

kruhu, vinu, autima, sigurnosti i miru ...ekmek,

kunsthalle wien



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- zach blas
- sonia boyce
- banu cennetoğlu
- alejandro cesarco
- saddie choua
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- ines doujak
- melanie ebenhoch
- tim etchells
- kevin jerome everson
- forensic architecture
- giorgi gago gagoshidze, hito steyerl & miloš trakilović
- monika grabuschnigg
- vlatka horvat
- anne marie jehle
- gülsün karamustafa
- jessika khazrik for the society of false witnesses
- victoria lomasko
- hana miletić & globe aroma
- marina naprushkina
- tuan andrew nguyen
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- sylvia palacios whitman
- dan perjovschi
- pirate care
- hc playner
- oliver resslar
- school of contradiction
- selma selman
- andreas siekmann
- daniel spoerri
- mladen stilinović
- marlene streeruwitz
- milica tomić

**... of bread,
wine,
cars,
security
and
peace**

**...von Brot,
Wein,
Autos,
Sicherheit
und
Frieden**

**...o kruhu,
vinu,
autima,
sigurnosti
i miru**

**...о хлебу,
вину,
аутима,
сигурности
и миру**

**...ekmek,
şarap,
arabalar,
güvenlik
ve barış
hakkında**

**...عن الخبز،
الخمير،
السيارات،
الأمن
والسلام**

kunsthalle wien

signals of things to come



Mladen Stilinović, *For Marie Antoinette '68*, 2008, *Operation City*, Zagreb,
PHOTO: BORIS CVJETANOVIĆ, COURTESY OF BRANKA STIPANČIĆ, ZAGREB

01

The curatorial collective What, How & for Whom / WHW started its work in Zagreb on an exhibition entitled *What, How & for Whom*, dedicated to the 152nd anniversary of the Communist Manifesto (2000). The members of the collective Ivet Čurlin, Ana Dević, Nataša Ilić, and Sabina Sabolović continue to work together on WHW's programs in Zagreb.

02

The new legislation, passed by the votes of ÖVP, FPÖ, and NEOS in 2018 is known as the "12-hours workday" or "60-hours week" (12-Stunden-Tag; 60-Stunden-Woche).

03

Bilal Khbeiz, *Globalization and the Manufacture of Transient Events*, Beirut: Ashkal Alwan, 2003.

... of bread, wine, cars security and peace is the first exhibition we have curated since taking over the directorship of **kunsthalle wien**.⁰¹ This international group show is intended to give visitors an idea of our artistic and political interests, and to present some of the many artists who have inspired our collective work over the years. It also serves as an introduction to the general orientation of the program that we will develop over the first year of our directorship.

The exhibition is shaped by the shift that our collective has made in moving from Zagreb to Vienna after twenty years of working together from our home city. That move inevitably asks us to reflect on the differences between here and there. The political complexity in Austria is in some ways familiar, yet there exists a sense of responsibility and care towards common issues and public concerns here that we miss back home. This sense of shared responsibility is something that we feel is especially present in Vienna, a city that is inseparable from the idea of "the good life" and "well-being." Having moved here, we also see the ruptures that have diminished these values over the last thirty years (recently represented, for instance, by the legalization of the 12-hour workday).⁰² Through the title and subject of the exhibition, we therefore want to indicate how precious these values are for society, culture and everyday life today, and to envision a future that refuses to be complicit with the conditions that created the present.

The title quotes Bilal Khbeiz, a Lebanese author who mused over some of the things that made the difference between the dreams of people in the Global South and the West.⁰³ For Khbeiz, the very list – *bread, wine, cars, security and peace* – defined an idea of "the good life" that was unattainable for much of the world. Almost two decades later, it seems that these basics begin to escape more and more people living in places where they were once taken for granted: climate change puts the continuation of life on earth under question; ecological destruction gathers pace; faith in the benevolence of capitalism was broken by the 2008 crash, and its horizon of slow global improvement and trickle-down benefits is steadily evaporating.

As a start, one might conclude that each element in the title has turned sour. Food is scarce and industrial agriculture has had terrible effects on the environment. For those who still have enough, bread and wine are often the cause of guilt and shame. The obsessive drive for self-optimization and reckless consumption turn the most basic human desires into marketized products. Cars are climate destroyers and trophy possessions that damage the whole environment and block up our urban spaces. Security has been militarized into a "surveillance state," in which a dystopian, posthuman landscape of predictive policing, data analysis, and algorithmic management looms over everything. Finally, the best form of peace on offer is a constant low-level war, while the perceived threat of ever further escalation drives democratic politics toward populist leaders around the globe. To put it simply: the idea of a "good life" is a fantasy persisting as "cruel attachment" to a world that is no more.⁰⁴

Nevertheless, this exhibition is not a counsel of despair or a dark critique of all that is wrong with the world. Instead, the artists and artworks on show seek to rethink the "good life," both as a collective and individual experience. It represents a collaborative effort to understand today's political world, as well as to reflect, motivate, and assist the struggles to change it. Presenting works by artists of different generations and times in dialogue, the artists suggest real alternatives to the perpetuation of the ruinous economic violence and monstrous social forms we see around us. Critical, constructive and imaginative voices act as faint signals of things to come or those that are already emerging into life. The exhibition posits artistic subjectivity as a place where one can imagine abandoning the fatal dialectic of modern capitalism – and think beyond it. There are already many moral, ecological, and scientific arguments for organizing our economies more fairly and they are becoming increasingly realizable. Degrowth, as one example, is not only a principled stand for an ecologically sustainable world economy governed by human needs. It also looks for tangible ways to celebrate the richness of the planet and all of its life forms.

04
Laurent Berlant,
Cruel Optimism,
Durham, N.C.: Duke
University Press, 2011.

05
More information on
the participants and
events within this
collaboration can be
found on the pages
16–25.



Adji Dieye, *Maggic Cube*,
2019

The exhibition had an early start. A series of events at **Kasino am Schwarzenbergplatz**⁰⁵ produced in cooperation with **Burgtheater** introduced some of the issues at stake in the show, and gave our local audience a chance to find their own perspective on our curatorial propositions. The exhibition itself takes place in all the venues and spaces of **kunsthalle wien**. It wants to open up the house metaphorically and literally, pushing the threshold of the exhibition towards the public space, while not being afraid of working with all of the contradictions this might reveal. In collaboration with **studio das weisse haus** we have started a residency program for artists to stay in Vienna during the exhibition and to engage with the educational department of **kunsthalle wien** to discuss, mediate, and elaborate on their work. The exhibition includes the **Space of Questions**, an educational space that will host a series of events and serve as a simple invitation to visitors to read, think, leave comments and rest during the visit.

...of bread, wine, cars, security and peace opens on the March 8, **International Women's Day**, to emphasize its feminist perspective. Social and ecological reproduction, and a serious reckoning with the ways in which the work of serving others has been shaped by gender and race are at the heart of its vision of the future. It celebrates sustaining and improving human life, as well as the lives of other species who share our world. It proposes a daily life that is less arduous and more pleasurable, with an abundance of communal luxury and collective leisure, where the "good life" is ecologically supportive and oriented toward the flourishing of all. ●

what, how & for whom / whw
(ivet ćurlin • nataša ilić • sabina sabolović)

VIENNA • FEBRUARY 2020

A Palestinian cannot imagine the future without a fair political agreement, as a Lebanese cannot imagine his future without an end to unjust taxes, the arbitrary diplomacies of confessional politics, and a sovereignty wrested out of the contiguity with surrounding neighbors. Let us also say, for the sake of clarification, that a Tanzanian woman who walks for more than thirty kilometers every day in search for wood to cook her family's meal, dreams of a future with gas stoves and a constant supply of electricity. The dreams of the Third World are visible, tangible, felt and lived. So what about the dreams of the Americans? Most probably, and if the following historical comparison is allowed, there is a classist segregation of dreams. **Science fiction is a specialty of developed societies, while we in the Third World are left to dream of bread, wine, cars, security and peace.**

Globalization is an entity as armed as the (sovereign) nation states that came before it. Unable to change its course, we all – nations, people and terrorists alike – try to gain the honor of joining it. Since its inception, globalization has brandished two weapons: an ability for contempt and a power for temptation.

The immigration laws in Western nations are similar to academic entrance exams. If passed, one can spend a life living as humans do – with rights like those given to Westerners. With globalization, such an entrance can at times be gained while still in one's own place. We can apply as individuals to this open university and spend our time earning one degree after another. By learning to savor coffee at *Starbucks*, and by hiding bad habits such as smoking, skillfulness in using the Internet will take us all the way to financial speculation in a virtual economy.

In all that, we are not citizens, humans, or even domesticated animals. We will only manage to become intelligent creatures. And that, we are told, should be more than enough. We have no choice but to strain and struggle at being intelligent in the practice of this exorbitant and anxious living that may, above all, allow us “to see and not be seen.”

the itinerary from the role of the viewer to the role of the user: **spilled blood pollutes the dead victim**

bilal khbeiz



Oliver Ressler, *Everything's Coming Together While
Everything's Falling Apart: Limity Jsme My*, 2019, film still

For a decade long, we, in the Middle East, as well as some in Asia, America and Europe, have been trying to be visible. Most likely we were forced to give up the privilege to “see” and not “be seen” because we no longer had either the energy or the resources to allow us to settle in the vast homeland of globalization. Our demonstrations throughout the last decade were a tumultuous announcement that we want to live in these countries. We want to repair their conditions so that we can hang in and withstand them. Somehow we did not want the vast world to open its doors to us. We wanted, after many disappointments, to reside in these countries even if they were moving rapidly out of the picture. The images we produced over the decade were like very clear messages to the world to which we were promised we could belong. But the world has not kept its promise. With our tumultuous demonstrations, and with the blood that was shed on the sidewalks of cities and in prison cells, we wanted to abandon the places where we had been for a short time in the hope of living in the wider world. We have been tirelessly declaring that we want to stay in these countries; that all the exiles are struggling to return back; and that all we aspire to is to keep our living possible in the least livable conditions.

Over the past decade, these countries have not experienced a cultural tendency towards immigration into the wider world, in contrast to what

the globalized elites in those countries have tried to show us. Moreover, those elites no longer hope that the world's solidarity with its tragedies and demands will bring about an improvement in the conditions of the countries that demonstrate for their survival. Rather, they were just trying to keep those countries alive, though they are really sick. As for those who migrated from these countries, they did not migrate unless they realized that living was no longer possible in any form. To this day, there are millions of Syrians living in refugee camps that lack minimum viability. But they all prefer these camps over returning to a country that no longer has room for them. In place of emigration, the history of this region has succeeded most in the production of refugees. Refugees who do not have the right to enjoy any Bill of Human Rights – because they are not citizens of a country where they can stay within the boundaries of its laws.

The horrors of the past decade have undoubtedly demonstrated that the developed world cannot accommodate all those who wish to enter under its authority. The Syrian refugee camps in Greece, France, and Eastern Europe were no better than their camps in Turkey, Jordan, Lebanon, and Iraq. Although the tragedies of these people were more difficult than the feelings and emotions that enveloped and surrounded them, the world quickly closed its eyes to what had happened – and is still happening to

them. The most that those afflicted Syrians can hope for today, along with all the people of the region, is that the future will bring justice to them.

It can be said that the globalized elites in the region have abandoned the illusions of globalization and the promises it made at its launch. Equality among states, nations, races and peoples is arguably at its lowest point ever today. Indeed, inequality in developed countries has become a concern of most American analysts in particular, and Westerners in general. As for the promise of democratization and the right of free expression, it has been dealt a severe blow. Since Neda Agha-Soltan was killed on the sidewalk of globalization – in Tehran by the bullets of the Revolutionary Guard Corps in the 2009 uprising – we have realized that the world is watching live broadcasts of bloodshed as a spectacle and nothing more. Sadness, and solidarity with those people whose blood was shed by the hands of their unjust authorities, was no greater than the sadness that overwhelms anyone while watching a movie about a person sentenced to death. Moreover, the real blood flowing in front of the phone screens in Syria, Iraq, Egypt, Lebanon, Yemen, and Iran, made the world watching these televised massacres reluctant to communicate with their victims.

The blood that was shed in this region succeeded only in polluting its people. The world did not show solidarity;

instead, solidarity itself became outlandish and empty of meaning. The ways victims used to implore solidarity, even after their death, somehow became an appeal without impact or affect. It is likely that the entire population of the world entered into an undeclared collusion in order to end this massacre as soon as possible and with the least amount of noise. Those who still hope to revive ethical values must wait on the stage until this massacre can reach an end. Then, and only then, can they accept the fact of this disaster and its consequences, and only after that could they start trying to remedy its effects. In this way, the expanding world has reserved graves for millions who are “still alive” but who will sooner or later be subjected to genocide. The world merely offers to record the incidents in UN reports, condemn them and express concern, and make promises to hold the killers accountable after they have finished their crimes.

Are we facing the same situation that Europe experienced in the 1930s and 1940s? Most likely the situation today is similar, but somehow it is more comprehensive. The hate discourse that spread among European people in that era was relatively confined to Europe. Today, this type of discourse is developing around the planet, and the production of killers has become, in some way, a public affair. What is really happening today is that the whole world is involved in this disaster. It slides toward hatred of the other and

shows indifference to their destinies. There are no exceptions to these hate events: the deliberate burning of the Amazon jungle, the arrest and separation of children from their families on the US-Mexico border, and the killing and wounding of thousands within days by Iranian Revolutionary Guard just because they demonstrated against high fuel prices.

What can we hope for?

Throughout this decade, the outskirts of the world have been shouting loud that they want to acquire the role of a user, while abandoning the role of viewer to the developed part of the world. In order to attract the attention of viewers in the world's heart, they showed them the blood of their children in front of their cameras. The catastrophic dilemma in which we put ourselves was the very limited time available for us to play the role of users. This was only in those moments separating the protesters' shouts from the bullets shot at their heads. The outskirts were forced to produce suicide bombers continuously in order to remain visible. And with each new suicide bomber, a former user is buried and their short biography withers away as if it had never been. Their gambling came with a prohibitive cost: they stood before bullets and bombs in the hope that the death of one would produce a more appropriate spectacle than the one that preceded it. But death is death and corpses are corpses, and what dies

in those regions of the world are not only humans but also the place. On the one hand, acute conflicts in the age of globalization contributed to making the world much narrower than it was. There are no more than a few small, isolated and fortified islands that the Western citizen can visit on the outskirts of the world. The West is made up of small groups, closed in on themselves, and there is no place where different people can gather other than large, well-guarded hotels, while the streets below are filled with the untouchables, the tortured, and those who have lost all hope. ●

WASHINGTON, D.C. • FEBRUARY 2020

theory of the novel

marlene streeruwitz

13.

Revolt.

12.

Forget provocation and revolution. Revolt.

11.

Revolt and endure it.

10.

No one will hear you. No one will see you. Hardly anyone will read you. When you revolt, you must be everyone but not want to. Endure it.

9.

When you revolt, your acceptance will be revoked. Send acceptance to the devil and continue.

8.

Revolt does not belong to you only. You have to share, otherwise there will be no revolt. Learn it.

7.

Each revolt has to be communicated in one's own inherent language. If you call it style. Or work. Or literature. Then you crush the revolt yourself. That is before self-destruction. Avoid it.

6.

Revolt is strenuous. Strenuousness can also become a normal activity. Stay a step ahead of normalcy.

5.

Revolt takes place in your texts. The fight over it in you. Endure it.

4.

Revolt happens somewhere. You find the place for it in the fight between your ego and yourself. Construct your texts at this place. This is how solitude describes itself. Practice it.

3.

Revolt is an achievement. If this achievement is legible, you have arrived at sports.

2.

Revolt means nothing other than juggling with the splinters of freedom. Keeping the splinters of freedom in an orbit and thus keep the reflections of freedom to flare up differently each time and yet always entirely. You must never tire of this.

1.

The person is not splintered. It is freedom. Dispersed in the splinters of freedom is the language in which you could have related it to yourself. Take the rage about this theft. Take the sadness about the travails of finding. Your rage and your sadness will allow revolt to speak from you.

0.

The splinters of freedom have sharp edges and are used as weapons. Make yourself vulnerable.

0.

Revolt.

0.

Everything other than revolt is capitulation. And who would want to have wanted to write entertainment. ●

In the book *One-Way Street* (1928), Walter Benjamin published his thirteen theses on the writer's technique under the title "Post No Bills." Starting in 2007, the *Neue Rundschau*, a quarterly German literary magazine published by S. Fischer Verlag, asked writers to articulate their own theses on writing for each issue of the magazine. Marlene Streeruwitz's theses appeared in the *Neue Rundschau* vol 2., 2011.

opening program march 8, 2020

4 PM karlsplatz

5 PM museumsquartier

Opening program starts at 5 PM at **kunsthalle wien museumsquartier**:

Veronica Kaup-Hasler, CITY COUNCILLOR FOR CULTURAL AFFAIRS AND SCIENCE

WHW, DIRECTORS kunsthalle wien

Manifesto and Testimony, a speech by the writer **Marlene Streeruwitz**

Hor 29. Novembar

Hor 29. Novembar exists since 2009 as an open singing activist collective. Named after the Day of the Republic of Yugoslavia, this polyglot and radically amateur choir is dedicated to a musical repertoire reflecting and in solidarity with current social and political fights, both international and local. Singing anti-fascist, revolutionary, workers' and other songs of resistance in more than twelve languages, they make themselves heard everywhere: on the streets, in the metro, in bars, galleries, museums, city halls, or theaters.

Join **DreamTravelBook** at 4–5 PM and 6–7 PM, our workshop for kids and families.

Let's create a very special book!
A book in which you can collect your wishes and dreams. You may cut, glue, draw, or sketch! What dreams do the participating artists have? Write down your ideas and notes in your **DreamTravelBook**.



Introduction to cooperation with Burgtheater, 2019, PHOTO: DAVID AVAZZADEH

Let's celebrate International Women's Day together!

6:15 PM **Tim Etchells**

Work Files (Vienna)

Performance in English,
entrance area

In his improvised performances, grouped under the title *Work Files*, artist **Tim Etchells** creates a dynamic and unstable landscape of spoken language. Half textual collages and half musical compositions, *Etchells' Work Files* draw on fragments from his notebooks as well as on excerpts from performance texts and works in progress, creating collisions, loops, and unexpected connections between different spoken materials. In *Etchells'* solo work, language serves as a performative, social and political instrument – a means of creating, testing and shifting space, caught between its semantics and its ephemeral materiality as sound vibration, texture and rhythm.



Tim Etchells, *Songs about Being Free*, preparatory drawing, 2020

7 PM **Wiener Grippe / KW77**

(Lydia Haider • Mercedes Kornberger • Maria Muhar • Stefanie Sargnagel)

Reading in German,
presented in front of
HC Playner's work

A gust of new wind in Vienna. A Viennese flu is going around. **KW77!**

This is a novelty in the history of literature! It is the first time that such a group of female authors join forces. The aim is to write together, specializing in travel literature.

Even the first trips of the **Wiener Grippe / KW77** were perceived as scandal by the public, especially by right-wing populist media such as *Kronen Zeitung*, *Unzensuriert*, etc. These young female authors are neither modest nor well-behaved poets who write about nature. Their presence is thus always met with great resentment by the cultural patriarchy, right-wing agitators, and internet trolls throughout the country. So one could well say: when women get together, as soon they appear in groups (and dare to write), society feels threatened. Rightfully so? ●

collaboration with Burgtheater

EUROPE MACHINE



The collaboration with Burgtheater began before the exhibition opened, as part of **EUROPE MACHINE** – an interdisciplinary program created by the director Oliver Frlić and the philosopher and activist Srećko Horvat. **EUROPE MACHINE** examines the continent's violent history, disturbing present, as well as its positive perspectives. **kunsthalle wien** co-organized three performative and discursive events as part of this program, which took place in Burgtheater at Kasino.



on love afterwards. public montage by & with milica tomić

2/2 2020

Artist Milica Tomić presented an open, unconventional format: a "public montage" on the history and present state of political imagination. Interested in the possibilities and the limits of civil disobedience in the city, her work also addresses the role of women in public life. By assembling photographic and video material drawn from public space, Tomić, who has become known for public performances in various cities, provides the framework for a dialogue with the audience.

For Milica Tomić's contribution to the exhibition, see pages 134–143.



Milica Tomić, *On Love Afterwards*, kunsthalle wien in cooperation with Burgtheater, 2020, PHOTOS: DAVID AVAZZADEH

The program included historical photographs by Stevan Labudović and theoretical contributions by Pavle Levi, Jelena Petrović, Sami Khatib, and Ana Bezić. The audience was guided through the montage by the voices of Milica Tomić's guests – Zaid Alsalmeh, Laura Baumel, Gregor Berger, Budour Khalil, Amir Kozman, Lung Peng, Philipp Sattler, and Marko Stavrić. ●



school of contradiction

2–8/2 2020

The *School of Contradiction* was a one-week workshop led by Oliver Frlić, Srećko Horvat, and Anna Manzano. Its point of departure was Bertolt Brecht's poem *Questions from A Worker Who Reads* (1935), which served as an analytic lens for reading different forms of cultural hegemony, and its mostly invisible forms of exclusion based on the (non)existence of one's cultural and financial capital required in this context. Like in Pierre Bourdieu's concept of self-analysis, participants and teachers subjected themselves to the "exercise of reflexivity," in order to better understand structural exclusion hidden beneath the "universal values" of the dominant modes of cultural production – because, in Bourdieu's words: "to understand is first to understand the field with which and against which one has been formed."



School of Contradiction, workshop presentation, Feb 8, 2020. PHOTOS: NIKO HAVRANEK / BURGTHEATER



As "field work," participants and teachers visited two institutions – Burgtheater and kunsthalle wien. The goal of those visits was to rehearse performative spectatorship – how the act of watching can change the behavior of institutions. Those performative walks into what was "behind the stage" of the two cultural institutions were recorded and became the material for the film which explores essential contradictions in the institutional field. ●

For *School of Contradiction*'s contribution to the exhibition, see pages 114–115.



conference: the white west III automating apartheid

13/2 & 14/2 2020

CONCEPTUALIZED BY kader attia & ana teixeira pinto

CONTRIBUTORS: florian cramer • radhika desai • david golumbia • marina gržinić • rose-anne gush • zakiyyah iman jackson • nitzan lebovic • olivier marboeuf • ciraj rassool • dorcy rugamba • kalpana seshadri • felix stalder

In his famous essay *Discourse on Colonialism*, the poet Aimé Césaire argued that what is called “fascism” in Europe is just colonial violence finding its way back home. But his warnings went unheeded. More widely read was *The Authoritarian Personality* by Theodor Adorno et al. Published in 1950, the same year as *Discourse on Colonialism*, it developed the F scale (F for fascist) in order to gauge the psychological predisposition for fascism among the democratic citizenry, leaving the post-war consensus to settle on the notion that fascism was a personality trait, resulting from the devolution of the individuated liberal subject. Still dominant today, this tendency to psychologize fascism fails to incorporate the colonial dimension, obscuring the continuities between fascism and the biopolitics of empire, and, ultimately, depoliticizes both.

PHOTO LEFT Triple execution in Sétif, Algeria, 27 May 1900, *Le Petit Parisien*, May 27, 1900. On May 8, 1945, the same day the armistice was celebrated in Europe, French police massacred hundreds of townspeople in Sétif, leading French editor Claude Bourdet to ask: “Are we the Gestapo in Algeria?”



The White West III, conference day one,
PHOTOS: MAXIMILIAN PRAMATAROV



The White West III,
conference day two,
PHOTOS: MAXIMILIAN
PRAMATAROV

Seventy-five years later, while the West indulges in fantasies of reverse colonization involving the subjugation of white people, the process of recolonization has been renewed with increased ferocity. Recent events in Bolivia, driven by the hunger for lithium – commonly used for mobile devices or electric vehicles – make apparent the structuring force of race in geopolitics, as well as the role of the digital economy in the production and reproduction of a new settler frontier.

