

Press release O21, Nr. 12 / 29. June 2021

Contemporary Art / Dresden / Saxony / Germany

## The 13th OSTRALE opens a showcase for Eastern Europe

Dresden (29. June 2021). Under construction and soon finished with the setup: The 13th international exhibition of contemporary arts OSTRALE will open on the evening of July 1 and will be open to visitors from Friday. Taking place for the third time as a biennial, the OSTRALE sees itself as a "showcase for Eastern Europe", which is currently also expressed in the choice of the four curators (Nataša Bodrožić and Ivana Meštrov / Croatia, Patricija Gilyte / Lithuania, Krisztián Kukla / Hungary). Following their curatorial concept, 557 works of various genres are on display under the title "Atemwende" ("Breathturn"). The 138 participating artists come from 34 countries, predominantly from Eastern Europe or former socialist countries in Southern Europe. With "Atemwende" the OSTRALE artistically deals with the limits of growth, with questions of sustainability and waterside living.

The OSTRALE Biennale O21 is part of the project "Flowing Connections", which is co-financed by the Creative Europe Program of the European Union. Under this title, a presentation of selected OSTRALE artworks will follow next year in Budapest/Hungary, in Split/Croatia as well as in the European Capital of Culture 2022, Kaunas/Lithuania, cities that are connected to Dresden by their respective waterfront locations. The OSTRALE Center for Contemporary Art is thus once again an important partner of a European Capital of Culture in 2022, as in previous years.

In keeping with the OSTRALE Biennale's intention to be "a showcase for Eastern Europe", this year's main exhibition will take place in the "Robotron Canteen", a relic of East German modernist architecture (approx. 3,500 m<sup>2</sup> of exhibition space). The typical pavilion building of the seventies was erected between 1969 and 1972 by the architectural collective Herbert Zimmer, Peter Schramm and Siegfried Thiel. "As one of the last remaining unique buildings in Dresden, the Robotron Canteen stands as an example of modernist architecture in the GDR. It offers ideal conditions for the presentation of contemporary arts in the center of Dresden and, of course, a wonderful architectural setting for the perspective on Eastern Europe," says OSTRALE Director Andrea Hilger.

In addition to the main exhibition, the 13th OSTRALE will also include interventions in the Kaditz sewage park of the Stadtentwässerung Dresden and again in the Bautzner Straße memorial museum. For the first time, the Ostrale.Basis in Dresden-Übigau will also be open to visitors, where *Artists in Residence* will live, work and communicate with visitors during the biennial.

The OSTRALE - Center for Contemporary Art prepared the exhibition under the most difficult circumstances. Under pandemic conditions, in addition to the exhibition organization, a vacant property had to be found once again and upgraded for visitor traffic at great expense. For this year, the real estate company Gateway Real Estate kindly made the building temporarily available. [www.ostrale.de](http://www.ostrale.de)

## Tickets and Opening hours:

Ticket reservations through [www.etix.com](http://www.etix.com), 15 Euro, reduced price 10 Euro incl. taxes

Robotron-Kantine: We-Fr 10am-7pm, Sa-Su 11am-8pm

Gedenkstätte Bautzner Straße (from 6.7.): Mo-Su 10am to 6pm

Stadtentwässerung Dresden, Klärpark Kaditz (from 6.7.):

Tue, Thur, Sat: Guided tours at 10am, 12am, 3 pm

OSTRALE.Basis, Übigau, Rethelstr. 45 (from 17.7.): Tue-Sat 12am to 6pm

## International Curatorial Team

### / curatorial statement

“in the rivers north the future / I cast the net“ (Paul Celan) – connected to this quote from the poet Paul Celan, the curators have given the "O21" the title ATEMWENDE. The curators invited under the artistic direction of Andrea Hilger and Antka Hofmann, are: Nataša Bodrozic and Ivana Meštrov (Croatia), Patricija Gilyte (Lithuania) and Krisztián Kukla (Hungary). Their joint statement explains the curatorial keynote under which they put together the exhibition:

*„Being human is not enough, and already too much. Sometimes we act like robots, but want to feel like animals. How can we breathe and rethink work and pleasure, art and industry, politics and poetics, when everything flows into each other, like streams into a river? Is the whole planet our home or just the square meters we occupy?*

