



Regina Hübner, [loving](#), 2016. Videostill

Perception of Self and Nonself in Life

Regina Hübner

IMéRA Marseille - Art, Science and Society Programme

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Underlined parts are linked to the artist's homepage or YouTube-channel.

Introduction

The perception of self and nonself determines since the beginning of human thinking the comprehension of our existence and our relations to others and it is basic throughout the whole life system. The importance of self is a core concept of Western psychology and is particularly relevant to egoism, a process that draws on the hedonic principle in pursuit of desires. Conversely to this and based on Buddhism, a nonself-cultivating process aims to minimize or extinguish the self and avoid desires, leading to selflessness. The importance of “Self” in western culture is very ancient, as the tale of Narcissus alludes to the theme of awakening self-consciousness for us all. From the very beginning of this myth, we are made aware of the prediction that Narcissus can and will live to an old age, but only if he will learn to know himself. The difficulty, of course, lies in the ambiguity of what it means to “know oneself”, and it begs the question, in what way do we know ourselves?

Although this myth is antic, these essential questions can be transposed to specific areas of modern biology, such as immunology or neurobiology. For example, self/nonself discrimination is at the very core of immunology and defines the correct out-put of an immune response against an invading microbe, a developing tumor, or a life-saving organ graft. As an artist, I feel that exploring the importance of self/nonself discrimination in mankind is of great societal importance, and offers for to an artist, a unique opportunity to bridge the gap between humanities and molecular sciences, by realizing novel digital video/numeric artistic works, performances and installations with the ambition of elaborating new concepts through the transposition of the contrasting east-west self/nonself perceptions to the current understanding of immunology. The relevant question is whether the solutions used by the immune system to achieve immunity or tolerance can be paralleled by the one used at the organismal level by humans to reach an acceptable psychological equilibrium through consciousness about the proper existence in relation to others.

To reach this ambitious goal and feed a creative process, I need to establish a constant dialogue with immunologists and/or neurobiologists. The willingness of the Centre d’Immunologie de Marseille-Luminy at Aix-Marseille University to host me during my artistic project is of course key for the success of this venture, given the excellence of the research performed in this institute and the proximity of several neurobiology laboratories at the Aix-Marseille University.

I also feel that my project fits well in the objective of the IMéRA call “Arts, Sciences et Société” with links to the program “Rencontres Sciences et Humanités”. In terms of innovation, given my specialization in video art, I will also benefit of the unique capacity of the Aix-Marseille University laboratories to produce astonishing scientific numeric imaging in different dimensions, that I will be able to use in my artistic realizations, with the aim of further integrating art, humanities and hard science in a unique conceptual project around the perception of self and nonself. The presence of international fellows from different scientific and artistic areas at IMéRA also offers reciprocal influences, which I feel very close to my way to live and work, as several of my projects and artworks were conceived together with creatives from different nationalities and coming from the fields of music, literature, architecture, visual and performing art.



Peche Merle, Cabrerets, Upper Paleolithic. Negative-Stencil.

I put pigments in my mouth and masticated them with water. Then, I put my hand on the wall and blew the colour on it. I removed my hand and looked at the wall: there was my hand! At the same time I realized, that it was not my hand but it was its image. This happened on one day about 30.000 years ago in the Cave of Peche Merle and a person perceived the difference between self and nonself.

Background

Of the Self and the Nonself in humanities.

The self is the locus of empirical experience and it can take various actions depending on the social context (Hwang, 2011). Several models propose two kinds of self, namely the self and the non-self. Two principal dimensions underline these two kinds of self: egoism and no self. Each of us falls at a certain place on this continuum. The psychological functioning of egoism is characterized by such attributes as biased self-interest, self-centeredness and egocentrism (Dambrun and Ricard, 2011). Thus, it is assumed that egoism is a central point of reference for psychological activities, following the hedonic principle of pursuing stimulus-driven pleasure. The strong importance given to egoism emerges mainly from its connection with self-centeredness. Egoism is inclined to increased extent to which the individual considers that his or her own condition is more important than that of others and takes unquestioned priority. On the contrary, as noted before, a state of nonself involves renunciation of worldly things, particularly those that are attractive because of egoism and desire. Personal identity or the self is delusional (Joshanloo, 2014); such a self is assumed to not actually exist or not to be permanent (Dalai Lama, 1995).

Traditionally, Western psychology has attempted to understand the psychological functioning of the self from an individualistic perspective (Triandis, 2001), emphasizing the need to satisfy, maintain and strengthen the self (Burke et al., 2010). There are numerous formulations of these in Western psychology, and many of these are constructed on the basis of their being a definite “I” entity (Shonin et al., 2014). Thus, psychology has found an important role for the “self” in an abundance of subject (e.g., self-affirmation, self-awareness, self-comparison, self-concept, self-consistent, self-control, self-efficacy, self-esteem, self-determination, self-fulfillment, self-handicapping, self-image, self-identity, self-perception, self-regulation, self-reference). The origin of the concept of the individualistic view of self can be traced to early Christianity. Protestantism is considered to be the denomination most strongly related to American culture and, more specifically, to the American individualistic view of self (Cohen and Hill, 2007).

