ELKE AUER

Lives and works in Vienna.

Born in 1980 in Graz.

Artistic media:

Photography

Installation

Sculpture

Drawing

Collage

Poster

Video

Text

## THE SPECTRE IN THE HOUSE

"The most anti-capitalist protest is to care for another and to care for yourself. To take on the historically feminized and therefore invisible practice of nursing, nurturing, caring. To take seriously each other's vulnerability and fragility and precarity, and to support it, honor it, empower it. To protect each other, to enact and practice a community of support. A radical kinship, an interdependent sociality, a politics of care."

(Johanna Hedva)

THE SPECTRE IN THE HOUSE is a series about reproductive work and emancipatory politics currently in development for an exhibition in the waiting hall of the chamber of labour in Vienna. Evoking the Victorian phantom known as the Angel in the House that, as Virginia Woolf famously stated, had to be constantly killed to be a writer it circles around the copious aspects of care work and the other "labour of love": art work. Employing Mark Fisher's alteration of Derrida's concept of hauntology as well as Helen Hester's concept of Domestic Realism THE SPECTRE IN THE HOUSE tries to imagine a future society in which this still mostly invisible and unpaid work is reorganized and shouldered equally.

2024-ongoing



Care-Gespenstkampfsport, 24x34cm
Collage, Oil Pastel on paper (150g), Photo: "Housewifegymnastics", Netherlands, 1960, Nationaal Archief, Public Domain
2024



Care-Gespenst 3, 24x34cm
Collage, Water Colour and Oil Pastel on Paper (150g), Photo: "Housewife cleaning doormat with carpet-beater around 1955", Netherlands, Nationaal Archief, Public Domain 2024



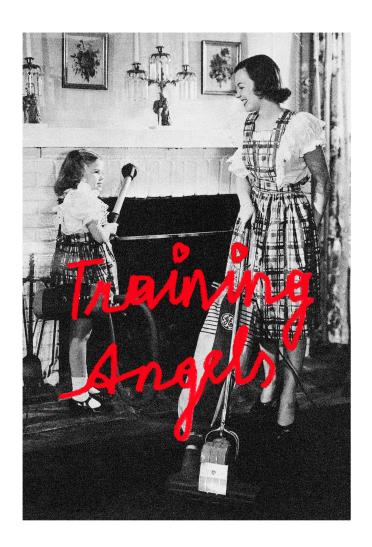
MAN AND BABY
Draft for a sculpture, fired, painted, clay, stone
2024



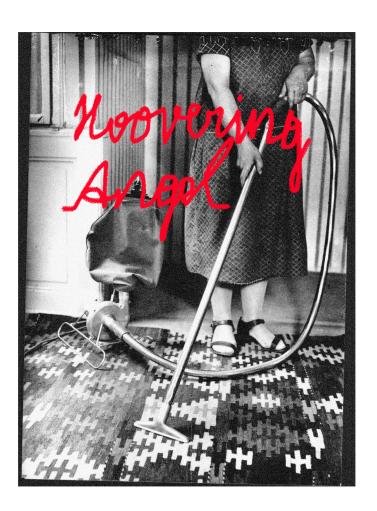
CARE-SPECTRE
Draft for a sculpture, fired clay,
2024



MAN AND BABY & CARE-SPECTRE Sculptures in process Papier-mâché, wood, wire mesh 2024



TRAINING ANGELS, 28x40cm Digital collage, Photo: ÖNB/Wien, FO 300488/30 (Mutter und Kind beim Staubsaugen) 2024



HOOVERING ANGEL, 30x40cm Digital collage, Foto: ÖNB/Wien, Z 935 (Staubsauger) 2024



TRAGENDE STRUKTUR, 60x66 Digital collage, 2024

## LEAKING VESSELS

Putting a door on the female mouth has been an important project of patriarchal culture from antiquity to present day. Its chief tactic is an ideological association of female sound with monstrosity, disorder and death.

(Anne Carson)

If you have to shout to be heard you are heard as shouting.

If you have to shout to be heard you are not heard.

(Sara Ahmed)

LEAKING VESSELS Or the Fear of Feminine-Sounding Voices is charged by the desire to understand the historical and cultural context of being a feminine-sounding voice in the world, of being heard as unchill.

Images of women as leaky vessels, wet, unstable and unable to contain themselves, leaking vocally, somatically, emotionally and sexually are recurrent throughout greek literature.

In contrast to the dry stability and verbal continence of men and the male virtue of sophrosyne.

But a dried clay vessel, filled with water, eventually cracks and melts into wet dirt again.

 $\label{lesson} A \ less on \ in \ undoing \ rigid \ forms.$ 

Make yourself uncomfortable.

2019-ongoing



LEAKING VESSEL TWINS, Painting, 24x34cm Acryl Paint and Oil Pastel on Paper (150g) 2021 (Sammlung der Stadt Wien)



BLUE MILK VESSEL, Painting, 24×34cm Acryl Paint and Oil Pastel on Paper (150g) 2021



LEAKING VESSEL 2, Drawing, 21x29cm Colored Pencil on Biotop Paper (80g) 2019



Cherry, Collage 43x86 cm Acryl and Oil Pastel on Paper 2021



MILK VESSEL, Drawing, 21x29cm Colored Pencil on Biotop Paper (80g) 2020



LEAKING VESSEL, Recycled Clay, Fired Height: ~18cm 2020 (Sammlung der Stadt Wien)



ARTEMIS AND ATHENA, Collage, 48,7x66cm Pigmentprint on Hahnemühle Bamboo 2020



SHOOTING VESSEL, Improvised Street Sculpture, Brick, Twigs 2020



BIRDIES, Drawing of a Ceramic Figurine, 1500-1200 BCE, 24x34cm Pencil on Paper, 150g 2023



LEAKS, Drawing, 21x29cm Oil Pastel and Pencil on Paper (150g) 2020



LEAKING VESSEL 3, Drawing, 21x29cm Pencil on Biotop Paper (80g) 2020 (Sammlung der Stadt Wien)



