

KUNSTHALLE EXNERGASSE | WUK



BABY! I Lost MY HEADSHOES! ~~XXXXXXXXXX~~

Baby, I lost my handshoes...

15.11.–22.12.2012

KUNSTHALLE EXNERGASSE | WUK

Währinger Straße 59/2/1, AT-1090 Wien

Di–Fr 13:00–18:00 Uhr, Sa 11:00–14:00 Uhr

Tue–Fr 1:00–6:00 pm, Sat 11:00 am–2:00 pm

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www.kunsthalleexnergasse.wuk.at

Eröffnung \ Opening:

14.11.2012, 19 Uhr \ 7 pm

Baby, I lost my handshoes...

... ist ein Ausstellungsprojekt, das 2010 von **Donna Huanca** (USA), **Vytautas Jurevicius** (LIT), **Lisa Meixner** (DE) und **Aki Nagasaka** (JAP) gegründet wurde.

\ The artists Donna Huanca (USA), Vytautas Jurevicius (LIT), Lisa Meixner (DE) and Aki Nagasaka (JAP) have collaborated since 2010 on the self-curated exhibition project
»Baby, I lost my handshoes....«.

OUT OF TOUCH – J'AIME LE JEU À LA FOLIE

Ein Sprechstück in zwei Teilen für vier Personen
von Michael Hiltbrunner

Die vier Sprechenden:

1 – Angie, Pippa, Miss Frivole und mit 2 bei Atelier E.B.

2 – Marlene, Hayley, Mademoiselle Bonne und
mit 1 bei Atelier E.B.

3 – Kenlon Tomlinson, Chris Heath und mit 4 bei Felt

4 – Jean-Luc Lagarce, Lawrence und mit 3 bei Felt

Uraufführung anstelle einer Begrüßungsrede
an der Ausstellung „Baby, I lost my handshoes...“
in der Kunsthalle Exnergasse Wien, 14. November 2012

OUT OF TOUCH – J'AIME LE JEU À LA FOLIE

*Trois espèces de spectateurs composent ce qu'on
est convenu d'appeler le public : premièrement, les
femmes; deuxièmement, les penseurs; troisièmement,
la foule proprement dite.*

Victor Hugo, préface de *Ruy Blas*, 1839

TEIL 1

In der Mitte ANGIE / PIPPA und MARLENE / HAYLEY,
aussen auf der einen Seite KENLON TOMLINSON und
auf der anderen Seite JEAN-LUC LAGARCE

Angie comes in

ANGIE: Mum?

MARLENE: Angie? What's the matter?

ANGIE: Mum?

MARLENE: No, she's gone to bed. It's Auntie Marlene.

ANGIE: Frightening.

MARLENE: Did you have a bad dream? What happened in it?

Well you're awake now, aren't you, pet?

ANGIE: Frightening.

Caryl Churchill: Top Girls. A Play. London: Samuel French, 1982. p. 54

*KENLON TOMLINSON wendet sich als Choreograph an
das Publikum, spricht über den gesamten Raum.*

KENLON TOMLINSON: First then, you are to observe, that the Shape
and Figure of Rooms differ exceedingly; for some are of a direct
Square, others not square but oblong or longish, namely, when

the two Sides are somewhat longer than the Top or Bottom, and various others that, in Reality, are of no Form at all; which renders *Dancing* extremely difficult and confused to those, who have not a just and true Idea of the Room, in its different Situations; because if this be wanting, altho' they may perform very handsomely, at their own *Houses*, or in *School* with a Master, yet, in *Assemblies* or *Rooms Abroad*, they are as much disordered and at a Stand, as if in an *Uninhabited Island*.

Kellom Tomlinson: The Art of Dancing. Explained by Reading and Figures. In two books. London: printed for the author, 1735. i. 18

PIPPA is in the middle of telling a long story.

PIPPA: First thing I do is come in armed with razors, hair removing cream and God knows what else. You shave me, just pluck me, whatever you do.

HAYLEY looks up from her newspaper

HAYLEY: My sister is a trombonist and when she plays her instrument a lot the hair on her top lip goes green from oxidisation. I remember her buying bleach to get rid of it when we were kids.

