

AVIATION

: an art exhibition about floating bodies



~~~~~

29.08. - 01.09.2019 // F23, Vienna

The 3rd international **Aerial Arts Festival Austria** will also be a platform & exhibition space for performances, sculptures, paintings, installations, photography and video works.

Within this exceptional setting the three artists **Eleni Danesi** (GRC/D), **Jolanda Richter** (NL/AUT) and **Daniela Staudinger** (AUT) will present works on the subjects **Aerial, Body & Habitates**.

The word **AVIATION** is resulting from the verb avier (a neologism for "to fly"), itself derived from the Latin word avis ("bird") and the suffix -ation.

The exhibition is curated by **Aeriality** & hosted by **Aerial Arts Austria**.



**VERNISSAGE:**

29.08.19, 18:00 – 20:00

19:00 Performance:

"The inner lines of our BODIES"

[drawing improvisation on suspension, **Eleni Danesi**]

>> 20 - 22:00 Aerial Open Stage Night

**OPENING TIMES:**

30.08., 09 - 18:00

31.08., 09 - 18:00

01.09., 09 - 18:00

**VENUE:**

F23, Breitenfurterstraße 176, 1230 Wien

**FREE ENTRY**

---

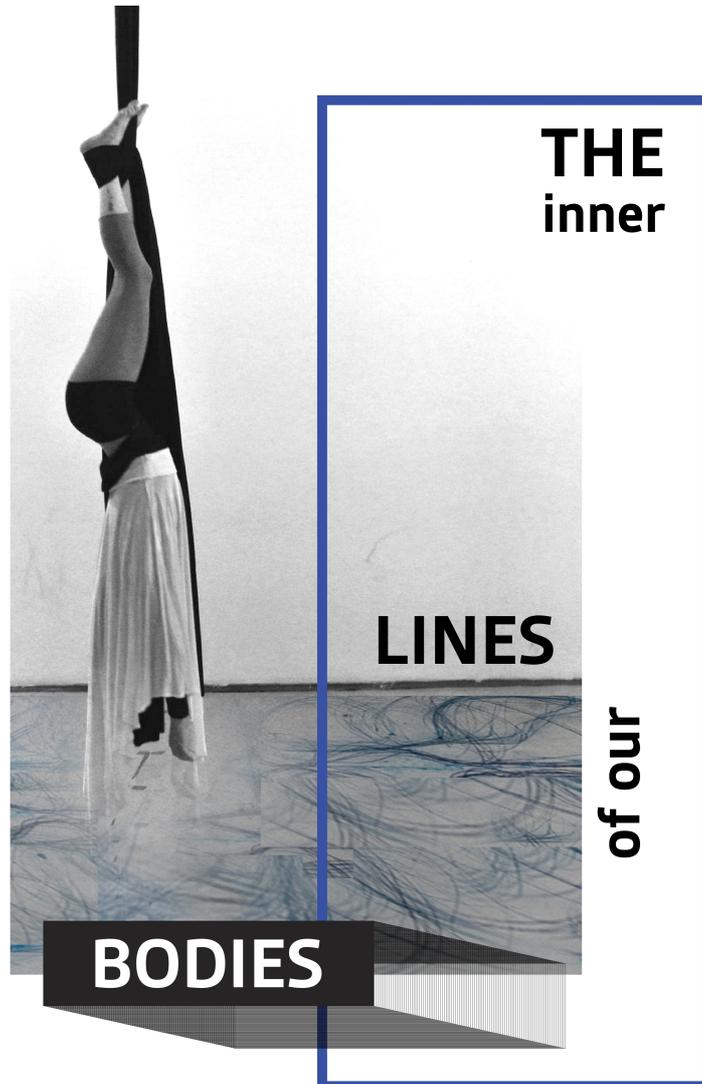
[www.aerialartsaustria.com](http://www.aerialartsaustria.com)

## "The inner lines of our BODIES"

[drawing improvisation on suspension, **Eleni Danesi**]

"The inner lines of our Bodies", is a live experimental documentation of a body moving in suspension.

The experience of the body while hanging is not only a visual experience offered to an audience but, at the same time, it is an internal movement journey for the performers. Their body experiences a sequence of adaptation, in order to create movement or maintain a position in the air, which is not visible to the naked eye. Her attempt is to build a bridge between the external eye and the internal forces, by documenting the movement through drawing.



## ELENI DANESI

is a body architect, artist and performer, and movement practitioner.

She studied Architecture at the National Technical University of Athens and continued her postgraduate studies in Architectural Design "Symbiosis" at the University of Thessaly.

Since 2012 she is active in the field of contemporary performance and aerial movement practices, which she combines with her background in architecture and space design.

As an artist she works on body installations (somatics), video art, video performance, photography, combining architecture, bodily expression, and experimentation.

She is a researcher on cultural practices, focusing her interest on the representation of the human body in different cultures, societies, and social groups "in relation to" or "by the cause of" psychological and sociological forces. Following a methodology of improvisation and her own research patterns, she ends up creating mixed media pieces that stand out as individual moments of expression or as part of a more complex narrative, following the labyrinth of fastly produced connection of thought and images.

She currently shares her time between Athens & Berlin.

<https://www.elenidanesi.com/>

## ARTISTIC STATEMENT

„I am Eleni Danesi, an interdisciplinary artist, architect, and movement practitioner in the process of exploring and rediscovering myself.

Being present to what is happening to us and around is a challenge we accept individually and that's my path as well.

Walking on this path I am focusing on what 's very close to me, what is ME... by body, and shifting slowly my focus further and further away, to YOU, to the other body, to the building far away, to the tree and the tiny bugs on it, to the smell of winter and the hug with a cat, to the other eye looking at me trying to find ways to connect and to my hand searching to feel the sand again.“