MUTTERMUND, Drawing, 21x29cm Colored Pencil on Biotop Paper (80g) 2020



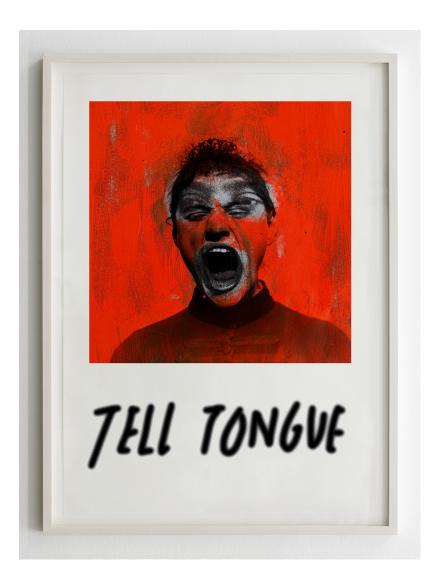
PHILOMELA TONGUING TEREUS, Drawing, 24x34cm
Modification of the Picasso Drawing "Struggle Between Tereus and His Sister-In-Law Philomela"
Pencil on Paper (150g)
2021



TRAILS OF SLIME, Drawing, 24,7x34 cm Oil Pastel and Colored Pencil on Paper (150g) 2020



HAPPY LEAKING, Collage, 30x40cm
Photograph of Slime Eels Accident on a Highway in Oregon (Courtesy Oregon State Police Department), Prehistoric Wall-Breasts in the Gallery Grave of Kerguntuil
Pigmentprint on Hahnemühle Bamboo
2021



TELL TONGUE, Collage, 29x40cm Foto: Albert Londe, Hysteria, Salpêtrière Hospital 1892 2023



ATHENS DYNAMIC, Drawing, 21x29cm Pencil on Recycling Paper (80g) 2020



SMALL LEAKING VESSEL, Recycled Clay, Fired, Colored Pencil Height: ~13cm 2020



BUTTERKNIFE QUARANTINE CUP, Grey Clay, Fired height: ~10cm 2020



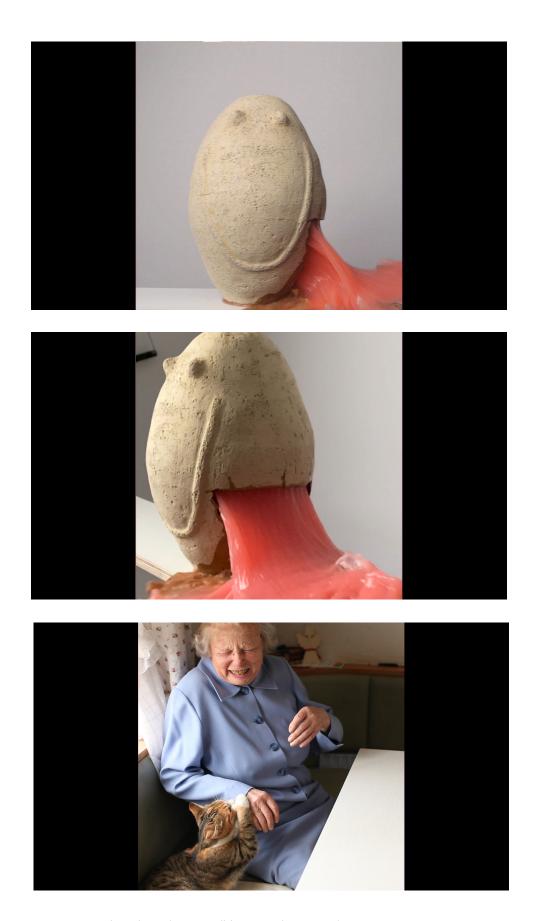
LEAKING VESSEL, Stoneware, Fired Height: ~33cm 2020



