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Exhibition program 2021

EXHIBITION

Abiona Esther Ojo & Huda Takriti **Weaving Truths, Untangling Fictions**

Kunsthalle Wien Prize 2020
Kunsthalle Wien Karlsplatz
Until 28/3 2021

CURATOR

Lucas Gehrmann

COOPERATION

In cooperation with the Academy of Fine Arts Vienna and the University of Applied Arts Vienna

Each in her own way, the award-winning artists, **Abiona Esther Ojo** (graduate of the Academy of Fine Arts Vienna) and **Huda Takriti** (graduate of the University of Applied Arts Vienna) probe questions concerning their positions in diverse cultural and historical as well as personal-biographical contexts.

By weaving together documentary and narrative elements, confronting the past with the present, dismantling barriers of space and time, and reflecting on the social potentials of distinctive moments in community life, they craft accounts that intertwine the real with the fictional while also insistently untangling the strands of the latter.

EXHIBITION

Želimir Žilnik. Shadow Citizens Kunsthalle Wien Museumsquartier Until 18/4 2021

CURATORS

WHW

COOPERATION

In collaboration with the Austrian Film Museum and the Viennale

Shadow Citizens offers an insight into the radical film praxis and extensive oeuvre of filmmaker **Želimir Žilnik** (b. 1942, lives and works in Novi Sad, Serbia) within an exhibition context.

From his beginnings in the lively amateur film scene of Yugoslavia in the 1960s, Žilnik has gone on to make more than fifty films, including a number of feature films and TV productions, often in the genre of docudrama. He received international recognition early on, winning the Golden Bear for the Best Film at the 1969 Berlin International Film Festival for *Early Works*.

Many of Žilnik's films have prophetically anticipated real-world events such as the dissolution of Yugoslavia, the economic transition from socialism to a neoliberal order, the elimination of workers' rights, and the wider social erosion related to labor and migration. The exhibition's title, *Shadow Citizens*, reflects Žilnik's lifelong focus on invisible, suppressed, and under- and misrepresented members of society.

Shadow Citizens includes Žilnik's iconic shorts from the beginning of his career, as well as feature films, film excerpts, and documentary material, thus covering Žilnik's entire oeuvre and its critical and public reception over the years.

EXHIBITION

Cybernetics of the Poor

Kunsthalle Wien Museumsquartier

Until 25/4 2021

ARTISTS

Robert Adrian X • Agency • Ana de Almeida, Alicja Rogalska & Vanja Smiljanić • Eleanor Antin • Cory Arcangel • Elena Asins • Paolo Cirio • Coleman Collins • Salvador Dalí & Philippe Halsman • Hanne Darboven • Jon Mikel Euba • Michael Hakimi • Douglas Huebler • Gema Intxausti • Mike Kelley • Ferdinand Kriwet • Agnieszka Kurant • Sharon Lockhart • Mario Navarro • Adrian Piper • Kameelah Janan Rasheed • Lili Reynaud-Dewar • Heinrich Riebesehl • Pedro G. Romero • Constanze Ruhm • Jörg Schlick • Camila Sposati • Axel Stockburger • Kathrin Stumreich • Isidoro Valcárcel Medina • Tanja Widmann • Oswald Wiener • ...

CURATORS

Diedrich Diederichsen and Oier Etxeberria

COOPERATION

In cooperation with Tabakalera International Centre for Contemporary Culture, Donostia/San Sebastián

Cybernetics of the Poor examines the relationship between art and cybernetics and their intersections in the past and present. From the late 1940s on, the term cybernetics began to be used to describe self-regulating systems that measure, anticipate, and react in order to intervene in changing conditions. Initially relevant mostly in the fields of administration, planning, and criminology, and early ecology, under digital capitalism cybernetics has become an economic factor (see: big data). In such a cybernetic totality art must respond to a new situation: as a cybernetics of the poor.

This exhibition presents works that use the powerlessness of art – its poverty – vis-à-vis the cybernetic machine to propose countermodels. In addition, the show gathers recent and historical works by artists who believed in cybernetics as a participatory, playful practice or were pioneers in delineating a counter-cybernetics. How much of the “counterforce” (Thomas Pynchon) exists within art when it is conceived as a cybernetics of the poor?

