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Follow Fluxus 2022

Daniela Ortiz /

The Children of the Communists

Opening May 24th 2023

May 25th 2023 until May 26th 2024

Daniela Ortiz, fifteenth recipient of the *Follow Fluxus – After Fluxus 2022* grant for young contemporary artists called by the Hessian State Capital of Wiesbaden and the Nassauischer Kunstverein Wiesbaden, focuses on a little-known side of the revolutionary history of the 20th century: the initiatives and protective networks organised from Marxist contexts to support children. The exhibition will be opened on 24 May 2023 at the Nassauischer Kunstverein Wiesbaden in the presence of the artist and together with Axel Imholz, Head of the Wiesbaden Department of Culture.



For several years now, Daniela Ortiz has been increasingly addressing the theme of childhood, starting with a critique of the discriminating symbolic systems of artistic heritage. With **The Children of the Communists** (2023), the artist focuses on a little-known side of the revolutionary history of the 20th century: the initiatives and protective networks organized from Marxist contexts to support children. These are stories that differ in context and scope, but always have a common denominator: the defence and protection of children in the name of internationalist solidarity: rescuing the children of militants, searching for missing grandchildren and welcoming refugees fleeing civil war or nuclear disaster.

The German word for history (*Geschichte*), like the Spanish word *historia*, has a double meaning, which in Latin was divided into *res gestae* (what happened, the event) and *historia rerum gestarum* (the narrative of an event). By exploring this lexical ambiguity, Ortiz has repeatedly deconstructed and reinterpreted colonial and racialised historical narratives. In her work, reflection on the relationship between history and memory does not only take place on the symbolic level: the creative process is activated as the restoration and revival of direct actions.

In her artistic works, Daniela Ortiz uses a wide variety of media or even popular artefacts. For **The Children of Communists**, the artist uses a toy, choosing here specifically a cultural object with transnational origins, becoming one of the key symbols of the homeland of authentic socialism: the *Matryoshka*. Despite its deliberately antiquated iconography, the famous wooden doll depicting a female figure in traditional dress is an heiress of the older Japanese *Kokeshi* and was first created at the end of the nineteenth century as part of their “educational workshops for children” founded in the Russian Abramtsevo district with the aim of promoting folk art. The *Matryoshka-doll* was exhibited at the *Universal Exhibition* in Paris in 1900 and soon became one of the most iconic elements of Russian folklore.

By mixing and varying cultural levels and sources of different origins, Daniela Ortiz clarifies in her artistic action her reflection on the artefact as a product of a certain political and economic system itself: triggering a shift in meaning and changing the original perspective. She takes up the genealogical structure of the doll, but transfers its connotations of story told through images, whose episodes form a sequence that, as they gradually unravel, illustrates characters and events step by step. Daniela Ortiz's *Matryoshkas* show how a story seemingly linked to a single character, a single protagonist, in fact conceals a complex event of collective political relevance, in which the process of iconographic construction evokes the craft dimension of research and historical narrative. At the heart of the symbolic revelation are five stories of real and often painful incidents. Daniela Ortiz analyses the importance of political organizations in protecting and caring for the children of communist fighters. In doing so, the role of governments, committees and interest groups is understood by her as a form of anti-fascist resistance against the planned extermination of women, men and ideas. Daniela Ortiz makes us reflect – today even more than then – on the value of the sacrifice made by the young revolutionaries.



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About the artist /

Daniela Ortiz (*1985, Cusco, Peru) lives and works in Urubamba, Peru and Barcelona, Spain. With her seemingly playful but also deeply political works, Daniela Ortiz creates strong strong visual narratives dealing with violence, racism, social class and migration. Her imaginative visual language, not shaped by Eurocentric aesthetics, works to uncover colonial balances of power while trying to understand the underlying structures that form our society. Daniela Ortiz' paintings, collages, installations and performances show art that is focused on "us" instead of "me", proving her strong interest in people and individuals – individuals that are in turn enriched and surprised by Daniela Ortiz and her work.