Hayley Newman: MKVH. The screenplay. [Published on the occasion of the exhibition «Hayley Newman: MKVH (Milton Keynes Vertical Horizontal)». Manchester: Cornerhouse Publications, 2007. p. 20 hrs

JEAN-LUC LAGARCE wendet sich als Regisseur an das Publikum, spricht über die anderen Sprechenden.

JEAN-LUC LAGARCE: Les acteurs, je l'oublie bêtement, parfois, les acteurs écoutent. Tout le temps au travail, ils écoutent, cette écoute

tendue vers deux ou trois mots, perdus au milieu du discours, un détail pour juste reprendre, recommencer, être là à suivre la parole, essayer d'être dans mon histoire, être au plus proche de ce que j'ignore moi-même, s'efforçant de trouver en eux le secret.

*Jean-Luc Lagarce: Connaissez-vous Jean-Luc Lagarce?
Besançon: Les Solitaires Intempestifs, 2008. p. 26*

TEIL 2

CHRIS HEATH und LAWRENCE auf der einen Seite, auch mit dem Lied von FELT. Auf der anderen Seite MISS FRIVOLE und MADMOISELLE BONNE, auch mit dem Lied von ATELIER E.B.

Das Lied von FELT ist gesungen, nach Belieben.

FELT:

I was feeling out of touch
unable to control
My mind was like a theatre
It was playing ten different roles
And I believed all the locked-up people
held the key to the world
A land of heads in chained-in boxes
just trying to be heard

*Felt: Dismantled King is off the Throne. On: Felt: Gold Mine
Trash. UK: Cherry Red Records, 1987. Song A3*

CHRIS HEATH: Do you think you're always disappointed that other people aren't perfect?

LAWRENCE: Yeah, I don't like faults. But I've got a million, and I say all my faults straight away. I know I'm not perfect at all.

But people are more imperfect than me – that's the problem.

CHRIS HEATH: That sounds really arrogant!

LAWRENCE: That's horrible, isn't it?

CHRIS HEATH: Do you really think they are more imperfect than you?

LAWRENCE: The girls that I've met, yeah.

CHRIS HEATH: Do you think girls are generally more imperfect than boys?

LAWRENCE: No. I like them ten times better. I'd much rather go round with a gang of girls than a gang of boys.

Anyway. I'd much rather have my whole world full of girls.

CHRIS HEATH: Are you still eating those nuts with chocolate bits?

LAWRENCE: Trebles? No, I gave them up, because they stopped making them. This is what usually happen when I like a product, a weird product like Trebles.

Chris Heath: Lunch break with Lawrence. Un unpublished interview.

In: Foxtrot Echo Lima Tango. A Fanzine about Felt & c. 1980–2010. p. 50–66

MISS FRIVOLE: Je vous avoue, ma Bonne, que j'aime le jeu à la folie, & que j'aurais bien de la peine à me priver d'un amusement si général: il est donc nécessaire que j'apprenne à jouer; si je ne la savois pas, jeperdrais tout mon argent, comme dit fort bien Lady Louise.

MADemoiselle BONNE: Je vais vous faire ma confession, ma chère; j'ai la foiblesse d'aimer beaucoup le jeu, & il m'a rendu souvent de bons services quand j'étois dans une société de sots. J'ai joué toute ma vie quelque heures par jour, je ne me sois jamais appliquée à jouer comme il faut; cependant je gagerois bien de n'avoir pas perdu deux guinées depuis que je suis au monde.

Madame Le Prince de Beaumont, Magasin des Adolescentes, ou, Dialogues d'une sage gouvernante avec ses élèves de la première distinction. Tome troisième, cinquième édition. Lyon, chez Jacquenot, père, & Rusand, Libraires, 1785. p. 195–196

Das Lied von ATELIER E.B. ist gesungen, nach Belieben.

