

Kunsthalle Wien

Hysterical Mining

2D



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- 11 Trisha Baga
 14 Louise Drulhe
 18 Veronika Eberhart
 Sylvia Eckermann & Gerald Nestler
 19 Judith Fegerl
 Fabien Giraud & Raphaël Siboni
 23 Katrin Hornek
 Barbara Kapusta
 26 Marlene Maier
 27 Miao Ying
 30 Pratchaya Phinthong
 Marlies Pöschl
 31 Delphine Reist
 34 Tabita Rezaire
- 38 Hysterical Mining Library
 Sources and Inspirations

In any society, one fundamental field in which gender is expressed is technology. Technical skills and domains of expertise often divide the sexes, shaping masculinities and femininities.

Hysterical Mining gathers artistic positions that use, appropriate, and play with feminist methodologies to question and test the (sexist) breeding ground of technology. The artists decode and deconstruct the ideological terrain of the supposedly objective, universal knowledge it is founded on, and reinvent the relations between technosciences and gender.

The dual title of the exhibition functions on a stratum of different grounds. It reverses and (re)interprets each word and the complex of intertwined connections. “Hysterical” ironically refers to “pathologies” of hysteria (diagnosed by Freud) that allegedly agitated women into frenzied states. Turning this understanding upside down, however, the exhibition rethinks hysteria as a healthy reaction encapsulating the wider types of frustration people experience with technology and as a positive emotional way to sense problems. “Mining” evokes data mining and the extraction of rare earth minerals for the production of technological devices – hence referring to ideas of knowledge and value based on the accumulation of information or raw material. Within the exhibition, “mining” first and foremost refers to the excavation of hidden meanings or systems to bring them back to the surface.

Hysterical Mining resolutely sets out to cherish non-expert, intuitive, and heterogeneous approaches, accounting for the side of the user(s) and the so-called “digitally illiterate.” The manifest inclusion of these perspectives offers complementary positions to those of “experts”. The exhibition therefore embraces everyday understandings and practices, while simultaneously seeking to address features of advanced innovation and science.

In reference to techno-feminist theories and speculations, *Hysterical Mining* maps and provides new tools for the fight against sexism and other forms of discrimination in post-industrial societies. *Hysterical Mining* acknowledges the gendering, ethnicising, and racializing biases inscribed and embedded in technologies generally taken as “neutral.” To renegotiate gender politics, it counters traditional dichotomies

(male/female, mind/body, objectivity/subjectivity, object/subject, human/machine, rationality/fiction) grounding western understandings of science, knowledge and technology.

The dissolution of boundaries through fiction and imagination demarcates a space for speculation, performance, and action between disciplines, bodies, gender, species, and ecologies. Their works shape new textures, sounds, forms, figurations and fabulations embodying their political agendas.

Hysterical Mining believes in the destabilising potential and transformative role of new imagery and imaginaries of technology. Its stories underscore multiplicity, fantasy, dis-identification, tenderness and friendship.

Anne Faucheret
 Vanessa Joan Müller

A selection of quotes drawn from books and articles about technology, feminism and the post-human that inspired the exhibition.

The aesthetic response corresponds with “female” behaviour. The same terminology can be applied to either: subjective, intuitive, introverted, wishful, dreamy or fantastic, concerned with the subconscious (the id), emotional, even temperamental (hysterical). Correspondingly, the technological response is the masculine response: objective, logical, extroverted, realistic, concerned with the conscious mind (the ego), rational, mechanical, pragmatic and down-to-earth, stable. Thus the aesthetic is the cultural recreation of that half of the psychological spectrum that has been appropriated to the female, whereas the technological response is the cultural magnification of the male half. Shulamith Firestone, *The Dialectics of Sex: The Case for Feminist Revolution*, 1970

Shrill... vituperative... no concern for the future of society... maunderings of antiquated feminism... selfish femlib... needs a good lay... this shapeless book... of course a calm and objective discussion is beyond... twisted, neurotic... some truth buried in a largely hysterical... of very limited interest, I should... another tract for the trash-can... burned her bra and thought that... no characterization, no plot... really important issues are neglected while... hermetically sealed... women’s limited experience... another of the screaming sisterhood... a not very appealing aggressiveness... could have been done with wit if the author had... deflowering the pretentious male... a man would have given his right arm to... hardly girlish... a woman’s book... another shrill polemic which the... a mere male like myself can hardly... a brilliant but basically confused study of feminine hysteria which... feminine lack of objectivity... this pretense at a novel... trying to shock... the tired tricks of the anti-novelists... how often must a poor critic have to... the usual boring obligatory references to Lesbianism... denial of the profound sexual polarity which... an all too womanly refusal to face facts... pseudo-masculine brusqueness... the ladies’-magazine level... trivial topics like housework and the predictable screams of... those who cuddled up to ball-breaker Kate will... unfortunately sexless in its

outlook... drivel... a warped clinical protest against... violently waspish attack... formidable self-pity which erodes any chance of... formless... the inability to accept the female role which... the predictable fury at anatomy displaced to... without the grace and compassion which we have the right to expect... anatomy is destiny... destiny is anatomy... sharp and funny but without real weight or anything beyond a topical... just plain bad... we “dear ladies,” whom Russ would do away with, unfortunately just don’t feel... ephemeral trash, missiles of the sex war... a female lack of experience which... Q. E. D. Quod erat demonstrandum. It has been proved. Joanna Russ, *The Female Man*, 1975

Suddenly she thought that these men believed feeling itself a disease, something to be cut out like a rotten appendix. Cold, calculating, ambitious, believing themselves rational and superior, they chased the crouching female animal through the brain with a scalpel. From an early age she had been told that what she felt was unreal and didn’t matter. Now they were about to place in her something that would rule her feelings like a thermostat. Marge Piercy, *Woman on the Edge of Time*, 1976

The cyborg is our ontology; it gives us our politics. The cyborg is a condensed image of both imagination and material reality, the two joined centers structuring any possibility of historical transformation. In the traditions of “Western” science and politics—the tradition of racist, male-dominant capitalism; the tradition of progress; the tradition of the appropriation of nature as resource for the productions of culture; the tradition of reproduction of the self from the reflections of the other—the relation between organism and machine has been a border war. The stakes in the border war have been the territories of production, reproduction, and imagination. This essay is an argument for pleasure in the confusion of boundaries and for responsibility in their construction. It is also an effort to contribute to socialist-feminist culture and theory in a postmodernist, non-naturalist mode and in the utopian tradition of imagining a world without gender, which is perhaps a world without genesis, but maybe also a world without end. The cyborg incarnation is outside salvation history. Donna Haraway, *Cyborg Manifesto*, 1985

Science has been denied the input of women's experience of the caring, emotionally demanding labour which has been assigned to exclusively women. According to Gillian Rose, a feminist science would need to encompass this emotional domain and thereby fuse subjective and objective ways of knowing the world. [...] Rose concludes that the reunification of "hand, brain and heart" would foster a new form of science, enabling humanity to live in harmony with nature.

For if technology is imprinted with patriarchal designs, what is to be done? [...] The relationship between technological and social change is fundamentally indeterminate. The designers and promoters of a technology cannot completely predict or control its final uses. There are always unintended consequences and unanticipated possibilities.

[...] Designing alternative feminist technologies is, however, far from straightforward. Just as the campaign for socially useful products in a capitalist context can only begin to specify the criteria by which to judge social use and need, so too our conceptions of a technology based on women's interests in a patriarchal society are necessarily embryonic. Feminine values are themselves distorted by the male-dominated structure of society. Rejecting essentialist notions of values as inherently masculine or feminine opens up a debate about the form that values, such as caring and nurturing, should take. [...] Rather than calling for a technology based on feminine values, we need to go beyond masculinity and femininity to construct technology according to a completely different set of socially desirable values. Judy Wacjman, *Feminism Confronts Technology*, 1991

Ada Lovelace, with whom the histories of computing and women's liberation are first directly woven together, is central to this paper. Not until a century after her death, however, did women and software make their respective and irrevocable entries on to the scene. After the military imperatives of the 1940s, neither would ever return to the simple service of man, beginning instead to organize, design and arouse themselves, and so acquiring unprecedented levels of autonomy. In later decades, both women and computers begin to escape the isolation they share in the home and office with the establishment of their own

networks. These, in turn, begin to get in touch with each other in the 1990s. This convergence of woman and machine is one of the preoccupations of the cybernetic feminism [...]

Misogyny and technophobia are equally displays of man's fear of the matrix, the virtual machinery which subtends his world and lies on the other side of every patriarchal culture's veils. [...] And even if man continues to see cybernetic systems as similarly confined to the reproduction of the same, this is only because the screens still allow him to ignore the extent to which he is hooked to their operations, as dependent on the matrix as he has always been. [...] Cybernetic systems are fatal to his culture; they invade as a return of the repressed, but what returns is no longer the same: cybernetics transforms woman and nature, but they do not return from man's past, as his origins. Instead they come around to face him, wheeling round from his future, the virtual system to which he has always been heading. Sadie Plant, "The Future Looms: Weaving Women and Cybernetics", in: *Body and Society*, Vol.1 (3-4), 1995

Far from appearing antithetical to the human organism and set of values, the technological factor must be seen as co-extensive with and inter-mingled with the human. This mutual imbrication makes it necessary to speak of technology as a material and symbolic apparatus, i.e. a semiotic and social agent among others.

An important aspect of this situation is the omnipotence of the visual media. Our era has turned visualization into the ultimate form of control. [...] This is of special concern from a feminist perspective, because it tends to reinstate a hierarchy of bodily perception which over-privileges vision over other senses, especially touch and sound. The primacy of vision has been challenged by feminist theories. In the light of the feminist work proposed by Luce Irigaray and Kaja Silverman, the idea has emerged to explore the potentiality of hearing and audio material as a way out of the tyranny of the gaze.