Her work has been shown in numerous solo and group exhibitions around the world, including at *La Virreina Centre de la Imatge*, Barcelona (2019), *Van Abbemuseum*, Eindhoven (2016), *Göteborg International Biennial for Contemporary Art*, Gothenburg (2021), *KADIST art foundation*, Paris (2021), *Kunstverein Wien*, Vienna (2021) as well as *Kölnischer Kunstverein*, Cologne (2021). In 2022 she developed a stage play for and with the Zurich *theatre am neumarkt*.



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About Follow Fluxus – After Fluxus /

The Follow Fluxus – After Fluxus 2022 grant for young contemporary artists called by the Hessian State Capital of Wiesbaden and the Nassauischer Kunstverein Wiesbaden goes in its fifteenth year to Daniela Ortiz.

Since 2008 **Follow Fluxus – After Fluxus** supports international artists whose work suggests ideas inherent to Fluxus in order to further develop the movement. The endowment of 10,000 Euro is provided annually for a residency in Wiesbaden from May through July 2023. . The work stipend concludes with an exhibition of the artist's created work in the same year between June 2023 and May 2024.



The jury who had chosen Daniela Ortiz as Follow Fluxus Stipend consisted of five persons: **Prof. Dr. Beatrice von Bismarck**, curator, publicist and professor at the Academy of Fine Arts, Leipzig, **Prof. Nasan Tur**, artist at the weißensee school for art and design Berlin, **Michael Berger**, Collection Berger, Wiesbaden, **Monique Behr**, Cultural Office Wiesbaden, and **Elke Gruhn**, artistic director and curator, Nassauischer Kunstverein Wiesbaden. Daniela Ortiz was nominated by **Eva Birkenstock**, director of Ludwig Forum for International Art, Aachen, for the grant.



The previous Follow Fluxus fellows were **Emily Wardill** (Great Britain), **Jimmy Robert** (Guadeloupe), **Aslı Sungu** (Turkey), **Katerina Šedá** (Czech Republic), **Stefan Burger** (Switzerland), **Annette Krauss** (Netherlands), **Taro Izumi** (Japan), **Mehreen Murtaza** (Pakistan), **Adriana Lara** (Mexico), **Gerrit Frohne-Brinkmann** (Germany), **Assaf Gruber** (Israel), **Jace Clayton** (USA), **David Horvitz** (USA) and **Jackie Karuti** (Kenya).

The grant is made possible by the **Cultural Office Wiesbaden**.

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Program /

Current information can be found at: www.kunstverein-wiesbaden.de

OPENING /

Daniela Ortiz /

The Children of the Communists

Wednesday, May 24th 2023, 6 pm

With an introduction by **Axel Imholz (Head of the Wiesbaden Department of Culture)** and **Elke Gruhn** (director and curator of the exhibition). The exhibition will be opened in the presence of the artist, and drinks will be offered at the bar.



ARTIST TALK WITH DANIELA ORTIZ

Sunday, 3 pm. (dates will be published online)

The artist Daniela Ortiz will activate her installation.

SUNTALK /

Get off the couch!

Guided tour through the current exhibitions

Sundays, 3 pm



ESPRESSO /

Short and strong!

Short guided tour plus espresso

Tuesdays, 12.45 am to 1.15 pm

SPRITZ /

Art, drinks and more!

Thursdays, 6 to 8 pm

DIE KUNST-KOFFER KOMMEN /

The Art Cases are coming

Last Saturday of the month, 3 to 5 pm

Further dates and information online: www.kunstverein-wiesbaden.de

UPCOMING AT NASSAUISCHER KUNSTVEREIN WIESBADEN

Cemile Sahin /

Gewehr im Schrank – Rifle in the closet

April, 27 till July, 23th 2023

The installation addresses the historical development of Western societies' militarization, with Switzerland as a case study and interweaving different historical, political, technical and digital aspects of militarization. The starting point of Sahin's research was the two treaties signed a hundred years ago, which divided up the territories of the Ottoman Empire after World War I: *the Treaty of Sèvres* (1920) and the *Treaty of Lausanne* (1923), in which, among other things, the current national borders of Turkey were defined. In 2023, as the Treaty of Lausanne celebrates its centenary, the consequences of this arbitrary border demarcation are still felt in the region today. Sahin focuses on Lausanne, the capital of the Canton of Vaud, as the negotiating site of historic armistice agreements and peace treaties on the one hand and simultaneously the most important location for the production of combat drones today.



