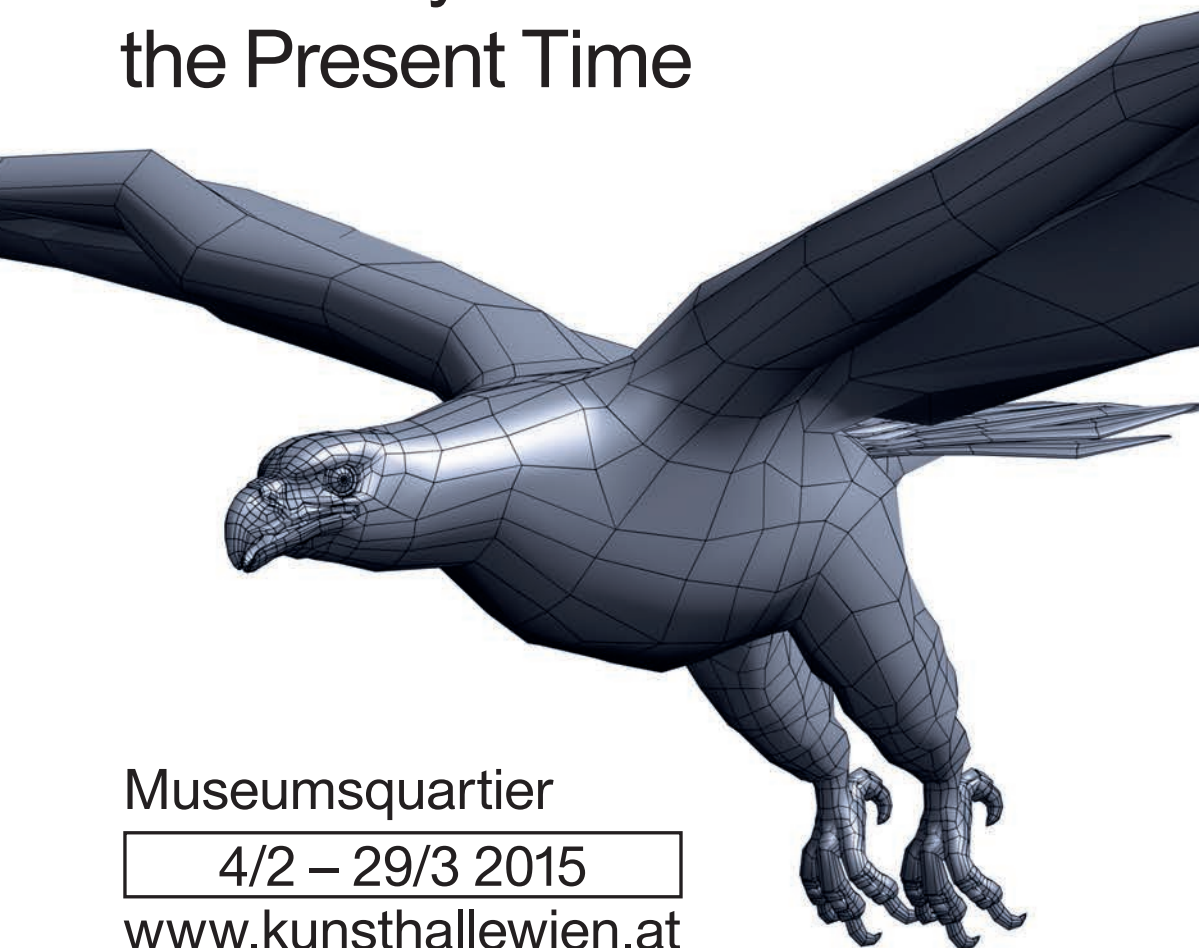


Kunsthalle Wien

#Future Booklet

# The Future of Memory

An Exhibition on  
the Infinity of  
the Present Time



Museumsquartier

4/2 – 29/3 2015

[www.kunsthallewien.at](http://www.kunsthallewien.at)

# **The Future of Memory**

## **An Exhibition on the Infinity of the Present Time**

Digital communication and virtual interlacing shape our world today and influence our collective memory. Remembering the past, experiencing the present and imagining the future all meld to become part of a seemingly equivalent imagery in digital space.

*The Future of Memory* critically challenges constructions of reality and investigates the conditions under which individual and collective memory evolve.

Curator: Nicolaus Schafhausen  
Assistant: Marie Egger

The exhibition *The Future of Memory* will be accompanied by an e-book, available as a free download on [www.kunsthallewien.at](http://www.kunsthallewien.at) with iBooks. The hard copy version can be purchased on Kunsthalle Wien's website via Books on Demand. The publication introduces essays by Clint Burnham, Michael Connor, and Nicolaus Schafhausen, alongside a detailed presentation of the works exhibited in the show, written by Marie Egger, Emilie Lauriola and Vanessa Joan Müller.

# Julius von Bismarck

\*1983 in Breisach am Rhein, lives  
in Berlin



Julius von Bismarck, *Unfall am Mittelpunkt Deutschlands*, 2013

## ***Unfall am Mittelpunkt Deutschlands (Accident at the Centre of Germany)*, 2013**

Fictive story

Courtesy the artist and  
Alexander Levy, Berlin

Following the reunification of Germany on February 26, 1991, a Kaiserlinde or “commemorative lime tree” was planted in the village of Niederdorla in Thuringia, the geographical centre of Germany. On the morning of April 15, 2013, passers-by informed the police that a black VW Golf had crashed into this tree. The police recorded the incident, began to investigate and a few weeks later they received a letter claiming responsibility, saying the artist Julius von Bismarck had staged the incident. The accident at the central point of Germany was actually not an accident at all, but instead exists in police and press reports as the documentation of an ultimately fictive story.

The photographic record of the supposed accident scenario resembles evidence photography for police files, insurance documents or media reports. Motifs such as this form part of the collective visual memory and evoke associations, although in this case the associations cannot be attributed to any real event that would justify them. What really happened? *Unfall am Mittelpunkt Deutschlands* expresses above all a scepticism even about identity-conferring metaphors like the tree in themselves.

# Igor Bošnjak

\*1981 in Sarajevo, lives in Trebinje



Igor Bošnjak, *Hotel Balkan*, 2013, film still

## ***Hotel Balkan*, 2013**

HD video, 10 min.

