Kh H Kunsthaus Hamburg

# Press kit
# *Dance, Dance, Revolution*

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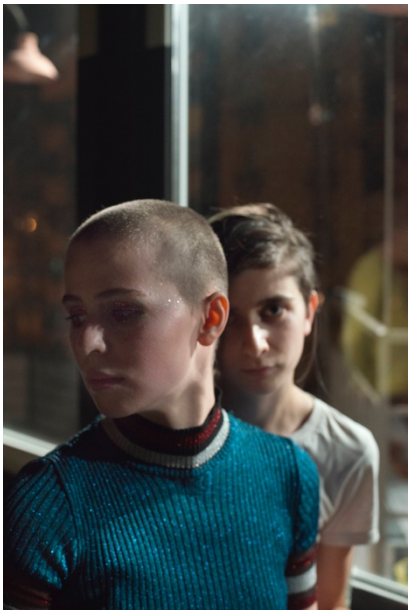
**Press release | 19.7.2024**

# *Dance, Dance, Revolution*
# 10.8.–13.10.2024

**Participating artists: Roman Khimei & Yarema Malashchuk, Óstov Collective, Anna Potyomkina, Mykola Ridnyi, Iza Tarasewicz, Tobias Zielony**

Press preview: Fri, 9.8.2024, 11 am
Exhibition opening: Fri, 9.8.2024, 7 pm



Tobias Zielony, *Shine*, 2017, © VG Bild-Kunst, Bonn 2024, Courtesy the artist and KOW, Berlin

**The group exhibition *Dance, Dance, Revolution* at Kunsthaus Hamburg explores dance as a dynamic form of protest. Against the backdrop of the ongoing Russian war of aggression in Ukraine, the participating artists negotiate dance, rhythm and sound as an emancipatory act of collective resistance. Based on media spanning photography, installation, video and sound, an arc is drawn from traditional folk dances to contemporary raves.**

Most of us here in Western societies are living in relative safety and freedom from suffering – and thus in a bizarre contrast to people who find themselves in areas marked by humanitarian crisis or war. For many, the resulting discrepancy gives rise to a feeling of powerlessness, while at the same time we resort to escapism in order to cope with the disparity between these two worlds. Though a sense of moral obligation stands in stark contrast to exuberant parties and celebrations, the latter have always been a source of social bonding and liberation. In *Dance, Dance, Revolution*, the expressive power inherent in movement symbolizes lived feelings, a sense of belonging and cohesion. Dance allows us to escape reality for some fleeting moments, lets us feel connected with others and strengthens a conscious response to injustice and war through solidarity.

Works by seven international artists will be on display: the photo and video series *Maskirovka* (2016–2017)

by Tobias Zielony focuses on the queer underground and techno scene in Kyiv in the post-Maidan era, while making reference to Russian war tactics of deception and disinformation known by the same name. Roman Khimei and Yarema Malashchuk likewise pick up on club scenes in their video installation *Dedicated to the Youth of the World II & III* (2019, 2023), particularly the internationally known Cxema raves they documented in 2019 and 2023. In his video installation *The Battle over Mazepa* (2023), Mykola Ridnyi uses rap as a musical vehicle to shed light on differing interpretations and contradictory narratives of Russian-Ukrainian history. The Óstov Collective, in turn, received over a hundred audio recordings in response to an open call to capture the sound of war in 2022 after the Russian full-scale invasion of Ukraine. From the snippets they put together the sound installation *Why do we always sing sad songs? II* (2024), a piece that renders traditional dance music, prayers and the sounds of war audible and resonates as a collective experience far beyond Ukrainian borders. In her personal video compilation *Dances at the Dead. Archive* (2023, ongoing), dedicated to her friend Yura Stetsyk who died in the war, Anna Potyomkina examines the desire for excessive celebrations in relation to traditional customs. **Iza Tarasewicz's** large-scale sculptural installations *Revelation of Powers* (2022) and *Looped Processions II* (2022) pay homage to the collective resistance underlying peasant uprisings and folk dances while also alluding to the blockade of grain deliveries from Ukraine by Russian invaders.