[...] Postmodern feminist knowledge claims are grounded in life-experiences and consequently mark radical forms of re-embodiment. But they also need to be dynamic – or nomadic – and allow for shifts of location and multiplicity. Rosi Braidotti, "Cyberfeminism with a Difference", 1996

The Turing test was to set the agenda for artificial intelligence for the next three decades. In the push to achieve machines that can think, researchers performed again and again the erasure of embodiment at the heart of the Turing test. All that mattered was the formal generation and manipulation of informational patterns. Aiding this process was a definition of information, formalized by Claude Shannon and Norbert Wiener, that conceptualized information as an entity distinct from the substrates carrying it.

Like all good magic tricks, the test relies on getting you to accept at an early stage assumptions that will determine how you interpret what you see later. The important intervention comes not when you try to determine which is the man, the woman, or the machine. Rather, the important intervention comes much earlier, when the test puts you into a cybernetic circuit that splices your will, desire, and perception into a distributed cognitive system in which represented bodies are joined with enacted bodies through mutating and flexible machine interfaces. As you gaze at the flickering signifiers scrolling down the computer screens, no matter what identifications you assign to the embodied entities that you cannot see, you have already become posthuman.

[...] If, as Donna Haraway, Sandra Harding, Evelyn Fox Keller, Carolyn Merchant and other feminist critics of science have argued, there is a relation between the desire for mastery, an objectivist account of science, and the imperialist project of subduing nature, then the posthuman offers resources for the construction of another kind of account. In this account, emergence replaces teleology; reflexive epistemology replaces objectivism; distributed cognition replaces autonomous will; embodiment replaces a body seen as a support for the mind; and a dynamic partnership between humans and intelligent machines replaces the manifest destiny of the liberal humanist subject to dominate and control nature. Katherine Hayles, *How We Became Post-Human. Virtual Bodies in Cybernetics, Literature and Informatics*, 1999

Human beings fear difference," Lilith had told him once. "Oankali crave difference. Humans persecute their different ones, yet they need them to give themselves definition and status. Oankali seek difference and collect it. They need it to keep themselves from

stagnation and overspecialization. If you don't understand this, you will. You'll probably find both tendencies surfacing in your own behavior." And she had put her hand on his hair. "When you feel a conflict, try to go the Oankali way. Embrace difference."

Octavia E. Butler, *Lilith's Brood*, 2000

Hubert Dreyfus's critique of classical AI and aspects of nouvelle AI is based on his rejection of the information processing theory of mind and matter. Focusing on the opposition of knowledge and 'know-how', information and meaning, he rejects both computational attempts to capture complex systems. AI's rationalist, rule-based approach to knowledge can model only that of the beginner since expertise is a function not of knowledge per se but of context sensitive know-how. [...] Dreyfus characterises know-how in a way which is compatible with, though exceeded by Donna Haraway's formulation of "situated knowledge". There is, he maintains, no abstract context-free knowledge either in the social or physical realm, and no viable distinction between facts about, and skills within the world. Sarah Kember, *Cyberfeminism and Artificial Life*, 2002

It reminds her of something. A game she played when she was a girl. How funny: she hasn't thought of that game in years. She never told anyone about it; she knew she mustn't, although she couldn't say how she knew. In the game, she was a witch, and she could make a ball of light in the palm of her hand. Her brothers played that they were spacemen with plastic ray-guns they'd bought with cereal-packet tokens, but the little game she'd played entirely by herself among the beech trees along the rim of their property was different. In her game, she didn't need a gun, or space-helmet, or lightsaber. In the game Margot played when she was a child, she was enough all by herself.

There is a tingling feeling in her chest and arms and hands. Like a dead arm, waking up. The pain is not gone now, but it is irrelevant. Something else is happening. Instinctively, she digs her hands into Jocelyn's patchwork comforter. She smells the scent of the beech trees, as if she were back beneath their woody protection, their musk of old timber and wet loam. She sendeth her lightning even unto the ends of the earth.

When she opens her eyes, there is a pattern around each of her hands. Concentric circles, light and dark, light and dark, burned into the comforter where her hands clutched it. And she knows, she felt that twist, and she remembers that maybe she has always known it and it has always belonged to her. Hers to cup in her hand. Hers to command to strike.

[...] Intuition is just like that: sudden and complete, as if there were machinery working behind her eyes that even she has no access to. Clank, thunk. Naomi Alderman, *The Power*, 2016

At this point in time we believe a radical change in politics and the world socioeconomic system is needed in order to achieve a new balanced ecology and this radical change should start with a shifting of agency: we ask for the main agency to be shifted to the feminine principle – which we do not understand as excluding masculinity but as referring to a history of incorporating it and mobilizing it in a different way than the traditional patriarchal mobilization for violence: an emphasis on complementarity rather than antagonism, on resolutions of peace rather than militarism, on efforts directed towards construction, care and emancipatory exploration rather than destruction.

[...] This new geological era can be thought of as the Gynecene. Understanding the term does not mean thinking of a “women’s world” which excludes virility but as a world which mobilizes it towards humanist and animist goals rather than oppressive, violent and colonial enterprises.

[...] We also believe the emancipatory use of sustainable technology has to play an important part in any future ecology, including the protection and preservation of “nature”, just as much as a needed change in our position towards nature and its exclusive understanding as resource for endless consumption.

[...] Technology is a cultural asset and together with the rest of culture, it must be made public, open and free, put to the benefit of emancipating humanity while not destroying everything else around it. Alexandra Pirici & Raluca Voinea, *Manifesto for the Gynecene – Sketch of a New Geological Era*, 2015

Sexism, racism and other forms of discrimination are being built into the machine-learning algorithms that underlie the

technology behind many “intelligent” systems that shape how we are categorized and advertised to. Take a small example from last year: Users discovered that Google’s photo app, which applies automatic labels to pictures in digital photo albums, was classifying images of black people as gorillas. Google apologized; it was unintentional.

[...] Like all technologies before it, artificial intelligence will reflect the values of its creators. So inclusivity matters – from who designs it to who sits on the company boards and which ethical perspectives are included. Otherwise, we risk constructing machine intelligence that mirrors a narrow and privileged vision of society, with its old, familiar biases and stereotypes. Kate Crawford, “Artificial Intelligence’s White Guy Problem”, *The New York Times*, June 25, 2016

0x02 (in ZERO)

Why is there so little explicit, organized effort to repurpose technologies for progressive gender political ends? XF seeks to strategically deploy existing technologies to re-engineer the world. Serious risks are built into these tools; they are prone to imbalance, abuse, and exploitation of the weak. Rather than pretending to risk nothing, XF advocates the necessary assembly of techno-political interfaces responsive to these risks. Technology isn’t inherently progressive. Its uses are fused with culture in a positive feedback loop that makes linear sequencing, prediction, and absolute caution impossible. Technoscientific innovation must be linked to a collective theoretical and political thinking in which women, queers, and the gender non-conforming play an unparalleled role. Laboria Cuboniks, *Xenofeminism: A Politics for Alienation*, 2018

I am not just in the thick of it, in the networked and virtualized age of cyberpunk – back in the day, when we read *Neuromancer* or *He, She and It*, I did not imagine that it would be so banal –; I am moreover a member of that reprehensible species (humankind) that occupies, befouls, and obliterates everything. But I am also a mother, a cyborg, an art theorist, bacteria, water, a plant, subjectivated in the “belly of the beast”, am a feeling, moving, sensing being, an earthling with and among others. I exist, am open, am – .

At issue is the oikos, the household in its both macro- and microscopic senses; at issue, in other words, are connections and interfaces, couplings and decouplings, catenae and effects. Feminist techno-eco-subjectivity is a vibrant assemblage of concatenations, a relay of throbbing circuits and in/human movements, communications, and sensations in the techno-planetary layers and deposits called Earth.

One basic principle of feminist and queer deconstruction is the “queering” of powerful dichotomies. Feminists regard the latter as the ideological and cultural foundation underlying exploitation and subjection based on “othering”, irrespective, in the first instance, of whether it concerns nature, gender, sex, disability, non-human beings, machines, the socially and globally disadvantaged, or other subalterns. Yvonne Volkart, “Techno-Öko-Feminismus. Unmenschliche Empfindungen in technoplanetarischen Schichten”, in: *Die schönen Kriegerinnen*, Cornelia Sollfrank (ed.), Transversal, 2018

Trisha Baga

b. Venice (Florida, USA), 1985, lives and works in New York

The Voice, 2017

Installation; video, colour, sound, 24 min.

Courtesy of the artist and Greene Naftali, New York

Hamilton Beach, 2016

Glazed ceramic, 22 x 28 x 15 cm

Brother Making an Impressionist Painting, 2016

Glazed ceramic, 21 x 43 x 48 cm

Dog Bowl with Boobs, 2016

Glazed ceramic, 7 x 27 x 15 cm

Optical 88, 2016

Glazed ceramic, 24 x 33 x 8 cm

Thelma and Louise, 2016

Glazed ceramic, 27 x 43 x 4.5 cm

William's Wonder Bread, 2016

Glazed ceramic, 11.5 x 40 x 16.5 cm

Microscope, 2016

Glazed ceramic, 24 x 11.5 x 15 cm

TBT, 2016

Seed painting; styrofoam panel, Guardi structure gel fibre mixture, dispersion glue, black and white sesame seeds, chia seeds, blue and black poppy seeds, quinoa, amaranth, 124.5 x 179.5 x 5 cm

TBT, 2016

Seed painting; styrofoam panel, Guardi structure gel fibre mixture, dispersion glue, black and white sesame seeds, chia seeds, amaranth, 119 x 124 x 6 cm

Untitled, 2016

Acrylic paint on lenticular print, 39.5 x 29.5 cm

Untitled, 2016

Acrylic paint on lenticular print, 29.5 x 39.5 x cm

Untitled, 2016

Acrylic paint on lenticular print, 24 x 34 cm

Untitled, 2016

Acrylic paint on lenticular print, 24 x 34 cm

Untitled, 2016

Acrylic paint on lenticular print, 29.5 x 39.5 cm

Untitled, 2016

Acrylic paint on lenticular print, 24.5 x 34.5 cm

Courtesy of the artist and Société, Berlin

Trisha Baga's video installation *The Voice* absorbs the attention of the visitor into an imaginative and perplexing 3D world that lies somewhere between a hyperactive realm of reality and virtual fantasy. Hypnotically merging fictional, personal, and topical elements, Baga blends a range of special effects and cinematic techniques that are pop-culturally affiliated, technically proficient and persistently playful.