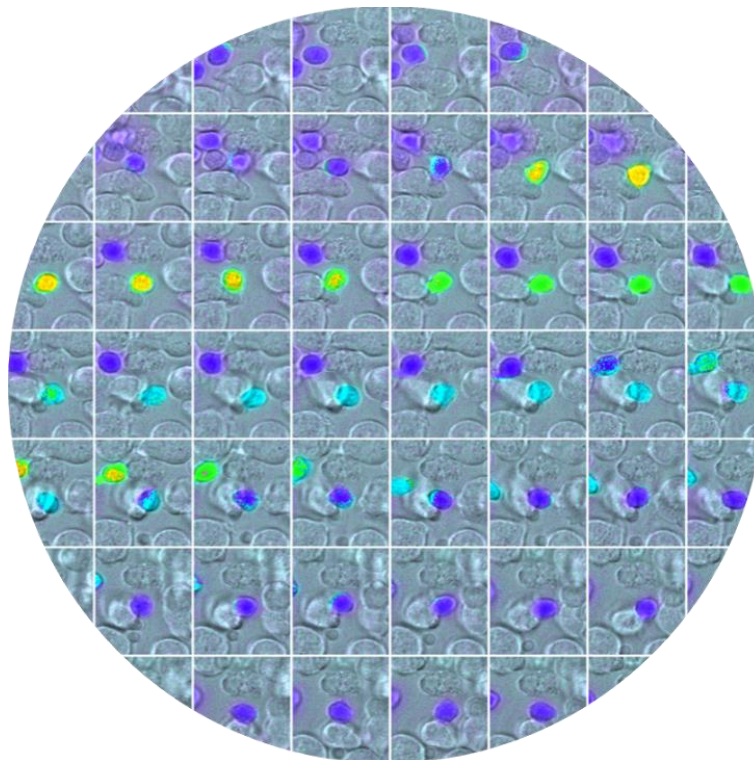
In the East, for more than 2500 years Buddhists have adopted a distinctive approach to the concept of the self. The ultimate aim of the different Buddhism schools is to overcome the pain and emotional disturbances caused by life’s difficulties, challenges, and stressors (Shiah and Yit, 2012). The Buddha’s teachings are aimed at attaining an authentic, durable happiness by cultivating a transition from the self-state to the nonself state. Buddhism holds that personal identity is delusional, that each of us is a self that turns out to not actually exist. Clinging to or being obsessed with the delusional self is the major cause of suffering. In contrast to the concept of the self, the eternal goal of Buddhism is *nirvana* (Dalai Lama, 2005), a state of nonself that involves a process of renouncing worldly things, particularly those for which attractiveness springs from egoism and desires, while maintaining or elevating the self (Hwang and Chang, 2009). This process leads to *nirvana* or the state of nonself, a state of total liberation (Shonin et al., 2014). However, the total liberation state concept in Buddhism is complex and transcends psychology. Nonetheless, the nonself state has consequences in the psychological domain, such as authentic and durable happiness. It is of academic interest to hypothesize that Buddhism provides an alternative perspective on the self and ways to manage one’s daily life. In fact, there have been many studies attempting to link Buddhism to psychology and psychotherapy (Shonin et al., 2014), the majority of which have focused on meditation and its effects, such as increased emotional stability, heightened positive emotion, mindfulness (Khouri et al., 2015) and improved attention.

Of the Self and the Nonself in Immunology.

Your immune system is a complex network of cells that work together to protect your body against “foreign” or invading cells, including abnormal cells that can lead to cancer (Janeway et al., 2001). Most foreign invaders are germs causing infection such as bacteria, viruses, and fungi. Immune cells are constantly on guard and ready to go into action to detect and destroy these invaders (Janeway et al., 2001). The immune system can recognize millions of different enemies and produce secretions and cells to wipe out each of them. The secret to immune system's success is its complex and exciting communications network (Janeway et al., 2001). Tens of millions of cells, organized into groups, pass information back and forth, much like bees do when they swarm. When one group of immune cells discovers the presence of foreign invaders, it undergoes key changes and produces powerful chemical substances. These substances allow the cells to regulate their own growth and function, enlist other immune cells, and direct them to attack the foreign invaders as well (Janeway et al., 2001). Self/nonself discrimination is at the very core of immunology. the immune system must distinguish self from non-self, that is, it must discriminate between the molecular signatures of

invading pathogens (non-self antigen) and cellular constituents that usually pose no risk to health (self-antigens) (Coico et al. 2015). This is a daunting task given the universal nature of biochemical materials, the similarities between a normal and cancer cell, or the presence in the body (microbiota) of bacteria that are beneficial for their host and share 99% of the genome with pathogenic bacteria (Coico et al. 2015). This discrimination system is far from foolproof (Theofilopoulos, 2017) and cancer cells can undergo unchecked proliferation, producing self-antigens that are tolerated by the immune system, rather than being targeted for destruction. At the opposite extreme, a range of so-called autoimmune disorders can result when healthy cells in the body are misidentified as hazards. The immune system has developed a further line of protection against such autoimmune responses in order to limit the pathology that can result (Theofilopoulos, 2017). Essentially, the immune system is programmed to 'turn itself off' after prolonged recognition of an antigen. It can be argued that with the appearance of the adaptive immune system in the jawed vertebrates some 500 mya, solving the self/nonself problem became perhaps the most critical driving force in the evolution of the modern immune system. Indeed, it is a reasonable hypothesis that the need to limit self-reactivity was of sufficient importance that it drove the evolution of the immune system.

Recent advance in immunology have shade light on how these processes occur at the molecular level. Importantly non-only microbe determinants are important but also the detection of stress or dysfunction in host cells is key to break tolerance. However, we still need a more detailed understanding of these processes, and we need to integrate them in a larger model or theory that may completely alter our view of the processes of the regulation of immune recognition and response. It is also important to remind that research in immunology is not only a search to know how the molecular works, but also how the entire system works to use this information for the development of new therapies for autoimmune, autoinflammatory and immune-deficiency diseases as well as for the design of new generations of preventive vaccines.