Courtesy the artist

*Hotel Balkan* is a video comprising atmospheric images that can only partially be assigned to a concrete epoch and that examines futuristic memories of the past and present imaginings of the future. The film was shot in the nuclear bunker of Tito, the former president of Yugoslavia, and centres on the

question of why images from the past often appear more futuristic than plausible images of an imagined future. Even science fiction films often look like a journey not so much into the future but rather into an unknown past: it is not the unimaginable that finds expression here, but rather those variants of the past that obviously failed to be realized. Igor Bošnjak's film *Hotel Balkan*, too, presents a future of the past that apparently never managed to become the present, although it actually exists. In line with this approach, the nuclear bunker in Konjic in the present-day Bosnia-Herzegovina is introduced as a sort of hotel: a place for the people of today, instead of a place of protection for the ruling class of yesterday.

## Antoine Catala

\*1975 in Toulouse, lives in New York



Antoine Catala, *New Feelings*, 2014

***Le Petit Antoine*, 2014**

***New Feelings*, 2014**

Various materials

Courtesy the artist and 47 Canal,  
New York

***Logo to Self-Consciousness*, 2014**

Various materials

Courtesy the artist; 47 Canal, New

York; Greene Naftali Gallery, New York

***Collective Feelings Memory*, 2015**

Various materials

Courtesy the artist and Galerie

Christine Mayer, Munich

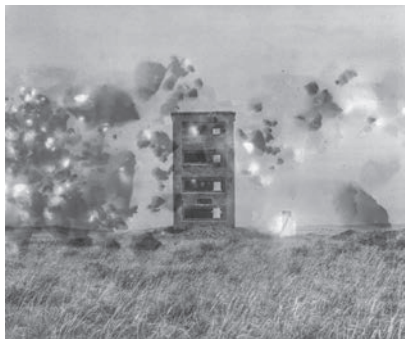
Antoine Catala has developed his practice around our physical and psychological relationship to images and the machines that generate them. With a focus on the spacialization and the tactile character of pictures – moving or not – the artist highlights the affective connection we have with them. Catala's performances and installations are often laced with humour, but never derail from their primary intent, questioning the means of communication, language and emotions.

The artist exhibits here four technology-based pieces exploring memories and the feelings they trigger. *New Feelings* is a computer generated rendering of the artist with a young boy's body, lying on the beach, thinking. Directly associated to this piece is *Le Petit Antoine*, a comic strip depicting the artist as a kid, trying to approach and understand other people's behaviors. Created for the show, the *Collective Feelings Memory* installation resembles a sandbox, but is actually filled with multicoloured bubbles of polystyrene foam. Touched by the visitors, they keep the shape the previous person gave it, leaving a small fragment of physical memory

for the one coming after. Looking like a “balloon-brain”, the installation *Logo to Self-Consciousness*, inflates and deflates, rendering the shape it contains inside.

## Julian Charrière

\*1987 in Morges, lives in Berlin



Julian Charrière, *Polygon XII*, 2014

### ***Polygon XII*, 2014**

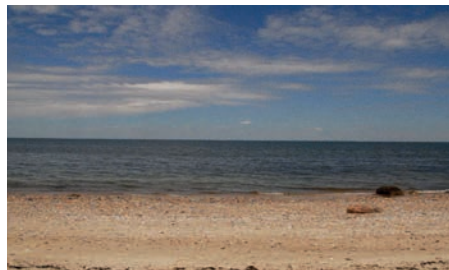
Black and white photography,  
150 x 180 cm  
Courtesy the artist

The photographs in the series *Polygon* show views of a former nuclear weapons testing site in the east of Kazakhstan, close to the towns of Semipalatinsk and Kurchatov. The landscape still bears the recognizable traces of the explosion of nuclear weapons, measuring towers, bunkers and underground mines. In this region, 19,000 km<sup>2</sup> in size, some 460 tests were carried out between 1949 and 1989, many of them underground. The nuclear arms race between the USA and the Soviet Union was expressed in real terms here – the area became the de facto arena of a fictive war.

*Polygon* focuses on the measuring towers of the polygon-shaped test site in eastern Kazakhstan. The photographs were taken on location with a medium-format camera and document the landscape and the grotesque buildings as relics of a bygone era. Since the area was closed only 25 years ago, it can only be entered with protective clothing. The radioactivity of plutonium disappears very slowly, with a half-life of 100,000 years, and thus still maintains the intensity of the active test period. The light and dark patches on the photographs are the result of the negatives coming into contact with radioactive excavation residues in the test area. The radioactivity of the stones throws light and dark shadows onto the material and so leaves visible traces of the invisible contamination. Although the images have subsequently been processed, they still merge a documentation of historic ruins, continuing radioactive contamination and a future archaeology of the nuclear age.

## Keren Cytter

\*1977 in Tel Aviv, lives in New York



Keren Cytter, *Ocean*, 2014, film still

## ***Ocean*, 2014**

Video, 15:40 min.

Courtesy the artist;

Galerie Nagel Draxler, Berlin;

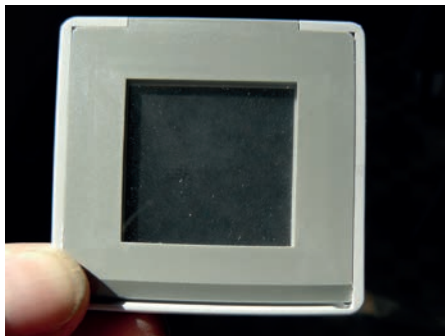
Galerie Pilar Corrias, London

It begins with the instructions telling you to position your head at one point and your shoulders at another. Then a disembodied voice slowly puts us in a state of relaxation and meditative concentration: "If you don't want to drown, be an ocean. You are waking up to the sound of the waves. Your mind is an island. You are facing reality by yourself. Relax. Concentrate on the screen in front of you and face your own reflection." Keren Cyttar's video work *Ocean* is an elliptical narrative about a family, a lover, a beach house and a lonely boy.

In the last shot a young man finds an iPhone buried in the sand. On the screen we see a film that shows exactly the same scene as the one in front of him: the calm sea, the sun, the beach. Digital media sometimes create a hypnotic pull, tempting us to give them our concentrated attention in exchange for the promise that we will feel better once we are embedded in their virtual world. But just as the sea was filmed with the iPhone, instead of simply contemplating it, so the flat glass surfaces of the screens insistently push themselves in front of reality until this seems just as untactile, as unreal, as the data streams from our beloved gadgets.

## Edith Dekyndt

\*1960 in Ypres, lives in Tournai



Edith Dekyndt, *Carousel*, 2010

### ***Carousel*, 2010**

Slide projection

Courtesy the artist and

Galerie Greta Meert, Brussels

Edith Dekyndt's installation *Carousel* takes us on a virtual journey into the past, but without showing concrete images. Instead of presenting personal memories, *Carousel* confronts the viewer with the evidence of what actually is: dust that has accreted in the empty slide frames; dust as microscopic particles of time that settle on everything; dust as physical traces of the past that betray nothing of this apart from the idea that it is very distant. The total of eighty slide frames that fill the carousel of a Kodak projector are over fifty years old and were acquired by the artist in their original packaging. Each slide frame has two thin glass plates between which a developed slide can be inserted. Some of the glass plates have been treated with an emulsion that has dried out over the years and developed cracks.



