

## Katarina Zdjelar

### Proximities, a rehearsal, an archive

29 Oct 2021–03 Jan 2022

*Proximities, a rehearsal, an archive* presents a new iteration of an ongoing project by Katarina Zdjelar, a Serbian artist based in the Netherlands. It is inspired by archival material from an all-women's dance studio, founded in 1945 in post-war Dresden by Dore Hoyer, a choreographer and expressionist dancer, whose choreographies took a number of graphic works by artist Käthe Kollwitz as their departure point. Zdjelar foregrounds this artistic meeting between Kollwitz and Hoyer as a manifestation of shared affinities with (proto) feminist pacifism, solidarity, and collective transformation across the barriers of time, class, and social difference.

Hoyer's company worked in a state of poverty and hunger in the single un-bombed room of Mary Wigman's former studio and little remains of her production today, except for some photographs and an incomplete music score. Katarina Zdjelar has developed a body of artwork around the fragmented material remains of Hoyer's *Tanz für Käthe Kollwitz* [Dance for Käthe Kollwitz] (1946) from the archives of the Dance Museum in Cologne, Germany. The installation at Oregon Contemporary presents Zdjelar's multi-channel video work *Not a Pillar not a Pile* (*Tanz für Dore Hoyer*) (2017) in relation to a carved wall sculpture and a series of prints, created especially for this exhibition.

For the video portrait, Zdjelar gathered together a group of dancers, activists and performers; asking them to freely interpret *Tanz für Käthe Kollwitz* to explore how the "archived bodies" in Hoyer's and Kollwitz's works might speak to living bodies in the present. The embodied language of human proximity is a potential source of alliance and agency across class, race, gender, and orientation. Yet nothing is taken for granted in this endeavor, which navigates the continuous possibility of its own failure. Speech is bypassed as if the intensity and fragility of emerging solidarities are not ready to be spoken. Zdjelar's wall sculpture evokes the graphic lines of Kollwitz's woodcuts, while the print works intimately explore Hoyer's archival photographs, foregrounding both the tenderness and intensity of momentary proximities.

## Works in the exhibition

**1**

*Not a Pillar not a Pile*  
(*Tanz für Dore Hoyer*) 2017  
Multi-channel 4K video,  
color, sound, 11:39 (loop)

**2**

*Proximities: a rehearsal, an archive*  
(*Tanz für Dore Hoyer*) I 2021  
Digital color print on paper. Edition of 5

**3**

*Proximities: a rehearsal, an archive*  
(*Tanz für Dore Hoyer*) II 2021  
Digital color print on paper. Edition of 5

**4**

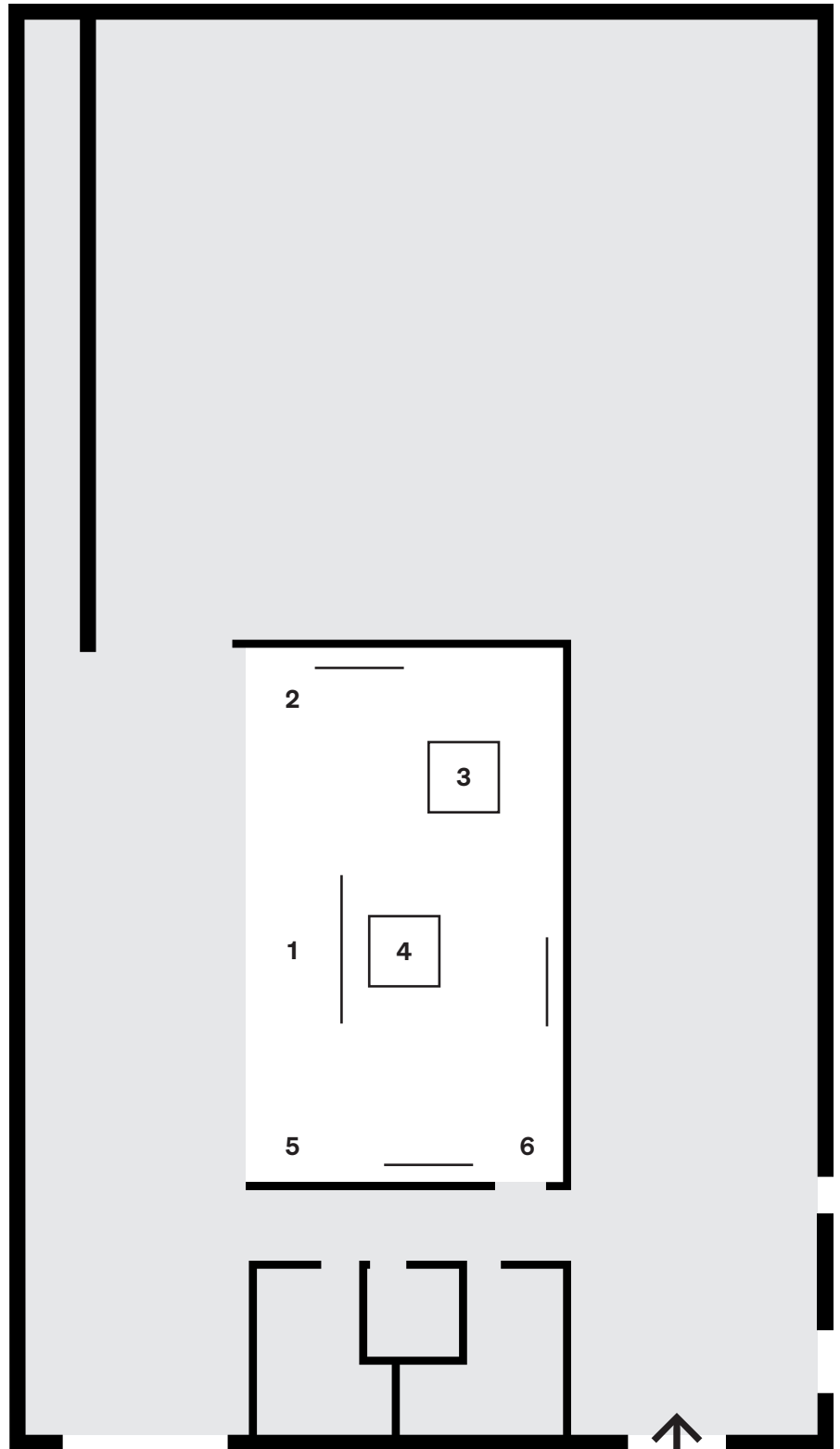
*Proximities: a rehearsal, an archive*  
(*Tanz für Dore Hoyer*) III 2021  
Digital color print on paper. Edition of 5