With the exhibition, the Kunsthaus Hamburg is continuing its agenda of fostering interconnection – both between local and international artists as well as actors from different cultural sectors within Hamburg. Images captured in Ukraine in 2017 by Tobias Zielony, who has been a professor of artistic photography at the Hamburg University of Fine Arts since the winter semester 2022/23, will be on display alongside works by artists from Ukraine and the post-Soviet region. With a workshop for children, the programme accompanying the exhibition invites the Ukrainian diaspora in Hamburg to come together at the Kunsthaus and thus ties in with the event series The Gathering Place, which was initiated at the Kunsthaus in 2023. In addition, a cooperation with the well-known Hamburg techno club Fundbureau will take place as part of the exhibition. Due to the demolition of the Sternbrücke, Fundbureau was forced to relocate and has now found a new home in the casemates in the neighbourhood of the Kunsthaus. In October, video works by the artist duo Roman Khimei & Yarema Malashchuk will be presented in the premises in Altländer Straße. The collaboration is a welcoming gesture to the club as well as a bridge between the artistic disciplines.

For those interested, the Kunsthaus offers a selection of books on the subjects of the exhibition to read and buy in the foyer. In addition to publications on sound, dance and war from the field of cultural and social sciences, you can also buy the novel *Tanz, tanz, Revolution* by Dutch-Ukrainian writer Lisa Weeda, which was recently published in German translation by Kanon Verlag and to which the title of the exhibition refers.

Curated by Anna Nowak

**Works on display**

In the two video works *Dedicated to the Youth of the World II* & *III* (2019, 2023), **Roman Khimei and Yarema Malashchuk** document the internationally famous Cxema raves, which have taken place in various post-industrial locations and urban spaces in Ukraine and beyond since 2014. In the 2019 version, Kyiv youth reclaim their post-revolutionary city in an intimate and yet massive nocturnal ritual – an embodiment of absolute freedom. In 2023, a reenactment of the film was created against a new backdrop: in the face of the permanent threat posed by the war, the artists decided to film the party again with a special focus on members of the community. After an ongoing pandemic and the full-scale invasion by the Russian occupation forces, they replaced the former rave participants with other protagonists. While in *Dedicated to the Youth of the World II* the meticulously focused camera follows the revellers into the next day, whose dawn many do not seem to accept. The remake, by contrast, intends to capture the devastating reality that has since emerged and that no one would have imagined four years earlier.

The **Óstov Collective** was founded in 2022 in response to the Russian war of aggression in Ukraine. Their participatory practice centres on the investigation of sound in the context of war. Military conflicts have an enormous influence on the public soundscape. In addition to the bangs of weapons, they include various noises, voices and music, each of which form different acoustic backdrops depending on the temporal and spatial context. They shape the war experiences of the respective societies, with certain sounds becoming inscribed in the collective memories. The sound installation *Why do we always sing sad songs? II* (2024) is based on an open call, which invited Ukrainians to make the sound of war audible and has taken place annually since the beginning of the full-scale invasion. The composition produced for the exhibition at Kunsthaus Hamburg is the fourth work created from the archive of these submissions. Through its specific arrangement of sirens, nature sounds, conversations, prayers and sounds of explosions or combat, it focuses on rhythmic aspects and attempts to formulate a subjective perception of the ongoing war against Ukraine at the present time.

The video compilation *Dances at the Dead. Archive* (2023, ongoing) is dedicated to Yura Stetsyk, an artist and friend of **Anna Potyomkina**, who was killed in the war in 2022. Only a short time after his death the Ukrainian Christmas festival Koliada began, where the associated traditional dances were performed with great intensity in spite of the mourning for numerous victims of war. Already in pre-Christian times, the Hutsuls, an ethnic group native to the Carpathian Mountains, would transform even the saddest events such as funerals into humorous theatrical spectacles. “Dances with the dead” were a common element in Hutsul funeral customs up to the beginning of the 20th century. They involved a cycle of plays which took place in the house of the deceased. To symbolize the transition from life to death, ceremonies were used that would break with the norms of secular life, such as travesty. Rituals based on cosmological myths were intended to make the event more tangible. Anna Potyomkina’s archive is a collection of short video clips of various dances performed by Ukrainian friends and acquaintances – solo and collective, melancholy and hysterical, abroad and in Ukraine. In the scope of this personal observational study, the artist records the changes in movements and bodies arising from situations of crisis.