Along with the dust, these cracks form a further level of the visible that appears when the image is magnified. As soon as the projector loads another empty slide frame in front of the lens, viewers see correspondingly minimal traces of “nothing” that points to the past. These are images created without intent and exposure, coincidental products of a storage process that presents itself as a perceptible sedimentation of time.

## Simon Denny

\*1982 in Auckland, lives in Berlin



Simon Denny, *Berlin Startup Case Mod: Sociomantic*, 2014

***The Startup Way Snapchat Legal Evidence***, 2014

***You Disruptive Technologies***, 2014

***The Process SeedCamp***

***American Tour***, 2014

Digital prints on billboard mesh,  
digital prints on aluminum,  
159.5 x 113.5 x 17.5 each

***Startup Case Mod: Snapchat***, 2014

Various materials, 126 x 72.2 x 38 cm

Courtesy the artist and  
Galerie Buchholz, Berlin/Cologne

***Berlin Startup Case Mod: Sociomantic***, 2014

Various materials, 79.5 x 91 x 54 cm  
Courtesy Alastair Cookson

In his installations, Simon Denny creates space for this unbroken euphoria about the future – an emotion now only rarely encountered outside the startup scene, and based on a will to progress that never looks nostalgically to the past, believing the Internet holds the potential of tomorrow. Internet startup companies founded with venture capital meet nerdy subcultures, and thus form an invincible triad of programming geniuses, computer programmers and investors.

Denny's comments on these concentrate on emerging aspects of digital culture in order to create snapshots of a present that sees startup companies as tomorrow's heroes. He extracts readymade materials from this cultural niche and treats them as part of a global information supply – and so produces a homage to technology, information and the unremitting search for the New, including its economic interrelationships. Denny applies no critical distance here: his works do not aim to comment on these developments. Instead, it is reality itself that may jeopardize or bring down the high-flying ambitions of the subculture he examines.

# Aleksandra Domanović

\*1981 in Novi Sad, lives in Berlin



Aleksandra Domanović, *Turbo Sculpture*, 2010 – 2013, film still

## ***Turbo Sculpture*, 2010 – 2013**

Video, 19:44 min.

Courtesy the artist and  
Tanya Leighton, Berlin

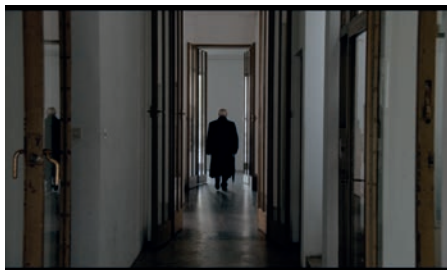
*Turbo Sculpture* is the name given by Aleksandra Domanović to sculptures in public space in cities in Serbia, Macedonia, Croatia and Kosovo. Drawing an analogy to “turbo folk” (a music style from the same region) she created the term to describe monuments of Western pop icons: naturalistic statues of Rocky Balboa, Bob Marley, Tupac Shakur or Johnny Depp. In the assumption that local politicians and heroes had failed and that there was no available national story to serve as a basis for values and achievements, these figures supply symbolic identification templates from Western culture. In 2005 a monument to the Chinese-American actor Bruce Lee was set up in Mostar (Bosnia-Herzegovina) to demonstrate unity and ethnic togetherness. This makes him an alternative role model, and

Western pop culture becomes an ideal that embodies principles needing to be re-established.

With her *Turbo Sculptures*, Aleksandra Domanović creates a detached view of recent history that enables a critical-reflective perspective. Born in Novi Sad, she personally experienced the trauma of disintegration and new identification of the former Yugoslavian states. The confrontation with cultural developments and with a media “Balkanization” continues to influence her artistic practice.

# Dani Gal

\*1975 in Jerusalem, lives in Berlin



Dani Gal, *Wie aus der Ferne (As from Afar)*, 2013, film still

## ***Wie aus der Ferne (As from Afar)*, 2013**

HD video, 26 min.

Courtesy the artist and  
Freymond-Guth Fine Arts, Zurich

Dani Gal’s film and installation practice address the way history passes into personal and collective memory. The artist explores how the perception and interpretation of a historical event is modified and distorted, according to an array of



socio-political and cultural factors. Gal presents here *As from Afar*, a fictionalized video installation based on the riveting relationship of Holocaust survivor, renowned Nazi hunter Simon Wiesenthal and Albert Speer, the Third Reich's chief architect and armaments minister. One of the rare high ranking Nazi officials to have taken responsibility for his acts, showing remorse for the regime's horrendous crimes while he spent twenty years in prison. After his release in 1974, Speer contacted Wiesenthal and they established a controversial relationship, based on correspondence and occasional meetings in Vienna. This unlikely friendship is the starting point of Gal's cinematic mise en scène and dialogues, which for this introspective work, originate from documentary material, interviews and the biography written by Israeli historian Tom Segev *Simon Wiesenthal: The Life and Legends*. Oscillating between fiction and facts, the work highlights the numerous issues of fictive re-creation and the changes those may induce in the transmission and recalling of a historical narrative, the Holocaust in this case. Accompanying the film is the narration of a short text by Austrian philosopher Ludwig Wittgenstein, based on memory and images and its relation to discourse on the Jewish Genocide.

## Florian Hecker

\*1975 in Augsburg, lives in Kissing and Vienna



Florian Hecker, *Chimerization*, 2012, Photo: Jared Kuzia

### ***Modulator*, 2012**

One-channel electro-acoustic sound, loudspeaker system, 33:48 min.  
Courtesy the artist ; Sadie Coles HQ, London; Galerie Neu, Berlin

Florian Hecker's sound installation *Modulator* consists of a directional loudspeaker and an electro-acoustic composition. The acoustic signals sound atonal, interrupted, and melodic only in some sequences. They unfold themselves both tonally and spatially and open up a form of perception in not only acoustic but also physical volumes.

The tonal spectrum of the sound installation ranges from tapping, cracking, scratching, knocking and swooshing noises, as well as interference impulses, beeping alarms, propellers, whirring tones and rhythms, and also extends to melodic sounds. Hecker takes full advantage of the acoustic potential by superimposing various frequencies and letting

them play out against each other. This modulation of acoustically perceptible fluctuations and oscillations influences the human perception of signals. So *Modulator* is more than just a challenge to, or even disruption of, the human system of perception. The noises and tones can be attributed to few familiar sounds and seem to follow an unfamiliar logic. In this way the work creates a physical experience based on an acoustic performance of signals invisible to the eye.

