

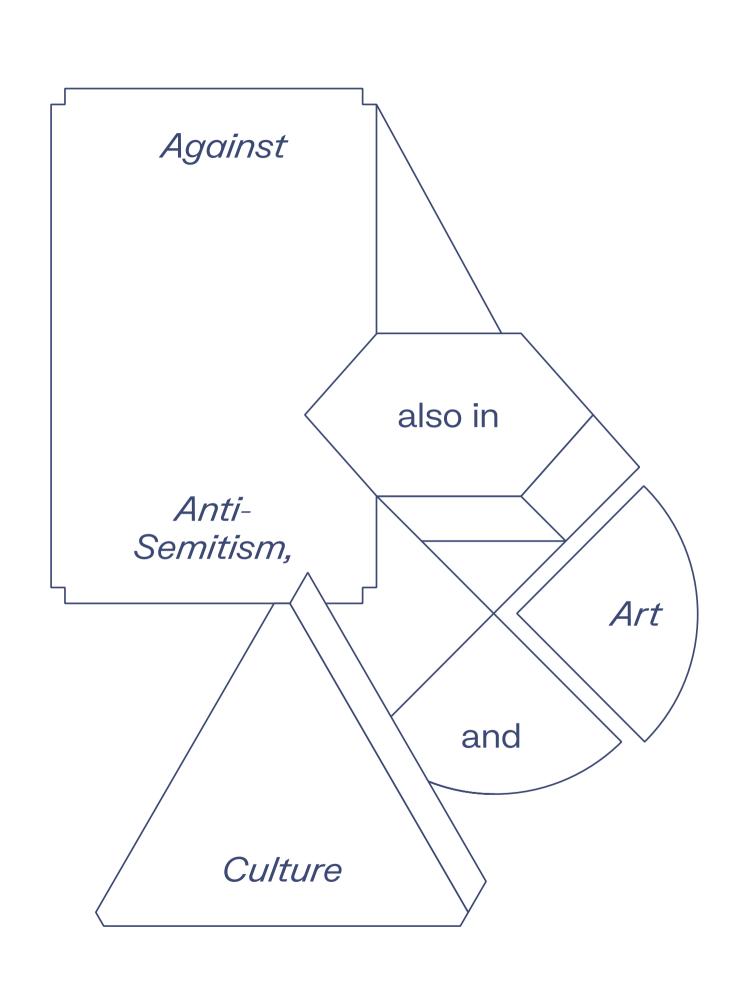


The Dr. Eva Kahan Foundation is a public benefit foundation established in memory of the life of Dr. Éva Kahán by her family in 2015 using the family's private assets.

Fundamental democratic values, such as minority rights, access to education and the right to artistic freedom, played an important role in Dr. Éva Kahán's life, and the Dr. Eva Kahan Foundation cherishes her memory by promoting the values represented by her.

The foundation's activities include:

- Supporting the university studies of socially \*\* disadvantaged students in Central and Eastern Europe by providing academic scholarships and tuition fee grants
- Supporting artists and their creative work at \*\* Kahan Art Space Vienna and Budapest
- In Budapest, the foundation supports young \*\* Central Eastern European artists just beginning their career, while in Vienna the focus is on art concerning current social, economic and political topics
- In addition, the foundation regularly hosts artists in \*\* Tuscany as part of its Artists in Residence Programme
- Participants of any Dr. Eva Kahan Foundation \* programmes are required to respect human rights, especially minority rights, and the freedom of art.



On October 7, 2023, the Islamist terrorist militia Hamas attacks Israel and carries out a bestial massacre, killing, humiliating, kidnapping and torturing unarmed and innocent people. Israel mourns more than 1,000 dead, probably the highest number of Jewish civilians killed in one day since the Holocaust. And in Vienna, as well as in German cities, crowds of mostly men of Arab descent gather at the weekend, loudly rejoicing for the terrorists, celebrating the murders and atrocities against Jews and celebrating the annihilation of Israel – in the very same places from where fellow Jewish citizens were once deported to Auschwitz. Israeli flags are stolen and in some cases destroyed in several cities. There are attempted arson attacks on synagogues. Jewish schools and kindergartens are guarded by dozens of police officers. The Holocaust memorial has to be protected by hundreds of police. I myself had to listen to shouts of 'Death to the Jews', interrupted by 'Allah-u Akbar', on Kärntnerstrasse.

In Vienna, the president of the Jewish community warned Jews who wanted to go to the solidarity rally on Ballhausplatz not to wear Jewish or Israeli symbols openly. The list of attacks is growing by the day. In Germany, artists and curators pampered by the art establishment with funding, prizes and exhibitions are enjoying the 'poetic justice' of the manhunt and 'the beauty of revolutionary violence' with disgusting cynicism. These phrases were posted on October 8 by the Lebanese-born, Berlin-based curator Edwin Nasr. In a post on her Instagram page on October 7, artist Emily Jacir commented on how Hamas abducted an Israeli civilian: 'This captured settler looks happy. I hope they give her a good Palestinian meal to eat.' Unsurprisingly, the artist was invited to Documenta 15 in Kassel last year, the Documenta that presented disgusting anti-Semitic caricatures of the Taring Padi collective in which Israeli soldiers are

defamed as Nazi murderers.

Jumana Manna, an artist of Palestinian ethnicity living in Berlin, made the following comment about the gruesome scenes of the Tribe of Nova dance festival, at which more than 250 people were murdered: 'Ain't no fun raving in the vicinity of the world's biggest

prison.' Such inhumane glorifications of terror are typical of an art scene that promotes a climate of demonization of Israel and uses a post-colonial anti-racist pseudo-morality to disguise anti-Semitic folklore agitprop art as criticism of Israel. Anti-Semitic contempt for human beings is financed with grants, and enemies of a pluralisticdemocratic society, such as Reza Afisina and Iswanto Hartono, are awarded professorships at the Kunsthochschule Kassel. It was, therefore, no coincidence that the anti-Semitic Documenta 2022 did not show a single Israeli artist, but instead provided a platform for hate-filled, one-sided criticism of Israel.

The current deafening silence of the art scene on the Hamas murders is also interesting. This is another way of complying with the demands of the BDS boycott movement, which questions Israel's right to exist, and aims at the total isolation of Israel. Many of the art activists belong to pseudo-left academic circles whose BDS boycott campaigns against Israel are driven by nothing other than the disgusting 'don't buy from the Jews' propaganda of the Nazis, from artists to scientists to athletes. Shortly after the attack in Israel, there are warnings of retaliation and the murders committed by Hamas are glorified as heroic self-defence. Even Greta Thunberg does not miss the opportunity to post the slogan of the Hamas gang of murderers 'Free Palestine' with an octopus, using, in good Nazi tradition, the imagery of the anti-Semitic propaganda about a Jewish capitalist world conspiracy.

The Jewish victims of National Socialism cannot be denied solidarity, at least publicly, but Israel certainly can, because, as a defiant and successful country, it does not fit in with the cliché of a poor innocent victim, and is, in the bizarre racist logic of the identity-political, post-colonial environment, a state colonized by 'white capitalists'. The identity-political left - let's not even talk about Islamists here — is not the least bit interested in the fact that Israel is still the only functioning democracy in the Middle East and that Hamas not only has the extermination of Israel and all Jews high on its agenda, but it also denies democracy, freedom and

prosperity to the people living in Gaza. The Islamist murder gangs of Hamas, who massacre peaceful visitors at a rave festival, are not concerned with alleged apartheid and occupation, or the welfare of the Palestinian people. No, they hate freedom, they hate our free society, modernity and democracy, the values of enlightenment, emancipation, secularism and hedonism, our lifestyle, the democratic Western-oriented Israel and the Jews, who embody modernity and enlightenment in their anti-Semitic world view.

The thwarted Islamist terrorist attack on the Pride Parade of gays, lesbians, bisexuals and trans people in Vienna and the Paris Bataclan murders in 2015, which were celebrated by Islamists as an attack against the 'capital of vice and fornication', also fit into this pattern. French philosopher Alain Finkielkraut believes that the terrorist attack in Israel follows the Islamist tradition of September 11, the Bataclan massacre and the Nazi pogroms. However, while the Nazis tried to cover up the extent of their atrocious crimes, the Hamas terrorists broadcast the images of their massacre in real time on the internet and proudly trumpeted their villainy to the whole world, while their supporters in the art world and among Islamic emigrants bleated their propaganda.

The identity politics spreading increasingly in the world of art Liberal professors have long been afraid to express their liberal

and academic life, along with post-colonialism, the critical race theory and wokeness, are becoming the stepping stones of anti-Western ideologies and illiberal fundamentalisms bringing along an increasingly aggressive totalitarian harassment of those who think differently. Even left-wingers like Sahra Wagenknecht and critics like Hamed Abdel-Samad or Necla Kelek are systematically discredited and cancelled by the opinion cartel of anti-racism profiteers. Criticism of Islam, uncontrolled migration and Islamism is immediately stigmatized as racist and tagged as 'islamophobic'. views. When even the rectors of leading US universities regard calls for the extermination of Israel as merely a question of context and not as grounds for exclusion of anti-Semitic agitators to be clearly

condemned and rejected, all moral standards are lost. Strangely enough, the post-colonial discourses are primarily concerned with the blame of our culture and history – nobody seems to be hurt by homophobia, racism or misogyny in other cultures.

US philosopher Susan Neiman criticizes the defamation and the denial of the relevant discourse as a form of atavistic tribalism defined by skin colour, gender, sexual orientation or ethnic origin. Human rights only apply to victims selected by identity politics – a presumptuous custodianship, indeed. Modern universalism, the universal values of humanism, enlightenment and democracy, which grant equal rights to all people and demand the same moral rules regardless of culture, origin and race, are increasingly rejected and discredited as an alleged instrument of oppression and a gesture of Western superiority by a state-funded academic opinion cartel. However, the supporters of Hamas, from individual 'Fridays for Future' representatives to BDS activists and representatives of the LGBT community to anti-Israeli academic and artistic circles, who flirt with the idea of pre-modernity, have probably failed to realize that they would have no right to exist in a Hamas state.

However, anti-Semitism is now breaking out openly not only in the ivory towers of academic pre-potency, but also in the everyday life of our social interaction. Jewish citizens avoid certain parts of Berlin for fear of being attacked and Jewish schools and institutions have to be placed under even stronger police protection. Social media in particular are becoming a hotbed of anti-Semitism. For example, a propaganda publication celebrates a 'Letter to America' from 2002, in which Al-Qaeda leader Osama Bin Laden glorifies the terrorist attack against the USA on September 11, 2001, and indulges in anti-Semitic, hate-filled stereotypes and victim myths dripping with self-pity. With regard to the Middle East conflict, it says: '... the Jews have taken control of the economy and the media: (...). They now control all aspects of your lives by making you their servants and achieving their goals at your expense.' Bin Laden literally rants: 'The creation of Israel is a crime that must be eliminated'. The anti-Semitic tirades became a TikTok hit, particularly among young users in the USA. As the Jerusalem Post notes with concern in an article on the phenomenon, the associated hashtag #LetterToAmerica has already been used over four million times on TikTok, often in addition to #freepalestine.

