

## About the SALOON:

**SALOON Wien** is a network for women\* in the art world, working as curators, artists, designers, cultural managers, and journalists in galleries, museums, cultural institutions, universities and/or independently. In monthly **SALOON** meetings members present their works, projects, and exhibitions and visit renowned artists, curators, exhibitions, galleries, museums, and other protagonists of the Viennese art scene. **SALOON Wien** was founded in 2017 by **Julia Hartmann** and **Aline Lara Rezende**, and since 2018, it has been run together with **Doris Richter**. The first **SALOON** was founded in Berlin in 2012 by **Tina Sauerländer**. Today, eleven **SALOONS** in the cities of Berlin, Brussels, Dresden, Hamburg, Jerusalem, London, Montreal, Munich, Paris, Prague and Vienna form the international **SALOON Network**.

**Julia Hartmann** is an art historian, independent curator, and PhD student at the Academy of Fine Arts Vienna with a research focus on an all-female exhibition history in China. Previously, **Hartmann** was working as assistant curator at the Secession and the Belvedere 21 in Vienna. She is co-founder and board member of **SALOON Wien**, associate curator for the VIENNA ART WEEK, and independently curates exhibitions that oscillate between feminism, digitalization, and the freedom of movement.

**Aline Lara Rezende** is a contemporary art and design curator and journalist. She is also a designer and co-founder and board member of **SALOON Wien**. She is working as chief knowledge and

impact officer at the Design Campus, the Think Tank and R&D Platform for the Design Museum Dresden. As a journalist **Rezende** reports and writes about the intersection of culture and design internationally. In 2019, she curated the 26th Biennale for Design in Ljubljana together with **Thomas Geisler**. She previously worked for MoMA in New York, the National Art Center in Tokyo, the Museum of Contemporary Art, Tokyo, the Yerba Buena Center for Arts in San Francisco, the Biennale Sao Paulo, as well as the magazine publisher Abril in São Paulo.

**Doris Richter** is an art historian, culture and event manager, curator, and board member of **SALOON Wien**. Since 2011, she has been working for Sotheby's Vienna and was appointed deputy director in 2016. Her responsibilities include expert advice in buying and selling art (e.g. Contemporary Art, 20th Century Design, Old Masters), event and project management, and curating. **Richter** has been co-curating the exhibition series *Sotheby's Artist Quarterly* for over ten years. Previously, she was working at Sammlung Essl, Galerie Ulysses and, Georg Kargl Fine Arts.



SALOON-Wien.at, @saloon\_wien  
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# SYMPOSIUM

5th Anniversary  
SALOON  
Wien

# STILL, WE RISE!

## Women\*'s Networks, Feminist Movements, and the Politics of Solidarity

A symposium in the framework of the exhibition **Defiant Muses** and on the occasion of the fifth anniversary of **SALOON Wien**

# 2/9/2022

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## Women\*'s Networks, Feminist Movements, and the Politics of Solidarity

A symposium in the framework of the exhibition **Defiant Muses** and on the occasion of the fifth anniversary of **SALOON Wien**

Conceptualized by **Julia Hartmann, Aline Lara Rezende** and **Doris Richter (SALOON Wien)** in collaboration with **Kunsthalle Wien**

**Denise Palmieri** is a performance artist, whose work is rooted in visual art. Born in São Paulo, Brazil, she has been living and working in Austria since 2012. The unfolding of body, voice and ritual aspects forms a crucial part of her work. She uses art as a means of communication to find and re-develop different languages. While focusing on performance, she also works with installation, photography, video and mixed media. Non-normative art is a statement frequently found in her creations. She most recently appeared at Brut in the que\_ring drama project *Dark Revolutions* in the episode *R Arrrrmy* alongside **Naomi Rincon Gallardo** and **Sabine Marte**. Since 2020, Palmieri has been a board member of VBKÖ (Austrian Association of Women Artists) together with **Neda Hosseinyar, Louise Deininger, and Mika Maruyama**.

**Stefania Pitscheider Soraperra** has been the director of the Frauenmuseum Hittisau since 2009. As a member of the artist group WochenKlausur she has realized numerous projects at the interface between art and social politics, for example for the steirischer herbst, the Shedhalle Zürich or the Venice Biennale. She has worked at Kunsthistorisches Museum Wien, Kunsthalle Wien, Shedhalle Sankt Pölten and the cultural center Cooperations in Wiltz (Luxembourg). As an art historian, exhibition curator and cultural manager, her interests are socio-political and feminist issues. She comes from South Tyrol and is a native speaker

of Ladin. The Frauenmuseum Hittisau in the Bregenzerwald is the first and only women's museum in Austria. It is also the only one in the world located in a rural area. Since 2000, it has been showing cultural and historical exhibitions on topics relevant to women.