The White West III: Automating Apartheid contends that without the will to confront the role of race in the production and reproduction of global wealth differentials, the question of the good life can only be raised in distorted form, under the guise of welfare chauvinism or the tech industry's cargo cult, promising that a cornucopia of goods will be supplied magically – weak utopias whose structural inconsistencies open up an ambiguous space in which a critique or disruption of capitalism can be inflected in the direction of fascism. ●

kader attia & ana teixeira pinto

The White West III: Automating Apartheid is the third in a series of conferences initiated by Kader Attia, Ana Teixeira Pinto, and Giovanna Zapperi at ~~La Colonie~~ in Paris that are devoted to theorizing the different facets of what Nikhil Pal Singh termed "the afterlife of fascism" (the carceral state, ethnonationalisms, and imperial warfare) and the poorly understood relation of settler colonialism to fascism and National Socialism. This edition was organized by kunsthalle wien in the framework of EUROPE MACHINE festival, collaboration between kunsthalle wien, Burgtheater, Brunnenpassage, Burgtheaterstudio.

POLITICAL DELUSIONS
OPTICAL ILLUSIONS

OPTICAL ILLUSIONS
POETICAL CONFUSIONS

POETICAL CONFUSIONS
POLITICAL DELUSIONS

marwa arsanios

Born in 1978, lives and works in Beirut.

Who Is Afraid of Ideology, 2017-2019

COURTESY OF THE ARTIST & MOR CHARPENTIER, PARIS

Marwa Arsanios' recent projects revolve around questions of ecology, feminism, social organization, nation-building, war, and economic struggle.

In her movie *Who Is Afraid of Ideology* (parts I and II), Arsanios looks at different ecofeminist groups whose strategies and ideologies have arisen from, and are practiced through, war and economic struggle—creating a different form of knowledge production. The movie was shot in three different places where land has been marginalized and contested. First, in the mountains of Kurdistan, where it focuses on the Autonomous Women's Movement. Then, in the Jinwar village in Rojava, which has been built by women for their exclusive use. Finally, the movie looks at



Marwa Arsanios,
*Who is Afraid of
Ideology?*, 2019,
film stills

a cooperative in the Bekaa valley near the Syrian border in Lebanon, an area with a large refugee community.

The choice of these specific geographies is not without significance: in 2012, amidst the civil war in Syria, Kurdish revolutionaries, together with Assyrian, Arab, and other peoples of the region, declared the autonomy of Rojava. This resulted in the foundation of the Democratic Self-Administration of Rojava, which practices a form of "stateless democracy," based on local self-gover-

nance, gender equality, and a communal economy. Each of these ecofeminist groups has developed an alternative economy to care for their lands, and for themselves. Through acts of caring, healing, and self-governance, these women have re-appropriated marginalized lands. ●

zach blas

Born in 1981, lives and works in London.

Contra-Internet, 2018

COMMISSIONED BY GASWORKS, LONDON,
ART IN GENERAL, NEW YORK, & MU,
EINDHOVEN

Zach Blas is an artist and writer whose practice relates feminism and queerness to emerging science and new technologies. His latest works examine the philosophies and politics underlying technological control, biometric governmentality and network hegemony.

At the center of the installation *Contra-Internet* is the short film *Jubilee 2033*, inspired by filmmaker Derek Jarman's queer punk film *Jubilee* from 1978. The film follows best-selling novelist and philosopher Ayn Rand, whose teachings were highly influential in the gestation of the neoliberal project on a journey into the future. Together with members of her Collective – including then young economist Alan Greenspan, who went on to become Chair of the Federal Reserve, and whose poli-



Zach Blas, *Contra-Internet: Jubilee 2033*,
2017–2018, film stills

cies are considered, in part, to have led to the dotcom bubble and mortgage crisis – Ayn Rand embarks on an acid trip in 1955. Azuma, an artificial intelligence, guides them to a dystopian future, where Silicon Valley's Apple, Facebook, and Google campuses are being burnt, revealing that Ayn Rand's writings – and her ideas around the virtues of selfishness and rogue individualism – have come to shape the ideology that allowed the internet to become an instrument for state oppression and accelerated capitalism. Amidst the re-

volt, Rand and The Collective observe techies being captured and CEO's executed, they encounter Nootropix, a contra-sexual, contra-internet prophet, who lectures on the end of the internet as we know it. In *Jubilee 2033*, Blas invokes a practice of utopian plagiarism in which *Contra-Internet* appropriates queer and feminist methods to speculate on the future of the internet and network alternatives. ●

sonia boyce

Born in 1962, lives and works in London.

Dada Migrant Wallpaper, 2016–2019
The Circle, 2016

Sonia Boyce's research interests explore art as a social practice. With an emphasis on collaborative work, Boyce has been working closely with other artists since 1990, often involving improvisation and spontaneous performative actions by her collaborators.

As part of a three-month residency at the Villa Arson in Nice in October 2015, Sonia Boyce led an improvisation workshop together with the grunge-rapper Astronautalis and dancer/choreographer Vânia Gala. During the next days they encouraged the students to express themselves freely through improvised performances, games, dance movements, and social interactions with the aim of achieving bodily and linguistic emancipation. The first assignment ended up lending its name to this installation: *Paper Tiger Whisky Soap Theatre (Dada Nice)*. The video documents this exercise, which consisted of gathering everyone into a circle and inviting them to pass to one another five words: paper, tiger, whisky, soap, and theatre. These words



Sonia Boyce, *Dada Migrant Wallpaper*, 2016–2019

were repeated over and over again, after which the participants translated these words into their mother tongue to pass on to the next person for them to translate.

The initial whispers transformed into a joyous cacophony and the whole experience became a Dadaist performance where words began to lose their meaning and engender feelings of freedom and intimacy. Inspired by Dada and scat singing, the artist pushed the participants to shift the group dynamic and create communion. This work and the rest of the workshops prompted several other experiments, which were conducted during and after her residency and resulted in the hand-drawn wallpaper on display. The repetition of the wallpaper's pattern becomes a strange landscape, combining absurdism with intimate and domestic situations. All of these exercises serve as a starting point for a platform combining research and collective work. ●



Sonia Boyce, *Paper Tiger Whisky Soap Theatre (Dada Nice)*, installation view, Villa Arson, 2016

banu cennetoğlu

Born in 1970, lives and works in Istanbul.

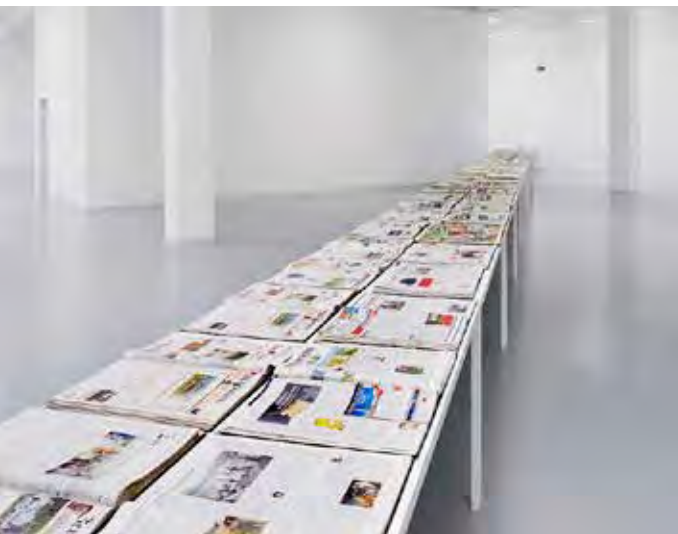
05.02.2020, 2020

COURTESY OF THE ARTIST & RODEO GALLERY, LONDON/PIRAEUS

Banu Cennetoğlu's work reflects the artist's fascination with books, archives, and collections: their form, their function, and how they hold, preserve, and circulate information. She pays particular attention to the written word and printed image, to the transmission of ideas and beliefs through symbols and signs.

The work *05.02.2020* compiles national, regional, and local newspapers published in Austria on February 5, 2020, indexed and bound as a reference library and unique object. The ongoing project – previously been under-

taken in Turkey (August 28, 2010 and May 14, 2019), Switzerland (January 14, 2011), 20 Arabic-speaking countries (November 2, 2011), Cyprus (June 29, 2012), United Kingdom (September 4, 2014), Germany (August 11, 2015) and Norway (June 7, 2019) – deals with the politics and hierarchy of news dissemination while generating a portrait of different geographies at this particular point in time. The newspapers are laid out in neat rows, covering a long table. Hardbound in black, the open volumes reflect upon how information is mediated and allow a "sculptural portrait" of Austria to



Banu Cennetoğlu,
11.08.2015, 2015,
installation view,
Bonner Kunstverein,
70 volumes
(hardcover), 2015,
PHOTO: SIMON VOGEL

Banu Cennetoğlu,
11.08.2015, 2015
installation view,
K21, Kunstsammlung
NRW, Düsseldorf,
2019, 70 volumes
(hardcover), PHOTO:
ACHIM KUKULIES



emerge. Information is transformed into a political gesture that can be neutralized by forcing us to physically confront a dazzling amount of both banal and monumental events. The artist enables us to pause and face this overload, yet the realization of the impossibility of reading it all points us

towards the fact that we never really do know it all – before or after the internet. In this way, she interrogates the fine line between being aware of the ideological distortion and circulation of information, and the choice to remain indifferent to it. ●

alejandro cesarco

Born in 1975, lives and works in New York.

Shortly After Breakfast She Received the News, 2013

COURTESY OF THE ARTIST & TANYA LEIGHTON GALLERY, BERLIN

In his work, Alejandro Cesarco re-searches narrative structures and translation of languages, both common and literary. His practice is informed by how affect renders meaning, or as Cesarco puts it, "the way meaning is felt." He investigates this link through image-building by treating language like a set of motifs, resurgences and combinations.

Shortly After Breakfast She Received the News (2012) is a video consisting of one still image of a white tablecloth with crumbs and newspaper, abandoned, presumably, after "she" received "the news." Time is passing, but the events have shifted from this setting. The title and the newspaper suggest an off-screen event and point to an absence that fragments and stimulates our imagination. It is from this absence that a form of melancholia and suspension in time emanates. The image is a never-ending loop, transformed into a surface and an abstract site for desire and memory. Cesarco gently and sequentially introduces us to an aesthetic that he has elsewhere called "muted melodrama." By doing so, he reveals how the works' poetics lie in the attention that they demand. ●



Alejandro Cesarco, *Shortly After Breakfast She Received the News*, 2013, film still

saddie choua

Born in 1972, lives and works in Brussels.

Am I The Only One Who Is Like Me?, 2017

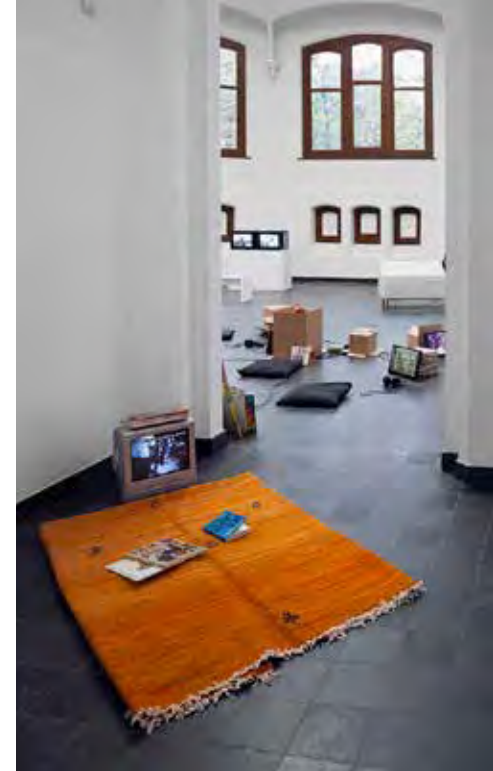
COURTESY OF THE ARTISTS, KANAL-CENTRE POMPIDOU & KADIST



Saddie Choua, *Am I The Only One Who Is Like Me*, 2017, installation view, "Show Me Your Archive and I Will Tell You Who is in Power," Kiosk, Ghent, PHOTO: TOM CALLEMIN

Saddie Choua's works usually depart from documentary material of a visual or textual nature. She layers fiction, literature, music, and theater into spatial situations that tell stories but also reveal the tricky mechanisms at play in film and entertainment, as well as in everyday life and conversations. Integrating elements of her own life such as her immigrant background, Choua addresses racism, discrimination against women, and colonialism.

In the six-channel video installation *Am I The Only One Who Is Like Me?*, Choua weaves new connections between images and sound. Overlaying rap songs to a performance of child star Shirley Temple, reading from Toni Morrison's novel *The Bluest Eye*, or quoting casual racist comments from her own environment, Choua leads the viewer into an intricate audiovisual collage. This mélange exposes racist practices common to Hollywood, birth control as a means to exterminate black populations, racially targeted police brutality and murder, tolerated racist cultural symbols, all the while juxtaposing them to portraits of strong non-white women, such as the feminist writer Nawal El Saadawi, singer Beyoncé, painter Frida Kahlo, author bell hooks, or rapper Missy Elliott. The



Saddie Choua, *Am I The Only One Who Is Like Me*, 2017, installation view, "Show Me Your Archive and I Will Tell You Who is in Power," Kiosk, Ghent, PHOTO: TOM CALLEMIN

work thus becomes not only an appeal to decolonize feminism, but also one that points out stereotypical images collectively internalized that help maintain dominant and discriminatory ideas on gender and ethnicity.

In doing so, Choua constructs a jarring portrait of how exclusion, disempowerment, and imposed self-consciousness work in very casual, quotidian ways – much in the same way as on a large and structural scale. ●

phil collins

Born in 1970, lives and works in Berlin and Cologne.

Home to You, 2019

COURTESY OF THE ARTIST & SHADY LANE PRODUCTIONS, BERLIN

DIRECTED BY Phil Collins / MUSIC BY Cate Le Bon / PRODUCED BY Shady Lane Productions, Berlin / IN COLLABORATION WITH Kino Úsmev, Košice

FEATURING Julka Doležalová • Vanessa Makulová • Tímea Makulová • Erik Horváth • Milan Horváth • David Horváth • Darina Berkyová • Marek Krok

PRODUCER: Siniša Mitrović / LINE PRODUCERS: Lukáš Berberich, Jakub Andor / CINEMATOGRAPHY: Alex Large / EDITOR: Andreas Dalström / SOUND MIX: Jochen Jezussek / COLOUR GRADE: Stefan Engelkamp / POSTPRODUCTION: Concept AV, Berlin

THANKS: Lunik IX community centre and the residents of Lunik IX • Jozef Horváth • Marek Gaži • Dr. Gejza Adam • the Choir and Orchestra of the Music and Drama Conservatory • L. Pasteur University Hospital • Blšák market • Alexander Lev Berberich • Juliana Sokolová • Barbora Tóthová



Phil Collins,
Home To You, 2019,
film still

Since the late 1990s, Phil Collins' diverse practice has addressed the act of image-making, often examining how we participate in and understand culture through the camera's lens. Characteristic of the artist's approach is a close engagement with places and their communities.

Home to You is a video which Collins directed for a song by Welsh pop musician Cate Le Bon. It was filmed in collaboration with residents of Lunik IX neighbourhood in Košice, a former steel manufacturing center in Eastern Slovakia. Collins had previously worked there in 2013, when he first visited the

area and encountered the social inequalities experienced by Košice's large Roma population who are often forced to live on the periphery of the city. Collins films his protagonists leading their life in a space that is structurally and systematically marginalized. The gaze is horizontal and bears a form of affection and solidarity toward a community that has been historically – and still is today – a target of persecution and systemic neglect ranging from a lack of housing and access to basic services, such as electricity and water, to poor employment prospects and healthcare options. The words of Cate Le Bon resonate with the artist's images:

Home to you
Is a neighborhood in the night kitchen
Home to you
Is atrocity in the town
Home to you
Is an impasse under hallway ceilings
Home to you
I'm a cross hair, stubborn,
dream loving. ●

alice creischer

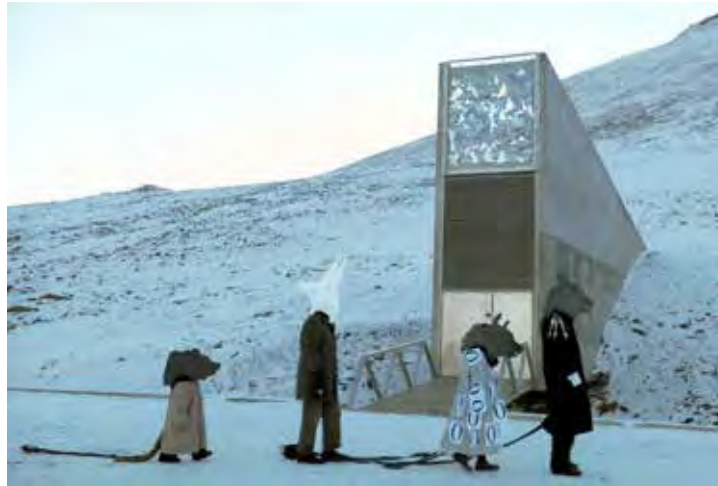
Born in 1960, lives and works in Berlin.

In the Stomach of the Predators, 2012–2014

COURTESY OF THE ARTIST & KOW, BERLIN

The central theme of Alice Creischer's artistic and theoretical work is revealing processes and machinations present in neoliberalism. To this end, Creischer usually selects a factual historical reference point and embeds it in a new, freely chosen narrative.

The installation *In the Stomach of the Predators* presents a set of four whimsical sculptures placed on tall stilts who are also the main characters in her video. Each sculpture is a symbolically charged predator figure: the wolf, the hyena, the bear, and the jackal. They are emblems of different forms of privatization and monopolization of common goods. The significance of each emblem is at first opaque, but clarified through index cards that provide in-depth information about corporate networks and political backgrounds. The predators travel from Spitsbergen to Benin and Istanbul, during which they encounter situations that seem absurd, and at times almost grotesque. But the grotesque is neutralized by the gravity of the exposed facts, which relate to neoliberal working conditions and the privatization of the commons.



Alice Creischer, *In the Stomach of the Predators*, 2013, film still

On the island of Spitsbergen, the issue of monopolization of seed banks is raised.

In Benin, colonial divisions continue through the privatization of land for farming and building. In Istanbul, the artist reflects on gentrification and the liquidation of public life. The four creatures are personifications of rapacious greed paired with injustice and destruction. ●

in the stomach of the predators

alice creischer

*There is a vault in Spitsbergen in the side of the mountain
for all seeds from all over the world.*

*It was put there by the same companies
that destroy these seeds*

by undertaking their appropriation.

*Now the companies are using this vault
to perpetuate their own phenomenon
as a universal form of expression.*

Wolf: Of bread, of maize.
Of manioc, of cazavi.
Of potatoes.
Of rice.
Of some trees made completely of flowers.
Of the excess gold and pearls in las Indias.
Of the nature of that soil and how to extract all these riches.
Of beeches.

Hyena: From the beeches shall you strip the fresh leaves
only by hand
in May and in June
and in the allocated areas.

You should scrape resin from trees
more than 4 feet tall
every 2 years.
And the cuts that you inflict
must not exceed 2 inches.

Collect brush for brooms
from the ground.
Do not break it from the branches.

Wolf: Failure to comply is punishable with a fine of 5 thalers.
Failure to pay is punishable with no less than 48 hours in jail.
Or service in the woods
of the proprietor,
with 1 workday = 2 days in jail.

That's how hard it is to serve the proprietor.

There is a cadaster in Benin
the same size as the entire country.
It was implemented by the Millennium Challenge Program
which dedicates its efforts to the advancement
of the human right to the freedom of sale.
The cadaster helps to turn the sale of land
into a universal form of expression.
Its data goes to Wall Street at a discount.

Bear: If 1 work day = 2 days in jail,
then 1 is equal and unequal
in the same moment of time.
1 glove, 1 collar, 1 stick
4 morgen, 3 acres, 10 hectares
can be 1 and nothing
at the same moment.

Because we have removed these equations out of time
Taking them into our own hands.

Hyena: So great is the beauty of the proprietor's hand
that it can now perpetrate its own equations as
a universal form of expression.
And everything partakes in it in this same moment
because by partaking in it everything becomes 1.

In Istanbul there is a construction volume
of 34.6 billion \$.
It was bankrolled by investors from all over the world.
The investors invest in order to make investments.
The population can watch these investments
from the outskirts of town, on bleachers of rubble.
They look into the crater and bet
on the permanence of the vacancy rates.



Alice Creischer, *In the Stomach of the Predators*, 2012-2014, installation detail

Sometimes it unsettles us to know
that some things like
fruit flies, peanuts, hair, and dust
could name themselves as equations
as they fall through our fingers.
This is why we will never look at these things
as they fall
for the fear of sinking into the abyss of appearances,
bad magic, card-tricks, and bullshit.

And to see what no one wants to see,
the trees with their crowns upside down
the cattle with its legs in the sky.
And to see why people stare at us with open mouths
and not to know why you are staring
and why you aren't amazed at your own beauty. ●

This text was written for the film *In the Stomach of the Predators*, 2013. TRANSLATED BY DAVID RIFF, 2013

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adji dieye

Born in 1991, lives and works in Milan and Dakar.

Maggic Cube, 2019

Adji Dieye's artistic practice pushes the boundaries of photography in an attempt to investigate archetypes that constitute African visual cultures. Her practice is informed by an in-depth knowledge of traditional photography, contemporary art, image manipula-

tion, and installation. In her research, African is never considered an end in itself. It always represents a bridge towards further investigation into broader social and geopolitical realities.

In her installation *Maggic Cube*, the artist takes her visual cues from advertising tropes, while specifically parodying those of the Swiss bouillon cube manufacturer "Maggi." As a result of the aggressive marketing of this product, 36 billion *Maggi* bouillon cubes are sold annually in West and Central Africa alone. The way she addresses visual representation and commodification of identity likewise critiques cultural norms and stereotyped gender roles. She uses *Maggic Cube* as an instrument to analyze visual archetypes that mediate and construct subjectivity for, in particular, West African women. In fact, the project diverts the artist's inquiry into the economic and colonial history of popular cooking products.

Dieye asks how advertising informs the public imagination and our general perception of ourselves and reflects upon it by creating a disturbingly bright, colorful, saturated environment which becomes almost fantastic and surreal. ●



Adji Dieye, *Maggic Cube*, 2019



ines doujak

Born in 1958, lives and works in Vienna and London.

The Devil Travels, 2020

Ines Doujak's installations, photography, collages, and texts investigate gender stereotypes and neocolonial exploitation against the backdrop of a complex world economy.

In this installation, we see three intertwined figures reflecting or confronting one another. The sound piece is a fantasy fiction based on the socio-economic reality of Bolivia and its "devils." In fact, it all happens there, where sporadic and intense demonstrations have gripped the country following the *coup d'état* that got rid of the president Evo Morales. Bolivia is also a place where the coca leaf is an important part of economic and spiritual life. This leaf and the global cocaine market is the thread that connects the three characters in this contemporary fable.

The character with the dressing gown made out of a luxurious black fabric inscribed with a collection of vulvas fringed with pewter piranhas is the devil himself who has taken the persona of Sigmund Freud. He decided to go on a trip to the coca growing areas of Bolivia, using the cover of a doctor who has been experimenting with "the benefits" of cocaine on his patients. The character with a suit made from a cloth of penises is *Tío*, the Lord of the Underworld, and spirit

of the mines. Bolivian miners seek his protection by bringing him offerings such as cigarettes and coca leaves. The erected penises on the suit resemble the ones displayed by representations of *Tío* that exist in the mines around the region. Bolivia is indeed a country with a strong history of mining (silver, tin, lithium...). The miners live and work under terrible conditions – they chew coca leaves to numb the pain of hunger and the long shifts that they work. The third character, wearing a costume made of military patterns, is an operational lieutenant or colonel, probably American, who will help get rid of the Bolivian president, Evo Morales, in order to distribute the mines to the private international market. These three carnivalesque characters are emblems of greed, privatization, and the capitalist machine. ●

the devil and the uncle

doujak & barker

The three figures you see here in their costumes, what are they, a threesome, an eternal triangle or an assemblage of those who eat and those to be eaten? Their story is dramatic, theatrical even, as they came together in Bolivia. One, two, three, figures yes, but just the two beings, spirits or whatever they are, the Devil and the Uncle, or the *Tío* as he is called in those realms which are his domain, a vast underground that

is all the mines of the Andes region. In this underground world he was everywhere but as he said, the miners who lived and worked down there, needed the everywhere to be somewhere, and so made icons of him.