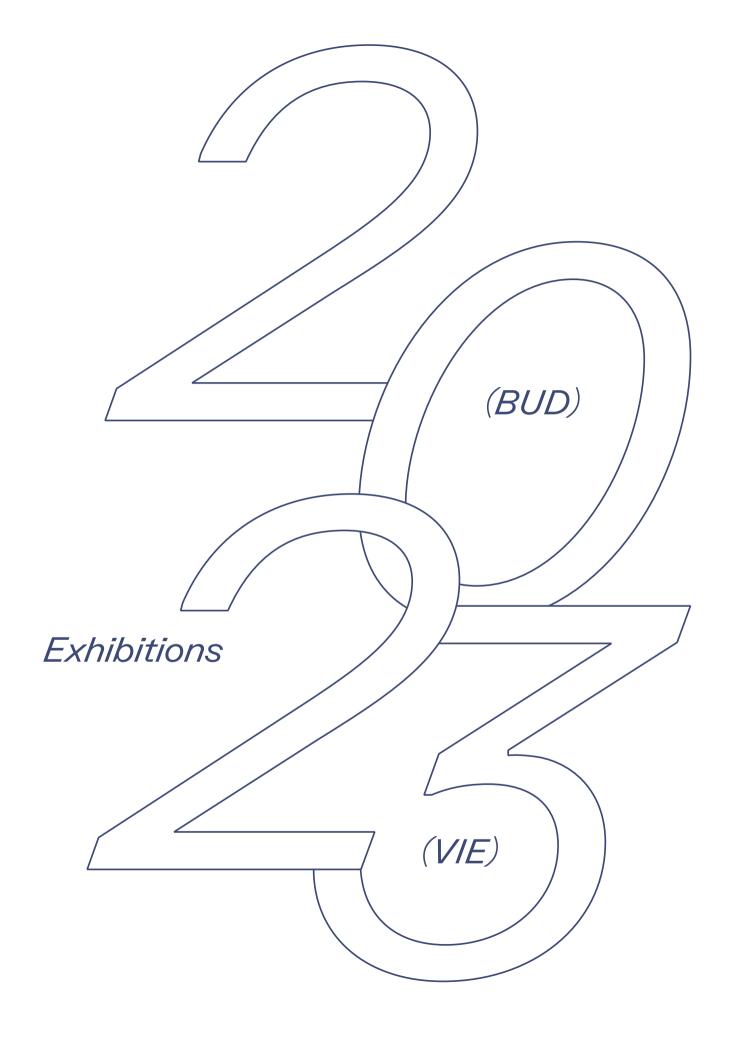
What is shocking is the lack of social empathy for the victims of Stefan Aust, former head of *Der Spiegel* and now editor of hotbeds of Islamist anti-Semitism in mosques, cultural associations

the attack, which, unlike climate change or the war in Ukraine, does not drive people onto the streets for large solidarity demonstrations. Now that Israel and the Jews are at stake, the rallies are shamefully small. The great pianist Igor Levit rightly says: 'Don't you realize that it is against you? Death to the Jews means death to democracy!' *Die Welt*, calls for tough action by politicians and society against the and organizations such as Samidoun, and also sees a problem in unrestricted migration, with which we are 'importing the conflicts of the world, so to speak.'

If we do not want an exodus of Jewish communities and the withdrawal of Jewish life from the public sphere, then there is more need for the defensive capabilities of the constitutional state, which enforces its values and principles, than ever before.

So there is only one response we can give in the face of the terror, murder and contempt of our free world, and that is solidarity with Israel and zero tolerance and criminal consequences for those glorifying Hamas terror.

DR. GERALD MATT (\*1958 | Hard/Austria) is a cultural manager, director of the Art Institute Vienna, teaches at the University of Applied Arts Vienna and was director of the Kunsthalle Wien from 1996 to 2012. He is a supporter of the 2024 campaign against anti-semitism NEVER AGAIN IS NOW!, which was initiated by the Dr. Eva Kahan Foundation and is supported by numerous Viennese cultural workers (see page 112). The Foundation has invited him to express in his own words his reasons and motivation for the support of the campaign.



### Drawings of Shadows

András Mohácsi 17 Jan - 11 Feb (BUD)

In 2012, András Mohácsi created a series of drawings with a personal touch in memory of the people killed in the Holocaust. The ink drawings trace blurred faces on paper. In the drawings we can see human faces, old, young, women, men, all of them hanging on the surface of the paper, some wearing tallits, others simple civilian clothes. Some of these drawings are almost perfect portraits, while others are just blurred faces. This was the first time that a large selection from a series of more than 200 pieces had been on display.

Each drawing has a different frame, emphasising the uniqueness of the individuals. On 17 January 2023, Kahan Art Space Budapest commemorated the liberation of the Budapest ghetto on 18 January 1945 with this exhibition dedicated to the victims of the Holocaust. The exhibition was opened by Lajos Parti-Nagy.

ANDRÁS MOHÁCSI (\*1963 | Budapest / Hungary) studied painting until 1986 and sculpture until 1993 at the Hungarian Academy of Fine Arts. He is a sculptor, painter and theatre set designer. He has taught at the Moholy-Nagy University of Art and Design for twenty years. His paintings are inspired by Old Testament psalms and Jewish prayer patterns. Stone is the dominant material of his sculptures. He creates rustic compositions from the connections and tilted balances of stone blocks. His large public sculptures can be found in public spaces of Budapest.

Curated by the artist.



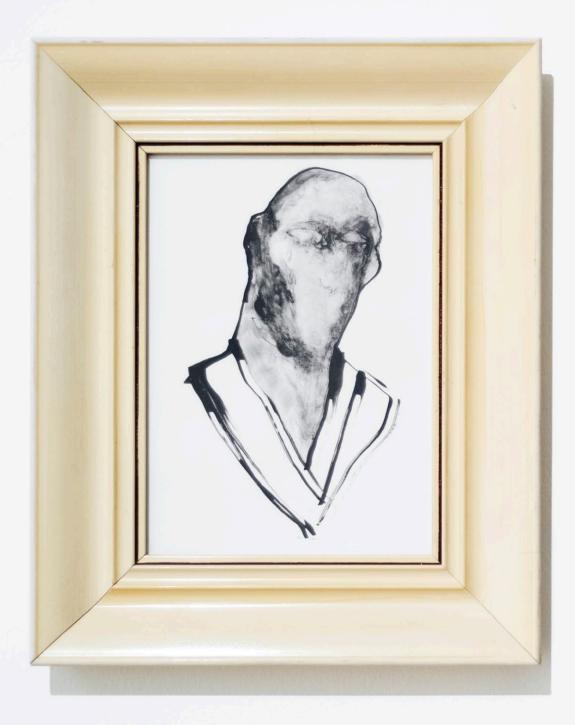






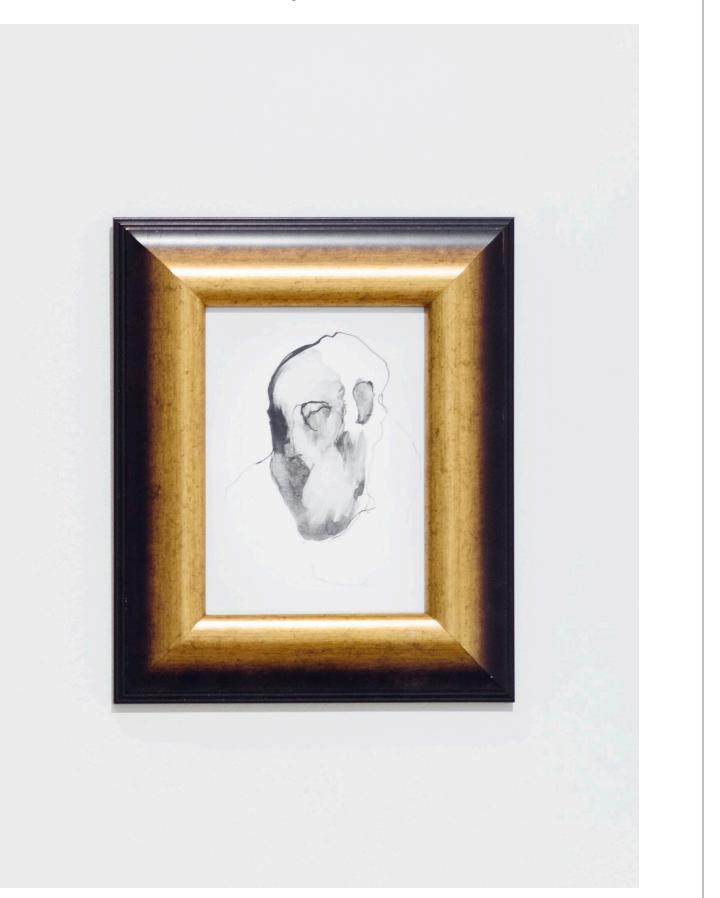














## Flower Smuggler

Diana Tamane 15 Feb — 29 Mar (BUD)

Some years ago, Diana Tamane's grandmother was accused of flower smuggling when crossing the border between Latvia and Russia with two flowerpots that she wanted to take to her husband's grave in the cemetery of Pytalovo, formerly known as Abrene. Once part of Latvia, the city of Abrene and the surrounding villages were annexed into the Russian Socialist Republic, part of the USSR during World War II, and even when Latvia regained its independence in the 1990s, Abrene remained incorporated in the Russian Federation. Consequently, border policies apply to anyone crossing the border between the two countries today, and most people need a visa to do so. It is also not allowed to transport anything with roots — perhaps, to prevent them from 'growing roots' on the other side. The exhibition revolves around the story of Diana's grandmother and her curious relationship with flowers. The installation *Flower Smuggler* (2016–2019) integrates photographs of bouquets in vases, the main subject of her photo albums, documents from the Federal Customs Service of Russia that pertain to her case as a 'flower smuggler', and photos taken by the artist of the cemetery in Abrene — the resting place of her ancestors.

In addition, the artist's image and sound installation *I'll tell you everything I remember* (2019–2021) presents a recording of her grandmother's memories of her childhood home in post-WW II Abrene, giving insights into daily life, its joys and mundanity alike, from a child's perspective where post-war grievances and political and economic transformations such as the Soviet collectivization of agriculture were a decisive background.

While visiting Abrene together with her grandmother, Diana also asked her to draw the map of the home she grew up in and filmed the oak tree that her grandmother so vividly remembers. The small hand-drawn map is a tactile trace of an (im)possible return.



### Flower Smuggler



Even though one can physically reach the place that is now on the other side of the international border, political transformation and the time which has passed put it in an unattainable distance. The lines that are drawn are another reminder of the borders reappearing in various forms at this exhibition – always changing, often dividing, but with people incessantly crossing them.

While uncovering the story of her family, Diana opens up topics for discussion about the larger-scale historical and social transformations in the region, its ethnic diversity and the communities that have been living the area – including the Latvian, Jewish, Polish, German, Russian and other ethnicities as well as the languages that have been in use in the region. Her grandmother's mother tongue is Russian, bur she also speaks Latvian, and her family had lived in Latvia long before the Soviet occupation.

Broku akte & A Repyana Der pog. Enopage konstaba.
--

The recent Russian invasion in Ukraine adds another inescapable aspect to the exhibition: the whole region - and the Baltic countries in particular – united in active solidarity, but they also experience fear and new tensions, as past traumas, current ethnic divisions and language politics in juncture with a new wave of nationalism are closely intertwined in the region. Here, the story of Diana's grandmother, which invites the viewer to an intimate watching and close listening experience while subtly weaving together the aftermath of the Second World War with the situation today, awakens an essential hope for collective healing.

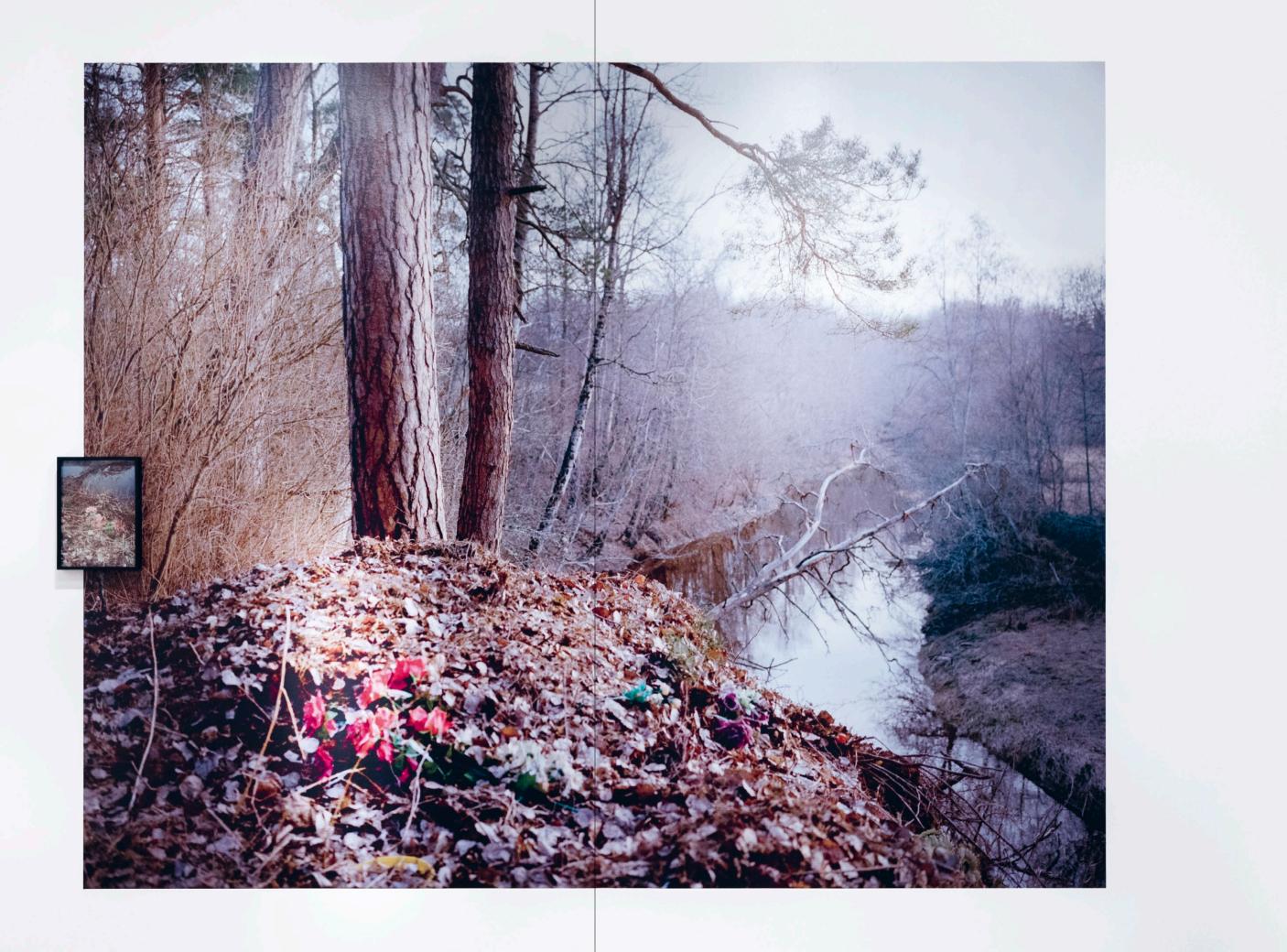
DIANA TAMANE (\*1986 | Riga/Latvia)

was born in Riga, lives and works in Tartu. In the artist's works, family albums, documents, and private correspondence are transformed into catalysts, making it possible to reveal not only touching autobiographical stories but also apt portravals of society, and how complex political history and present intertwine with the needs and dreams of ordinary people.

