

Portfolio (Selection)

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I come from archaeology, philosophy, cultural heritage protection, and contemporary art. These four fields shape my curatorial work. I am interested in the material and immaterial strata of our built environment. I am concerned with how historical narratives are inscribed into images, objects, architectures, and urban structures, and how these narratives can become legible and renegotiated through curatorial practice.

My projects connect historical contexts with contemporary questions. I understand exhibitions as spaces of negotiation, where memory, belonging, and collective memory are publicly debated. I work at the intersection of material culture, cultural heritage protection, cultural and intellectual history, and contemporary art. My goal is to develop narratives that make visible the entanglements of past and present, and to open spaces in which other futures become imaginable.



The exhibition “ALL my Exes” by Teresa Grandits presents a unique perspective on the use of textiles, resins, and hardening agents in contemporary art, which goes far beyond their material properties and delves deeply into the spheres of memory, identity, and time.

A central theme of “ALL my Exes” is the idea of identity as palimpsest – as an ongoing process of superimposition and redefinition. Grandits works with textile materials that function as carriers of individual stories: clothing, bed linens, or fabrics that in their past were touched, worn, and shaped by bodies. These traces of physical presence remain as invisible witnesses, even when the original contexts of the objects have long since disappeared.

The textiles in Grandits's works thus stand metaphorically for past existences, for memories that have inscribed themselves into the material. The combination with resin and hardening agents fixes these traces and makes them permanent – as if the memories of earlier lives were being preserved. Here lies a central conceptual point: while the resin or the concrete creates a final form, the meaning of the works remains fluid. The past is not erased but transferred – a transformation that moves between holding on and letting go.



Tayouan – Homeland of Hybridity
Hsu Cheng-Tang, Lee Hsu-Pin, Wu Sih
Chin, Po-I Chen, Robin Wei and Tzeng
Yi-Hsin

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Prompted by the socio-political climate around the presidential elections of January 2024 in Taiwan the exhibition “Tayouan – Homeland of Hybridity” aims to highlight the country’s practice of humanistic values such as democracy, freedom and equal rights.

“Island of Mountains” & “Land of Ten Thousand People”

The exhibition attempts to present two aspects of Taiwan’s contemporary landscape: on one side the natural landscape of mountains and rivers, on the other side the cultural landscape of people and society. Thus, the approach to Taiwan’s multifaceted landscapes is twofold: “Island of Mountains” displays works by Hsu Cheng-Tang, Lee Hsu-Pin and Wu Sih Chin, “Land of Ten Thousand People” comprises works by Po-I Chen, Robin Wei and Tzeng Yi-Hsin.



“Tayouan – Homeland of Hybridity” attempts a comprehensive approach to both natural and cultural landscapes of a country, that after centuries of constant transformations has morphed into a place of diversity and inclusion.