Annika Kahrs /

AN ATTEMPT TO PROVE THAT WHAT IS PASSIONATE AND PLEASING IN THE ART OF SINGING, SPEAKING AND PERFORMING UPON MUSICAL INSTRUMENTS, IS DERIVED FROM THE SOUNDS

April, 27 till July, 23th 2023

Through videos, installations and performances, Annika Kahrs investigates the margins of what we commonly call music, asks about its cultural and social functions, its communicative aspects and its formal quality. She takes an interest in questioning when music starts, where it begins and what happens on the edge to mere sound. Those themes are linked by methods of interpretation and translation – as artistic device as well as in the construction and perception of the everyday. Sound as a vehicle for communication – instrumental or vocal, between human and animal, between actors on stage and with the audience, lie at the centre of her work.



IDA FLUX - Stücke für Stille und Begegnung

Felicitas Baumann (Singing/Violin) | Mareike Buchmann (Dance/Performance) | Lina Hartmann (Saxophone/Clarinet/Vocals) | Lena Kunz (Dance/Performance) | Rebecca Pitter (Piano/Trumpet)

Performance / May, 20th 2023 / 3 to 6 pm

IDA FLUX is Wiesbaden's Independent ensemble for process-oriented, contemporary dance and performance art, founded in 2022. Based on the "Fluxus" movement of the 1960s, IDA FLUX rethinks this heritage under contemporary conditions

Startbahn Fluxus / Contemporary Choreographies

Tuesday, June 13th and Friday June 16th 2023

each 17:45-19:45 and 19:45 to 21:45

Tickets via Staatstheater Wiesbaden (22,- Euro)

In cooperation with the Hessian State Ballet and the study programs Media: Conception and Production of the RhineMain University of Applied Sciences and the Fashion Design course of the Academy of Fashion & Design, Department of Design of the Fresenius University of Applied Sciences, dancers and students will present various self-organized projects in public space and in various institutions of the city, following the Fluxus idea. The boundaries of the concept of artwork will be explored and new forms of inter-institutional as well as cross-media artistic cooperation will be tested.

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Press Images /

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Daniela Ortiz

Follow Fluxus laureate 2022,
Nassauischer Kunstverein
Wiesbaden

Photo: Santiago Ortiz



Daniela Ortiz

Follow Fluxus laureate 2022,
Nassauischer Kunstverein
Wiesbaden

Photo: Victor Serri



Daniela Ortiz

The children of the communitis
(detail), 2023
Nassauischer Kunstverein
Wiesbaden

Courtesy: Daniela Ortiz



Daniela Ortiz

The children of the communists
(detail), 2023
Nassauischer Kunstverein
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Daniela Ortiz

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Courtesy: Daniela Ortiz

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Daniela Ortiz CV

Solo Exhibitions /

- 2021 *Nurtured by the defeat of the colonizers our seeds will raise*, Kölnischer Kunstverein, Germany
They will burn with the flame of the Mother's torment and in ashes transform, Sirius Arts Centre, Ireland
I figli non sono della lupa, Locales in collaboration with the Spanish Academy, Rome, Italy
- 2019 *Esta tierra jamás será fértil por haber parido colonos*, La Virreina. Centre de la Imatge, Barcelona, *O ABC da Europe racista*, Casa da Cerca, Portugal
- 2017 *Blanca Europa*, Las Ataranzas, Valencia
ABC of Racist Europe, Middlesbrough Institute of Modern Art, Middlesbrough
- 2016 *97 Housemaids*, Van Abbemuseum, Eindhoven
- 2015 *Público Objetivo*, Arts Santa Monica, Barcelona
- 2014 *Estat Nació - Part I*, àngels barcelona, Barcelona
- 2013 *Solo project*, Zona Maco Sur, Mexico
N.N. 15.518, La Capella, Barcelona
- 2012 *Inversion*, àngels barcelona, Barcelona
Habitaciones de servicio, Galería 80m2 Livia Benavides, Lima
- 2011 *Recursos Humanos*, Espai 13. Fundació Miró, Barcelona *Arma Blanca*, Espai 2, Terrassa *White Africa*, L'Aparador, Museo Abelló, Mollet del Vallès
- 2010 *Black round table*, Fundación Suñol, Barcelona
Real Decreto 2393/2004, art. 82.2, Tabacalera, Sala Rimaia Centro Social, Madrid