Tamane graduated from the Tartu Art College, the LUCA School of Arts, Brussels, and the HISK post-academic program, Ghent. In 2020, with APE, she published Flower Smuggler, which received the Author's Book Award at Les Rencontres d'Arles Book Awards and was shortlisted for the Paris Photo-Aperture Foundation PhotoBook Awards. Her works have been exhibited at the first Riga International Biennial of Contemporary Art, Contemporary Art Centre, contemporary art festival Survival Kit, S.M.A.K Municipal Museum of Contemporary Art, Winterthur Museum, Kathmandu Triennale and elsewhere.

### INGA LACE (\*1986 | Latvia, curator)

is C-MAP Central and Eastern Europe Fellow at MoMA, New York. She has been a curator at the Latvian Centre for Contemporary Art since 2012 and the curator of the Latvian Pavilion at the Venice Biennale 2019 with the artist Daiga Grantina (co-curated with Valentinas Klimasauskas). In 2015-2016 she held a Curatorial fellowship at the Appel Arts Centre in Amsterdam after finishing her Curatorial programme. She has been co-curator of the Allied – Kyev Biennial 2021 (as part of the East Europe Biennial Alliance) and co-curator of the 7th-10th editions of the contemporary art festival Survival Kit (with Jonatan Habib Engqvist in 2017 and Angels Miralda and Solvita Krese in 2018-19, Riga).



# Konrád 90

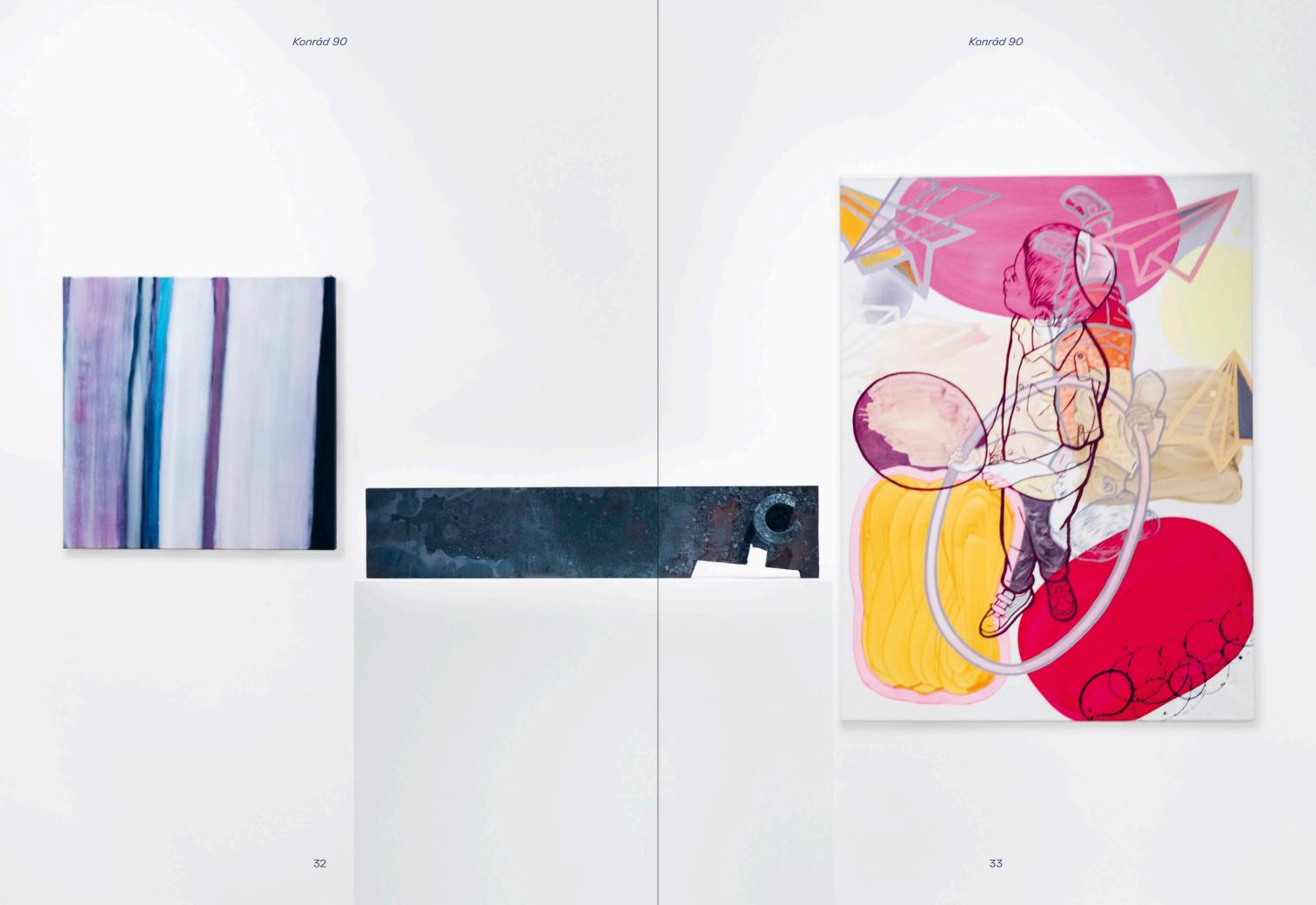
Tamás Féner, Márton Győri, György Jovánovics, Péter Lajtai, László Lakner, Nóra L. Ritók, András Mohácsi, Dániel Nagy, Nóra Soós, Eszter Ágnes Szabó, Ábel Szalontai, Miklós Szüts, Erzsébet Vojnich, Gábor Vödrös 3–29 Apr (BUD)

György Konrád (\*2 April 1933/Debrecen, †13 September 2019/ Budapest) was a writer, essayist and sociologist. His father was a wealthy Jewish iron merchant, and the family lived in Berettyóújfalu. During the Jewish persecutions of 1944, he and his cousins of the same age fled to relatives in Pest. He was a student at the Reformed College in Debrecen In 1946, and at the Madách Secondary Grammar School in Budapest between 1947 and 1951. He was not allowed to continue his studies at university because of his upper class family background, but he was admitted to the Russian (later Lenin) Institute, from where he enrolled as a Hungarian language and literature major in ELTE.

Between 1959 and 1965, he was a youth protection supervisor at the guardianship office of District 7 in Budapest. From 1960 he was a proofreader and series editor of the Hungarian Helikon Publishing House. From 1965 to 1973, he worked as an urban sociologist at the Institute for Urban Planning and Planning (VÁTI), where he published several studies together with Iván Szelényi. His first novel, *The Visitor*, was not published until 1969, but became the biggest hit of the Festive Book Week and was soon translated into twelve languages. His second novel, *The City Founder*, was only published in 1977, in a shorter form for political reasons.

In 1973, after harassment by the police and prosecutors, he lost his job and was banned from working and publishing in Hungary for a decade and a half. From the early 1980s, he participated in the Hungarian democratic opposition movement, published abroad,







and most of his works were circulated in 'samizdat' form in Hungary. Between 1990 and 1993 he was president of the International Pen Club, and from 1996 he was president of the Berlin-Brandenburg Academy of Arts for two terms (the first foreigner to hold this post).

He has been awarded the Herder Prize, the Charles Veillon Prize, the Wilhelm Heinse Medal of the Academy of Mainz, the Manès-Sperber Prize, the French Order of Honour, Honorary Doctorate of the University of Antwerp, the Charles International Prize, the Grand Cross of Merit of the Federal Republic of Germany, and the first prize of the Jewish Book Council. After the change of the regime in Hungary, he was awarded the Kossuth Prize and the Commander's Cross of the Order of Merit of the Republic of Hungary. At the end of his life, he was criticised and ostracised by the authorities in his country.



We commemorated the 90th anniversary of his birth by exhibiting the works of 14 outstanding Hungarian artists. In addition to works by the writer's friends, the Konrád 90 exhibition also featured pieces of art by artists of later generations who honour György Konrád's work and legacy. Each artist chose a Konrád quote to be displayed next to their respective work. At the opening, writer Miklós Haraszti and painter Miklós Szüts spoke about György Konrád, and Eliza Sodró read excerpts from his works.

TIBOR FÉNYI (\*1954 | Szolnok / Hungary, curator) is a historian, worked as a journalist and later as director of the Hungarian Cultural Institute Collegium Hungaricum in Vienna. Following that, he was a museum director for 20 years. He has been working with the Dr. Eva Kahan Foundation since its inception and is a member of the Foundation's Board of Trustees.





Konrád 90



# It All Started with a Crumpled Love Letter ...

Bea Kusovszky 4 May - 3 Jun (BUD)

Bea Kusovszky's work is characterised by materiality reminiscent of graphic art, rhythmicity of structured surfaces, optical stimulation and the play of image within image (or rather frame within frame) that has characterised her work from the beginning. She keeps expanding her toolbox with the imprint of the visuality typical of digital culture. One of the main motifs appearing on the exhibited works is a pattern that emerges from the image of a folded or crumpled paper, which explains the author's choice for the