Chewing gum is spat out, appears intermittently stuck onto the “screen” or visual terrain, and often remains there floating while other visual stories and sounds unfold. Newspapers re-appear, splayed open, showing headlines on current affairs in addition to the advertisements that appear beside them. Familiar tunes like the Universal Studios theme song or the Mac start-up sound provide brief interludes achieving suspense and bewilderment as the storyline unravels. The audience is at times reflected in shots where people are shown in movie theatres (also wearing 3D glasses) or immersed by their VR goggles. It is a journey into a collision of digital consciousness.

An atmosphere of confusion and curiosity is created – complemented by the miscellaneous mix of background noises and music ranging from light, fun-filled pop-songs to a progressively dramatic and thriller-esque soundtrack. Voice-overs by the artist, her characters or from Hollywood movies and English language courses narrate sporadically. The somewhat elusive plot (loosely based on *The Little Mermaid*) comes into play in fragments – the scenes interwoven in succession are composed of seemingly heterogeneous sequences such as imagery of the artist's studio, deer, cats and dogs, consumer products in shopping malls, the Large Hadron Collider, a rolling tennis ball, pop-ups on phone displays and recordings of a car crash or crime scene on



Trisha Baga, *Hamilton Beach*, 2016, courtesy of the artist and Soci  t  , Berlin, photo: Uli Holz,    Soci  t  , Berlin

a street blocked off by police. Combining collage, green-screen and graphics, Baga uses home movies, ordinary objects, found material and improvised props to extraordinary effect. Shadowy, smoky forms billow, abstract lines trace profiles and leave residues while subtitles crop up, as disjointed as the dialogue-cum-“biologue”.

Juggling the tale of an invisible woman as well as footage of family holidays in the Philippines and New York, the structure of the narrative also encircles an introduction to the process of mitosis within cell biology: the division of a single cell body or splitting of the nucleus. Conflating space, time, geography and geometry in an immaterial, hysterical language of media, *The Voice* achieves a way of accessing and transmitting alternate tunnels of perception, giving voice to ways of viewing and understanding a fragmented body and self.

Hysterical Mining also features an assorted array of Baga’s eclectic handmade ceramic sculptures. The glazed toaster *Hamilton Beach*, the printer *Brother Making an Impressionist Painting*, and *Microscope* all portray tools transformed by a tactile, “fingery” touch – one that is often absent from the typically smooth, hard surfaces of today’s technologies. In addition to personal pieces such as *William’s Wonder Bread* and *Dog Bowl with Boobs*, there are feminist pop-cultural elements – such as a ceramic frame depicting a road entitled *Thelma and Louise*, evoking the landmark feminist film. *Microscope* and *Optical 88* are instruments of measurement – deprived of their original function they portray a critical stance: observation and science are always already framed by the apparatus and thus not neutral at all.

The pair of seed paintings (both titled *TBT*) and the selection of *Untitled 3D* paintings further illustrate Baga’s expansive, media-rich practice. The seed paintings were created within the framework of a post-human narrative where only peacocks and other bird species remain after the extinction of humanity. The “hologram paintings” – as the artist calls them – are expressive, so-called “bad taste” paintings on lenticular prints showing traditionally defined motifs or symbols of masculinity (cars, boats) or femininity (kittens, horses) in popular culture.

Distinct interests and intricately connected relations are wired between

the pieces presented – that only begin to become apparent when put into focus. The minute detailing of the pixel-like seeds in *TBT* show, for instance, a black outline and hand reaching for a print of the Eiffel Tower from a plastic bag. This image is in fact a still from *The Voice*. The voices of *Thelma and Louise* can be heard in *The Voice* too, and in the gesture of abstract expressionism, colourful acrylics seem splatted atop the 3D imagery, just as the sticky chewing gum seems to do so in her video. The interconnections are vast. Baga’s artistic investigations repeatedly approach and perform the messy multidimensionality and connectivity of the condition of contemporaneity, employing different materials and media to comical and yet contemplative effect.

Louise Drulhe

b. Paris, 1990, lives and works in Paris

Critical Atlas of Internet, 2015
Printed poster, 90 x 350 cm

The Two Webs, 2017
23 Pencil drawings, 70 x 100 cm and
64 x 45 cm

Courtesy of the artist

According to the Global Web Index, the average time spent per day using the internet by an individual reached 6:42 hours in January 2019 – ranging from 10:02 in the Philippines to 5:01 in Austria and 3:45 in Japan. We spend more and more time on the web, yet we don’t have a clue about its shape, its volume and outlines, its extension and structure. Most of us don’t know anything about its geography or how its topography relates to the terrestrial one. Considering space analysis as a tool to understand socio-political and economic issues, artist Louise Drulhe has developed theoretical and visual research over several years on spatial representations and mappings of the web in the form of an atlas.

Drulhe’s *Critical Atlas of Internet* unfolds fifteen spatialisation exercises according to fifteen hypotheses on some of the properties of internet that she illustrates with

a set of simple visual elements (drawings, schemes, objects, 3D models and videos). The hypotheses derive from scientific theories and concrete observations of the structure of the internet.

The first hypothesis, *Internet Is a Dot*, elaborates on the definition of the internet as a place of “synchronisation” (Boris Beaudé), that is: a common space for everybody (if connected). Hence, the internet can be figured as a point situated at the centre of the globe. This shape easily enables concentration of power and control.

Online, Distance Is Not Relevant visualises the irrelevance of physical distance on the internet but puts forth the remaining notion of space. The page ranking system of search engines mostly shapes this spatial architecture. *A Global Object Projected at the Local Levels* studies the paradox between the unicity of the internet and its diversity, as diverse national laws and cultural norms mould it differently on a local scale.

The Relief of Internet’s Surface Is Pre-defined and *Internet’s Centre of Gravity* address the concentration of internet activities in the hands of a few players mostly based on American territory and thus depend on US jurisdiction. *Where Is Internet?* tackles the physical occupation of the internet on earth and its hardware geography, from fibre optic cables to data centres. *The Web Is a Framed Space* and *The Web Slope* visualise navigation within the internet through the modular frames constituted by webpages and the slope of our travel through the net – e.g. the tendency to slide systematically toward the same services which ceases casual online drifting.

A Space That Can Trace and *The Porous Surface of Internet* address our digital shadow. It corresponds to the metadata we continuously produce while browsing. Drulhe writes: “On the free internet, we are not the clients but the products; we pay for online services by letting our digital personality be absorbed through the surface of the internet.”

A Populated Space invalidates the idea that the web is a vast empty space while *Frontiers and Divided Territories* refers to the visible and invisible borders that cross the internet – especially through the proliferation of private networks.

Internet Is a Dumb Network visualises the four principles of net neutrality,

which guarantee the non-discrimination of information and stipulate that data transmission by operators should occur regardless of the content, origin or destination of the data, the type of communication protocol and without content distortion. *An Architectural Collage* recalls the web structure as an assembly of autonomous and parallel networks. Finally, *A Personalized Architecture* depicts how we sculpt the internet according to our own image.

The *Critical Atlas* is itself based on digital architecture. Drulhe coded the webpage using the CSS protocol that sets a few rules to automatically generate varied layouts according to diverse online and analogue formats. A single computer code with an infinite number of display possibilities – ranging from screen to paper to exhibition space – *The Critical Atlas of Internet* mutates continuously.

The *Two Webs* pencil drawings poetically depict a rather disturbing reality: the symmetry between the web and the tracking-web, between the web you see and the web that is looking back at you. 90% of websites leak data to third parties. Some of these leaks are enabled by codes hidden in free services such as Google Analytics and Facebook’s “Like” button. These giant monopolies are at the same time giant trackers. The most relevant example is Google, which dominates both web spaces: Google’s pits joining at the centre of the Web reveal its predominant position online. All of the map-drawings are based on real data gathered by the artist. For the web part of the drawings, she defined the depth of a ditch according to the number of daily visitors, and the width according to the number of incoming links – that is: the number of websites in the entire web linking towards a given page. The position of the websites relative to one another corresponds to the sites that were previously visited. For the tracking-web part of the drawings, the sizes of the humps are based on the percentage of the web they track.

In her works, Drulhe rarely features absolute data or numbers. She prefers to show tendencies and relations and to let the dips and curves of the drawings have an impact on us. Drawing – but also simplifying and schematising – is, paradoxically, a way for the artist to make the internet tangible and graspable, and, in a way, to measure herself against it.

Veronika Eberhart

b. Bad Radkersburg, 1982, lives and works in Vienna

9 is one and 10 is none, 2018

Sculpture, readymade, and video installation, colour, 4-channel sound, 22 min.

Courtesy of the artist

In a key scene in Goethe's *Faust*, a character recites a magic spell that concludes with a primer on a peculiar kind of mathematics: "And nine is ten / And ten is none / That is the witch's one-times-one!" The final line gives it away: the speaker is a "witch."

When we hear talk of "witches" being "burned," many of us think of the Middle Ages. Yet it is only in the early modern period, on the threshold of our own era, that the villainization and persecution of women – as witches – became a manifest phenomenon. The witch-hunt is part and parcel of a historic process that culminates in the fully formed bourgeois society. In her book *Caliban and the Witch*, the feminist activist and theorist Silvia Federici presents a formidable reconstruction of the continuities of violence that run through this development. She traces the two-centuries-long process of persecution – in parallel with the major historic waves of enclosure, the brutal appropriation of the commons, or the bloody suppression of peasant revolts – in which women were systematically marginalized and yoked to the reproductive needs of early bourgeois society. "Witch" became the invective for those that refused to participate in the new order: "the heretic, the healer, the disobedient wife, the woman who dared to live alone."¹ Each represented the possibility of a life beyond patriarchal violence and exploitation.

Veronika Eberhart's *9 is one and 10 is none* memorializes the "witch" as a figure of resistance as well as utopian hope. The installation consists of three elements: a film, sculptural work, and a readymade.