Shifting Identities. Unfolding Being and Becoming Beyond the Human

Anouk Lamm Anouk

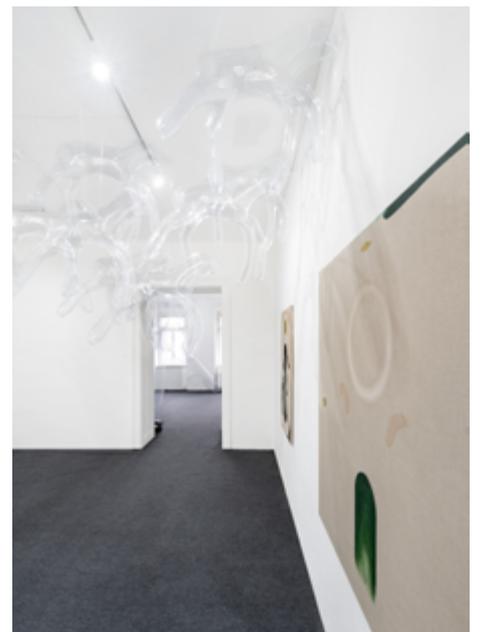
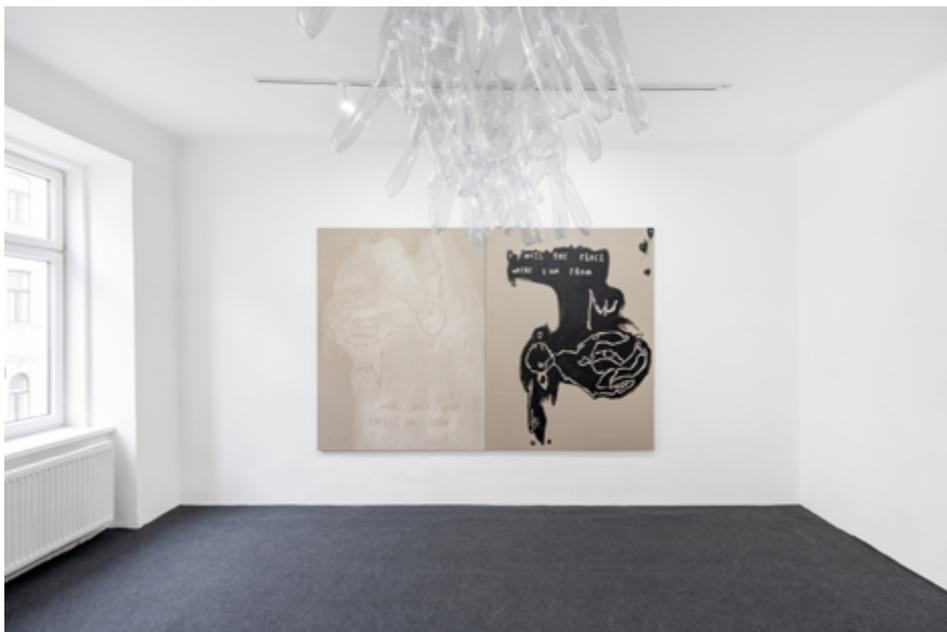
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The exhibition “Shifting Identities – Unfolding Being and Becoming Beyond the Human,” part of the thematic series “Beyond Existence,” opens a complex investigation into the dynamics of identity, visibility, and the fluid boundaries between human and animal.

Anouk Lamm Anouk engages with the theme of anti-speciesism and the dissolution of rigid categories between human and animal, categories that are artificially and ideologically shaped. Anouk’s work follows the philosophical approach that all living beings are interconnected in a dynamic network, in which no species stands above another. She shows how deeply the connections between questions of identity and the care for other species are rooted.

The exhibition opens a multilayered discussion about identity, belonging, and the connection between human and animal, creating an atmosphere of freedom in which the audience is invited to engage with alternative forms of being.



Beneath the Surface. Mapping the Scars of Colonial Power

Louise Deininger

Galerie Michael Bella
2024 Wien

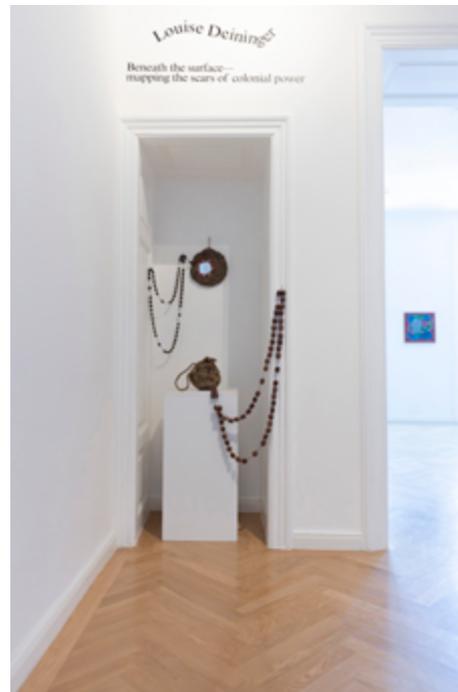
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Beneath the Surface: Mapping the Scars of Colonial Power is an exhibition that challenges viewers to confront the enduring legacies of colonialism and neo-colonialism in Africa. Through the richly textured works of Louise Deininger, the exhibition explores the ways in which these legacies continue to shape African identities, cultures, and societies. Drawing on the insights of African theorists such as Frantz Fanon, Ngũgĩ wa Thiong'o, Kwame Nkrumah, Walter Rodney, Achille Mbembe, and others, the exhibition provides a critical framework for understanding the psychological, cultural, and economic scars left by colonialism.