EXHIBITION	And if I devoted my life to one of its feathers? Kunsthalle Wien Museumsquartier 15/5 – 26/9 2021
ARTISTS	Babi Badalov • Denilson Baniwa • Patricia Belli • Amoako Boafo • Anna Boghiguian • Victoria Cabezas • Quishile Charan • Manuel Chavajay • Chto Delat • Rosa Elena Curruchich • Annalee Davis • Vlasta Delimar • Jim Denomie • María Galindo & Danitza Luna • Nilbar Güreş • Sheroanawe Hakihiiwe • Hiwa K • Karrabing Film Collective • Germain Machuca • Daniela Ortiz • Prabhakar Pachpute • Amanda Piña • Roldán Pinedo / Shöyan Sheca • Sandra Salazar • Olinda Silvano / Reeshinjabe • SPIT! (Sodomites, Perverts, Inverts Together! / Carlos Maria Romero, Carlos Motta & John Arthur Peetz) • Sophie Utikal • Cecilia Vicuña • Castiel Vitorino Brasileiro • Anna Witt • Bartolina Xixa • Santiago Yahuarcani • Zapanteria Negra • ...
CURATOR	Miguel A. López
COOPERATION	A joint exhibition of Kunsthalle Wien and Wiener Festwochen

“And if I devoted my life to one of its feathers?” writes the Chilean poet and activist **Cecilia Vicuña** in an untitled poem from the late 1960s/early 1970s. With this question, which Kunsthalle Wien and Wiener Festwochen have now chosen as the title for their joint project, **Vicuña** counters anthropocentric and hetero-patriarchal urges with healing and appreciation, reviving the aesthetic and spiritual bonds between human and non-human entities and worlds. In keeping with these aspirations, the exhibition curated by **Miguel A. López** reflects on the rationale of exploitation, the fast-paced mining of raw materials, and environmental destruction as a colonial legacy. It tells the story of indigenous struggles for collective survival and celebrates encounters defined by solidarity in their resistance to misogyny, imperialist violence, and state oppression. Some of the contributions are a specific response to the Covid-19 pandemic, not just as a health crisis, but also as one of ecological and social justice. *And if I devoted my life to one of its feathers?* combines works by more than 35 artists from around the world in order to initiate in Vienna a unique conversation about power, sovereignty, self-representation, and the reclaiming of a plurality of life choices.

Miguel A. López (b. Lima in 1983) is a writer and researcher living and working in Lima. His work investigates collaborative dynamics and transformations in the understanding of and engagement with politics in Latin America in recent decades, as well as feminist and queer re-articulations of history from a Southern perspective.

EXHIBITION	Averklub Collective. Manuš Means Human Kunsthalle Wien Museumsquartier 2/6 – 5/9 2021
CURATORS	WHW

Averklub Collective is a loosely organized group with no fixed structure. Its core is constituted by several residents of the Chanov housing estate, which is considered to be the largest Roma settlement in the

Czech Republic. The collective expands and contracts as it sees fit,

adapting with various configurations of artists, theorists, and activists depending on current projects and needs.

Manuš Means Human takes its title from Vincent Danihel's eponymous 1986 book, which analyzes the policy of Roma integration in Czechoslovakia. In order to outline possible models of equality that are universal, transnational, and go beyond identity politics, the exhibition looks into successes and failures of Roma emancipation policies during socialism more generally, but also more concretely through the specific history of the Chanov housing estate.

The selection of historical and contemporary artworks presented in *Manuš Means Human* explores possibilities and impossibilities of producing art in scarce material conditions and the ways in which Roma artists address topics of work, poverty, housing, and the physical environment, as well as political organization and emancipation, thus weaving counternarratives to their persistent exoticization by mainstream culture. By touching upon key historical moments, such as the First World Romani Congress held in London in 1971, and presenting personal accounts of several generations of Chanov residents, the exhibition addresses the self-organization of Roma in fighting social exclusion, entrenched poverty, and widespread racism, from a decidedly non-elitist point of view.

EXHIBITION

Space for Kids. Footprints in a Sea of Data

A hands-on exhibition for children and adults

Kunsthalle Wien Karlsplatz

10/6 – 27/6 2021

A project of Kunsthalle Wien's art education team in collaboration with **The Golden Pixel Cooperative** (with contributions by Enar de Dios Rodríguez, Nathalie Koger, Marlies Pöschl, Simona Obholzer, Katharina Swoboda and Lisa Truttmann)

Space for Kids is a continuously evolving and interactive exhibition format that aims to meet the needs and perspectives of children, while also offering adults a fascinating and participatory frame of reference. For its fourth edition, Kunsthalle Wien Karlsplatz is transformed into an artistic research laboratory. Visitors to the exhibition can playfully discover new perspectives on our environment in different workshops based on various artistic methods together with the invited artists from **The Golden Pixel Cooperative**.