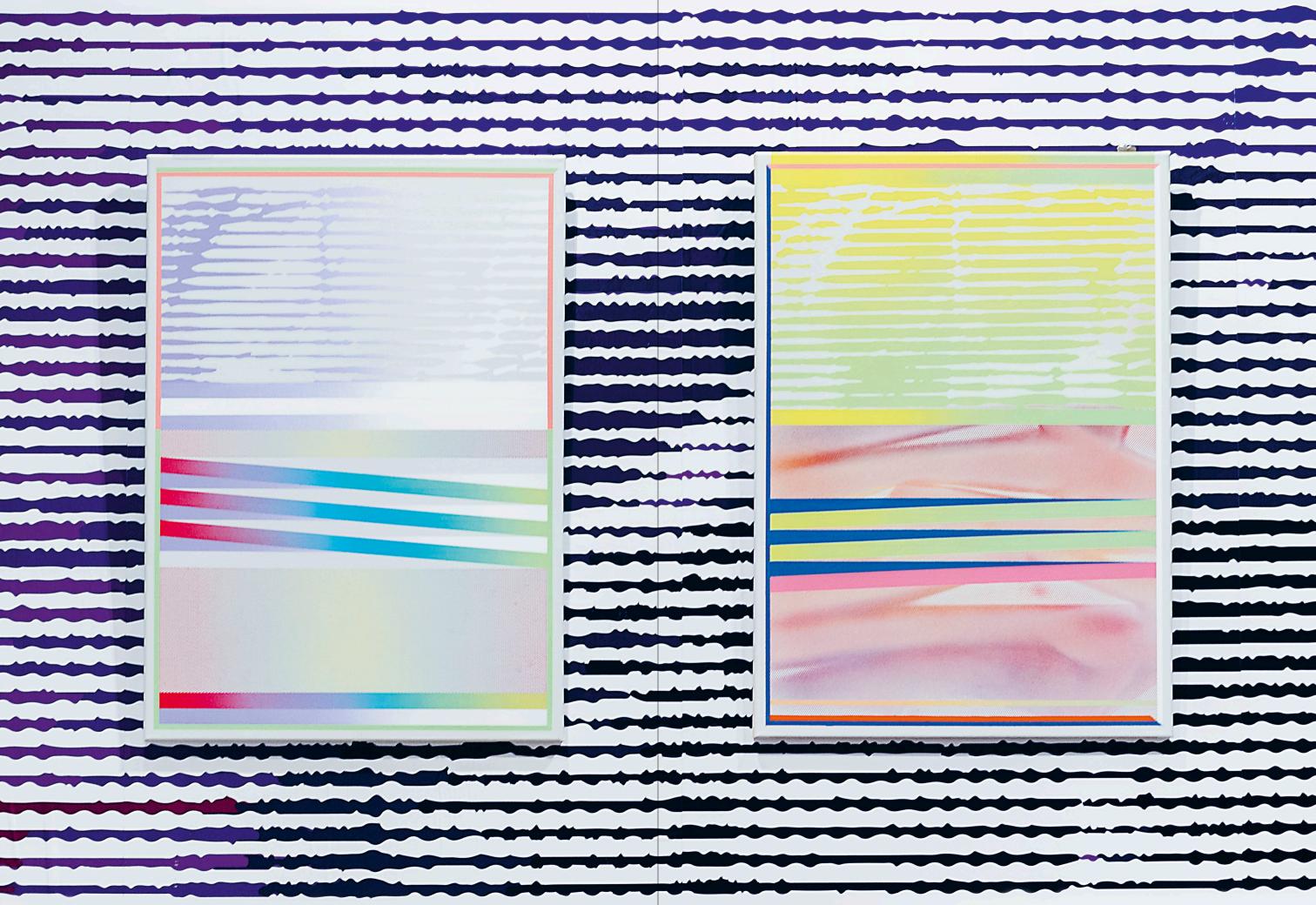
exhibition's title: 'it all started with a crumpled love letter'.

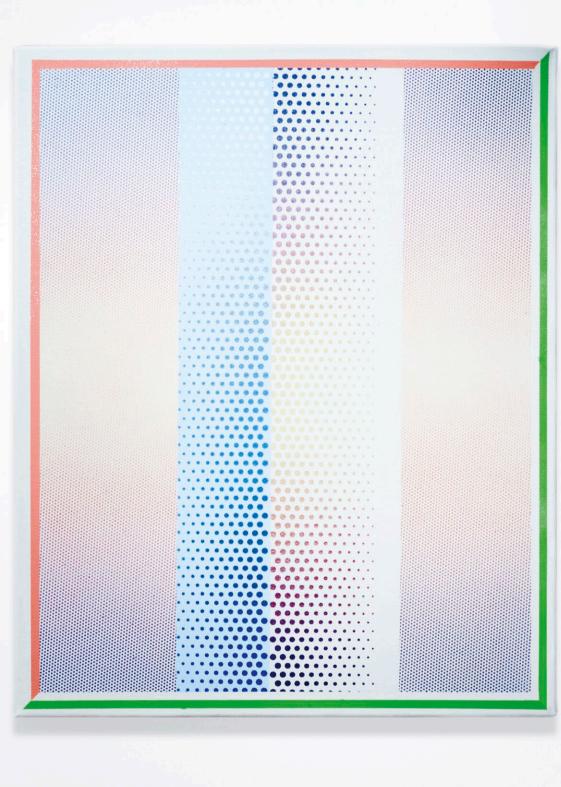
BEA KUSOVSZKY (\*1986 | Budapest / Hungary) studied painting and animation at Universitat De Valencia in 2010–2011. In 2012 she graduated from the Hungarian University of Fine Arts, where she specialized in painting and teaching fine arts under the supervision of Dr. habil, DLA Orsolya Drozdik. Besides solo and group exhibitions in Hungary, her works have been shown at solo exhibitions in Vienna, Frankfurt and Bratislava. She has works in numerous private collections. as well as in the Contemporary Collection of the Erste Stiftung and the Hungarian National Bank.

ÉDA MEGGYESHÁZI (\*1984 | Budapest / Hungary, curator) is a freelance visual curator and musician. She studied at the Faculty of Media, Art and Design at the University of Bedfordshire, and then obtained a Master's degree in Visual Culture and Literary Theory at the University of Szeged, where she worked as a lecturer after graduation. Currently, she is the deputy director of VILTIN Gallery, before that she was the artistic director of the Molnár Ani Gallery and an assistant curator at the Nessim Gallery.













## Everything We Do is Really, Really Brilliant

**Driton Selmani** 7 Jun - 27 Aug (VIE)9 Nov – 13 Jan 2024 (BUD)

22:44

-11

THE MORE POETS THE LESS POETRY. THE LESS POETRY THE MORE DRAMA. THE MORE DRAMA THE LESS POETS.

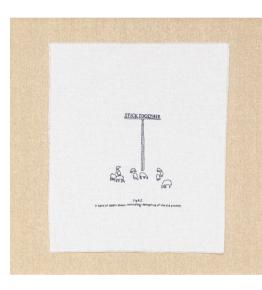
Driton Selmani's first solo exhibition in the German-speaking region combines a selection of his older (2012), more recent (2018–2020) and new works exhibited for the first time. While Selmani's older projects are seminal for understanding the Kosovar artist's practice, his selected new works also fit into the exhibition context and do so in a site-specific way: You, Yes You, Lucky You (2022) is positioned at the entrance facade of the Kahan Art Space, whereas Geisters or Vice Versa (2019/2023), a set of interventions appearing on public billboards, is displayed in the immediate surrounding of the exhibition space in Districts 2, 9 and 20 in Vienna.

I vividly remember Selmani telling me'l have been frustrated by the fact that my country is so often omitted from the world map. If I ordered things via Amazon, I could not select Kosovo as a shipping option. Or, if I purchased plane tickets, I had no place to fly to when I wanted to fly back home', when we first met in 2018. Born in 1987 as an ethnic Albanian in the former Yugoslav province of Kosovo, the artist was originally an inhabitant of a country that split into several new states as an result of the Balkan wars and much political and social unrest. Kosovo gained partial independence and was renamed 'Republic of Kosovo' in 1989/99.

In 2008, almost ten years later, the country declared its independence. In the process of that political transition, Kosovo was encouraged by the international (Western) community to work on its 'branding', e.g. to establish a new national identity for 'Kosovars', and to develop a political and conceptual strategy to lessen possible tensions between ethnic groups. Nowadays, Kosovo remains a country that certain political entities still do not want to recognize and for whom, therefore, it still 'does not exist'.1









The inability to gain a firm position for the country has become a weakness and a strength at the same time as the in-between status (of Kosovo) laid the basis for it to become a place of dialogue. Therefore, the earliest work in the exhibition, the performative photograph titled They Say You Can't Hold Two Watermelons In One Hand (2012), refers to an old Albanian proverb which suggests that it is impossible to gain two things at the same time, implying the impossibility of having two roles or being at two places, here and there, at once. Or, as Wikipedia explains: 'One should not attempt to take on more than one can handle.'2 Photographed on a bridge across the border between Albania and Kosovo (on a sort of no man's land), this work remains the only self-portrait of the artist. Selmani's creative process is driven by the confrontation with his personal history, distinctly marked by the history of the country he grew up in. For example, the video work *These Stories* (2018) combines two different moments from the same period: original clips from the Apollo 11 mission and the audio narration of Sadik Cena (\*1956), a close relative of the artist. At the time of the NASA mission to the moon, many Kosovar families, including that of the artist, experienced a radical change in their lives with the arrival of

electricity in their villages.

By combining both global and local narratives, Selmani questions their significance and importance – 'That's one small step for man, one giant leap for mankind.'- and in doing so, he constructs a single History. The personal and political layers cannot be separated from each other, and even if one could define this as one of the characteristics of the vital Kosovo art scene, which has received widespread international attention recently (Manifesta 14), Selmani seems to be moving from geopolitics to 'geoselves'<sup>3</sup> - continuously, even obsessively, with poetic sensitivity, and with humour and irony, he documents and questions our banalities, uncertainties, longings and belongings. He pokes fun at our screen time, rightswiping, updates and upgrades, filters and fillers, our comments sections. Therefore, the forefront of his media diverse practice is not

Everything We Do is Really, Really Brilliant











solely about issues of duality between the individual and collective, or of memory and history (revisionist tendencies in the context of political correctness), which particularly marked his early work, but more about the notions of *contradiction* and *possibility*, especially when creating a (semiotic) relationship between word and image. Handwritten with markers, Selmani's one-sentence pronouncements read: 'Past Resent Future' / 'Never Say No To Yes' / 'Whatever You Do, Don't Do It' ... Freedom as *possibility*, as potentiality, as capacity (exemplified in the freedom of choice) is the best antidote to actual freedom; it has become a signifier of oppression, writes Alenka Zupančič.<sup>4</sup>

In this 'freedom', where we are surrounded by maxims such as 'Act intentionally like the person you want to become!', 'It's not how good you are, but how good you want to be!' or 'lf you can dream it, you can do it!', the *as if* (als ob) modality tells us how to act. Still, it falls short of providing the real 'drive' (*Triebfeder*) that would, in fact, make it practically possible for us to act that way. Once I effectively act as if I have already had what I wanted, the guestion remains: how do I get to act as if I have actually received what I wanted? There seems to be a small, but significant gap here; Zupančič writes that this is precisely how freedom as oppression works in practice - 'you can, therefore you must'. 'Possibilities are here to be taken and realized by all means and at any price. You can do it, therefore you must! The culture (and economy) of possibilities is suffocating not simply because there are so many possibilities, but because we are supposed not to miss out on any of them.'5

An ongoing and extensive series of seemingly fleeting notes and drawings on plastic bags found at random places, titled Love Letters (2018–), plays a crucial role in Selmani's œuvre. Inspired by his wife's shopping lists (for him and the children) as small daily gestures of care, his letters to everyone and no one will remain with us forever plastic endures, even more so than love. Never directly intended as a critique of a contemporary consumer or a political statement, it was for Selmani a somehow natural decision to work with a material so



ubiquitous on the streets of Prishtina. Almost manically collecting and storing the bags he either finds, gets or is given as a gift for years, he uses them to vocalize and preserve his daily thoughts. There are also three single works on display from the new series, Fig. Drawings (2023), products of Selmani's renewed collaboration with his mother (like at the beginning of his artistic career), who makes embroideries based on his initial digital drawings, and sews also her time and touch into his works.

Furthermore, the exhibition extends into public space. The project Geisters or Vice Versa (2019/2023) consists of artistic interventions on advertising surfaces in various locations in Vienna, reflecting on the complexity and gaps between time, memory and place. It documents and represents the physical and mental journey of the artist's relative, Mr. Ismail S., and his 'Gastarbeiter' migration history from his native Kosovo village to the West (Gstaad, Switzerland and Paznaun-Ischgl, Austria) and, after decades, back home.



- Although the United States and most members of the 1 European Union (EU) recognized Kosovo's declaration of independence from Serbia in 2008, Serbia, Russia, and a significant number of other countries, including several EU members (Spain, Slovakia, Cyprus, Romania, and Greece) did not. Given this lack of international consensus, Kosovo was not immediately admitted to the United Nations (UN). In 2010 the International Court of Justice ruled that Kosovo's declaration of independence did not violate international law.
- 2 The meaning is similar to that of the Persian proverb 'You can't pick up two watermelons with one hand.'
- 3 Shumon Basar, Douglas Coupland, Hans Ulrich Obrist, The Extreme Self: Age of You, König Verlag, 2020.
- Alenka Zupančič, 'The End', in: Provocations, Issue 1, 2016. 4 Thanking Alenka Zupančič for her guidance within the psychoanalytical realm.
- 5 lbid.

### DRITON SELMANI (\*1987 | Kosovo)

lives and works in Prishtina, Kosovo. Recent solo exhibitions were held at 019 Ghent, Belgium (2023), MoCa, Museum of Contemporary Art Skopje (2022); Salon Galič, Split (2022); Tillt Radio, Prishtina (2022); Palace of Youth, Prishtina (2021); Muzeji i Galerije Podgorica, Montenegro (2021); Ta.da, Copenhagen (2021); U10, Belgrade (2019).