ATELIER E.B.:

Work coat

Running dog wrap skirt

Work coat

Pant suit – trousers

Pant suit – trousers

Mohair jumper

Spanish hat

Spanish hat

Snood

Paisley Mackintosh

Belt

Bonnet

Two tone Mack

Bonnet

Funnel neck jumper

Apron

Industrial shawl

Pant suit – trousers

Work coat

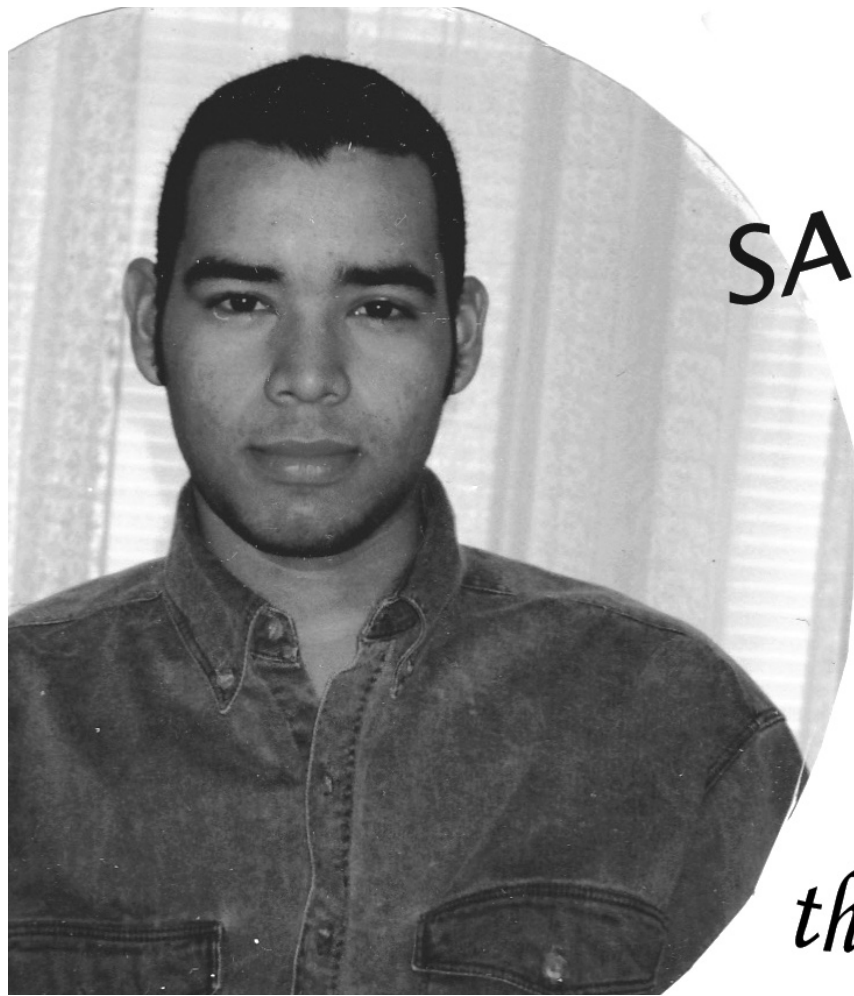
Pant suit – trousers

Pendant

Bag

Atelier E.B.: The Inventors of Tradition. Collection 2011.

