of ingrained routines and the time-consuming cleaning and storing of usually thrown-out waste results in a slowdown.

Material, but also immaterial things, are now more extensively touched and looked at or longer considered, thus allowing peculiar affinities to become perceptible. Other conversations are held – not only with those producing waste at the Künstler:innenhaus, but also those taking care of its disposal. During these exchanges, I preserve words and phrases. For instance, the housekeeper says: "The producers should come up with a solution, not us, who have to clean it all up." Waste scientists write, "Consumers don't 'produce' waste – we are only waypoints for objects that have been designed to be wasted."[1] And the head of Innsbruck's waste management says: "This has not yet been thought through to the end."

As all this accumulation of words and materials takes up more space, sticky mixtures come to light, for I have also abandoned waste *separation* according to criteria of materiality, form, or function. Everything becomes residual waste, blurring boundaries and failing categories of order. By residual waste, I refer not only to that, which is collected in private households but to anything that escapes management and control efforts (such as the growing stream of microplastics ending up in soils, waters, and bodies), exposing zero-waste as fiction. Yet I haven't collected and preserved the waste in an entirely unsorted way, but in chronological order. By this, another perspective comes to the fore – at first a linear time-order, which nonetheless has its limits and refers to the unregulated, a-synchronous, durational time; to a life full of waste-weeks; to the centuries-long afterlife of plastic packaging that has only been used for a few minutes; to the indefinite duration of the necessary aftercare of landfills, here and elsewhere.

The residual waste time zone is a gray area: gray as in barren, featureless, and undefinable; gray as in slag, ash, and flying dust - the end

1 Liboiron, Max & Josh Lepawsky (2022), *Discard Studies: Wasting, Systems, Power*, Cambridge, p. 48.

products of (residual) waste combustion; gray as in mixed paint leftovers; gray as in twilight and dawn; gray as in mud and wasteland. But undefined gray, marginal, and intermediate zones are not dead and lifeless. On the contrary, they are inhabited and used by many, not only humans. They are areas of not only unpredictable risks, they are also habitats. Indeed, the Old High German word grāo – the etymological root of gray – means shimmering and radiant.

Forever Waste Depositing

My fellowship's second and current phase focuses on how to proceed with the accumulated material. In doing so, I am looking at two final disposal sites: the archive and the landfill. At first glance, they appear opposing – the archive serves to preserve and remember, the landfill to dispose of and forget. However, on closer inspection, the longevity and indeterminacy of many waste materials in particular, undermines any clear distinction. Waste does not disappear; it remains, often in landfills, forming unpredictable compounds.
Together with all those who produced the waste, we are now taking care of its disposal [*Ent-Sorgung*]. From the collected waste, we select objects entering the archive of Künstler:innenhaus Büchsenhausen together with a short description. This way, future users will be able to study a snapshot of the manifold object-body-material-affect-relationships in an age of overproduction. Additionally, we will undertake – partly public – excursions to the recycling yard and the landfill, not least to prepare for the long-term project.
Isabel Peterhans and **Benjamin Zanon** – studio artists at the Künstler:innenhaus – accompany these processes artistically.

Isabel Peterhans selects packaging from the accumulated material and transfers their outlines onto the wall, filling them with words, statistics, and quotations from my current research. As a result, a dump of words [***Deponie der Worte***] emerges. This procedure is inspired by Peterhans' long-term practice of preserving used packaging which she paints with leftover color in serial "warm-up" exercises. In this process, a growing swarm of residuals is being created, filling her studio, and refusing to be discarded [*ent-sorgt*]. With ***TOC***, **Benjamin Zanon** takes on the role of a future archaeologist or garbologist who draws found waste objects – from tiny balls of material to large-scale landfill bodies – on the last remaining scraps of paper, or carves them into used wooden panels, in an attempt to comprehend their enigmatic meanings. His precision and obsession with details contrast with the elusiveness and endless mass of material left behind.