The film gathers views of a former woodworking shop (and its surroundings) in southeast Styria, not far from the Austrian-Slovenian border. The four characters – their futuristic attire suggests that they are visitors

from the future – approach the oddly unspecific site with the barely restrained curiosity of circumspect discoverers. What was once a scene of production and now lies in a slumber that is bound to end in its demise becomes the implement and stage of a mystifying dance, a ritual of evocation – a *ballet mécanique*, a witches' sabbath? Toward the end, three of the four figures pose for a sort of tableau vivant, re-enacting a composition by the Renaissance painter Hans Baldung: *New Year's Wish with Three Witches* (1514).

The number three also underlies Eberhart's sculpture: an arrangement of three isosceles triangles of different sizes, made of sheet metal and painted to match the colours of the costumes of the film's characters. The triangle is Eberhart's symbolic repudiation of the rigid schema of binarism, the standard code of the modern mastery of nature, which by its very definitions excludes the possibility of a third element, a position beyond the distinctions of culture and nature, male and female, one and zero, etc.

Part of the binary logic of modernity is the division of the world into useful and useless objects. The latter tend to end up at the scrapyards or, in rare exceptions, in art. The third and final element of Eberhart's installation – a gob of hardened glue, a relic from the woodworking shop in her film – is both a bow to uselessness and a reminder that even utterly worthless things can have value and the disparate can be equal – certainly in the witch's one-times-one.

Sylvia Eckermann & Gerald Nestler

b. Brixlegg, 1964, lives and works in Vienna
b. Vienna, 1962, lives works in Vienna

WHISPER. Status Code: No Entity Found, 2016/2019

Sound installation, 4:49 Min.

Sound: Sylvia Eckermann

Lyrics: Gerald Nestler

Courtesy of the artists

Gerald Nestler and Sylvia Eckermann's work *Whisper* imagines what capital – the epitome of abstraction – might sound like: beat

arrangements surge and subside in cycles; a chorus of post-human voices provides the text-to-speech vocals as capital, in a talkative moment, raps: "You drink me and drown / Oh you eat me and choke / For it's you I digest / for it's you in whom I invest / Oh baby how you nourish me!" The lyrics of this ode to self are laced with aggressively grandiose punch lines whose subtext drives home, in mantra-like repetition, the unchanging shibboleth: "Live in my shelter or your world shall go bust."

There is no alternative! The future – formerly an anchor point for utopian hopes – is already cashed in. Literally: What speaks to us in *Whisper* is an economy whose creation of value is founded on speculation – wagers on the future that grow ever more fantastic and reckless: "At the surf of all your human desires – in your future I trust."

However much *Whisper*'s capital tries to come across as a hardnosed and worldly-wise trickster, it is (and will always be) a dreamer at heart, dreaming of life in a future of unlimited marketing opportunities, profit potentials, and the socialization of debts, its utopianism outshining even the confidence of the most committed socialist: "Some say: I'm running on empty, uncovered / And that it's a crime. / My lifespan is but a quarter / and my value is worth a dime." No matter – *Whisper* is the deviant, pretentious litany of an undead, capitalist realism as a HipHop-track.

Judith Fegerl

b. Vienna, 1977, lives and works in Vienna

the kitchen was what she had given of herself to the world, 2019

4 elements, magnetic steel, induction technology, each 60 x 60 x 90 cm

Courtesy of Galerie Hubert Winter, Vienna

In his 1952 science fiction novel *Player Piano*, Kurt Vonnegut sketches a dystopian future in which the United States is the world's dominant military and industrial power. Industrial production has been almost entirely automated, and most decisions are made by machines. Virtually no one does meaningful work; people are consumers and kept "busy"

in government-run mass organizations. Society is divided into two classes selected by IQ: a small number of engineers are employed to operate the machinery and uphold the system. In keeping with her role as a marginalized subject, the protagonist's wife designs a perfectly thought-through high-tech kitchen, though her creation ultimately keeps her trapped in the social confinement that, as a woman, has been her place from the outset.

Judith Fegerl's sculptures are modelled on the form of a kitchen, a highly efficient piece of furniture that is the centrepiece of any functional residential unit. She subjects rectangular objects made of magnetic stainless steel in the standardized dimensions of European kitchen modules (60 x 60 x 90 cm) to inductive heating to destabilize their shapes and produce rainbow-like hues on their surfaces.

Induction stoves heat metal cookware by inducing eddy currents and through magnetic hysteresis losses. Fegerl uses the technology to inscribe a signature on the material that metaphorically overwrites all memories and behavioural patterns associated with it: heating erases all traces of the metal's magnetic memory. The kitchen as such is still a symbol of traditional values and roles. Women, especially when they have children, find themselves cast as housewives, regardless of the careers they have forged. If the high-tech kitchen is thus potentially a counter-emanipatory instrument, as Vonnegut's novel suggested well over half a century ago, Fegerl – an artist, wife, and mother – zaps it with a jolt of energy that ultimately shorts its ideological circuitry as well: rather than accommodating herself to the structure, she remakes the structures to her own specifications.

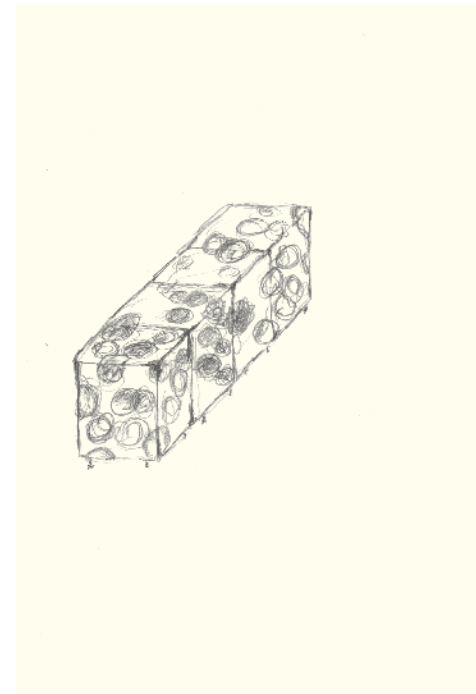
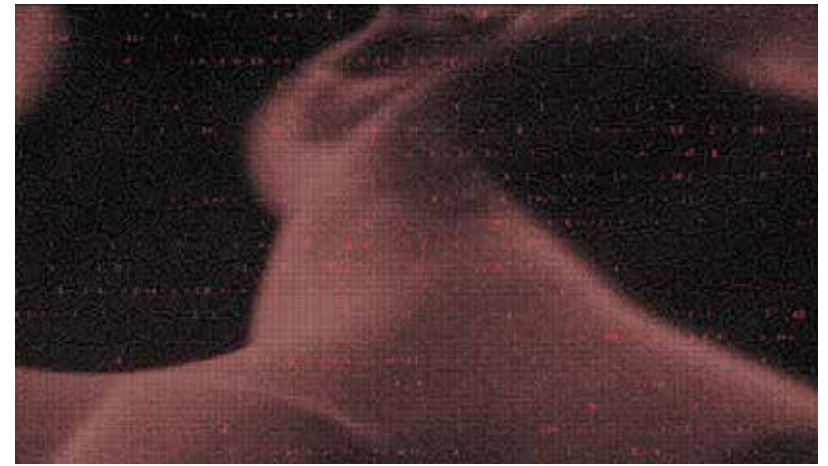
Fabien Giraud & Raphaël Siboni

Giraud b. 1980, lives and works in Paris
Siboni b. 1981, lives and works in Paris

1953 – The Outlawed (The Unmanned, Season 1, Episode 3), 2018
HD, colour, stereo sound, 14 min.

In coproduction with Casino Luxembourg – Forum d'Art Contemporain

¹ Federici, Silvia, *Caliban and the Witch: Women, the Body and Primitive Accumulation*, New York 2017



Veronika Eberhart, *9 is 1 and 10 is none*, 2017, film still, courtesy of the artist

Sylvia Eckermann & Gerald Nestler, *WHISPER. Status Code: No Entity Found*, 2016, video still, courtesy of the artists
Judith Fegerl, *the kitchen was what she had given of herself to the world*, 2019, sketch, courtesy of the artist

1922 – *The Uncomputable (The Unmanned, Season 1, Episode 4)*, 2016
HD, colour, stereo sound, 28 min.

In coproduction with the Liverpool Biennial 2016 and Casino Luxembourg – Forum d'Art Contemporain. With the support of le Fresnoy, Studio National des Arts Contemporains.

1834 – *La Mémoire de Masse (The Unmanned, Season 1, Episode 5)*, 2015
HD, colour, stereo sound, 14 min.

In coproduction with Lyon Biennial 2015 – With the support of CNC – DICReAM – Ministère de la Culture et de la Communication and Fonds de soutien à la création artistique et numérique [SCAN]. The project was selected and supported by the patronage committee of Fondation Nationale des Arts Graphiques et Plastiques, Paris.

Courtesy of the artists

Fabien Giraud & Raphaël Siboni's three season cinematic series *The Unmanned* portrays how technology is as much a product of humans as it is producing them – from without and within.

A History of Computation (2045–1542), the first season, sketches a reversed and fragmented history of technology from 2045 until 1542 through eight key dates and via the eyes of different machines. The first episode, *2045 – The Death of Ray Kurzweil* was filmed entirely by drones. It follows the well-known transhumanist in the year 2045 – when Kurzweil's singularity (by outsourcing his own human brain) occurs. The last one, *1542 – A Flood*, follows the time travel of an artificial intelligence back to its place of origin, when the first Spanish colonizers reached Silicon Valley. The film is entirely edited and constructed by an artificial intelligence. Technology here has its own agency – intensified by its increasing autonomy and intelligence – and seems to require humans only to reproduce itself, as diagnosed by philosopher Marshall McLuhan. The production of technology and its interaction with humans has never been neutral, but rather entangled in complex social, political and cultural contingencies, culminating

in painful or even disastrous moments, when technology was instrumentalised for exploitation, rationalisation, normalisation or moralisation.