*Between disorientation and reorientation, to find new directions and avoid dead ends, we need to breathe differently. We need to change our perspective and pay attention to those at the borders of our field of vision: the misfits, the oppressed, and the unknown, but also biospheres, buildings and social spaces. At the gate of a new, post-pandemic era, exhausted but hopeful, curious and ready for a change, the OSTRALE in 2021 explores the ways we coexist with our fellow humans, animals and our complex environment.“*

## Quote from the patron of the exhibition:

Cultural Minister of the Free State of Saxony, Barbara Klepsch:

*„I am very pleased that the OSTRALE is taking place here in Dresden and in Saxony as a major international biennial of the visual arts and that we are once again experiencing that the world is in fact round, real and vast. We have learned, especially in recent years, that social debates - for example, about human rights, about values, about the desirable structure of societies, and not least about identities - also extend into art. At the same time, convincing contemporary works of art can help us all to learn and experience more and deeper things about our present and provide impulses for further thinking. I would like to thank all the artists, the curators, the OSTRALE team, as well as the sponsors and supporters from the public and private sectors who make the OSTRALE possible.“*

## Selection of Artists present at the press event, among others:

**Ana Hušman (Croatia)**

<http://anahusman.net>

### Almost Nothing (Film)

As Jean-Luc Nancy says, our pleasure of viewing, smelling and listening has been a political issue since the birth of Europe. The idea of a landscape has nothing in common with the idea of unspoiled nature. Landscapes are formed through planned deforestation, afforestation, and controlled planting. These processes are influenced by economic, health care, and other policies, documented in the systematic and taxonomic terminology of the land registry. By the mapping of the flora of an island and recording the resistance of the vegetation to the wind, as well as the resulting sounds of friction, the artist documents the sound signals that reflect the changes, fashions and economic conditions of a particular location. These cultivation policies return to our houses and apartments like the wind, creating a complex feedback loop between the internal and external spaces. “Almost Nothing” makes also reference to Luc Ferrari’s pioneering, homonymous piece composed on the island of Korčula in 1968.

### A Room for Living (Film)

The film problematizes the space of the living room and the events that may have occurred there. These possible events, based on memory or on suppositions, have been recreated through sound – documentary footage, studio recordings and background noise – and they occur in real space and in more or less realistic mock-ups of a particular living room. Just like the rest of the apartment, the living room is only a room regulated by architectural measurements and societal norms conformed to its purpose. It’s a space that is also exposed to the public eye (the guests), a representative place within a private space, and a less and less used space as it claims more free time for its occupants – which might have changed due to the recent pandemic home confinement. The human presence in the film is manifested through dialogues

from different literary and theoretical sources: "Architects' Data" (E. Neufert), "Narratology" (M. Bal), "Garden, Ashes" (D. Kiš) and "The House Book" (T. Conran).

**studio ASYNCHROME – Marleen Leitner, Michael Schitnig (Austria)**

<http://www.asynchrome.com>

## RESISTANCE / INFLUENCE / AWARENESS / BORDER? / DISTRIBUTION (UV-Druck auf Plexiglas)

This narrative installation discusses the spreading, influence and the power of (fake) news. How are stories told and what are the consequences of our decisions? The plexi panels of the work appear like windows to events of the past and the present. The artists show a subjectively selected and at first sight heterogeneous abundance of events and situations in a tumultuous, crowded picture. The individual elements do not form a linearly readable panorama, but rather a network of meanings and non-meanings that can be woven between the individual images. The transparency of the panels enables the viewer, depending on the point of view – and the visitor's background knowledge – to grasp various partial narratives. Thus, no assertion is made in the sense of a sequence of cause and effect, it is rather a matter of constructing one's own image of (supposed) realities.

## **International Networking / in partnership with an European Capital of Culture again**

The cooperation "Flowing Connections" (FLOC), co-funded by the Creative Europe Program of the European Union, plays a crucial role in the organization of the OSTRALE Biennale O21, as it enables European-intercultural cooperation, especially in the curatorial process. The exhibition, jointly developed by the curators, will first be shown as part of the OSTRALE Biennale O21 in Dresden. Subsequently, a selection of the artworks will be presented in cooperation with Art Quarter Budapest (Hungary), Slobodne Veze (Croatia) and ECOC Office Kaunas 2022 (Lithuania) respectively in Budapest, Split and finally in the European Capital of Culture Kaunas 2022 (Lithuania).