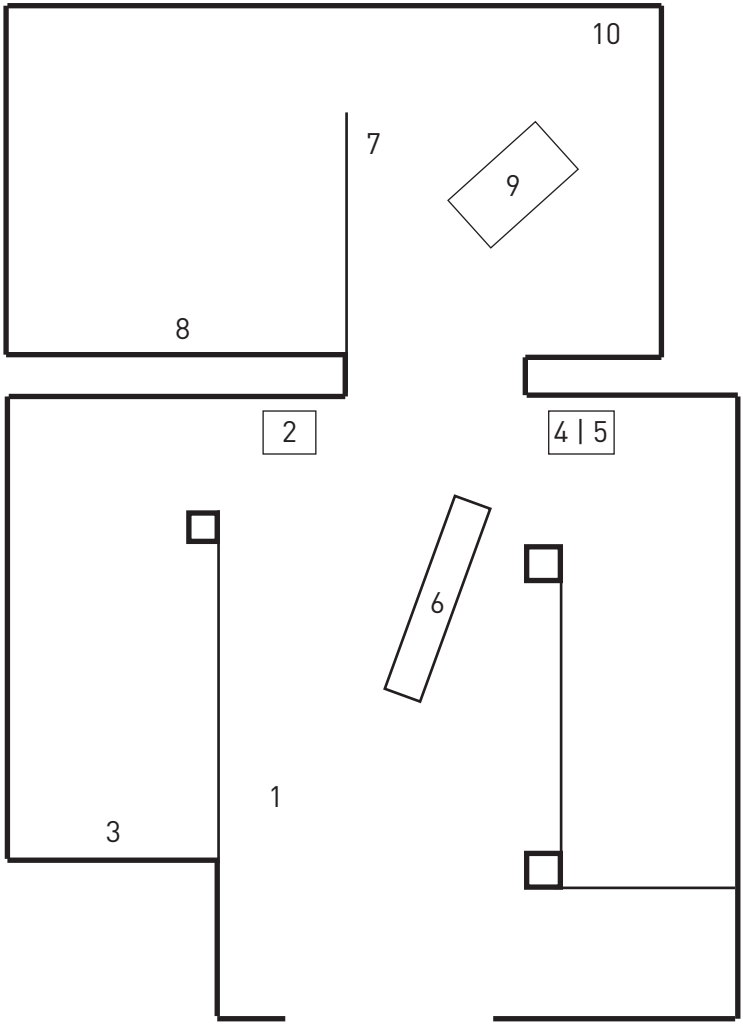
Both works emphasize enclosures and demarcations: the contour of the Ahrental landfill, where the remains of Innsbruck's residual waste are deposited after incineration, and the contour of an unfolded packaging. Both the landfill and the packaging promise cleanness, hygiene, sealing, separation, and control. One might even argue that newer landfills are "packaged" neatly with so-called multi-barrier systems. Yet it is increasingly doubted that these barriers or seals can deliver what they promise over the long term. Instead of clear dividing lines, they are rather porous liminal- or even grāo-zones of metabolic exchange processes.

Text: Bettina Knaup

EVENT IN THE CONTEXT OF THE EXHIBITION

20. 06. 2023: Excursion to the Ahrental landfill with Bettina Knaup, Anke Bockreis (research group Waste and Resource Management, University of Innsbruck) and Alexander Gogl (Institute for Gestaltung, University of Innsbruck)

References *Deponie der Worte*:
www.buchsenhausen.at/literatur-deponie-der-worte/


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ALICE SARMIENTO with Adam David and Josel Nicolas,
with contributions by Mac Arboleda and Khalil Verzosa

1. MAC ANDRE ARBOLEDA | 💚❤️ *Full Digitalizati❀n* 💚❤️
   3-channel multimedia installation, 2023

2. KHALIL VERZOSA | *Demonyo 666*, video, 2021, 1:42 min

3. KHALIL VERZOSA | *Pisapungan*, video, 2021, 21:00 min

4. ALICE SARMIENTO | *A Meme is not a Monument but can it make a Myth of a Man? / Visionary,* zine, 2023

5. ALICE SARMIENTO | *Visionary,* Javascript text generator, 2023

LUIS GUERRA

6. LUIS GUERRA | *La trace, le geste et la mémoire. Pieces of a gestural philosophy,* drawings and paintings on paper and cardboard, different sizes, 2022-2023 (work in progress)

ENDI TUPJA

7. ENDI TUPJA | Drawing as part of *Bathroom Floor Geographies*, 2023

8. ENDI TUPJA | *Hard-Boiled, Contained, Evaporated*, 3-channel digital video installation, 2023, 42:00 min

With Zamira Ruçi, Elida Kotherja, Raimonda Pupuleku, anonymous participant, Valbona Çoku Mirakaj.

Editing Advisor: Yuval Carasso
Sound: piano sound composition by artist composer Dirar Kalash

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I thank all the participants deeply for agreeing to be part of this project.