At the same time, Deininger's work offers a powerful statement of resistance and resilience. Her use of materials that are deeply rooted in African cultural and natural heritage serves as both a reflection of the past and a call to action for the future.

This exhibition is not just a display of art; it is Deininger's engagement with the complexities of post-colonial identity and the ongoing challenges posed by neo-colonialism.

Her art presents a powerful dialogue between the historical, cultural, and social realities of post-colonial Africa and broader global themes of identity, reclamation, and resistance. Her use of natural materials such as elephant dung, cowry shells, Kanga cloth, Ugandan bark cloth and Ghanaian tree bark situates her work within both traditional African artistic practices and contemporary post-colonial discourse



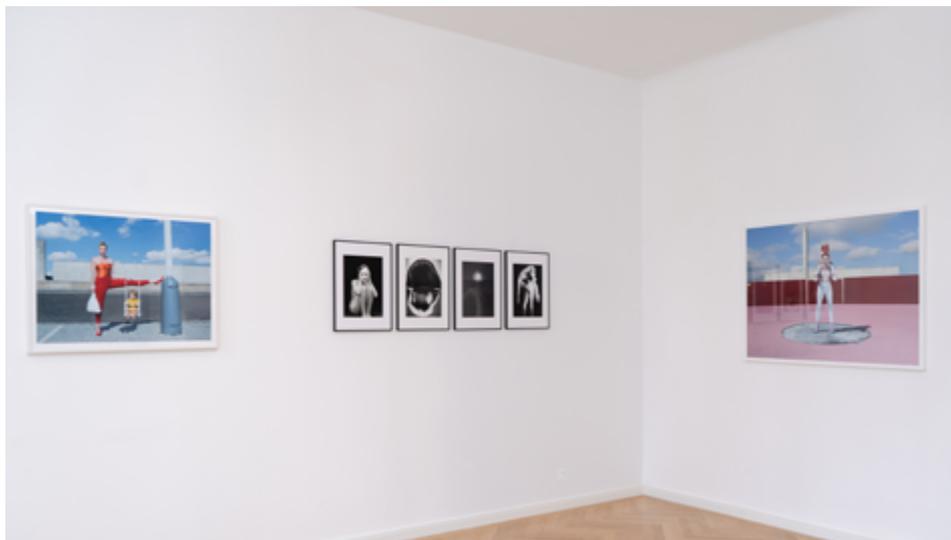
**Embodied Politics:
Women, Power and Public Life**
Emma Hartvig / Bara Prasilovs

Galerie Michael Bella
2024 Wien

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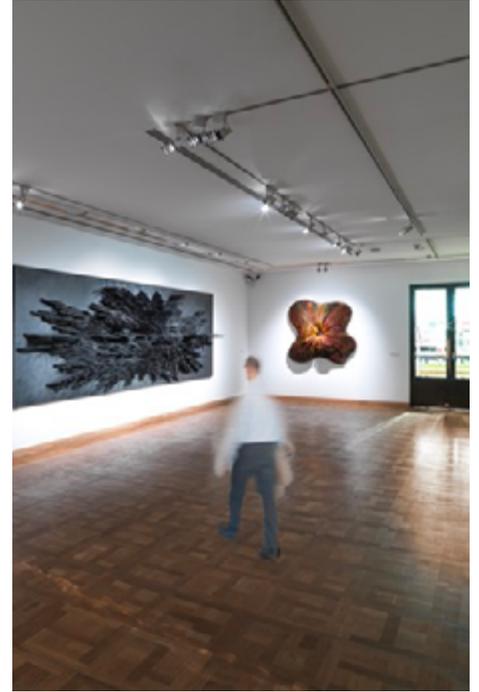
In „Embodied Politics,“ we invite viewers to explore womanhood through the unique perspective of the female gaze, as captured by Emma Hartvig and Bára Prášilová. Drawing inspiration from Hannah Arendt’s concept of „Vita Activa,“ this dual show aims to illuminate the lived experiences of women in the public and private sphere, focusing on their agency, resilience, and complexity. Paradigmatic changes in society’s joint understanding on the shifting and often very fluid differences in the private and public have brought about new perspectives in artistic narratives.