## Leon Kahane

\*1985 in Berlin, lives in Berlin



Leon Kahane, *Jacket*, from the series *FRONTEX*, Warsaw, 2009

**19-1-2014**, 2014

One-channel full HD video, 30 min.

***Xerox / Flipchart / Office left / Jacket / Flowers***, from the series *FRONTEX*, Warsaw, 2009

***Situation Room***, from the series *FRONTEX*, Constanza, 2009

Print on press board, 200 x 160 cm

Courtesy the artist

Leon Kahane's photographs and videos have a documentary look and they address themes that one could describe as political. However, they avoid the spectacular in favour of a perspective that combines the work's theme with the conditions under which it becomes visible. And so, in the thirty-minute video *19-1-2014*, which consists of just a single shot, we see female domestic workers in Hong Kong as they participate in a demonstration. The protestors wear headbands that express their demands; they hold up banners and wave to catch the camera's attention. Many of the women record themselves and the event with their smartphones or photograph the artist, who in turn is filming them with a camcorder. Kahane's *19-1-2014* provides a further visual representation of their struggle, which in turn produces visual testimonies of the protest that, in the uploading and downloading of global information flows, seek an audience.

In contrast, Kahane's photo series *FRONTEX* focuses on the mechanisms of the system itself. *FRONTEX* depicts offices devoid of any human presence at the Warsaw headquarters of Frontex. Mounted on large wooden boards, photographs lean against the walls in the exhibition space and evoke the physical appearance of

an administrative office. Frontex (Agence européenne pour la gestion de la coopération opérationnelle aux frontières extérieures) is the agency that coordinates external border security for the European Union.

## Daniel Keller

\*1986 in Detroit, lives in Berlin



Daniel Keller, *Absolute Vitality Inc. Offshore Subsidiary (Blues Via Totality LTD, Belize)*, 2013, Photo: Aurélien Mole, 2013

***Absolute Vitality Inc. Offshore Subsidiary (Visit Beauty Atoll LTD, British Virgin Islands)*, 2013**

***Absolute Vitality Inc. Offshore Subsidiary (Blues Via Totality LTD, Belize)*, 2013**

***Absolute Vitality Inc. Offshore Subsidiary (Sea But Volatility LLC, Nevis)*, 2013**

***Absolute Vitality Inc. Offshore Subsidiary (To Value Stability LTD, Gambia)*, 2013**

Various materials, 70 x 50 cm each

Courtesy New Galerie, Paris, and Kraupa-Tuskany Zeidler, Berlin

***Absolute Vitality Inc. Offshore Subsidiary (Bailouts Yet Vital LTD, Seychelles)*, 2013**

Private collection

A legally registered shell company established in Wyoming, Absolute Vitality Inc., was purchased in 2012 by Berlin-based American artists Daniel Keller and Nic Kosmas to be used specifically as framework for an artistic project. Daniel Keller creates installations, performances and digital based work exploring issues linked to neo-liberal practices. Keller's work engages with consumption, labor, environmental and socio-economic topics, questioning notions of progress and productivity from the viewpoint of a "prosumer imagineer" artist. Created by corporate multinationals to avoid taxes in their own countries, an offshore subsidiary is a business filial established overseas in fiscal havens. Highlighting the triangular relationship of artist-gallery-collector, and the commodities of the art market, the shareholds of Absolute Vitality's offshore subsidiaries are officially acquired by collectors. These shares offer low risk, high reward, and legal investment into a conceptual art tool. Guaranteeing the customers (collectors) a complete freedom from capricious art market trends. For *The Future of Memory*, printed shares of Absolute Vitality Inc.'s various subsidiaries are exhibited in hydrolock drybags, displaying the names of the tax havens they are based in.

# Hanne Lippard

\*1984 in Milton Keynes, lives in Berlin



Hanne Lippard, *Orbit*, 2012

***Postisms***, 2011, 1:06 min.

**Locus**, 2012, 4:45 min.

***Pandoras Cat*, 2013, 6:20 min.**

**Beige**, 2010, 6:05 min.

Sond installation  
Courtesy the artist

Hanne Lippard's medium is language. In sound, text and performance she writes and speaks about speech. She makes use of commentaries, small-talk clichés, Internet postings, phrases used in an inflationary manner, everyday speech or everyday episodes. Repetition and rhythm are the main tools for the careful placement and recontextualization of the words, and sometimes cause Lippard's texts to drift into the incomprehensible. However, thanks to its basic material her work retains the potential for recognition. Language thus becomes an instrument that develops melody and refrains and presents the words in their aesthetic-poetic function.

*Postisms* begins with an accentuation of the word “postmodernism” and varies this until it becomes unrecognizable. The prefix “post” is pushed to the point where it becomes meaningless. The specific sound quality of her works is continued in *Locus*, where non-verbal interpersonal communication is described without an active exchange between people actually taking place. Conversely, the confrontation between narrator and her environment by means of fragments of everyday speech is highlighted in *Pandoras Cat*, which resembles a logbook. The process of moving house, together with the organization of (everyday) urban life, is presented in a way reminiscent of blogs and digital communication through social media. In *Beige* she transforms speech sampling into a polemical treatise on the colour tone and its current connotation as a trivial and universally applicable lifestyle colour.

# Deimantas Narkevičius

\*1964 in Utena, lives in Vilnius



Deimantas Narkevičius, *Books on Shelves and Without Letters*, 2013. film still

***Books on Shelves and Without Letters*, 2013**

HD video, 40 min.

Courtesy the artist and  
Galerie Barbara Weiss, Berlin

The films of Deimantas Narkevičius are about nothing less than exploring the boundaries of filmic representation as a mechanism for the portrayal of something in the past. One important element in this work is the structural similarity of image and memory as illustrations and imaginings that are permeated by personal projections, and thus never completely realistic. And so while Narkevičius' film is on the surface a documentary, it in fact addresses other issues. *Books on Shelves and Without Letters* shows the performance by the band Without Letters in an antiquarian bookstore in Vilnius, amidst an interior that looks to be thirty years old. The members of the audience listen to the music, but also browse through the books. In other respects too the atmosphere is relaxed, in keeping with the slightly retro-sounding guitar band. However, the longer one watches the forty-minute video installation, the more unclear it becomes whether this is the documentation of a real performance by a real band or whether everything in this film, from the location and the musicians to the audience, has been cast by the artist for the production of the work. In the double projection, the images alter along with the movements of the two video cameras, changing size, and shifting forwards and backwards. The uncut shots of the concert reproduce the perspective of the

people filming without ever being combined into a homogeneous perspective. One senses the aesthetic of alternative music videos from the 1980s. The fact that Narkevičius filmed with a Betacam SP, a common video format in the 1980s, also contributes to the slightly nostalgic impression, one that certainly has nothing of the digital precision of today's videos.