The exhibition *Hysterical Mining* shows three consecutive episodes of this first season *A History of Computation (2045–1542)*, that focus on institutional homophobia in England in the 1950s (*The Outlawed*), women emancipation movements from 1920s until the 1960s (*The Uncomputable*), and the revolts of workers at the beginning of industrialisation (*La Mémoire de Masse*).

The third episode, *1953 – The Outlawed* takes place in August 1953 on the Greek island of Corfu, where mathematician and computer scientist Alan Turing spent his last summer. Subjected to hormonal treatment after being convicted for his homosexuality, he embarks on a makeshift raft to study the morphogenesis of marine organisms and progressively drifts away.

The fourth episode, *1922 – The Uncomputable*, is the story of a failure. Meteorologist Lewis Fry Richardson planned a giant climate prediction factory, where 64,000 “women-computers” would work to forecast the world weather, however it was never built. Drawing from two historically antithetical stances (a radical Marxist and feminist position, namely that of Shulamith Firestone, and a male positivist one, that of Richardson), the episode explores female subjugation and objectification through technology as well as dreams of emancipation from it. The impossible attempt at building the factory signalled the collapse of the hypothesis of global computation.

1834 – La Mémoire de Masse, the final episode, evokes the terrible repression which ended the second revolt of the silk workers in Lyon, one of the first revolts against automation and computation. The Jacquard Loom as main accountant of the revolt – the workers foreboding the replacement of the human working force in weaving factories – becomes the film's protagonist. The first machine to exploit the principles of the binary system through punch cards, the Jacquard's programmable loom is the ancestor of any machine processing data. The film alternates close-ups of a horse's birth, of a Jacquard Loom, and a fully computer generated riot sequence, transforming the revolt against

the algorithm into an algorithm of revolt. Putting into question the anthropocentric pretention of western (philosophical and scientific) thought, *The Unmanned* reverses the relations between subject and object. Technology seems to be writing its own history, playing with machinic parameters of vision, measurement, inscription and edition. Without completely ousting the human, *The Unmanned* envisages it only as one agent among many others.

Katrin Hornek

b. Austria, 1983, lives and works in Vienna

Casting Haze, 2018–2030
HD video, colour, sound, 12 min., fabric, clay

Venue: Kunsthalle Wien Karlsplatz

Courtesy of the artist

Katrin Hornek's *Casting Haze* is a long-term project with scientists based on CO₂ mineralization technologies, examining their geographies, economies, industrial entanglement and philosophical grounding. For *Hysterical Mining*, she crystallizes one moment of the process in a multimedia installation composed of a video, a printed curtain and a clay landscape – collectively shaped.

From our expiring lungs to deep sea shells, from living biomass to combustion engines and skyscrapers using shell-limestone-based cement, carbon dioxide is found everywhere in different states. At the same time a de-materialised product of industrialisation, a heating blanket for climate change and the backbone of computerised societies, CO₂ is also involved in all metabolic processes between organisms and the earth's crust. Trying to re-edit, rewind and fast forward this carbon dioxide circle in a mechanical way, researchers and companies from all over the world aim to bring CO₂ into a stable and storable state, and re-implement it into productive cycles in order to make profit out of it. Combining research-based analysis and artistic speculation, Hornek plans

to realise a 14-kilogram sculpture from air- or water-based CO₂ mineralization technologies that will act as a trophy for the most productive fixation method. Called *Atmosphere – The Decarbonization Trophy*, it will ideally be awarded in 2030. The sculpture will emerge from diverse collected and assembled 3D CO₂ re-mineralised samples. Its weight will correspond to the average one-month CO₂ emission by a single human body at rest.

The promotional video for the future award ceremony is framed by an undulating, semi-transparent and almost psychedelic curtain featuring logos of companies that are currently involved in carbon capture, utilisation and/or storage, on a background that pictures animal carbon capture and mineralization organisms called *nummulites*. The slowly withering clay floor has been created in a collective gesture during a lecture-performance staged as a journey where the changing relations between humans and stones across time are narrated and felt, at a time where humans have become a geological force.

Barbara Kapusta

b. Lilienfeld, 1983, lives and works in Vienna

The Giant, 2018
Porcelain, clay, vinyl, acrylic glass, polished waxed steel, rubber, black pigment, mandarin-orange pigment, cherry red pigment, deep blue pigment, malachite green pigment, powder blue pigment, violet pigment, ochre pigment, transparent glaze, golden lustre, copper lustre, platinum lustre, various dimensions

Venue: Kunsthalle Wien Museumsquartier and Kunsthalle Wien Karlsplatz

Courtesy of the artist and Gianni Manhattan, Vienna

Barbara Kapusta imagines future forms of cohabitation and creates scenarios gathering diverse bodies that reflect the predominant modes of living together and communicating with each other.



Fabien Giraud & Raphaël Siboni, 1953 – *The Outlawed* (*The Unmanned, Season 1, Episode 3*), 2018, video still
Fabien Giraud & Raphaël Siboni, 1922 – *The Uncomputable* (*The Unmanned, Season 1, Episode 4*), 2016, video still
© Fabien Giraud & Raphaël Siboni



Katrin Hornek, *Casting Haze*, 2018–2030, video still, courtesy of the artist

The Giant is a sculptural installation composed of ceramic objects, metallic profiles, acrylic plates and text. Comic-like hands, gigantic eyeballs, and elastic tentacles or enhanced limbs are scattered across the floor. They are made of coloured clay or porcelain and then painted and/or glazed with a gold, platinum and copper finish. A metal rod crosses, structures and holds each of them together, as a spine does, giving them a techno-organic dimension. The choice of the colours as well as the subtle treatment of the surfaces, at the same time soft and shiny, provide a haptic dimension and makes one want to stroke and communicate with them, as their extended, contorted or inflected gestures expressively invite.

Organs of vision or of touch, the body parts evince a will to grasp the world around them. The heterogeneous constellation of fragments embraced at first sight gradually reveals itself to be an organised ensemble. The viewer is in the middle of a partial body and a whole at the same time: a body that arises beyond all kind of binaries (singular/plural, male/female, natural/technological, objective/subjective, active/passive); a body that speaks for a whole and cannot or does not want to be imagined solely as one. Punctuating the gatherings are oversized speech bubbles, either standing on thin metallic profiles or affixed on the wall, that recite sentences taken from a text written by the artist. They speak simultaneously to the viewer, their language expressing injunction, threat, invitation or care. Sometimes, they return to themselves, describing their own mutability and hybridity, they refuse to belong to any species, to respect any scale or to be subjected to any time. The gaps in the text lines are the signs of orality as much as they undermine any form of authoritarian linearity, preferring breaks, reflection and hesitation.

Quietly and playfully, *The Giant* addresses political and social urgencies and imagines a future community without the fear of otherness. It is about empathy and solidarity that is felt and lived, and not rhetorically uttered. "How far are we able to imagine other bodies' needs and desires? Whom and how many can we be empathic with? Whom do we define as being valued enough for our solidarity? The partial and the gigantic demand a living with, engagement and taking part. Becoming a part and entanglement.

The gigantic places the spectator within the event, moving inside the event that suddenly is all around her*him."

Marlene Maier

b. Steyr, 1989, lives and works in Vienna

Unreal Engines, 2019
2-channel video installation, colour, sound, each 12:23 min.

Courtesy of the artist

A longstanding tradition in Western philosophy associates lying with the trope of the shadow. The best-known example, perhaps, is Plato's allegory of the cave, in which the play of shadows on the back wall of the grotto absorbs the prisoners' attention, stunting their cognitive faculties. The metaphor of the shadow rises to even greater prominence in the Age of Enlightenment, which explicitly styles itself as the shadow's other, a movement of light. It establishes the modern epistemological schema: whatever languishes in darkness is to be illuminated, be it the deepest recesses of the human soul or remote "dark continents." By bringing light into the darkness, however, modernity engenders its own zones of shadow, new areas of invisibility and repression – a consequence of its quest for knowledge that it acknowledges only formulaically, if at all.

Yet if philosophy's famous shadowy figures are tropes of obscurity, there are others that are rendered visible. "Digital shadows", for instance, are transcripts of our online activities, the form, that is to say, in which we appear in the digital realm and become visible to – and, more importantly, susceptible to exploitation by – all sorts of commercial interests.

Marlene Maier's film installation *Unreal Engines* weaves together several narrative strands to explore the dialectic of the shadow as both metaphor and actual phenomenon. We see shades scurrying across a rock face; sharply edged shadows cast on the terraces of what would seem to be a lost city; the discreet and almost invisible shadings in the ripples of a blanket of snow; shadows gliding over an animal's fur. Maier gleans these

shadowy impressions from videogames and various 3D applications: it is the evanescent and chimerical shadows of the digital that engage her interest.

The text read by an offscreen voice is a collage of snippets from chatrooms and various tutorials. One source is online forums where users discuss so-called "graphics engines": software building blocks that serve to generate 3D worlds. Shadows play a central part in the making of such worlds – for an animation to look "realistic," it is crucial that the shadowed parts of a virtual body or space are meticulously modelled, which is to say, computed.

The technical question of the perfect computer-generated shadow brings Maier to a philosophical concern: if reality is nothing but an effect – evoked by the methodical alternation of light and dark, or ones and zeroes – then how substantial are our selves? The artist does not give an unequivocal answer, but she offers clues. "I'm composed of virtual shadows trying to mimic a world that has never been there in the first place", she laconically notes at one point. By the time *Unreal Engines* has run its course, it would appear that little more remains of the subject than a data trace, a digital shadow on a futile quest for its own reality.

Miao Ying

b. Shanghai, 1985, lives and works in New York and Shanghai

Blind Spot – People, 2019
Acrylic paint, pigment print on canvas, plastic foil, canvas 170 x 135 cm, total dimensions ca. 210 x 200 cm

Blind Spot – Love, 2019
Acrylic paint, pigment print on canvas, plastic foil, canvas 150 x 150 cm, total dimensions ca. 230 x 190 cm

Blind Spot – Politics, 2019
Acrylic paint, pigment print on canvas, 3 parts: 150 x 150 cm, 165 x 50 cm, 33 x 60 cm, total dimensions 165 x 260 cm

Courtesy of Galerie nächst St. Stephan, Rosemarie Schwarzwälder, Vienna

The People's Republic of China is thought to be leading in the implementation of information and communication technologies that closely integrate social media, private consumption, and state surveillance. In 2006, the American company Google defied international protests by rolling out a Chinese version of its search engine that filtered and censored results to comply with local restrictions. However, after only a few years, in 2010, Google withdrew from the country. The Chinese search engine Baidu stepped into the breach and, in part thanks to its better understanding of local users, now has a de-facto monopoly with an estimated market share of 73 percent.