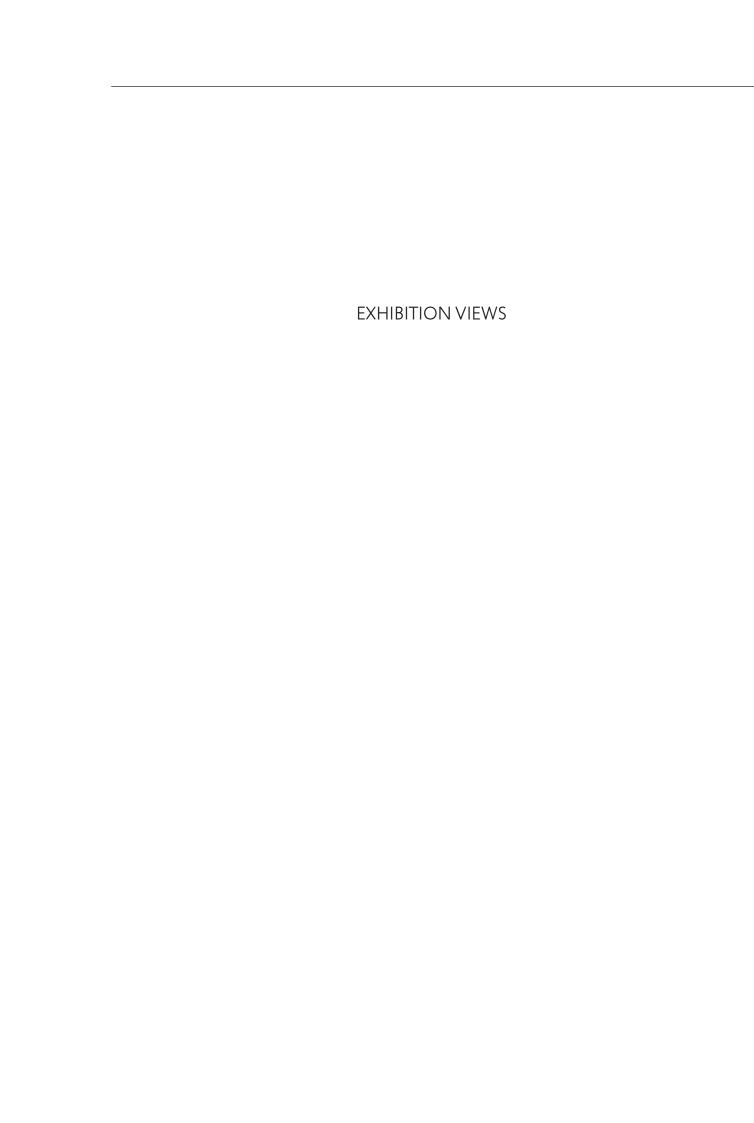




 $LEAKING\ VESSELS,\ Videoessay,\ 4K\ Video\ with\ Sound,\ 34\ min,\ in\ collaboration\ with\ Yorgia\ Karidi,\ 2024\\ https://vimeo.com/showcase/10975152$ 



(ST)ORGI, HD Video with Sound, 8min, In collaboration with Yorgia Karidi, 2020 https://www.dropbox.com/s/y415k9zh58gh4mf/storgi\_2020.mp4?dl=0



## **LEAKING VESSELS**

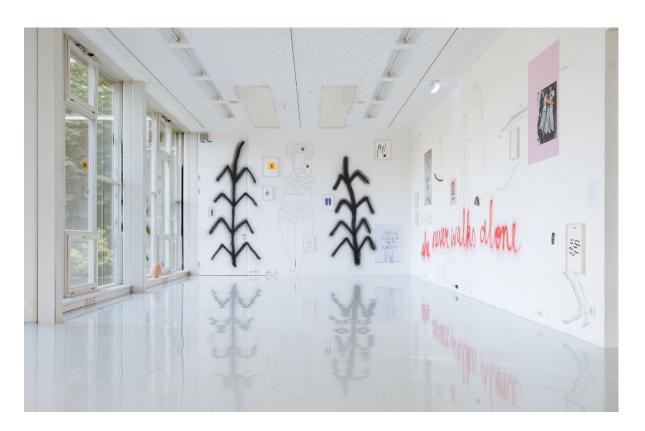
Solo exhibition at Forum Stadtpark in Graz curated by Markus Waitschacher

The exhibition deals with gender-specific speech shame and the accompanying feeling of powerlessness. It shows continuities in the reception and pathologization of female tongues from Greek mythology to the present day and finds suggestions for self-empowerment in the Neolithic.

Large-scale site-specific tableaus consisting of several elements, line the walls of the space. Collages, drawings, posters, objects, and photographs from the artist's atlas of images are combined with pictures borrowed and recycled from (art) history, forming a sort of hyper-image where different characters and stories, attributions and paraphrases meet and merge.

(Text: Markus Waitschacher, Pictures: Lena Prehal)

June 2023





LEAKING VESSELS, Exhibition Views June 2023 Photos by Lena Prehal





LEAKING VESSELS, Exhibition Views June 2023 Photos by Lena Prehal





LEAKING VESSELS, Exhibition Views June 2023 Photos by Lena Prehal



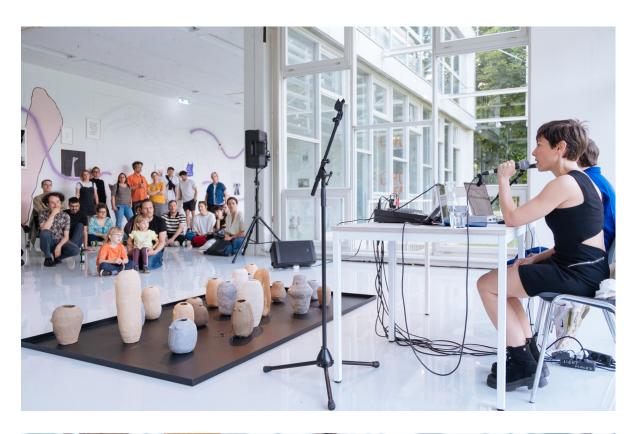


LEAKING VESSELS, Exhibition Views June 2023 Photos by Lena Prehal





LEAKING VESSELS, Exhibition Views June 2023 Photos by Lena Prehal





LEAKING VESSELS, Exhibition Views June 2023 Photos by Lena Prehal

## **ARTEMIS ROAMING**

Someone will remember us I say even in another time (Sappho)

Exhbition in collaboration with Daniel Hafner at Oberöstereichischer Kunstverein, Linz

Piles of hand-picked rubble and rough plastered surfaces create in the context of the surroundings an image of aggressive, destructive interventions, which point to the fragility of the architecture and the history of the building, while the actual substance of the building remains untouched.

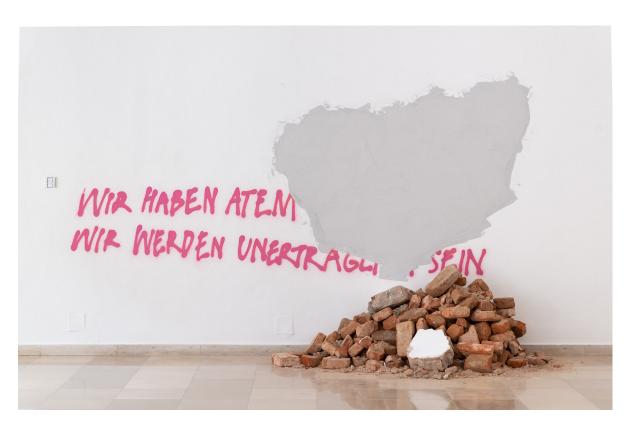
On the text level, stories of monstrous, unbearable, female\* tongues are told, in a form that refers to vandalism and tagging, attacking the civilised, controlled architecture and "polluting" the cultural space.