## Katja Novitskova

\*1984 in Tallin, lives in Amsterdam



Katja Novitskova, *Dodoli de Luxe* Grey, 2014

***Dream Jobs 009*, 2013**

***Special Bond 011*, 2013**

***Dissemination And Proliferation 012*, 2013**

***Prediction Market 017*, 2013**

***Benefits of Complexity 008*, 2013**

Digital prints on papyrus,  
72 x 55 cm each



### ***Dodoli de Luxe Grey*, 2014**

Electronic baby swing, polyurethane resin, stock image of protein molecule, fishing baits, cable hose, approx. 110 x 100 x 90 cm

Courtesy the artist and  
Kraupa-Tuskany Zeidler, Berlin

Articulating her practice around the mind-boggling expansion of the Internet, Katja Novitskova develops a futuristic body of work based on installations, prints and sculptures. Merging the digital to elements of natural, organic or historical origin, the works explore the transformative potential of online images. Relentless economical growth, environmental damages, image issues and human-machine interactions are part of the array of questions the artist investigates.

Presented in *The Future of Memory*, four aluminum frames display digital prints of cute animals on papyrus. The four prints embody the physical representation and evolution of online images. Once out of the virtual screen, these animal prints take a life of their own and keep on evolving, out of any control. *Dodoli de Luxe Grey* is a new work, further expanding Novitskova's practice into robot aesthetics. This electronic baby swing is the naked structure of a traditional baby cradle. It can reproduce the heartbeat of the mother or sing childrens songs and thus questions the potential future companionship of robots, which is not a science fiction story tale anymore.

## Yuri Pattison

\*1986 in Dublin, lives in London



Yuri Pattison, *RELIable COMMunications*  
(<http://reliablecommunications.net>), 2013

***RELIable COMMunications*, (<http://reliablecommunications.net>), 2013**  
Webpage (html, css, javascript, php, jpeg, gif & png)

Courtesy the artist  
Commissioned by Legion TV,  
London & co-presented with  
the New Museum, New York

***Pale\_Blue\_Dot*, [http://www.kxol.com.au/images/pale\\_blue\\_dot.jpg](http://www.kxol.com.au/images/pale_blue_dot.jpg) <- sums it up for me, 2013**  
Hyperlink & jpeg image / c-type  
print, dimensions variable  
Courtesy the artist

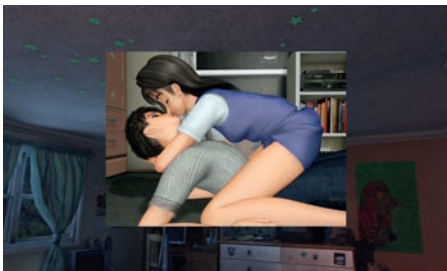
Yuri Pattison creates web and installation works highlighting the evolution of the Internet, the physical consequences of our online actions, and our need to contextualize virtual space. With the website *RELIable COMMunications*, Pattison draws parallels between resistance and two specific historical events: the failed Soviet coup d'état of August 1991 and the declassification of US military documents by Chelsea Manning in 2010. Bearing the name of a 1990 pre-Internet Russian network used to spread the news



of the coup, the website is a factual archive of that political episode. Layers of information and visuals are frenetically displayed and the scrolling, clicking, and tab opening necessary to access the material reflects the research process Pattison underwent. Chat logs of whistleblower Chelsea Manning and hacker Adrian Lamo appear on screen while the page changes into the texture of the *Pale Blue Dot*. Taken by spacecraft Voyager at the request of astronomer Carl Sagan, the image shows Earth as a single pale blue pixel. During the exchanges with Lamo, Manning tried explaining the reasons for her actions, illustrating her troubled mindset by sending a link to Voyagers original image. Later finding that the URL Manning had sent was dead, Pattison ressurected the site and uploaded an inverted version of the image as an homage to the whistleblower Chelsea Manning, formerly known as Private Bradley Manning.

## Jon Rafman

\*1981 in Montréal, lives in Montréal



Jon Rafman, *Mainsqueeze*, 2014, video still

***Mainsqueeze*, 2014**  
Video, 7:23 min.  
Courtesy the artist

Jon Rafman's video work explores the consequences of virtual technology on human interactions and the role of digital tools in constructing alienation and isolation. Rafman's previous video works carried what the artist described as a "flaneur-gaze", images possessing a romantic contemplative quality to them. Departing from this approach, *Mainsqueeze* is a seven minute video made entirely of footage found online while exploring the opaque world of the deep Internet. A synthetic narrator ties together the structure of the infernal sequences detailed in the video. The voice-over combines modified quotes from literature, Tumblr and comments found on message boards of various websites. What stems from this work is an uncomfortable glimpse into places where hidden perversions, identity questions, and loneliness exist aplenty. Rafman observes and documents those subcultures, never judging or making a moral statement, instead leaving the viewers room to ponder their own sense of entrapment.

## Adriana Ramić

\*1989 in Chicago, lives in New York



Adriana Ramić, *The Return Trip is Never the Same (After Trajets de Fourmis et Retours au Nid, M. Victor Cornetz, 1910)*, 2014

***The Return Trip is Never the Same (After Trajets de Fourmis et Retours au Nid, M. Victor Cornetz, 1910)*, 2014**

E-book, 82 pages

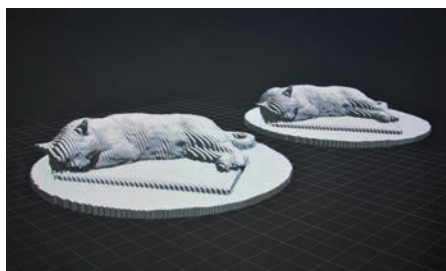
Courtesy the artist

Adriana Ramić's *The Return Trip is Never the Same* arose from an intensive process of research: prompted by a stay at the Google Cultural Institute in Paris in 2014 she met with etymologists and beetle specialists and consequently acquired the book *Trajets de fourmis et retours au nid* (Ant Paths and Return to the Nest) by Victor Cornetz, written in 1910. The French researcher was interested in the eusociality of ants and studied their paths, which he recorded in sketches contained in the aforementioned book. After Ramić had also read scientific publications by researchers at the Netherlands Institute of Ecology and writings by the media theorist Jussi Parikka on the communication strategies of insects, she concentrated these sources of inspiration in *The Return Trip is Never the Same*. Each page of this 82-page e-book consists of three levels. The topmost colour motif corresponds to the ant paths documented by Cornetz, and can be traced in glowing colour using a finger. A second text section in the rearmost level is mostly covered and contains combinations of letters that can hardly be discerned. It was created when the artist traced the insect paths over a Swype keyboard. An auto-correct program then put together the

second, legible text in various languages. This in turn contains words that had previously been frequently used in the artist's computer and thus constitutes a document of her own digital traces.