Thea Westreich and Ethan Wagner Publications, 2011. p. 34



SADE ON DMT

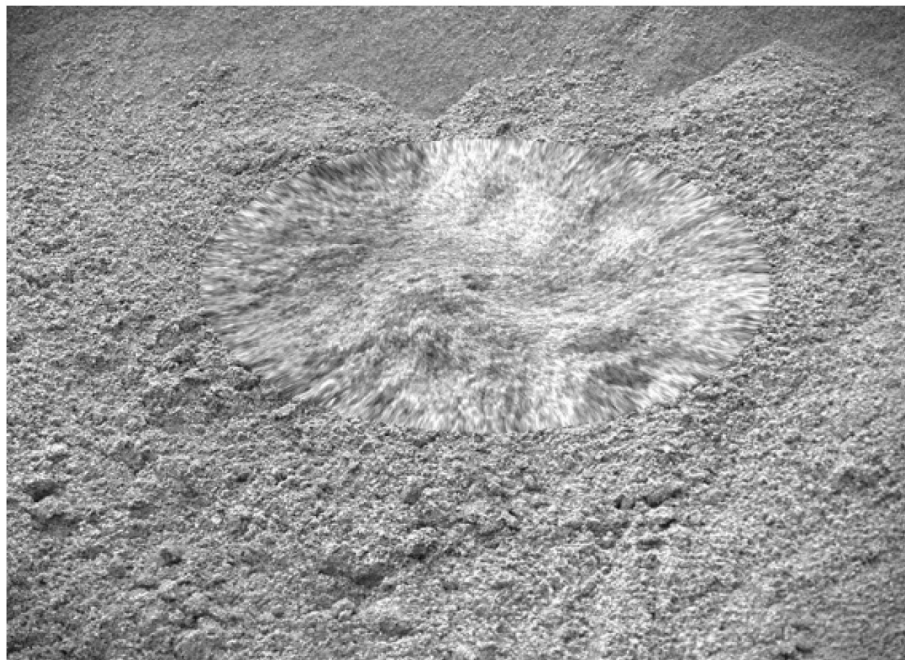
Everything is
crystal clear
HD hologram
rivers of tryptophan
dive deep into the mirror
to find myself as nothing
as i no longer breathe your
air

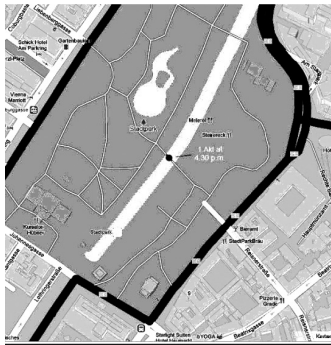
you take my air
Hungry for life

*thirsty for the dis-
tant river*



Vytautas Jurevicius Installation ,wo die kätschen wachsen‘
(eng.‘where the cats are growing‘)





Lisa Meixner

underwater (2012), rhein II (2011), Chiron (2010)

In the beginning when everything was darkness and water, fantastical animals were created, humans with two or four wings and two faces, only one body, but two heads and two sexes. There were some with goats legs and horns, and others with horses' legs, like centaurs. Moreover there were bulls with human heads, dogs with four bodies and fish tails, horses with dog's heads, men and other monsters with fish tails or horses' heads, dragons, fish, worms, snakes and many more wild creatures, whose image can still be seen at Baal's temple. A woman called Markaye, was emperess to all these wonderful creatures. And that is how everything was when Baal arrived. He came and cut Markaye in two halves, formed heaven with one half of her body and the earth with the other, and then killed all the animals in her wholeness. Since then heaven and earth existed, but abandoned by any living being. Seeing this, Baal sought to create new beings and populate the earth. But as Markaye's beings of humid, flowing nature created by water and darkness, were no longer there, Baal had to invent a new means of creation. He asked one of the other Gods to cut his head off and mix his blood with earth forming human beings. So this is how men have been created and are therefore partly divine, intelligent beings and Baal was the one who cut the darkness in two halves to separate heaven and earth arranging the stars, the sun, the moon and the five planets in space, ordering the whole world. But it is said that the monsters who could not stand the Sun God's brightness all ceased to exist. After Berossos' *History of Babylonia*, sometime around 290-278 BC.







Aki Nagasaka, If on a winter's night a traveler, 2010-12



Aki Nagasaka, Project T, T for Taut, 2010-12

Baby, I lost my Handshoes... ist ein Ausstellungsprojekt, das 2010 von Donna Huanca (USA), Vytautas Jurevicius (LIT), Lisa Meixner (DE) und Aki Nagasaka (JAP) gegründet wurde. Ihre künstlerische und kuratorische Praxis verbindet ein gemeinsames Interesse an der Erforschung und Neuerzählung kultureller und sozialer Ausdrucksformen wie Sprache, Mode oder Architektur. »Baby, I lost my handshoes....« folgt dabei keinem spezifischen Thema oder kuratorischen Konzept, sondern will vielmehr ein experimentelles Zusammenspiel unterschiedlichster Ideen, Formate und Erzählungen erproben. Die Gruppenausstellung wird von den KünstlerInnen selbst kuratiert wurde erstmals 2011 in der Galerie Kurant in Tromsø, Norwegen, und 2012 im Kunstraum des Forum da Maia in Porto, Portugal, realisiert.