Following the elimination of the living non-self through the killing of cancer cells by a cytotoxic T cells . (Source CIML)



Regina Hübner, [loving](#), 2016. Videostill

Project

In recent years, I came to realize that many areas of life are driven by the concept of self and nonself perception, which had some impact on the creation of artworks like [sea/man/desire](#), [touch](#), [relationships](#), [healing](#), [loving](#) or [reflection and absorption](#). When I got exposed to basic immunology through different vulgarization and medical channels, it occurred to me that all these different areas could have common organisational principles that could be singularized and then transposed in my artistic research. Interestingly the immune system aims at preserving the vitality of a biological system by defending it and eliminating what is seen as alien, however it also spends most of its activity repressing itself to avoid self-destruction. A parallel can therefore be made with the principle of self and nonself, that allows me to determine myself only by including and accepting what I am not, as each one depends on the other and nobody can exist alone.

The project entitled *“Perception of Self and Nonself in Life”* aims at highlighting the reciprocal dependence and influence between the perception of what we are and what we are not on a personal, social and cellular basis and whether strong parallelisms can be established between these different systems. It will be an interdisciplinary art-project with visual, theoretic and interactive parts, forming an ongoing process during the time of my residency at IMéRA.

We can find the concept of perception of what we are and what we are not and the extended meaning of how we react to “the other” on different levels. Scientific research needs a very profound knowledge of the material, innovative techniques on the highest level and follows a severe

and accepted methodology. It has to be able to produce proven evidence, which must be repeatable to gain value. Few people have a direct contact to hard science and understand how it works, even if each of us benefits from the results of scientific research, like vaccines for example. Although hard science moves in defined parameters and results need to be objective, it is made from perceptive individuals with a consciousness about their self, with relations, interactions and incognita, like a biological system. Especially the relationship between a scientist, a human individual, and his object of research, the living cell or a molecule, can be seen under the principle of self and nonself. The researcher's perception of "here I am and there you are", "this is me and that is you" and, finally, the consciousness of "I observe you, but you can be considered as me, therefore I observe myself" –as the cell under attention represents all our cells, brings the perception of self and nonself to practice and means a narrow bonding leading to subjective influences and choices. Those subtle and intimate aspects could be key for opening also to persons without any special exposure to hard science, with a special regard to scholars and students: through inter-active techniques those persons will be able to follow the researcher's work, observe the studied cell-behaviours and influence the ongoing processes by making their personal choices in act, becoming themselves also *Protagonists*. Their experiences and reflections about the personal position under the aspects of self and nonself will join to the researcher's vision and finally to the hard science practice itself. The involvement of common persons beside specialists on the field as *Protagonists* of the project, means to open the concept of self and nonself to our private daily life and to actual social processes that we are confronted with, potentially including, immigration and multicultural societies. The project will therefore exhibit different levels of interactions, including: the behaviour of living cells, the immunologists working with those cells, the *Protagonists* and the artist herself, that will put "*Perception of Self and Nonself in Life*" on a social level important for the Marseille area .

The project will be carry-out using different media including video-film, performance, site-specific installations, as well as a theoretical elaboration through symposia with participants from the fields of hard science, art, psychology and philosophy. The art-project itself can be seen as an independent process, which will carry-on its evolution after the residency date. It is based on the very special collaboration with the Centre d'Immunologie de Marseille-Luminy (CIML) and will involve scientific and cultural environments of the Aix-Marseille area. Using the imaging data generated at CIML, notably using confocal, multiphoton and lightsheet microscopy, the behavior of living immunocytes in action, will be brought on a digital showcase with images produced by CIML and numeric imaging of video and experimental photography treated in a creative artistic way. The resulting artworks will be integrated using innovative interactive techniques to permit *Protagonists* –as CIML researchers, but also art-lovers and spectators or AMU scholars, to influence the cell-processes and vice-versa. Those actions will be visible live and shareable on an online-platform. In this way, the concept of perception of self and nonself will become a public live-experience, able to be spread globally mixing hard scientific results and society issues integrated in the Aix-Marseille environment.

The final result will be a permanent artwork in public space and a catalogue with the collected theoretic contributions and images, as well an interactive online platform. Furthermore, the artwork and its related parts realized during the IMéRA – Recidency could be exhibited and discussed in international Institutions, as in Italy and Austria.

Participants of the symposia could be Dr. Philippe Pierre and Dr. Evelina Gatti from CIML; other internationally known Immunologists and neurobiologists, Prof. Arnulf Rohsman, art historian/scientific author, Graz/Klagenfurt; Prof. Carlo Sini, philosophe, Milan; Prof. Massimo Cacciari, philosophe, Venice; Prof. Giacomo Marramao, philosophe, Rome; Prof. Peter Sloterdijk, philosophe, Karlsruhe; and French professionals and intellectuals. The art-exhibition and the symposia could be held in public spaces of IMERA, CIML, different art-spaces/cultural and scientific institutions in Marseille. A further divulgation could be held in the Austrian Cultural Forums in Paris, Milan and Rome, French Cultural Institute Vienna, and other cultural institutions in Austria and Italy. With the project *“Perception of Self and Nonself in Life”* I will produce an art-work which gives image to the concept of self/nonself and will suggest reflections on the theme and ways to identify with the universal meaning of the concept itself. It will give emotion to the final user.



Regina Hübner, [loving](#), 2016. Videostill

Concept – Format – Realization - Contribution

Concept

Objectives: Can these general principles of self/nonself perception be compatible with the immune system organization and its capacity to establish tolerance or immunity? Can we make these parallels and can they be visualized through video art?

The concept is to connect the behavior of cells or molecules to existing persons, regarding the capacity to distinguish between self and nonself, and to define the influence in individual perceptions that drive the choices made at the immunological, personal or social levels. My aim is to find out if there are parallelisms among these different levels and test this hypothesis by connecting the *Protagonists* of these processes (cells, scientists, persons and artist). The concept will take a visual form focusing on video art, as a vector of heart to heart communication, stimulating interest through emotions and identification. This will contribute to have new perspectives in scientific research and to open new windows on the world of hard science in real-time and globally for non-scientists.

