

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

Barrierefreiheit

Sabrina Röthlisberger
Sabbatum Fever
 June 26–October 3, 2021
 Solo exhibition in the cloister/the courtyard of the Kunsthalle

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.

In her works, Sabrina Röthlisberger addresses the historical and contemporary connections between medicine, healing, education, and power. To that end she mostly uses art historical references, everyday objects, and pop cultural references, which she combines with allusions to her own history of illness and cultural identity. In Osnabrück, she is particularly interested in the topic of the witch hunt and its implications for today's approach to alternative forms of knowledge and being. She understands the murder of thousands of women in the 16th and 17th century as a "real fiction", where the mystification of history often obscures this early form of sexism and discrimination. Most of the women convicted as witches have never been legally rehabilitated. Inspired by the cinematic character of the cloister, the artist transforms the space into a place of remembrance with tombstones, vases, and altars as sculptures. The exhibition of the artist Sabrina Röthlisberger is a cooperation with the Shedhalle Zürich. The concept has been conceived for both locations and translated site specifically in consideration of the respective histories. The connecting lines show the origin and spread of structural discrimination.



Sabrina Röthlisberger, *Sabbatum Fever*, installation view Kunsthalle Osnabrück, 2021. Photo: Lucie Marsmann



Sabrina Röthlisberger, *Sabbatum Fever*, installation view Kunsthalle Osnabrück, 2021. Photo: Lucie Marsmann

Sabrina Röthlisberger (CH) lives and works in Geneva. She studied at the Geneva School of Art ad Design (HEAD). Together with Gaia Vincensini, Loren Kagny and Giulia Essayd she founded the collective LGG\$B (2014).

Röthlisberger's work has most recently been shown in exhibitions at the Centre d'Art Contemporain, Geneva (2020), the Raum für Kunst, Lucerne (2018), and the Kunstmuseum Bern (2017). She has received numerous awards: among others, the City of Geneva Scholarship and a Pro Helvetia Fellowship with the Swiss Institute in New York.

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Kunsthalle Osnabrück

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Di-So 11:00-18:00

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