His works have been exhibited as part of group exhibitions at, among others, LambdaLambdaLambda, Prishtina (2022): Manifesta 14. Prishtina (2022): 18th Tallinn Print Triennial. Tallinn, curated by Róna Kopeczky (2022); 'Bigger than Myself. Heroic voices from ex-Yugoslavia', MAXXI, Rome, curated by Zdenka Badovinac (2021); Škuc Gallery, Ljubljana (2020). In 2023, Selmani will hold, among others, a solo exhibition at Apiece Gallery, Vilnius, at the Dr. Eva Kahan Foundation, Vienna/ Budapest, and will exhibit as part of group exhibitions at Kunsthaus Graz and Beaufort 21 Triennale (2024).

HANA OSTAN OŽBOLT (\*1991 | Slovenia, curator) is an art historian working as an independent curator, writer and lecturer. She worked for the ULAY Foundation starting from 2018, being its director between 2019–2023. She is a contributor of Artforum and currently holds a Guest Professorship at dieAngewandte, Universität für angewandte Kunst Wien. She lives and works in Vienna.





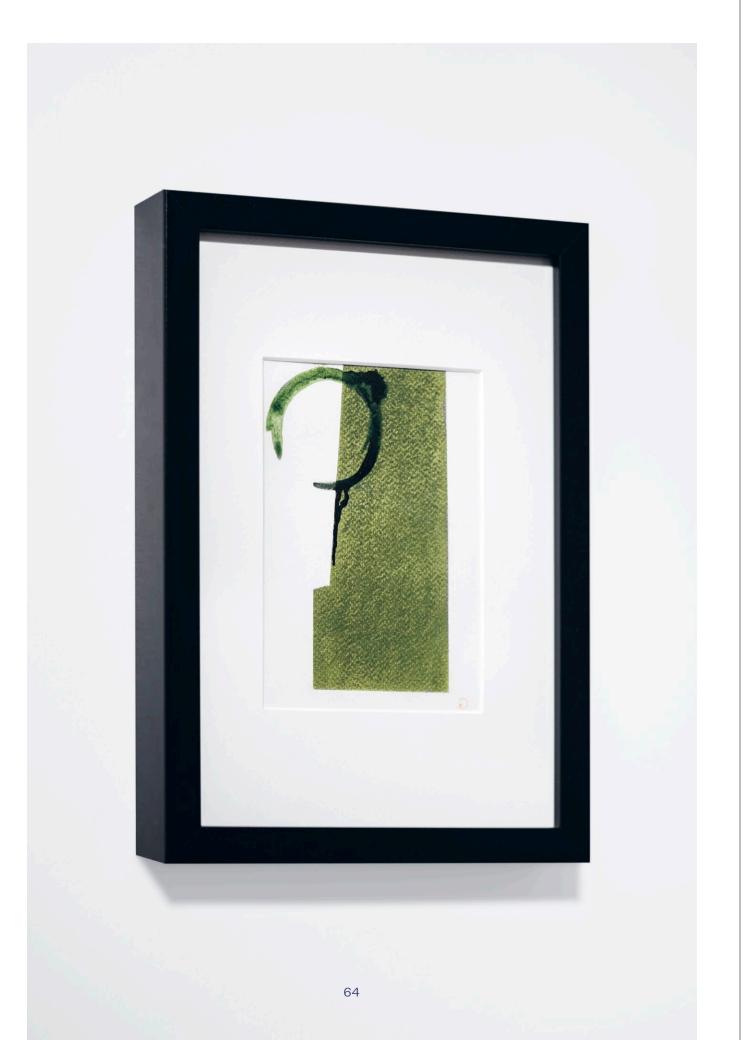
# The Curvature of Perception

Dániel Nagy 8 Jun – 8 Jul (BUD)









Dániel Nagy's work deals with the role of gesture in sculpture. Unlike in painting, where gestures are captured in their lightness and momentariness on the medium, in sculpture it is the simplicity of a gesture that poses a technically more challenging task for the artist to capture.

This is why he makes much of his work in wrought iron and seeks to preserve the traces of sculpture. These random gestures, which take form when the sculpture is made and allow the material to work on its own, help to give the sculpture a unique and unrepeatable form. At the same time, Dániel Nagy attempts to find the smallest gesture that can transform the raw material into a sculpture.

DÁNIEL NAGY (\*1994 | Szolnok / Hungary, curator) graduated from the sculpture department of the Hungarian University of Fine Arts, where he was mentored by Zoltán Karmó. For his diploma work he received the Tamás Vígh prize for the best sculptor diploma work. He has participated in numerous national and international exhibitions (in Poland, Slovakia and India). His works are in private collections and in the archives of the Hungarian University of Fine Arts.

Curated by the artist.



The Curvature of Perception







Elena Kristofor Irene Hopfgartner

PARALLEL VIENNA ART FAIR 5-10 Sep

At this year's PARALLEL, the Eva Kahan Foundation presented two artistic positions that deal with the relationship between man and nature. Elena Kristofors and Irene Hopfgartner's works reflect on the question of human ideas and the conditioning of our view of nature. The readability of their works is complex, but a closer look reveals some parallels: inscribed in all of their art pieces is the questioning of the concept of 'nature', above all the deconstruction of the idea of nature as a form of appearance that is not, or only slightly, reshaped by man.

Elena Kristofor's subtle artistic intervention in a seemingly untouched landscape irritates upon closer inspection. In her series of works Anomalie im Raum (Anomaly in Space), the artist shows a manipulated landscape; by means of reflections, the spatial axis of vision is distorted, and the perspective view is thus broken. Kristofor speaks of 'folding of space' in this context, which creates a surreal landscape image, granting new visual impressions. The landscapes are depicted using analogue techniques and hint at human presence in nature, while nature is thrown back on itself and doubled by way of illusion. Through the reflections and superimpositions artificially brought about by the artist, the boundaries of perception are shifted. In Kristofor's interpretation, her works occupy a space between photography and installation, crossing the threshold between image and reality. Irene Hopfgartner's works investigate the human systems of order and classification of fauna and flora. In this sense, her artistic



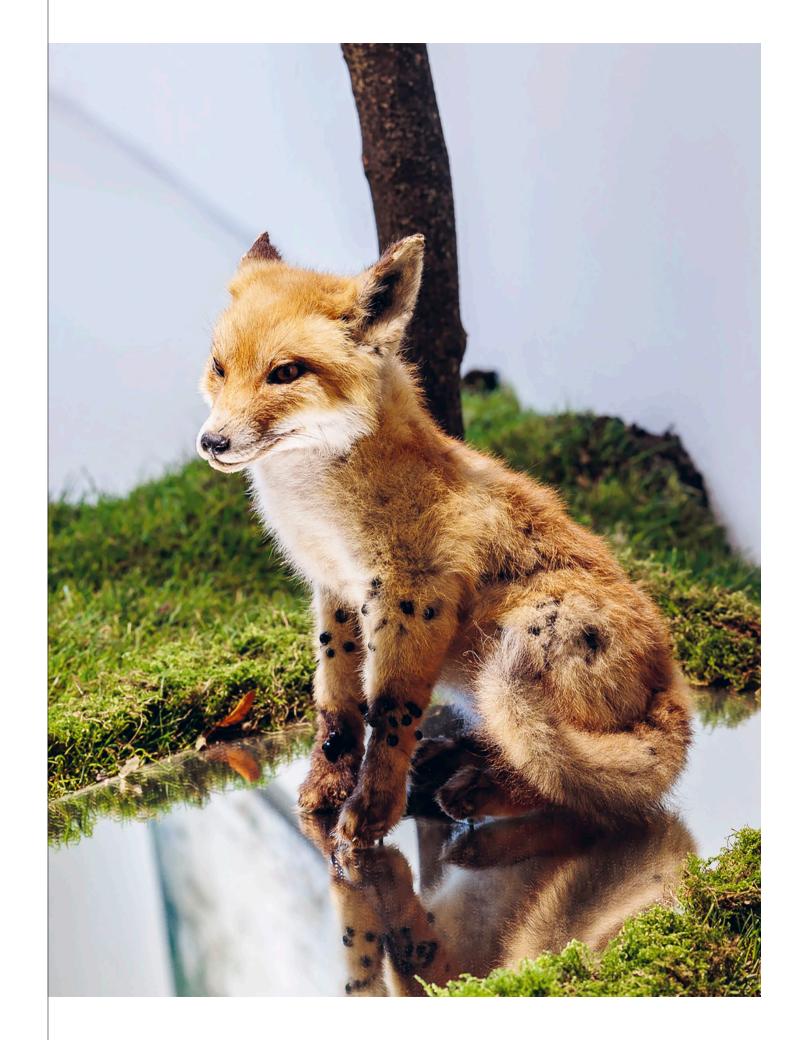
interest also focuses on taxidermy, which historically has always been an important 'natural' means of presenting living things in natural history cabinets and collections. The questioning of an apparently 'natural' order is a recurring motif in her works.

Hopfgartner plays with 'unnatural' forms of appearance to open up new points of view. The spatial installations *Wiese und Wald* (Meadow and Forest), *Eichelhäher und Sperberkopf auf einem Kiefernstamm* (Eurasian Jay and Sparrowhawk's Head on a Pine Tree Trunk), and *Vier Füchse* (Four Foxes) (Perlenfänger II) address the progressive reduction of the habitat of wild animals as well as the genetic engineering of animals by humans. For PARALLEL, Hopfgartner created a new sound piece titled *So schallt es heraus* (This is how it sounds).

ELENA KRISTOFOR (\*1983 | Odessa / Ukraine) studied architecture at the Vienna University of Technology and art/photography at the Academy of Fine Arts Vienna. The artist lives and works in Vienna. Exhibitions (selection): gmunden.photo, Stadtgarten Gmunden (2023, AT), In Translation — The Contexts of Nature, Sea World Culture & Arts Center (SWCAC), Shenzhen (2022, CHN), With view to the sea, Museum of Western and Oriental Art, Odesa (2019, UA), Mode Momente. Fotografinnen im Fokus, Landesgalerie Linz (2019, AT), Only Human, Austrian Cultural Forum London (2017, GBR)

IRENE HOPFGARTNER (\*1986 | Bruneck/South Tyrol/Italy) studied painting at the Accademia di Belle Arti in Venice and fine arts/photography, textiles and art and communicative practice at the University of Applied Arts Vienna. The artist lives and works in Vienna. Exhibitions (selection): unlearning categories, Museion Bozen (2020, IT), Vierviertelmond, RLB-Atelier Lienz (2019, AT), Natur auf Kopf von links nach rechts sehend zu präparieren. Vordere Zollamtsstrasse, Wien (2015, AT), SimplyAlpbach – InEquality, Open- Air-Ausstellung, European Forum Alpbach (2015, AT)

ANGELA ZACH-BUCHMAYER (\*1975 | Hollabrunn/Austria) studied at the Academy of Fine Arts Vienna, at the Facultad de Bellas Artes in Barcelona and participated the postgraduate course Art & Economy at the University of Applied Arts Vienna. She lives and works as an independent curator in Vienna. She held position at Kunsthalle Wien, the Viennese women's association ega and at Neuer Kunstverein Wien. Since 2021 Angela Zach-Buchmayer is a member of the Board of Trustees of the Dr. Eva Kahan Foundation. She lives and works in Vienna.





# Dnipro School of Painting

Lucy Ivanova 7 Sep - 30 Nov (VIE)



Have you ever seen a rocket? Lucy Ivanova's father has, according to the title of one of her works. The artist was born in Dnipro, a large industrial city in the east of Ukraine, known as an important centre of rocket construction from Soviet times.

Much fewer people know about the special painting manner taught in the local art college. The 'Dnipro school of painting', a point of departure for many artistic careers in Ukraine, has always stood out for its loose shapes, silverish colour palette and crisp brush strokes. Or, maybe, it is just another myth similar to the one cherished in the country's conservative alma maters, proclaiming painting to be 'the heart and soul' of Ukrainian art forever and ever.

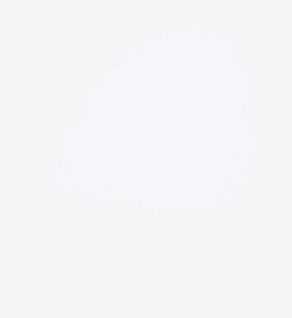




Lucy Ivanova's art does not contradict this myth but rather, complements it with more diverse layers. The artist started her professional career in the early 2010's at the Dnipro College of Arts, where she not only mastered the classic set of skills and subjects, but also found a group of like-minded, painting-obsessed people to wander around the city in search of spots and subjects for painting studies.

Ivanova then moved on to study at the National Academy of Fine Arts and Architecture in Kyiv, known for its century-long legacy (including a short period of Malevich's professorship) as well an outdated and inflexible way of teaching and understanding art.











