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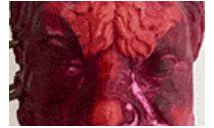
## Katarina Zdjelar "To Walk A Line" at the Academy of the Arts of the World – ACADEMYSPACE, Cologne

November 20–2016

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RIZZUTOGALLERY



Susan Hobbs

Albert Oehlen



GIÒ MARCONI



CARDIGALLERY



An immigrant tries to lose his accent; a person with no command of the English language transcribes a Tears for Fears song; Ghanian National Symphony Orchestra rehearses an adaptation of an originally Swahili composition, all attempting to sound right, almost but not quite succeeding.

Katarina Zdjelar's short films focus on the mechanism of inclusion and exclusion, on colonial and self-colonizing mimesis as well as on individual self-realization with its paradoxes, promises and failures. For her solo show at Academyspace she creates an installation that will change over time, setting the works of other artists into dialogue with her own. Petrit Halilaj's filigree drawing represent birds in the process of becoming another, Özlem Altin's prints refer to the physical feeling of belonging and separation while Aernout Mik's film Kitchen offers an ambiguous sense of interplay between power and ineffectiveness in ageing Western society.

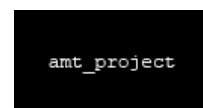
MUSEION

at the Academy of the Arts of the World – ACADEMYSPACE, Cologne  
until 16 December 2016

{ MDC }



BEATRICE  
MEONI



**ZERO**



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EVA  
PRESENHUBER**



Kunsthalle Wien



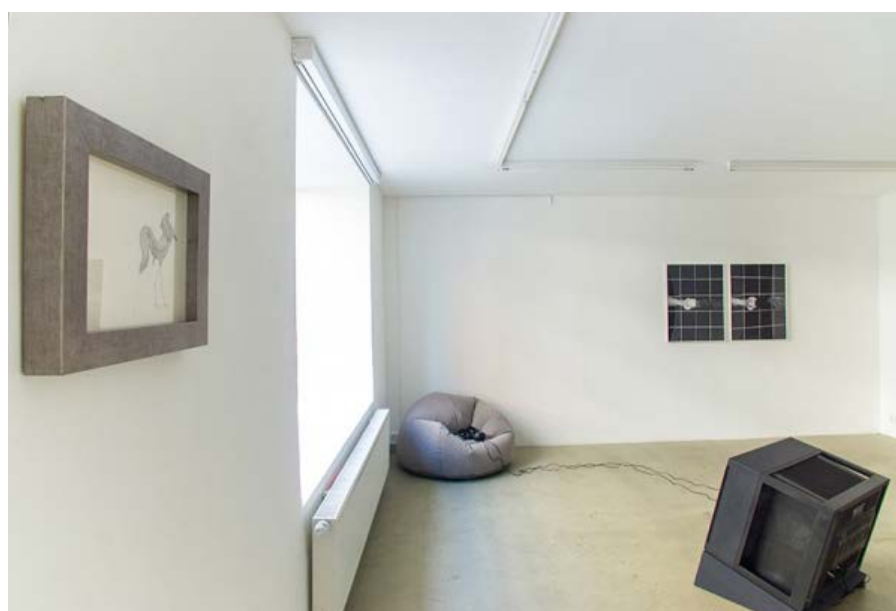
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operativa

MAUREEN PALEY



Katarina Zdjelar "To Walk A Line" at the Academy of the Arts of the World – ACADEMYSPACE, Cologne, 2016

Courtesy: the artist and the Academy of the Arts of the World, Cologne



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