space for kids
Footprints in a Sea of Data
10/6—27/6 2021

kunstHalle wien
karlsplatz

space
for kids
Footprints in
a Sea of Data
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Enar de Dios Rodríguez, *Vestiges (an archipelago)*, 2020, film still,
COURTESY THE ARTIST, © ENAR DE DIOS RODRÍGUEZ

We always leave traces—no matter what we do. These traces may be visible or invisible; they may have been left intentionally or completely by chance. When we walk in the snow, for example, we leave visible footprints. But what invisible footprints do we leave behind on the internet? And how do our actions in digital spaces change the landscapes and ecosystems that surround us? What kinds of stories do animals and plants tell us if we listen closely, and do children and young people actually have a say in shaping climate policy?

From June 10 to 27, 2021, кunstнаlle wıen Karlsplatz transforms into an artistic research laboratory for the interactive exhibition *Space for Kids. Footprints in a Sea of Data*. Visitors can discover, imagine, and demand new perspectives on our environment together with the artists of **The Golden Pixel Cooperative** and кunstнаlle wıen's art education team.

The departure point for this hands-on exhibition project is images and videos of landscapes, plants, or weather phenomena, that the artists produced within the framework of the **Supergau Festival** in Salzburg. We are constantly surrounded by such pictorial worlds: photos of crystal-clear lakes, images of sand dunes and snowy slopes, or even snapshots of traffic-congested streets wander across our screens day after day. But where do these images really exist, and where are they stored? How do they reach us? And how big is their ecological footprint? In this exhibition, which interweaves analog and digital media, we provide a platform for the collective development of artistic and scientific concepts and proposals for a more environmentally friendly future. Visitors are invited to get to the bottom of these issues, to respond to them, and to leave their own traces in the exhibition.

Space for Kids, a hands-on format developed by **кunstнаlle wıen**'s art education team in 2018, is conceived as a prototype of a new exhibition practice, which oscillates between artistic, curatorial, and educational methods and projects. The needs and ideas of children and young people are the starting point in its endeavor to open up the art space for collective experimentation. Spaces normally assigned to "adult" art are transformed into artistic experimental laboratories for all (age) groups. The exhibited works by artists offer inspiration and reference points, which serve as a basis on which visitors can inscribe

CURATORS
кunstнаlle wıen's art education team: **Wolfgang Brunner, Michaela Schmidlechner, Michael Simku,** and **Martin Walkner**

ARTISTS
Members of **The Golden Pixel Cooperative: Enar de Dios Rodríguez, Nathalie Koger, Simona Obholzer, Marlies Pöschl, Katharina Swoboda,** and **Lisa Truttmann**

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themselves into the existing structure. The equal treatment of artworks, artifacts, and ideas stands at the heart of *Space for Kids* exhibitions. The objective is to provide visitors—regardless of their age, gender, or background—new impulses and perspectives in their engagement with the presented theme. The artworks are placed in a context that is understandable for both young and adult people. They are embedded in the concept of an unfinished exhibition: a space that allows and motivates change in order to trigger the potentials of human imagination in relation to key issues such as climate justice or democratic participation in cultural discourse.

For this year's fourth edition of *Space for Kids*, **The Golden Pixel Cooperative** was invited to develop an exhibition together with **kunsthalle wien**'s art education team. Founded in 2015 in Vienna, the collective conceives formats that turn exhibitions and film screenings into social and aesthetic production spaces for a broad and diverse public.

Space for Kids. Footprints in a Sea of Data is an exhibition project that explores how environments are accessed and represented with digital technologies. **The Golden Pixel Cooperative** has developed

an exhibition structure that links together the different artistic works—like individual chapters—and centers them around a common theme. In her contribution to the exhibition, **Simona Obholzer** questions the "authenticity" and emotional charge of visually reproduced natural phenomena such as snowfall. **Enar de Dios Rodríguez** investigates artificially made landscapes, probing our insatiable hunger for sand—after water, the most mined natural resource on our planet. **Lisa Truttmann** examines radio signals and shows how technologies have inscribed themselves into every nook and cranny of nature, while **Marlies Pöschl** focuses on plants as data storage devices. With reference to **Erich Kästner**'s children's book *The Animals' Conference* and **Donna Haraway**'s theoretical work *Staying with the Trouble* (a plea for "making kin"), **Nathalie Koger** involves a group of children in her studies of human encroachments on the habitats of other living beings, thus threatening their existence. And **Katharina Swoboda** brings "e-animals" roaming about the internet into the Karlsgarten.

Complementing each of these artistic works, instructions on how to use your own creativity and elaborate ideas while visiting the exhibition and at

home are given. Some of these ideas and impulses are the result of a joint project with the **Academy of Fine Arts Vienna**. Students of the Education in the Arts program and pupils from the **Sir Karl Popper School** have come up with several exciting ideas; others were developed by our art educators at **kunsthalle wien**.

A key aspect of the *Space for Kids* hands-on exhibition is the opportunity for visitor participation outside of the scheduled workshop program. At numerous points in the exhibition space, there are stations that offer inspiration and materials for independent, creative pursuits. Artworks made by the visitors are presented on site and become part of the exhibition: each contribution expands it, enriching the show with diversity.

Fitting to the theme, *Space for Kids. Footprints in a Sea of Data* proliferates not just within the **kunsthalle wien** Karlsplatz but also in the Karlsgarten beside the building. In the garden, for example, there are quite conspicuous displays furnished with QR codes, which have a story to tell when you scan them with your smartphone.
Space for Kids. Footprints in a Sea of Data promotes participation in the field of art and presents contemporary

artistic positions that provide both children and adults with impulses for critical engagement. This exhibition marks the beginning of a focus on ecology in **kunsthalle wien**'s art education program—the ambition is to find fascinating and playful ways to artistically explore our planet and its ecosystems.

kunsthalle wien's art education team

Enar de Dios Rodríguez
Vestiges (an archipelago)
2020

Enar de Dios Rodríguez, *Vestiges (an archipelago)*, 2020, film still,
COURTESY THE ARTIST, © ENAR DE DIOS RODRÍGUEZ

Video essay in four chapters on
digital devices, color, sound, each
chapter: 10 min
COURTESY ENAR DE DIOS
RODRÍGUEZ

Film credits
SCRIPT, DIRECTOR, EDITING:
Enar de Dios Rodríguez
VOICE-OVER: Mariah Proctor
SOUNDTRACK: NASA Space
Recordings of Earth

Besides air and water, sand is the most important resource on our planet. It is used for the production of glass, such as windows, screens, or eyeglasses, but it is also essential to making microchips in computers and smartphones. Furthermore, it is a constituent part of airplanes or toothpaste, and even some foods. Most of it, however, is deployed in the construction of streets and houses. Two-thirds of concrete—by far the most popular building material for homes and other structures—consists of sand, and already a mere kilometer of highway contains 30,000 tons of it. The growing demand is particularly harmful to our environment and represents a threat for many habitats on Earth.

In her video work, **Enar de Dios Rodríguez** traces the impacts and history of sand mining. The film shows Earth from a bird's-eye perspective, visualizing how large areas of land have been deformed over time through the extraction of sand as well as the accompanying dramatic changes this causes in the lives of humans, animals, and plants. What does it mean when land simply disappears at one point on the surface of the planet in order to build homes at another?