Although she continued to refine her painterly skills there, she also began to seek liberation from the canon in favour of the alternative artistic methods that she discovered outside of the hermetically closed art academy bubble. Her graduation year coincided with the Revolution of Dignity and the beginning of the Russian-Ukrainian war's first phase in 2014.

While the subject of politics didn't directly enter her art then, it shifted the way she approached her main interest - Lucy herself defines her subjects in a brazenly straightforward way as reality, its material features, and its limits. According to the artist, the full-scale invasion in 2022 brought a deep sense of disappointment to image-



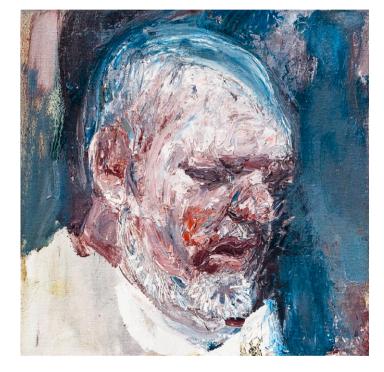
production and art in general. However, when the war came to her hometown, Ivanova did not hesitate to create new studies of Dnipro's signature silverish cityscape in an attempt to preserve the moment. Although the artist has never abandoned the academic approach completely, she constantly undermines it. Her art can be summed up as a long-lasting, open-ended negotiation with the medium of painting. The Dnipro School of Painting exhibition attempts to give an overview of this process, from the early modest still lifes to the most recent delirious 'explanations' offered to the artist's newborn baby about the working of this world in a somewhat academic-like mockery style using dense and excessive layouts of 'all important works'.











It can also be percieved as a journey along the sequence of student pieces and on to more mature and playful variations of the traditional genres, intimate portraits of dear friends and no less dear spots in Crimea, Dnipro and the Carpathian Mountains – witty observations of the daily life captured in colour all the way through semi-abstract canvases and drawings of her family life scenes. While the exhibition is not a retrospective in the usual meaning of the word, there is a certain regressive view at the milestones of the past 15 years of her work through the lens of private biography as well as external influences of artistic and political nature. It starts with a glimpse of the Dnipro landscape, painted back in the student years, when a 'rocket' meant nothing else but a spaceship for peaceful exploration of the cosmos. And it ends with her recent studies of the same city, living through a completely different reality with Russian missiles flying above in the sky, altering the natural

and mental landscape of lvanova's work.

LUCY IVANOVA (\*1989 | Dnipro/Ukraine) is a Ukrainian artist. She graduated from Dnipropetrovsk Theater and Arts College (G. Cherneta studio) and the National Academy of Fine Arts and Architecture in Kyiv in 2015. Lucy is a member of the Montage collective. She participated in the Festival of Young Ukrainian Artists (Mystetskyi Arsenal, 2017; as a member of Montage) and in the Biennial of Young Art (Kharkiv, 2019). She's been a regular participant in the Mohrytsia International Land Art symposium. Together with Yegor Antsygin she also curated a visual arts residency program in ArtSvit Gallery (Dnipro, 2019). In 2022, she was a resident at Vienna Art Academy, and in 2022–23 at MAXXI L'Acquila residency. Ivanonva lives and works in Vienna.

### LIZAVETA GERMAN and MARIA LANKO

are curators and co-founders of The Naked Room gallery in Kyiv. They were co-curators of the Ukrainian Pavilion at the 59th La Biennale di Venezia (2022). In 2008–2012, they worked separately as art managers at several institutions in Kyiv. In 2012–2013, Lizaveta and Maria participated in the Curatorial Platform program at PinchukArtCentre. They have been working together as a curatorial collective since 2014.

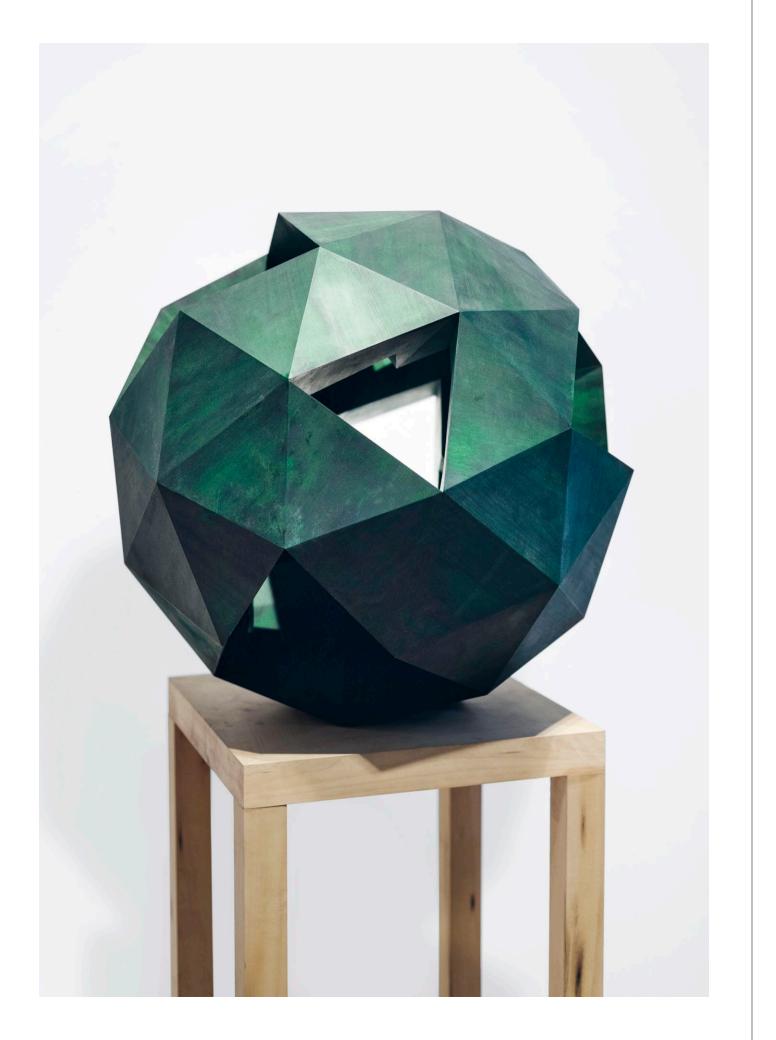
The duo has organised more than 30 exhibitions and collaborated with the leading art institutions in Ukraine, including the National Art Museum of Ukraine, Mystetskyi Arsenal, the Goethe-Institut, the British Council, Ministry of Foreign Affairs, and the Ukrainian Institute. In 2022, they presented the National Pavilion of Ukraine at Harvard and also co-curated the Piazza Ucraina project and Decolonising Art. The curators are based in Kyiv and Vienna.











# Kettős:pont

Zoltán Kovács 14 Sep - 4 Nov (BUD)

Nature is an infinite sphere of which the center is everywhere and the circumference nowhere. BLAISE PASCAL

Instinctively, we assume that there is an immanent meaning lurking in the depths of things, which can be brought to the surface with enough work or time. This meaning is imperceptibly posited as a metaphysical essence – the meaning that explains everything that seems contingent or accidental, in hindsight.

We think of our very human desire as common sense, as if pure logic requires that everything be revealed: we perceptualize order and knowledge as overlapping concepts. Kant said 'clare et distincte', and it is in his spirit that we set and follow clear laws to arrive at the point where The Meaning is revealed as the reward for our efforts. Zoltán Kovács's abstract geometric sculptures have never lacked sacral overtones, but these are even more prominent in his latest series. Formerly fascinated by the meeting points of connecting lines, in which he sought answers to the infinite, this time he has created spheres of triangular plates to reveal their inner shell structure. The intervention reveals that the Pascal shapes lack cores. He does not - not even inadvertently - claim that the coveted meaning does not exist, but merely humbly acknowledges that there are no straight paths to the essence, even though the intersections are

geometrically perfect.

The shapes that emerge from the intersections can only hint at an inner meaning that can never be truly revealed because it

crumbles away as it is plucked from the labyrinth of identical channels. Zoltán Kovács urges us to exercise restraint: not to try to get everything by force or trickery, but to give room to free interpretation, to the unknowable.

In addition to metaphysical theorems, technical solutions are also important in his works and tricks acquired through the knowledge of materials: the sensual beauty of precisely polished edges, the translucent wood grains stained in symbolic colours.



ZOLTÁN KOVÁCS (\*1991 | Kisvárda/Hungary) graduated from the Sculpture Department of the Hungarian University of Fine Arts in 2018. During his university years he started to work with geometry as a visual representation tool in sculpture.

One of the main themes of his work is the formal expression of the sense of infinity. The abstract, geometric world of forms offers the possibility of a visual representation that eludes simple interpretation attempts. It carries coded content that cannot be decoded relying on the knowledge of acquired formal languages alone, but only if also taking an intuitive, emotional approach. In addition to sensory perception, his sculptures also offer the possibility of interpretation and further reflection along the lines of geometric regularities.

The artist is constantly concerned with the inseparable relationship between sculpture and space. This relationship is also expressed in the shapes he creates with penetrations and breakthroughs. His creative method is characterised by a constructive approach: he does not usually make sketches but solves spatial problems by handling them as forms from the outset. In some cases, he treats the model as a finished sculpture, retaining its original material or turning it into other materials. Most of his sculptures are constructed shell structures, while others are carved out of stone or even wood.

Surfaces built from planes are of great importance to him, because they express the fact that a sculpture not only displaces but also detaches a part of space. They usually appear as enclosed forms that penetrate space through a kind of 'window', but sometimes opening the outer cover gives us a glimpse into their intimate space within.

Curated by the artist.