~~~~~

"In the last years, it became clear to me that being an architect or, better, feeling an architect, is not about working in an office, being, most of the time, away from bodily connection with our natural environments or the architecturally designed environments. Being a body architect means that I observe and analyze space from the perspective of the embodied experience, mine or of others. It became very important for my work to share my experience through art and bring questions of perception into public discussion and collective practice.

I am focusing my research interest on the representation of the human body in different cultures, societies, and social groups "in relation to" or "by the cause of" psychological, sociological and experiential forces. Following a methodology of improvisation and my own research patterns, I end up creating mixed media pieces that stand out as individual moments of expression or as part of a more complex narrative, following the labyrinth of quickly produced connection of thought and images.

Following this pattern, I express my work in the form that is coming first in my mind, shifting from embroidery to visual art, to movement improvisation, to voice expression, writing, drawings etc. At the same time, I am proceeding with my ongoing research on bodily intelligence working with personal body practice and experience (I am working on the idea of exchanged pressure between body and matter: for example, ground, concrete, powder, wood, steel etc) and how movement is initiated, with academic and philosophical approaches on the perception of the body in the society (Foucault always stands as one of my main starting points of discourse), or the development of human senses (the architect Palasma, is an example of focusing on the importance of touch in the understanding of architecture and our surroundings in general).

Working side to side with other artists always accelerates the process of realization and awareness, as it is very easy to speak your thoughts and share questions that might be of similar interest or base, try out exercises or go deep into discourses that open new ways of exploration. I am looking for those moments as I don't believe in one and only truth, in one and only view of this world, rather than in unique individual experiences, that can meet each other in short mutual agreements that shape our common grounds. I encourage the blending of arts and artistic expression by using various of them myself but also by supporting and the collaboration of artists, of different disciplines, in improvisational experiments of verbal & non-verbal communication, in an attempt to rediscover the potential of the sensing body."

- Eleni Danesi, 2019



JOLANDA RICHTER

was born in 1971 in Almelo, Netherlands. Aged three the family moved to Hamburg, at age six to Vienna. She quickly took up art and music. She was admitted into the 'University of Music and Performing Arts Vienna', where she studied the cello for five years.

Since childhood Richter also displayed impeccable rendering skills, but as she grew older music and performance consumed her time. Longing to paint again, she enrolled at the University of Applied Art in Vienna in 1994, master-class for painting and graphics. She graduated in 1999.

Since 1993 numerous exhibition activities in groups and individual led Jolanda Richter through Europe and USA. By now Jolanda Richter lives and works as freelance-artist near Vienna.

<https://www.jolanda.at/>



ARTISTIC STATEMENT - deutsch

Meine künstlerischen Arbeiten sind sehr eigenständig. Hinter all meinen Darstellungen verbergen sich Grundsituationen des allgemein Seelischen. Man könnte meine Arbeiten als katathyme, imaginative Bildschöpfungen bezeichnen. Schwerelosigkeit, Schweben, Fliegen, Fallen sind häufig vorkommende Bildmotive in meinen Arbeiten.

Das steht, kurz gesagt, für den Urzustand aus dem wir kommen. Nach dem wir uns mehr oder weniger bewusst, aber auch unbewußt in irgendeiner Form sehnen. Dieses Gefühl des Getragen-Seins, des Fallens, oder des sich Fallen lassen. Letztendlich werden wir aber wieder dahin zurück gelangen. Zum Punkt der Unendlichkeit des Universums.