The artist conducted plenty of research to provide us with a good overview of the topic. She has divided her video into four chapters: the first is about the places where sand is mined. The next chapter describes how the extracted resource is transported across great distances, and then we see what happens when the sand arrives at its destination. And, finally, we learn about the consequences this journey has for all of us. In this film, we can follow sand almost all the way around the globe, and at the same time we learn a lot about, above all, the people who inhabit this place.

Johanna Eder & Johannes Oberhuber
Like the Sand of the Sea …

In her video work *Vestiges (an archipelago)*, **Enar de Dios Rodríguez** focuses on the subject of sand. What do we know about sand? Where does it come from, what is it used for, and what is going on with this supposedly endlessly available resource? Sand is omnipresent in our everyday lives—it's in our foods, detergents, and cosmetics, it's processed into glass, and it's also part of our computers and other electronic devices. But by far the most sand is used in the construction industry. All of this means that enormous amounts of sand have to be mined—and much of it happens illegally. Our reserves are becoming low, but the demand remains high. In two chapters of her artistic work—"The Inverted Islands" and "The Artificial Islands"—**Enar de Dios Rodríguez** describes the consequences of this massive amount of sand mining.

The creative project here is centered around these two topics: build your own upside-down island with deep water ditches, or make your own fantasy island in the middle of the sea! Because there is as much sand as on the shores of the sea … or maybe not?

You will need:
- colored paper
- gray cardboard
- foamcore board
- glue
- a brush
- a pencil
- a box cutter

And here is what to do:

- Decide what color of paper your ground level should be, and set aside this piece of colored paper.
- Next, draw the shape you would like your island to be on one of the other pieces of colored paper of your liking.
- Now use the box cutter to cut out the shape you drew. If you haven't worked with the box cutter much before, please ask an adult for help.
- Place the piece of paper with the cut-out shape on top of the next piece of colored paper and draw the silhouette of your cut-out figure.
- Now draw another line around the outside of the silhouette. This is the next cutting line; use the box cutter to cut out this new shape.
- Repeat this process until you have the desired number of layers to build your upside-down or artificial island.
- Once you are finished cutting all the paper, cut out many small rectangles from the foamcore board.
- These foamcore board clippings go between the pieces of paper, so that the space between the different layers of the island increases, amplifying the 3D effect.
- Put normal craft glue on one side of the rectangles. Paste them to the edges and middle of the paper. Now put glue on the other side of the rectangles, turn the paper over, and carefully place it on top of your ground layer (edge to edge).
- Continue stacking all of your pieces of paper with cut-out shapes, until you have built your upside-down or artificial island.
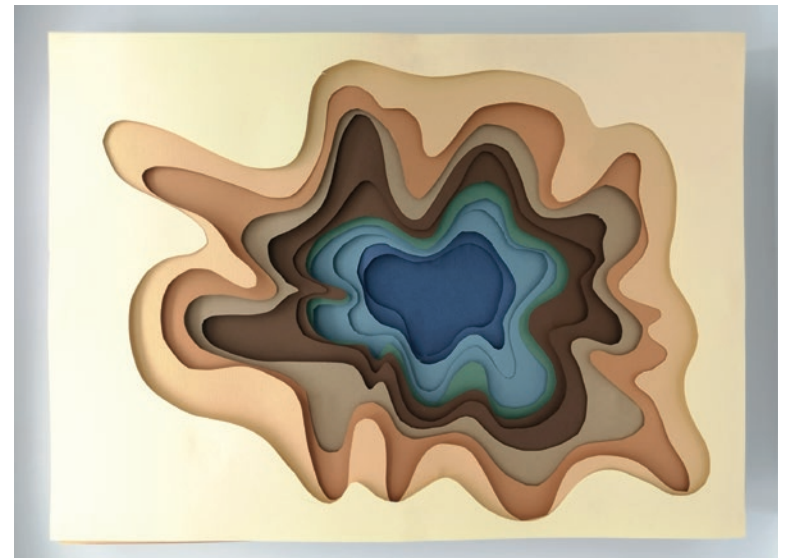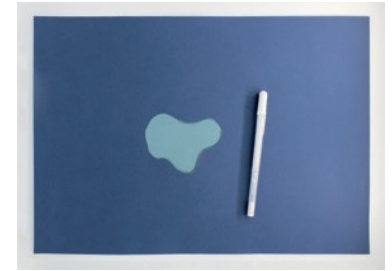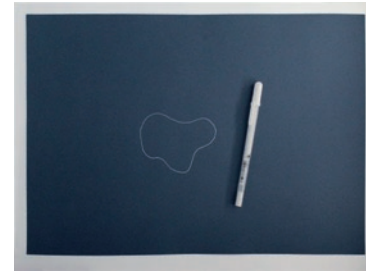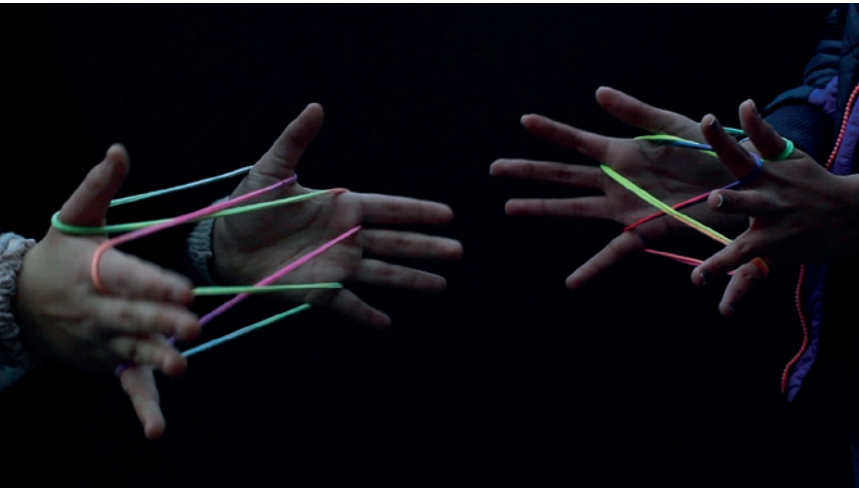
Nathalie Koger
The Animals' Conference, revisited
2021

Video, 4K, color, sound, approx. 14 min
COURTESY NATHALIE KOGER

Film credits
DIRECTOR, SECOND CAMERA, EDITING, PRODUCTION: Nathalie Koger
CAMERA: Mathias Windelberg
POEM: Marion von Osten
TRANSLATION: Ivana Milos
VOICES: Louisa Schloßbauer, Eleonora Berger, Guneet Toor, Saranda Azemi, Shivali Shrungarkar
SOUND DESIGN: Sara Pinheiro

COLOR GRADING: Andreas Lautil
ADVISORS: Konstantin Sautier/ Nymphenburger Schulen, Christine Lang

THANKS TO: Sabine Öfner, Rainer Zöchling, Uwe Ringelhan, Thomas Knauer and Guneet Toor, Sarah Krohnfeld, Clement King, Linus Rieger, Alexander Sentenstein, Magnus Clausing, Moritz Funk, Marina Weiß, Noah Alibaba, Luca Rupp, Nymphenburger Schulen

This video features children and youth as well as six albino animals. Similar to people who have albinism, albino animals have a lighter skin, hair, or fur color because of a partial or complete lack of pigment. The work is inspired by **Erich Kästner**'s book *The Animals' Conference* (in the original German, *Die Konferenz der Tiere*), in which all the animals in the world, including fantasy creatures from books, act as agents for a better future for humanity. The underlying idea of this 72-year-old children's book is transferred to the present and our current situation and thereby becomes a statement for the future of the animals and children in the age of human-made climate change.