In 2007, Miao Ying identified 2,000 censored terms that were blocked on google.cn by turning herself into a human search engine: she spent ten hours a day for three months to enter every single headword in her 1,869-page Mandarin dictionary into Google's search mask. The heavy-handed and monotonous approach allowed her to occasionally outwit the algorithm that manifestly censored certain words. Whenever a note at the bottom of the search results page indicated that "according to local laws, some search results are not showing," the artist eliminated the respective term from the dictionary by masking it with white tape. When Miao searched too many "sensitive" words within a short period of time, she was blocked from using google.cn altogether, and the site would not reload.

Created in 2019, the works in her *Blind Spot* series present selected terms from this research project: canvases printed with definitions in English and Mandarin are complemented by visual illustrations. In their formal simplicity – reminiscent of the aesthetics of conceptual art – the works direct the beholder's attention to words that are considered suspect because they lead to contents the authorities apparently regard as dangerous. "Politics", "people", and "love" are among these censored terms; so was the name of a particular sweet, although that may have been a malfunction of the algorithm – if indeed it is an algorithm that is doing the censoring.

Blind Spot materialises an episode in the history of technology in China that reflects a moment of transition with regard to censorship strategies. In 2007, social media was just beginning to catch on in the country.



Barbara Kapusta, *The Giants*, 2018, installation view Gianni Manhattan, 2018, photo: Simon Veres



Marlene Maier, *Unreal Engines*, 2019, video still, courtesy of the artist
Miao Ying, *Blind Spot – Politics*, 2019, Courtesy of Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna, photo © Markus Wörgötter

By 2010, when Google left China in response to a growing wave of hacking attacks and tightened censorship requirements, social media platforms like Facebook had become inaccessible to Chinese users. Miao's research for *Blind Spot* thus also marks the point in time when censorship ceased to be exercised by the state alone: a model of mutual prior restraint emerged in which users started preventively censoring themselves and others to avoid being sanctioned. That is why Miao partially covers her lexicon-entry canvases with plastic foils – or “condoms”, as she laconically puts it.

Pratchaya Phinthong

b. Ubon Ratchathani (Thailand), 1974, lives and works in Bangkok

2017, 2009
Wall drawing of a text found online in fading ink, Ø 241 cm

Venue: Kunsthalle Wien Karlsplatz

Collection FRAC Lorraine, Metz

Courtesy of the artist and gb agency, Paris

CERN, the European Organization for Nuclear Research, is an institution based in the Swiss Canton of Geneva. The scientists at CERN conduct foundational research in physics, using a giant particle accelerator and other machinery to explore the structure of matter. They also hope to detect traces of dark matter. CERN figures prominently in plenty of conspiracy theories and doomsday scenarios – in Dan Brown's thriller *Illuminati*, the titular organization tries to use antimatter from CERN to blow up the Vatican. The internet is the ideal breeding ground for such fantasies: it is growing exponentially, with nothing ever deleted for good, and algorithms draw connections where a rational mind cannot discern popularising, ideologically alluring search results in countless echo chambers.

Pratchaya Phinthong's *2017* is a reproduction of a text he found on a blog in which an experiment at the particle

accelerator unleashes paranoid imaginings and eschatological fears. Written directly on the wall to fill a perfect circle, the text by an anonymous author describes secret research at CERN (the institute is allegedly controlled by Americans) whose objective is to teleport a select part of humanity to Mars in advance of the Earth's collision with another planet in 2017. Given the dystopian quality of this vision of the future (which is now already in the past), it might almost be a conventional piece of apocalyptic science fiction, were it not for a surprising plot twist: Buddha, it is claimed, will save his followers, including the author, averting the end of the world at least for the faithful.

2017 is executed in acidic ink that fades and eventually becomes invisible. When this will happen cannot be predicted with certainty. The dark prophecy just gradually melts away until it is illegible. This does not mean, however, that it has altogether vanished: the ink is still physically present on the wall's surface, it merely eludes our immediate perception. What lives forever on the internet and will continue to inspire new speculations is transmuted by the material form of Phinthong's work into the perishable prediction of a future that never came to pass.

Its calculated evanescence makes *2017* a gesture in the mould of conceptual art, which plays with the absence or physical disappearance of a concrete work. More generally, Phinthong's creative practice is informed by his scepticism concerning the material, and marketable, work of art. In this perspective, too, the belief in the substantial truth of a bald-faced assertion that fuels internet-era conspiracy theories finds an adequate form in *2017*, where it is staged as a speculative textual bubble.

Marlies Pöschl

b. Salzburg, 1982, lives and works in Vienna and Paris

Aurore, 2018
HD video, colour, 5.1. sound, 20 min.
French with English subtitles

Director, scriptwriter, editor: Marlies Pöschl
Assistant director: Lauren Oliel
DOP Paris: Victor Zébo

DOP Salzburg: David Rabeder
Drone operator: Daniel Ausweger
Sound engineer: Gaél Eleon
Original music: Peter Kutin
Sound design: Florain Kindlinger
Vocal artist: Agnes Hvizdalek

Produced by Marlies Pöschl
In the framework of “Pixel, Bytes and Film”, ORF III/BKA
In collaboration with Bertrand Scalabre, Hidden Mother, Paris
With the participation of CAC Brétigny

Courtesy of the artist

For empathy to be possible, for the other to share my joy, my grief, my disappointment, she must know what it means to feel joy, grief, or to be disappointed. Empathy requires the capacity to experience. That is stating the obvious, but it pinpoints why we might find it absurd to expect commiseration, affection, and care from a computer: computers do not experience (and certainly do not experience for themselves), they manage data and run calculations.

Can empathy, solicitude, commiseration, and competence in care be programmed? This question was the point of departure for a workshop with primary-school pupils, graduating secondary-school students, and senior citizens that Marlies Pöschl held at the CAC Brétigny in 2017. The focus was on practical answers. The participants envisioned household and nursing robots (designed to look like friendly wolves), happiness-redistribution machines to adjust uneven satisfaction levels, fully automated personal assistants that anticipate their clients' needs (before those clients even realize they have them) – and *Aurore*.

Aurore is the title of Pöschl's new film, the name of an intelligent nursing operating system and the dream of an (aging) society struggling with a dramatic care supply shortage. *Aurore* is present but never obtrusive. She remains invisible in the film; on call around the clock she takes care to meet her clients' individual needs, she is never exhausted and never expresses needs of her own. *Aurore* imagines the ideal caregiver: professional yet affectionate, empathetic but infallibly impartial.

In a series of vignettes, we learn what makes *Aurore* so unique. The setting is a retirement home somewhere on the periphery of Paris. We see two residents in animated conversation with *Aurore* – the voice is the artist's own, speaking French with a German accent. They answer her questions, share memories from their lives, and talk about how they experience aging and loneliness (in passing, *Aurore* reminds them to take their medication). What remains unclear, however, is whether *Aurore*, too, has experiences, and if she does, how she deals with them. She certainly shows interest in embodiment and affects and seems eager to learn.

For the abstract second part of her film, Pöschl collaborated with the composer Peter Kutin and the vocal artist Agnes Hvizdalek: a drone flight through a psychedelic dream landscape is accompanied by buzzing sound textures – a glimpse of an artificial intelligence's inner life, a machine dream?

Aurore is a product of collective reflection, a shared process of associative speculation on what empathy and care might look like in a not-too-distant future. Unafraid of innovation and genuinely curious about the future of society, it is a perfect example of collaborative science fiction in the guise of a documentary film, with just a dash of promotional rhetoric.

Delphine Reist

b. 1970, lives and works in Berlin

Étagère, 2007
Installation, 3 galvanized steel shelves, acrylic glass, power tools, electronic control system, 200 x 305 x 38 cm (2x) and 200 x 230 x 38 cm

Collection Institut d'Art Contemporain, Villeurbanne / Rhône-Alpes

Courtesy of the artist

Étagère, as its French title (“shelf”) denotes, is a work in the shape of storage furniture that the artist has dramatically enlarged and filled – not with books nor decorative objects, but with dozens of power tools such as saws, drills, a sanding machine, and a circular saw –



Pratchaya Phinthong, 2017, 2009, collection FRAC Lorraine, Metz, courtesy of gb agency, Paris



Marlies Pöschl, *Aurora*, 2018, video still, courtesy of the artist



behind sheets of Plexiglas. At the approach of visitors, the tools start to move and make noise, each according to their individual rhythm and intensity. Although concrete and almost familiar-looking, the installation releases the impression of something rather unreal and disturbing.

Delphine Reist takes typical electrical power tools and mechanical objects usually handled by humans (but to which they pay no attention) from their original circuits of production, use or consumption. In her installations, she makes them visible again, while those who might use them have disappeared. The appliances are not only left alone, but seem to come alive by their own means. They work according to their original mechanism but appear to be freewheeling in an exaggerated, supercharged and hysterical manner. The work ironically undermines our anthropocentric conceptions and proposes new affective interactions between human and non-human bodies.

Moreover, Reist performs a work of “de-scription” (a term coined by Madeleine Akrich and Bruno Latour). In contrast to the process of “inscription” by the engineer or designer of a device (reminiscent of Roland Barthes’ concept of “script”, it means to inscribe the object with the uses, interactions as well as the privileged user profile of the designer), “de-scription” arises in the opposite way. From the object or thing to the script, “de-scription” develops by decoding the alleged neutrality of the processes of manufacturing and circulation. The decoding is made possible by Reist’s slight modifications to the objects she appropriates, which affect their appearance, functionality and efficiency, reducing the last two to almost nothing to give way to unexpected new characteristics.