We are constantly surrounded by photos of different environments: depictions of crystal clear lakes, images of dunes or snapshots of traffic congested streets wander across our screens. But where are these images stored? How do they reach us? What is their ecological footprint? In a setting that interweaves analog and digital media, visions for a more ecological future are jointly developed – artistically and discursively.

The Golden Pixel Cooperative is an association for moving images, arts and media, active within both exhibition and cinema contexts. It supports anti-racist, queer-feminist, documentary, and essayistic

works and their authors.

Space for Kids. Footprints in a Sea of Data is intended as a prologue to the exhibition *The Art-Nature Lab or the Mushrooming Cabinet of Wonders*, which will follow in 2022 and explore the ecology of cities.

EXHIBITION

Ho Rui An. The Ends of a Long Boom.

Kunsthalle Wien Karlsplatz

17/7 – 10/10 2021

CURATOR

Anne Faucheret

A solo show dedicated to Singaporean artist **Ho Rui An** featuring videos and performances from one of his latest bodies of work, alongside new objects related to it.

Ho Rui An is a storyteller of a new kind. In perfectly staged lecture-performances, the artist tells the hidden stories behind the official ones, assisted by various images, books, and other props. *Asia, the Unmiraculous* (2018) speaks about the Western concept of Asia and the so-called East Asian Miracle, referring to the rapid economic growth of the Four Asian Tigers between the 1960s and 1990s, which ended with the financial crisis of 1997. The artist, in traveling between times and geographies, explains how the figure of the Asiatic worker as well as that of the interventionist Asian leader have always been incorporated in a biased and racialized vision of Asian economic and political governance, considered to be imperfect in comparison to fully deregulated Western liberalism. In *Student Bodies* (2019), the artist begins with the **Chōshū Five** – key political figures in Japan during the early Meiji era (1868–1877) who were sent to London to study – moving on to investigate the Western (ultra-liberal) education of a great deal of Asian bureaucrats since then.

Drawing his material from specialist literature, the covers of news magazines, Hollywood films, and museum displays, **Ho** navigates between storytelling, iconographic inquiry, economic analysis, and journalistic investigation, sometimes following an implacable logic and at other times jumping or drifting around – but always with a subtle wit. In spite of the variety of methodologies, topics, and imageries invoked, the common denominator of **Ho's** works is his analysis of the ways in which (Western-monitored) financial capitalism and its ideology of deregulation has pervaded, through any and all means, all regions of the earth and all realms of life, even the imaginary.

EXHIBITION

Ines Doujak. My Empire of Dirt (working title)

Kunsthalle Wien Museumsquartier

1/10 2021 – 16/1 2022

CURATORS

WHW

Vienna-based artist **Ines Doujak** (b. 1959 in Klagenfurt) has developed a multidisciplinary practice that encompasses photography,

performance, film, and installation. The artist uses political theory and natural and man-made objects to deconstruct the political implications of sexist and racist stereotypes. Her practice is characterized by meticulous research and draws on the traditions of carnival and masquerade, as well as other motifs from cultural history, to uncover exploitative structures and inequalities in society, often in relation to colonial histories.

The exhibition looks into **Doujak's** entire practice, which spans more than three decades, through establishing multiple lines of research that show the continuities, consistencies, and integrity of her feminist art practice. In her work we often encounter a margin and a center, and her research is "eccentric" in that word's literal meaning: it is "off-center" in its movement in both time and space.

In this exhibition, **Doujak** thinks about the exploitation of Earth, in a way that exceeds all limits, in order for capital to be accumulated. Through ideas of the germination and cultivation of viruses, seeds, and dialectics of hope, the artist intertwines the dynamics of a simultaneously economic, microbiological, and ecological crisis. For years, her work has looked into diseased human bodies in relation to flora and fauna and the pending threat of pandemic illnesses. The exhibition is a continuation of **Ines Doujak's** work as an artist, but also as an archivist, a researcher, and a collector. Such labors demand time, and in this exhibition, we shall take the time to trace the links between them.

EXHIBITION

Ana Hoffner ex-Prvulovic* & Belinda Kazeem-Kamiński
Kunsthalle Wien Museumsquartier
22/10 2021 – 6/2 2022

CURATOR

Anne Faucheret

Kunsthalle Wien dedicates to Vienna-based artists **Ana Hoffner ex-Prvulovic*** and **Belinda Kazeem-Kamiński** two solo shows, which will take place simultaneously in the upper hall of Kunsthalle Wien Museumsquartier. The exhibitions include existing works reimagined for the exhibition space as well as new works produced for the occasion.