The six albino animals are something like visitors from the future: they tell us about our present time and that the living conditions in the future might be quite different because, for instance, many places will be much warmer due to climate change. Then the light-sensitive albino animals have to live underground. In the video, they act as ambassadors—they want to draw our attention to the fact that we constantly forget that animals have their place on Earth just like we humans. But we do not want any wolves in the forests or spiders in our rooms, and we force cows to live in narrow stalls. In real life, such albino animals live in animal reserves of an urban environment: in the zoo, game preserve, or an animal shelter.

To pay tribute to them and their existence, the children and youth in the film dedicate the poem "Human Animal Song" by **Marion von Osten**, which tells of repression and neglect. They now act—as opposed to the storyline in **Kästner**'s original—as agents of the animals. The children stand for the future; the animals show us the present.

Sarah Bichler, Alice Durst & Luisa Thalmann
An Animal Protest!

What can we learn for our present time—the age of the Anthropocene[1]—from the 72-year-old children's book *The Animals' Conference* (titled *Die Konferenz der Tiere* in the original German)? What kind of book would it be if it was written anew by today's children and youth? These questions preoccupied artist **Nathalie Koger**, who started a major film project with a school class this year that took **Erich Kästner**'s book *The Animals' Conference* as its departure point. Unlike the book, in the video *The Animals' Conference, revisited* (2021), the children assume responsibility for the animals and stand up as agents for them.

"We will put the world in order! After all, we are not human!"[2] Oscar the elephant, Alois the lion, Minna the snail, and their friends have convened an animals' conference. They believe that humans think too much about wars, and this makes them completely forget about their children. And therefore, together with many other animals, Oscar, Alois, and Minna demand: This must change!

Imagine that you are an animal. Which animal would you be, and what would you demand from human beings?

Nathalie Koger, *The Animals' Conference, revisited*, 2021, video still,
COURTESY THE ARTIST, © NATHALIE KOGER, BILDRECHT, VIENNA 2021

1   The Anthropocene is the epoch we are currently living in. It's an era in which humans are influencing Earth and its systems, and thereby causing a lot of big problems—from climate change and islands of plastic in the ocean to deforestation of the rainforest and atomic detonations.

2   Erich Kästner, *The Animals' Conference*, trans. Zita de Schauensee (New York: David McKay Company, 1949).

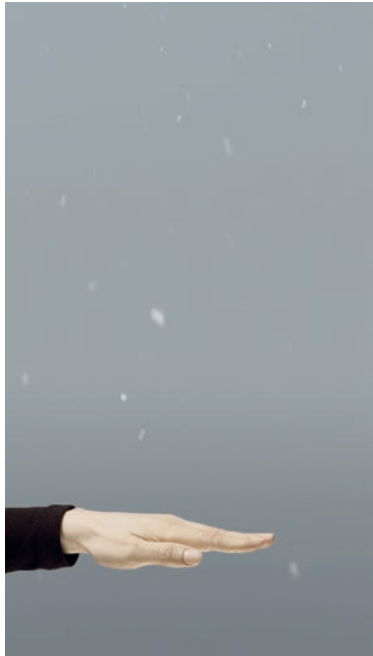**Draw the animal you would like to be in the space below.**
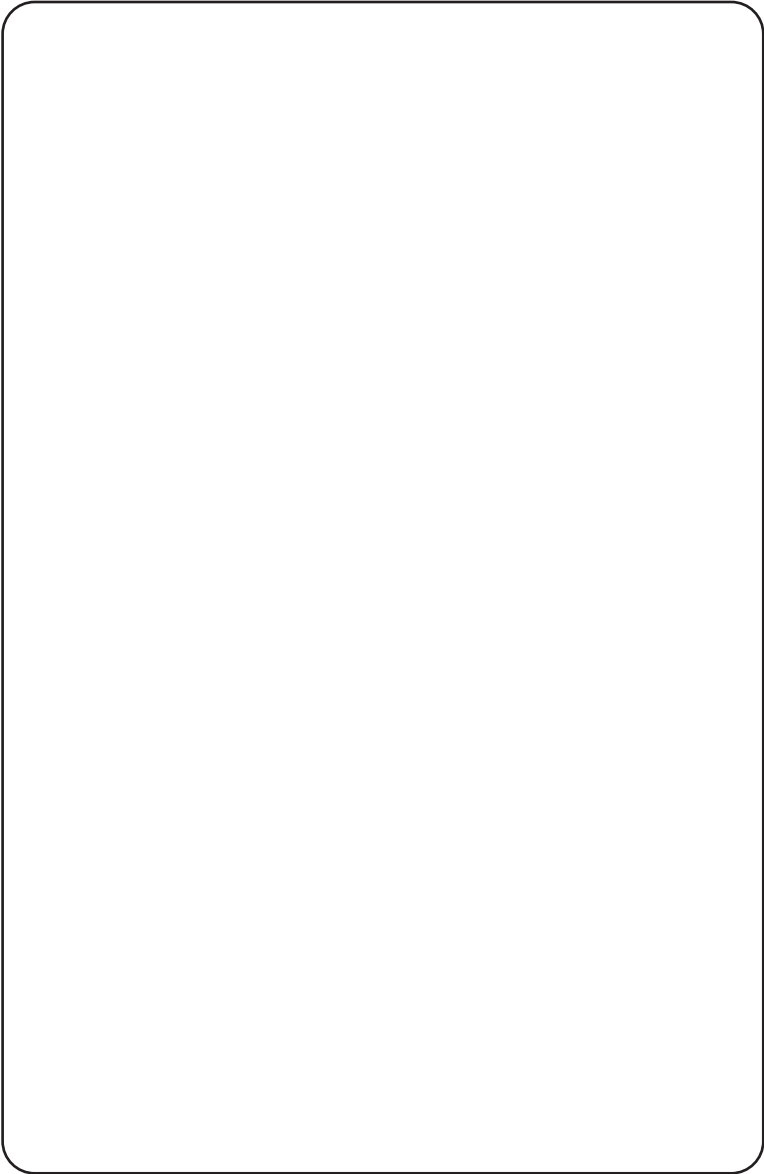
Write a letter to the humans here, and tell them what you would like to see happening in the world!