\ Donna Huanca (USA), Vytautas Jurevicius (LIT), Lisa Meixner (DE) and Aki Nagasaka (JAP) have collaborated since 2010 on the self-curated exhibition project »Baby, I lost my handshoes....«.

With shared interest in the expression of social and cultural life, they interpret the impact of form and style through playful narratives of architecture, fashion and language. »Baby, I lost my handshoes....« has been curated without following one specific curatorial position or theme, but rather experimenting with an open interaction of various ideas, formats and narrations. The exhibition was first preseted in May 2011 at Gallery Kurant in Tromsø, Norway, followed by the second installation at Forum da Maia, in Porto, Portugal in June 2012.

Donna Huanca, 1980 in Chicago geboren, lebt und arbeitet zwischen USA und Berlin. Studium an der Städelschule Frankfurt, an der Skowhegan School of Painting and Sculpture und an der University of Houston (Bachelor of Arts). 2012 Fulbright Forschungsstipendium für Mexico City. Ausstellungen u.a.: Bard CCS, Annadale on- Hudson New York, PRETEEN Gallery, Mexico City, EXILE, Berlin.

\ Donna Huanca, born 1980 in Chicago, USA. Lives and works between USA and Berlin. Huanca studied at Städelschule Frankfurt and holds a Bachelor of Fine Arts from the University of Houston. She has participated in various residencies including: Skowhegan School of Painting and Sculpture, LMCC, New York City, Headlands, San Francisco, CA. She is a recipient of 2012 Fulbright Scholarship for work in Mexico City and a DAAD study grant (2009-10) Bonn, Germany. Recent exhibitions include: The Myth...(solo) at Bard CCS, Annadale on-Hudson, New York, PANIC FEAR CRYING FITS (solo) at PRETEEN Gallery, Mexico City and Reduction of Form at EXILE, Berlin, Germany.

Vytautas Jurevicius, 1981 in Litauen geboren, lebt und arbeitet in Frankfurt am Main. Studium an der Städelschule Frankfurt und an der Akademie der bildenden Künste Karlsruhe. Ausstellungen u.a.: ‚Regionale 2010‘ Kunsthalle Basel und Kunsthaus L6 Freiburg, Universal Cosmopolitan Research Project‘ in London, UK, ‚Festival junger Talente‘, Frankfurt am Main.

\ Vytautas Jurevicius, born 1981 in Lithuania, lives and works in Frankfurt am Main. He has studied at Städelschule Frankfurt and at the Academy of Fine Arts, Karlsruhe. Recent exhibitions include ‚Regionale 2010‘ at Kunsthalle Basel and Kunsthaus L6 Freiburg, Germany, ‚Universal Cosmopolitan Research Project‘ in London, UK and ‚Festival of young talents‘ in Frankfurt am Main.

Lisa Meixner, 1983 in Stuttgart geboren, lebt und arbeitet zwischen Wien und Norditalien. Studium an der Städelschule Frankfurt und an der Akademie der Bildenden Künste Wien. Diploma di Scultura der Accademia di Belle Arti Bologna. 2010 Atelierstipendium des bm:ukk für Chengdu, China. Ausstellungen u.a.: left – right, Hong Studio Beijing, Übermorgenkünstler II, Heidelberger Kunstverein, Lummerland I, Toves Galleri, Kopenhagen, rhein II, NoMad, Projekt Display Frankfurter Kunstverein.

\ Lisa Meixner born 1983 in Stuttgart, lives and works between Vienna and Northern Italy. She studied at Städelschule Frankfurt, at the Academy of Fine Arts Vienna and holds a Bachelor of Fine Arts from the Accademia di belle Arti Bologna, Italy. In 2010 she participated in a three-month residency in Chengdu, China with the studio programme of bm:ukk. Recent projects include left – right, Austro-Sino Arts Programme, Hong Studio Beijing, Übermorgenkünstler II, Heidelberger Kunstverein, Lummerland I, Toves Galleri, Kopenhagen, rhein II (sweeping into action), NoMad, Projekt Display Frankfurter Kunstverein.