The devil should need no introduction, written off by people the devil himself calls Enlightenment propagandists – he's an identity thief, a shape



Ines Doujak, Sketch for a movie, 2020

shifter, who is alive and well as can be seen, he says in the state of the world today. He is fond of a joke and his aim and his pleasure is shit-stirring, making trouble and misery wherever he can. In this he is not alone. Sometimes a nagging feeling that with the world too secular he is not enough of a celebrity these days, but a good feeling that this too is changing, that he is needed.

Not long ago he decided on a trip to the coca-growing areas of Bolivia, a Bolivia that had from his point of view been far too peaceful and increasingly pleasant for its people over a decade or more, and in which he had considerable financial interests. For this business holiday he had, for the sake of annoying the gentleman's ghost, taken the persona of Doctor Sigmund Freud. It was irresistible he said when Freud was such an Enlightenment fellow, especially one who spent his life trying to repair it: neuroses could be cured. Irresistible too when Freud had also been a propagandist, a paid agent, for cocaine in its early days. To triple the joke he had, the castration complex in mind, made for himself a dressing gown from a cloth inscribed with a collection of vulvas and fringed by pewter piranhas. To enter his subconscious wrapped in cunts with teeth? Could anything match that?!

On the other two figures, the suit you see made from a cloth of penises was produced for the *Tío*, a gift for him from the miners in his domains along with regular supply of coca leaves, burning

cigarettes, hard liquor and garlands they provide him with. You think this is too symmetrical, too neat – vaginas in the one cloth, penises in the other? Well I assure you that when they were designed the Devil and the *Tío* were not concerned with the other's existence.

The third costume I will make no comment on at this stage, save to repeat, the Devil is a regular and promiscuous user of persona as and when they fitted both his personal interests, and the interest of shit-stirring.

The penis suit on a hanger inside the mine shaft where the *Tío* stood on a ledge, an offering from the miners ready for when it might be needed as if expecting such a time might arise. The mines were his, all of them, but at this time he was focused on Potosí, the mine where he might easily have lost all his strength over those hundreds of years the Spanish had come and taken out silver. Day and night. 24/7. He had heard it was the silver that had changed the world and not for the good which is how it had to be when the silver had been taken without his permission. But his strength, no, that he had not lost.

Oh, he heard things, the pickaxes, the dynamite and the cracks in the geo, the geological political world, he'd been hearing them for hundreds of years, fissures, repairs and blasts ... whispers in the cracks, that had recently become a chorus of the one word. Lithium, lithi-

um. The world wanted lithium, needed lithium for its headlights, its trucks, its mobile phones, its own whispers. Barely touched to date in the watery underground of his domains but now he foresaw his life, his presence was going to be mauled, his surrounds sucked out by machines made for sucking out. Hyper-suckers working 24/7.

No peace for the wicked, a call; from that pal of Pablo from the golden Medellín days; a problem with miners complaining about too much coca being exported, a strike on the cards, a small irritant, but could he deal with it up in Potosí? Intelligence says they worship some doll there, motherfucker calls himself Uncle, the *Tío*. Believes he owns the mines. He's the one calling the shots, the pal said. A small irritant but right up doctor Sigmund's street, down the mine and into the subconscious, and as for the *Tío*, he would go armed with the good doctor's *Totem and Taboo*.

Dressed in his pussy suit he set off across bleak rock surfaces to the mine entrance. He was in his element moving easily in the totem, was sat on a ledge in the rock, a distorted thing with an unlit cigarette in his mouth and a ludicrously large phallus. All rather predictable. "What an ugly runt you are" he said. "Not even as a totem do you rate, in fact amigo, you do not count. Strikes? Miners' rights, I don't think so." There was no reply, of course there was no reply, the thing was a thing for

gullible people, no more or less. And yet, and yet the silence irritated him, respect demanded acknowledgement of his existence. He picked a piece of rock and threw it at the idol. Bullseye it struck the phallus that fell off on to the ground. He laughed out loud. Castration for real, he shouted. At the same moment the sound of cracks and breaks filled the cavern as the *Tío* burst out of his statuesque confinement.

"You," the figure shouted, and it was then noticeable that he was wearing a suit of phalluses as if Doctor Freud had been expected, an unwelcome thought, but there was no time to pursue this thought for the figure, the *Tío* character had picked up the severed penis and was swinging it with violent intent. Freud would not be intimidated. Ah the resurrection, he sneered, what a cliché!

"Who gave you permission to enter my world?" the *Tío* roared so that the very rocks seemed to tremble. "I need authorization from you?!" Freud shouted back, "you neurotic, you personality disorder, you hysteric." The figure kept coming forward his voice like thunder. "I know your game, you bogeyman of the missionaries, go back to whence you came, without them and their bible you're nothing. You come here to steal the coca, and steal my lithium." ●

melanie ebenhoch

Born in 1985, lives and works in Vienna.

Hotel, 2019

I mean, I use my brains so much in the day time, that at night they do not see to do anything else but rest, 2018

So I told him that I never really dream of anything, 2018

Interlude with Sunrise, 2018

Interlude with Sunset, 2017

COURTESY OF THE ARTIST & MARTIN JANDA, VIENNA

High Rise, 2018

COURTESY OF PRIVATE COLLECTION

In her work, **Melanie Ebenhoch** reflects on recurring questions of agency and the representation of women in the film industry and art in general.

Ebenhoch's two posters, *So I told him that I never really dream of anything* and *I mean, I use my brains so much in the day time, that at night they do not see to do anything else but rest* are framed by a woman's thighs and vulva. A landscape with the moon in one and the sun in the other poster occupy the background. Both the sun and the moon have a face and look back at the viewer, disrupting thus the dynamics of voyeurism established by the look through a woman's legs. The very act of exposing the vagina to the sun and the moon suggests a mysterious sensual rite. The two posters contain quotes from the novel *Gentlemen Prefer Blondes: The Intimate Diary of a Professional Lady* by author **Anita Loos**: "So I told him I never really dream of anything" and "I mean, I use my brains so much that at night they don't seem to

do anything else but rest." The movie *Gentlemen Prefer Blondes* based on **Loos'** book appeared in 1953 and featured **Marilyn Monroe**, and **Ebenhoch's** work implicitly deals with representation of women in Hollywood movies in the 1940s and 1950s. "So I told him I never really dream of anything" points to impotency of dreaming those "Hollywood lives" that people dream of as much today, as they did back then. Next to the posters there is a miniature house made out of ceramic and inspired by the hotel in the movie *The Shining* (1980). The hotel that looms large in the film is transformed into a vase containing symbolically charged red carnations. **Ebenhoch** plays with scales and frames complicating perceptions of inside and outside.

The motif of frames is also present in **Ebenhoch's** paintings where we see the architectural grids carved into the Aqua-Resin cast forming the windows and sub-spaces. The protagonists are self-portraits of **Ebenhoch**, nude in the



bathtub, casually driving a car, or taking a selfie while lying in bed. There is a feeling of solitude, intimacy, and sensuality yet the protagonist manages to defy the viewer's gaze by claiming agency behind the lines of the clearly outlined and realistically rendered grid. ●

Melanie Ebenhoch, *High Rise*, 2018,
PHOTO: DOTGAIN

tim etchells

Born in 1962, lives and works in Sheffield and London.

Being Free, 2020

Chances, 2020

A Message, 2014

Mirror Pieces, 2014

COURTESY OF THE ARTIST, VITRINE, LONDON/BASEL; JENKINS JOHNSON GALLERY, SAN FRANCISCO/NEW YORK & EBENSPERGER-RHOMBERG, BERLIN/SALZBURG

As a performance artist and writer, Tim Etchells' neon and LED pieces often draw on his broader fascinations with the contradictory aspects of language. They address the viewer directly, vividly, and boldly, creating thereby open-ended thought-experiments.

Being Free produces an immediate, poetically-political imagination. The sentence "Songs about being free" replaces the *kunsthalle wien* sign at the entrance, whereby this gesture becomes both a statement and a promise. What are these songs of being free that Etchells is referring to? The work becomes an equation with unknown variables and this void is as important as the elements that are present; the piece questions its own existence and meaning, and becomes a call for imagination that sets the tone for the rest of the exhibition. Behind the reception desk the work *Chances* is displayed. The message here, "Songs about people whose only chances are the ones they make for themselves" is more of an homage than a promise. In fact, Etchells addresses those who became agents of their own destiny while subjects of a system of privileges and inequalities of chances. *A Message* spells out in neon frames: "Messages to yourself from the past, when you believed in different things." It creates an imagined dialogue with one's past self. It opens the idea of the layer-



ing of different temporalities in each person. The content is left open for a personal and intimate response.

The poetic politics of words is literally expressed in *Mirror Pieces*. On the way to the first floor, at the staircase, the lines "optical illusions," "political delusions," and "poetical confusions" written in neon, are placed in mismatched mirroring pairs. This arrangement of letters and words gives a hallucinatory space to the contradictions and connections of their semantic and visual content. Difference and relational shifts dart across the work in all directions creating a rich field of uncertainty and ambiguity. ●

Tim Etchells,
A Message, 2014,
Hayward Gallery,
Southbank Centre,
London, PHOTO: TIM
ETCHELLS & HUGO
GLENDINNING

kevin jerome everson

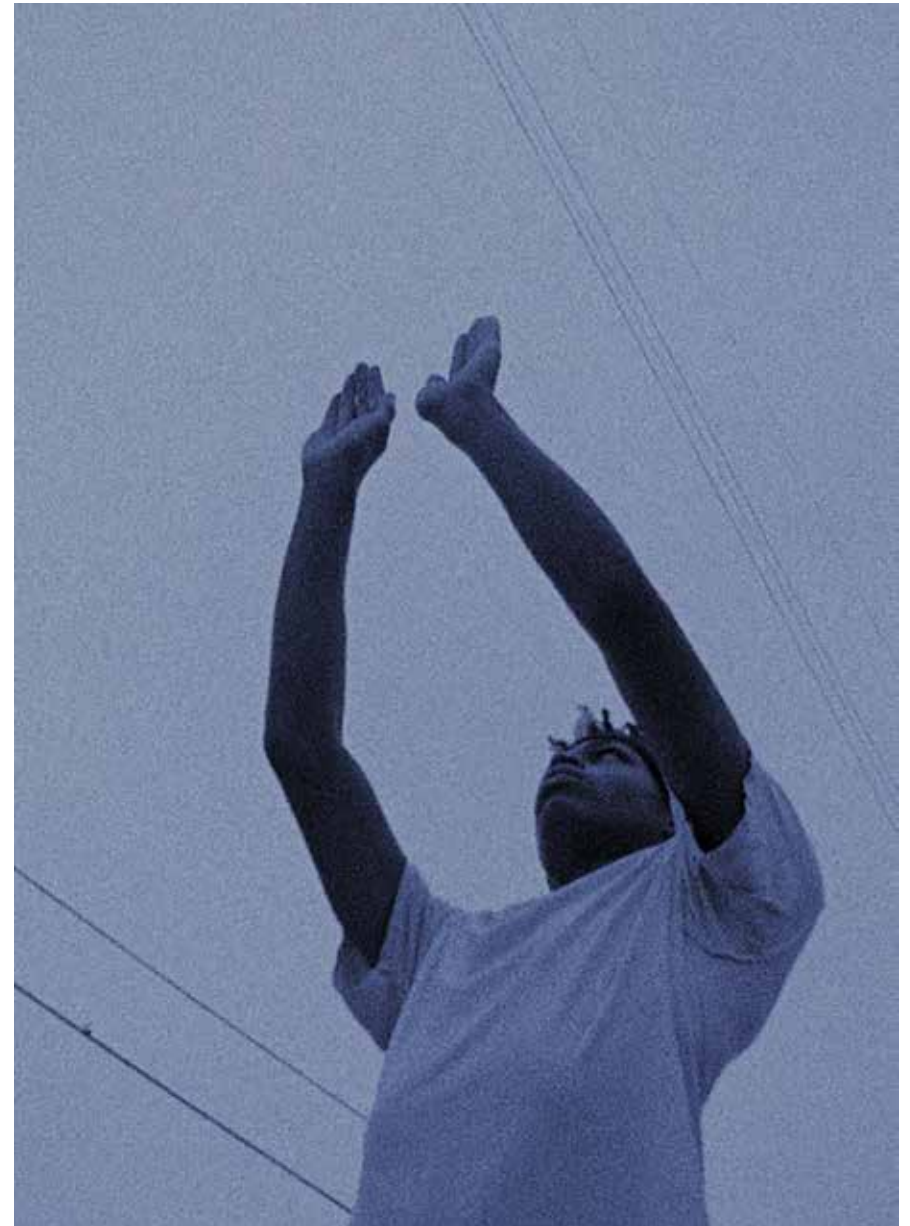
Born in 1965, lives and works in Charlottesville, Virginia.

IFO, 2017

COURTESY OF THE ARTIST & TRILOBITE-ARTS DAC, CHARLOTTESVILLE, VIRGINIA
& PICTURE PALACE PICTURES, NEW YORK

Often focusing on the ordinary, everyday life of working-class African Americans, **Kevin Jerome Everson's** films weave together poetic and complex imagery. Archival, scripted, and documentary footage appear in works alongside other studies of movement. In the movie *IFO*, which stands for "Identified Flying Object," **Kevin Jerome Everson** compiles accounts of UFO sightings in his birthplace Mansfield, Ohio. The descriptions juxtapose two contrasting versions: one reported in great detail by a female army officer and the other casually recounted by African Americans. The former is precise, verbose, and contains an overload of spatial and visual information. The tone is mechanic, robotic, and reminiscent of a constant, strong military presence. The latter is spontaneous, accompanied by a gesture of hands raised in the air. Through the emphasis and repetition of this mysterious movement we perceive the poetic approach of the filmmaker. This almost choreographed gesture, the flares of light, the handheld shots, and the intentionally desynchronized audio track create an eerie displacement. Everything points to a gap within American society, reminding us of the continuous, extreme police violence against African Americans. ●

Kevin Jerome Everson,
IFO, 2017, production still



forensic architecture

Founded in 2010, based in London.

Triple-Chaser, 2019

COURTESY OF FORENSIC ARCHITECTURE & PRAXIS FILMS

Forensic Architecture (FA) is a research agency based at Goldsmiths University of London and lead by architect Eyal Weizman. They undertake spatial and media investigations into cases of human rights violations and environmental destruction caused by state or corporate violence. Often using open-source data and advanced digital technology, FA reconstructs violent events and presents these findings in a variety of public forums, such as parliamentary and juridical processes, citizen's tribunals, truth commissions, or cultural institutions.

The video investigation *Triple-Chaser* describes the research conducted as a response to the controversy surrounding the association of Warren B. Kanders – CEO of weapon manufacturer Safariland – with the Whitney Museum. Commissioned by the Whitney Biennial itself, FA trained a machine learning image classifier to detect Safariland tear gas grenades, known as the *Triple Chaser*, among the millions of images shared online. Constructing a digital model of the grenade, locating it within thousands of photorealistic environments, they created fake imagery to provide the machine with a synthetic learning data set. Trained to detect Safariland munitions used against civilians, the software serves as a means of evidence production in cases where the state fails to adequately address or control violations against human rights. When the Whitney Museum failed to take action, Forensic Architecture withdrew from the Biennial alongside seven other artists, eventually leading to the resignation of Warren B. Kanders as vice chairman of the board. ●

Forensic Architecture,
Triple-Chaser, 2019,
video stills

- 1: During the process of training a "computer vision" classifier, bounding boxes and "masks" tell the classifier where in the image the Triple-Chaser grenade exists.
- 2: The Unreal Game Engine allows us to set parameters for variables such as sun position, camera focal length, and dirt on the grenade.



<https://forensic-architecture.org/investigation/triple-chaser>

giorgi gago gagoshidze, hito steyerl & miloš trakilović

GG born in 1983, lives and works in Berlin. HS born in 1966, lives and works in Berlin. MT born in 1989, lives and works in Berlin and Rotterdam.

Mission Accomplished: Belanciege, 2019

COURTESY OF THE ARTISTS & ANDREW KREPS GALLERY, NEW YORK
& ESTHER SCHIPPER, BERLIN



Giorgi Gago Gagoshidze, Hito Steyerl & Miloš Trakilović, *Mission Accomplished: Belanciege*, 2019, film still, COURTESY OF THE ARTISTS & ANDREW KREPS GALLERY, NEW YORK & ESTHER SCHIPPER, BERLIN, © VG BILD-KUNST, BONN, 2020

Artistically and socially, Hito Steyerl reflects on our world in the times of hypercapitalism, digital lifestyles, globalization, and growing political crises.

The point of departure for this three-channel video installation is the fall of the Wall in 1989 and the way it paved the way for commodification and privatization. The video installation

was primarily a lecture presented online on the website of n.b.k. (*Never Berliner Kunstverein*). Using what the artists call *The Balenciaga Method*, the trio explains mechanisms for "branding the unbrandable." In this work, *Balenciaga* is just a model, a starting point to talk about privatization and its mechanisms. *Balenciaga* is a luxury brand whose artistic director, Georgian fashion designer Demna Gvasalia, fled Georgia in 2000 during the country's civil war. At this time, Georgian clothes were mostly humanitarian donations: second-hand items in odd sizes and pairs that did not match. Gvasalia appropriated and branded precisely this aesthetic, privatizing poverty and twisting the logic of luxury with irony. Steyerl cites the example of *Balenciaga's* famous blue bag, inspired by a simple *Ikea* shopping bag. *Balenciaga's* 2020 spring/summer catwalk itself has been called a "faux *Balenciaga* parliament or assembly," which both architecturally and metaphorically explains the *Balenciaga Method*: from above, everything looks equal, but from the side we can see the different levels, highlighting and clarifying the differentiation between the top and the bottom.

The *Balenciege* sneaker, an imitation of the *Balenciaga* sneaker, was found in a shop in Sarajevo, a city besieged by identity. *Balenciege* is no longer an imitation. It is, as the artists state, the real version, because it is worn and owned by those who work for it: the proletariat. ●

monika grabuschnigg

Born in 1987, lives and works in Berlin.

Crash (Simulation), 2019–2020

COURTESY OF THE ARTIST & CARBON 12, DUBAI

In her artistic practice, **Monika Grabuschnigg** departs almost exclusively from clay – a natural material which is ecological and recyclable. **Grabuschnigg** likes to exhaust its various tactilities and in her treatment of the material often plays with a dialectic between analog and virtual realities. The or-

ganic material is seemingly in contradiction to the digital age, where the smooth and perfect acts as a societal anesthetic. She intuitively picks up on physical desires and metaphysical beliefs that are now all too often dictated, or at the very least directed, by suspiciously all-knowing algorithms



reassembling them into spatial and tactile narratives.

In *Crash (Simulation)*, the malleable source material is deceptively translated into metallic objects. Deformed wheel rims that have come to a halt on the floor, or are leaning against walls, paint an apocalyptic scene, suggesting the aftermath of a world on fire. **Grabuschnigg's** sculptures imply that our desire for speed and an exponentially increasing acceleration are leading us onto a dangerous path – and one that could lead to dis-

astrous consequences. Deformed by heat and melted into useless relics after having been engulfed by flames, the hubcaps – once a source of pride and status – tell a tale of a society that in an excess of speed, physical and virtual, is able to travel across continents, from night to day, in milliseconds. This existence functions as a 24-hour high, but instead of the aspired freedom and endless opportunities, it is ultimately confronted by a total system overload. **Grabuschnigg's** *Crash (Simulation)* may well be a cautionary tale, but perhaps the fractal shapes and organic materials also contain a soothing silver lining referring to elements and principles that have long pre-dated and will long outlive humanity. ●



Monika Grabuschnigg, *Crash (Simulation)*, 2019–2020, PHOTOS: DAVID SCHÖNEN

vlatka horvat

Born in 1974, lives and works in London and New York.

Above Us Only the Sky, 2020

No Head for Heights, 2020

On the Losing Side, 2020

Up and Over, 2020

Balance Beam #0616, 2016

Coming from a background in performance but working with media such as photography, video, installation, and collage, Vlatka Horvat explores the human body's relationship to its built environment.

The desire to challenge gravity is very present in *Above Us Only the Sky*. The frail ladder hanging on the impossibly high glass ceiling aims at the sky. Even though it is too high one might still be tempted to reach out and escape. Trapped in all kinds of frameworks and structures (social, institutional, ...), a breakout is present yet out of reach. Even though we aspire to the skies

we are grounded beings; this is not just a constraint but also a way of remembering and understanding our presence and agency.

No Head for Heights, *On the Losing Side*, and *Up and Over* all play with the idea of going up as well. These structures are odd obstacles, evoking provisional walls or physics experiments. They assert themselves in the room as obstacles or as riddles of sorts, directing and choreographing movement trajectories. We exercise through them to go over things. They are philosophical models of hope. Horvat evokes both desperation and hope as methods to point to our ability of "going on" in life. These riddles might be unsolvable yet we will try over and over again.

In the work *Balance Beam*, a constellation of found objects are balanced precariously on a wooden beam which is itself perched on the back of two chairs. Everything can go wrong at any moment. We are aware that we are part of this precarious system and we approach it carefully, slowly. Things are all literally on the edge, and yet they still balance themselves precariously. This is reminiscent of the current state of the world, constantly wobbling on the verge of catastrophe. ●

Vlatka Horvat,
Balance Beam #0715,
2015



anne marie jehle

Born in 1937, died in 2000, lived and worked in Feldkirch and Vaduz.

Untitled, n.d.

Rosenkranz für Schweizer

Bankiers, 1973

Untitled, n.d.

Untitled, n.d.

Oh Yes, 1977

Untitled, n.d.

Untitled, n.d.

Untitled, n.d.

Ich bin daheim, n.d.

Pariser Gipfel mit

Flittersternchen, 1977

Untitled, n.d.

Untitled, n.d.

Untitled, n.d.

The Whole World's Armies, 1974

Airmail, n.d.

Hitler Is Not Dead, n.d.

Untitled, n.d.

Ich bin daheim, n.d.

Untitled, n.d.

Untitled, n.d.

COURTESY OF ANNE MARIE JEHLE
FOUNDATION

Untitled, n.d.

COURTESY OF KONTAKT COLLECTION,
VIENNA

Untitled, n.d.

COURTESY OF KUNSTMUSEUM
LIECHTENSTEIN

Ideas of home and, in an extended sense, homeland are central to Anne Marie Jehle's practice – they provide a structural context within which she operates. Addressing expectations of women in a strictly catholic Alemannic environment of the seventies and eighties, Jehle criticizes patriarchal symbols of everyday life and patriotism from a decidedly political and feminist position. Her work is often obsessive, playful, and sharp-tongued. Situated in a poetic and melancholic sentiment, language and playing with words are crucial for Jehle – they express principles related to the body and objects that suggest a performative function.



Anne Marie Jehle, *Ich bin daheim*, n.d.



Anne Marie Jehle, *Untitled*, n.d.

The twenty-two works on display show a range of recurring topics and symbols in Jehle's oeuvre. An apron is suspended on a wooden board; free of its obvious wearer – the housewife – it is open to many a projection. A Swiss banknote is neatly crocheted around, both merging and delineating classical role distributions with regards to money and care. The suggestively idyllic words "I am at home," written in an outdated form of German handwriting onto a kitchen towel are disturbed by a somewhat violently applied ink stain. Dollar-bills are cut into a mask that allows its bearer only an impaired vision,

and a rosary made out of coins suggests the unholy alliance of economic and religious forces.