Simona Obholzer
Perfect Particles (x kWh)
2021
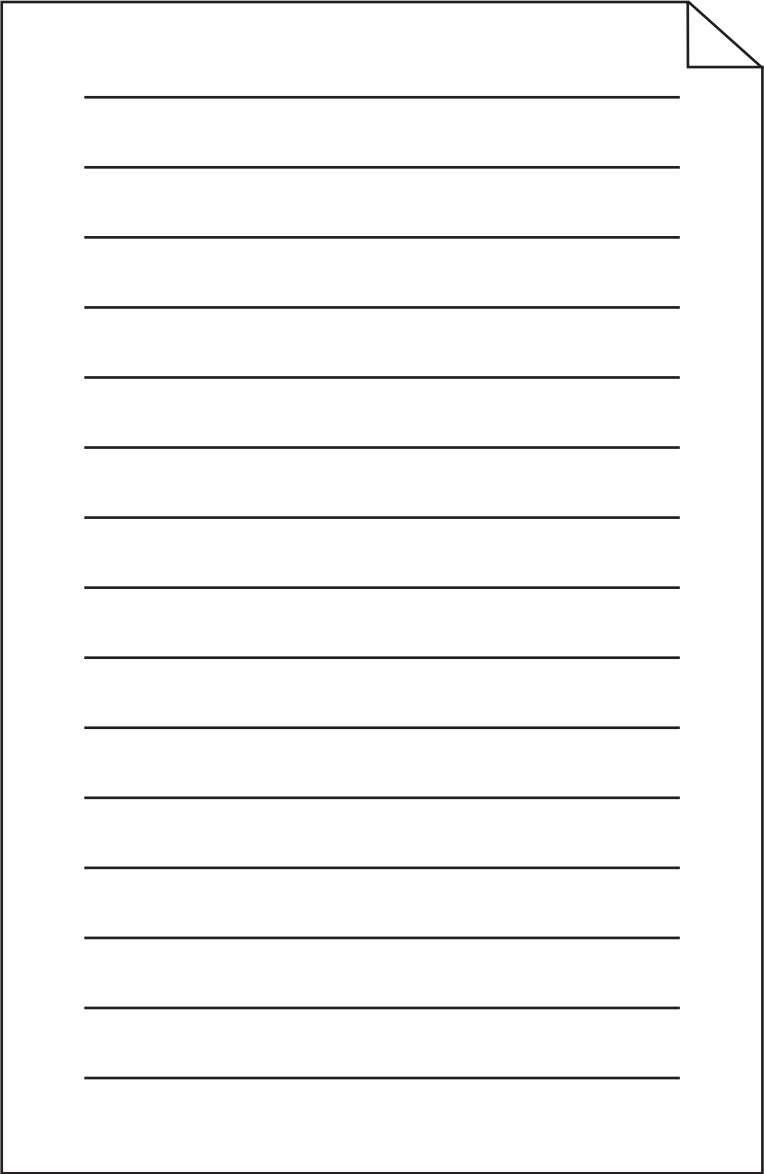
Simona Obholzer, *Perfect Particles (x kWh)*, 2021, video still, COURTESY THE ARTIST, © SIMONA OBHOLZER, BILDRECHT, VIENNA 2021

Two-channel video installation, vertical format, 2K, color, silent, 6 min
COURTESY SIMONA OBHOLZER

Film credits
CONCEPT, REALIZATION: Simona Obholzer
VFX: Thomas Welte
CAMERA: Michael Schindegger
THANKS TO: Rebecca Selle, Anna Haidegger

Over the course of the past sixty years, Austria has lost forty days of snow on average. This is a clear sign that our planet is undergoing dramatic transformations due to the effects of climate change. If this development continues, skiing and tobogganing could soon be things of the past. Already today, a winter sports season without the aid of artificial snow from so-called snow cannons would be a very brief one.

The artist **Simona Obholzer** is interested in how humans intervene in nature and how nature changes in the process. She investigates this topic in her videos and video installations. The title of this work, *Perfect Particles (x kWh)*, refers to the power consumed by computers' processing technology. For *Space for Kids*, the artist has worked with images of snow, which have not been filmed but rather have been generated directly by a computer.

This mixture of real and artificial nature is also quite reminiscent of movies in the cinema. In many blockbuster films, images captured with a camera are mixed together with images programmed on a computer. Such "artificial" imagery is frequently used as special effects and might as well originate from a video game. Often a certain kind of weather, such as tornadoes or rain, is artificially generated for the movie theater, and viewers usually find it more convincing than "real" nature. For her video, **Simona Obholzer** produced artificial images of snow, what we see in them she describes as follows: "Endless snow is falling, sometimes stronger, sometimes weaker. The hands of the artist reach out to the 'natural spectacle' in the hope of making a coincidental, brief moment of contact."

From the shape of a snowflake, you can tell if it came from a snow cannon or from the sky. Natural snowflakes consist of many unique snow crystals; snow from snow cannons is made up of tiny balls of ice, which is also why this type of snow is much harder. How does snow really feel on the skin? How do we, the observers, feel when we see artificial images of snow? Do we shiver, even though this snow does not really exist? In this artwork, **Simona Obholzer** asks what nature and naturalness actually mean.

Kunsthalle Wien
Snow Globe

In her video installation *Perfect Particles (x kWh)*, **Simona Obholzer** works with digital images of snow generated by a computer. Often images of a certain kind of weather, like rain or tornadoes, or in this case snow, are artificially generated for movies or video games, and viewers usually find it more convincing than "real" nature. In this artwork, **Simona Obholzer** asks what nature and naturalness actually mean.

You can create your own artificial snow world in a snow globe. Snow globes usually contain plastic glitter or fake snow. But you can also build them out of more sustainable materials. For the basics, we will use an empty screw-top jar as the globe and crushed eggshells as snow.

You will need:
- a screw-top jar
- small waterproof figurines, animals, and/or a small tree from your toy collection
- hot glue
- the shells from one or two white eggs
- a spoon
- water (ideally distilled, with no minerals in it)

If you want to write a message on your snow globe, you will also need:
- a waterproof marker

And here is what to do:
- First clean the jar really well.
- Then glue your figurines with hot glue to the middle of the dry inside surface of the lid.
- Let the glue dry completely.
- Carefully remove the inner skin from the eggshell, and crush it into very, very tiny pieces with a spoon.
- A good idea is to clean the crushed shells in a sieve and/or with a kitchen cloth, so that the water does not become cloudy later on.
- Now fill the jar with (distilled) water. Make sure to fill it up just to the point that there is still enough room for your figurines.
- Add the eggshells to the water.
- Screw the lid tightly onto the glass, turn your finished snow globe upside down, write your message on the outside of the jar, and let it snow!

Marlies Pöschl
Shadow Library
2021

Marlies Pöschl, *Shadow Library*, 2021, video still, COURTESY THE ARTIST,
© MARLIES PÖSCHL, BILDRECHT, VIENNA 2021

Video, 4K, sound, approx. 7 min
With texts by Zheng Xiaoqiong
郑小琼《拆》
COURTESY MARLIES PÖSCHL

Film credits
SCRIPT, DIRECTOR, EDITING,
PRODUCTION: Marlies Pöschl
POEMS: Zheng Xiaoqiong
郑小琼《拆》

TRANSLATION: Lea Schneider,
Martin Winter
ACTORS: Daniela Chen, Xingchen Liu,
Haili Luo, Ying Qui-Zhang, Jiayi Steiner,
Sissi Qi Wang, Yu Li Ya, Guanpei Zhou
VOICE-OVER: Kun Jing
ASSISTANT DIRECTOR: Sophie Averkamp
CAMERA: David Rabeder, Marlies Pöschl
SOUND: Simon Rabeder
COSTUME DESIGN: sandy wetcliff vienna

Where should we store all our data? Every day, more clicks, videos, and photos are produced than ever before. Each time we go online, we leave trails of data—all kinds of information that is processed and stored. This happens in so-called data centers, where countless computers keep the internet running. But these data centers are really bad for our planet! They are like gigantic refrigerators that must be kept cool to stop the computers from overheating, and this cooling uses a lot of energy. Experts even believe that the amount of CO_2 produced by these computers may soon be greater than all the CO_2 produced by air traffic.