Format

Digital and physical visual forms, real-time interactions, symposia and text. The artwork consists in visual, social, theoretic and divulgative parts, as video-film and photography, performance, site-specific and interactive video-installation, involvement of *Protagonists* as immunologists and persons/perceivers, symposia about the self/nonself principle and related aspects of it, publication of a physical and digital art-book, divulgation through an online-platform where the ongoing process can be observed.

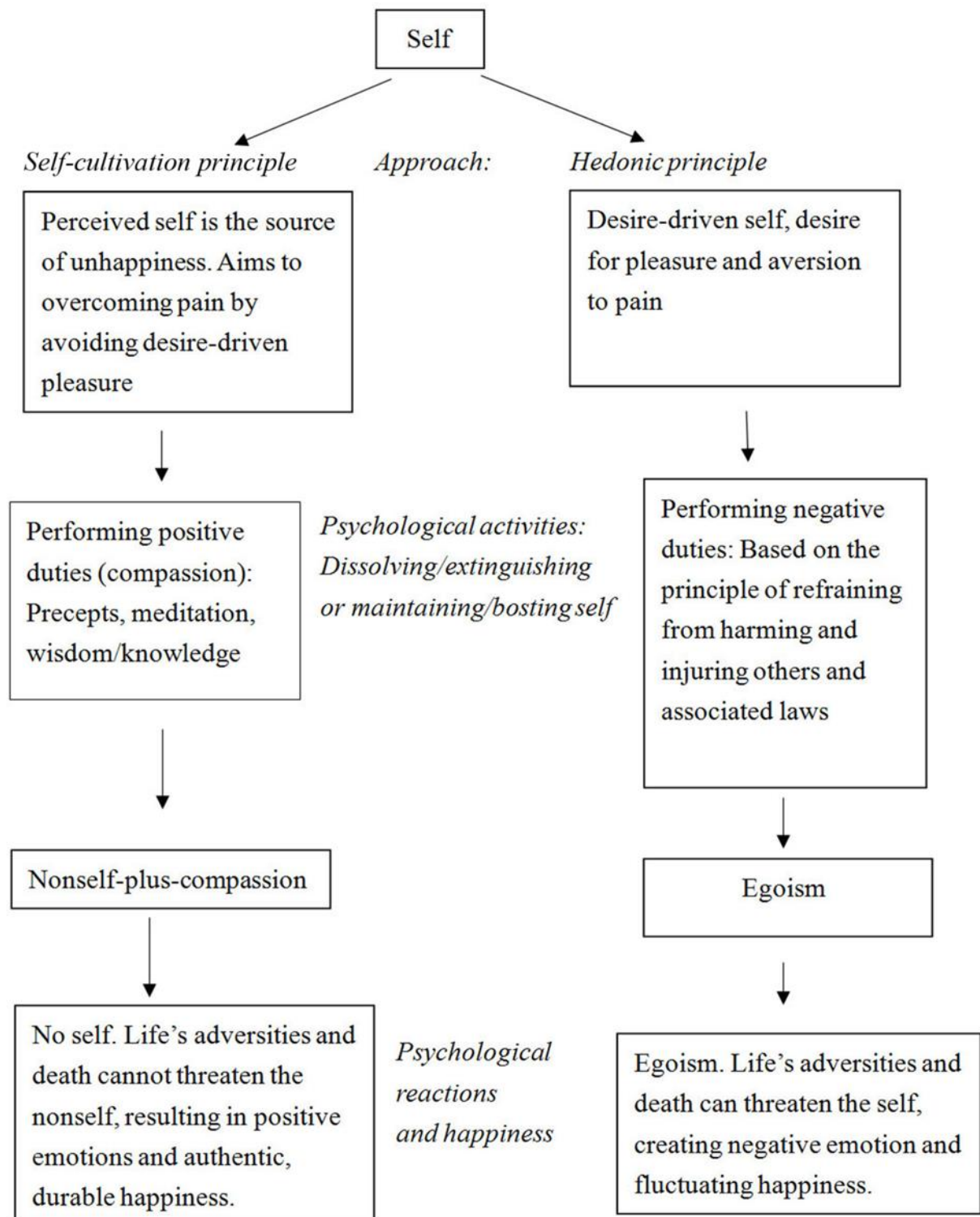
Realization

Phase of creation: Dialogue with researchers at CIML, access to the laboratories of CIML, computer with photo- and video-editing program, internet-connection, portable video-projector for tests, consult and support of computer techniques, support of CIML bioinformatics programmers for the interactive part of the project. Find out the targets in Marseille and over where to address their involvement in the project and establish contacts to cultural/scientific institutions and personalities, as well as to schools of Marseille.

Phase of installation and divulgation: public space with disposability for use, video-projectors, internet-connection, technical support, regarding also the organization of the symposia.

Contribution

The Centre d'Immunologie de Marseille-Luminy at Aix-Marseille University will host me during my artistic project and will offer me access to the laboratories and archives of images. Art-spaces and public spaces in Marseille, correlated laboratories, where the project can be exhibited and the symposia can be held, as well Austrian Cultural Institutions as the ÖKF Milan, Rome and Paris or the Faculté des Lettres et des Sciences Humaines Ben M'Sik of the Université Hassan II in Casablanca and intellectuals from Austria and Italy with who I am just in contact through my artistic work, could be involved in the project.



Time of Residency, Outputs and Indicators of Success, Conclusion

Time of Residency

The residency should be at least 5 months. Given the complexity of the project and the need for immunology background, a residency of 10 months will guarantee better the realization of all of its parts.