## Antoine Renard

\*1984 in Paris, lives in Berlin



2553418\_Why do cats sleep on the newspaper (何故、猫は新聞に乗るのか?), 2015

**1110533\_Capture Name (Bob)**, 2015  
SYNTHOS XPS PRIME S 30  
Styropor, 65 x 205 x 12 cm

**2553418\_Why do cats sleep on the newspaper** (何故、猫は新聞に乗るのか?), 2015  
SYNTHOS XPS PRIME S 30  
Styropor, 65 x 140 x 15 cm

Courtesy the artist

When does the abstract form become recognisable as a cat? The moment is in the eye of the beholder. But once the motif has been discerned it triggers a chain of intuitive associations that, for those familiar with the Internet, seems never-ending: the cat is by far the most popular Internet motif. It is the best-loved pet animal in the World

Wide Web and users love to create, post, comment on and share videos, comics and images with cats. This attitude to cats seems symptomatic of the democratization of online content described as “The Long Tail”: the potential of each individual to become a transmitter and to share his thoughts with an undefined general public. In the thinking behind Renard’s work, the popularity of YouTube and of the Internet itself transforms anonymous objects into collective icons.

The motif of Renard’s sculptures is based on a recently taken photo of a real cat. Its owners published photos of the animal and the artist used these to create the sculptures.

The works were produced by a 3D printer that forms the sculptures from polystyrene and thus creates a tangible representation of the motif. The artworks in the exhibition space can, in this sense, be regarded more as representations of data and information that are transferred from a digital to a physical level.

# Mandla Reuter

\*1975, Nqutu, lives in Berlin



Mandla Reuter, *City*, 2014, Photo: Robert Gruber

## **City**, 2014

Wood, steel, pipe, pump,  
Evian water, other materials,  
dimensions variable  
Courtesy the artist and  
Galerie Mezzanin, Vienna

Online information, fiction and reality can be altered or obstructed to the point of confusion. Multifaceted and baring minimalistic aesthetics, Mandla Reuter’s practice shifts in its form and meaning, pushing the viewer to get the bigger picture. In an almost psychedelic mind trip, his installations let different narratives unfold without directly pointing at one. Exhibited in *The Future of Memory*, the installation *City* is high perched on a pallet held by a metal

construction. The blue water tank, fitted with a pump, is filled with Evian *Spring Water*. Emerging from the tank is a black tube snaking down onto the floor and circulating around the space, roughly perforating walls. Closing the cycle, the tube circumvents stacked packages of Evian bottles and comes back at its source, the plastic tank. Mirroring an industrial cycle of water treatment, *City* highlights what lies beneath and makes the fancy water evaporate.

## Meggy Rustamova

\*1985 in Tbilisi, lives in Brussels and Ghent



Meggy Rustamova, *L'invitation au voyage*, 2014

***L'invitation au voyage***, 2014  
HD video, 13 min.  
Courtesy the artist

Meggy Rustamova's film *L'invitation au voyage* presents viewers with a sequence of black and white photographs that are incorporated into a narrative by an off-screen voice; this narrative tells the story of a woman who has disappeared and left behind only these photos. The pictures are addressed to the man whom she left. Slowly the camera approaches these static testimonies to the past while a female voice comments on the images and tries to reconstruct the past of the vanished woman, as well as the man's journey into the past recorded by in the images that have been left behind for him. *L'invitation au voyage* – the title is taken from a poem by Baudelaire – is a suggestive approach to the potential of photography to tell more than one story and for melding together fact and fiction, until the fuzziness of the tones that make up each photograph has expanded to include the narrative too. Yellow Post-Its on selected photos promise an explanation, but the pencilled-in words have been erased and the path back to the time when they were written is now blocked.

# Augustas Serapinas

\*1990, Vilnius, lives in Vilnius



Augustas Serapinas, *Marie*, 2015, Photo: David Avazzadeh

## ***Marie*, 2015**

Installation and performance  
Courtesy the artist

Creating context based installations, Augustas Serapinas develops his practice around the alteration and manipulation of architectural spaces. Identifying forgotten or hidden places within art institutions walls or in their direct environment, the artist turns those concealed spots into works, dismantling what is officially established as art in art institutions. With his interventions, Serapinas questions what is presented as reality. The relationship and emotional reaction this may trigger between the artist and the viewers (employees of the art institution, visitors) also inform the practice all along. The space becomes a platform for different narratives and possibilities to unfold. For *The Future of Memory*, the artist opens a hidden door in the exhibition room, revealing a “space in between”. Serapinas has installed

a desk and chair in the middle, with items he found in Kunsthalle Wien’s offices. At times, Marie, an employee of Kunsthalle Wien, comes and works there, indicating when she is away. By transferring one of the staff members in the show, the artist also metaphorically moves the working area in the exhibition hall.

# Michael Staniak

\*1982 in Melbourne, lives in Melbourne



Michael Staniak, *DATA\_760 (1081GB)*, 2015. *Digital Versatile Discs*

## ***DATA\_901 (VLSR)*, 2015.**

Silicon wafers

## ***DATA\_012 (1128GB)*, 2015.**

Millennium Discs

## ***DATA\_760 (1081GB)*, 2015.**

Digital Versatile Discs

Acrylic and resin on canvas and steel frame, 180 x 135 cm each

Courtesy the artist and Steve Turner Contemporary, Los Angeles



Michael Staniak develops experimental digital media-inspired paintings. His practice is informed by the act of surfing the Web and, while his work engages in digital aesthetics, it seamlessly combines attributes of both analog and digital process. Staniak creates these paintings through a long manual process involving plaster casting, resulting in sleek works strongly resembling a flat digital print. The three pieces he created for the exhibition are part of the *DATA\_* series. This series explores issues linked to the mutability and temporality of the devices physically containing our data, while simultaneously questioning their security. Will these devices last, and for how long? The cloud and the Internet currently seem to be the only safe places to conserve information, as what goes on the Net stays there forever. Each work is made using a paint developed from different forms of digital storage media that have been pulverized into granules: DVD's, M-Disc's and silicon wafers sourced directly from California's Silicon Valley. Once images of the paintings are uploaded to the Web, the digital hardware turns into a part of the permanent universe it was once meant to store, similar to a cycle of information preservation.