Tabita Rezaire

b. Paris, 1985, lives in Cayenne, French Guyana, with part of her heart in Johannesburg, South Africa

The Song of the Spheres, 2018
Installation; sculpture, copper, Senegalese mats, sound, 16:16 min.

Venue: Kunsthalle Wien Karlsplatz

Ultra Wet – Recapitulation, 2017–2018
Pyramid projection mapping installation, mirrored foil, sound, 11:18 min.

Venue: Kunsthalle Wien Museumsquartier

Produced in cooperation with Kër Thioissane, Dakar; Wits Art Museum, Johannesburg; and ZKM | Center for Art and Media Karlsruhe for the project *Digital Imaginaries*, funded by the TURN fund of the German Federal Cultural Foundation (Kulturstiftung des Bundes)

Courtesy of the artist und Goodman Gallery, Johannesburg

Tabita Rezaire’s artistic cosmology is a force to be reckoned with. Rezaire considers herself an agent of healing, a digital activist and black femme artist: she seeks to speak to and heal the soul(s) of her viewer(s) through different technologies, including artistic. Defined as “cross-dimensional”, her approach envisions the spiritual, physical, organic and electronic as networked sciences.

Asserting the internet as “a colonized space and neocolonial technology”, she embraces cultures of science in order to expand the meaning and understanding of technology – the application of scientific knowledge for practical purpose. Rezaire’s work is founded on her concept of the “cosmos database”, which “may contain many universes – previous, future and parallel” and is viewed as “a mega hard drive of all that has been, is, and will ever be”.

In dialogue with feminist and decolonial concerns, her oeuvre comprises video, sculpture, sound, multi-media installations and performances in the shape of collective offerings. Drawing on a diverse range of sources and transmissions, her investigations into the histories of sexuality, colonialism, globalisation and architectures of power – “mental, online and offline” – are portrayed awash with manifold juxtapositions of textual and visual references.

Hysterical Mining presents two works by the artist, each in one of the exhibition locations. For her, *The Song of the Spheres* is “an invitation into the sonic landscapes of the celestial realms”. The hypnotic and atmospheric soundscape wavers polyphonically between song, whispers

and statements. Recounting the sounds of creation, stories from many cosmologies are told ranging from Africa, the Indigenous Americas and Australia, based on the same belief that the world was created by sound. The tales continue with astrophysics, spiritual sciences and the creative power of sound. “Ancient Egyptians called geometry frozen music.” “Sound transforms matter. Sound shapes our reality. From the world of sound comes the world of form.” The central spherical sculpture, created by four copper rings interlaced, is understood as a sacred geometric symbol. *The Song of the Spheres* immerses the visitor in a spiritual and sonic journey in opposition to the hyper-visualisation of today.

The pyramidal site, sounds and sights of *Ultra Wet – Recapitulation* stage the excavation of spiritual and technological knowledges of pre-colonial Africa and ancient indigenous cultures regarding energetic polarities in order to reject binary ideology. At once eclectic, colourful and queer, the projected visual textures of fragmented and collaged, superimposed, floating or flickering imagery in motion – from flowers, figures, and female anatomy to earthly and celestial graphics – is testimony to Rezaire’s diverse and highly symbolic aesthetic style. Unearthing a space-time beyond duality and the violent enforcement of gender norms, *Ultra Wet – Recapitulation* outlines how “viruses spread into our brains, lands and computers to lead us with fear and shame; birthing this age of disequilibrium – where celebrated toxic masculinities reign and the feminine is shamed. It is urgent that we heal to reboot our systems.”



Delphine Reist, *Étagère*, 2007, Collection IAC, Villeurbanne, photo: lange + Pult 2017

Tabita Rezaire, *Ultra Wet – Recapitulation*, 2017–2018, installation view, courtesy of the artist

Hysterical Mining Library Sources and Inspirations

Composed by the curators, artists and the team of Kunsthalle Wien. The list below provides an overview of the books and facsimiles presented in the *Hysterical Mining Library* at Kunsthalle Wien Karlsplatz.

Alderman, Naomi: *The Power*, 2016
 Akrich, Madeleine: *The De-description of Technical Objects*, 1992
 Alexander, Jonathan; Yescavage, Karen: *Sex and the AI. Queering Intimacies*, 2018
 Anschläge VIII/2018: *Digital Gender*, 2018
 Ballard, J.G.: *Crash*, 1995
 Barad, Karen: *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, 2007
 Braidotti, Rosi: *Becoming World Together: On the Crisis of Human*, 2017
 Braidotti, Rosi; Bignall, Simone: *Posthuman Ecologies: Complexity and Process After Deleuze*, 2018
 Brynjolfsson, Erik; McAfee, Andrew: *The Second Machine Age*, 2014
 Butler, Judith: *Das Unbehagen der Geschlechter*, 1991
 Butler, Judith: *Gender Trouble*, 1990
 Butler, Octavia E.: *Parabel of the Sower*, 1993
 Chun, Wendy Hui Kyong: *Control and Freedom*, 2008
 Crawford, Kate: *Artificial Intelligence's White Guy Problem*, 2017
 Dvorsky, George; Hughes, James: *Postgenderism: Beyond the Gender Binary*, 2008
 Federici, Silvia: *Caliban and the Witch: Women, the Body and Primitive Accumulation*, 2017
 Fegerl, Judith: *In the Charge*, 2017
 Firestone, Shulamith: *The Dialectic of Sex*, 1970
 Friedan, Betty: *Der Weiblichkeitswahn oder die Selbstbefreiung der Frau*, 1970
 Friedan, Betty: *The feminine mystique*, 2010
 Gordon, Kim: *Is it My Body?*, 2014
 Gürer, Denise: *Pioneering Woman in Computer Science*, 2002
 Haraway, Donna: *A Cyborg Manifesto*, 1985

Haraway, Donna: *Monströse Versprechen: Coyote-Geschichten zu Feminismus und Technowissenschaft*, 2017
 Haraway, Donna: *Staying with the Trouble: Making Kin in the Chthulucene (Experimental Futures)*, 2016
 Haraway, Donna: *Unruhig bleiben. Die Verwandtschaft der Arten im Chthuluzän*, 2018
 Harrasser, Karin: *Körper 2.0*, 2013
 Hayles, Katherine N.: *How we became posthuman. Virtual Bodies in Cybernetics, Literature and Informatics*, 1999
 Hester, Helen; Armen Avanesian: *dea ex machina*, 2015
 Hester, Helen: *Xenofeminism*, 2018
 Hird, Myra J.: *Queering the Non/Human*, 2016
 Holmes, Brian: *Escape the Overcode*, 2009
 Hopkinson, Nalo: *Midnight Robber*, 2000
 Irigaray, Luce: *In the Beginning, She Was*, 2012
 Kember, Sarah: *Cyberfeminism and Artificial Life*, 2002
 Kitchen Politics (Hg.): *Sie nennen es Leben, wir nennen es Arbeit*, 2015
 Latoria Cuboniks: *The xenofeminist manifesto a politics for alienation*, 2018
 Le Guin, Ursula K.: *The left hand of darkness (remembering tomorrow)*, 1987
 Lessing, Doris: *The Memoirs of a Survivor*, London 1995
 Lowenhaupt Tsing, Anna: *The mushroom at the end of the world: On the possibility of life in capitalist ruins*, 2017
 Millet, Kate: *Sexual Politics*, 1970
 Millet, Kate: *Sexus und Herrschaft. Die Tyrannei des Mannes in unserer Gesellschaft*, 1971
 Mumford, Lewis: *Technics and Civilisation*, 1934
 Nestler, Gerald: *Form Contingent Becoming to Derivative Futures*, 2018
 Pasquinelli, Matteo: *Neuronale Netzwerke und das Unberechenbare: Über die Automatisierung von Intelligenz als Statische Interferenz*
 Perkins Gilman, Charlotte: *Die gelbe Tapete*, 1978
 Perkins Gilman, Charlotte: *Herland*, 1981
 Perkins Gilman, Charlotte: *Ihrland*, 2016
 Perkins Gilman, Charlotte: *The Yellow Wallpaper and Herland*, 2015
 Piercy, Marge: *Er, Sie und Es*, 1999
 Piercy, Marge: *He, She and It: A Novel*, 1991
 Piercy, Marge: *Woman on the Edge of Time*, 1983
 Plant, Sadie: *The Future Looms: Weaving Women and Cybernetics*, 1995

Plant, Sadie: *Zeroes and Ones: Digital Women and the New Technoculture*, 1998
 Power, Nina: *Toward a Cybernetic Communism: The Technology of the Anti-Family*, 2010
 Preciado, Paul B.: *Testo Junkie*, 2013
 Preston, Laura; Widman, Tanja: *Postapocalyptic Self-Reflection*, 2019
 Puig de la Bellacasa, María: *Matters of Care: Speculative Ethics in More than Human Worlds*, 2017
 Reist, Delphine: *Mitarbeiter denken positiv*, 2017
 Rose, Gillian; Blunt, Alison: *Writing Women and Space: Colonial & Postcolonial Geographies*, 1994
 Russ, Joanna: *Planet der Frauen*, 1979
 Russ, Joanna: *The female man*, 2010
 Sargent, Pamela: *The Shore of the Women*, 1988
 Sollfrank, Cornelia: *Die schönen Kriegerinnen*, 2018
 Solnit, Rebecca: *Men Explain Things to Me*, 2014
 Stiegler, Bernard: *Relational Ecology and the Digital Pharmakon*, 2012
 Tepper, Sheris: *The Gates to Women's Country*, 1989
 Texte zur Kunst, Heft 84: *Feminismus!*, 2011
 Texte zur Kunst, Heft 98: *Media*, 2015
 Turing, A. M.: *Computing Machinery and Intelligence*, 1950
 Universität für angewandte Kunst Wien: *Digitale Transformationen: Gesellschaft, Bildung und Arbeit im Umbruch*, 2018
 Wacjman, Judy: *Feminism Confronts Technology*, 1991
 Wespennest, Nr. 169: *Mensch und Maschine*, 2015

Community College: The Black Box Issues

Risking translations of what is only partly understood.