Outputs and Indicators of Success

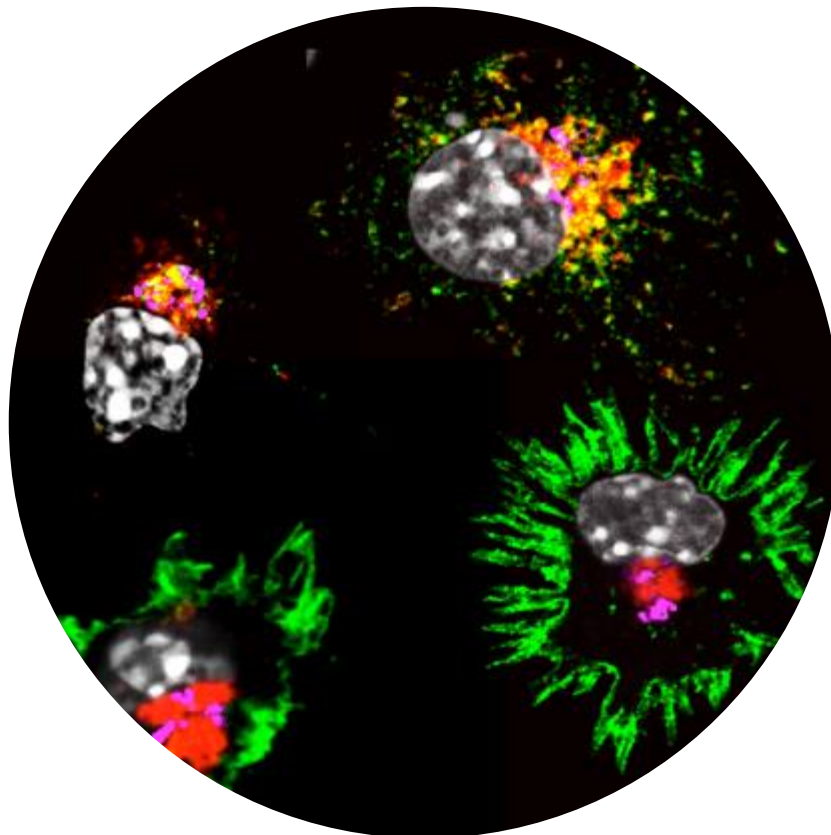
Exhibition and symposia in art-spaces/cultural and scientific institutions in Marseille, public spaces of CIML, to define.

Publication of an art-book/catalogue and an interactive online-platform of the documentation of the project and the symposia, with texts and images.

Permanent installation of the produced artwork in a public space in Marseille, to define.

Divulgence of the ongoing creative-process and its results through interactive online-platforms with global access especially addressed to scholars and students of Marseille.

Further divulgation of the realized project or parts of it, like the symposia, at specific international cultural institutions as the Austrian Cultural Forum in Paris, Milan, Rome or French Institutions like the new Institut Français d'Autriche in Vienna, the Faculty of Letters and Human Sciences in Casablanca, as well as at hard science institutes in Austria and Italy and exhibition of the produced video-work at international Video-Festivals.



Activation of the dendritic cells by microbes. (Source CIML)

Conclusion

The ambition of *Perception of Self and Nonsell in Life* is to point out the reciprocal influence between the self and the nonsell, especially in psychology and in immunology. To discover parallelisms and differences in both systems, to test new theories and hypothesis and to find out possible responses to their relationship.

The aim is to evoke imagination through the visual form of the artwork and its process. To bring interest in the arguments of hard science-research on a larger scale. To involve persons who are not in confidence with the specific commitments of biologists and immunologist and to open young people to a future engagement with art or science through a direct contact with the artwork and its process.

Art is a very special way to communicate. We percept art through our senses, it arrives to inner levels, to our heart, it stimulates emotions and art offers ways to identify with concepts. Art gives us the possibility to comprehend aspects of our existence since the beginning of human story, as we can see it in the Stencils of Peche Merle.

Art is free and everything is possible, this is why art can contribute to find new ways in different ambients, as it is the purpose of the *Art, Science and Society Programme* of IMÉRA.

Personally, my creative path starts with questions and if I find the right visual form for those concepts, it is as I would have found the "answer". Of course, it is one of uncountable answers, it is a possibility.

I would like to find out the possibilities of *Perception of Self and Nonsell in Life* and my hope is, to contribute with my artistic creativity the ongoing researches of hard science at CIML and at the programme of IMÉRA itself.

