



Title

Date

REHEARSALS
Kitso Lynn Lelliott
Hanieh Fatouraee

Vernissage:
6.10.26
19h



Duration:
7.-29.10.26

REHEARSALS

Kitso Lynn
LelliottHanieh
Fatouraee

6.10.26 / 19h

Welcome Note

by Dr. Katharina Fink

(Director Artist Residency Schloss Balmoral),
and Agnes Schofield (Curator, Artist
Residency Schloss Balmoral)Kitso Lynn Lelliott and Hanieh Fatouraee
are present.

Finissage 29.10.26 / 19h

Audiovisual Performance by

Hanieh Fatouraee & Farzad Golghasemi
followed by an after show party

Duration

7.-29.10.26

REHEARSALS

Gathered at the end of the world, this rehearsal, composed of images, objects and breathing life, forms a portal. As an act of sensing out the works and their presence question how to build new aesthetic sensibilities; learning from the soil - wet or burned. The ground asks: How can alliances of care be formed and forged, using methodologies that are spiritually tangible while untouchable by violence through reflecting on situated specific encounters.

Hanieh Fatouraee's works navigate along inherited cosmological intelligences and infrastructures. Both the figure of the vessel, its containing and porosity, and the leakage through an uncertain threshold, offer new ways of thinking with space. Ways of being in a realm of encounters while resisting the urge to be transparent.

Kitso Lynn Lelliott's works consider the conditions of possibility for coming into being, in relation and reciprocity, beyond the human. In thinking with and through blackness, from a commons that holds the ancestral alongside other planetary kin networks that have been variously allowed presence, or not, her work becomes ritual and prayer, re-memembering earthly entanglements surfaced through a poetics of becoming.

Kitso Lynn Lelliott's practice moves between video installation, film and writing. She is preoccupied with enunciations from spaces beyond epistemic power and the crisis such epistemically disobedient articulations cause to hegemony. Her work interrogates the 'real' of the hegemonial order, its narratives and the form these took over the Atlantic during the formative episodes that shaped the modern age. Her work is an enactment of enunciating from elision, surfacing modalities of being grounded in otherwise onto-epistemic registers. It is a presencing and voicing of emancipatory imaginaries in communion and in chorus towards ushering in more livable worlds.

Address

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