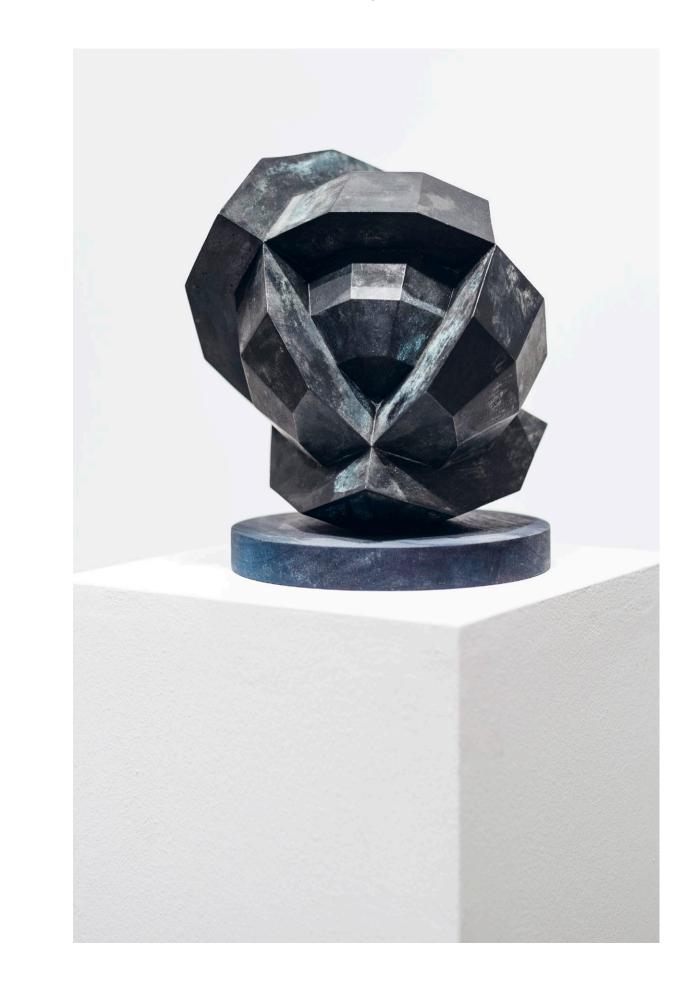






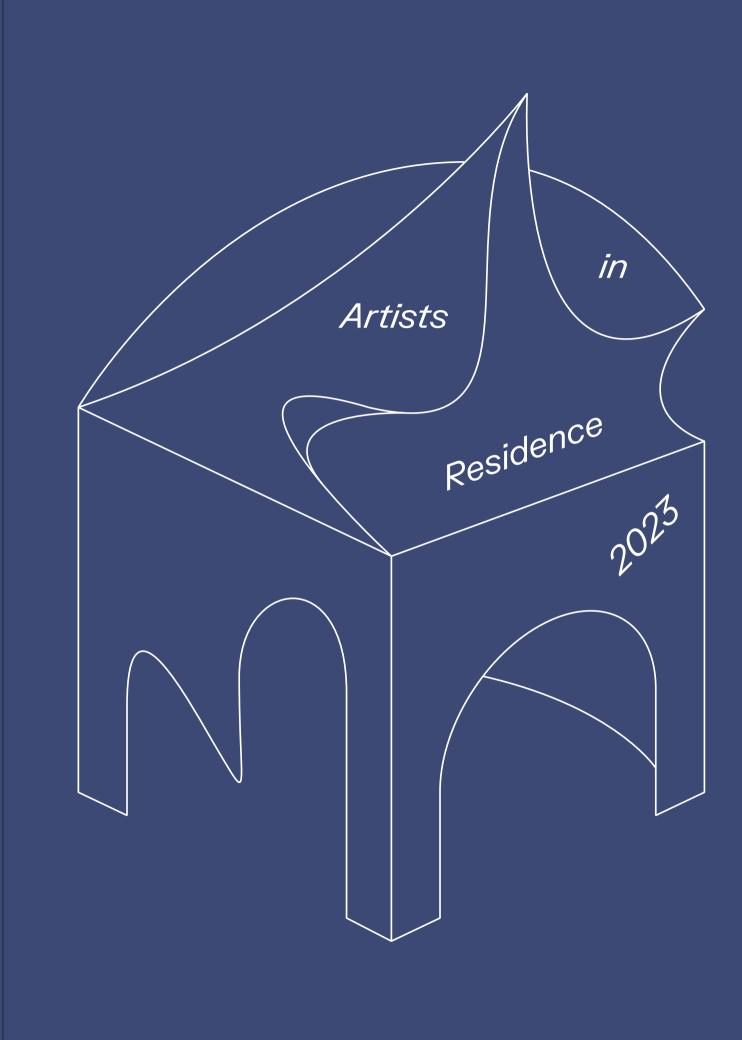


Kettős:pont









## Diana Tamane

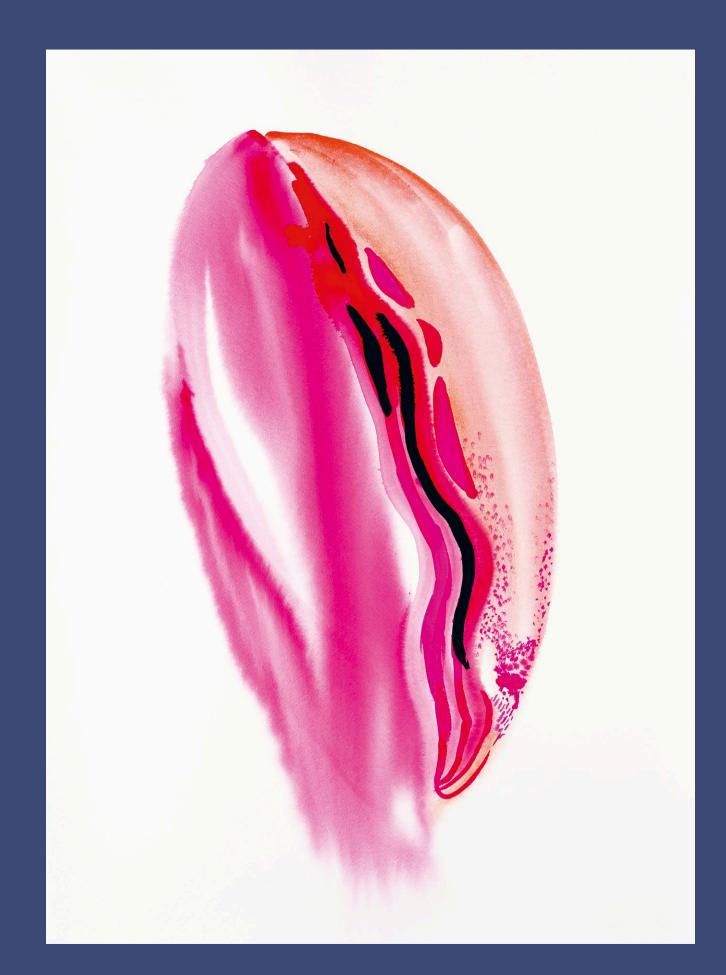
Diana Tamane (\*1986 | Riga / Latvia) lives and works in Tartu / Estonia. Her primary medium of expression is photography, but she also uses video, text, drawings and random objects she comes across in her work. In the artist's works family albums, documents and private correspondence are transformed into catalysts, making it possible to reveal not only touching autobiographical stories but also apt portrayals of society and recent history.

Tamane graduated as a photography major from the Tartu Art College (BA) and obtained her master's degree in the LUCA School of Art in Brussels (MA). She has been an artist in residence at the post-academic program in HISK in Ghent.

In 2020, APE (Art Paper Editions) published her first book, titled *Flower Smuggler*, which received the Author's Book Award at Les Rencontres d'Arles Book Awards 2020 and was shortlisted for the Paris Photo-Aperture Foundation PhotoBaook Awards.

Tamane has participated in the Kyiv Biennial (2021), the art festival Survival Kit 10.1 (2019), the 1st Riga International Biennial of Contemporary Art (2018) and the Kathmandu Triennial (2017).

Her works are held in the collections of the Latvian National Museum of Art, Fotomuseum Winterthur (Switzerland) and Tartu Art Museum (Estonia).



## Vladan Sibinovic

Vladan Sibinovic (\*1987 | Belgrade / Serbia) is a visual artist, who uses certain aspects of both painting and photography as his media of expression. He was born in Belgrade, Serbia, where he received his Master's Degree in painting from the Faculty of Fine Arts, graduating top of his class in 2011.

During his junior year he was a recipient of the Traunkirchen Akademie Summer Fellowship, where he had the opportunity to work with artists such as Arnulf Rainer and Xenia Hausner. After graduating, he took part in several projects through artist residency programs. He participated in Glo' Art in Belgium and the International Summer Academy of Fine Arts in Salzburg, where he had the honour to be mentored by Imran Qureshi. Most recently, he participated in Artist in Residence programs at Chinatown Soup in NYC, KC Grad in Belgrade and the Dr. Eva Kahan Foundation in Italy.

He has had eight solo exhibitions and has been involved in several group exhibitions in the US and Europe. Currently, Vladan divides his time between New York and Belgrade, where he works as an independent artist.





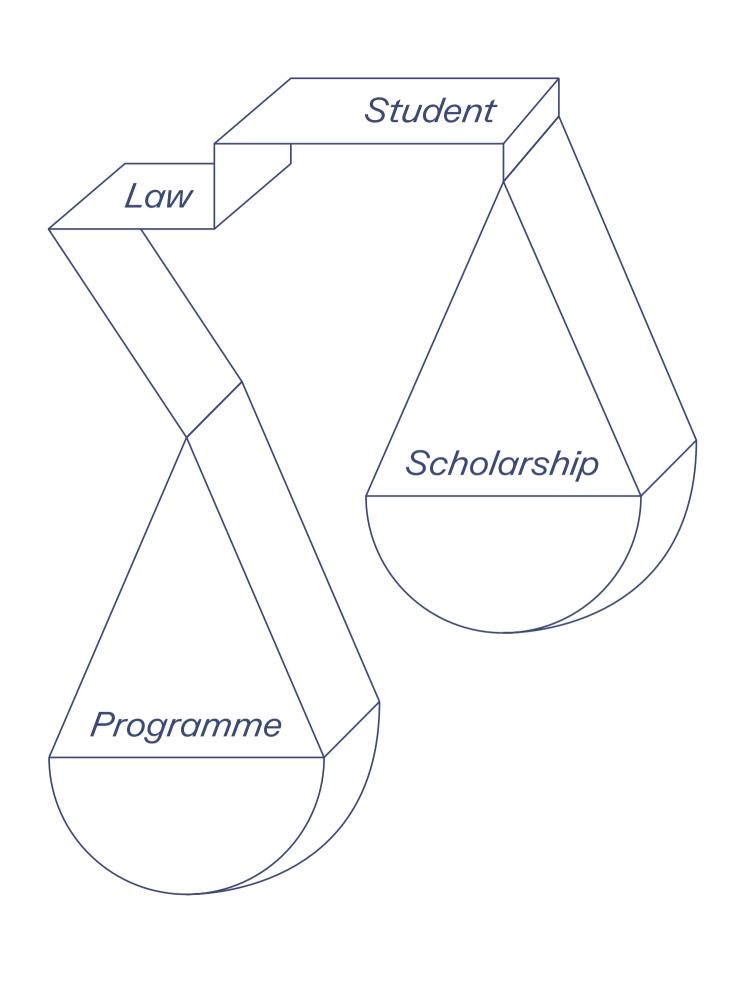
## Jan Domicz

Jan Domicz (\*1990 | Opole / Poland) lives and works in Warsaw. Visual artist, author of videos and objects. In his works, he uses the narrative potential of architectural and social space. Domicz is a graduate of the Staedelschule in Frankfurt and the University of Arts in Poznan.

His works were exhibited at the Architecture Biennale in Venice and at Museum für Moderne Kunst in Frankfurt, Museum of Modern Art in Warsaw, Arsenal Gallery in Poznań, Neuer Essener Kunstverein and SALTS in Basel. He is represented by Gallery Wschód in Warsaw. In addition to artistic practice, he has been running the quasi-curatorial project Office for Narrated Spaces since 2017.





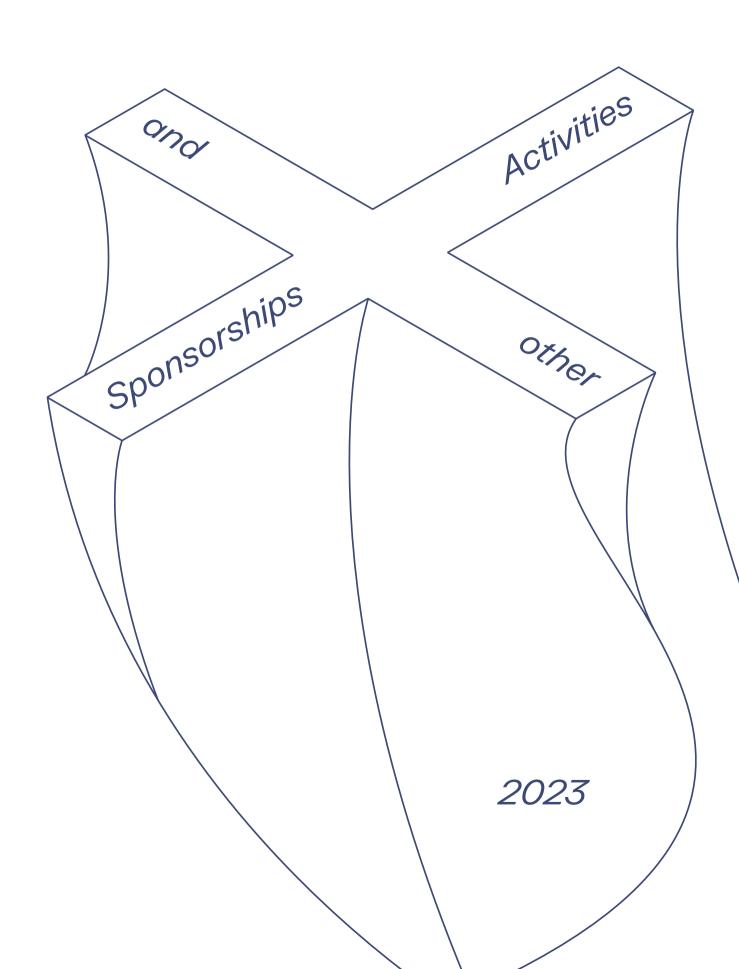


Dr. Éva Kahán was a lawyer who, partly because of her family's historical experience, attached great importance to human rights, the right to education and freedom of the arts, and the right to live free from discrimination. The foundation established in her memory has therefore set two goals to achieve: to create exhibition spaces called Kahan Art Space in Vienna and Budapest, where it provides opportunities for young artists of outstanding talent from the Central and Eastern European region to show their work, and to organize an artist residency programme in Tuscany. In addition, the Foundation supports disadvantaged young Hungarians, mainly from Roma and Jewish minorities, who would not be able to complete their law studies without financial support. This support is provided in the form of study grants and the payment of tuition fees.

In Hungary, according to a Eurostat survey, there is a significant correlation between the education level of the population and their place of residence within the country. According to the survey, the average ratio of young people with tertiary education reaches 45% in some EU regions, but it is less than 20% in several regions of Hungary. This is particularly the case in the eastern part of the country near the Ukrainian and Romanian borders, where the proportion of the Roma population exceeds 50% at certain places. Educational research shows that segregated education has become common practice in these settlements: parents, mainly non-Roma, who are somewhat better off, move their children from state schools to educational institutions, mostly run by the church, where they believe their children can get higher quality education. Children with poorer backgrounds and especially those belonging to minorities remain in segregated public schools, from where it is extremely difficult and rare for them to move on to secondary schools.