But scientists have come up with a great solution to this problem! Why not store our data in artificially produced DNA? DNA contains the genetic code for all living things: the information that makes humans, animals, and plants the way they are. So you could, for example, store videos and photos in the same way that organic genetic material is stored, i.e., in vegetable patches instead of in computers.

The artist **Marlies Pöschl** has created a video based on this idea, which she describes in her script:

"In the year 2050, data centers are no longer anonymous buildings that contain huge 'computer farms' but rather carefully tended gardens: a new technique allows us to store digital data in the DNA of plants. We can extract this information using a DNA reader. Information stored in plants appears as videos on mobile devices (smartphones)."

The artist's video presents us with a story set in the future. It begins with us being led through a data garden when, all of a sudden, strange things start to happen and the plants begin to tell us their view of things. For this artwork, **Marlies Pöschl** was inspired both by science as well as the Chinese poet **Zheng Xiaoqiong**, whose poems play a central role in **Marlies Pöschl**'s video.

Paulina Bousek, Maria Kaufmann & Louis Reumann
Nature in the City: Analog Photo Filters
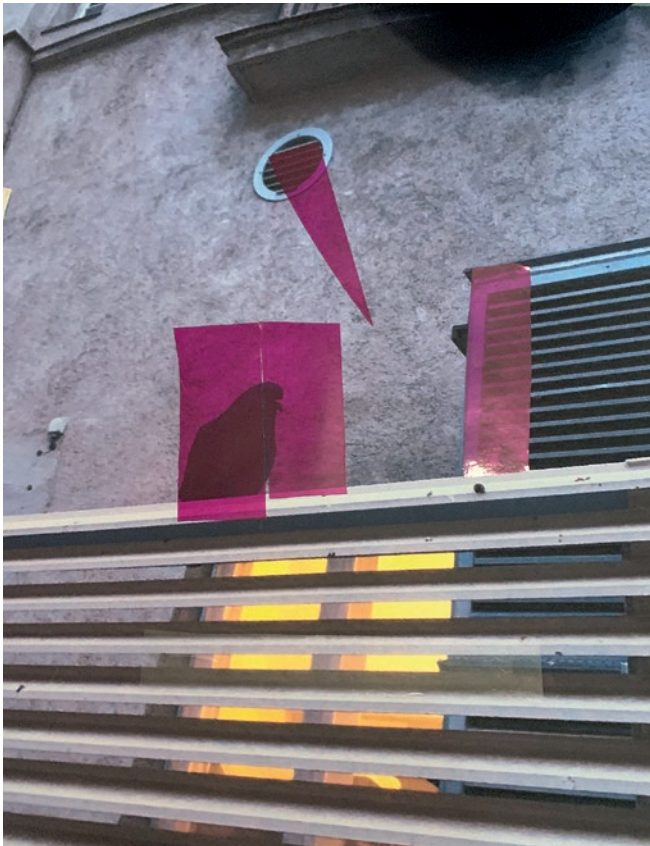
The artist **Marlies Pöschl** used a special trick to make her video *Shadow Library* look like a science-fiction film: she worked with *Nearly Infrared Look*, a photography and color editing program that allowed her to record and display infrared light. Scientists also use this infrared recording technique to find out how plants are doing and check how healthy they are.

Marlies Pöschl's video tells a fantasy story set in the future about plants that can store digital data, like photos taken on a mobile phone, for example. Imagine if these data-storing plants really existed. What would they look like, where would they grow? How is life in the city for wild plants and animals? Do people actually see them? Do they even notice them?

We would like to explore these questions in our photo project, all while putting these incredibly resilient, yet easily overlooked, plants and animals in the spotlight. We want to track down this urban plant and animal life, photograph it, and—using an analog photo filter—highlight and draw attention to it.

But what *is* an analog filter anyway? Many of us will have seen or used digital photo filters on social media that change the way an existing photograph looks. That's exactly what we'd like to do here, only without a smartphone. By adding color accents—for example, with highlighter pens or transparent colored films—to printed photographs of animals and plants that live in our concrete jungle, we will draw attention to this special plant and animal life.

You will need:
- a camera or smartphone
- a printer to print your photo, preferably on A4 paper
- colored transparent envelopes (you can find these in stationery shops)
- highlighter pens
- clear adhesive tape
- scissors
- pens

- To make a "Nature in the City" analog photo filter, you'll first have to venture out into the city. Take a walk around your block or neighborhood, search out the animals and plants that live there, then photograph them with a camera or smartphone. Try to avoid plants and animals that people have introduced into the city themselves; instead, focus on wild plants you might find growing out of a small crack in a wall, for example, or that have fought their way through a piece of asphalt.
- Try to identify the plant or animal that you have photographed. What is this plant or animal called? What do they look like? Does this animal do anything unusual? Does this plant have any medicinal uses? What's special about this plant or animal? Try to do some research on the internet. As a starting point, we recommend watching this short film about different plants found in the city of Vienna: "Wildes Wien: Natur in der Stadt", https://www.wien.gv.at/video/1309/Wildes-Wien-Natur-in-der-Stadt

- Now, print out your photo, preferably on a sheet of A4 paper.
- Next, think about how you'd like to present your image and make your chosen plant or animal stand out. You might, for example, do this by cutting up transparent colored envelopes and sticking them over the plant or animal in your picture with clear adhesive tape. That way, the color will draw people's eyes to it. Or you could use colored highlighter pens to call attention to your chosen subject.
- Write a short text about your chosen plant or animal. Why does this plant or animal deserve attention? What's special about it? How does this plant or animal survive in the city? Write this text either directly on your photo or on a small piece of paper that you can then add to the photo.

ICH WACHSE ALS PFLÄNZCHEN ZWISCHEN BE-TONBODEN UND HAUSWAND. ICH ATME AB-GASE, TRINKE ZIGARETTENWASSER UND HUNDE PINKELN MICH AN. MENSCHEN SEHEN MICH ALS UNKRAUT UND NIEMAND KÜMMERT SICH DARUM, DASS ICH DA BIN. DAS PLASTIK AUF DER STRASSE WIRD WINZIG KLEIN UND KRIECHT IN MICH HINEIN. DOCH ICH WACHSE TROTZDEM. ICH FREUE MICH ÜBER DAS SONNENLICHT UND GENIESSE DEN FRISCHEN REGEN. ICH RIECHE DEN FRÜHLING UND BIN DIE ERSTE, DIE IHN BEGRÜSST. DIE STADT IST MEIN ZUHAUSE UND HIER WOHNE ICH. HIER VERSTREUE ICH MEINE SAMEN, DAMIT AUCH SIE SICH IN DER STADT ANSIEDELN. ICH WOHNE NAHE BEIM MARKT UND SEHE UNHEIMLICH VIELE DINGE UND MEN-SCHEN. DIE VIELEN TAUBEN SIND MEINE NACH-BARINNEN UND DER GROSSE BAUM DORT DRÜ-BEN REICHT BIS ZU MIR MIT SEINEN WURZELN.