## Robotron-Kantine as an art space

Andrea Hilger, leader of the OSTRALE – Center for Contemporary Arts: „Thanks to the support of the real estate company Gateway, the OSTRALE Biennale has for the first time an exhibition space of approx. 3,500 m<sup>2</sup> in the center of Dresden at its disposal in the Robotron Canteen (further approx. 1,000 m<sup>2</sup> at the decentralized exhibition venues). The building is a valuable contemporary witness of the Eastern Modernism and, as an often overlooked part of the architectural and social history of the city of Dresden, is unfortunately currently in a state of decay. With interim uses by the Kunsthaus Dresden and the OSTRALE Biennale, we show the public a space that is predestined for art and culture.“

## Exhibiting Artists

The 2021 edition of the OSTRALE Biennale presents 138 artists from 34 countries: Germany, Lithuania, Croatia, Hungary, Sweden, Serbia, Turkey, India, North Macedonia, Singapore, Italy, France, Togo, Netherlands, Russia, USA, Poland, Austria, China, Ukraine, Slovenia, Moldova, Czech Republic, Bulgaria, Finland, Bangladesh, Luxembourg, Azerbaijan, Peru, Kosovo, Ireland, Norway, Switzerland, United Kingdom.

[Nils Agdler & Timo Menke](#) (SE), [Emil Andersson](#) (SE), [Sanja Anđelković](#) (RS), [Katharina Andress](#) (DE), [Aleksas Andriuskevičius](#) (LT), [Aurelija Maknytė](#) (LT), [Seçkin Aydin](#) (TR), [Devadeep Bani Sarmah Gupta](#) (IN), [Gildo Bavčević](#) (HR), [Dávid Biró](#) (HU), [Bojan Mrđenović](#) (HR), [Jana Borsche](#) (DE), [Viktor Brim](#) (DE), [Janos Brückner](#) (HU), [Gaby Burckhardt](#) (DE), [Daniel Burkhardt](#) (DE), [Nadja Buttendorf](#) (DE), [Elena Chemerska](#) (MK), [Daniel Chong](#) (SG), [István Csákány](#) (HU), [Mauro Cuppone](#) (IT), [Márta Czene](#) (HU), [Etienne de France](#) (FR), [Abdoul-Ganiou Dermani](#) (TG-DE), [Tibor Dieters](#) (NL), [Alexei Dmitriev](#) (RU), [Katerina Duda](#) (HR), [Gabriele Engelhardt](#) (DE), [Lucy Cordes Engelman](#) (US), [Anna Fabricius](#) (HU), [Zsolt Ferenczy](#) (HU), [Mona Freudenreich](#) (DE), [Márk Fridvalszki](#) (HU), [Áron Galambos](#) (HU), [Nadia Galbiati](#) (IT), [Mindaugas Gapševičius](#) (LT), [Gabrielė Gervickaitė](#) (LT), [Bronė Sofija Gideikaitė](#) (LT), [Harald Gnade](#) (DE), [Goran Škofić](#) (HR), [Igor Grubić](#) (HR), [Michael Grudziecki](#) (PL-DE), [Marko Gutić Mižimakov](#) (HR), [László Györfy](#) (HU), [Péter Tamás Halász](#) (HU), [Willem Harbers](#) (NL), [Michael Heindl](#) (AT), [Roland Hermanns](#) (DE), [Di Hu](#) (CN), [Ana Hušman](#) (HR), [doplgenger](#) (Isidora Ilić & Boško Prostran, HR), [Alexander Jakimenko](#) (UA-DE), [Yuki Jungesblut](#) (DE), [Nikita Kadan](#) (UA), [Eginhart Kanter](#) (DE), [Anuschka Kilian-Buck](#) (DE), [Neža Knez](#) (SI), [Eugenijus Kolmogorovas](#) (LT), [KOLXOZ](#) (Maxim Polyakov, Anton Polyakov & Viktor Vejvoda, MD & CZ), [Vikenti Komitski](#) (BG), [Endre Koronczai](#) (HU), [Volker Kreidler](#) (DE), [Áron Kútvolgyi-Szabó](#) (HU), [Marcus Lerviks](#) (FI), [Irma Leščinskaitė](#) (LT), [Glorija Lizde](#) (HR), [Larion Lozovoy](#) (UA), [Dean Maassen](#) (DE), [Éva Magyarósi](#) (HU), [Firoz Mahmud](#) (BD), [Casey McKee](#) (US), [Toni Meštrović](#) (HR), [studio ASYNCHROME](#) (Marleen Leitner & Michael Schitnig, AT), [Niko Mihajević](#) (HR), [Péter Lichter](#) (HU), [Ivan Milenković](#) (RS), [Judit Lilla Molnár](#) (HU), [Sarvenaz Mostofey](#) (IR), [Petra Mrša](#) (HR), [Christoph & Sebastian Mügge](#) (SE), [Sali Muller](#) (LU), [Csaba Nemes](#) (HU), [Thomas Neumaier](#) (DE), [Klára Orosz](#) (HU), [Andrea Palašti](#) (RS), [Lav Paripović](#) (HR), [Predrag Pavić](#) (HR), [Julija Pociūtė](#) (LT), [Renata Poljak](#) (HR), [Ghenadie Popescu](#) (MD), [Marko Rodics](#) (HU), [Ivan Ramljak](#) (HR), [Farid Rasulov](#) (AZ), [Jens Rausch](#) (DE), [Melanie Richter](#) (DE), [Jana Rinchenbachová](#) (CZ), [Fátima Rodrigo](#) (PE), [Sandra Rosenstiel](#) & [Hanne Lange](#) (DE), [Nika Rukavina](#) (HR), [Neli Ružić](#) (HR), [Catherine Sanke](#) (DE), [Remis Ščerbauskas](#) (LT), [Philipp A. Schäfer](#) (DE), [Jan Sebesta](#) (CZ), [Driton Selmani](#) (XK), [Stipan Tadić](#) (HR), [Lana Stojićević](#) (HR), [Kamen Stoyanov](#) (BU), [Attila Szabó](#) (HU), [Ottó Szabó](#) (HU), [Eszter Szabó](#) (HU), [Zsuzsanna Szegedi-Varga](#) (US), [Kamilla Szij](#) (HU), [Hajnal Szolga](#) (HU), [József Szolnoki](#) (HU), [Casper ter Heerdt](#) (NL), [Ivana Tkalčić](#) (HR), [Laura Erika Urbanski](#) (DE), [Philipp Valenta](#)