October 2020





ARTEMIS ROAMING, Exhibition Views October 2020 Photos by Daniel Hafner





ARTEMIS ROAMING, Exhibition Views October 2020 Photos by Daniel Hafner



ARTEMIS ROAMING, Exhibition Views October 2020 Photos by Daniel Hafner

## AFGHANISTAN MON AMOUR (ENQUELAB ULTRAMARINE)

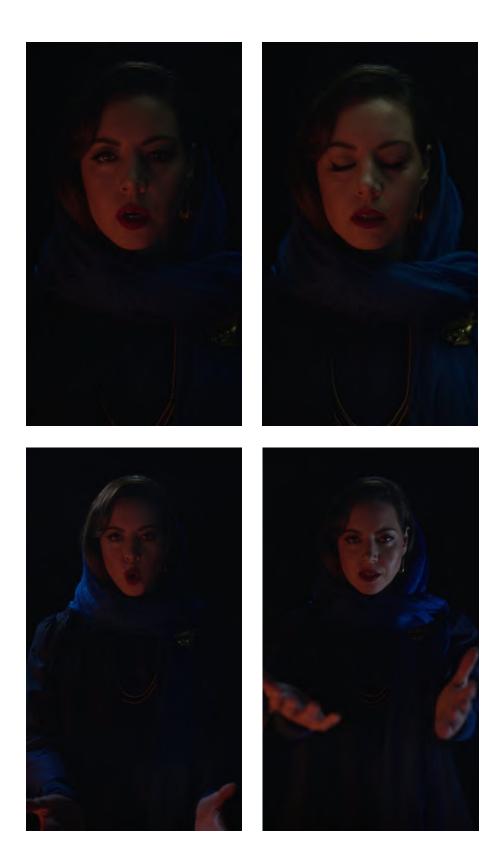
AFGHANISTAN MON AMOUR
(ENQUELAB ULTRAMARINE)
Video by Fahim Amir, Elke Auer, and Nima Nourizadeh

Dispersed over four sequential projections, the video is based on a monologue about anger, grief and hope written by Fahim Amir shortly after the afghan tragedy in august 2021.

Aubrey Plaza stars as The Jinn, a pre-Islamic spirit often associated with hijinks, mischief, and the granting of wishes. Enquelab is Arabic for revolution and ultramarine refers to the blue pigment extracted from lapis lazuli, which for centuries originated from a single source in the Afghan mountains. AFGHANISTAN MON AMOUR (ENQUELAB ULTRAMARINE) is dedicated to the people of Afghanistan, who for centuries have endured and resisted imperialist expansion and colonial occupation.



AFGHANISTAN MON AMOUR (ENQUELAB ULTRAMARINE) In collaboration with Fahim Amir and Nima Nourizadeh Videostills, HD Video, Portrait Mode, 8:53 min 2022



AFGHANISTAN MON AMOUR (ENQUELAB ULTRAMARINE) In collaboration with Fahim Amir and Nima Nourizadeh Videostills, HD Video, Portrait Mode, 8:53 min 2022





AFGHANISTAN MON AMOUR (ENQUELAB ULTRAMARINE)
In collaboration with Fahim Amir and Nima Nourizadeh
HD Video, Portrait Mode, 8:53 min
Installation View, "Lifes", Hammer Museum, Los Angeles, 2022

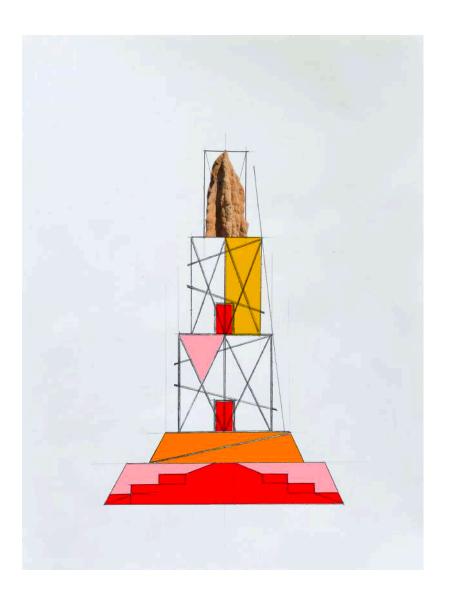
## MONUMENT TO THE NEXT INTERNATIONAL (TOWER FOR TROTSKY'S RABBITS)

In collaboration with Fahim Amir

MONUMENT TO THE NEXT INTERNATIONAL (TOWER FOR TROTSKY'S RABBITS) was conceived as a monument to the future liberation of animals and humans based on Fahim Amir's text "Stealing Colors," written for the exhibition "Lifes" at the Hammer Museum in Los Angeles and modeled on Vladimir Tatlin's Monument to the Third International (1920) as well as the mosque of Samarra and the Zikkurat in Ur. The sculpture is at once a model (scale 1:100) and functional architecture, produced with the structural integrity to withstand the weight of small animals who can ascend its ultramarine ramps to the top of the tower on the occasion of an international interspecies revolution. Its bright colors proclaim the agency of colors and animals in the story of political revolution and change. On top of the tower sits a claw, almost scratching the ceiling.



MONUMENT TO THE NEXT INTERNATIONAL (TOWER FOR TROTSKY'S RABBITS) In collaboration with Fahim Amir
Early Drawing, Pencil on Paper (A4), digitally colored
2021



MONUMENT TO THE NEXT INTERNATIONAL (TOWER FOR TROTSKY'S RABBITS) In collaboration with Fahim Amir
Early Drawing/Collage, Pencil on Paper (A4), digitally edited
2021



MONUMENT TO THE NEXT INTERNATIONAL (TOWER FOR TROTSKY'S RABBITS) In collaboration with Fahim Amir
Sculpture, Steel and Wood, Height: 444 cm
Installation View, "Lifes", Hammer Museum, Los Angeles, 2022
Photo by Joshua White

## **MODERN HOLES**

from how one becomes what one is to how one becomes and not is or: the larger the ideal the bigger the hole

Since January 2015 i am working on MODERN HOLES, a long term, research-based art project about the political potential of love and sexuality and its possible effects on contemporary life- and identity designs. The title not only refers to our pleasure holes and how they shape our desires, but also to the holes in our hearts and heads, and to the ones we hide in because we feel fragile and lonely. Starting by acknowledging that masculinity just like femininity is fiction i am trying to reflect on how this politicohormonal fictions play into the concepts of identity and community within my generation of anxiety. MODERN HOLES is about techno holes and bio holes, sticky masculinity and hormones, fluids and tissues, depression, dopamine and drugs, white privilege and white fragility, isolation and alienation, pop, hip hop and poetry. An important theoretical framework for this project is Paul Preciados book "Testojunkie" about sex, drugs, and biopolitics in the pharmacopornographic era.