Initially connected to the Fluxus movement, Jehle worked from the peripheries of Vorarlberg and Liechtenstein, but increasingly retreated into her own home, subsequently transforming it into a sort of inhabited *Gesamtkunstwerk* (total work of art). She abruptly ended her practice in 1989. During her lifetime, Jehle remained largely unnoticed, leaving behind a remarkably fresh and trenchant legacy of more than 1,600 works. ●

gülsün karamustafa

Born in 1946, lives and works in Ankara.

Motorcycle, 1986

COURTESY OF THE ARTIST & BÜROSARIGEDİK, ISTANBUL



Gülsün Karamustafa explores the historical narratives of Turkey and intertwines them with her own personal history. In the 1970s and 1980s, through her work *Karamustafa* addressed the complicated project of Turkey's "modernization," the political turbulence that engendered several military coups and a traumatic process of nation building. In the same period, the country witnessed an important rural exodus: people from Anatolia came to Istanbul to seek work and possibilities for a future beyond rural life. The artist was interested in the way they lived and the new dimension brought to the city through Arabesque music and the "kitsch" representations which became vital cultural expressions.

Motorcycle (1986) is part of a series of tapestry works created by Karamustafa between the years 1984 and 1986, as a response to the social changes that were taking place in Turkey. *Motorcycle* is composed of a variety of found materials that bear the cultural traces of the day. The image of a young woman leaning against a motorcycle was created with colorful fabrics originating from marketplaces in Istanbul. The collage reflects a universal desire for a better, different life expressed through the rich pop-culture imagination that was prominent during that period. The work's kitschy and ironic style serves as a commentary on Turkey's visual culture in the time when the country was suspended between tradition and contemporaneity. This period was marked by waves of migration from villages to cities and by "hybrid" cultures that emerged as a result of the clash between rural and urban values, traditions, and customs. ●

jessika khazrik for the society of false witnesses

Born in 1991, lives and works between Beirut and Berlin.

VRLAMXXAB8ND, 2020

The October 17 Revolution incited dozens of protests a day, more than two weeks of consecutive public strikes and calls to topple down the ruling system in Lebanon. It arose as the result of people's rage against the country's sectarian oligarchy, deeply entrenched corruption, and a growing economic crisis. This crisis has grown as banks have imposed illegal capital control on "small" account holders and restricted their access to their income, pensions, and savings. While the protests endure, the presence of security forces has been increased to protect those very same banks that abuse their power. Through exposing the collectivity behind the violence by VRLAMXXAB8ND that she has been through, Khazrik denounces the financial industry and its symbiotic relationship with Lebanon's kleptocratic government which has enriched a few at the expense of the rest of the population and poisoned the land. When she went to the bank VRLAMXXAB8ND on January 10, 2020 to withdraw cash from her account, after having been denied access to her own funds already for three months, she got assaulted, held captive in one of the bank's glass-walled office rooms, and detained by the police. These violations, which are



Jessika Khazrik, VRLAMXXAB8ND, 2020

further developed through a new surveillance campaign that the bank has launched in retaliation against Khazrik for her taking the case to the public, testify to the deep connection between banks and the surveillance state.

In Khazrik's immersive installation, we enter a strange atmosphere, mixing a hall of a bank with an open-air prison, a dance floor, and an unfinished maze. The five-channel sound installation revisits the correlations between the economy and ecology, and presents reflections on liquidity, flood, scarcity, confiscation politics and global solidarity. Through investigating the tie between capitalism, securocracy and the failed yet insidious cryptography of both the economy and the state, Khazrik's work takes an experiential look at the banking system as part and parcel of the carceral continuum. While ruminating on the two lawsuits that Khazrik has filed against her bank and the modes of attestation and falsification that the legal apparatus enables, Khazrik shows how holding the institution of accounting accountable permeates all aspects of her life. The assault of the artist happened merely two months prior to the opening of this exhibition. The decision to realize this specific work requires a certain amount of courage that does not come without – literal and very real – risks. ●

VRLAMXXAB8ND

PART I: the professional establishment of a banking prison

jessika khazrik
for the society of false witnesses

My bank account at the VRLAMXXAB8ND Headquarters in Lebanon was opened by dint of my previous post as technologist at an international organization that advocates for the release of political prisoners. When it became very clear to me that, under the auspices of international law, the institution was caught in a pattern of demanding state-level criminals to “independently” investigate the crimes they, themselves, perpetrate, I shared my thoughts with my colleagues and submitted my resignation at the beginning of October 2019. That bank account remained in use. Since the outbreak of the October 17 Revolution at the Republique Libanes 2019,⁰¹ the

correlation between the banks and the security state had been, increasingly and very visibly, fortified.

At the outset of the revolution, ATMs went out of service and banks began imposing very austere and random limitations on withdrawals. Banks literally took hold of people’s money without even attempting to resort to any legal-based justification for the restrictions they so violently imposed. With “capital control” being performed on workers’ monthly wages, pensions, medical bill, and inevitable daily costs, capitalism was, finally, illegal.

Members of the Security Forces were moved in shifts to the banks’ entrances. Who issued the orders? Whenever I visited the bank, VRLAMXXAB8ND’s employees would scroll through my creditors list, scorn the political nature of my work, and threaten to forcefully close down my account if I were to continue “speaking about collectivity, the economy and law” and discursively rejecting their refusal to grant me access to my funds. When banks eke out the income of account holders in the name of the crisis they have facil-

itated through their financial architecture and their co-operation with the kleptocratic state, what forms will prisons take?

To great, yet no, surprise, when I went on January 10, 2020 to VRLAMXXAB8ND to withdraw cash from my account, I was physically assaulted, held captive in the circa two-by-two meter glass-walled office I was ushered into and detained by the police. While inside the office cum prison, one member of the security forces came to me and said in a very hushed voice, “You are right, I am with you, but I cannot do anything.” I told him, “That’s not true; you can do a lot.” In four short sentences, I posted online what was happening. Before long, people gathered around the bank in solidarity.

VRLAMXXAB8ND shut its doors further. Guardians of the bank dressed in civilian clothes forcefully searched people’s bags and tried to seize their phones. Inside the bank, employees ordered all “clients” to leave through a previously unused exit. They claimed they needed to close early, “and the girl in the office is to be held responsible.” An irate client shouted at me in disbelief and asked if I supported the revolution. I nodded from behind the glass and smiled. The client hurled herself to beat me up, bleating that the revolutionaries are the root cause of the crisis, and we are ruining her life. More security forces came in. Employees took out the remaining office chairs and began filming me with their

phones. I looked awry, took notes, and called a lawyer.

A [secret] bank security guard dressed in civilian clothes – a monochrome argyle, burgundy sport coat with an ashen button up shirt and very wide shoulders – repeatedly attempted to confiscate my phone to no avail, so he tried to beat me up. Members of the security forces swarmed around me while they wrangled with the bank’s private security guards. They would then repeatedly fight about whether they should close the door of the glassed space I was held in or keep it open. Slam, guard, change positions, reopen, move, forcefully close, call, open, shut, enclose in, enclose out, cover. Soon enough, a handful of VRLAMXXAB8ND employees walked towards the space that confined me holding a circa two-and-a-half-by-two meter billboard of the bank’s logo mounted on a white-painted steel stand. They used the billboard as a cover to block one of the two transparent walls and the room’s contested door.

The colossal logo faced me, and it was all that I could see from the prison’s front end. I laughed and hailed the billboards’ carriers. No one responded, or maybe no one heard me. I turned to the prison guard and the security cameras and asked them if this was the new design of the bank’s prison, or was I now being forced to participate in a new ad by the bank? The employees returned shortly and rotated the mounted billboard so the logo was now facing out.

⁰¹ Construed by the fictitious trashy lingo of the fake company that was created for the very purpose of shipping toxic waste from Italy to Lebanon in 1987, “Republique Libanes 1987” was written instead of “Republica Libanesa” in the stamp of the nonexistent corporation created to officially legitimize the hazardous travel. Why the company authors felt they needed to translate the name of the republic is another question. The imaginary tongue was what caused the order to open a case, and thus its toxicity was first divulged when language was posited as a false witness.

I can only say that the banking violence I have been living through comes, to a far from corporeal, daily and reactive extent, as no surprise since I have long experienced how the pervasive, crisis-ridden capitalist economy I was collectively born into seeks to hold us captive.

They then came back carrying an identical billboard and used it to cover the second see-through wall. I could no longer see what was happening outside the office of my captivity, and no one outside was able to see me or the guard – except, of course, those who can access the bank’s surveillance cameras.

All throughout, before the translucent walls of the office/prison were shielded, I had taken only one photo with my phone. That image was of four VRLAMXXAB8ND employees swarming around in a circle, reading out loud my online writings and social media posts on the revolution. As shown in the image, the door of my official confinement was, at that time, closed. I overheard one of the employees, who, as I later learned, was the bank’s director of human resources, exclaiming, “I wish I could beat her up.” Despite having been robbed, assaulted, surveilled, threatened with physical violence and deprived of my liberty and privacy, that image was the basis of the allegation used to detain me.

After spending around three hours in the ad-blocked lock-up, the SF member with the hushed voice comes back to me saying, “I have an order to detain you, but I don’t want to, yet I have to.” I burst out laughing and ask him why. He explains that the bank is suing me for “breaching their banking secrecy.” I couldn’t stop laughing with pain. Even when capitalism is being an outright, predatory thief in our face without trying to masquerade its shackling relations, it cannot subsume its alienating force and make itself familiar to thought. I told him that accusing me of breaching banking secrecy is not even legally viable, since, first, I am not one of the bank’s employees, and, second, the bank has breached my banking secrecy and privacy in a myriad of ways, not to mention all the violence I was subjected to. He answers again, “You are right, but they say you have breached their banking secrecy by taking photos, and I have to detain you.”

Three policemen detained me. I was taken for interrogation and put in cus-

tody for three and a half hours. What happened during my handcuffed and de-cuffed exit from the bank, the time in the police car and then in the interrogation room are invaluable stories that I share in the ensuing parts, but had it not been for the protesters and lawyers surging into the police station with their bodies, chants, drums and most precious solidarities, I might have stayed in there much longer. The Beirut Bar Association has thankfully assigned three lawyers to take care of my case, yet the battle of the banks is long and multifarious. Since the incident, VRLAMXXAB8ND has withheld my funds and launched a new surveillance campaign against me in retaliation. They have sent private photographers to chase and encapsulate my movements; listed to my lawyers all the protests they “see” me at; and fabricated things that I have never done nor said. I am certain that the bank whose legal department is made up of over forty offices is monitoring me in ways of which I am still unaware. What banking secrecy did I breach? Is the bank’s “secrecy” their surveillance state, or am I working for VRLAMXXAB8ND without knowing it?

I can only say that the banking violence I have been living through comes, to a far from corporeal, daily and reactive extent, as no surprise since I have long experienced how the pervasive, crisis-ridden capitalist economy I was collectively born into seeks to hold us captive. While I have, as a result, filed two lawsuits against VRLAMXXAB-

8ND, the act of holding the accounting institution accountable needs to permeate into all aspects of my life. Through investigating the tie between capitalism, securocracy, and the failed yet insidious cryptography of both the economy and the state, this work experientially looks at the banking system as part and parcel of the carceral continuum. Global capitalism is so fettering that it continuously attempts to encrypt us away from the burgeoning universalisms that make our world on strike coalesce in the uttermost solidarity of a whatever singularity.⁰² While similar situations of environmental and economic collapse have been, and are being, collectively lived through, from Iraq to Argentina, Sudan, Iceland, Greece and other plurinomial places, what interdisciplinary forces will we need to decipher the state-bound, devalue all currencies, and dance out loud? ●

02 “Whatever singularity, which wants to appropriate belonging itself, its own being-in-language, and thus rejects all identity and every condition of belonging, is the principal enemy of the State. Wherever these singularities peacefully demonstrate their being in common there will be a Tiananmen, and, sooner or later, the tanks will appear.” Giorgio Agamben, *The Coming Community*. Vol. 1. Minneapolis: University of Minnesota Press, 1993.

victoria lomasko

Born in 1978, lives and works in Moscow.

Under Water, 2020

In her work, including her graphic reportages and murals, Victoria Lomasko tells the story of post-Soviet Russia from the point of view of the voiceless and invisible. She uses the immediacy and directness of the graphic style of comic books to show and give voice to the silenced communities of present-day Russia, including teenage prostitutes, enslaved migrant workers, and LGBTQI activists. Her graphic work, collected in her publication *Other Russias*, has been published in German, French, and English, among other languages.

The new mural by Lomasko reveals two worlds: one visible and scattered, and another underwater, full of fish and transforming bodies, swimming to the surface. At first glance, this underworld seems gloomy, yet the mysteries and possibilities of such a place in which things are in constant transition soon become apparent.

Lomasko offers a new and fresh view on contemporary Russia which deconstructs the orientalist perspective of the post-Soviet Eastern world. She poetically illustrates the spectrum of societal problems and intertwines these with her own psychology. Under these waters, we are at the same time in the heart of Russia and witnesses of the



Victoria Lomasko,
Under Water, sketch
for the mural, 2020

artist's inner world upon her return to her native country. By mixing graphic journalism with fantasy, Lomasko invites the viewers to enter the intimacy of these deep waters: she not only draws events but also the emotions present and felt therein. ●

Whenever I return to Russia, I feel myself slowly sinking back to the bottom, like a creature who'd come out onto dry land, but was nonetheless born to live underwater. It seems as though Moscow, with poplars like kelp, lies hidden beneath thick layers of steely water: you must overcome its resistance with every step.



Victoria Lomasko,
Separated World,
2019, murals,
installation view,
PHOTO: STUDIO WILL
AMLOT, COURTESY
OF EDEL ASSANTI,
LONDON

On the other hand, in the underwater world, you can bury yourself in the silt and become one of the many other inconspicuous fish. There's nobody to compete with and nothing to compete for, nowhere to shine, no major commercial temptations, while the chaotic life all around provides many subjects for drawing.

From time to time, daring new creatures are born in the underground worlds in order to climb out onto the land with their fin-legs and join the ranks of the gutted dummies – international artists who stand in the gleaming vitrines of the world.

— Victoria Lomasko

hana miletić & globe aroma

Hana Miletić, born in 1982, lives and works in Zagreb and Brussels. Globe Aroma is a community arts centre for newcomers, founded in Brussels in 2001.

Felt Workshops I–X, 2018–2020

Collaboratively produced during public workshops facilitated by Hana Miletić and Globe Aroma at Globe Aroma, Brussels (2018); Kunstenfestivaldesarts, WIELS, Brussels (2018) and Playground Festival, M-Museum Leuven (2019)

COURTESY OF THE ARTISTS &
LAMBDA LAMBDA LAMBDA, PRISHTINA

In recent years **Hana Miletić's** work has evolved around textile materials and tapestries that visually and conceptually translate the consequences of political and economic practices, aiming to bring attention to resourceful and inventive approaches to scarcities, damages, or obstacles caused by administrations and ideologies.

The ten textile works that constitute *Felt workshops I-X* are the result of a series of workshops that the artist realized with a group of fifteen women, in collaboration with **Globe Aroma**, a community arts center in Brussels open to a diverse range of newcomers to the city. Alternating writing and felting sessions were organized within a safe space for women of all ages and languages, with or without papers.



During these workshops the women went from reflecting on the manual processes and colors applied, to discussing such issues as race and territory, producing poetry and felt works in parallel. For Miletić, this was also a means to connect to a crafts-tradition embedded in her family's female genealogy. On a larger scale it provoked her to engage with the metaphorical social implications of a collectively produced piece of felt – where wool strands

are distinguishable but blend seamlessly into each other—evoking notions of community, human exchange, and a multiplicity of voices and hands at work.

As part of the public program during ... *of bread, wine, cars, security and peace*, Miletić will also offer felting workshops for adults and children, co-facilitated by women from the Association for Women's Integration (Vereinigung für Frauenintegration, Amerlinghaus). ●

Hana Miletić & Globe
Aroma, *Felt Workshop*, 2018,
Kunstenfestivaldesarts, WIELS,
BRUSSELS, PHOTO: ANNA VAN WAEG

marina naprushkina

Born in 1981, lives and works in Berlin.

Jetzt! Alles für Alle!, 2019

red moabit, 2013–2019

arbeit, keine arbeit, 2018

Marina Naprushkina mostly works outside institutional spaces, in cooperation with communities and activist organizations. She founded the **Office for Anti-Propaganda**, which criticizes and deconstructs power structures in nation-states by revealing their hidden mechanisms.

In 2013, Naprushkina initiated *Neue Nachbarschaft // Moabit* as a refugee and neighborhood project in Berlin. The initiative became one of the largest of that kind in Berlin and built up a strong community of refugees, migrants and locals. They were actively engaged in the anti-fascist demonstration *Unteilbar* ("indivisible" in English) which took place in Berlin in 2018 under the slogan "For an open and free society – Solidarity instead of exclusion." In fact, the posters displayed in the exhibition are borrowed from the *Neue Nachbarschaft // Moabit* community. They were made collectively and brandished during the demonstration claiming that "Everything belongs to everyone."

The red wallpaper titled *red moabit* is based on images and texts from the artist's personal archives related to *Neue Nachbarschaft*. Most of the material is produced by women from

the community and highlights not only their struggle, but also the intimacy that arose between them and the artist. This work expresses these strong ties both artistically and visually.

This sense of community and social concern is also present in Naprushkina's short video titled *arbeit, keine arbeit* (*work, no work*). The video is a critique of what work – literally – means today. Naprushkina calls for the refusal of work and social disobedience. The video shows many images that seem to defy our collective notion of productivity: a homeless person sleeping, a pregnant belly, a woman waiting ... Taken together, these images compose an anti-production video. Naprushkina, in fact, criticizes the capitalist mode of production that creates the separation of direct producers both from the object they manufacture as well as from the means of production they operate. ●

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new neighborhood // moabit: shaping community with artistic tools

marina naprushkina interviewed
by karen van den berg

KAREN VAN DEN BERG: Several years ago, you started a neighborhood and refugee project, *Neue Nachbarschaft // Moabit*, which has since become one of the largest refugee projects in Berlin. You organize regulars' tables for the people from the neighborhood to get to know each other and learn languages, you run a café/bar, you organize visits to German governmental offices, and you offer an event program, art workshops, concerts, chess tournaments, lectures, group cooking, etc. What role did art play in the beginning?

MARINA NAPRUSHKINA: The initiative *Neue Nachbarschaft // Moabit* emerged from my previous artistic work. Around 2010, I turned away from producing objects that could be exhibited and started to look for other spaces and environments for my work. Traditional art institutions and the usual exhibition formats seemed too narrow for me. They no longer appeared appropriate for the activities I had in mind. While my long-term projects, the *Office for Anti-Propaganda* and *Refugees' Library*, have been shown in art spaces and were prepared for presentation in the exhibition apparatus, my work has always been focused outside of the white cube. It was designed to have a direct impact on social and political matters.

Neue Nachbarschaft // Moabit, meanwhile, has become an autonomous space that generates its own content and formats and does not necessarily rely on support from established institutions, be it from the art world or public administration. So far, I haven't found a suitable format for representing the initiative in an exhibition space, which would add another level to the work of the initiative.



Marina Naprushkina,
arbeit, keine arbeit,
2018, video stills

KVDB: You work with a many people. *Neue Nachbarschaft // Moabit* became a registered association in 2013 and, since its beginning, works under the headline “We don’t help, we learn from each other.” How do you relate to the people you work with and how far do you assume a specific audience and certain publicity for your project?

MN: In this project, I can’t pick the people I work with. I work with those who come through the door. Often, they are people who live in the neighborhood, but sometimes they come to us from outside of Berlin, like from Brandenburg, for instance. I don’t conduct job interviews and don’t take applications. The best and most common precondition to work here is when people are new to the neighborhood and are interested in what we do. Often, they are simply brought along by friends or flatmates and don’t have any previous knowledge about the initiative or how it’s organized. Then, we usually have to get rid of all the usual assumptions: *Neue Nachbarschaft* is not a language school, not a language café, not a state-sponsored social project. We introduce the newcomers every Tuesday. During this time, I try to convey our attitude: everyone comes to learn and to design the environment and social relations and not to help others. Unfortunately, the attitude “we help” is deeply rooted in the context of refugee projects, and it could become a problem if we didn’t address it head-on.

Of course, we don’t manage to bring everyone into active cooperation and participation, but we still strive for that. Some understand and realize quite clearly what this space means to them – how necessary the initiative is – and others simply float along without being aware of the concept. We design our events in such a way that they have low-threshold access. We think this is the only way to open them to everyone to participate without being afraid to embarrass themselves publicly due to their unawareness of conventions. This fear is always present when one is not familiar with certain cultural codes. I think that many art spaces have a deterrent effect on a lot of people. They’ve become very elitist. That’s a bad development that I want to change quite deliberately. Moreover, I see it as a good exercise for professional artists to work with a low threshold. But the fear of embarrassing oneself as one steps out of the

protection of the intellectual superstructure seems to be quite an obstacle.

KVDB: I know that *Neue Nachbarschaft* had an enormous influx from the very beginning, and you had to quickly switch to a larger venue. How did you manage that?

MN: We work with many people. They come to us every day because the room is open every day. Up to two hundred people come in every day. In 2015–16, there were up to three hundred people per evening. It was like having an exhibition opening – but every day. Therefore, we can or must forgo things such as active public relations or advertisements around the city. We concentrate on working with the people who are actually here. This is our public sphere, and this has absolute priority for us.

KVDB: You are an internationally renowned artist, have shown your project *Büro für Anti- Propaganda* (Office for Anti-Propaganda) (2007) at the 7th Berlin Biennale (2012), presented your project *The President’s Platform* (2007) at the 11th Istanbul Biennial (2009), are involved in the ongoing international project *Refugees’ Library* and have written a highly acclaimed book about your work with refugees. To what extent is a response to your project in the art world important to you?

MN: The initiative would surely survive without the art world. Nevertheless, I was able to bring many people from the art world into the initiative. Many artists and curators support us financially. That’s essential for us, because we don’t meet the usual funding criteria and can seldom apply for “project money.” Often it’s not possible for ideological reasons, because the money is tied to certain frameworks, conditions, and demands that I don’t want to represent. Artists do not have to be convinced of the meaningfulness of our work. They immediately see what is happening in this space and know that it would not be possible in any other institution.

KVDB: Do you have time to realize other art projects beyond *Neue Nachbarschaft // Moabit*?

MN: This initiative is the most time-consuming work I have



Marina Naprushkina,
Jetzt! Alles für Alle!,
construction sketch,
2019

ever done. Even though the project wasn't designed for an art space, I understand it as an artistic work.

Meanwhile, my exhibition list has actually become shorter, because I've reconsidered my approach to artistic production and the conditions under which I want to work. For instance, I no longer participate in exhibitions that don't provide a fee and I reduced the amount I travel for exhibitions and art production. At some point, I became increasingly critical of the art world's inflationary urge to travel and to discover. I need time to develop works and my works need site specificity. For this to succeed, I need to feel and understand the specific social context, which is not possible in short-term

stays. After I founded the initiative, it became very clear to me that I needed to change my nomadic existence, which had been conditioned by the art system. Two years ago, I started teaching the *foundationClass at the Art Academy in Berlin/ Weissensee. This is another way of working that also supports the development of my approach to art.

KVDB: Your project can be seen in the context of other social projects, but are there also references to the long tradition of socially engaged art? Is the term "social sculpture" important to you? How do you relate it to your own practice?

MN: I think the concept of social sculpture is very relevant and current. But we certainly have to translate the concept into a present-day term. That's the challenge.

KVDB: And in which direction should such a redefinition of social sculpture go?