The work of **Patrick Schabus** mainly focuses on history, exploring issues of ideological lineages, especially as they affect current political and socio-economic policy. His projects range from journals, curatorial projects, to video and installation, which are research-driven studies that reference the past to show how and where it still casts shadows on the now. Since 2020, he is the publishing director of The Friendly Facts. He has participated in the **Richard Foreman's The Bridge Project** and worked as a student assistant for **Harun Farocki**. As part of The New Centre of Research and Practice he has moderated several seminars and panels with artists and curators. **Schabus** was the curator of the Mandelkern Project, Vienna (2015 to 2018), co-curated the Sofia Queer Forum 2018 (with **Mohammad Salemy**) and curated the video program *Interlocutories* presented at Spike Berlin. ●

## Panel 2: The Importance of Women\*'s Networks, Allyship, Solidarity and Friendship

This panel is highlighting the necessity of collectivity through collaboration and allyship to challenge the established canon and its underlying patriarchal structures, in the art world and beyond.

WITH: **Imayna Caceres** (artist, researcher, and curator) • **Karin Mack** (artist) • **Denise Palmieri** (artist and board member of VBKÖ) • **Stefania Pitscheider Soraperra** (director of Frauenmuseum Hittisau) • **Patrick Schabus** (artist and curator)

**Imayna Caceres** is a Peru-born artist, curator, and researcher based in Vienna, who has received an MA in Fine Arts as well as in Artistic and Cultural Science, and a BA in Sociology and in Communication Sciences and is currently a candidate for the doctorate in Philosophy at the Academy of Fine Arts Vienna. She is interested in the makings of communities in more-than-human worlds, futuristic ancestral heritages as well as practices of regeneration and kinship and engages with forms of knowledge that exceed the dichotomies of modernity and Western knowledge. Her work includes relational and ritual practices, projects in public space, video and digital and analog drawing. **Caceres** is part of the collectives *Trenza* and *Anticolonial Interventions in Vienna*, that are organized around feminist ecopolitical matters.

**Karin Mack** is an Austrian photo artist based in Vienna and belongs to the avant-garde feminist art of the 1970s. She is known primarily for generating her themes from a very personal introspection, highlighting the traditional female representation in advertising, amongst other themes. From 1977 to 1982, she was involved in the Viennese artist group *IntAkt* (International Action Group for Women Artists) to improve the situation of women artists. Her work was included in shows such as the seminal touring exhibition *Feminist Avant-Garde of the 1970s. From the Sammlung Verbund Collection Vienna; Women House* at the National Museum of Women in the Arts; *Mother of the Year* at Lentos Linz; and *IntAkt – Die Pionierinnen* at Fotogalerie Wien.

Inspired by **Delphine Seyrig's** insurmountable political activism and under the framework of the exhibition **Defiant Muses** (curated by **Nataša Petrešin-Bachelez** and **Giovanna Zapperi**), **SALOON Wien** is celebrating its fifth anniversary with an international symposium at **Kunsthalle Wien**.

By adopting an intersectional perspective, the symposium will reflect on the expansions of feminist discourses from the 1970s until today and tackle roots of gender inequality, white privilege, and encrusted patriarchal structures. An international group of artists, curators, and cultural practitioners will introduce their practices in consecutive short presentations, followed by a panel discussion to round up the topics. The symposium covers two main aspects: **(Dis-)Continuities of the Feminist Fight** carried out by past and current social movements and the **Importance of Women\*'s Networks, Allyship, Solidarity, and Friendship**.

There is an undeniable need for women\*'s networks and public debates about structures of oppression as well as their interrelated axes — hence, *Still, We Rise!*

\* including trans and cis women as well as non-binary people

### Schedule:

5 – 6 PM: **Guided tour** through the exhibition **Defiant Muses. Delphine Seyrig and the Feminist Video Collectives of 1970s and 1980s France**

6 – 8:30 PM: **Symposium** at **Kunsthalle Wien Lounge**

— 6:00 – 6:15 PM: **Introduction**

— 6:15 – 7:30 PM: **Panel 1**

— 7:30 – 8:30 PM: **Panel 2**

8:30 – 9:30 PM: **Drinks and gathering**

## Panel 1: (Dis-)Continuities of the Feminist Fight

This panel is questioning what has changed—or not—within feminist struggles since the 1970s, examining both achievements and blind spots. With hints to the exhibition **Defiant Muses**, the guests will look into past and current social movements in order to discuss the issues of privilege within the feminist fight as well as the need for intersectional perspectives.