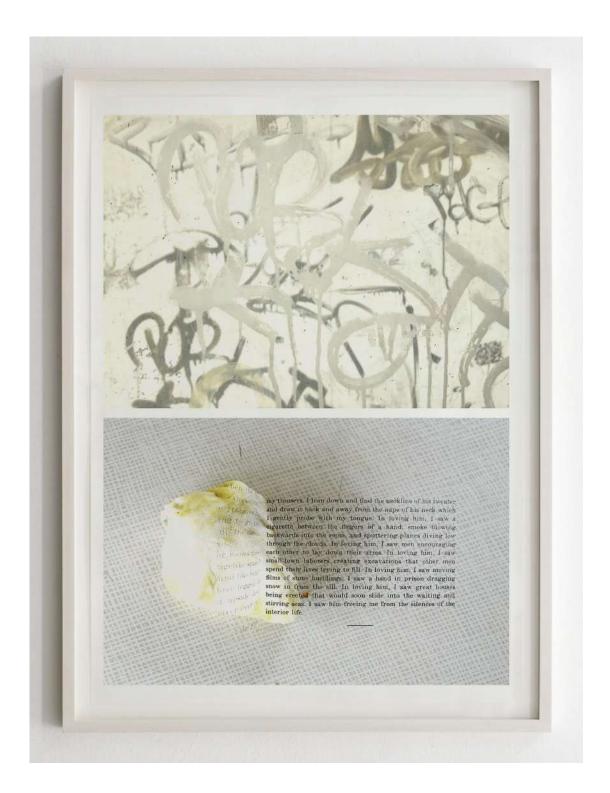
2015-ongoing



WO MEN, Painting, 29,7×42 cm Acryl on Calligraphy Paper 2017



EMOTIONAL MUSCLES, Collage, 56x42cm Folded Piece of Metal and Marker Tag Pigmentprint on Hahnemühle Bamboo 2015



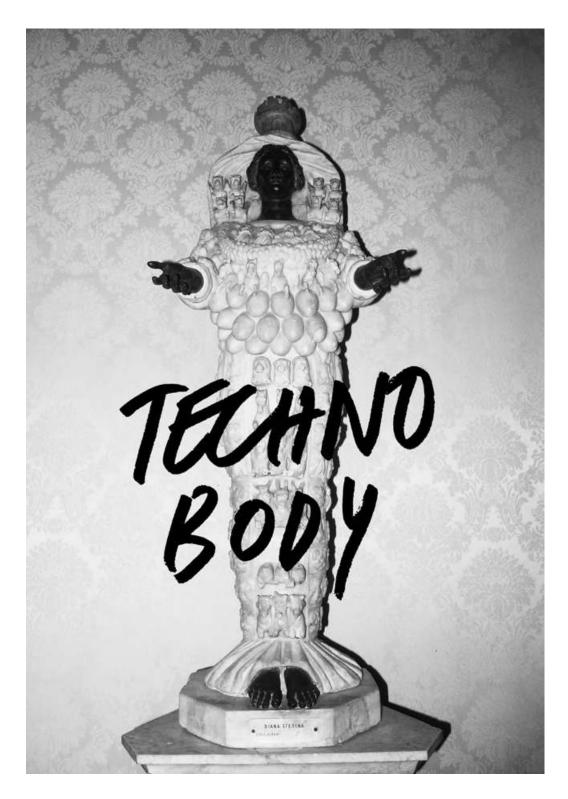
INTERIOR DIRT, Collage, 60x94 cm Photographs, Text by David Wojnarowicz Pigmentprint on Hahnemühle Bamboo 2018



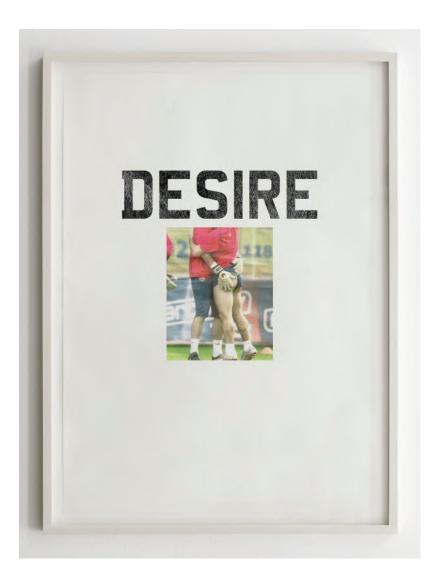
INHERITED HOLES Collage, Photograph, Spraypaint 35x70 cm 2015



#NoFingersInTheBootyAssBitch or MASCULINITY, Poster, 49x84 cm Text from a tweet from Kanye West Pigmentprint on Hahnemühle Bamboo 2018



TECHNO BODY Collage, Photograph by Esther Straganz of the statue of Artemis, Handwriting  $48x69\,\mathrm{cm}$  2015