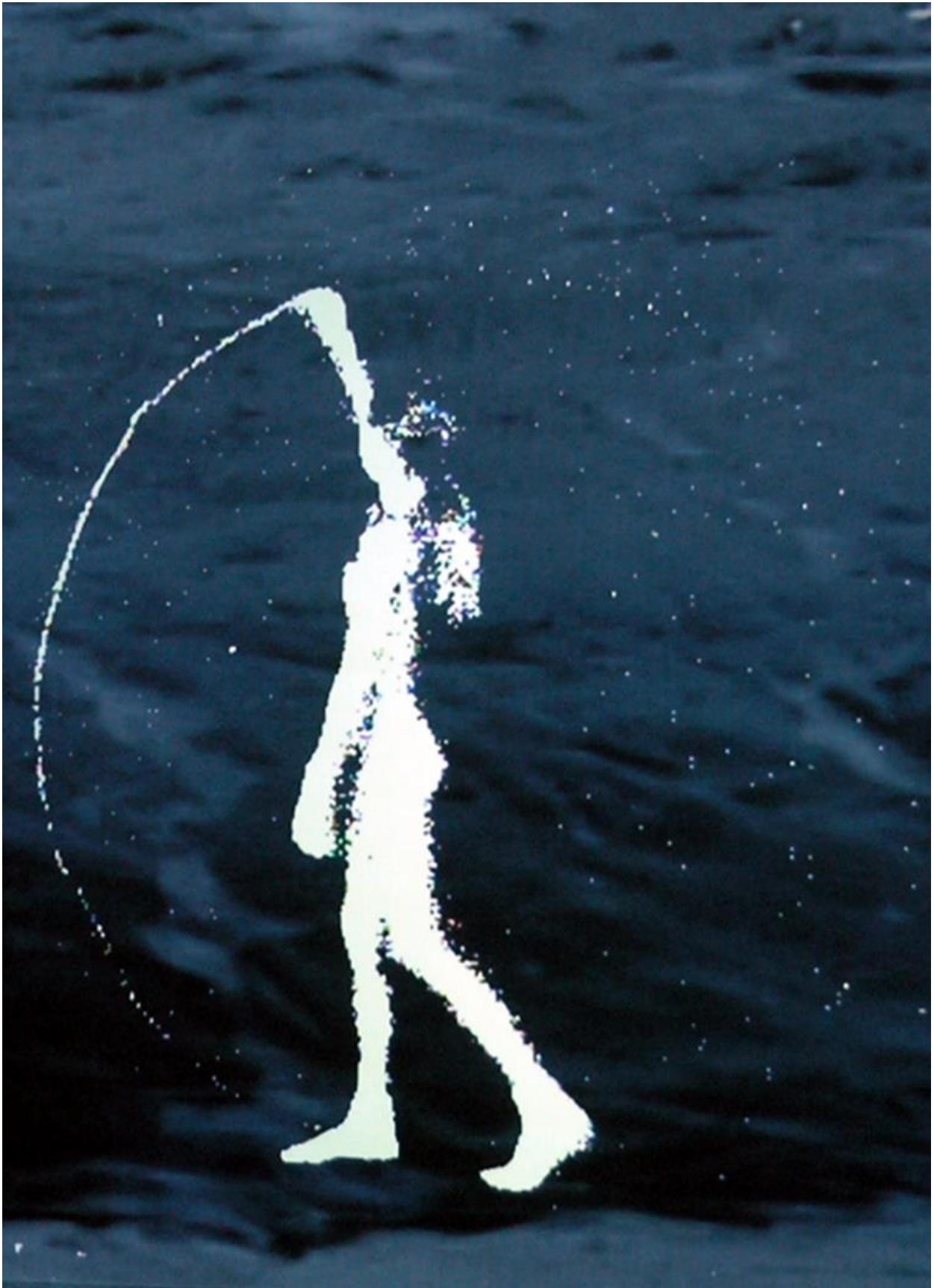
I would be very honoured and happy to applicate my creativity to the ambition of connecting art and science and work for the *Art, Science and Society Programme* of IMÈRA.

Regina Hübner

Rome, September 2017



Regina Hübner, [loving](#), 2016. Videostill



Regina Hübner, [*sea/man/desire*](#), 2007. Ambientation with two videoprojections and free hanging diaphanous screen

Attachments – References

Attachments

Letter of recommendation Dr. Philippe Pierre, director in 2018/2023 of CIML Centre d'Immunologie de Marseille-Luminy: <https://www.reginahuebner.net/times/letter-of-recommendation-iméra/>
(Homepage -Download)

Portfolio with abstract, video-works, installations, photoworks, biography, exhibitions, publications: <https://www.reginahuebner.net/times/portfolio-2017/>
(Homepage-download)

References

Burke, B.L., Martens, A., and Faucher, E.H. (2010). Two decades of Terror Management Theory: a meta-analysis of mortality. *Pers. Soc. Psychol. Rev.* 14,155–195.doi:10.1177/1088868309352321

Cohen, A.B., and Hill, P.C. (2007). Religion as culture: religious individualism and collectivism among American Catholics, Jews, and Protestants. *J. Pers.* 75, 709–742.doi:10.1111/j.1467-6494. 2007.

Coico R. and Sunshine G. *Immunology: A Short Course*. Oxford, Wiley, 2015.

Dalai Lama (1995b). *The Power of Compassion*. London: Thorsons.

Dalai Lama (2005). *The Many Ways to Nirvana*. London: Mobius.

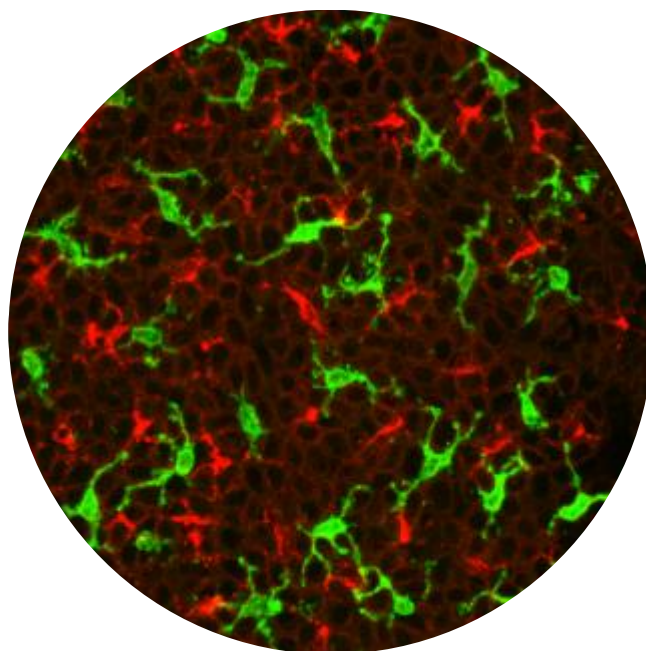
The Peche Merle Cave: <http://en.pechmerle.com/>

Negative-Stencil of hands, free image: <https://commons.wikimedia.org/w/index.php?curid=557567>

Regina Hübner, *loving*, 2016, video-work: <https://youtu.be/qqUb50PhEsM>

Regina Hübner, *sea/man/desire*, 2007, ambientation: https://youtu.be/tsHxtxM_C5g

Photocredits: Regina Hübner, CIML Marseille, Wikipedia



Dendritic cells (green) and T cells (red) during antigen presentation and immune system activation . (Source CIML)



Regina Hübner during *ouses de tes, there was a day*, 2008. Performance.