## Philipp Timischl

\*1989 in Graz, lives in Vienna



Philipp Timischl, *The Blair Bitch Project*, 2013, Photo: Perfect Present, Copenhagen

***The Blair Bitch Project*, 2013**  
 Poster, flatscreen, painting  
 Courtesy the artist and Galerie  
 Emanuel Layr, Vienna

Timischl makes radical use of found or selected materials, motifs and video clips in various formats in his works. In this way he produces sculptural objects that reference media-related or historically influenced modalities of representation. Within his own oeuvre, too, Timischl connects new and existing works in a self-referential cosmos that initially seems not to demonstrate any clear external points of reference. Here, an important role is fulfilled by the re-use of older forms of representation and the exhibiting of the unfinished. This creates the impression of a permanent grappling with processes of image creation and the incompleteness of the artistic act. One work that is characteristic of this basic attitude is *The Blair Bitch*



*Project*, which demonstrates formal and intertextual links with multimedia content and contemporary youth culture. The American TV series *Gossip Girl* supplies the jingle, which is played at regular but unpredictable intervals on a flatscreen. Above the screen a painting of a sports car is displayed. The screen and the canvas, in turn, overlay a photographic wallpaper with images of the performers in the series. The title of Timischl's work is taken from the name of an episode and refers to the main protagonist Blair Waldorf, who has the role of gossip and queen of intrigue. The installation is composed of seemingly disparate materials that represent the microcosm of the series between the poles of hype and triviality.

## Amalia Ulman

\*1989 in Buenos Aires, lives in London and Gijón



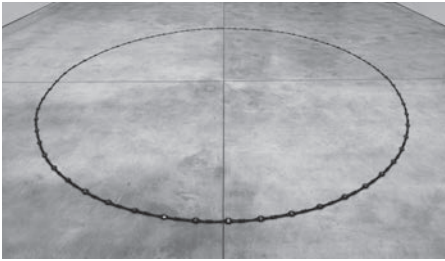
Amalia Ulman, *Excellences and Perfections*, 2014

***Excellences and Perfections***, 2014  
Online performance  
Courtesy the artist

Using her own self-image, Amalia Ulman's practice is informed by an analysis of gender, class difference, and the social anxiety that may result from this. *Excellences and Perfections* is a four month online performance Ulman conducted through Instagram and Facebook. Scripting a strict narrative beforehand, the artist underwent a semi-fictional makeover, staging carefully composed pictures that gained Ulman the peculiar status of Internet famous. The images displayed a privileged and self-branded lifestyle, entirely fabricated using codes and elements associated with the various stereotypes of women that are generally praised on social media. The online performance displays nude images, luxurious settings, expensive items and plastic surgeries (the artist faked the breast implants but underwent a real nose job for the piece). Through these visually pleasing and seemingly inconspicuous pictures, the female body becomes the central element of the work by morphing into an online commodity. Alongside the myriad of gender issues casually displayed, Ulman's performance lays bare the extent of image manipulation and the public's easy acceptance of what is being presented as the truth.

# Ignacio Uriarte

\*1972 in Krefeld, lives in Berlin



Ignacio Uriarte, *60 seconds*, 2005

## **60 seconds**, 2005

Installation, wristwatches,  
diameter 400 cm

Courtesy the artist and  
Galerie Nogueras Blanchard,  
Barcelona/Madrid

Our determination of time, which is based on chronological time measurement, follows the primacy of time as a measurable and thus quantifiable unit: one day is equal to twenty-four hours, one hour to sixty minutes, a minute to sixty seconds. Almost imperceptibly, Ignacio Uriarte's installation *60 seconds* destabilizes this method of mechanical time measurement that determines our daily life. The sixty wristwatches that he has linked together and arranged in a circle do indeed reflect the actual time, but each of the watches is one second faster in comparison to its predecessor. This creates a time space of sixty seconds that can be read on the watch dials, progressing at a speed of one revolution per minute. Moreover, at each full hour a beep tone jumps from one watch to the next and signals that another sixty minutes have passed.

Uriarte, who studied economics and who has worked for various large companies, often focuses in his works on standardized systems and forms of administration. In the clear structure of his works and his broad eschewal of subjective artistic gestures he references conceptual movements of the 1960s and 70s which he adapts to the everyday aesthetic of our managed, administered world. In his minimal-laconic works, issues of time, structure, order and monotony are juxtaposed with the creative potential of time that would seem to be spent inefficiently.

# Dragana Žarevac

\*1959 in Belgrade, lives in Belgrade



Dragana Žarevac, *Resist: Disappearing Happiness*, 2014

## **Resist: Disappearing Happiness**, 2014

Two-channel video installation,  
4 min.

Courtesy the artist

“Because I’m happy” – this line from the refrain of the pop song *Happy* by the singer Pharrell Williams was played on radio, TV and Internet channels all over the world in 2014. In the song, the American artist

sings about feeling good and a positive attitude to life. Nothing can spoil the singer's good mood; in the accompanying music video he moves through urban environments, dancing and smiling, his gaze on the camera. The concept of this work, and of the countless private clips that were created and posted after this, generally remains the same: one or more people dance happily in public space. The song, video and choreography provided an internationally popular template for creating one's own versions of the video, which were then uploaded to the video platform YouTube.

For her work *Resist: Disappearing Happiness* the Serbian artist Dragana Žarevac compiled a selection of the videos published on the Internet, which are played simultaneously and side by side. Part of the selection is the interpretation by a group of Iranian teenagers who, in response to their contributed video, were arrested and punished because their clip was said to offend public morals. In other videos we see residents of Gaza or Syrian refugees as they dance. In addition to shots of major international cities, footage of demonstrations and civil wars in Africa forms part of the mix. Žarevac includes videos that direct attention to global conflict zones and whose makers proclaim what is implied by the title of the work: resisting the disappearance of happiness.

## Program

### Film Program

**Thu 12/3 2015, 7 pm**

***Reappearing Things***

Curated by Goran Petrović

Parallel to the exhibition *Disappearing Things* in Belgrade, which forms the point of departure for *The Future of Memory*, the film curator Goran Petrović has compiled a selection of artists' films that examine the possible politicization of art based on the appropriation of found film material. In its approach to the history of photo, video and print archives, the film program critically questions the simplistic merging of various discourses in the post-political society and also highlights the potential of art to meet the challenges of the current political system. The confrontation with the past takes place here not in the context of simple memory, but as contemporary reflections on future fields of action. Which past do we construct through the filter of which vision of the present?