DESIRE, Collage, 29x42cm Pigmentprint on Hahnemühle Bamboo 2019



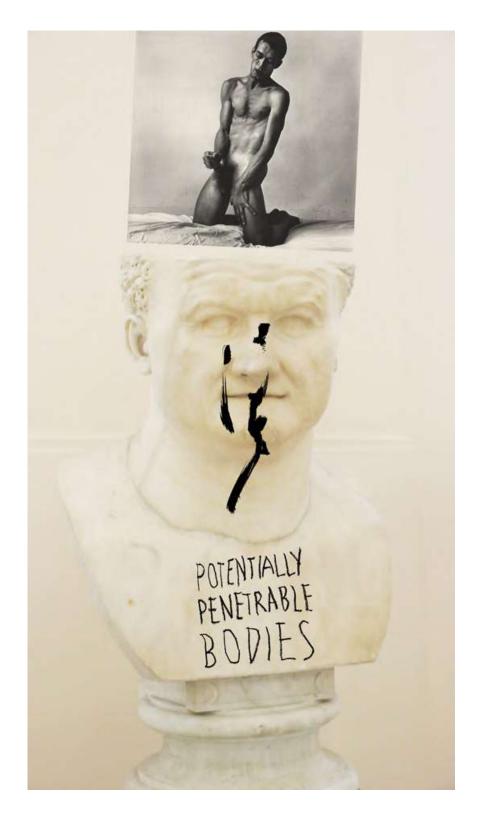
MODERN MASCULINITY, Photograph, 29x42cm Pigmentprint on Hahnemühle Bamboo 2018



BLEED LADY, 29x42 cm
Poem made out of the 27 words Donald Trump used for the first time in an inauguration speech
Pigmentprint on Hahnemühle Bamboo
2017



SIE HABEN 7 EIER, Photograph, 80x48cm Pigmentprint on Hahnemühle Bamboo 2018



POTENTIALLY
Collage, Photograph of a roman statue, Photograph of David Woijnarowicz by Peter Hujara, Handwriting 39x69 cm (Digital Print)
2015



CHEMICAL AGENTS

Collage, Photograph of a roman statue, Photograph by Eve Fowler from her series "Hustlers", Handwriting 41x69 cm (Digital Print)

2015



WE GONNA SEE A SOFTER FUTURE, Photograph, 40x30cm Pigmentprint on Hahnemühle Bamboo 2019



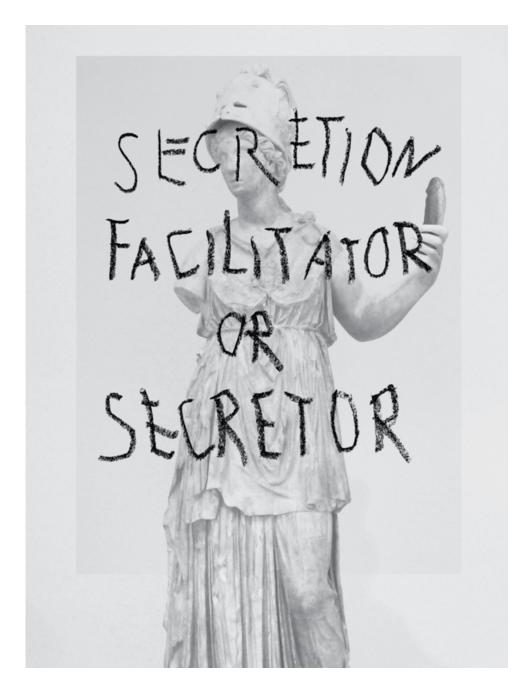
LANDING STRIP, Photograph, 29x42 cm Pigmentprint on Hahnemühle Bamboo 2018



FUTURE SOFT, Collage, 42x57cm
Photograph by Thomas Eakins, Study for the Swimming Hole, 1884, Public Domain, Digital Writing
Pigmentprint on Hahnemühle Bamboo
2018



JUNIOR, Collage, 29x21cm
Photograph of Trump Junior from the New York Times, Handwriting 2018



SECRETORS
Collage, Photograph of a roman statue, Photograph of a penis, Handwriting 34x45 cm (Digital Print)
2015



O MOTHER HOLE, Collage, 29x42cm Photograph of the Pantheon, Marker drawing Pigmentprint on Hahnemühle Bamboo 2015



MASCULINITY
Photograph of the workshop of my younger brother
49x80 cm
2015



ANGER MANAGEMENT Sculpture and Video In collaboration with Gerhard Auer 2015

In the video you can see my younger brother acting out my anger for me on a mudguard that becomes the sculpture and afterwards driving into the woods, suggesting that it brought him/me some freedom...

Video: https://vimeo.com/137914210





EASY D, Collage, 50x90 cm
Photograph of TV footage showing Donald Trump in Church, one day after his inauguration,
Handwriting, Photograph of the hands of my grandfather
Pigmentprint on Hahnemühle Bamboo
2017



SMEAR TEST, Photograph, 66x49 cm Pigmentprint on Hahnemühle Bamboo 2015



FOREVER HARD
Collage, Photograph of a statue in the secret chamber of Naples, Handwriting, 49x88 cm (Digital print)
2015



GLORY HOLE BEGINNER, Photograph, 55x55 cm Pigmentprint on Hahnemühle Bamboo 2016



GLORY HOLE ADVANCED, Photograph, 55x55 cm Pigmentprint on Hahnemühle Bamboo 2016



TIARA (CROWN), Photograph, 40x25cm Pigmentprint on Hahnemühle Bamboo 2019

# INTER SEKTI ONALE SOLID ARITÄT

INTERSEKTIONALE SOLIDARITÄT, Draft for a wearable knitted blanket, 120x220cm In collaboration with Lisi Lang 2019



INTERSEKTIONALE SOLIDARITÄT, Wearable knitted blanket, 120x220cm In collaboration with Lisi Lang 2019



WHITE CHRISTMAS, Collage, 50x50 cm

 $Photograph of my \ winter \ coat, Trumps \ official \ in auguration \ invite \ portrait\ , Screenshot \ of \ google \ search \ suggestions$ 

Pigmentprint on Hahnemühle Bamboo 2018



MICROTIZING, Collage, 44×44 cm Pigmentprint on Hahnemühle Bamboo 2017



WHITE MAN'S BURDEN, Collage, 50x50 cm Photograph of a dirty windshield, Screenshot of google search suggestions Pigmentprint on Hahnemühle Bamboo 2018