MN: The concept of art has indeed expanded, but at the same time a strong reformation of institutions has taken place that hasn't led to more inclusion. This, again, has had a strong effect on both art institutions and politics. I think that social design must also be approached by society (and not by art discourse), with many actors coming from different habitats and cultures. They all have to work on this new formation of society, and in so doing, they have to be equipped or trained with artistic "tools." Through this active participation, they will shape and change society. This is exactly the way that we must use to oppose the current shift to the right, with its proposal to solve social problems through law and order.

KVDB: When I first visited you at *Neue Nachbarschaft*, the results of a linoleum print workshop that you had conducted were on display in your rooms. What role do materials and objects play in your projects?

MN: I have never been interested in exclusively aesthetic questions. To me, material is secondary. Rather, I start by asking myself "What do I want to do and why?" and then "How do I do it?" Materials, the search for objects, all that comes afterwards. I went through a very classical art education in Belarus. While painting still lifes, our teacher al-



Marina Naprushkina,
red moabit,
2013–2019

ways said: “Paint the apple exactly, but keep an eye on the whole still life.” For *Neue Nachbarschaft*, this means that I have to look at each individual and at the same time see the initiative as a whole, as a social organism.

KVDB: I know that your work with refugees began with art workshops for children. What role does pedagogy play for you?

MN: For the most part I work intuitively. But I often think of the teachers and professors that I had, especially those

who did something wrong. Sometimes it helps to know what doesn’t work.

But our initiative is not a school, where discipline and obedience would help you to succeed (at least that’s how it was at my school). Our project needs a lot of freedom and energy. And it always needs to change and renew the direction of our thinking, which is damn hard because we don’t have an energy-saving routine.

KVDB: You said that you’ve worked together with many others on this project, but that you are still the face of the initiative – you are the one who appears in public. In the book you wrote about your work on the initiative, you mention that other artist-colleagues have written you off as a social worker. In response, you’ve written that the art world sets the wrong standards for projects like yours. I would therefore be interested to know what authorship means to you. How far do you consider yourself an author within the project *Neue Nachbarschaft* // *Moabit*? To what extent do you consider the other participants as authors?

MN: I actually think that to this day I still determine the initiative and think a lot ahead. I give it a frame that someone then has to fill physically, mentally, artistically, and then eventually they can also change the given frame. That means that everyone who is a part of the project is also an author. Without all the others, it would only be an abstract concept, a theoretical examination.

But this is only half of the truth, because the other participants aren’t visible in the art world. The art business is tough and doesn’t have much financial leeway. I often feel that my hands are tied. When I say that I would like to bring a few people from the initiative to a biennial, I get the answer that there’s no budget available for it, not to mention that the budget often barely covers my own travel expenses. Even if you want to name the participants in the exhibition catalogue, someone usually says that there’s not enough room.

KVDB: How do you balance idealism and pragmatism in your projects?

MN: That’s a good question! Maybe fifty-fifty. ●

tuán andrew nguyen

Born in 1976, lives and works in Ho Chi Minh City.

My Ailing Beliefs Can Cure Your Wretched Desires, 2017

COURTESY OF THE ARTIST & JAMES COHAN, NEW YORK

Tuan Andrew Nguyen's practice explores strategies of political resistance enacted through counter-memory and post-memory. Extracting and re-working narratives via history and supernaturalism(s) is an essential part of Nguyen's video works and sculptures where fact and fiction are both held accountable.

In the two-channel film installation *My Ailing Beliefs Can Cure Your Wretched Desires*, imagery of nauseating butcheries and animal carcasses, a canopy of sprawling forests, and mesmerizing shots of animals are powerfully emphasized and carried by a strong audio piece that unfolds as a Socratic dialogue between the spirits of the last Javan rhinoceros and the Hoàn Kiếm turtle Cự Rùa.

Employing revolutionary language, quoting Fidel Castro and the Brazilian movie director Glauber Rocha, the characters debate over the liberation of animals from mankind. The spirit of the Javan rhinoceros raises the atrocities that animals have been exposed to and unravels the disturbing paradoxes in humanity's belief systems, mythologies, and obsessive patterns of consumption. He states that the human refusal to learn and to consider other alternatives is the most extreme violence. The turtle Cự Rùa interjects with empathetic references to the ways that culture has sustained the Vietnamese through their own suffering, in times of colonialism and war, and reflects upon the fact that reincarnation and karma can function as a solution. This contrasting viewpoint indicates Nguyen's refusal of cultural erasure and proposes instead a shift towards other beliefs. ●

Tuan Andrew Nguyen, *My Ailing Beliefs Can Cure Your Wretched Desires*, 2017, video stills



wendelien van oldenborgh

Born in 1962, lives and works in Berlin.

Bete & Deise, 2012

PRODUCED BY IF I CANT DANCE, I DON'T WANT TO BE PART OF YOUR REVOLUTION, AMSTERDAM

Footnote to Après la reprise, la prise, 2016

Wendelien van Oldenborgh's films often explore a multiplicity of voices in carefully staged encounters. While keeping an open structure, the sensitively engineered situations always allow for a collaborative script to emerge, which, in turn, reveals a layered historical account of contemporary culture. Architecture and setting play an equally important role as does the thoughtful use of a range of cinematic elements – not only during filming, but also in their translation into the exhibition context.

Bete & Deise follows the fragmented conversation of two women, both iconic Brazilian entertainers who are politically active. It soon becomes clear that this tense double portrait is just as much about solidarity as about difference. **Bete Mendes**, an actress in her sixties, achieved fame through her roles in telenovelas, a fact slightly at odds with her political activism: fighting alongside **Lula da Silva** (who would later become president only to be imprisoned for corruption in 2018) led her to being jailed and tortured during



the military dictatorship in the late 1960s. While **Bete** has the confidence of a famous actress and member of the elite, **Deise Tigrona** comes from a very different background. The oldest of nine children, she grew up in the neighborhood of Cidade de Deus in Rio de Janeiro. **Deise** had her musical breakthrough while working as a maid, and became a prominent figure in *funk carioca*, defying conventions and writing transgressive as well as sexually expressive lyrics. The social chasm, the wariness, but also the mutual admiration between the two women is evident: as political beings, they both articulate a feminist position, have experienced risk, and both have – though in very different ways – used their public voice for a political cause.

Footnote to Après la reprise, la prise is a work related to the strikes of female workers of French *Levi's* factories in the 1990s and the subsequent collaboration of the strikers with dramatist **Bruno Lajara** that transformed their experiences into a play. In 2009, **Oldenborgh** invited two workers-turned-actresses and young students from a technical school to enter into dialogue and discuss the relation between film, production and resistance. Their exchange is captured in this lenticular print, a medium regularly employed by **Oldenborgh**, usually accompanying other filmic works and acting as a cinematic footnote by creating a layered sequence of images that alternate in response to the movement of the viewer's body. ●



Wendelien van Oldenborgh, *Bete & Deise*, 2012, film stills

sylvia palacios whitman

Born in 1941, lives and works in New York.

Chepa, My Mother's Pig
Flying
Gym Class
Making Jokes
My Father and the Monkey
My Sister's Friend's Father
Paulito, My Mother's Beloved Dog
Riding
Theatricals
The Earthquake
The Nun and I
The Slap in the Face
The Tsunami and the Cows
whole series 1960–ongoing

Sylvia Palacios Whitman's performance practice developed at the height of New York Experimentalism. She danced with the **Trisha Brown Company** for several years, before starting to work on her own practice. **Palacios Whitman's** pieces are poetic yet playful and humorous. Using simple materials and often working with extensions to her own as well as other performers' bodies, **Palacios Whitman** creates strong and surreal visual images. She withdrew from making art in the 1980s only to celebrate a comeback with an exhibition at the Whitney Museum in 2013.

Visit to the Monkey and Other Childhood Stories began as a personal exercise to remember **Palacios Whitman's** childhood in Chile in the form of illustrative drawings. Sketches had

always informed and helped develop her performances and they now take a more central position. **Palacios Whitman** had been showing the drawings to people and accompanying them with lively narrations, and a friend eventually encouraged her to develop a performance merging storytelling and imagery, which premiered in New York and was then shown in Vienna as part of a collaboration between **kunsthalle wien** and **Burgtheater**. **Palacios Whitman** offers a glimpse into a world full of humorous anecdotes describing home theater functions, motionless gym-classes, cows suspended on trees, umbrella paragliding stunts, various cheeky pets and the joy of sisterly pranks – an idyllic childhood, despite its ruptures with complicated family dynamics and institutional power relations. Still, these tales harshly contrast with life during the violent military dictatorship that would follow in 1973, as well as the recent and ongoing insurgences in reaction to political practices that have allowed Chile, despite its wealth, to become the most unequal of OECD countries; a country where living costs, relative to pensions and minimum income, are basically unaffordable. ●

Sylvia Palacios Whitman,
Green Hands and Other Performances,
2019, PHOTO: KUNSTHALLE WIEN

The first public event held as part of *...of bread, wine, cars, security and peace* was an evening of performances by **Sylvia Palacios Whitman** on November 17, 2019 in **Burgtheater at Kasino**. She performed three of her classic works *Elephant Trunk* (1975), *Green Hands* (1977), and *Cup and Tail* (1977), as well as *Visit to the Monkey and Other Childhood Stories*, that had its premiere in New York a month earlier. The performances were followed by a conversation between **Whitman** and **Isabella Maidment**, a curator at **Tate Britain** in London.



This is about my childhood in Chile. I have always had very vivid pictures in my head of all things that happened to me when I was a kid.

I did these drawings at different times. The one of my father with the monkey and my sister, my brother and I, looking at him, I did in the 1960s. Then the other ones I did in the '70s, and some more recently. Since they were done at different times, they look different. Especially the one with the devil was done in a completely different way. Since I wanted "The devil made me do it," I had to put the devil into the picture.

I do these drawings to try to remember exactly how it was, the faces, the spaces et cetera, when I was a child. The only way for me to do it is to draw it –

Sylvia Palacios Whitman, *Visit to the Monkey and Other Childhood Stories*, 1960



in a simple childish way. It goes with exactly what happens.

Over the years, I would tell some of the stories and show people the drawings. Eventually a gallerist wanted to show them all together. In 2019, a friend encouraged me to develop a performance telling the stories and showing the drawings. I have performed this in New York and in Vienna.

I recently drew the two monkeys as an introduction to the performance. I was looking at a book of paintings by Georges Seurat with my husband Bob, when he showed me Seurat's monkey and said, "I remember this monkey so well. Look how tiny it is." I just started drawing it. Then I made the monkey above him as the spirit of the first monkey.



Sylvia Palacios Whitman, *The Tsunami and the Cows*, 1960

The Tsunami and the Cows

After the earthquake, we went to the area where my parents had a little house at the beach for the summer to find out what happened to the house. The people there told us absolutely clearly the story of how all of a sudden the water came and picked up the cows and threw them up into the trees. Half of the drawing shows what a wonderful time the cows were having, eating peacefully before the tsunami came, grabbed them strongly, and pushed them up into the trees. Then we see them hanging off the trees almost like Christmas tree cows.

I think what impressed me the most was when I heard that the cows up in the trees were going, "Moo, moo ..." That was sad, and that's why it stayed in my head.

Flying

I probably was about eight years old, and my friend Dora also. One weekend I was staying at her place in the city, Osorno. We went to a movie in the afternoon, the matinee. We saw at that time in the forties a war movie, an American movie, and men were jumping from the airplanes using parachutes. When we left, my friend Dora says, "Oh my gosh, those people jumping from way up there with parachutes." And I said, "I know how to do that." – "What do you mean?" – "I can do the same thing with an umbrella." She looked at me, as if I was crazy as when I explained, "Listen, remember, you have seen how umbrellas go out and up ... It's the same thing, they would hold you if you jump." And she asked, "Where would we jump from?"



Sylvia Palacios Whitman, *Flying*, n.d.

and I said, "Well, it would have to be the third floor, the higher the better, into the back yard." I said to her, "Just open the window and bring me an umbrella." All the umbrellas were black when I was a kid. So she brings me the umbrella, and I get onto the ledge, and she says, "Are you sure this is going to work?" And I say, "Absolutely." So I grabbed the umbrella and opened it, and it looked pretty good to me. I jumped. Down I started going, very fast, and I think the only thing that saved my life is that I hit this clothes line. And of course, all of the clothes fell down

to the ground, and I fell on something semi-soft. I realized I'd fallen onto this basket of puppies, tiny little puppies, and I think a couple of them got killed because they were very tiny, and that was very, very sad. Dora's father, Mr. Oelrkers, heard the commotion and came to punish somebody with this riding crop. Since he couldn't whip me, he went up the stairs. And I heard screams from my friend Dora. He was whipping her, and kept saying, "You idiot! You let her jump! It's your fault. It's your house! That's my umbrella!"

The Nun and I

It is about when I was in school, the German nun's school in the south of Chile. This nun called Madre Clara used to punish you or talk to you with her finger right next to your face. Her finger was covered with the Mercuriochrome. I could smell it. We all could smell it. One day I was just not in the mood for it. And she was screaming at me for some stupidity with her finger right in my face. I couldn't take it. I grabbed her finger. And she said to me, "How disrespectful of you. Let go of my finger." I held on. She said, "You

better let go of my finger right now." I couldn't. And, it got worse and worse. The more she wanted to get her finger away, the less I wanted to release her finger. – I don't know why, the devil made me do it. That's why I have the devil in the drawing. Finally she said to me, "Then you are going to have to go with me to the Mother Superior." And nobody wanted to go to the Mother Superior, because there were punishments, big punishments. Well, we went walking through the school, with me holding her finger all the way to the Mother Superior. And that was



Sylvia Palacios Whitman, *The Nun and I*, n.d.



the end of that. When we got to the Mother Superior, I had to let go of her finger. But I was famous in school for what I had done. They applauded me. They said, "What courage!"

Sylvia Palacios Whitman,
My Father and the Monkey, 1960

My Father and the Monkey

My father arrived for lunch one day and told us he was going to give us a great present that afternoon by taking us to see a real monkey. In the south of Chile I'd never seen a monkey. Of course we all had seen pictures and movies of the monkeys. We were excited and we went to a small ranch near the town of Osorno, belonging to Mr. Stückart. On the way in the car father told us all about the monkey, whose name was Tuno. He said he realized we didn't know anything about monkeys, so we had to listen to him because he had seen many monkeys in the north of Chile where he came from and he knew just what to do. He told us we had to be quiet when we got there – silence. We arrive there. We were so excited. And from far away he says, "There it is." And I expected to see King Kong, but we see this little monkey. I think it a titi monkey, and he's sitting with a chain around his neck and around the tree; and he's sitting showing his teeth, looking from one place to the next.

"You stand right here," my father said. He put us in a line. "Don't move. No matter what, don't move. You watch me. I'm going to show you how to deal with the monkey." My father, this tall, elegant, very lean man, in his suit, because he was going to go to work right after this, started approaching very slowly saying, "Tuno ... Tunito ..." Tunito was just sitting there showing his teeth. And my father was going, "Tuno," looking at us, getting a little closer, stretching out his arm, "Tunito."

Nothing. The monkey would not look at him or anything. "Tuno ... Tunito ..." Well, after a couple more "Tunos" and "Tunitos," Tunito jumped from where he was sitting and grabbed my father's middle finger of his right hand with his teeth, and that was that. My father was dying of pain, and he went around and around in a circle trying to shake off the monkey, but the monkey would not let go. He shook it up and down ... that made it worse. The monkey got angry at that point, and so my Father looked at the three of us still standing in line in complete amazement. We're stunned. We didn't know if this is part of playing with the monkey, or whether something had happened, until my father cried out, "You idiots! Do something! Go get help!" We ran to the house to call the people, and Mr. Stückart had to come and force Tunito to let go of my father's finger which was in bad shape. They went immediately to the hospital. Luckily my father was the head of the hospital so they treated him very well and they were able to sew it up a little and it got better, but nevertheless he kept this bite from Tunito all his life. We waited for him at the hospital. Then on the drive back home, he sat us all in the back, "Not a peep, not a peep about monkeys, not a peep about Tunito," he said. "I don't want to hear it." That was the last time that anyone said anything about the monkey. ●



dan perjovschi

Born in 1961, lives and works in Sibiu and Bucharest.

The Start Drawing and The End Drawing, 2020

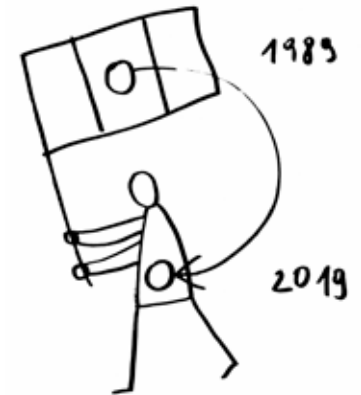
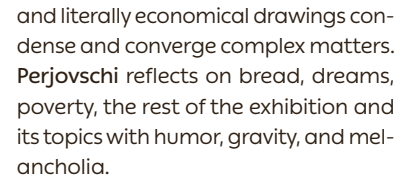
COURTESY OF THE ARTIST & GREGOR PODNAR GALLERY, BERLIN



Dan Perjovschi, *peace*,
2020

In his daily drawings, sketched with a few strokes, **Dan Perjovschi** comments with piercing irony on the absurdities and cynicisms of our "brave new world." He addresses current global news topics as well as general social phenomena and issues that affect him personally. With his figures and scenarios, the artist expansively populates the walls, floors, corridors or windows of the art institutions.

By drawing on the wall and the windows of **kunsthalle wien**, Perjovsch transforms the institution into his own social diary. In doing so, he evades its authority and automatically creates a space for critical thought. These simple



Dan Perjovschi, *what's left of revolution*, 2020

These drawings are made spontaneously, on site, allowing the flow of events and the absurdity, the lightness or the violence of everyday news to affect the final result. Together they create a riddle around the state of affairs today. One could try to make a narrative by connecting them but that is not **Perjovsch**'s goal. Each drawing has a life on its own and each of them is ready to be erased or shifted following the pace of everyday life. ●



Dan Perjovschi, *thinking bread*, 2020

Dan Perjovski, *Fake Me Hard*, 2019, installation view, Van Abbemuseum, Eindhoven, PHOTO: PETER COX, COURTESY OF THE ARTIST, VAN ABBEMUSEUM & GREGOR PODNAR GALLERY, BERLIN

pirate care syllabus

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Pirate Care is a transnational project connecting activists, scholars, and practitioners working on the collective practices that are emerging in response to the current “crisis of care:” welfare cuts, austerity, and criminalization of migration and solidarity. These initiatives are experimenting with forms of self-organization, alternative approaches to social reproduction and the “commoning” of tools. They take risks by operating in the grey zones between different institutions or openly disobeying laws, countering punitive regimes of bureaucratization, securitization, privatization and workfare. *Pirate Care* also aims to activate collective learning processes from the situated knowledge of these practices. Inspired by the recent phenomenon of crowdsourced #syllabi generated within social justice movements, *Pirate Care* organized a writing retreat in November 2019, hosted by Drago More (Croatia) to create the first version of a *Pirate Care Syllabus*. The syllabus

was drafted by contributors active in feminist approaches to reproductive healthcare, autonomous mental health support, trans health and well-being, free access to knowledge, housing struggles, collective childcare, migrant solidarity, community safety, and anti-racist organizing. These topics are just a beginning. The syllabus “lives” on an online publishing framework allowing collaborative writing, remixing, and the maintenance of a catalog of learning resources.

In 2020, the *Pirate Care Syllabus* will be activated through an exhibition (June 17–July 1) and a summer camp (September) as part of the Rijeka European Capital of Culture 2020. In addition, the *Pirate Care Syllabus* will be introduced at two events at *kunsthalle wien* and within the exhibition *...of bread, wine, cars, security and peace*. Visitors will be able to copy the syllabus freely onto a USB stick or access it via the QR code / link. ●

pirate care: against the crisis

valeria graziano • marcell mars •
tomislav medak

Naming the Conjuncture

What is the nature of this crisis? It's not just a passing series of events. What's its history, where does it come from? We started to discuss it as the “neoliberal conjuncture.”

— Stuart Hall

We live in a world where captains get arrested for saving people's lives on the sea; where a person downloading scientific articles faces thirty-five years in jail; where people risk charges for flying drones bringing contraceptives to those who otherwise couldn't get them. Folks are getting in trouble for giving food to the poor, medicine to the sick, water to the thirsty, shelter to the homeless. At the same time, flying drones to kill people is praised as the state of the art of current warfare techniques; border policing and vigilantes willfully pushing back migrants like they were animals are encouraged; the fattest profit margins are achieved through the relentless enclosure of publicly funded science. Our heroines care, disobey, and they are pirates.

“Pirate care” is a concept that the sociologist Herbert Blumer (1954) would have called “sensitizing,” that is, a phenomenon that is still emerging. In our case, it is a constellation of processes

that are shaking up the practices, institutions, and imaginaries of the politics of social reproduction.

While the processes that we define as “pirate care” can be very different, they share important commonalities that allow us to think them together: they are all practices developed in reaction to the profound changes introduced in the field of welfare by global neoliberal governance and they are willing to risk prosecution to uphold the right to wellbeing for all.

The Plural Crisis of Care

The monetary value of women's unpaid care work globally for women aged 15 and over is at least \$10.8 trillion annually – three times the size of the world's tech industry.

— Clare Coffey et al., “Time to Care,” Oxfam Briefing Paper, 2020

The welfare state has become a dominant developmental horizon of the capitalist countries at least after the WWII. Through the system of taxation and public spending, the state took charge to partially remedy the most harmful effects of capitalism, by levelling some of the economic inequalities existing between the social classes through a form of indirect income. At the same



time, a publicly funded and organized welfare infrastructure has been the core political horizon of socialist and communist countries too. Welfare is a model that assigns to the public sector the task of guaranteeing to all of its citizens those services that are indispensable for life, such as healthcare, education, a home, and social benefits for those unable to get an income. These rights have been framed by political commentators and perceived by public opinion as fundamental and as evidence of social accomplishment and civilizational progress. A vast array of institutions that organize contemporary social life, such as hospitals and care homes, kindergartens and schools, youth and leisure centers, public libraries and museums exist today as a result of struggles around welfare rights.

The welfare model of governance was not exempt from criticism however. Feminists, black, and disability movements, for instance, attacked paternalistic and discriminatory arrangements of services, rejecting those components of the welfare system that most involved coercion and control, while still insisting on publicly funded provisions of care.

Neoliberalism, arising in the 1970s as a reaction to the growing portion of social wealth taken by workers and their families through direct and indirect wages, framed the function of the state differently: instead of having to guarantee welfare, the role of the public is to reorganize every institution and

area of life to make it adopt the appearance of a “market.” The belief of the neoliberals was that the market is the most efficient mechanism of allocation and consequently the best form of provision of social welfare too. Fortunately, not everyone agrees and neoliberalism has been widely criticized and opposed by social and political movements globally. During the past fifty years, however, it has continued to dominate the political horizon, leading to growing inequalities between rich and poor⁰¹ and expanding neo-colonial extractivism in the poorest regions of the planet. Moreover, neoliberal governance has been blamed for repeatedly failing to confront the grave environmental catastrophe that we are now facing. As many feminist commentators have noted, climate change can be thought as one of multiple dimensions of the capitalist “crisis of care” that impacts the quality of life of billions of people on this planet.

Despite the fact that theorists of neoliberalism have often declared themselves in favor of extreme cuts to tax and public welfare systems, in practice their reforms have often achieved quite a different result. They served

⁰¹ The world's richest 1% have more than twice as much wealth as 6.9 billion people. Source: Addati, L. et al., 2018. *Care Work and Care Jobs for the Future of Decent Work*. Geneva: International Labour Organization. https://www.ilo.org/wcmsp5/groups/public/---dgreports/---dcomm/---publ/documents/publication/wcms_633135.pdf

(and still serve) to justify not so much the dismantling of state interventions, but the advent of a different “role” of the public services: away from an ideal of collective wellbeing towards a system of workfare in which basic resources for life are administered as a tool of punishment of the poor, and of regulation and control imposed upon the most weak. The responsibility was shifted from the failings of the capitalist market to the individuals, blaming them for not being able to resolve on their own the problems that were still structural.