“Feminism loves another science: the sciences and politics of interpretation, translation, stuttering, and the partly understood. [...] Translation is always interpretive, critical, and partial. Here is a ground for conversation, rationality, and objectivity – which is power-sensitive, not pluralist, ‘conversation’.”
(Donna Haraway)

Could there be an affectionate feminist algorithm? What can be understood as a black box, that is, as a system whose internal processes evade critical scrutiny or simply overwhelm our perception capacities with too much data: technological devices, unmanageable actor networks and complex organizations? My smartphone, the social media economy, or the view of things from the perspective of another person? What instrumental, intricate and sentimental relationships do we maintain to black boxes and what do they do to us? What prejudices, inequalities and discriminations are, consciously or unintentionally, programmed into them, which are even amplified by feedback loops with an unequal society? Can deep-learning systems also unlearn? Can we answer these questions if the mechanisms that keep the game of regulated relations between input and output going are not completely understood?

The Kunsthalle Wien Community College activates the discursive space of the exhibition *Hysterical Mining* with open meetings, workshops and collective actions that invite people to work together on diverse ‘translations’ of the inner processes of black boxes. In the sense of “staying with the trouble” (Donna Haraway), we do not shy away from creating productive confusion and suggesting cheerful exercises for a life in complexity. The goal is to initiate a discourse on the impact of black boxes and the need for democratic regulation.

The Community College is Kunsthalle Wien’s open space for reflection and action. *Want to be entangled?* Surfing on

the wave of collectivity, the Community College is a freethinking space to gain new perspectives. People from different fields and backgrounds come together and use art as a context to develop methods of critically reflecting and discussing, sharing and caring, experimenting and acting. The Community College is an interdisciplinary exchange on current discourses and their potential, staying on track with the latest ideas and concepts around art. Thought sharing on contemporary theoretical problems, text and art based discussions, exhibition visits; we hold reading groups developing artistic-based research. Discussing ideas and experiences, we address open questions about our relationship to digital technologies and their consequences for our lives.

Statements by Community College members: We address complex issues touching on the interconnections of technology, society, art & science: we are cross-disciplinary. We translate our research process into tangible interventions to trigger debate within a broader audience and provide tools for reflection. Finding ways out of being lost in diversity; finding ways to enjoy it; exploring knowledge and ignorance about things, about technology of life; (re) discovering so many possibilities in and out of the world of technology. Where you can be reflective and reflexive and not feel like you are the only crazy person in town!

Open get-togethers, workshops and collective action in June (7/6 with Cornelia Sollfrank, 12/6, 21/6, 26/6 2019), July, August and September (20–27/9 2019).

For dates, program and details on how to participate contact:
community.college@kunsthallewien.at

Pay as You Wish!

Each Sunday, you decide on the admission fee and pay as much as you want for your exhibition visit.

PROGRAM

Opening

Tue 28/5 2019, 8.30 pm
Kunsthalle Wien
Museumsquartier

Discursive Space

Kunsthalle Wien Karlsplatz

The discursive space at Kunsthalle Wien Karlsplatz will be activated during the exhibition with a variety of events; from artist talks, lectures and performances to film programs and workshops.

Barbara Kapusta will give a reading of her own writing, dancer Anne Juren will perform in the exhibition, Irene Posch will host a workshop on *Handcrafting the Digital*.

Tabita Rezaire offers a collective sky-gazing during the full moon and Cornelia Sollfrank will share her explorations in techno-feminism, art and activism. A selection of documentary and experimental artist’s films will feature at the film festival *Kaleidoskop* and at LE STUDIO Film und Bühne. There will be guided tours, thematic discussions, the *Hysterical Mining Library* – and much more will occur spontaneously!

At www.kunsthallewien.at you will find the whole program.

Tours

All tours are free with admission – unless stated otherwise. All tours start or take place at Kunsthalle Wien MuseumsQuartier.

Curator’s Tours

Anne Faucheret and Vanessa Joan Müller, discuss the role of technology in the formation of local and global configurations of power, forms of identity, and ways of life.

Thu 13/6, 5.30 pm
With Anne Faucheret, as part of the *MQ Summer Opening*

Tue 2/7 2019, 6 pm
With Vanessa Joan Müller and Anne Faucheret

Tue 3/9 2019, 6 pm
With Vanessa Joan Müller and Anne Faucheret

Kunsthalle Wien x MAK Museum für Angewandte Kunst

Late-Nite-Combi- Guided-Tours

Tue 11/6, 9/7, 10/9 2019, 7 pm

Two exhibitions, one coordinated tour. After a tour through the exhibition at the Kunsthalle Wien *Hysterical Mining*, our art educators will accompany you to the MAK exhibition *Uncanny Values. Artificial Intelligence & You*.

Discover the positions contemporary artists take on the topics of artificial intelligence, technology and gender, and join us in discussing the critical attitudes represented in the artworks.

Meeting Point: Kunsthalle Wien MQ, Guided tour Kunsthalle Wien (7 – 8 pm), afterwards guided tour at MAK (8.30 – 9.30 pm) Guided tours incl. admissions MAK and Kunsthalle Wien: € 16

Sunday Tours

Every Sunday at 4 pm you can join our art educators on a guided tour to explore the exhibition and discuss gender stereotypes and new forms of knowledge, skills and bodily practices with regard to the use as well as the production of (new) technologies. (Guided tours in German).

With: Wolfgang Brunner, Carola Fuchs, Michaela Schmidlechner and Michael Simku.

Sun 9/6, 11/8, 22/9, 6/10 2019, 4pm

The Languages of Things

Sun 16/6, 30/6, 14/7, 18/8, 25/8, 8/9 2019, 4 pm
Technologies as a Feminist Perspective

Sun 2/6, 23/6, 7/7, 4/8, 15/9 2019, 4 pm

New Rituals of Coexistence

Sun 21/7, 28/7, 1/9, 29/9 2019, 4 pm

Invisible Bodies – Hysterical Machines

Art Night at MQ

Thu 27/6, 29/8 2019, 6.30 pm
Meeting Point: mumok

The afterwork program for art lovers! Enjoy exclusive tours through the mumok, Leopold Museum and Kunsthalle Wien with just one ticket.

The ORF Long Night of Museums

Sat 5/10 2019, 6 pm – 1 am

Sat 5/10 2019, 6.30 – 8 pm

The Crazy Robot Race At the Kunsthalle Wien robots are waiting for you

to build the most creative, colourful, coolest and craziest robot racing track. Be inspired by the artistic works in the exhibition and join us in creating a trail for our wild robot gang!

Sat 5/10 2019, 8 – 9 pm
The Languages of Things
Guided Tour

Sat 5/10 2019, 9 – 10 pm
sensea[r]tion N°1
Art.Hearing.Seeing
Music performance

The musicians Eva Prosek and Simon Öggl present an interdisciplinary live music performance in the exhibition.

PROJECTS
Akademie geht in die Schule x bildung.bewegt Mädchen
Fri 31/5 – Sun 30/6 2019
F* Future
Opening: Fri 31/5 2019, 3 pm

What new challenges will a more technology-driven life bring to young women, and which artistic strategies will help in dealing with them? As part of the course “The exhibition as a place of learning”, students of the Institute for Education in the Arts at the Academy of Fine Arts Vienna designed a program for students with a group of participants from the production school “bildung.bewegt.Mädchen”.

The results of this participatory appropriation of *Hysterical Mining* will be shown in an accompanying special exhibition from 31/5 to 30/6 at Kunsthalle Wien Museumsquartier.

Concept and implementation:
Milena Georgieva, Mira Jank,

Anna Koblitz, Elisabeth Lehner, Magdalena Micoloi, Paul Presich (students Academy of Fine Arts Vienna)

With contributions from:
Jessi Bauer, Luisa Chmiel, Shikofa Fayazi, Slawa Hame, Isabella Hodas, Muzhgan Khaliqi, Michelle Mladenovic, Rahmana Omerovic, Wahida Sadul, Oliwia Wronowska.

Music performance in cooperation with MUK Vienna
Tue 1/10 2019, 6 pm
sensea[r]tion N°1
Art.Hearing.Seeing

Inspired by the artistic work as well as by the content and spatial structure of the exhibition *Hysterical Mining*, the musicians Eva Prosek and Simon Öggl create an interdisciplinary live music performance. *sensea[r]tion N°1* questions the relationship between the auditive and the visual as a multisensory format. Through the individually experienced interaction between hearing and seeing, the impulse arises for reflection on sensory perception.

CHILDREN'S PROGRAM
KinderUniKunst
Tue 2/7, 10 am – 12.30 pm,
Wed 3/7, 10 am – 1 pm
und Thu 4/7 2019, 10 am – 12.30 pm
Do Things Think?
A workshop series for girls only!

In a 3-part workshop we explore the exhibition *Hysterical Mining* and look at what artists think about artificial intelligence and robots. Inspired by this,

we learn how to program and design a fantasy robot. How should robots look? What should they be able to do? How do you want to live with technical things and robots in the future?

A cooperation with zimd (Center for Interaction, Media & Social Diversity).
Registration under: www.kinderunikunst.at

wienXtra Ferienspiel
Tue 9/7 – Thu 11/7, Sat 13/7,
Tue 16/7 – Thu 18/7 2019,
10 – 12 am
The Crazy Robot Race
Workshops for kids
ages 6–10

Robots also have plenty of time to spend during the summer holidays, waiting for you to build the most creative, colourful, coolest and craziest robot racing track. Be inspired by the artistic work of the exhibition *Hysterical Mining* on the subject of artificial intelligence and robotics, and join us in creating a trail for our wild robot gang!

EUR 2 / with Kinderaktivcard
free
EUR 4 for adults
Registration under:
vermittlung@kunsthallewien.at

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Maria Metsalu Mademoiselle x © Alan Proosa

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 Kunsthalle Wien GmbH

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Kunsthalle Wien GmbH
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Pay as you wish

Each Sunday, you decide
on the admission fee and
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More information on the program:

kunsthallewien.at

kunsthallewien.at/blog

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#HystericalMining

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