Through the lens of the female gaze (Hartvig in black and white, Prášilová in colors) the photographers offer a nuanced and intimate portrayal of womanhood, challenging traditional representations and reclaiming narratives that have often been overlooked, misrepresented or even actively repressed. The exhibition showcases a curated selection of photographic works that address a wide range of themes, from motherhood, identity and self-perception and body politics to community engagement.



Civilization. The Island of the Day Before
Vasily Klyukin

Bank Austria Kunstforum
2021 Wien

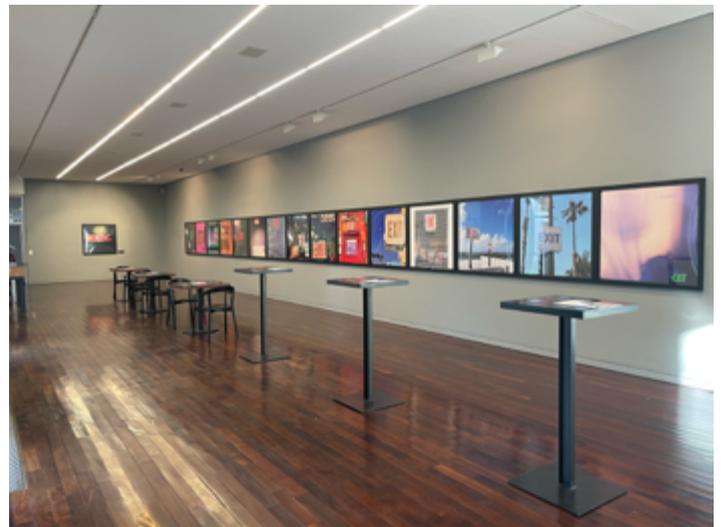
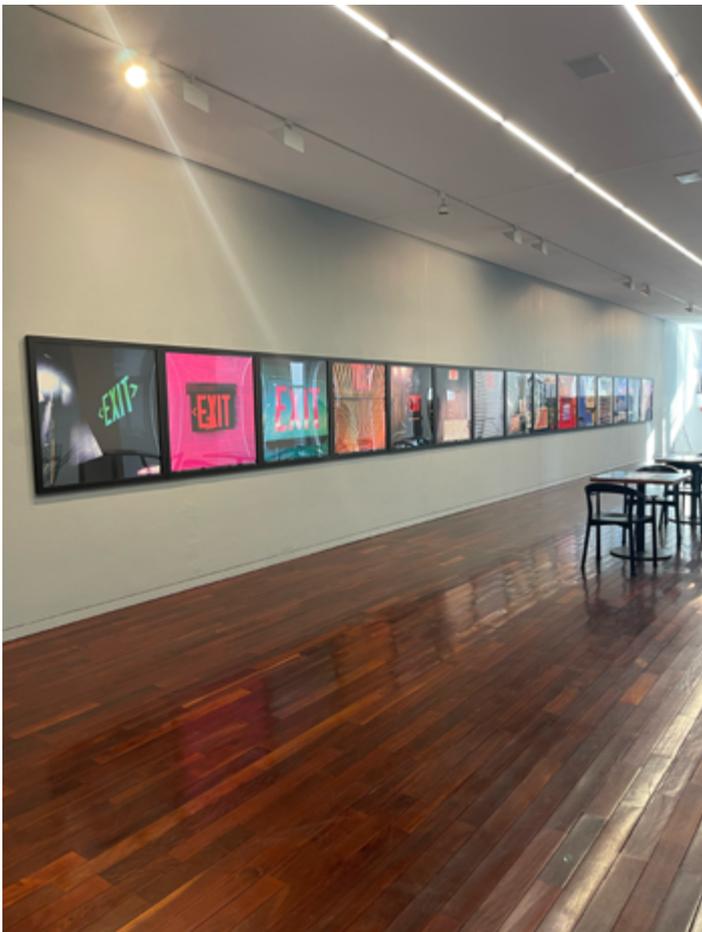


“Civilization. The Island of the Day Before” is a journey through the Anthropocene – from the beginning to the end. Klyukin offers a cyclical view of history: harmony followed by disruption that culminates in destruction and ultimately signifies a new beginning. Before humankind, nature is depicted by the artist as a symbiotic harmony of primal elements: water, air, earth, and fire. At the core of Klyukin’s universe stands human ratio – the *causa prima* of the world as we know it and the central disruptive element, which has ultimately set in motion processes that today have entirely eluded their creator. The artist captures the moment in which humanity, having placed itself at the center of creation and having assumed the role of demiurge, is confronted with the irreversible consequences of its actions. The result is destruction; the legacy is a rigid anti-center, in which all molecular movement has become extinct and all stories have come to an end. Just as in Umberto Eco’s novel of the same name, the protagonist of the exhibition – humanity – finds itself searching for the ultimate solution for its survival, yet looks in the wrong direction: toward the “Island of the Day Before.”