In fact, these “redundant” populations – that is, people not interesting enough for the markets neither as workforce nor as consumers – are the new target groups of punitive neoliberalism. People who are in most need of care (unemployed, precarious, working poor, ex-prisoners, elderly and young, sick and disabled, minorities and asylum seekers ...) are today immersed in the most bureaucratic environments, and subjected to endless processes of evaluation, made to prove again and again both their potential value (for markets) and their moral character for accessing basic rights as rewards.

The reorganization of welfare has led to a re-conservatization of societies. The church and other faith-based organizations were allowed to become providers of services in what has come to be known as the “charity-industrial complex,” while the family was asked to assume its role as the primary place

of care and responsibility for dependents. The well-known consequence of this is that an increased portion of the necessary reproductive labor is expected to be performed for free and in large part to fall on women's shoulders, stiffening reactionary gender roles and hierarchies.

While introducing punitive market dependence for social reproduction in welfare states, neoliberalism collapsed the prospects of development for post-colonial and socialist societies across the world, leading a growing global population to seek ways to flee misery, hide from war, and find a better future in more affluent nations. This has led to a hardening of border controls and criminalization of migrant fluxes. As we approach the conditions of runaway climate change, the lives of the global surplus populations are so deprecated that the cheapest way to deal with migration has proven to suppress them by military means.

Caring as Disobedience

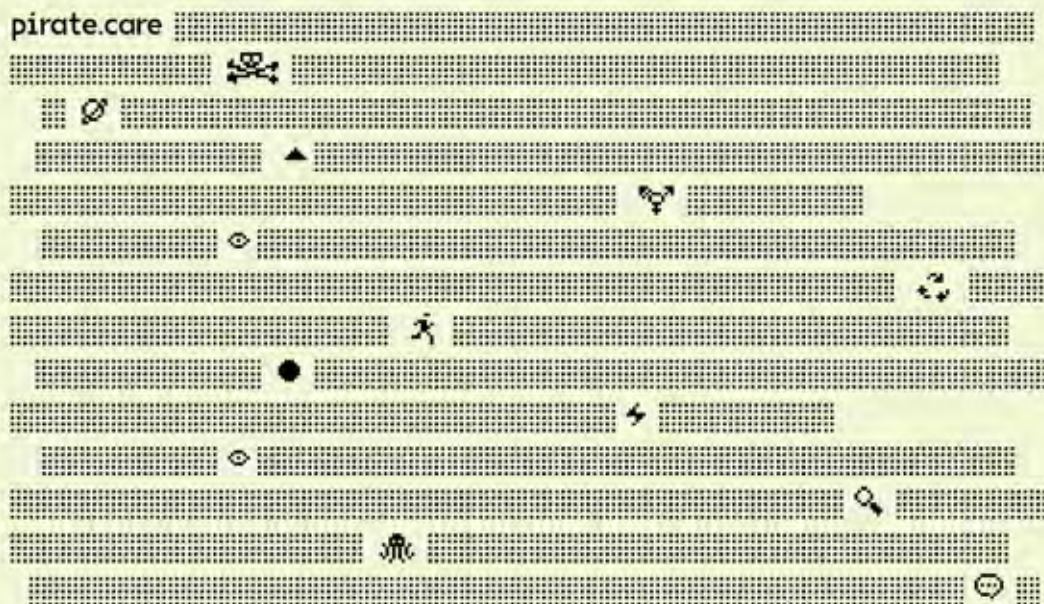
The crime-wave of being too nice to the wrong people.

— Bruce Sterling

Caring labour is aimed at maintaining or augmenting another person's freedom.

— David Graeber

We have thus sketched some of the historic developments that allow us to understand the necessity behind the emergence of practices that we have named “pirate care.” The term



Pirate Care, 2019, GRAPHIC DESIGN: MADDALENA FRAGNITO

condenses two processes that are particularly visible at present. On the one hand, basic care provisions that were previously considered cornerstones of social life are now being pushed towards illegality, as a consequence of geopolitical reordering and the marketization of social services. At the same time new, often technologically-enabled care networks are emerging in opposition to this drive toward illegality and marginalization.

Against the background of institutionalized negligence, a growing wave of mobilizations and resistance around care can be witnessed addressing a

number of fundamental needs: the recent Docs Not Cops campaign in the UK, with doctors refusing to carry out documents checks on migrant patients; migrant-rescue boats (such as those operated by Sea-Watch) that defy the criminalization of NGOs active in the Mediterranean; the growing resistance to homelessness via the re-appropriation of houses left empty by speculators (like the PAH in Spain); the defiance of legislation making homelessness illegal (such as Hungary's reform of October 2018), or municipal decrees criminalizing helping out in public space (e.g. Food Not Bombs' volunteers arrested in 2017).

In Greece, a growing number of grassroots clinics set up by the Solidarity Movement have responded to the draconian cuts to public services by providing medical attention to those without a private insurance. In Italy, precarious parents without recourse to public childcare are organizing their own pirate kindergartens. In Spain, the feminist collective GynePunk developed a toolkit for gynecological self-diagnosis, to allow all those excluded from reproductive health services (such as trans women, drug users or sex workers) to perform basic checks on their own bodies. Meanwhile, the collective Women on Waves has been providing safe contraceptive and abortion options to women in countries where these are not available, at times using boats harbored in international waters, like veritable care pirates.

We felt the need to map and think these practices of pirate care together, because we feel they are opening up a potent political imaginary for the present times, although they are a continuation of long-standing practices of solidarity and mutual aid. Our project also attempts to offer them some degree of protection by means of visibility. These initiatives are frequently acting in expressed non-compliance with laws, regulations, and executive orders that impose exclusions along the lines of class, gender, race, or territory. They are not shying away from the risk of persecution in providing unconditional solidarity to those who are the most exploited, discriminated

against, and condemned to the status of surplus population. We also wish to push institutions, including cultural institutions, to find ways of supporting, rather than stifling, such bottom-up collective care provisions.

We are interested in learning from and together with practitioners that share a pirate care approach, that is, from and with those practitioners who mix ethical concerns for the wellbeing of all – and especially of the most oppressed groups – with an experimentation with tools and techniques for collective organizing. We noticed that too many cultural and academic spaces often arrange discussions around a “single issue.” Instead, we wanted to provide a space for some of these conversations to take place following a more transversal approach to social reproduction.

Composing a Syllabus

We have to consciously study how to be tender with each other until it becomes a habit.

— Audre Lorde

The syllabus is the manifesto of the twenty-first century.

— HyperReadings.info

To connect various practices of pirate care and to bring their analysis and organizing experience to closer attention of the public, we have decided to explore and present them through the angle of radical pedagogy and to develop together with practitioners a syllabus on pirate care.

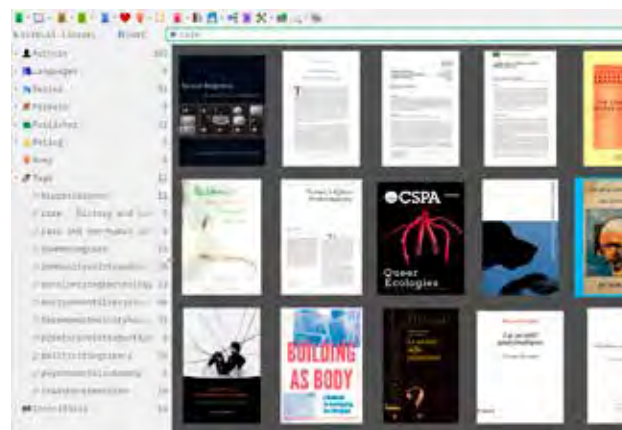
We found our inspiration in the recent phenomenon of the #syllabi that started to appear around 2014, when educators connected with social justice movements had begun using the hashtag as a means to gather teaching resources to respond to a number of violent events: the #FergusonSyllabus addressed the racist police killing of Michael Brown; the Syllabus on Gaming and Feminism by *The New Inquiry* was a reaction to the misogynist attacks of some parts of the gamer community to Zoë Quinn, Brianna Wu, and Anita Sarkeesian (the so-called #gamergate). Shortly after, the Trump 101 and Trump 2.0 syllabi were compiled to help make sense of the political implications of his election to presidency, while the #StandingRockSyllabus provided a powerful tool for communicating the stakes of the largest gathering of Native Americans in the last 100 years, against the ecological devastation wrought by the Dakota Access Pipeline.

Many more online syllabi have been circulating since, both as crowdsourced or single-authored documents responding to various political crises around the world with a call for a renewed political pedagogy, both within and outside official educational venues. This phenomenon has been an important source of inspiration for our work, because it helped us bring into focus the idea that many of the big societal issues we are confronting need to be addressed through pedagogical processes that involve situated commitments and long temporalities. There is

a shared social need to build opportunities for shared political analysis of the conjunctures we inhabit and to reflect on our current conditions.

In November 2019 we organized a writing retreat hosted by Drugo More (Rijeka, HR), to create the first version of a Pirate Care Syllabus. It was drafted together with Laura Benítez Valero, Emina Bužinkić, Rasmus Fleischer, Maddalena Fragnito, Mary Maggic, Iva Marčetić, two members of the Power Makes Us Sick collective, Zoe Romano, Ivory Tuesday, and Ana Vilenica. These contributors are active in feminist approaches to reproductive healthcare, autonomous mental health support, trans health and well-being, free access to knowledge, housing struggles, collective childcare, migrant solidarity, community safety, and anti-racist organizing.

The *Pirate Care Syllabus* is not a crowdsourced document emerging from a



social movement, but, more modestly, a collaboratively created resource that brings together those texts and documents that practitioners found most useful for activating a collective learning process about the crisis they have responded to in their organizing. It's not *the*, but *a* pirate care syllabus, and a document that will keep evolving during our residency in Vienna. By making it shareable and re-mixable document, we hope that further cross-pollination across practices will be generated that might, in turn, strengthen each other.

On the technological side, developing tools and workflows for syllabus is an extension of our work on the *Memory of the World* shadow library. As amateur librarians, we want to provide universal access to a meticulously maintained catalogue of digital texts, making available those that are behind paywalls or are not digitized yet. (It is worth noting that shadow libraries themselves are a pirate care practice: in contravention of the copyright regulation, doing what public libraries are not allowed to do.) With the tools and workflows for the syllabus, we want to offer a technological framework and pedagogical process that can allow others to activate these resources for their own learning processes and also to adapt them to their own conditions. We want the syllabi to be easily preserved – so they include digitized documents relevant to the actions of specific struggles – and to come integrated with well-maintained and catalogued collections of reading materials.

To achieve this, we have made certain technological choices. In our framework, a syllabus is built from plaintext documents that are written in a very simple and human-readable Markdown markup language, rendered into a static HTML website that doesn't require a resource-intensive and easily breakable database system, and which keeps its files on a git version control system that allows collaborative writing and easy forking to create new versions. Such a syllabus can then be equally hosted on an internet server and used/shared offline from a USB stick, while still preserving the internal links between the documents and the links to the texts in the accompanying searchable resource collection.

We are thinking about syllabi as forms of more differentiated manifestos to survive the perilous future that is in the making. While the most rewarding aspects of care are being privatized for the few, and its most oppressive components, such as surveillance, conformity and coercion, are being technologically redistributed for the many, we will need to educate ourselves in the knowledges that can help us to make care practices a distributed insurgent common instead. ●

<https://pirate.care>



Born in 1988, lives and works in Styria.

Turn a Deaf Ear to Shoes for White People, 2017

COURTESY OF BURSCHENSCHAFT HYSTERIA, TAXIDERM COURTESY OF NATURAL HISTORY MUSEUM, VIENNA AND MUSEUM OF MAN AND NATURE, MUNICH

Born in the rural areas of Styria in the south of Austria, **HC Playner** grew up as the fifth of six children, born to a metal-worker and chemist turned housewife. **Playner** learned from an early age about natural pigments and developed a devoted love for her homeland and people – both essential ingredients to her practice. For **Playner**, art as a means in itself is sufficient; it is never a measure or intervention.

Playner is confident in her role that is neither conservative nor inscribed in fake modernism. She seeks to explain the world from a position of a natural understanding of democracy and beyond typical limitations of thought within art institutions. **Playner** has been influenced by stays in Düsseldorf, Mistelbach, and Paris. Her practice is inspired by ideas of Classicism, New Objectivity, and rustic woodcuts alike.

Playner's recent group of works consists of an installation documenting the activities of the fraternity **Hysteria**, which she herself is a member of. Symbolically charged objects reference their identity and legacy, but also delineate a possible enemy. **Hysteria** is a women-only organization that seeks to implement the golden matriarchy, generally protect men, restrict their right to vote, and demand a women and transgender



HC Playner, installation views, Kunsthalle Bern, 2017, PHOTOS: KUNSTHALLE BERN/GUNNAR MEIER, 2017, COURTESY OF BURSCHENSCHAFT HYSTERIA



quota of at least 80% for public positions. Portraits of illustrious members such as writer **Stefanie Sargnagel**, or painter **Marianne Vlaschits** accompany a scene of stuffed hyenas, the mascot of **Hysteria**. Next to the undead animals, worn out *New Balance* sneakers pile up and broom bushes flower. Have the former sneaker-wearers met a violent end? That is left to the viewer to speculate. But one thing is certain: **Playner** does not seek the approval of the establishment. ●

oliver resseller

Born in 1970, lives and works in Vienna.

Everything's Coming Together
While Everything's Falling Apart:
COP21, 2016

Ende Gelände, 2016

ZAD, 2017

Code Rood, 2018

Limity Jsme My, 2019

Venice Climate Camp, 2019

New Model Army, 2016

COURTESY OF THE ARTIST & ÀNGELS,
BARCELONA & THE GALLERY APART, ROME

Oliver Ressler is an artist and filmmaker who produces installations, projects in public space, and films on issues such as economics, democracy, global warming, forms of resistance, and social alternatives. In his series of six films *Everything's Coming Together While Everything's Falling Apart*, Ressler addresses international climate governance, its challenges and failures, and showcases selected artist-activist grassroots movements seeking to transform the ways we live and how we organize society on the most fundamental of levels. The title *Everything's Coming Together While Everything's Falling Apart* refers to the present-day situation, in which all of the technology needed to end the age of fossil fuel already exists, yet authorities actively



avoid harming the economic interests of corporations and continue to ignore the imminent climate catastrophe.

The first film in Ressler's series, *COP21* (2016), follows activists that contest the UN Climate Change Conference in Paris in 2015, which proved the incapacity of governments to commit themselves to any binding agreement that would curtail global warming. *Ende Gelände* (2016) is a film which shifts the focus to a massive civil disobedience action at the Lusatia lignite coal fields (southeast of Berlin) where 4,000 activists entered an open-cast mine, blocking the loading station and the rail connection to

Oliver Ressler, *Everything's Coming Together While Everything's Falling Apart: Venice Climate Camp*, 2020

a coal-fired power plant. *ZAD* (2018), "zone to defend," is a film which tells the story of Europe's largest autonomous territory, located close to Nantes in France. This zone emerged from the struggle against a new airport. Today 250 people in sixty collectives live permanently at the ZAD, occupying the wetlands, fields, and forests. In *Code Rood* (2018), Ressler focuses on the civil disobedience action *Code Rood* in the port of Amsterdam in June, 2017. The blockade of Europe's second-largest coal port draws a red line against this

important infrastructure facility for fossil capitalism. In the film *Limity Jsme My* (2019), Ressler documents the blockade of Bílina coal mine in Northern Bohemia in the Czech Republic. In June 2018, climate activists entered the mine in an attempt to stop all activity there and to insist on shutting down climate-destructive mining operations. More than half of the activists were arrested. In his last and final film of this series, *Venice Climate Camp 2019*, Ressler addresses the blockade of Venice Film Festival's red carpet in September 2019. ●

school of contradiction

Workshop in the framework of EUROPE MACHINE, collaboration between kunsthalle wien, Burgtheater, Brunnenpassage, and Burgtheaterstudio.

During the one-week-long intensive workshop **School of Contradiction**, led by Oliver Frlić, Srećko Horvat, and Anna Manzano, a film was produced as a collective attempt by the participants and teachers to better understand how cultural production (mis)represents certain economic and political systems at work. It questions the economic and ideological differences between those who are appointed to teach and those who are taught. It stresses the contradictory nature of knowledge produced in this context which most of the time serves as the justification of scrutinized class divisions.

More information about the workshop on pages 20–21.



School of Contradiction, workshop presentation, Feb 8, 2020, PHOTO: NIKO HAVRANEK / BURGTHEATER

School of Contradiction, workshop, PHOTO: KUNSTHALLE WIEN

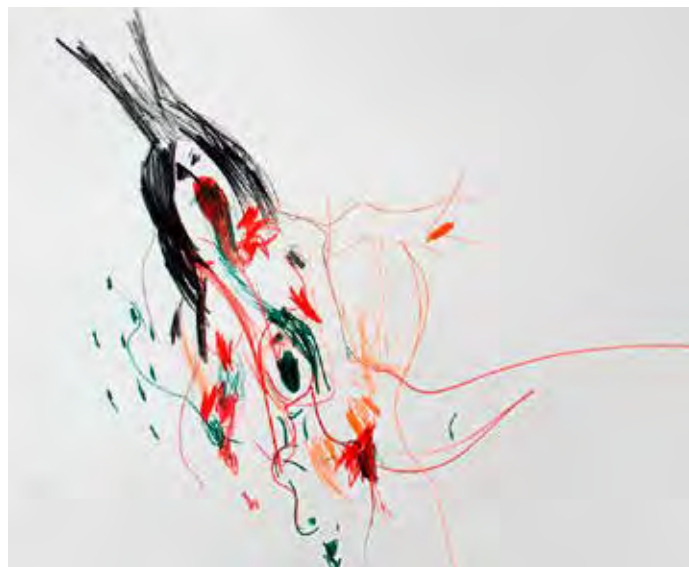
The film combines and applies **Brecht's** concept of didactic play with more documentary parts. It explores the complex relationship between sounds and images, their conjunctions and disjunction, their readiness to mutually serve each other or openly oppose one another. Taking as its motto Lenin's quote "Dialectics in the proper sense is the study of contradiction in the very es-

sence of objects," the film exposes what it should be hiding – the contradiction inherent in every form of emancipation. ●

selma selman

Born in 1991, lives and works in Europe and the USA.

Superpositional Intersectionalism, 2019



Selma Selman's artistic approach is informed by coming of age during the Bosnian War between 1992–1995 and by being of Roma origin. As a result, questions of statelessness, multi-generational trauma, and survival occupy center stage. In Selman's practice, body becomes a complex and tense site of emancipation and persecution as it simultaneously represents and embodies a multiple Other: Woman, Roma, Bosnian, Muslim. Selman also understands art as a tool capable of transforming these mechanisms of marginalization—for instance, when she sells her

art and belongings to setup scholarships for at-risk Roma children.

The drawing series *Superpositional Intersectionalism* is an attempt to expose and neutralize preconceived notions of what constitutes opposites and contradictions. "Superposition" is borrowed from quantum physics and describes the ability to be in multiple states at the same time until measured. Intersectionality is transformed into an "ism," therefore proposing a grand narrative of the interconnectedness of social categorizations such as race, class,



and gender. Selman, in fact, wants to oppose any possible manifestations of this self-invented term. Visually reorganizing identities, bodies, and cultures, Selman reveals the fluidity and possibilities embedded into all relations, spaces, and times. Challenging ideas of the unchangeable, impossible, or unnegotiable, the artist's protagonists elude definition and remain in a surreal, dream-like reality where faces are distorted into grotesque grimaces, breasts have claws, necks grow into legs, and one body becomes two or three or more. ●

Selma Selman,
*Superpositional
Intersectionalism*, 2019

andreas siekmann

Born in 1961, lives and works in Berlin.

Heads, 2019–2020

COURTESY OF THE ARTIST & GALERIE BARBARA WEISS, BERLIN

In his works, **Andreas Siekmann** addresses the implications of economic developments and processes of gentrification and privatization. His drawings, models, videos, exhibition projects, and works in public space criticize and ironically represent dominant power relations, often proposing alternative approaches and counter strategies.

Andreas Siekmann,
Heads, 2019,
studio shot,
PHOTO: ANDREAS
SIEKMANN



Siekmann displays forty-seven busts made out of Plasticine, a modelling clay extensively used for children's play. The material is rough and cheap, though the faces that it shapes are those of the wealthy fathers and mothers of capitalism. The figures modelled on those who passed away have a bluish tone to their skin, while the busts of those who are still alive have a colorful flesh, giving a touch of humor and absurdity to this strange display. They are economists, philosophers, historians, and together they map a transdisciplinary, multidimensional net of histories. Through these portraits the artist traces the genealogy of the neoliberal capitalist system that has increasingly managed to dominate the entirety of life with its seemingly never-ending push for privatization.

Some of these busts star in his stop-motion animation films, which will be made here in Vienna during **Siekmann's** residency at **studio das weisse haus**. The artist chose personalities such as **Hans Hermann Hoppe**, **Friedrich Hayek**, or **Ludwig von Mises**, who belonged to the Austrian School. The Austrian School is a school of economic thought originating in the late-nineteenth and early-twentieth century in Vienna and is based on the idea that every social phenomenon results exclusively from the motivations and actions of individuals. Therefore, collecting data on behavior is considered the most important source of capital. The economy has shifted from conquering territories to conquering data and commodifying behaviors. In other words, it is all about the manipulation and ownership of public opinion. The contextualization of these characters in Vienna is a way to reflect back on their roles institutionally and historically. Moreover, it is a way to situate Vienna in the map of the genesis of neoliberalism. ●

The Austrian School* – **Friedrich August von Hayek**, for example, or **Ludwig von Mises**, **Joseph Schumpeter**, now **Hans-Hermann Hoppe** – was influential for the development of neoliberalism. After creating the financial politics for the second colonisation of the world in Chicago after the 1950s, its counterpart can now be found in the Californian ideology of the high-tech monopolies.

Hayek wrote that the market is an information processor, just as incorruptible as nature, and the state would falsify, indeed damage, this nature through its intervention. In California, the market is now being conceived further as nature that can be mechanically produced, just as it is possible to make intelligent hummingbirds and smart rain. This nature is so incorruptible, the Californians say, that it does not matter who owns it; it takes the place of all blind social entities. It is a grandiose product that foresees the future, able to recognize and allocate every face, whether good or bad, whereupon the hummingbirds are to be chased or who will no longer be given credit.

Technology owners and opinion leaders previously remained only illustrious busts. One must now measure them oneself so that they can be recognized.

Andreas Siekmann

* The Austrian School is a "school" of economic theory whose concept is based on the belief that all social phenomena result exclusively from individual decisions and motivations. It originated in Vienna in the late nineteenth and early twentieth century and had a great impact on the concepts of the neoliberal economy in Germany (ordoliberalism) and in the United States (Chicago School).

so let's get rid of all human thought, let's zero it out

excerpts of an interview with philip mirowski by alice creischer & andreas siekmann for the potosí principle archive

The Potosí Principle Archive tries to archive, or rather to pursue further questions and ideas that arose during the *Potosí Project* ten years ago. The *Potosí Project* (curated by Alice Creischer, Max Jorge Hinderer, and Andreas Siekmann) was a project about colonial paintings from Potosí and the Alti Plano region in Bolivia. These paintings were complemented by works of contemporary artists from Bolivia, Argentina, China, and Europe. It was shown at Reina Sofía Museum in Madrid (Museo Nacional Centro de Arte Reina Sofía), and the House of the Cultures of the World, Berlin (Haus der Kulturen der Welt), 2010, and subsequently, in 2011, at the National Museum of Art (Museo Nacional de Arte) and the MUSEF (Museo Nacional de Etnografía y Folklore) in La Paz. Over the course of the project and its ongoing discussions, four central questions came up which structured the exhibition: questions about the continuity of primitive accumulation, about human rights and hegemony, about the function of art to stabilize power, and about the world upside down. The archive continues to ask these questions, even after ten years – taking into account the blind spots and open debate that characterizes the project both at that time and in the present.