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BETTINA KNAUP with contributions by Isabel Peterhans and Benjamin Zanon **|** ***GrāoZone***

9. BENJAMIN ZANON | *TOC*, engraved tabletop and drawings on paper scraps, 2023

10. ISABEL PETERHANS | *Deponie der Worte*, wall drawing with excerpts of Bettina Knaup's research, 2023

LUIS GUERRA (*1974, Santiago de Chile) is a Visual Artist and Philosopher. Currently he is a University Researcher at the Academy of Fine Arts, University of the Arts Helsinki, Finland, and Fellow Researcher at the research group *Post-foundational Contemporary Thought* (2022–2025, University of Barcelona). Former Associate Professor of Aesthetics and Theory of the Arts at BAU University Center of Arts and Design Barcelona (2020-2022), GREDITS Design and Social Transformation Research Group Coordinator, and co-editor of the scientific review Immaterial, *Design, Art and Society*.
Luis Guerra did postdoctoral studies at the Center for Artistic Research (CfAR), University of the Arts Helsinki, 2019-2020. He was also Fellow Resident Artist at the Saastamoinen Foundation, Helsinki (2021) and Fellow grantee at the Kone Foundation, Helsinki (2020) with the artistic research project *Wandering Echoes, rounds and litanies as performative maps under confinement*. In 2022, he published his second book: *Wandering Echoes, a handbook of operative losses*, Errant Bodies Press, Berlin. In 2017 he published *La Inexistencia del Arte*, Brumaria Editores Madrid, after a research residency at the Museo Nacional Centro de Arte Reina Sofía, Madrid, thanks to the support of Santander Foundation (2015-2016).
His praxis inhabits a zone of visual encounters between drawings and acts, writings and objects. His work revolves around the imaginary line that Western culture has created between art and philosophy. Among the concepts framing his artistic research are three main notions: the un-domiciled, the echoicity and the inexistent.
https://www.luisguerra.org/

BETTINA KNAUP, freelance curator and writer (Berlin), has (co-)curated numerous international festivals, exhibitions and projects, including the International Festival of Contemporary Arts City of Women (Ljubljana, 2001–2004), *performing proximities* (Beursschouwburg, Brussels, 2008), *performance platform. body affects* (Sophiensaele, Berlin, 2012) and the archive and performance project *re.act.feminism*, which toured Europe from 2008 to 2013 (i.a. Akademie der Künste Berlin, Fundació Antoni Tàpies, Barcelona, Wyspa Institute of Art, Gdansk, Tallinn Art Hall) and has been re-launched in 2022 in the frame of Manifesta 14 in Pristina. She regularly publishes, teaches and collaborates with other artists* and curators*. From 2016 to 2021 Knaup was a PhD research fellow at the Department of Drama, Theatre and Performance at Roehampton University, London. In her dissertation *performing (as) waste. sticky care in feminist materialist performance and curation*, she develops a practice-based research on ecologically inspired, feminist-queer performances dealing with waste-matter. Currently she is preparing the collaborative residency project *common wastes*, which will explore waste infrastructures.
https://www.reactfeminism.org/

Isabel Peterhans (*1986) is a freelance illustrator and comic artist who lives and works in Innsbruck. She studied illustration at the Lucerne University of Applied Sciences and Arts and at the Bezalel Academy in Jerusalem. Her work has received several awards, including her 2014 book *Yallabyebye* with awards from the Zeugindesign Foundation and the Wilhelm Wirz Foundation Basel. Isabel Peterhans' publications are featured in international journals as well as books. She has published

drawn reportages in *Freitag* (D), *WOZ* (CH), and *Strapazin* (CH), among others. One of her most recent works, *Rest in Colors* (2021), is a series in which Peterhans deals with waste production in her own studio by coloring used packaging with leftover paint, thus removing them from the process of disappearance. For the project *re:framing jenisch* (2022), founded by the Initiative Minderheiten Tirol, Peterhans collaborated with author Simone Schönett to draw an online graphic novel on the taboo subject of violence against people of Yenish origin.
https://www.isabelpeterhans.ch

Benjamin Zanon studied architecture at the Technical University of Vienna (2001-2004) and then philosophy at the University of Vienna until 2006. In 2008, he moved to Düsseldorf and began studying liberal arts and sculpture at the local art academy. In 2009 he studied in Professor Richard Deacon's class, who appointed him a master's student in 2014. He graduated in February 2015. Since 2015 he has lived and worked as a visual artist in Innsbruck/Tyrol. Zanon participated in exhibitions in Austria, Germany, Italy, and the Czech Republic. Recently, his work was awarded the Hilde-Zach Scholarship of the City of Innsbruck (2022).
www.benjamin-zanon.at

ALICE SARMIENTO (*1985; Manila, PH) is a curator, critic, and occasional seamstress. At Künstler:innenhaus Büchsenhausen, she dealt with issues of communicative capitalism and the transmission of myths amidst – or despite – an absence of public space and meaningful public discourse.
Combing through archives and digital debris relating to Philippine architecture, starchitecture, billionaires, and other myth-made men, she produced the zines *A Meme is not a Monument but can it make a Myth of a Man?* and *Visionary*, as well as a javascript text generator of the same name.