Katharina Swoboda
Stones
2021

What is a smartphone made of anyway? Electronic components? Plastic, glass, and metal? Or even out of stones? For example, metals like gold, silver, and copper are used for the pins, cobalt for the battery, and indium for the touchscreen. In nature, most of these metals are found embedded in stone, and some of them are particularly hard to retrieve; that's why they're called "rare-earth metals". Their names are quite special, too: lanthanum, neodymium, yttrium. All these metals are extracted under conditions that can cause many problems for the environment and for the people who work with them, and, last but not least, for all of us who use smartphones. These metals need to be mined or drawn from the depths of the Earth. To do so, forests often have to be cut down, mountains detonated, and deep crevices carved into the ground. The mine shafts and tunnels are typically unsafe; the work is very demanding and dusty. Additionally, poisonous substances are frequently used to dissolve the stone and access the metals. These solvents can seep into the water and thus become hazardous to the health of animals and plants and also the people who live in the mining areas.

The video shows us some of the stones from which elements like tantalum or palladium and other rare-earth metals are extracted. We watch as a scientist inspects these stones and can thereby take a look at the "inner landscape" of a smartphone. The video ends with an experiment. "Once the stones are established as the first link in the raw-material chain of the smartphone, the experiment addresses the end of the device's lifespan," reveals the artist. But that's all we're giving away for now!

Katharina Swoboda, *Stones*, 2021, video still, COURTESY THE ARTIST, © KATHARINA SWOBODA

Video, 2K, color, sound, 8 min
COURTESY KATHARINA SWOBODA

Film credits
CONCEPT, DIRECTOR, PRODUCTION:
Katharina Swoboda
IMAGING: Sonja Vonderklamm

SOUND: Sara Pinheiro
PERFORMER: Christine Murkovic
THANKS TO: Kamen Stoyanov, Iris Blauensteiner, Dr. Bernd Moser / Chief Curator Mineralogy, Joanneum Graz, Dr. Michael Murkovic / Graz University of Technology

Katharina Swoboda
e-penguin
2021

Katharina Swoboda, *e-penguin*, 2021, video still, COURTESY THE ARTIST,
© KATHARINA SWOBODA

Video from the series *e-animals*, vlog,
color, sound, 10 min
COURTESY KATHARINA SWOBODA

This video is installed at Karlsgarten.

Film credits
CAMERA: Sonja Aufderklamm
SOUND: Sara Pinheiro
WITH THE SUPPORT OF: Pixel, Bytes +
Film funding program

e-penguin (on display at Karlsgarten) is the first film of the web series *e-animals* by **Katharina Swoboda**. The series is about animals that populated the internet during the Covid-19 pandemic in 2020. These "electronic animals" are introduced in the style of a scientific vlog (a video blog). In March 2020, during the first lockdown, images from the **Shedd Aquarium** in Chicago could suddenly be found on the internet: penguins wandered through the aquarium complex and seemed to be visiting other animals. In the following days and weeks, some other zoos put similar images online, which also drew worldwide attention. Even prestigious newspapers like **The New York Times** or **The Guardian** reported about the videos circulating on social media. **Katharina Swoboda** writes:

"The closure of all zoos due to Covid-19 led to a wealth of zoo imagery online, which I—even though I have been intensively dealing with the depiction of zoo animals in the media for several years—could never have predicted or imagined. These images reinforced the idea, which was popular on the internet during the lockdowns, that nature was able to recover without the often destructive presence of humans, and that flora and fauna could reconquer the now vacant spaces."

For instance, there were also reports that fish were seen swimming once again in the canals of Venice, as the water was more peaceful and clearer because fewer boats were underway. The artist describes how these animals became a "media spectacle", offering an antidote to the negative effects of the lockdown. She asks: "But who *are* these e-penguins inhabiting the internet? What stories do they have to tell?" This and much more about the e-penguins can be discovered here in the exhibition. And this first part also makes you curious about the next installment of the web series: Which e-animals might be the main actors?

Kunsthalle Wien
Keep Drawing!

The video *e-penguin* (on display at Karlsgarten) is the first episode of the web series *e-animals* by **Katharina Swoboda**, which is about animals that populated the internet during the Covid-19 pandemic in 2020. In March 2020, during the first lockdown, images from the **Shedd Aquarium** in Chicago could suddenly be found on the internet: penguins wandered through the aquarium complex and seemed to be visiting other animals. These videos became very popular and went viral. The word "viral" actually goes back to the medical term "virus" and stands for something that spreads very fast, like a viral disease, from human to human. When a video goes viral, it is clicked, liked, and shared thousands and millions of times on the internet, and thus spreads just like a virus does. The content of such videos can be, for example, entertaining, spectacular, or mysterious, and often they make people laugh—just like the penguins on their strolls through the zoo.

Which animal would you like to see wandering around? And where does the animal take its stroll, who or what would it meet on its way through the data jungle?

Keep drawing!

Lisa Truttmann
Tracks I–III
2021

When the first films were screened in cinemas more than 125 years ago, from time to time moviegoers would cringe in their seats with fear. Either because they thought that the locomotive would drive right out of the picture frame and into the middle of the theater, or because the landscape was rapidly speeding past them. People were able to have this experience in the cinema as the cameras were mounted onto the trains and recorded new types of imagery. These images conquered the landscape for viewers at a blazing speed—one that today, however, would seem rather slow. We are used to much higher tempos since a long time. In the meanwhile, humans have developed new techniques, like mobile phone technology. Now these technologies control our vision and also capture landscapes in a new way.

This caught the interest of artist **Lisa Truttmann**, who went on an expedition in her three-channel video installation *Tracks I–III*. She followed a section of the former Salzkammergut Railway between Mondsee and Strobl, which she describes as follows: "In the digital ghost train of the present, we cross landscapes in search of clues, while looking forward and backward at the same time." When we take a ride on this "digital ghost train", perhaps we feel the same as the moviegoers 125 years ago—only now it is no longer the speed that irritates us, but rather the succession of images and times. Invisible radio signals take us on a journey.

How do radio signals travel anyway? And why do we all constantly stare at our mobile phones, while often being in motion in fact ourselves, yet rarely sit in the cinema anymore?

Lisa Truttmann, *Tracks I–III*, 2021, film still, COURTESY THE ARTIST,
© LISA TRUTTMANN, BILDRECHT, VIENNA 2021

Three-channel video installation,
HD, color, stereo sound
COURTESY LISA TRUTTMANN

Film credits
CONCEPT, CAMERA, EDITING: Lisa Truttmann
INTERVIEW WITH: Alfred Wiener
SOUND: Gerald Roßbacher
DRONE PILOT: Daniel Ausweger

Lisa Truttmann, *Tracks I–III*, 2021, film still,
COURTESY THE ARTIST, © LISA TRUTTMANN, BILDRECHT, VIENNA 2021

Kunsthalle Wien
Hidden Words and Secret Messages

In the landscape—both in the city and on the country-side—there are not only cell phone towers with an invisible function, but also buildings in which energy is generated from the power of nature. This energy, which is made, for example, by wind, water, or the sun, is called "renewable energy". Renewable, regenerative, and sustainable energy can be used, for instance, for heating and for electricity. In the future, it will be important that electricity comes from renewable energy sources and, ideally, not from nuclear or coal-fired power plants. Renewable energy sources are easier on the environment; nevertheless, the production of renewable energy requires built facilities to transform the power of nature into electricity and energy. Which renewable energy sources do you know? And what is needed to transform it? Can you find all the words on the topic of renewable energy hidden in this word search?