Group Exhibitions (Selection) /

- 2021 *Raíz*, Centro de Arte Contemporáneo de Quito, Ecuador
Ni crudo ni cocido, Angels Gallery Barcelona, Spain
Papa with 'P' of Patriarchy, Cádiz Theater Festival *Espacio de Creación Contemporánea de Cádiz*, Spain
Entre el síndrome de Estocolmo y los actos de producción, Museo Universitario Arte Contemporáneo, MUAC, Mexico
Vasos Comunicantes Colección 1881 - 2021, Museo Centro de Arte Reina Sofia, Madrid
The Ghost Ship and the Sea Change, GIBCA Göteborg International Biennial for Contemporary Art, Sweden
Túpac Amaru y Micaela Bastidas: Memoria, símbolos y misterios, LUM (Lugar de la Tolerancia y la Inclusión social)
Museo de la democracia, neue Gesellschaft für bildende Kunst, Berlin
Not Fully Human, Not Human at All, KADIST, Paris
Memoria de la defensa: arquitecturas físicas y mentales, Es Baluard, Mallorca
And if I devoted my life to one if it's feathers, Kunstverein Vienna, Austria
Prisioneras del Amor. Y el costo de otras economías invisibles. Online show,

Centro cultural universidad Pacifico.

Desde la Raíz Semilla Decolonial, Pleamar 5. Arequipa, Peru

- 2020 *And if I devoted my life to one of its feathers? Public Space show*, Kunsthalle Vienna, Austria
HOMELAND 2020. borderline. Damer House Gallery, Roscrea, Ireland
Not Fully Human, Not Human at All, Kunstverein, Hamburg
Artist in Quarantine, online exhibition organized by MACBA, Reina Sofia and L'internationale Túpac Amaru and Micaela Bastidas: Memory, symbols and mysteries, Museo Lugar de la Memoria, Lima, Peru
Mercosur Biennial 12. Feminine(S): Visualities, Actions And Affections, Porto Alegre, Brasil
Loop festival 2020, Barcelona, Spain
Le Saison Dure, Printemps de L'Art Contemporain, Marseille, France
Close distance, Angel Barcelona, Barcelona, Spain
- 2019 *FEMINISMS!*, CCCB, Centre de Cultura Contemporània de Barcelona, Barcelona
Digital Citizen the precarious subject, Baltic Art Center, Sweden
Digital Citizen the precarious subject, Baltic Art Center, United Kingdom
Vista views, Galerie Buchholz, New York
Catalonia in Venice_ To lose your head (idols), Venice Biennale, Venice
Loop Festival 2019, Barcelona, Spain



Awards and scholarships /

- 2021 Cafe Illy Award ARCO
 Spanish Academy Rome with Locales Project Residency
- 2019 MATADERO, Madrid
- 2018 KADIST Art Foundation Residency, Paris

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For further information and pictures please contact us via phone or e-mail.

Press contact

Nassauischer Kunstverein Wiesbaden

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presse@kunstverein-wiesbaden.de



Opening hours

Tues, Wed, Fri 2 to 6 pm
 Thur 2 to 8 pm
 Sat, Sun 11 am to 6 pm



Admission: Regular: 5 €/ Reduced (Students / Pensioners): 3 €

Admission free for: Members of the Nassauischer Kunstverein, children and teenagers under 18, Friends of the Museum Wiesbaden, ICOM (International Council of Museums) Card holders, Members of any other ADKV Kunstverein, art students of Städelschule, the Hochschule für Gestaltung Offenbach, the Hochschule für Musik und Darstellende Kunst, Kunsthochschule Mainz, teachers accompanying a school class, Holders of the Ehrenamtskarte Wiesbaden and refugees of all nationalities.

INFO All information about the visit at <https://www.kunstverein-wiesbaden.de/en/home>

NEWSLETTER Subscribe to the newsletter at <https://www.kunstverein-wiesbaden.de/newsletter>

INSTAGRAM @kunstverein.wiesbaden

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