Abstract with Biography, Exhibitions, Contacts

Regina Hübner (Huebner) was born in Villach, Austria. She lives in Villach and Rome, Italy. She gets her inspirations by questions about life and relationships between the individuum and universal concepts. Using different means to express her ideas, from experimental photography, video, sound, performance and installations, to texts, subjects and objects, the artist creates artworks connected to ongoing themes and realizes unique ambientations. Hübner works also by involving other persons in her projects – the *Protagonists*, or in collaboration with artists from the fields of visual art, literature and music.

Regina Hübner's work was exhibited at ZKM Zentrum für Kunst und Medien, Karlsruhe, Germany; MMKK Museum Moderner Kunst Kärnten, Klagenfurt am Wörthersee, Austria; MLAC Museo Laboratorio Arte Contemporanea dell'Università La Sapienza, Rome, Italy; CAPC Musée d'Art Contemporain de Bordeaux, France; IIC Italian Cultural Institute Vienna, Austria; Austrian Cultural Institute Rome and Milan, Italy; State Archive Turin, Italy; Polish Institute Rome, Italy; EXPO 2015 Milano, Milan, Italy; Cinecittà Studios Rome, Italy; The White Night Rome, Italy; FIAV Festival Internationale d'Art Vidéo Casablanca, Morocco; Friuli Venezia Giulia Fotografia, Udine, Italy; FulgorAzione Festival of Music and Arts, Capolona/Arezzo, Italy; FIVAC Festival Internacional de Videoarte de Camagüey, Cuba; Sofia Underground Performance Art Festival, Sofia, Bulgaria; change+partner contemporary art Rome and Bracciano, Italy; The Temple Gallery of Art Rome, Italy; Goethe Institut Rom, Italy; Galerie ak Frankfurt, Germany; The Claremont Gallery, Los Angeles, US; Sala 1 Centro Internazionale di Arti Contemporanee, Rome, Italy; Kittredge Gallery, Tacoma, US; Nuova Icona, Venezia, Italy; Elaine L. Jacob Gallery, Detroit, US; Galerie Freihausgasse Villach, Austria; Jewett Arts Center Gallery Massachusetts, US; Artspace Tel Aviv, Israel; Plymouth University, UK; Gallery Mcube Lalitpur, Nepal; (Experiencia) HIEDRA, Buenos Aires, Argentina; luxflux.net, Web; changeartconcept.com, Web; a. o.

Artworks since 2000: <https://www.reginahuebner.net/visions/now/> and **Newest Exhibitions**

Artworks before 2000: <https://www.reginahuebner.net/visions/before/>

Symposia and Talks about her work at MMKK Museum Moderner Kunst Kärnten, Austrian Cultural Institutes of Rome and Milan, IIC Italian Cultural Institute Vienna. With Giancarlo Consonni, Gabriella Galzio, Christine Wetzlinger-Grundnig, Regina Hübner, Luca Lombardi, Simonetta Lux, Luciano Perez, Arnulf Rohsmann, Carlo Sini.

Symposia: <https://www.reginahuebner.net/words/symposia/>

Texts about her artworks by Roberto Anzecchini, Giancarlo Consonni, Gabriella Galzio, Maria Egizia Fiaschetti, Sanne Helbers, Simonetta Lux, Patrizia Mania, Igino Materazzi, Gerhard Mumelter, Franz Niegelhell, Luciano Perez, Ludovico Pratesi, Arnulf Rohsmann, Harald Schwinger, Domenico Scudero, Carlo Sini, Emanuela Termine, Shara Wasserman, Ruth Weisberg, Christine Wetzlinger-Grundnig, Giacomo Zaza, a.o.

Texts: <https://www.reginahuebner.net/words/texts/>

Artistic collaborations with Roberto Anzecchini, Fabio Ciafariello Ciardi, Sonia Grandis, Marina Corona, Roberto Fabbriciani, Mayako Kubo, Luca Lombardi, Pietro Tripodo and with the *Protagonists* of projects as *Anonymus dedicated to Vally, relationships and reflection and absorption with me and you*.

Artworks are present in European private and public collections.

Exhibitions, selection 2017 - 2014

2017 – ÖKF Österreichisches Kultur Forum Rom, Italy, *regina spricht*, Arnulf Rohsmann and Regina Hübner, scenic dialogue, videoinstallation. (Soloshow)

2017 – change+partner contemporary art, Bracciano/Rome, Italy, on the occasion of the Day of Contemporary Art, AMACI Association of Italian Museums of Contemporary Art. *regina spricht*, videoambientation. (Soloshow)

2017 – CAPC Musée d'Art Contemporain de Bordeaux, 1st Edition of WAC Weekend de l'Art Contemporain Bordeaux, France, International Selection curated by Mohamed Thara. *loving*, videoscreening.

2017 – FVGF Friuli Venezia Giulia Fotografia 2017, Donne & Fotografia, Chiesa San Francesco, Udine, Italy, curated by Silvia Bianco Musei Civici Udine, Ken Damy Museo Brescia, Walter Liva CRAF, Comune di Udine, Alinari Firenze. Preface in catalogue by Naomi Rosenblum, text Ken Damy. *Zeit*, videostill, fineartprint.

2017 – FIAV Festival Internationale d'Art Vidéo de Casablanca, 23rd Edition, artistic direction Majid Seddati, Université Hassan II, Faculté des Lettres et des Sciences Humaines Ben M'Sik and Institut Français de Casablanca, Morocco. Sélection Internationale, L'Uzine Fondation Touria et Abdelaziz Tazi, Cart Blanche by Mohamed Thara. *possibilities*, videoscreening.

