

	 Niedersächsisches Ministerium für Wissenschaft und Kultur	<b>Alison O'Daniel</b> 26.06.21–03.10.21	<b>OSNABRÜCK</b> DIE FRIEDENSTADT
<b>We Cannot Skip This Part</b> 26.06.21–27.02.22		sievertstiftung für wissenschaft & kultur	schweizer kulturstiftung <b>prohelvetia</b>
<b>Sabrina Röthlisberger</b> 26.06.21–03.10.21		Stiftung der Sparkasse Osnabrück	<b>Slavs and Tatars</b> 26.06.21–03.10.21
Stiftung Niedersachsen	<b>Candice Lin</b> 06.11.21–27.02.22	VGH Stiftung	<b>Katrin Mayer</b> 06.11.21–27.02.22
			Ausstellungs- und Vermittlungsprogramm/ Exhibition and Art Mediation Programme

# Barrierefreiheit

Slavs and Tatars  
*Aşbildung*  
 June 26–October 3, 2021  
 Temporary project in public space

**The exhibition and mediation programme Accessibility [Barrierefreiheit] involves exhibitions in the Kunsthalle Osnabrück and in the urban space. Departing from its own past, the Kunsthalle aims to tackle the mechanisms of inclusion and exclusion in both society and art. In order to reflect on the meaning and relevance of the term in cultural production and its social responsibility as a fundamental concept of anti-discrimination in relation to ableism, classism, sexism and racism, accessibility is to be removed from its very bureaucratic character as perceived by the public. The invited artists, cultural producers and activists have been working for a long time to develop additional spaces of cohesive and equal communities. As a cultural institution, we learn from their debates in order to allow for new and complex perspectives in our own structures.**

**With exhibitons by Alison O'Daniel, Slavs and Tatars, Candice Lin, Die Blaue Distanz and Sabrina Röthlisberger.**

With *Aşbildung*, Slavs and Tatars redefine a regular Kebab restaurant into a space of contemplative reading, asking us to view mind and stomach as one. Using excerpts from *Kutadgu Bilig*, Yussuf Khass Hajib's 11th century epic poem, *Aşbildung* becomes a literary and liturgical extension of the restaurant, which, in addition to food, now offers spiritual nourishment. Through subtle artistic interventions, a kind of literary imaginative space where digestion of physical and spiritual food is given equal importance is thus added to the commercial operation. Moreover, Slavs and Tatars will transform the restaurant's outdoor area into a discursive and performative space where guests can gather, eat, and read in accordance with the corona regulations and watch and listen to local artists who will be invited for this event. The event programme is developed by the curators Bêriya (Özlem) Susan, assisted by Hana Ćurak. For information about each event, please visit our website.

Project partner and restaurant: Toros Restaurant, Bohmter Str 13 A, 49074 Osnabrück. Information about the event programme on our website.

In addition to participating in numerous group exhibitions and biennials such as the 33<sup>rd</sup> Ljubljana Biennial of Graphic Arts (2019 - curated by Slavs and tatars), the Berlin Biennale, Manifesta or Venice Biennale (all 2014), the works of Slavs and Tatars (founded in Eurasia in 2006) have been shown in numerous solo exhibitions since 2008, including OP ENHEIM, Wrocław, Aspen gallery, Almaty, (both 2020), Y Gallery, Minsk, Sugar Contemporary, Toronto (both 2019), Albertinum, Dresden, Kulturhuset Stockholm, Westfälischer Kunstverein (all 2018), SALT Galata, Istanbul, Contemporary Art Center, Vilnius, Peijman Foundation, Tehran (all 2017).



Slavs and Tatars, *Aşbildung*, installation view Kunsthalle Osnabrück, 2021. Photo: Lucie Marismann



Slavs and Tatars, *Aşbildung*, installation view Kunsthalle Osnabrück, 2021. Photo: Lucie Marismann

***Bêriya (Özlem) Susan has her Bachelor of Arts in Social Sciences and is currently studying in the second subject Master of Arts and Communication in Osnabrück. She has dropped her first name and prefers to be called Bêriya. But she does not completely leave it behind and had her Turkish name translated into Kurdish. The name means desire. Bêriya is the child of two immigrants. While her mother grew up in the Silesian part of Poland, her father grew up in the Turkish part of Kurdistan. They met in Bremen in the late 1980s. Where Bêriya was born a short time later.***

***The author Hana Ćurak, who lives in Berlin and Sarajevo, is currently a scholarship holder in the Slavs and Tartars residency programme. She is the editor of Sve su to vještice (2015-). In addition to her academic engagement, she currently works as an independent consultant and columnist and is a board member of CRVENA Association for Culture and Arts.***

**Kindly supported by Sievert Stiftung, Niedersächsisches Ministerium für Wissenschaft und Kultur and Freunde der Kunsthalle Osnabrück e.V.**

### **Kunsthalle Osnabrück**

www.kunsthalle.osnabrueck.de | Hasemauer 1 | 49074 Osnabrück |  
Di-So 11:00-18:00

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