In his video installation *The Battle over Mazepa* (2023), **Mykola Ridnyi** uses rap as a musical vehicle to illuminate divergent interpretations and contradictory narratives of history. At the centre of the work is the political and military leader of the Zaporozhian Cossacks Ivan Mazepa (1639–1709), who fought in the Great Northern War (1700–1721) to achieve the foundation of an independent state in Ukraine. Many different portrayals relating to his role exist and have been passed down in theatre plays and opera productions, for instance. Ridnyi summarizes the history of Masepa's reception in a supplementary brochure. *The Battle over Mazepa* presents a clash between two works of world literature: while the British poet Lord Byron, in his dramatic poem *Mazeppa* (1817–1818), portrayed the hetman as a romantic hero seized by love the Russian national poet Alexander Pushkin portrayed him as a traitor in *Poltava* (1828–1829), thus propagating the colonial stance of the Russian empire. By inviting four rappers from different national and cultural backgrounds to restage the poets’ texts in the form of a rap battle, Mykola Ridnyi interprets Ivan Mazepa from a contem-

porary perspective. In supplementary interviews, the performers reflect on the original material and their own subject positions.

The inspiration for **Iza Tarasewicz's** sculptural installations crafted from oxidized steel derives from the rituals and resilience of rural communities. Revolving around the dynamics of protest, *Revelation of Powers* (2022) in its composition of individual elements is reminiscent of both barricades and stroboscopic movements. The group of sculptures forge a link between the cyclical regularity of agricultural work and the rapid triple time of the mazurka dance, deriving from the Polish landscape of Mazovia. Through these references, the installation juxtaposes dance choreographies with the use of weapons during acts of attack or defence. *Looped Processions II* (2022) addresses the decline in importance of traditional agricultural methods due to modernisation, war and environmental disasters. In the context of the Russian war of aggression against Ukraine, both groups of works are to be understood as a tribute to collective resistance and solidarity. Against the backdrop of the fight against drought and the lack of access to natural harvests in many regions, they also address current issues of global food distribution and Russian invaders' blockade of grain supplies from Ukraine.

The series *Maskirovka* (2016-2017) by **Tobias Zielony** comprises photographs and a video work. It sheds a light on the queer underground and techno scene in Kyiv in the post-Maidan era. The title refers to the Russian war tactic of deception and disinformation known by the same name. Situations in clubs as well as practices of masking, disguise and identity concealment are thus juxtaposed with tactics of deception on the battlefield. The photographs portray the many facets of a youth culture that conveys the political and societal changes occurring after the revolution in a heterogeneous manner. They depict a new generation: a young LGBTQI community that challenges nationalism, neoliberalism and social and sexual conventions and gives rise to a world of emotional resistance. Through images taken from television to then be edited one by one, the video features scenes from a club, footage of the Maidan movement along with media reports on Kyiv and the front line. Its mode of switching rapidly between the portraits and scenes results in fleeting impressions – like fragments of overlapping memories succeeded by new images. In his work, the artist emphasizes the complexity and ambivalence of reality in present-day Ukraine. Images, masquerades and the exertion of influence are a part of the war as much as they are a part of peaceful resistance.

**Artists' biographies**

Yarema Malashchuk (*1993, Kolomyia, UKR) and Roman Khimei (*1993, Kolomyia, UKR) have worked together since 2013 at the intersection of visual art and film. Solo and group exhibitions include: 60th Venice Biennale, ITA (2024); Between Bridges – Kyiv Perennial, Berlin, GER (2024); Gothenburg Biennale, SWE (2023); Albertinum, Dresden, GER (2023); Kyiv Biennial, Dovzhenko Centre, Kyiv, UKR; Haus der Kunst, Munich, GER (2022); Museum Morsbroich, Leverkusen, GER (2021). Yarema Malashchuk und Roman Khimei live and work in Kyiv, UKR.