Snaps of exit signs: deliberately affectless, depersonalized, repetitious. Ubiquitous snapshots, that became the most common type of photography, have developed in contemporary art into a coherent pictorial strategy featuring the sensory presence of everyday life.

In a world overwhelmed by signs, Reinhardt focuses and delivers the view of an inverted telescope on mundane and omnipresent signifiers of daily life. These signifiers, be they exit signs, words, arrows, circles, squares or pictograms, are universally understandable. In his present series, Reinhardt universalizes exit signs, framing their type as if they were specimens pinned onto a card.

In this context, the Exit series is to be understood as a reception of both Ed Ruscha's proto-conceptual approach to photography and of Duchamp's appropriationism. All three artists apply the iconoclastic principle of Dada by displaying images of so called readymades: industrially-manufactured objects shown with no alteration.



“I decontextualize. I juxtapose. I reconstruct”

Painsi's works are all about deliberately breaking canonical rules and creating startling compositions. He unites painting and collaging to make pieces that gain a corporeal dimension through their materiality.

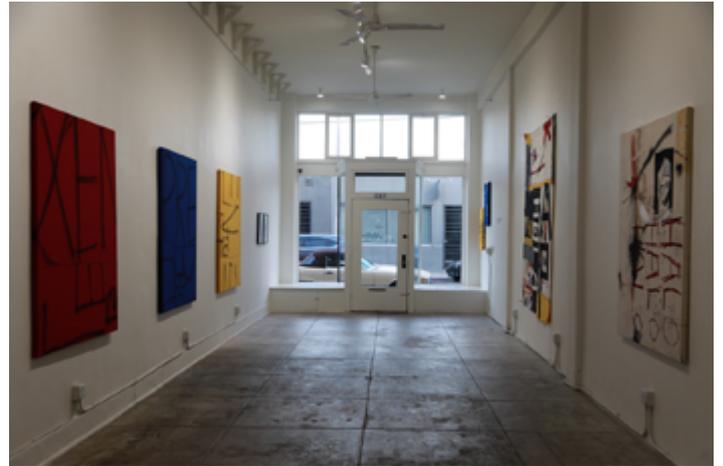
He never limits his art to classical canvases using instead humble materials: scraps and rolls of raw cotton, velour, jute or denim.

In a pure intuitive act Painsi works with brushstrokes that are somehow dimensionalized, given depth, in creating lines, blotches of color and the ever-present words, names and letters on textiles that lie flat on the floor or are clipped on the wall. The accumulation of elements and forms is simultaneously being constructed and deconstructed, resulting into cartographic structures that get obscured with dynamic gestures of scribbling.



Painsi's handling of words and letters is to be understood within Futurism tradition of Carlo Carrà and Filippo Tommaso Marinetti, who's "parole in libertà" and flowing typography had farfetched impact on modern art.

In Painsi's work words and letters are totally abstract and reduced to mere geometrical forms and lines, freed from their semantic meaning. Like in many Basquiat paintings the stitching motive has a prominent part but is carried out by Painsi physically: he cuts the painted/sprayed textiles and stitches them haphazardly with thread and needle into new arrangements.



In the series "As a matter of principle" Painsi went into fundamentals both in form and content. The pieces are executed solely in spray and hand-sewn into collages. In terms of color he chose to stay within red, blue, yellow and white: the primary elements and origins of all colors. The words he used reflect his preoccupation with core issues and notions that are relevant and determining for contemporary society: xenophobia, generation, adventure, presidency. Like the words in these paintings, core principles of society are at a cross-road and are being globally deconstructed and redefined – Painsi's work reflects this mindset-reshaping.

Both the work and the narrative within it exist in a liminal space, between abstract and figurative.

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