The interview with Philip Mirowski is part of a revision of the primitive accumulation chapter, and a plea to rethink that term in the age of the post-crisis capitalism, especially as its character changes through digital technology. It is digital technology that connects these topics to the work of Andreas Siekmann, presented here in the exhibition. Therefore, we thought that it might be useful to include excerpts of the much longer original interview as background information.

BERLIN • DECEMBER 2017

ANDREAS SIEKMANN: One reason for us to invite you was your attempt to survey how neoliberalism survived the crisis. We think that this chameleon has an extensive history which might lead us to how colonialism has functioned – and is still functioning – as a kind of principle.

ALICE CREISCHER: Our first question was about extractivism – where we see a continuity from Potosí to open mining in South America and all over the world. Do you see some kind of historical development from a resource economy to the market economy to designed markets – a trend that you wrote about in your last book?

PHILIP MIROWSKI: Well, remember I'm coming at this as a historian of economics, the idea that value came from the earth was the earliest substance notion of economics, even before economics, you know, a self-conscious economics. You can see that vision in somebody like David Ricardo. Then there's this shift into Marxism, when it was still materialist but everything was human-centered and has to do with labor. But it's still very important that there is this kind of fixed labor because then that's the only way that you can define exploitation. Otherwise you wouldn't be able to. Marx is very clear on this. That's still a substance theory of value, where value is limited by commodity in some way. Then we get this energy development in neoclassical economic theory, and that totally negates the previous version. It's energy that cre-

ates value instead. Energy is projected into the mind. What happens is that they essentially negate or get rid of all of these physical aspects. So there can't be any form of extraction in neoclassical economic theory. There is no extraction because there is no physical grounding for this energy. It's all in the mind, it's what we think that's important and so on ... see that's the problem. I understand that Marxists still want to talk about extraction, and still want to talk exploitation, and so on, but their whole vision once we moved into this energy sphere was negated, I mean in the sense that it couldn't be said, there's no discussion of exploitation or extraction in neoclassical economics, not really. And of course, you might say: "Well, that's the point!"

AS / AC: Right!

PM: But they had the cultural metaphor and the rest of it behind them, that's the way they could reconstruct what the economy was. And then we're still not done, now we get through to the middle of the 20th century and it happens again, and not consciously at first except with the neoliberals. This is one reason why they're so powerful. They realize that they can shift their whole political stance away from neoclassical economics. I know people say: "Well, what about Milton Friedman?" – and we can talk about that, but it's actually a red herring. They shift the whole thrust of their narrative away from the energy story and into the realm of information.

AS: In your book *Never Let a Crisis go to Waste*,⁰¹ you describe the role of neo-liberal thought collectives in enabling the continuation of neoliberal policies after the crisis.

PM: Well, I have strong opinions on the role of think tanks, they are the intermediaries in the sort of big picture of what we believe, and I think it's interesting that (in a weird way) the ordoliberalists actually have had somewhat of a better understanding of how to organize that. If we want to know how the cultural context came to absorb their ideas – it is central to the history that Hayek was setting Anthony Fischer up to start the IEA, and then Atlas, as a coordinating think tank. They keep talking about a spontaneous order which is complete bullshit compared to what they do. What they do is realize an elaborate organization – thinking through the implications of their own thinking. These think tanks don't just want more people thinking around thinking, they want a journalist section, an astroturfing section, ... You see what I mean? That's how they translate "big ideas" into the local context, make it more attractive and maybe alter it, to speak about the circumstances of the political situation. This is one reason why they're successful and why the left isn't. The think tanks of the left are not really coordinated. The left has no internal story as to why they

should be having this kind of failure, and the good reasons for it. They're still telling these stories: "Oh Occupy was so wonderful, it was this upwelling from all." They can't believe that they should be organizing ideas and actions in a more integrated structure because that's conspiracy theory or whatever. The left is caught in this trap because the neoliberals have set them up for it.

AS: In her book *The Shock Doctrine: The Rise of Disaster Capitalism* (2007), Naomi Klein described quite well how the enforcement of economic transformations in the 1990s followed the model of South American dictatorships.

PM: Yeah, I understand why that book became popular, but I think that is just one small part of the story. What Naomi Klein misses out is that there really is a kind of confidence in how neoliberals think they have an explanation. And in fact, when other people are giving similar kinds of explanations they recognize them as allies. Which has always fascinated me, this level of epistemic coordination.

AC: Because they take the "market as an information processor" as the epistemic paradigm?

PM: No, because then you're not understanding the movement at all, you're not understanding how they recognize one another. Even though they do idolize the market in some sense, they are venturing out into all sorts of areas of human life needing just an application

of market logic in their hymn book: The market does know more than I do. But they think that they can make things function better in that world of market logic by involving – my favorite example – things like science.

AC: You mentioned the experiment by Dan Gode and Shyam Sunder – a market experiment with students and random number generators which came to the same results. So, essentially, what people think and do doesn't matter to the outcome. This captures the essential anti-humanist stance of modern economics. You mentioned a set of rules about how bidders and offerers were pushed out of market participation and about the imposition of budget constraints. Are these conditions those of austerity and exclusion?

PM: That's too big a jump. You need to know more of the background of what that experiment was supposed to show. And it comes directly from a neoliberal background, there's this MPS member called Vernon Smith who was very important for the rise of experimental economics in the US. He had something he called the "Hayek hypothesis." He said that the way neoclassicism works is that people have to make rational choices. That's how we will come to equilibrium, hopefully: through experiments that people don't need to know anything about. All they will need to know is just to trade according to a certain set of rules. The market will show them the way in a sense, and it will get us to this equilibrium.

But it didn't stop there, and that's where the experiment becomes important. They said that the structure of the market is what causes it to come to equilibrium by itself. So let's get rid of all human thought, let's zero it out, let's just have it all become algorithms with random numbers, and let them just spit out bids and offers randomly, and then we'll figure out whether we get to equilibrium or not. They found out that, roughly-speaking, all it takes is that there be some of these rules which organize the bidding and the offering. Notice – not organize the people, just organize how the buying and the selling happen. And this I think leads to the newer book where I argue that this is where market design comes from. It doesn't matter what people think anymore, economists say that as long as you let us design these markets we can produce any outcome that you want. But what it means is exactly what neoliberals believe. They believe that people are really lousy cognizers. This is how they recognize each other, this is why they don't care about fake news either, because people can't reason their way out of a box, and so what are you worried about? Noise just helps.

I think that there's no generic market to be created, and in fact, this is how these guys sell their stuff. They say, "No, I won't create a market for the stuff at your boutique, I'm going to make a special boutique market for you." Among other things it means: How are people even allowed to participate? Who gets to define what the commodity is and

⁰¹ Philip Mirowski, *Never Let a Serious Crisis Go to Waste: How Neoliberalism Survived the Financial Meltdown* (New York: Verso, 2013).

the forms that it takes in this particular process? So in defining the market they're defining the commodities. One of the earliest examples of this was the market for phones. It's not really about the phones, is it? It's about selling people all sorts of stuff that they would get on the internet, how to sell the spectrum, and then change the rules to build a market according to what the patron wants. And when that happens, all those original political objectives are forgotten. See, is that anti-materialist? I don't see a problem here.

AC: There was the Fordist fairytale of the market satisfying the needs of consumers. It had a popular catchphrase "the consumer is king." This was the joker – I've always thought – for the classical neoliberal understanding of the market as a condition of democracy. But even the "market as information processor" was somehow claiming to work as a solution for all problems – for example, climate change.

PM: No, see that's neoclassical not neoliberal. The standard neoliberal vision of the market is orthogonal to the neoclassical view. In the last chapter of *Never Let a Serious Crisis go to Waste*, I talked about the climate as a perfect example, because such think tank organizations have a much broader conception of what a politics of climate change would be than the left does. They don't have one policy they have a set of at least three policies, probably more, which are to attack different areas of opposition, but also to work

in different time-frames, so that, in a sense, they pre-emptively occupy the space of possibility. Let's make this concrete by looking at the foundation of climate change units within American think tanks. The first element is the obvious one – denial. But do you think people in think tanks really believe that? I would say no, they don't, they understand that it is just the short-term political solution – to create a fog that creates time to produce policies like carbon trading and permit trading. Permit trading has failed, there's a huge amount of literature on this, basically that it doesn't reduce any carbon emissions at all. I think they do know that because even carbon trading is just a holding pattern in the medium term, it's not their solution. Now what is their solution? It is a bright shining future of science fiction called "geo-engineering." Many of these think tanks have separate sorts of units; a denial unit, a carbon trading unit, and a geoengineering one. That's the whole point – it's that they occupy the entire space, and the left gets suckered in.

AS: So in all of their scenarios, technology remains the solution?

PM: Well, let's be careful about that, if they are not technological determinists at all, why do they want geoengineering? It's because it's a privatized solution to a problem that was set up by capitalism in the first place. That's why they like it, it's not that they believe it is inevitable. What makes them so gung-ho about geoengineering is



Andreas Siekmann, *Heads*, 2019, studio shot, PHOTO: ANDREAS SIEKMANN

that private companies will in fact own the means to alter the climate and that, in their view, is the real solution. In their vision, markets and entrepreneurs will provide solutions, but they won't do it right away, and that's why you have to accept the denialism for now. You've got to create space for these entrepreneurs – which includes a certain science – which at present is being resisted by all kinds of scientists. So for that what you need is to change the universities, to bring up a more neoliberal type of scientist who will then come to see this as a positive development. This takes time.

Think about it this way, there's fast neoliberalism which is politically

useful in the moment, then there's mid-range stuff, and then there's slow neoliberalism which is what they really believe, but can't happen right away. You could take any number of controversies in modern life and you'll see that they operate in the same way in all of them; from pharmaceuticals, to neoliberal medicine, and genome engineering.

AC: What you are describing is an almighty scenario for the new thought collectives ...

PM: Well it's a political pattern of how they make this stuff become actual in the world ...

AS: But I think there are contradictions in it, the tendency to monopolization and entrepreneurial cannibalism, for example – the monopoly on seeds where Bayer takes over Monsanto.

PM: Okay, I hear you, on this, there's a paper in the *Mont Pèlerin* volume that's very pertinent to this, it's by **Rob Van Horn**.⁰² Early on, the neoliberals thought, "well, classical liberals seem to be against monopoly, so we should be too." **Van Horn** identifies the exact time in the Chicago scene where they decide that monopoly is no problem at all. That there should just be thousands of entrepreneurs that, like lemmings, throw themselves at the monopoly, and maybe one of them will sink it. So, having a huge monopoly like Amazon or Google is not a bad thing at all, which is one of the reasons why all of the Silicon Valley dudes love this stuff. But there should just be all kinds of people taking risks, entrepreneurs who will sort of run at the monopoly. Most of them will die, and that's the way it is. Maybe one of them will hit the jackpot, and destroy the monopoly, and that's good too.

AC: But this vision – no matter if the image is exaggerated – refers to an unprecedented historical break. Throughout history, the economy needed a social

contract between slaves and masters, between the ones who do the work, and the ones who depend on it. **Hegel** described this contradiction very well, as a dialectic relation. In the Hegelian version, in fact, the masters had the aporia of being superfluous, because they didn't realize themselves through labor. But now – through technology – in the hand of the masters – the idea is that there could be an economy which doesn't need the slaves anymore.

PM: Well, I hear you, because I think this market design stuff gets close to that. It's not all the way there in the sense that they are brought back to earth by having to define the commodity, define who even gets through the door to bid or offer. It sneaks back in through all these things that they want to control. But this way of thinking is much more amenable to automatic trading than any other story that's ever been told about the economy, I don't think that's an accident. I'm inclined to think that there's a strong anti-humanist bent to modern economics. But maybe it's just getting rid of the person in a perverse way. You are just the data, we don't care about you. You can be totally dispersed into a hundred thousand categories so that your name doesn't matter anymore. Well they just don't need it anymore, and I think it's anti-humanist too, in its attitude towards people's epistemic capacities. This hostility is aimed at people thinking that they can make sense of their lives. They honestly don't believe in that. ●

⁰² Rob Van Horn, "Reinventing Monopoly and the Role of Corporations: The Roots of Chicago Law and Economics." In *The Road from Mont Pèlerin*, edited by Mirowski Philip & Plehwe Dieter, Harvard University Press, 2009.



Andreas Siekmann, *Portraits of Heads*, 2019

daniel spoerri

Born in 1930, lives and works in Vienna.

15 works from the series Fadenscheinige Orakel, 2014

3 works from the series Il Bistro di Santa Marta, 2014

COURTESY OF THE ARTIST & VEREIN ZUR FÖRDERUNG DES WERKES
VON DANIEL SPOERRI, VIENNA

Mostly known as a visual artist concerned with objects and the processual character of art, **Daniel Spoerri** began his career as dancer, filmmaker, and poet. Throughout his lifetime, **Spoerri** regularly engaged in happenings and actions – usually related to temporary restaurants – as well as in teaching activities at a variety of fine art schools. It was in 1960 that **Spoerri** co-signed the manifesto of the “Nouveaux Réalisme” in Paris. That same year he also started his famous life-long series *Tab-*

leaux piège, the so-called "Snare Pictures"—a format which traps a real life moment into a work of art. Scenes from a communal meal situation appear fixed in time and space: a table top, at times a tablecloth, as well as cutlery, china, decoration, leftovers, and other traces left by the participants are in this way forever frozen into a sculptural composition turned tableaux. As the founder of Eat Art, cooking and eating are part of the life cycle for *Spoerri*, as are death, decomposition, and rebirth.

Daniel Spoerri,
Tableaux pièges
from the series
Il Bistro di Santa
Marta, 2014, PHOTO:
RITA NEWMAN



Daniel Spoerri, *Fadenscheinige Orakel*, 2014, PHOTO: RITA NEWMAN

Alienating foodstuffs, he explores the human sense of taste and questions traditional eating habits.

Closely related is another recent group of works by the title *Threadbare Oracles*. Amused by naïve beliefs, uncritical hope, and clumsy rhymes displayed on popular textile wall covers, **Spoerri** was inspired to cut up his personal collection of these into a large but somewhat limited and repetitive stock of stitched words that he later reassembled in a

puzzle-like manner into meticulously composed new sayings or faux proverbs. At times subverting, occasionally playfully mocking, but ultimately always rendering them more honest and bleak, *Spoerri* generously leaves space for personal interpretation or appropriation. *Threadbare Oracles* is perhaps closer to an enigmatic astrological piece of advice rather than an airtight commentary on personal – and therefore always also political – matters. ●

mladen stilinović

Born 1947, died 2016, lived and worked in Zagreb.

Money Environment, 1980

Poor People Law, 1993

Potatoes, Potatoes, 2001

For Marie Antoinette '68, 2008

COURTESY OF BRANKA STIPANČIĆ, ZAGREB

Mladen Stilinović's prolific oeuvre is only seemingly at odds with his life-long affirmation of the importance of laziness. He was critical of, but at the same time unimpressed by intellectuals, authorities in general, and what he thought was a dishonest form of socialism. Stilinović understood himself as a "sign-maker" engaged in a "messy" minimalism and humorous application of language, which – inspired by everyday life on streets and markets or by adverts – would reveal power relations



Mladen Stilinović, *Money Environment* (1980), installation view, Van Abbemuseum, Eindhoven, 2008, PHOTO: BORIS CVJETANOVIĆ

as the subject of politics, ideology, but also art. Laziness in this sense was used not only as a subversion of capitalist and socialist systems alike, but also as a necessary means in order to be productive.

Money Environment lures visitors into a neatly arranged installation of dangling banknotes and dispersed coins, alluding to an existence that is constantly suspended in a web of sometimes more, sometimes less tangible monetary relations. In the film *Potatoes, Potatoes*, we see Stilinović kneeling in a snowy forest, playing a strangely solitary market crier praising "potatoes," but displaying cake. He thereby addresses practices of shameless deception and dishonesty in a ruthless economy and advertising business. The installation *Poor People Law* confronts the viewer with aphorisms relating to justice written onto plates. These plates, painted like pie charts, are mounted onto a wall together with little trays holding real cakes. *For Marie Antoinette '68* is a sculptural translation of the infamous phrase "Let them eat cake." Stilinović placed cakes and cobblestones on top of cheap loaves of



bread. This phrase attributed to Marie Antoinette represents a ruling class so colossally out of touch with reality that it by no means seems fit to govern.

Mladen Stilinović, *For Marie Antoinette '68*, Operation City, Zagreb 2008, PHOTO: BORIS CVJETANOVIĆ

Straightforward, sharp, and tragicomic at the same time, Stilinović uses a finely balanced interplay of seriousness and humor as a vehicle for shedding light on power relations found in the most delicate mechanisms of everyday life. ●

marlene streeruwitz

Born in Baden, lives and works in Vienna and New York.

Bildgirl. Collagen., 2008

Initially successful as the author of radio and theater plays, **Marlene Streeruwitz** later made a name for herself writing novels, prose, and stories, subsequently receiving several awards for her work. Besides more common forms of publishing, **Streeruwitz** explores different formats and platforms for publishing her writing, such as, for instance, a serialized novel launched on her website, or a video talk show played on YouTube. **Streeruwitz** is also known for her regular critical writing on current political and societal issues. Having developed a keen awareness for sexist, racist and fascist tendencies, she uses language to perform social critique, sharply observing and analyzing entanglements of patriarchal and capitalist power relations from a decidedly feminist standpoint.

In order to create the *Bildgirl*, *Collagen*, Streeruwitz purchased the German tabloid *Bild* every day for the duration of the month of May in 2008, sometimes having to hunt down a copy as they were often sold out already quite early in the morning. She prepared herself for the upcoming task by abstaining from looking at any other news or media outlets during that period, in order to fully experience the impact of reading *Bild* only. After a strong inner resistance against the actual work of collaging,

Streeruwitz found a departure point in the "BILD-Girl." The "BILD-Girl" refers to an erotic image of women that prominently featured on the front page of *Bild*. Streeruwitz argues that the presentation of naked women had been stylized as a consequence of the freedom of the press, which in turn granted the public sexual gaze, yet exclusively to men. But *Bildgirl. Collagen*. do not show the "BILD-Girl" at all; instead, they are composed of editorial lines, revealing a finely tuned back and forth of giving and taking. The reader is threatened with the loss of everything that constitutes a happy life: money, gas, family, love, food, vacation, beer, and sex. At the same time, advice by specialists abound. These experts propose to help one's predicament out of debt, with health issues, or tricky shopping choices. If all else fails there is always the willing "BILD-Girl" left as masturbatory material, time and again confirming and soothing the self-image of the German, heterosexual, racist man. ●

Marlene Streeruwitz,
19. Mai 2008, from the series
Bildairl, Collagen., 2008



milica tomić

Born in 1960, lives in Graz and Belgrade, works internationally.

On Love Afterwards, 2020

In her work *On Love Afterwards*, Milica Tomić draws on history as a process of discontinuity by using methods of montage to juxtapose different histories of resistance. This body of work is related to the action and film *One Day, Instead of One Night, a Burst of Machine-Gun Fire Will Flash, If Light Cannot Come Otherwise* (2009), which is named after a fragment of a poem by Yugoslav partisan and writer Oskar Davičo. While carrying a Kalashnikov rifle in one hand and a plastic supermarket bag in the other, Tomić visited forgotten sites where anti-Fascist armed actions were set in motion during WWII in Belgrade. By doing so, Tomić addressed historical apparatuses and their way of erasing certain narratives, thereby questioning the elusive line between the terrorist and the terrorized.

Tomić was invited to revisit this action in Vienna, yet due to growing legal and security constraints, the permission for such a performance – even with a fake weapon – could not be granted by the city. Tomić then shifted the actions and replaced the Kalashnikov rifle by an oddly large fragment of a photo of twenty-five state leaders, taken during the first Non-Aligned Movement (NAM) summit in Belgrade in 1961. NAM was the first trans-national confederation

of nations based on the right of self-determination against colonialism and neo-colonialism, and the demand for non-interference in the internal affairs of its member nations. It declared their non-alignment from binary world politics after 1945, exemplified by the Cold War, with the U.S. and Soviet Union as opposing powers that had put the world into an ongoing situation of a permanent war. Just like the partisans that Tomić paid an homage to in her first action in Belgrade, the leaders of the Non-Aligned Movement fought a war for peace. Their nations have freed themselves from the colonizers through armed struggles. This photo is ideologically charged and points to a moment of historical dissidence and emancipation from hegemonic powers. During the walk, Tomić used the montage method: creating different types of relations between images, geographies, and temporalities that influence the process of political subjectivation. On February 2, 2020 in **Burgtheater at Kasino**, Tomić staged a “public montage,” an unconventional panel discussion in which, accompanied by several interlocutors on stage, she assembled and juxtaposed photographic, video and audio material previously taken in various public spaces.



The refusal of the city to allow the re-enactment of the first performance points at the invisible, systematic, and omnipresent repression of the state whose control is often applied through administrative tools. Tomić asserts that social disobedience can function as a disruptive force which unravels and portrays systematic violence. ●

Milica Tomić, *One Day, Instead of One Night, a Burst of Machine-Gun Fire Will Flash, If Light Cannot Come Otherwise*, 2009, action, Belgrade, PHOTO: SRĐAN VELJOVIĆ



Milica Tomić, *On Love Afterwards*, action, January 2020, Vienna, PHOTO: SRĐAN VELJOVIĆ

A SHOT CLASHES WITH ANOTHER SHOT.

FROM THIS JUXTAPOSITION, A NEW MEANING EMERGES.
IT IS RELATED TO, BUT ULTIMATELY RESIDES BEYOND,

EITHER OF THE TWO INITIAL IMAGES.

NOT $1 + 1 = 2$

BUT $1 \times 1 = 3!$

AND THE PROCESS CONTINUES ...

HIC ET NUNC – HERE AND NOW, AT THE VERY BEGINNING OF THIS “PUBLIC MONTAGE” SESSION – WE CAN IMAGINE OURSELVES OCCUPYING THE ZERO GROUND OF AN EDITING OPERATION THAT IS ABOUT TO UNFOLD.

THERE ARE IMAGES. IMAGES – HERE, THERE, AND ELSEWHERE.
WHAT ABOUT US?

WE ARE IN-BETWEEN THESE IMAGES, SO TO SPEAK.

WE OCCUPY THEIR “INTERSTICES.”

WHATEVER ORIENTATION IT ASSUMES,
WHATEVER DIRECTION IT TAKES,
WHATEVER MONTAGE METHOD IT DEVELOPS,

LET US POSIT AS THIS SESSION’S POINT OF DEPARTURE THAT POTENT
BENJAMINIAN STATE OF “DIALECTIC AT A STANDSTILL.”

FROM: Pavle Levi, excerpt from “Trigger (Remarks About Montage As Method)”
written for *On Love Afterwards*, performance in form of a “public montage” by Milica Tomić, EUROPE MACHINE, Burgtheater in cooperation with Kunsthalle Wien, 2020

ON LOVE, AFTERWARDS

Have we really loved, we who have spoken about love so sparsely, who have not taken love for a blinding drunken whirlpool preventing you to see and scream: against whom is this cavalry going, against whom this gallop; what are those nails and pliers, those shinbones and that drill?

Have we really loved, we for whom a priority has always been a priority; when more important, more important than poems and tales, proclamations and leaflets are; we, busy by night, marching, and by day sleepy with a poem which burns and sinks deep into the sleep and flesh – like a bullet, unbreakable?