The Óstov Collective was founded in 2022 in response to the Russian full-scale invasion of Ukraine among others by Elza Gubanova and Leon Seidel, based in Leipzig, GER. The collective's artistic practice is centred upon conceptual and site-specific installations. Solo and group exhibitions include: Bundeskunsthalle, Bonn, GER (2023); Ebertplatz, Cologne, GER (2023); HGP, Leipzig, GER (2022); Hochbunker, Grüner Hof, Cologne, GER (2022); ODP Galerie Leipzig, GER (2022).

Anna Potyomkina (*1996, Mykolaiv, UKR) works mainly with text and video as well as body and performance practices to explore collective and personal memories. Among other places, her work has been presented in the context of the Sparks in the Dark Residency, Timisioara, ROU (2023); the Bluebeard Residency from Memory Lab (2023); and as a part of the Gosti series of music and art events (2020). Anna Potyomkina is based in Ivano-Frankivsk, UKR.

Mykola Ridnyi's (*1985, Kharkiv, UKR) multi-media practice is based on public performances and site-specific installations. Currently, his work mainly encompasses photography and film. Solo and group exhibitions include: Secession Vienna, AUT (2024); Pushkin House, London, GBR/John Hansard Gallery, Southampton, GBR (2023); LWL-Museum für Kunst und Kultur Muenster, GER (2022); Transmediale, HKW Berlin, GER (2019); Bonniers Konsthall, Stockholm, SWE (2017); 56th Venice Biennale, ITA (2015). Mykola Ridnyi is based in Berlin, GER.

Iza Tarasewicz's (*1981, Kolonia Koplany, POL) artistic practice includes sculptures, installations, drawings and performances. Her works are often inspired by rituals of rural communities. Solo and group exhibitions include: 40th EVA International, Limerick, IRL (2023); Arsenał Gallery, Białystok, POL (2021); Croy Nielsen, Vienna, AUT (2021); 16th Biennale Architettura in Venice, ITA (2018); 32th São Paulo Biennial, BRA (2016). Iza Tarasewicz is based in Kolonia Koplany, POL.

Tobias Zielony (*1973, Wuppertal, GER) is a photographer and video artist. Solo and group exhibitions include KOW, Berlin, GER (2023); EMOP Berlin, c/o Amtsalon, GER (2023); Marta Herford, GER (2022); Museum für Gegenwartskunst Siegen, GER (2022); Fotomuseum Winterthur, SUI (2020) and in the context of the 56th Venice Biennale, ITA (2015). Tobias Zielony lives and works in Berlin.

**Accompanying programme**

Fri, 9.8., 7 pm
**Exhibition opening**
Introduction: Anna Nowak (Kunsthaus Hamburg)

Sat, 17.8., 2 and 4 pm
***PROCESSING***
**Performance by Linda Hayford & Marina de Remedios**
The performance is part of a parcours *CORE*, which was developed by the French choreographer Saïdo Lehlouh as a cooperation between Kampnagel and the Kunstmeile Hamburg and will take place throughout the day in the institutions of the Kunstmeile:
https://kunstmeile-hamburg.de/saido-lehlouh

Thu, 5.9., 6–10 pm
***Panorama VI***

Sat, 14.9., 2 pm
**Workshop for children**
Registration: register@kunsthaushamburg.de

Thu, 19.9., 7 pm
***Jumpcore***
**Performance by Paweł Sakowicz**

Thu, 3.10., 6–10 pm
***Panorama VII***

Sun, 13.10.
**Finissage**

**Guided tours**
Thu, 29.8., 6 pm
Thu, 19.9., 6 pm
Sun, 13.10., 6 pm

## General information

**Opening hours**
Tuesday–Sunday 11 am–6 pm
Closed on Mondays

**Admission fees**
Regular: 6 €
Reduced: 4 €
Groups: 2 €

Admission to special events and participation in guided tours are free of charge.
Admission for refugees is free.

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