Aki Nagasaka, geboren 1980 in Osaka, Japan, lebt und arbeitet in London. Studium an der Städelschule Frankfurt und University of Texas, Austin (Bachelor of Arts). Sie hat am CCA Kitakyushu Forschungsprogramm teilgenommen und 2012 den ‚Oversea Research Fellowship‘ des Japanischen Kulturministeriums erhalten. Ausstellungen u.a.: Zauderberg - Städelschule Absolventen Ausstellung, MMK, Frankfurt, Übermorgenkünstler II, Heidelberger Kunstverein, *Project, potentially no one sees it, Immediate Territory, Oxford.

\ Aki Nagasaka, born 1980 in Osaka, Japan, lives and works in London, UK. She studied at Städelschule Frankfurt, completed CCA Kitakyushu Research Programme, and holds a Bachelor of Fine Arts from the University of Texas at Austin. She is a recipient of Japanese Cultural Ministry Oversea Research Fellowship 2012. Her recent exhibitions include Zauderberg - Städelschule Absolventen Ausstellung, MMK Museum für Moderne Kunst, Frankfurt am Main, Übermorgenkünstler II, Heidelberger Kunstverein, Heidelberg, and *Project, potentially no one sees it, Immediate Territory, Oxford.

PROGRAMM \ PROGRAMME

(in englischer Sprache, Eintritt frei
\ in English, free admission)

Eröffnung \ Opening:

Mittwoch \ Wednesday, Nov. 14, 2012, 19:00 \ 7 pm
Donna Huanca, 'untitled' (Sade on DMT), performance

Programme 1:

Freitag \ Friday, Nov. 16, 19 Uhr \ 7 pm
Victor Boulet, 'Cock The Hammer', performance (60 min.)
Victor Boulet ist Künstler. Er lebt und arbeitet in Paris.
\ Victor Boulet is an artist based in Paris.
<http://victorboulet.com>

20 Uhr \ 8 pm

Gerardo Contreras, 'Life is Amazing Art is Cute'
performance lecture (40 min.)
Gerardo Contreras arbeitet als Architekt und
freischaffender Kurator in Mexico City.
\ Gerardo Contreras is an architect and
independent curator based in Mexico City.
<http://preteengallery.net/>

Programme 2

Samstag \ Saturday, Nov. 17
16:30 Uhr \ 4:30 pm Südliche Stadtpark Brücke (5 min.)
20 Uhr \ 8 pm Linke Wienzeile 78 (20 min.)

**Vytautas Jurevicius: 'We are so close but not really. We think we
are so close but not. We are stranger but human.'** Performance

Programme 3

Dienstag \ Tuesday, Nov. 20, 17 Uhr \ 5 pm
(= 00 Uhr \ 12 am Japan Standard Time):

Gespräch zwischen Kyongfa Che und Aki Nagasaka

\ **Kyongfa Che and Aki Nagasaka in conversation** (via skype, 60 min.)
Che lebt und arbeitet als freischaffende Kuratorin in Tokyo, Japan.
\ Che is an independent curator currently based in Tokyo, Japan.

18 Uhr \ 6 pm

**Nikolaus Feinig, 'Wenn einer Zwei-Gestalt ist (Of Twofold Nature) -
Hommage an Chiron'**, Kontrabassimprovisation
\ **'Wenn einer Zwei-Gestalt ist (Of Twofold Nature) - Hommage an
Chiron'** Performance of musical piece by double-bass player **Nikolaus Feinig**
(40 min.)

Programme 4

Mittwoch \ Wednesday, Nov. 21, 19 Uhr \ 7 pm
**'Sound Works': Gespräch zwischen Hermann Nitsch
und Donna Huanca**

\ **Donna Huanca and Hermann Nitsch in conversation.**

Hermann Nitsch (Vienna, 1938) is an Austrian artist who works in experimental
and multimedia modes. In the 1950s, Nitsch conceived of the Orgien Mysterien
Theater staging nearly 100 performances between 1962 and 1998.

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