# OSTRALE

Zentrum für zeitgenössische Kunst



(DE), Arturas Valiauga (LT), Daina Vanagaitė-Belžaikienė (LT), [Vangjush Vellahu](#) (AL), [Xueying Wang](#) (GB), [Guido Weggenmann](#) (DE), [Anette Wörner](#) (DE), [xtro realm](#) (HU), [Dia Zékány](#) (HU), Yinglin Zhou (CN), Die Zukunft - Studenten der Kunsthochschule Dresden und Wrocław (Ida Sielska, Jarosław Słomski, Taina L. Bemmerlein & Veronika Pfaffinger, PL & DE)

The OSTRALE Biennale is one of the major temporary exhibitions for contemporary arts in Germany. It is not a sales exhibition per se, which gives it the freedom to discuss socially relevant topics away from the market. The guiding principles of the OSTRALE, such as peaceful coexistence, acceptance of the foreign or unknown, respectful interaction, religious diversity and internationality, among others, are reflected in the content of the exhibitions. The OSTRALE team has already designed large parts of the contemporary arts program of European Capitals of Culture several times, such as in 2010 in Pécs, 2016 in Wrocław, 2018 in Valletta/Malta, in the Rijeka/Croatia (2020), where, however, due to the Covid-19 pandemic could only be presented [digitally](#), and a presentation of a selection of OSTRALE works in the European Capital of Culture 2022 Kaunas/Lithuania follows. In 2021-2022, OSTRALE is a lead participant in the Flowing Connections project (<https://vimeo.com/487428285>), (<https://vimeo.com/544940287>) co-funded by the European Union's Creative Europe program. In collaboration with Art Quarter Budapest (Hungary), Slobodne Veze (Croatia) and ECOC Office Kaunas 2022 (Lithuania), the project includes the OSTRALE Biennale O21 in Dresden and OUT of OSTRALE exhibitions in Budapest, Rijeka, Split, Zagreb and Kaunas in 2022, complemented by an artist in residence program and several workshops on digital cultural management, post-industrial cultural spaces, art education and the inclusion of people with disabilities.

F.d.R.d.A. Tobias Blaurock

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