Lisa Truttmann, *Tracks I–III*, 2021, film still, COURTESY THE ARTIST,
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| S	O	L	A	R	P	A	N	E	L	S	K	T	O	R
W	R	U	O	P	B	I	O	W	A	S	T	E	L	E
B	E	S	S	O	L	A	R	E	N	E	R	G	Y	X
X	S	W	E	S	J	E	R	B	R	A	T	T	D	G
Y	E	Q	W	A	T	R	G	F	Q	X	V	B	Ü	E
B	R	S	A	R	E	D	D	E	R	R	G	J	K	O
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O	O	H	E	L	Ö	Ä	F	H	J	M	E	W	S	H
G	I	K	G	D	F	R	Q	F	G	H	J	N	T	E
A	R	D	S	D	H	Y	D	R	O	P	O	W	E	R
S	D	N	V	E	N	E	N	Q	R	G	I	E	R	M
V	A	X	Ü	O	I	Ö	J	G	S	A	X	D	B	I
D	M	D	G	H	J	P	O	U	R	W	D	C	I	C
M	R	L	L	O	E	R	M	R	E	K	N	U	N	S
W	A	S	T	E	I	N	C	I	N	E	R	A	T	E
S	W	I	N	D	T	U	R	B	I	N	E	S	N	Y

Global data traffic is growing and growing, networks connecting people all around the world are long since a standard, and communication is already expanding to machines and devices. All this means that greater and greater volumes of data need to be transported over ever faster data connections. In her three-part video *Tracks I–III* the artist **Lisa Truttmann** sets out on an expedition and shows us how the landscape is being transformed by technology. You can see cell phone towers standing in the middle of a forest, and data cables hanging like vines in nature—but what we don't see is the signals and messages they are sending. Which secret messages might be sent there? And what does communication between machines actually look like? Here we show you how to send your own invisible signals and secret messages.

You will need:
- the juice of one lemon
- a small glass
- a brush or a cotton swab
- an iron

And here is what to do:
- Press the juice out of the lemon and pour your secret ink into the glass.
- Take your brush and dip it in the secret ink. You can also use a cotton swab instead of the brush.
- Draw a secret radio signal or write an invisible secret message in the mobile phone drawing on the next page. Or use a piece of paper you have at home.
- Let the drawing dry for a short while.
- When you want your message to no longer be secret, the drawing needs to be heated.
- You can do this by ironing over the paper. Ask an adult for help.
- The heat will make your secret message visible.
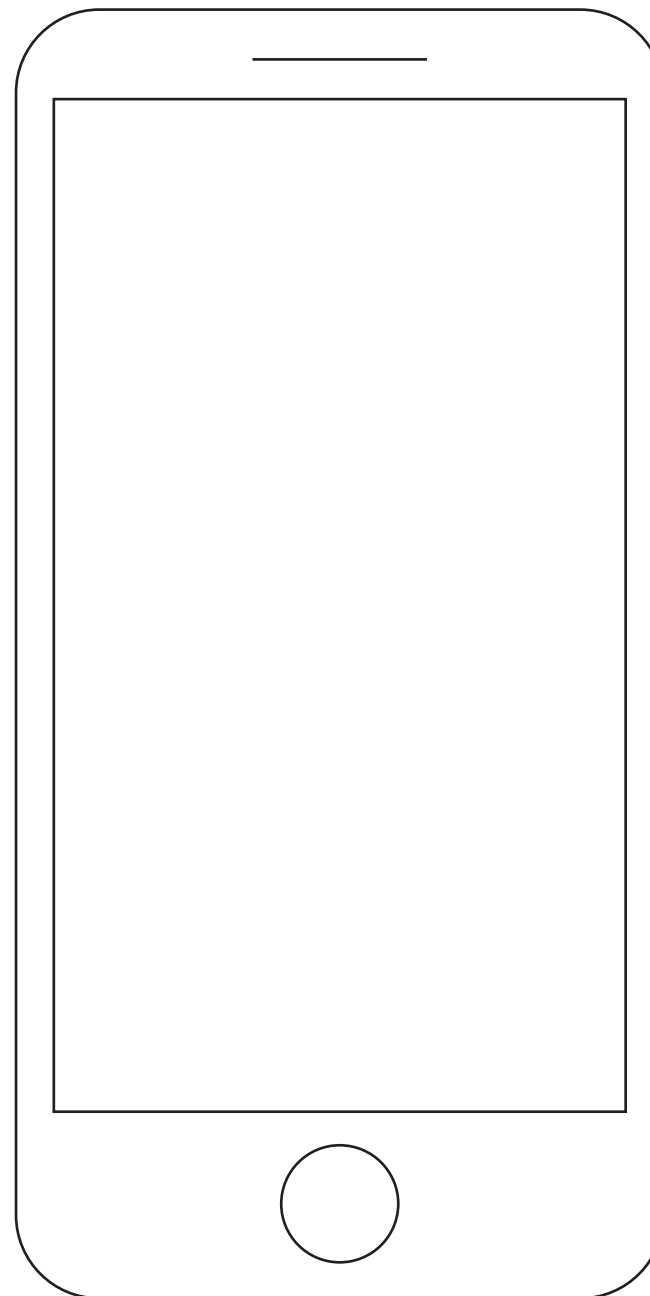
Educational Program

All programs take place at **kunstHalle wien** Karlsplatz, Treitlstraße 2, 1040 Vienna.
Please register at: vermittlung@kunsthallewien.at

PROGRAM FOR KIDS AND FAMILIES

Secret rivers and streams
Sat 12/6 2021 10 AM–12 PM

Kids' workshop as part of
WIENXTRA-Kinderaktiv-Program
For children from 6 to 10 years

A river flows under Karlsplatz, but so do many streams of data. Let's explore the interactive exhibition *Space for Kids. Footprints in a Sea of Data* and discover secret worlds in our imagination. What images of underground rivers, streams, canals, and pipe systems would you draw from it? And what do data octopuses actually look like? Your artworks created in the workshop will become part of the exhibition!

Data travels
Sat 19/6 2021, 10 AM–12 PM

Kids' workshop with Marlies Pöschl as part of WIENXTRA-Kinderaktiv-Program
For children from 6 to 12 years

Data get to us through the computer. Or? How might data be stored and transmitted in the future? Let's have a look at the exhibition *Space for Kids. Footprints in a Sea of Data* together with the artist **Marlies Pöschl**, develop ideas for the "clouds" of the future, and shoot a 360 degree video about the journey of data. You will design a model for your data store, let invisible cables wander through the Karlsgarten, and maybe even play a bit (or byte) yourself.

How we slip into a film
Sat 26/6 2021 10 AM–12 PM

Kids' workshop with
Nathalie Koger as part of
WIENXTRA-Kinderaktiv-Program
For children from 8 to 12 years

Have you ever thought about how you can beam yourself to another place? Or even appear in a new environment without having been there? In our workshop you will learn how you can travel within a film and get to know the green screen technique—a tool that is very important for the trick technique in film. Together with the artist **Nathalie Koger** we will try out simple movement sequences, her film project *The Animals' Conference, revisited* will inspire us to do so.

PROGRAM FOR SCHOOL GROUPS

We offer free guided tours or art conversation! Please contact us for further information and your reservation.