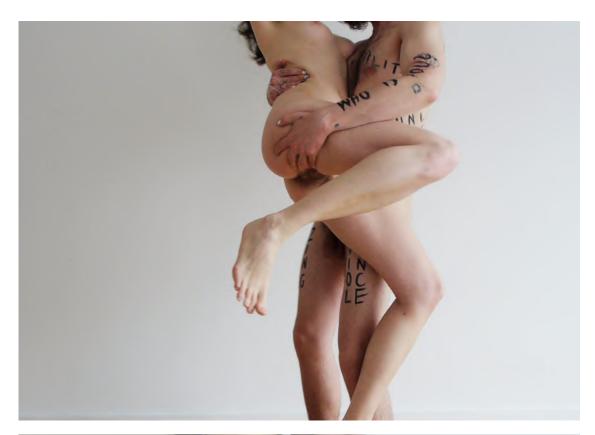


THE FLESH OF THE GIRL, Collage, 29x42 cm Photograph of a Sculpture by Bernini, Spraypaint Pigmentprint on Hahnemühle Bamboo 2018



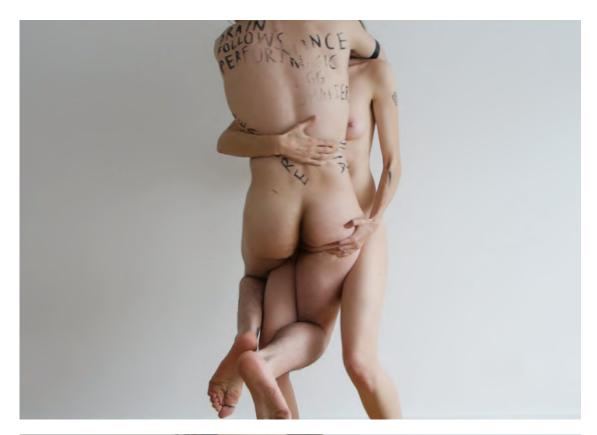


WHEN BERNINI MADE RAPE LOOK BEAUTIFUL OR EXTRA BUTTER GENDER JELLY In collaboration with Toni Kochensparger Video stills, HD Video, 3min 2018





WHEN BERNINI MADE RAPE LOOK BEAUTIFUL OR EXTRA BUTTER GENDER JELLY In collaboration with Toni Kochensparger Video stills, HD Video, 3 min 2018





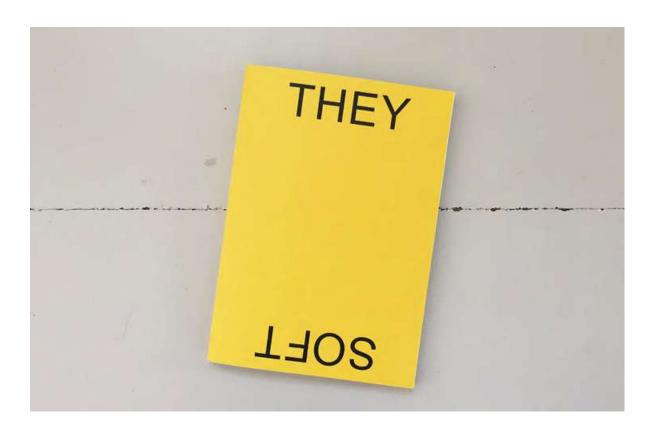
WHEN BERNINI MADE RAPE LOOK BEAUTIFUL In collaboration with Toni Kochensparger Video stills, HD Video, 3min 2018



AA, Collage, 29,7x42 cm Acryl and Vinyl Letters on Paper 2018



X,, Collage 29,7x42 cm Acryl and Vinyl Letters on Paper 2018



THEY SOFT, Artist Book, 15x21cm, 209 pages In collaboration with Toni Kochensparger Layout: Sarha Podbelsek (https://www.sarahpodbelsek.com/they-soft) 2018



MODERN HOLES Exhibition View (Photograph by Julia Gaisbacher) 2015

In september 2015 i invited 6 artists (DORIAN BONELLI, DANIEL HAFNER, RAFAEL MANTOVANI, JOONA PAKKANEN, GERT RESINGER, TONI SCHMALE) to show their works alongside mine at the VBKÖ in Vienna. http://www.vbkoe.org/2015/08/27/modern-holes/



MODERN HOLES Exhibition View 2015

# **GARDEN SHED**

Ain't no reason to pretend...
Them feelings I was guardin...\*

GARDEN SHED was a site specific project developed over two weeks for the transition skate bowl space "Latraac" in Athens. The title refers to the shed-like Latraac Cafe Pavilion with its surrounding garden but is also the name of an identity revealing (\*) track from Tyler the Creator's new album SCUM FUCK FLOWER BOY. Tyler the Creator, who was well known for his homophobic and misogynic hypermasculine lyrics, released a new album in June 2017 that suggested to be a queer coming out.

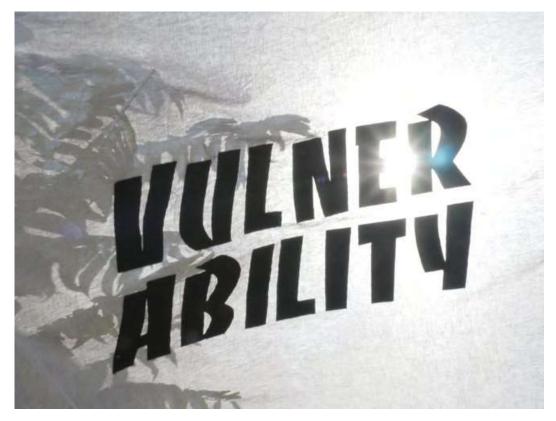
The project involved a 300x150 cm flag, spelling the word VULNERABILITY, with its letters hand-sewn on grey, light fabric and with an emphasis on the word ABILITY in it, a stack of A2 posters to take away, and a flag handling protocol skate performance to the track GARDEN SHED by Tyler the Creator.