Although there are public and some foundation programmes to reduce segregation in Hungary, today only 40–50 young Roma from the nearly 700,000-strong Roma minority get admitted to universities each year. It was particularly striking that merely one or two young Roma people studied law for years on end, and it was not uncommon for none to study it at all. This was primarily for economic reasons. Only fifty law students in the whole country were eligible for tuition fee waivers, and they were selected based not on social grounds but on their academic achievements. This meant that young people of a minority background, receiving their education in segregated schools had no chance of being exempted from paying tuition fees, and expensive books and other compulsory expenses made the cost of their studies unaffordable. The Dr. Eva Kahan Foundation aims to help this situation by providing scholarships and tuition fees for disadvantaged young people for the full duration of their legal studies. The Foundation also provides tutoring for university students and helps them to learn languages or to buy computers, which are essential for their studies.

Since its establishment in 2015, the Dr. Eva Kahan Foundation has helped 19 law students in their studies. Many of them have already successfully graduated: one of our graduates, for example, became a trainee in the prosecution division of the International Court of Justice in The Hague, while another of our grantees won first prize in a professional competition for law students. Of course, there are times when someone seems to be less successful, but none of our scholarship holders are 'lost'. All of them have an incomparably better life than the one they started from. This is particularly remarkable in Hungary, where, compared with other EU countries as shown by Eurostat surveys, the family young people grow up in is the single most important factor determining their future – in other words, there is very little social mobility. This is what the Dr. Eva Kahan Foundation is trying to counteract. We are convinced that the Foundation's minority law fellowship project will continue to be successful in the future, and its work is a fitting tribute to the memory of Dr. Éva Kahán.



In addition to artistic activities in Vienna, Budapest and Tuscany and its scholarship program, the Dr. Eva Kahan Foundation sponsored or made possible the following projects in 2023 as part of its mission.

### VIENNA SECESSION



The Association of Visual Artists Vienna Secession is the world's oldest independent exhibition institution dedicated to contemporary art. It has been run by artists since its founding 125 years ago, and to this day it is characterized by openness, curiosity and the courage to experiment. As an institution focusing on international discourse, the current board of the artist association and its exhibition and event programme are committed to feminist positions, diversity, inclusion, and peace. In the framework of its programme to support artists from the CEE-region, the Dr. Eva Kahan Foundation decided to support Mykola Ridnyi's exhibition running from 15 Sep to 12 Nov 2023 as the main sponsor.

Ridnyi's most recent works deal with fundamental questions concerning the role of the media and the representation of war. The two works he exhibited at the Secession present different facets of his oeuvre: a new video that, in light of the current situation in Ukraine, was created in unwonted circumstances; and a work on the façade that extends the exhibition into the public space, which has long been an important arena for the artist's activities.

Mykola Ridnyi's generation of Ukrainians grew up in a climate of increasing orientation toward the West and the European Union. This emancipation from Russia was manifested in the 2004 Orange Revolution and was defended in the Euromaidan events of 2013–14. It was a process that went hand in hand with the emergence of a confident Ukrainian arts scene, with Ridnyi being one of its leading exponents. Long before graduating from the Kharkiv State Academy of Design and Arts in 2008, he played an instrumental role in the formation of a politically active arts scene both as an artist in his own right and as a curator and author. He was a founding member of the art collective SOSka, whose SOSka gallery-lab, an artist-run space that existed from 2005 to 2012, was a key contribution to the local artistic infrastructure.

Ridnyi found inspiration in his curatorial project Armed and Dangerous (2017–2021) to start developing a platform for collaborations between Ukrainian moving image artists and filmmakers. In 2022–23, he curated several Ukrainian film and video art screening programmes at DAAD-Galerie, Berlin; MAXXI, Rome; Museum Folkwang, Essen; and the National Gallery, Sofia.

### **HEBREW UNIVERSITY**

Central European history is linked to the history of the Jewish people in several ways, some of which are very bitter and tragic. With their commitment to the Hebrew University and their cooperation with research institutions, the Friends of the Hebrew University of Jerusalem want to build on the positive, inspiring and fascinating parts of this shared history and help shape the future in that spirit. The tasks include supporting research and education activities at the Hebrew University, primarily financially, and also promoting the exchange of professors and students.

The Dr. Eva Kahan Foundation, therefore, supported this year's fundraising campaign run under the motto 'Be a part of excellence'. The Hebrew University has been the alma mater of eight Nobel Prize winners since its inception and is now one of the top ten universities in the world.

### FUROPEAN FORUM AI PBACH

The European Forum Alpbach is a space and place for reflection and action. It brings together young people showing the most innovative skills and mindset in the area of politics, business, civil society, culture, and science from Europe and from all over the world to drive ideas for a strong and democratic Europe. With this diverse, intergenerational, and interdisciplinary community, the Forum creates an environment that facilitates learning and decision-making for key actors throughout the European continent.

The Dr. Eva Kahan Foundation supported the scholarship programme of European Forum Alpbach for young talents from the CEE region. It allows students, young professionals and decisionmakers to come to Alpbach and attend a variety of seminars, highlevel conference programmes and the social and cultural events and activities of the Forum.

## **NEVER AGAIN IS NOW!**

Prompted by the terrible terrorist attack by Hamas in Israel on 7 October and the increasing anti-Semitism that has emerged since then, the Dr. Eva Kahan Foundation launched the solidarity campaign NEVER AGAIN IS NOW! to express its sympathy with both the victims and the people still held hostage by Hamas, and at the same time called for a higher level of sensitivity and commitment against anti-Semitism – especially in the art sector. The campaign was

supported by numerous people from civil society, including those working in the arts and culture sector.

At a start to the campaign and following the global *#BringThemHomeNow* initiative, 24-sheet posters and Bigboards were displayed throughout Vienna and the surrounding area from the beginning of December with the message NEVER AGAIN IS NOW! along with the faces of the hostages, most of whom are still in the hands of the terrorist organization.

The initiative received support from well-known personalities from art and culture, including the actor Cornelius Obonya, the writer Doron Rabinovici, the actress Katharina Stemberger, the cultural manager and former museum director Danielle Spera, the former art gallery director Gerald Matt, the writers Olga Flor and Sabine Gruber, the composer and President of the Austrian Society for Contemporary Music (ÖGZM) Morgana Petrik and the composers Norbert Sterk and Johannes Maria Staud.

This initiative was financed and organized by the Dr. Eva Kahan Foundation, an active participant of the art scene, which made a commitment to support freedom and minority rights, access to education and an open society several years ago, in a joint effort with the entrepreneur Sandra Berkson.



		András Mohácsi	36
		Drawings of Shadows (series) ink on paper 2022	37
		Diana Tamane	
:	23	<i>I'll tell you everything I remember</i> (series) ultra HD video 2019–2021	38
	24	<i>Flower Smuggler</i> (series) inkjet print 2017–2019	
:	26	<i>I'll tell you everything I remember</i> (series) drawing 2019–2021	40
	28	<i>Flower Smuggler</i> (series) inkjet print, wallpaper 2017–2019	42
		Konrád 90	43
	30	Péter Lajtai <i>Personal barcode</i> thales collage 2012	44
	32	András Mohácsi <i>Tallis / Psalm 131</i> acrylic on canvas 2023	45
		Dániel Nagy <i>Initial</i> wrought iron 2023	46
	33	Nóra Soós <i>Personal Protection I.</i> oil, mixed media on canvas 2020	47 48
	34	Tamás Féner <i>György Konrád</i> analog technique, printed replica 2012	
	35	László Lakner <i>J'ecris ton nome</i> oil on canvas 1995	50

Gábor Vödrös *Foggy Chain Bridge with cranes, barges* coal on paper 2022

Miklós Szűcs *Storm in the garden (Sunday at Bantulas)* watercolour on canvas 2023

Eszter Ágnes Szabó *My mother's cabinet 1. / Nick-nacks are not what they seem* embroidery on canvas 2023

### Bea Kusovszky

*Grays of the rainbow XVII.* acrylic on canvas 2023

*Borders of the rainbow VII.* acrylic on canvas 2023

*Borders of the rainbow II.* acrylic on canvas 2023

Selected tones IV. acrylic on canvas 2023

Selected tones V. acrylic on canvas 2023

*Borders of the rainbow VI.* acrylic on canvas 2023

*Selected tones III.* acrylic on canvas 2023

*Borders of the rainbow III.* acrylic on canvas 2023

### Driton Selmani

*Howl* engraving on white marble 2021

- 51 *Hopes & Fears* tailor-made coat, metal rack 2021
- 52 *Fig. drawings* needle embroidery on textile 2023
- 54 Love Letters
  acrylic paint on found plastic bag
  57 2023
- 59 *Binum Silentium* Hermann tortoise shells 2021
- 61 *Geisters or Vice Versa (2019/2023)* billboards, installed in multiple outdoor locations throughout Vienna, Austria 2023

### Dániel Nagy

- 62 *Blue circles* wrought iron 2023
- 64 *Sketch* ink, chalk on paper 2022
- 65 *Ensö II–III.* wrought iron 2021
- 66 *Metonia* wrought iron 2022
- 67 *Ensö IV.* wrought iron 2022

### Elena Kristofor / Irene Hopfgartner

- 68 Irene Hopfgartner Meadow and forest Eurasian jay and sparrowhawk head on a pine trunk (detail) multimedia installation 2016
- 70 Irene Hopfgartner Four foxes (Perlenfänger II) multimedia installation 2023

- Elena Kristofor *Anomalie im Raum* pigment print 2019
- 73 Irene Hopfgartner Four foxes (Perlenfänger II) (detail) multimedia installation 2023
- 74 Elena Kristofor *Anomalie im Raum* pigment print 2019

### Lucy Ivanova

76 *True Yellow / False Yellow* tempera on paper 2022

- 78 How Can I Explain This World to a Newborn (Have No Idea) #15, #20, #19, #21 tempera on coloured paper 2023
- 80 *Dnipro School of Painting* exhibition view 2005–2023
- 82 *Myroslav* oil on canvas 2019
- 84 *Dnipro School of Painting* exhibition view 2005–2023

### Zoltán Kovács

- 86 *Icosphere II.* painted linden 2023
- 88 *Vanishing point II.* gilded nutwood, bamboo 2021
- 89 *Vanishing point I.* gilded nutwood, linden 2021
- 90 *Horizon line* painted linden, stainless steel 2022

- 92 *Lay-Marks II.* painted bronze, cherrywood 2022
- 93 *Meridianum II.* bronze 2020
- 94 *Meridianum III.* bamboo 2022

### Diana Tamane

99 *The sea is you* (series) watercolour, ink on paper 2023

## Vladan Sibinovic

- 100 *The new beginning* acrylic on canvas 2023
- 101 *Untitled 4* soft pastel on paper 2023

### Jan Domicz

102 Impostor 2023 frame B

103 Impostor 2023 frame A

### The Dr. Eva Kahan Foundation would like to thank for support:

Eszter Katalin Ábel-Kahán Dr. Róbert Kahán Adrienn Németh Zsuzsanna Szegedi Valéria Tözsér

Founder of the Foundation Dr. Zoltán Aczél

Members of the Board of Trustees Sándor Feldmájer (president) Tamás Aczél Dr. Tibor Fényi Tamás Kocsis Marie-Eve Lafontaine Angela Zach-Buchmayer Alexander Zach

Foundation Secretary Adrienn Németh nemeth@evakahanfoundation.org

Kahan Art Space Budapest Nagy Diófa utca 34. 1072 Budapest, Hungary

Kahan Art Space Vienna Große Sperlgasse 37/Große Pfarrgasse 7 1020 Vienna, Austria

*Publisher* Dr. Eva Kahan Foundation public benefit foundation

*Design, Illustration* Lukas Muellner — Afloat

*Photography* Réka Hegyháti Manuel Carreon Lopez

*Printing* Gugler, Melk ⁄ Donau



András Mohácsi<sup>14</sup> Diana Tamane<sup>22</sup> 'Konrád 90'<sup>30</sup> Bea Kusovszky<sup>40</sup> Driton Selmani<sup>50</sup> Dániel Nagy<sup>62</sup> Elena Kristofor / Irene Hopfgartner<sup>68</sup> Lucy Ivanova<sup>76</sup> Zoltán Kovács<sup>86</sup>