2017 – FulgorAzione Contemporary Arts, Capolona/Arezzo, Italy, artistic direction Roberto Fabbriciani. *loving – il mondo, l'uomo, il tempo*, videoambientation, photoworks, videostills, sound. Text in catalogue *regina hübner/ogni pensiero vola* by Arnulf Rohsmann. Critique *Anonymus Art* by Igino Materazzi. (Soloshow)

2017 – ZKM Zentrum für Kunst und Medien, Karlsruhe, Germany; Artspace Tel Aviv, Israel; Plymouth University, GB; FIVAC Festival Internacional de Videoarte de Camagüey, Cuba; Sofia Underground Performance Art Festival, Sofia, Bulgaria; Gallery Mcube, Lalitpur, Nepal; Experiencia HIEDRA, Buenos Aires, Argentina; TIME is Love.10 curated by Kisito Assangni. *loving*, videoscreening.

2017 – Temple Gallery of Arts, Temple University, Rome. *50x50x50*, curated by Shara Wasserman. *reflection and absorption*, object of mirror and black velvet, wire, installation.

2017 – Temple Gallery of Arts, Temple University, Rome. *Tiny Biennale*, curated by Susan Moore. *healing*, videostill, fineartprint.

2016 – MMKK Museum Moderner Kunst Kärnten, Klagenfurt am Wörthersee, Austria, *Regina Hübner time and person* curated by Christine Wetzlinger-Grundnig. Text in catalogue *regina hübner/zeit* by Arnulf Rohsmann. Video ambientation, music Luca Lombardi. (Soloshow)

Events for *Regina Hübner time and person* at MMKK Carinthian Museum of Modern Art:

- *regina spricht*, dialogue between Arnulf Rohsmann and Regina Hübner, videoinstallation and videoscreening.

- *stay connected – time and person*, online-happening about time, person and simultaneity.

- *Die Flöte und das Bild - Roberto Fabbriciani. Hübner-Lombardi*. Introduction Christine Wetzlinger-Grundnig, Luca Lombardi, Regina Hübner. Video ambientation and performance Roberto Fabbriciani, music Luca Lombardi.

2016 – IIC Italian Cultural Institute, Auditorium Palais Sternberg, Vienna, Austria. *temps – durée. Zeit, Dauer und Stillstand. Il tempo come distanza, il tempo come permanenza*, project by Regina Hübner. Dialogue between Arnulf Rohsmann, Luca Lombardi and Regina Hübner. Installation of *world I with Mare, happen and unhappen with Terra*, compositions Luca Lombardi. (Soloshow)

2016 – The Day of Contemporary Art, curated by AMACI Association of Italian Museums of Contemporary Art, Rome, Italy. *healing at a forgotten place in Rome*, openair videoscreening, object. (Soloshow)

2015 – EXPO Milano 2015, Casa Corriere, Decumano, Milan, Italy, concept F. Balboni. *time*, in- and openair videowalls. (Soloshow)

2015 – The Day of Contemporary Art, curated by AMACI Association of Italian Museums of Contemporary Art, Rome, Italy. *world I with Mare*, openair videoinstallation, composition by Luca Lombardi, seaside during the sunset in Rome. (Soloshow)

2015 – Biblioteca Angelica, Rome, Italy, First Edition of *Oltre i libri: L'arte del presente incontra i libri del passato*, curated by Isabella di Stefano. Winner for videoart with *relationships and connecting times*, videoscreening.

2014 – ERA, Palazzo delle Scienze, Rome, Italy. *relationships, lavori e legami* and *relating and extending*, photoworks, videoambientation and music performance by Silvia Sini and Stefano Traini. (Soloshow)

2014 – change+partner contemporary crt, Bracciano/Rome, Italy, *organigramma x ontologia* curated by Roberto Anecchini. *connecting times*, photowork, slide projection, ancient lace.

2014 – State Archives, Turin, Italy, *L'arte guarda avanti Premio Terna 06*, curated by Christiana Collu and Gianluca Marziani. Finalist for videoart and photography with *journey II*, videoinstallation.

Recent Exhibitions: <https://www.reginahuebner.net/times/recent-solo-shows-and-shows/>

Solo Exhibitions: <https://www.reginahuebner.net/times/solo-shows-and-videoworks/>

Group Exhibitions: <https://www.reginahuebner.net/times/group-shows/>

Studies

1986-1990 Academy of Fine Arts, Rome, Italy. Master of Arts in Sculpture.

1986 Academy of Fine Arts, Carrara, Italy. Corso Libero del Nudo.

1985 Caves of St. Margarethen im Burgenland, Austria. Workshop Sculpture.

1980-1985 HTBLVA Höhere Abteilung für Kunst und Design Ortweinschule, Graz, Austria. Master of Arts in Graphic-Design.

Biography: <https://www.reginahuebner.net/times/biography/>

Contacts

Mag.a Regina Hübner

Italy: Via Giovanni De Calvi 61, I-00151 Rome, Italy

Phone and WhatsApp: [+39 335 7593092](tel:+393357593092)

Austria: St. Johanner Straße 11, A-9500 Villach, Austria

Phone Austria: [+43 650 3802276](tel:+436503802276) WhatsApp Austria: +43 660 8053759

E-Mail: regina.huebner@reginahuebner.net

Website: <http://www.reginahuebner.net>

Networks:

YouTube: <https://www.youtube.com/ReginaHuebner>

LinkedIn: <https://at.linkedin.com/in/reginahuebner>

Twitter: <https://twitter.com/rexiixer> and <https://twitter.com/reginarenbeuh>

Periscope: @rexiixer Art

SoundCloud: <https://soundcloud.com/regina-huebner>

Facebook Page: www.facebook.com/ReginaHuebnerArt

Instagram: <https://www.instagram.com/reginahuebnerart/>