**Zachary Formwalt**, *Through a Fine Screen*, 2010, 20'30''

**Sophie Hamacher**, *Self Portrait*, 2010, 9'

**Sarah Vanagt**, *Elevage de poussière / Dust Breeding*, 2013, 47'

**Raed Yassin**, *The New Film*, 2008, 12'

**Phil Collins**, *marxism today (prologue)*, 2010, 35'

**Clemens von Wedemeyer**, *The Fourth Wall: Found Footage*, 2008-2009, 31'

**Benj Gerdes**, *Intelligence Failures: Minutes 39-54*, 2003, 7'

# Performances

**Thu 19/2 2015, 7 pm**

**Performance by Hanne Lippard**

Hanne Lippard's text-based works utilize daily speech and transform this into compositions of words characterized by syntactical repetition and lexical alienation. In her performances her voice becomes a mechanical instrument of narration that transforms accumulated language materials consisting of quotes, slogans and text messages into melodic abstractions.

**Wed 4/3 2015, 7 pm**

**Performance by Amalia Ulman**

Amalia Ulmans' *Excellences and Perfections* is an online performance, worked out to fine details, which the artist has propagated solely through Facebook, Instagram and Twitter. The sequence of fictional events and experiences, together with the visual staging, approaches the narrative structure and aesthetics of the social media until the boundaries between reality and fiction begin to blur in this media self-dramatization.

When the theme is defined during the concept phase, when the list of artists is issued, on the day after the exhibition opens? What if we were to assume that actual special qualities of an exhibition, the things that make it worthy of discussion, are first revealed when the exhibition is complete? And moreover, that a critical or even only descriptive verdict on "how it has turned out" can only arise from a confrontation between various perspectives on the exhibits? How, under these conditions, can one plan in advance what one will wish to discuss in texts accompanying the exhibition?

The series of discussions *We don't understand it (yet)* – held for the first time in conjunction with the exhibition *The Future of Memory* – meets this challenge and invites guests and interested persons to examine a "complicated process" which may possibly "never produce unequivocal results. [Understanding] is an unending activity by which, in constant change and variation, we come to terms with and reconcile ourselves to reality, that is, try to be at home in the world." (Hannah Arendt)

## Discussion

**Sun 8/3 2015, 12 pm**

***We don't understand it (yet)***

Discussion with Andrea Hubin and guests (in German)

At what moment is it possible to know what an exhibition means and what makes it significant?

## Seminars

The seminars at Kunsthalle Wien enable an intensive engagement with contemporary art and the related themes and issues.

They are created in close collaboration with artists involved in the exhibitions at Kunsthalle Wien and with other experts in the field

of contemporary art. Theory and practice, analysis and independent formulation of one's own ideas all enjoy equal status in the events, each of which runs for several days. The number of participants is limited to a maximum of 15. Interested persons are invited to send a CV together with a letter of motivation to the Education Department of Kunsthalle Wien. The participants will be selected on the basis of their applications.

**Seminar with Leon Kahane**  
***The Politics of Images***  
**5/2 & 6/2 2015**

Leon Kahane (\*1985) studied at the Ostkreuz School of Photography Berlin and the Berlin University of the Arts. His video and photographic works address themes such as migration and political protest from a conceptual perspective that examines the complexity of visual media as a document of social reality. This seminar, conceived in collaboration with the Berlin-based artist Fabian Bechtle, deals with the political image and with the politics of images in general. Taking the idea and function of the archive as point of departure, the seminar focuses on forms of political education that can arise from use of archive material, and the Internet as the biggest image archive of all.

**Seminar with Amalia Ulman**  
***Digital Images of the Female***  
**5/3 & 6/3 2015**

Amalia Ulmans' (\*1989) artistic practice is a mixture of painting, sculpture, phone apps and Skype readings. She is interested in forms of self-representation in the age of

social media and Photoshop, and in the related strategies of perspective. Her view of current images of femininity seems to be affirmative, but is also marked by a critical examination of adapted ideals.

The seminar will be held in English.  
Closing date for applications:  
February 26, 2015

## Tours

Guided tour in German through the exhibition every Sunday at 4 pm.

8/2 2015  
Forget it! The Internet as  
an everlasting archive

15/2 2015  
The Present is the Future of the Past

22/2 2015  
Remix, Cut & Paste: a newly  
formatted culture of memory

1/3 2015  
Collective Remembrance and  
Individual Memory

8/3 2015  
Mnemosyne in the Digital Age

15/3 2015  
Writing Systems 2.0

22/3 2015  
Stage Yourself! Social media as  
a stage of the self

29/3 2015  
Virtual Memories and Subjective  
Memory

# Colophon

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Director:  
Nicolaus Schafhausen

CFO:  
Ursula Hühnel-Benischek

*The Future of Memory*  
4/2 – 29/3 2015

## **Exhibition**

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Assistant:  
Marie Egger

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Bundschuh Architekten

Exhibition Management:  
Karin Haas

Construction Management:  
Johannes Diboky

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Frank Herberg  
Mathias Kada  
Othmar Stangl

External Technicians:  
Hermann Amon (video, audio)  
Dietmar Hochhauser  
Alfred Lenz  
Danilo Pacher

Art Handling:  
Marc Dumoulin  
Chris Fortescue

Johann Groebner  
Scott Hayes

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Katharina Baumgartner  
Bernadette Vogl  
Christina Dopplinger (Intern)  
Claudia Peintinger (Intern)

Press and Communication:  
Katharina Murschetz  
Stefanie Obermeir  
Hannah Kocevar (Intern)

Curator Public Program:  
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Anna May

Education Team:  
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## Exhibition Booklet

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Vanessa Joan Müller

Bernadette Vogl

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Boy Vereecken

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Antoine Begon

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For information on tours and  
education program:

[kunsthallewien.at](http://kunsthallewien.at)

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#Future

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## Artists:

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Julian Charrière, Keren Cytter, Edith Dekyndt,  
Simon Denny, Aleksandra Domanović, Dani Gal,  
Florian Hecker, Leon Kahane, Daniel Keller,  
Hanne Lippard, Deimantas Narkevičius,  
Katja Novitskova, Yuri Pattison, Jon Rafman,  
Adriana Ramić, Antoine Renard, Mandla Reuter,  
Meggy Rustamova, Augustas Serapinas,  
Michael Staniak, Philipp Timischl, Amalia Ulman,  
Ignacio Uriarte, Dragana Žarevac