WITH: **Xabier Arakistain** (curator and feminist activist) • **Katharina Cibulka** (artist, filmmaker; initiator of *SOLANGE Project*) • **Juliana de Faria** (founder of Think Olga and chief engagement officer of The FemTech Bloom Care; joining via ZOOM) • **Soli Kiani** (artist) • **Constanze Ruhm** (artist and filmmaker)

**Xabier Arakistain** is a Spanish independent curator and feminist activist based in Bilbao. **Arakistain** incorporated the category of sex as a curatorial criterion since his first exhibition, *Trans Sexual Express* (BilbaoArte, 1999). In 2005 he was one of the promoters of the ARCO 2005 Manifesto demanding measures from the Spanish public administrations to promote equality between the sexes in the field of art. **Arakistain** was director of Centro Cultural Montehermoso Kulturunea, Vitoria-Gasteiz, from 2007 to 2011, making it a pioneering institution in the development and application of feminist policies in the fields of contemporary art, thought and culture. He has also curated retrospective shows devoted to pioneers of feminist art like **Margaret Harrison**, **Judy Chicago** and the **Guerrilla Girls** as well as group shows such as *Kiss Kiss Bang Bang*, *86 steps in*

*45 Years of Art and Feminism or Kick in the eye. Eight feminist strategies to interrupt the male gaze.*

**Katharina Cibulka** is an Innsbruck-based Austrian artist, filmmaker, and project developer for artistic and sustainable processes. She is a board member of the Tyrolean Artists' Association and the co-founder of the performance group peek a corner. Besides that, she is a lecturer at the Technical University of Munich and conducts workshops at the Academy of Fine Arts Vienna. In 2018, **Cibulka** started the project *SOLANGE* [As long as] in collaboration with **Vivian Simbürger** and **Tina Themel**, which, following one of feminism's key issues — the quest for social justice —, targets a broad social spectrum of gender-specific inequalities. The team is wrapping construction sites (a traditionally male dominated space)

with dust nets that are embroidered (a traditionally female dominated craft) with sentences succinctly and directly pointing out existing grievances. Every construction site has its individual challenges that influence *SOLANGE* and vice versa.

The Brazilian journalist **Juliana de Faria** is the founder of the social innovation NGO Think Olga as well as chief engagement officer of The FemTech Bloom Care and the campaign *Chega de Fiu Fiu* [Enough with the Catcalling] which challenges sexual harassment in public places. In recognition of these projects, she was recently named one of "8 Incredible Women Who Will Inspire You to Break the Rules" by *Cosmopolitan* magazine and the Clinton Foundation's No Ceilings Project. **De Faria** partnered with the Public Defender of the State of São Paulo to create and disseminate informational material about sexual assault. Her e-book *Meu Corpo Não É Seu* [My Body Is Not Yours] was published by Companhia das Letras in June 2014. Her journalistic experience includes working at *Jornal da Tarde* and *Veja São Paulo* as well as editing for *Harper's Bazaar* and *ELLE Brasil*. She earned her degree in Journalism from the Pontifícia Universidade Católica de São Paulo and studied Fashion at Central Saint Martins at the University of the Arts London.

The Iranian-Austrian artist **Soli Kiani** has been living and working in Vienna since 2000. She studied in **Christian Ludwig Attersee's** painting master class at the University

of Applied Arts in Vienna. These days, she works with installations, objects, photography and painting and deals with themes concerning human rights and human dignity. In sometimes drastic images, the artist brings to light the social, political and religious everyday reality of people — predominantly women — who refuse to bow to the regime in Islamic Iran. As a self-empowered woman and artist, **Kiani** interweaves her biography with a broad social context, and for more than 20 years has left it exclusively to herself, rather than to others, to decide how to show her work and identity as a female artist.

**Constanze Ruhm** is an Austrian video artist based in Vienna and Berlin. From 1987 she studied at the University of Applied Arts Vienna with **Peter Weibel**. From 2004–2006 she was professor for film and video at the Merz Akademie Stuttgart. Since 2006 she has held a professorship at the Academy of Fine Arts Vienna in the Digital Media Department. Her videos, installations, photographs, web projects, and texts/publications deal with the relationship between different time-based forms between cinema and new media, and focus on questions of (female) identity, representation and performativity. In 2020, she received the Diagonale Prize for Innovative Cinema for the film *Gli appunti di Anna Azzori / Uno specchio che viaggia nel tempo*, which investigates the place of women in a world that was full of discrimination back in the 70s and remains so today. ●