**5**

*Proximities: a rehearsal, an archive*  
(*Tanz für Dore Hoyer*) IV 2021  
Digital color print on paper. Edition of 5

**6**

*Untitled wall sculpture* 2021  
Dimensions variable.  
Acrylic and carved natural birch plywood





## About the participants

### Katarina Zdjelar

Katarina Zdjelar grew up in Belgrade, Serbia and is currently based in Rotterdam, The Netherlands. Working mainly in the medium of video, her work explores the way one body encounters another as a site of resistance and possibility. Voice, music, sound, and language have been core interests throughout her practice, and her current works look at the potentials and legacies of pacifist (proto) feminist practices. Zdjelar represented Serbia at the 53rd Venice Biennale and has participated in solo and group exhibitions internationally at such venues as 11th Berlin Biennale, Stedelijk Museum Bureau Amsterdam; Metropolitan Museum of Photography, Tokyo; Frieze Foundation, London; Casino Luxembourg; De Appel, Amsterdam, MACBA Barcelona; MCOB Museum of Contemporary Art Belgrade, and Museum Sztuki Łódź. She is the recipient of several prizes, most recently the MMSU Award of the 24th Zagreb Salon 2019, Dolf Henkes Prize 2017 and twice nominated for the Dutch Prix de Rome Award (2017, 2010). Zdjelar is also an educator at Piet Zwart Institute, WdKA Rotterdam; Royal Academy of Arts, The Hague, and Netherlands Film Academy, Amsterdam. She holds an MA in Fine Art from Piet Zwart Institute, she is a graduate of the University of Arts Belgrade and completed a two-year residency at Rijksakademie van Beeldende Kunsten, Amsterdam.

The 2020–21 Curator in Residence season is led by Lucy Cotter. Her season *Turnstones* recalls how every structure that has sedimented over time contains another possibility and seeks to evoke that which becomes the means to an act of turning. Bringing together artists who refuse the available vocabulary and prefer to seek new frameworks, this season featuring three exhibitions, a live performance, and a collective gathering responds to a year of unprecedented crisis that marks a transition into the unknowable. “Turnstones” is a word found in a poem that, being unfamiliar, offers the freedom to imagine.

### Lucy Cotter

Lucy Cotter’s multidisciplinary practice explores aesthetics, politics, and the unknown through curating, art critical and experimental writing, and performance. Irish-born, she currently lives in Portland, where she is Curator in Residence at Oregon Center for Contemporary Art 2020–2021. She was curator of the Dutch Pavilion, 57th Venice Biennale 2017. Other recent curatorial projects include *Undoing Language: Early Performance Works by Brian O’ Doherty* at The Kitchen, New York (2021) and *The Unknown Artist* at the Center for Contemporary Art and Culture, Portland (2020). Widely published in books, catalogs, and journals including *Flash Art*, *Frieze*, and *Mousse*, she is the author-editor of *Reclaiming Artistic Research* (2019). She is currently working on an exhibition exploring Maya Lin’s *Confluence Project* (2022), and an experimental play entitled *The Entangled Museum*, which explores restitution, cultural beliefs, and the limits of acceptable knowledge. Cotter holds a PhD in Cultural Analysis from the University of Amsterdam and lectures at Portland State University.

Oregon Contemporary’s Curator in Residence program provides an opportunity for emerging curatorial talent to develop and expand the scope of their practice through a one-year residency. Curators engage with a broad range of artists to create a series of exhibitions in Oregon Contemporary’s dynamic 3,500-square-foot space. Past curators include Justin Hoover (2019–20), Suzy Halajian (2018–19), Julia Greenway (2017–18), Michele Fiedler (2016–17), Chiara Giovando (2015–16), Rachel Adams (2014–15), Summer Guthery (2013–14), Josephine Zarkovich (2012–13), and Jenene Nagy (2011–12).

The 2020–21 Curator in Residence program *Turnstones* is supported by the Oregon Cultural Trust, The Marie Lamfrom Charitable Foundation, The Dutch Culture USA program by the Consulate General of the Netherlands in New York, and The Mondriaan Fund.

*Proximities, a rehearsal, an archive* is generously supported by The Dutch Culture USA program by the Consulate General of the Netherlands in New York, and The Mondriaan Fund.

Site, our newest program exhibiting large-scale shows by Oregon artists which—for pandemic safety—replaces our 2021 Biennial, is generously supported by The Ford Family Foundation.

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Oregon Contemporary would like to recognize that our programming is being held on the traditional lands of the Chinook, Cowlitz, and many other Nations. We take this opportunity to offer respectful recognition to the Native communities in our region.

## Oregon Contemporary

8371 N Interstate  
Portland, OR 97217  
503-286-9449  
oregoncontemporary.org