Ana Hoffner ex-Prvulovic* takes a close look at the fabrication of history, memory, and subjectivity – insisting on the unconscious at work in these processes. Along which lines of domination and exclusion do these processes occur? Which stories and practices are swept away and erased? How might we disarm the misogynist and racist prejudices embedded in (Western) official histories and representations? In multimedia installations mixing film, photography, objects, and text, the artist* tells the stories of queerness as a survival strategy (in the Omarska detention camp in Bosnia, and in Afghanistan), of non-alignment as ethics (and not only as geopolitics), and of family as a space for chosen kinship. She* stages moments of subversion, crisis, and resistance and in this way tries to figure out how a contemporary subject can dig up and appropriate hidden histories in order to escape cultural, social, and psychic assignations.

In *Freud Film* (2019–2021), sequences filmed by the artist* in Vienna's Sigmund Freud Museum before its conversion serve as a backdrop for various archival film and text materials in superimposition. Dating back to the beginning of the twentieth century and mainly drawn from the Austrian Film Archive, the found footage depicts busy streets in Sarajevo, the march of an infantry regiment, the announcement of the assassination of the Archduke of Austria, and the portraits of "Jewish tinsmiths" and "a Turkish beggar" – all portrayed from the perspective of the monarchy. Subtly arranged by the artist*, the compiled materials seem to outline the contours of the construction of a (Western) European identity versus an exoticized "Oriental" other. While the film's wider frame follows the official representation of Freud's world through the museum's display's, the superimposed shots – which almost obliterate the images in the background – seem to contradict this story and bring to the fore the unconscious of psychoanalysis itself: racial and patriarchal biases.

* On the crossroads of those who were born 1980 in Paraćin (Yugoslavia), who were moved in 1989, and received capitalist citizenship (Austria) with a new name in 2002.

Belinda Kazeem-Kamiński challenges the ways Black people's history is represented and musealized, tackling the blindness that occurred (and still occurs) regarding the ongoing consequences of slavery and colonization. Intertwining critical theory and artistic practice, she invents methods and rituals for looking at and dealing with the traces of the oppressive colonial past that are inherent to archival material, attempting to give a voice to the overlooked and the repressed.

Working primarily in film, photography, and installation, **Kazeem-Kamiński** always incorporates a performative act of transformation and reconfiguration into her works, as one of the foundations of her practice. In the video projection *Unearthing. In Conversations* (2017), the artist performs on stage, in front of an empty auditorium. Sitting at a desk, she takes some photographs out of cardboard boxes. These are portraits featuring the Austrian Czech colonialist ethnographer **Paul Schebesta** posing with people from the former Belgian Congo (today the Democratic Republic of the Congo), taken at the beginning of the twentieth century. The pictures are not in their original state: the artist has applied various visual strategies to circumvent their violence and, at the same time, to prevent the voyeuristic gaze. While manipulating the photographs, **Kazeem-Kamiński** speaks to the depicted people, trying to find ways to communicate beyond the racist lens of the colonial archive, but she also addresses us, the absent and accomplice audience. She interrogates several layers of the colonial legacy at once: in the making of history and in the constitution of the gaze. As the artist states in the first line of her video work, "This is in remembrance of those to come." Looking at the past is a way to search for another future and dream about another present, which becomes productively "haunted" by the failures of the past.

EXHIBITION

Do Nothing. Feel Everything. (Working title)

Kunsthalle Wien Karlsplatz

19/11 2021 – 20/2 2022

CURATORS

Laura Amann and Aziza Harmel

To speak about madness or unreason is to speak not only about forms of consciousness but also about the description of historical systems of thought. Whether madness is described as a philosophical or spiritual phenomenon or as an objective medical psychopathology, these conceptions are not discoveries in themselves – rather, they are historical productions of meaning. So, if madness is a phenomenon of culture, curing the mad is not the only possible reaction to insanity.

Some consider the end of modernity to be the year 1977, when Sid Vicious famously proclaimed "No Future." Back then, this was a shocking realization professed by a cultural vanguard, and at the very least it bore some novelty and perhaps also a sense of liberation. Today, that shocking realization has become normalized and internalized: a common condition.

In this state of shared insanity, we wonder how we can instrumentalize our own condition, or maybe learn from it. Not for the sake of optimizing our yield but because, as humans, we are behavioral strategists and learning is, at its core, a biological process. Therefore, this group exhibition looks into art practices from diverse geographies that understand insanity as a form of knowledge and that use risk-taking as a method to learn, when there is something at stake – practices that through careful bruising attempt to heal. But we must not forget that madness does not tell the truth about art, or vice versa. We still need to acknowledge the links between both, because as gays, butches, feminists, junkies, migrants, the undocumented, sex workers, crips, HIV positives, transsexuals, transgenders ... our relation to art today can only be paranoid.