Die technische Ausführung meiner Malerei ist mir sehr wichtig. Ich wende daher altmeisterliche Maltechniken an. Meine Bildideen will ich dabei so real wie möglich darstellen - aber immer noch deutlich malerisch - um die Illusion zu erzeugen, das Unfassbare und Irreale so real wie möglich einzufangen. Im Prinzip ein Widerspruch aber genauso komme ich dem nahe, was ich empfinde und ausdrücken möchte.

Ein Bild entsteht in meinem Inneren teilweise bewusst, teilweise unbewußt, sowohl intuitiv, als auch geplant. Inhalte sind in der Kunst das wichtigste überhaupt.

Allerdings bringt es auch nichts, Inhalte, besser gesagt nur Ideen zu haben, diese aber dann auf keiner adäquaten Ebene auszudrücken zu können. Die Interpretation eines Bildes ist sobald ich es veröffentliche freigegeben. Ich gebe da absichtlich keine Interpretation vor. Auch Bildertitel versuche ich eher als Ausgangspunkt für Assoziationen zu verstehen. Ich öffne sozusagen assoziative Räume, in denen man sich dann frei bewegen kann.

Meine Interpretation kann, muss aber nicht die des Betrachters sein.

ARTISTIC STATEMENT - english

I would describe my style as autonomic and figurative. I feel a strong affinity to the "old masters artists", particularly when it comes to symbolism and the visionary. My art can be interpreted as katathym imaginative pictorial creations. The source of my work can be traced back to my childhood, to mental scars and fears, but also to my desires, dreams and hopes. The viewer has to search his or her innermost, in order to understand.

The ideas for my paintings develop from a complex inner process. Involving psychology, philosophy, literature, and the various media are influences that come to resonate with my inner world. These influences result in a concrete picture in my head, after that, I "only" have to paint such images in an appropriate way. But of course there are many other steps in between.

For example: I find it of great importance to interact closely with my models in order to express my ideas by means of their body language and mimic. My paintings are part of myself, completely and authentically. They are an open system for the viewer. When I present my work the viewer is asked to reflect on his or her own emotions, thus conceptual and perceptual are both up to the audience. For me there is no difference between these aspects.

I often use poetical elements and ethereal figures in my artwork. Figures are often flying and floating, they are weightless and totally detached from the apparent linear reality. But just the unreal, the non-linearity corresponds to our inner world. Neither religions or faith, nor our psyche are either rational or truly tangible.

Albert Einstein said: "Imagination is more important than knowledge, because knowledge has boundaries." Cognition and solutions of problems of the future lie within the combination of knowledge on one hand and imagination and creativity on the other hand.

The creation of my paintings apparently takes place on an intuitive, sensitive, higher level of which I am only partially aware. Remember flying is also an ancient dream of mankind."

- Jolanda Richter, 2019

DANIELA STAUDINGER

was born 1990 in Zwettl/NÖ, Austria.

Inspired by nature, passionate about Aerial Arts and
fascinated about the human body
she explores new ways to move & creates new habitates to play in.

Daniela started with photography and video works in 2008,
contemporary dance in 2010, Aerial Dance in 2012.

She studies at the University for Applied Arts in Vienna since 2014.

The aerialist works as a performance & installation artist at the contemporary
circus collective Rhizomatic Circus.

Currently she is developing a duo piece called „Orbital Bodies“ with Lena Kienzer.

She is teaching Aerial Silks, -Yoga, -Pilates, -Dance, Bungee Acrobatics &
MandaLoop Yoga in Vienna. Daniela also organises the „Aerosomnia – Aerial Arts
& Yoga Retreats“ in Summer & the Aerial Arts Festival with Sheila Falk & Lisa
Looping. In addition she is holding Partneracrobatic Retreats with Alma Gall.

www.aeriality.at



ARTISTIC STATEMENT

„Spaces & habitates.

What do I need to feel at home?
How do I create an intimate room for myself?
Which habitat feels most natural for me?
Is there a public space in my inner world?
Is the only house I own my body?

Through bodies & textiles we can create flexible projection surfaces & moving shadow walls.

The textiles invites you to act and communicate in a nonverbal way. The material connects people, this sense of the fabrics can be seen in the network variations & in the Loop.

In this exhibition I invite the audience to participate and define personal boundaries related to trust and intuition again and again.

Another focus of my work is to combine old handicrafts like weaving, knotting, crocheting, knitting with materials which are used for climbing, for example Aerial Silks.

The process itself is really interesting, because the work happens in a new dimension where you knot with the every part of the body – without needles. Another part of this work is to knit with different groups of people we use the textile as a communication 'line'.

Somehow the work with the textile brought me to topics like birth & metamorphosis quite often.

It reminded me of skin, uterus & cocoons. I guess it is because (Aerial-) Dance definitely influenced my transformation process and my inner growth.“

- Daniela Staudinger, 2019