Was it then when you, in front of the exit, turned towards a button-hole and remained there, feeling another blood, possible to be sensed, but which does not pulsate; was it then when, all by yourself, you were so eloquent and convincing, but when meeting someone and saying farewell – irreparably dry and stuttering;

Is that it – when all your nerves, all your ideas are tied into a pulsing knot – so that you don’t forget – neither awake, nor asleep, nor sincere, nor affected; is it then – when within yourself, the sunrise is transformed into something else and you, can’t help it, but rush on foot from Peć to Gusinje; ...

MILICA TOMIĆ: If the basic concept of the Non-Aligned Movement (NAM) was to include and organize the excluded, can we today even think of a politics of universalism, when the dominant policy is that of exclusion, dictated by the globalization that also promotes a new form of unifying legitimized by the state of permanent war? Can we even talk about peace today, when the concept of peace has been irreversibly transformed?

BRANIMIR STOJANOVIĆ: Interestingly, the theme of war has been rather absent from dominant theoretical and philosophical thinking of the past forty to fifty years. Even less thematized has been the topic of peace; it no longer exists as a category. At the peak of the Cold War in the fifties and sixties, when it threatened destruction, it was very clear what peace meant: nuclear disarmament as the requirement established by the Non-Aligned. Put simply, the great powers would remove the threat of world destruction through a pact about not using nuclear weapons. Today, however, at the time of permanent war, as you said, the open question is: where did the peace disappear? Clausewitz's classical definition of war as a continuation of politics by other means is no longer current, for permanent war is, in fact, waged in the name of the policy of reconciliation, which is not a politics of peace, but of freezing conflicts at a certain level. Warring parties are left in a situation of mutual monitoring, and are monitored by an administration establishing the ideology of reconciliation. The world does not know peace any longer, because peace, in the classical sense, meant the end of war or was a political condition for war. War had an internal structure and a goal: the realization of political aims was the moment of establishing peace. Today, in an epoch without politics, the category of peace is lost.

MILICA TOMIĆ: Partisans, the participants of the People's Liberation Struggle (PLS) in Yugoslavia during the WWII, defined their struggle as "war against war, a war for peace". Is there a continuity in this understanding of the relationship between war and peace between the PLS and the NAM?

BRANIMIR STOJANOVIĆ: The case of Yugoslavia represents one particular situation. Josip Broz Tito saw in the politics



During the Fifth Enemy Offensive, Zelengora, Bosnia and Herzegovina, 1943, PHOTO: ŽORŽ SKRIGIN

colonial history, now expanding onto European soil. It is a moment of the crisis of colonialism itself. The only answer to this is the people's revolution movement – of a partisan formation. However, this formation does not struggle on behalf of the state, it is at war for a certain politics of universalism by those who are expelled from "history." Peoples' liberation struggles found a way to allow those excluded from the "world history," from the dominant ideologies of universalism at the time (European Modernism – National-Socialism) as "historical waste," to become a political subject of universalism beyond the existing dominant political and ideological concepts. ●

Excerpt from a video by Milica Tomić, "White Screen, Black Letters and the Sound" *Subsequently on the Non-Aligned Movement*, 2013

sunrise —đilas opens gates of asia

Yugoslavia's interest in the non-aligned world can be traced back as 1953. In January of that year, **Milovan Đilas**, at that time still one of the most powerful members of Yugoslav Politburo and Party Secretariat, attended the first Socialist Conference of Asian countries in Rangoon, Burma.⁰¹

This happened two months before the death of **Stalin**, with whom the Yugoslav Communists had had to fight after June 1948, when the Soviet dictator threw **Tito** and his colleagues out of the Cominform. Since most of the former Western colonies in Asia and Africa had received their independence after World War II, i.e., after 1948 (which means in the period of **Tito's** fiercest defensive struggle against the Soviet Union) what was more natural for Yugoslavia but to seek and find allies among the newly liberated countries?⁰²

Most of these countries demonstrated socialist tendencies in varying degrees, while showing opposition to Soviet or Chinese-style communism.

On the occasion of the first Socialist Conference of Asian countries in Rangoon, **Ram Manohar Lohia**, one of the leaders of the Indian Socialist Party, gave an interview to the Belgrade daily *Borba* (January 6, 1953) in which he said the following:

“All Asian socialists feel much closer to the Yugoslav Communists, linked with them by emotional but firm ties, firmer than with any other socialist movement in the world. We wish to see at our first conference also the representatives of those Communists who have impressed the world, but above all who

01
Daily newspaper
Borba, January 7,
1953.

02
The following
are the years of
independence of
the most important
Afro-Asian countries
with which
Yugoslavia entered
close alliances:
Burma 1947;
Indonesia 1949; India
1950; Egypt 1952;
Ghana 1960; Algeria
1962.



Milica Tomić, *On Love
Afterwards*, action,
January 2020,
Vienna, PHOTO: SRĐAN
VELJOVIĆ

impressed the Asian socialists by their courage in resisting and holding out to the last in the struggle against the imperialist appetites of Russia.”

After **Milovan Đilas**, former partisan, returned from Burma and India, the efforts made by Yugoslav Communists to support the newly liberated countries of Asia and Africa were chiefly aimed at bolstering Yugoslavia's position in Europe.

The conflict with **Stalin** had compelled **Tito** to take many pro-Western attitudes in foreign policy and to adopt a more liberal course within the country. An alliance with the neutral countries in Asia and Africa was both important as a support for the struggle against “Western imperialism” as well



as serving to show opposition to Russian hegemony. While in Burma, after his visit to Rangoon, Milovan Đilas gave an interview to *Borba* (January 21, 1953) in which he said:

“The [first Asian Socialist] Conference has revealed that in Asia, especially in India, Burma, and Indonesia, there are very significant combat forces, able to fight not only against the old colonialism but also against Cominformism and the Soviet and Chinese hegemony ... [These nations] have unmasked the anti-Socialist soul of the Soviet Union and its satellites.” ●

Slobodan Stanković, excerpt from research paper “Tito and Non-Alignment,” *Radio Free Europe Research*, December 6, 1967, Belgrade

All the Heads of Delegations at the first Conference of the Non-Aligned Movement, Belgrade, September 5, 1961. Photo Collection of the Museum of Yugoslav History, Belgrade (MYH 1961_179_97): Published in the booklet *LA CONFERENCE de chefs d'etat ou de gouvernement DES PAYS NON-ALIGNES*, Belgrade, 1-6 September 1961.

In collaboration with Charim Gallery, Vienna, Milica Tomić applied for a performance in public space, in which she would walk through the streets carrying a fake weapon. The State Police Directorate Vienna and City Police Command Inner City sent their official statement regarding this application.

Re: Planned Performance with Weapon

Dear Mr. ~~Kradler~~!

According to Magistrate Department 36, carrying a “Kalashnikov” in public space, packaged as an “art performance,” does not constitute an element of a public event, which is why this intervention does not fall under the Vienna Event Act. Submitting an application to do so is thus not necessary or possible. As the event authority, MA 36 is not responsible.

Responsibility rests with the State Police Directorate Vienna, and the City Police Command Inner City takes the following position:

No permission will be granted for the planned undertaking of Univ.-Prof. Milica Tomić!

The planned art performance is incompatible with Austrian law.

Parts of such weapons themselves fall under the War Material Act.

Due to various recent-national as well as international-incidents, the populace has become very sensitive in this regard. The appearance of a person in public space with a Kalashnikov could lead to uncontrollable reactions on the part of passersby (it should be mentioned here that it does not matter whether the performer is carrying a real or fake weapon – differentiation is IMPOSSIBLE from a distance).

This situation could ultimately also result in danger to the life and limbs of the artist.

With kind regards

City Police Command Inner City Vienna
Head of Traffic Division

first of may

alice creischer

Look look

First of May in Berlin

what seemed to be out and over and
odd

20,000 people had a walk
not willing to get permission
not willing to announce
not willing to make calls anymore
nor to talk to the communication
officers

with their pistols in the holster and
their spies on the private property
roofs

nor to the journalists all the time
greedy for vital pictures
to tickle the palate of the real estate
scouts

and what a pity you couldn't listen

these drums playing
playing vestments of beats
that echoed through the streets sold
out
and empty of tenants
and full of people now
and cool air
and shivering leaves in this air and in
the glaring sun

and what a pity you couldn't see

the banners – missing
the slogans – not written
because of the mutual fear

to be wrong

to do ideological mistakes
under the constantly present eyes of
critique
all that years
all that years having lost
sight of the enemy and screwed
into each other's judgement

but there are the drums now
there are the feet on the asphalt
walking, walking, dancing then
shoulder to shoulder
passing the façades of glass
passing the glossy car paints

– how I wish you were here –

with the spike of the fingernails
passing the police rows like a
catwalk
for shining reptiles
united in the joy to hate –
the sold out roof tops, the palates of
the purchasers,
the holsters of the executors of
eviction
united in the joy to hate this

what could be a beginning
always •



Marina Naprushkina,
Alles für Alle, 2019

public & educational programs

free thursday night!

Every Thursday free admission from 5 – 9 PM
at kunsthalle wien museumsquartier.

kunsthalle wien karlsplatz

The exhibition at kunsthalle wien karlsplatz
is free of charge!

workshop for kids & adults

DreamTravelBook

Sun 8/3 2020 • 4 – 5 & 6 – 7 PM

(inter)activation

Space of Questions

Sun 8/3 2020 • 7:30 – 9 PM

guided tours

All tours are free with admission ticket!

curators tours

Thu 12/3 & Tue 24/3 2020 • 6 PM, in English

Tue 21/4 2020 • 6 PM, in B/H/S

WITH WHW

What, How & for Whom / WHW will lead us through the show and discuss the context and background of their first exhibition, which is also a sketch of their future program. They will talk about the framework of thought and experience that shapes the exhibition, raising and answering questions such as: What dreams of the "good life" do the artistic positions create and point towards?

sunday tours

Desires, Dreams and Demands

Sun 15/3, 22/3, 29/3, 5/4, 12/4, 19/4, 26/4, 3/5
2020 • 3 PM

WITH Wolfgang Brunner • Carola Fuchs
• Michaela Schmidlechner & Michael
Simku – guided tours in German

Every Sunday at 3 PM you can discover the
exhibition and discuss your thoughts about
the artworks and the broader themes ad-
dressed with our art educators.

sunday tour in sign language

Sun 22/03 • 3 PM

WITH Wolfgang Brunner & Eva Böhm, SIGN
LANGUAGE INTERPRETER

The guided tour will be translated in Aus-
trian sign language. You can book further
guided tours interpreted in sign language by
contacting: vermittlung@kunsthallewien.at.

art conversations

Sat 4/4 2020 • 4 PM

WITH Aziza Harmel

Sat 2/5 2020 • 4 PM

WITH Laura Amann

The curatorial assistants Aziza Harmel and
Laura Amann will give you an insight into
the concept of the exhibition and will be
available for individual questions and joint
explorations of the exhibition.

kunsthistorisches museum wien x

kunsthalle wien

Of Bread & Stones

Thu 26/3 2020 • 6:30 PM

WITH Daniel Uchtmann &

Wolfgang Brunner

MEETING POINT: Foyer KHM

Of Desires & Dreams

Thu 16/4 2020 • 6:30 PM

WITH Andreas Zimmerman &

Wolfgang Brunner

MEETING POINT: Foyer KHM

Of Sovereignty & Change

Thu 23/4 2020 • 6:30 PM

WITH Daniel Uchtmann &

Wolfgang Brunner

MEETING POINT: Foyer KHM

Old masters meet contemporary art: on
the basis of selected works from the KHM
collection and contemporary art works on
display at kunsthalle wien, you will find out
whether and how old masters and mistress-
es were already thinking about questions of
the distribution of goods and opportunities.

my view...

A series of tours in which experts, amateurs,
and interesting people are invited to present
their personal view of the exhibition.

My View with School of Contradiction

Sat 25/4 2020 • 5 PM

On this evening, participants of the work-
shop School of Contradiction will share their
views on the themes of the exhibition. The
School of Contradiction critically examines
questions of social participation and is part
of EUROPE MACHINE. The project under the
direction of Oliver Frlić, Srećko Horvat, and

Anna Manzano is a cooperation between
Burgtheater, Brunnenpassage, kunsthalle
wien and Burgtheaterstudio.

My View with PCCC*

Thu 30/4 2020 • 7 PM

...because "good humor" also plays an im-
portant role in reflecting on the "good life,"
Denice Bourbon and Josef Jöchl will guide
you in a special PCCC* tour through the exhi-
bition. Following their motto "punch up, don't
kick down" they will talk – within the context
of the exhibition – about their understanding
of humor and the good life as such.

der standard day

Sat 18/4 2020

With *Der Standard* under your arm, you'll get
free admission all day long! We also invite
you to join a free guided tour at 2 PM.

artists workshops

The exhibition will be accompanied by a se-
ries of workshops conceived and conducted
by artists. Among others, there will be pub-
lic workshops with Hana Miletić, children's
workshops with Melanie Ebenhoch, and an
"Academy goes to school" collaboration with
Marina Naprushkina.

FURTHER INFORMATION ON

ALL WORKSHOPS AND DATES:

www.kunsthallewien.at or

vermittlung@kunsthallewien.at

artist workshop with Hana Miletić

Felt Workshop

Thu 9/4 2020 • 6 – 8 PM

Sat 18/4 2020 • 4 – 6 PM

Hana Miletić invites you to participate in the
creation of a large piece of textile. Together
with five women from the Association for

the Integration of Women (Vereinigung für Frauenintegration, Amerlinghaus), Miletic will guide you through the technique of wet felting, a domestic handicraft. By experimenting with the felt material, Miletic and her collaborators want to revalue gendered cultural practices. It is an opportunity to experience how collective feelings can be formed through collaborative practices. Between stories and technique, feeling and thinking, you will co-create a surprising and tactile artwork.

In cooperation with Vereinigung für Frauenintegration, Amerlinghaus.

The workshop is free of charge and takes place at **kunsthalle wien museumsquartier**.

FURTHER INFORMATION AND REGISTRATION:
vermittlung@kunsthallewien.at

artist workshop with Melanie Ebenhoch *Dream Hotel with Wish Garden*

Sat 4/4 & Tue 7/4 – Thu 9/4 2020 • 11 AM – 1 PM

For children aged 6 and over – more detailed information can be found below in the children and family program.

talk

Wednesday with... Victoria Lomasko

I am the last Soviet artist

Wed 26/2 2020 • 7 PM

LOCATION: studio das weisse haus,

Hegelgasse 14, 1010 Vienna

Even before the opening, and thus while Victoria Lomasko is still working on the monumental wall painting with which she contributes to the exhibition, she will discuss her engaged artistic practice of drawing. In



Hana Miletic & Globe Aroma, *Felt Workshop*, 2018,
M-Museum, Leuven, 2019, PHOTO: ROBIN ZENNER

her large-format murals she intertwines the political lines of conflict into symbol-laden scenarios. The talk is part of *Wednesday with...*, a monthly series in which studio das weisse haus presents its international guests. Victoria Lomasko is *Artist in Residence 2020* of studio das weisse haus in cooperation with kunsthalle wien.

talk

Andreas Siekmann, *Heads (2019–2020)*

Thu 19/3 2020 • 7 PM

In light of a disastrous mixture of unleashed financial economy, ecological destruction, dismantling of solidarity-based models of coexistence, and data colonizing capitalism, ... why portrait busts made of plasticine? Andreas Siekmann will discuss his research on the "brains" and think tanks of neoliberalism, whose thought models seem to even imbue its critique. Siekmann will also talk about the conscious attempt to develop an artistic visual language that addresses damage and exploitation through the display of the idea providers, rather than of the victims.

Andreas Siekmann is *Artist in Residence 2020* of studio das weisse haus in cooperation with kunsthalle wien.

activation

Pirate Care: Research Residency

Fri 27/3 – Sun 5/4 2020

Pirate Care: Syllabus Launch & Talk with Sea-Watch and Women on Waves

Sat 28/3 2020 • 5 PM

A Pirate Care Syllabus: Public Activation Day

Fri 3/4 2020 • 10 AM – 6 PM

Pirate Care is a transnational research project and a network of activists, scholars and practitioners who stand against the crimi-

nalization of solidarity and for a common care infrastructure. A core strategy of their work is the creation of a "Syllabus" gathering practical and tactical tools to respond to the current "care crisis." During their residency Pirate Care will meet up and continue working on the Syllabus with international and local activist contributors. On two dates the public is invited to join contributors in activating the syllabus by learning together about and from the practices of Pirate Care. We will learn about struggles against the criminalization of migration, struggles for reproductive rights of women, community safety and anti-racist organizing, environmental toxicity and transfeminist hacking, digital piracy and other urgent practices of unconditional solidarity.

CONTRIBUTORS: Rebecca Gomperts (Women on Waves) • Sea-Watch • Cassie Thornton • Mary Maggic and others

FACILITATORS: Valeria Graziano • Marcell Mars • Tomislav Medak

Pirate Care are *Artists in Residence 2020* of studio das weisse haus in cooperation with kunsthalle wien.

discussion

Micro-Resistances Through Earth Practices

Thu 23/4 2020 • 6 – 9 PM

CURATED BY / WITH Marwa Arsanios
and guests

This conversation will explore the way very small organisms perform and can provoke an act of resistance against land grabbing, extraction, and chemical injection into the soil. What if seeds refuse to grow or overgrow, and expand or simply "misgrow"? The question of mutual care between the seeds, the

land, and the communities of women, will be inherent to our discussion.

lecture performance and discussion

Zach Blas: *Obedient x3*

Tue 5/5 2020 • 7 PM

Obedient x3 traces the emergence of a new drug culture organized around nootropics, which are smart drugs geared towards enhancing cognitive capacities. Popularized in California and the tech industry, nootropics include both commercial, synthetic pills as well as LSD and psilocybin mushrooms in micro-doses. *Obedient x3* suggests nootropics are part of a new psychedelic era oriented around neoliberal work culture and individualist optimization, and explores their relations to "tripping" on drugs, artificial intelligence, lizards, and visionaries of the future.

space of questions

Exchange ideas with us and other visitors! In and at the *Space of Questions* we collect answers, *Gedankenexperiments*, and methods of solutions to current questions related to the exhibition. Always different. Always up to date.

Most of the talks and workshops will take place at the *Space of Questions* table.

program for kids & families

Tour for Kids & Families

Dream of a Good Life

Sat 14/3 & 25/4 2020 • 2–3 PM

For children aged 6 and over

A new guided tour format on Saturday afternoons – designed for children and adults too.

book presentation

Space for Kids. A Dream City

Sat 4/4 2020 • 1–2 PM

Do you remember our first big *Space for Kids* exhibition? Back then we planned and built the city of the future with you. Now it is here: the first big *Space for Kids Dream City Book!* Join us and start already to draw and scribble in the book.

workshops

Transporter of Dreams

Sat 21/3 & 28/3 2020 • 11 AM–1 PM

Children's workshop in cooperation with WienXtra

For children from 6 years on

What are your dreams and desires? Many people desire a car, while others would be happy with new shoes. We try to build dream transporters, dream gliders, which release our wishes and carry our dreams out into the world. Come by, we are already curious about how your transporters of dreams will look like! How would you build them? What wishes do you have that you'd like to send out into the world?

CHILDREN: € 2 / with Kinderaktivcard free of charge

ADULTS: € 4 / with Kinderaktivcard € 2

REGISTRATION:

vermittlung@kunsthallewien.at

artist workshop with Melanie Ebenhoch

Dream Hotel with Garden of Dreams

Sat 4/4 & Tue 7/4 – Thu 9/4 2020 • 11 AM–1 PM

For children aged 6 and over

Imagine a place, a hotel, a garden in which dreaming and wishing is particularly easy. What does it look like there? And who stays there? Are the walls green-orange, and do bright yellow wishing trees grow in the

garden? Together with the artist Melanie Ebenhoch we build colorful, fantastic models out of cardboard, fabric, colored foils, and much, much more.

Children's workshop in cooperation with WienXtra Osterferienspiel

CHILDREN: € 2 / with Kinderaktivcard free of charge

ADULTS: € 3 / mit Kinderaktivcard free of charge

REGISTRATION:

vermittlung@kunsthallewien.at

artist workshop with Hana Miletic

Felt Workshop

Sat 18/4 2020 • 11 AM–1 PM

For children aged 6 and over

For felting you need wool, soap, water and of course good stories! Together with the artist Hana Miletic and five women from the Association for Women's Integration, Amerlinghaus you will work on a big artwork. You will not only experiment with the felt material but also learn the technique of wet felting. Between stories and technique, feeling and thinking, you and your family will create a surprising and tactile artwork together.

In cooperation with Vereinigung für Frauenintegration, Amerlinghaus and WienXtra. The workshop takes place at kunsthalle wien museumsquartier.

CHILDREN: € 2 / with WienXtra

KinderAktivCard free of charge

ADULTS: € 4 / with WienXtra

KinderAktivCard free of charge

REGISTRATION:

vermittlung@kunsthallewien.at

kunsthalle wien podcast

Switch on and listen to the ...of bread, wine, cars, security and peace podcast of kunsthalle wien to hear what artists in the exhibition have to say about their dreams of a better world, and how they see their works in the context of the exhibition.

TUNE IN AT: www.kunsthallewien.at

OR

soundcloud.com/kunsthallewien

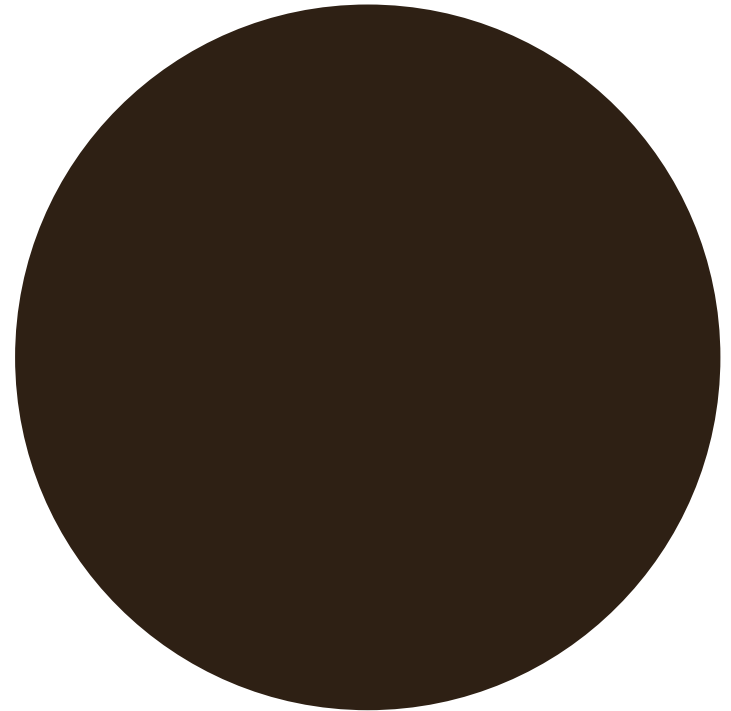
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Auslöser



Der Auslöser ist ein Indie Printmagazin, das sich auf die menschlichen Geschichten hinter der Kamera konzentriert. Jede Ausgabe zeigt vier ausführliche, tiefgehende Interviews mit ausgewählten Fotografinnen, eine Reportage hinter den Kulissen und eine Kamera im Detail.

Jetzt bestellen oder abonnieren: www.ausloeser.org

   /ausloesermag



Haltungsübung für Fortgeschrittene: Legen Sie jeden Tag ein paar Mal den Kopf zur Seite und betrachten Sie die Welt aus einem anderen Blickwinkel. Das ist gut für den Nacken. Und noch besser für Ihren Kopf.

derStandard.at

Der Haltung gewidmet.

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THE ART OF
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intro



VÖSLAUER



FRONT COVER

Adji Dieye,

Maggic Cube, 2019

BACK COVER

Monika Grabuschnigg,
Crash (Simulation), 2019–2020,
PHOTO: DAVID SCHÖNEN,
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Free Admission!

Every Thursday 5 - 9 PM

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www.kunsthallewien.at

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