July 2017, Athens, Greece















 $GARDEN\,SHED, Video\,Stills, Flag\,Handling\,Protocol\,Performance, Documentation,\,\,HD\,Video,\,3min33\,\,https://vimeo.com/230477132\,$ 

## ELKE AUER & ESTHER STRAGANZ

Elke Auer (1980) and Esther Straganz (1979) both studied in Vienna at the University of Applied Arts in the class of Karel Dudesek respectively Peter Weibel and worked together from the year 2000 to 2014.

They used found and bought things, language and bodies to create performative sculptures, photographs, paintings, posters, videos and installations.

In 2007 they co-founded the group "GirlsOnHorses" together with Eva Egermann and Julia Wieger, with whom they were also running the emancipatory speakers forum "PostProloClub".

From August 2012 to December 2012 they were part of the FAAP residency program and therefore spent 133 days and nights in the Centro of the great mad city of São Paulo.

# LÌNGUAS E LÌNGUAS TONGUES AND LANGUAGES ZUNGEN UND SPRACHEN

- 3 Silkscreen Posters
- 1 Video
- 1 Book

Many Objects

LÍNGUAS E LÍNGUAS is a multi-layerd project that we developed during 133 days that we spent in Sao Paulo, in a studio provided by the artist in residency program of FAAP and co-funded by the art section of BMUKK.

In portuguese, like in most other latin languages, the word "lingua" means tongue as well as language and therefore combines two raw axes of our art practice, the body (tongue) and its representation (language) in one word.

Tonguing a new territory and meeting the Material: The first few weeks in Sao Paulo we spent reading, touching, licking and looking at the works of three brazilian women: Lygia Clark, Clarice Lispector and Suely Rolnik. And as all true encounters involve molecular blurring, the matter created by this three brazilian chain smokers has greatly contaminated our works. "Línguas e Línguas" was and is, over all, an attempt to "apprehend the world in its intensive dimensions: as a diagram of forces that affect us and are present in our bodies in the form of sensations." This line, taken from Suely Rolniks concept of the resonant body, which she came up with to write about the body of work of Lygia Clark in an adequate way, echoes through this project.

The awareness of how bodies are made or unmade in language and art in the books and works of all three women made us looking for the lines that connect them, and for what is happening between the lines. Because between the lines there is the desire for the not normal situation: Speaking in tongues, eating words, vomiting words, treating words like bodies, stripping a text from a rock. Lines, numbers, stones, vibration, bananas and vomiting: the cornerstones of a potential common ground.

#### LSC

Poster series
Silk screen, A2
3 Motives

Produced in the silk screen studio of FAAP in an edition of 21 prints/motive.

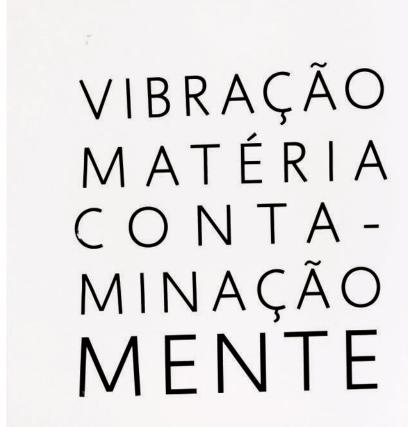
After the research phase we wanted to condense what we have found in 3 mantras.

These 3 mantras consist in each case of four Portuguese words that we chose to represent the core of the work and life of Lygia Clark, Clarice Lispector and Suely Rolnik.

They are both, homage and incantation.



Mantra 4 Lygia Or the Empty / Full of Lygia Clark (STONE, SKIN, BODY, AIR)



Mantra 4 Suely
Or the Resonant Body of Suely Rolnik
(VIBRATION, MATERIA, CONTAMINATION, MIND)



Mantra 4 Clarice
Or the Wet & The Dry of Clarice Lispector
(EAT/FUCK, VOMIT, WORD, TONGUE)

PELE DE BANANA BANANA SKIN BANANENHAUT

Sculpture Foam and Paint 1.40m x 2m

### PELE DE BANANA BANANA SKIN BANANENHAUT

it is very yellow.
i think i don't know anything more yellow.
very bright, very deep yellow.

quite soft but with a hardened surface on one side.
not really hard, but a little bit raspy, like the top layer of a creme brulee.
banana creme brulee.

covered with black spots.
black hard shiny spots.
black like tar.
fast spots.
marks of encounters.
there was resolute movement involved.

it is dimensioned like a carpet. but thicker. it looks beautiful from every angle. it lightens up the room.

when it lies flat, on the floor, the spots safe it from appearing inanimate. but when it is tumbling through the air, or quickly folded in endless variations, it creates a body, a huge space of potentials.

once, i saw it becoming a fortune cookie. Keep this secret. And in order not to go mad, eat fried eggs.





LÌNGUA JOVEM YOUNG TONGUE JUNGE ZUNGE

Sculpture
Palm leaf
0.4 m x 2.10m

LÌNGUA JOVEM YOUNG TONGUE JUNGE ZUNGE

it is big and brown.
a big warm brown tongue.
crosswise it does not fit in a regular car.

it lived on a tree.
a palmeira.
then, slowly, it ran out of juice.

it has been wet and became dry. like clarice. dry and hard and a bit more fragile.

it was part of a sweet threesome sandwich dance. pauli, pedro and the tongue. but words- it moves cautiously around them.

good luck suckers.



PODE CUSPIR YOU CAN SPIT DU KANNST SPUCKEN

Short film HD, 7 minutes

In collaboration with Felipe Campos, Guilherme Salvadori Ferro, Gregory Nascimento Silva, Paulo Assumpção, Pedro Izolan and Christoph Gawenda

For this work we invited 5 boys from São Paulo and 1 actor from Berlin to experiment together, with objects, movements and languages.

After three weeks of preparation and along a fragmentary script we shot material during two days in the video studio of FAAP.