PROGRAM FOR ADULTS

My View with Birgit Lahner
Thurs 17/6 2021, 7 PM

Building upon **Marlies Pöschl**'s contribution *Shadow Library* (2021) to *Space for Kids*, plant scientist **Birgit Lahner** will share her special view on the exhibition contents. Following a tour of the exhibition, she takes us on a guided outdoor excursion around Karlsplatz to explore the local (urban) botany and its constant transformations.

Birgit Lahner grew up on a farm in the southern Kamptal valley in Lower Austria and developed a keen interest in plants from an early age on. She completed studies in applied plant sciences and is currently working on her second book, which outlines various botanical chapters in Vienna's urban history.

In the series *My View*, we invite experts, amateurs, and people of interest to present their personal perspective on the exhibition.

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The art education activities were conceived in cooperation with the Institute for Education in the Arts at the **Academy of Fine Arts Vienna** and **Sir Karl Popper School**, мѕ Schweglerstraße, 1150 Vienna.

As part of the course *The Exhibition as a Place of Learning*

PROGRAM LEADERS
Hans Krameritsch
Anna Pritz
(both Academy of Fine Arts Vienna)
Elisabeth Kubizek
(мѕ Sir Karl Popper School)

PROGRAM CONTRIBUTIONS BY STUDENTS AND PUPILS

Protest of the Extinct Animals

WORKSHOP IDEA AND CONCEPT:
Sarah Bichler, Alice Durst,
Luisa Thalmann

CONTRIBUTIONS BY: Jetmir Ademi,
Slava Altamer, Sabrina Balogh,
Silanur Cinar, Patricia Corina,
Tolga Genc, Lara Heger

Like the Sand of the Sea …

WORKSHOP IDEA AND CONCEPT:
Johanna Eder, Johannes Oberhuber

CONTRIBUTIONS BY: Anwar Algbyeh,
Gian Pierre Diaz de la Torre, Zohra
Faizi, Peter Fazakas, Luka Kovacevic,
Leyla Noori, Fatima al Sadi, Arjesa
Vranovci

Nature in the City:
Analog Photo Filters

WORKSHOP IDEA AND CONCEPT:
Paulina Bousek, Maria Kaufmann,
Louis Reumann

CONTRIBUTIONS BY: Monika Barbulovic,
Kristijan Dekanovic, Daniel Dobre,
Mustafa Folkman, Petar Jovic, Albion
Lutfija, Stefan Pantic, Elvir Siljic

Chladni Sound Figure

Johanna Eder, Johannes Oberhuber

The video works shown in the exhibition were produced as part of the **Supergau Festival**. With the kind support of the cultural department of Salzburg Land.

Supergau
für zeitgenössische Kunst

LAND SALZBURG

Biennale for Change
Vienna 2021
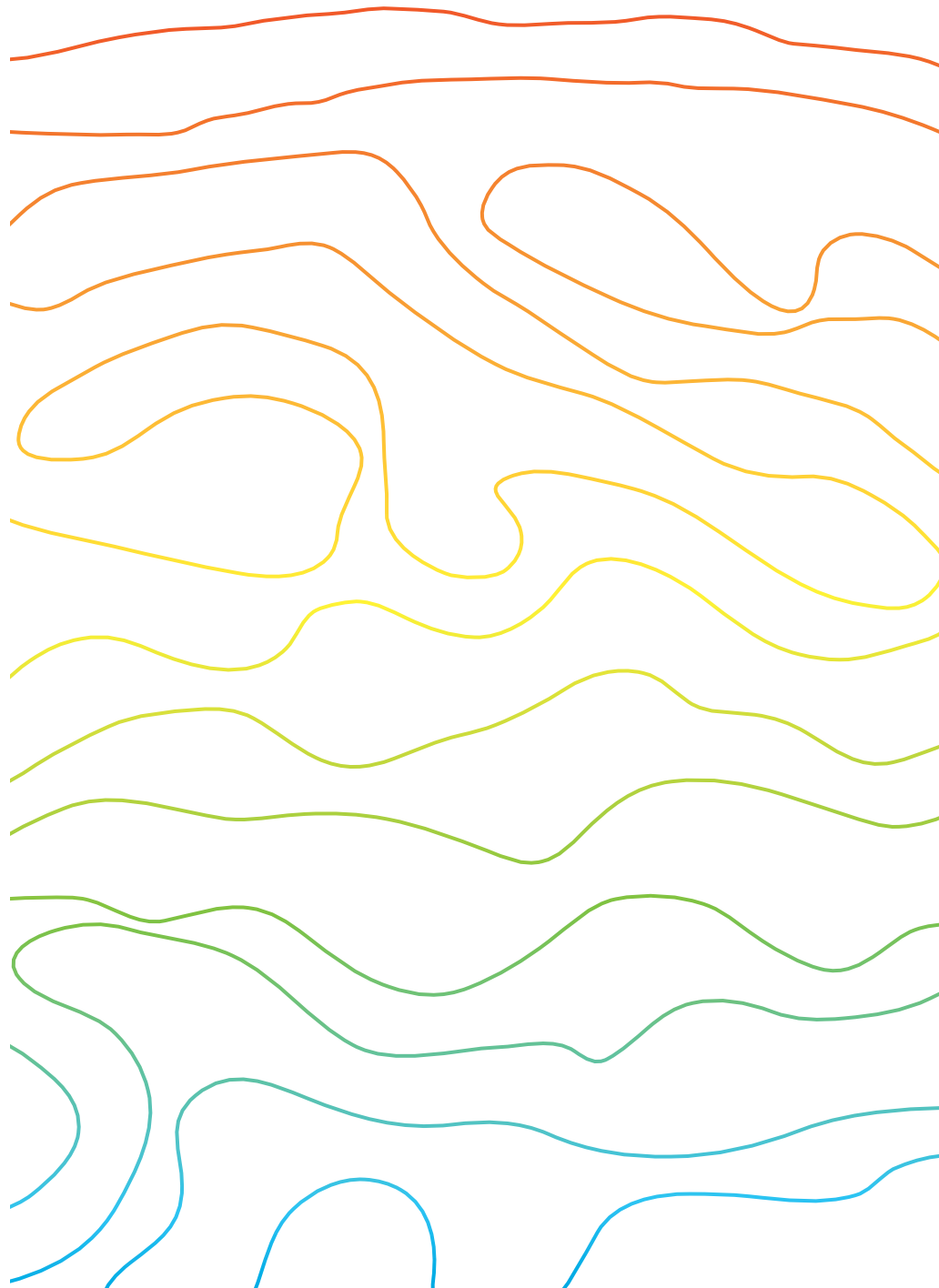
An interactive exhibition of
kunsthalle wien
as part of
Vienna Biennale for Change 2021

Stadt Wien | Kultur

DERSTANDARD

Ö1 CLUB

TON&BILD
MEDIENTECHNIK GMBH

Artists:
The Golden Pixel Cooperative

Enar de Dios
Rodríguez
Nathalie Koger
Simona Obholzer
Marlies Pöschl
Katharina
Swoboda
Lisa Truttmann

Free admission!
Tuesday – Sunday 11 AM – 7 PM
Thursday 11 AM – 9 PM
FOR PROGRAM UPDATES:
www.kunsthallewien.at
f ⊙ ✆ /kunsthallewien
#Spaceforkids

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