Mac Andre Arboleda explores the sickness of the Internet through research and dialogue, art and text, as well as organizing and publishing. He is the Founding President of the UP Internet Freedom Network, a nonprofit organization based at the University of the Philippines, committed to digital rights advocacy through educational discussions, information campaigns, and special projects. He is also a co-founder and project lead of the Artists for Digital Rights Network, a cross-regional alliance based out of the Philippines and Indonesia, dedicated to supporting artists and advocates working on digital rights issues in Asia-Pacific.
Arboleda has held fellowships with the Salzburg Global Seminar, the World Urban Parks Emerging Urban Leaders program, the Australia Council for the Arts International Future Leaders program, Akademie Schloss Solitude, and the Asia Foundation.

Adam David and **Josel Nicolas** form two-thirds of the comics collaborative, Another Green World.

Adam David is a writer, book designer, and co-founder of Better Living Through Xeroxography, or BLTX, a comics and zine exposition in the Philippines that, for over a decade, has been integral to nurturing the ecosystem of the small press and self-publishing, connecting its numerous communities. He also co-founded Paper Trail Projects, a poetry and prose imprint based in Quezon City, Philippines. Through these endeavors, he has taken steps towards a broader mission of "literary patricide" or "the divorce of artistic practice from the padrino (loose tr. "patronage") system".

Josel Nicolas is an illustrator, writer, and stand-up comedian, best known for his autobiographical graphic novel, *Windmills* – a coming-of-age serial about growing up between a Catholic university in Manila and a conservative town just a few hours away from the metropolis. His sequential illustrations have appeared in magazines like *VICE* and for films like Erik Matti's *Buy Bust* (2018), and he also did the long-running strip *Doc Brick: Scientist + Problem Solver*, in the children's magazine, *K-Zone*.

Khalil Verzosa is an artist, filmmaker, and member of Barrio 99 – a video production company that bridges art and social commentary through progressive and unique storytelling. Born and based in Manila, Philippines, he is known for *Beastmode: A Social Experiment*, a feature-length film released in 2018 that loosely elaborates on a viral video showing Verzosa getting beaten up by a Filipino actor who, at that point, was notorious for getting into public brawls. Articles and reviews about both the original video that went viral and the feature-length released two years later, confirmed that *Beastmode* was indeed an experiment in representing masculinity, the tendency of such images to go viral, and the public discourse – and lynchings – that take place in their wake.

ENDI TUPJA (*1984) is an artist, filmmaker/storyteller, and cultural practitioner based between Berlin and Tirana. Her research centers on experimenting with strategies of memory recuperation and the potential of re-enactment with time witnesses. She explores the limits of (self-) representation as well as its tangential relation to video art. There is a friction between the essential and a sense of exaggeration omnipresent in her search for clarity. She continuously tries to challenge a certain idea of established institutional formality in artistic research and academic language. Her work has been shown in festivals and exhibitions in Germany, Kosovo, Mexico, the UK, the Netherlands, Georgia, Ukraine, Italy, San Marino, Greece, etc. She is currently a fellow at Centrale Fies, LIVE WORKS Vol. 10 – Free School of Performance, broadening her research in performative writing and staging techniques of Albanian female voices and memories in the Italian context between 1992-2011.
https://endintupja.wixsite.com/enditupja

Curator: Andrei Siclodi
Project Management: Veronika Riedl
Exhibition Technicians: Moritz Schachner, Jasper Bätge, Paul Irmann, Lukas Klestil

TEXTS

Visitors text: Andrei Siclodi
with contributions by Luis Guerra, Bettina Knaup und Alice Sarmiento

EVENTS IN THE CONTEXT OF THE EXHIBITION

20. 06. 2023: Excursion to the Ahrental landfill with Bettina Knaup, Anke Bockreis (research group Waste and Resource Management, University of Innsbruck) and Alexander Gogl (Institute for Gestaltung, University of Innsbruck)

Please register for the excursion via **office@buchsenhausen.at**

Current information on the events in the context of the exhibition can be found on the website **www.buchsenhausen.at**

TIROLER **KÜNSTLER:INNENSCHAFT**
TYROLEAN **ARTISTS' ASSOCIATION**

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TYROLEAN **ARTISTS' ASSOCIATION**

Kunstpavillon: Wednesday – Friday 12.00 – 18.00 & Saturday 11.00 – 15.00
Neue Galerie: Wednesday – Friday 12.00 – 17.00 & Saturday 11.00 – 15.00
Künstler:innenhaus Büchsenhausen: upon request

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