

# Ines Doujak *Geistervölker*





FRONT COVER

Ines Doujak,  
*Ghost Populations*,  
2021





**Ines Doujak**  
***Geistervölker***

**kunsthalle wien**



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Ines Doujak,  
*Ghost Populations*,  
2016-ongoing



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Ines Doujak, *Pigeon*, 2015,  
exhibition photo, *Empire of the Senseless*,  
MeetFactory Gallery, Prague, 2017,  
PHOTO: TOMÁŠ SOUČEK



# Introduction

**Geistervölker**, meaning “ghost populations”, is a solo show of Ines Doujak revolving around histories of pandemics, transmission of viruses, and their relation to global trade and to the current economic, microbiological, and ecological crises. The artist traces, in fragments, the origins of pandemics throughout history and links them to a global economy based on logics of extraction facilitated by colonial legal mechanisms and late capitalism.

Since the 1990s, Doujak has been developing a multidisciplinary practice that encompasses photography, performance, film, and installation and uses political theory as well as natural and human-made objects to deconstruct the political implications of sexist and racist stereotypes. She draws on motifs from cultural history and folklore—traditions of carnival and masquerade—because these occur on the border between art and life and are usually marked by displays of excess and grotesqueness. Her meticulous research and her strong storytelling ability allow her the prowess to use both science and the grotesque to denounce exploitative structures and inequalities in society, often in relation to colonial histories.

The exhibition **Geistervölker** is both a continuation and a newly visualized manifestation of her work as an artist as well as an archivist, a researcher, and collector, displaying a practice that reacts and responds to different social and political urgencies. There is a strong connection between each work, and this connection tempts the viewer to follow a clear path. Yet such a path would be elusive, as Doujak’s work and research mirror and reflect each other, and every exhibition of Doujak is, in a way, a retrospective that encompasses different periods and approaches of her artistic practice.



In **Geistervölker**, the artist combines both new and old projects to create a constellation of works that conceptualize the constant and absurd movement between accumulation of capital and the impossibility to continue extracting from Earth because it has reached the limit of what we can greedily and continuously take. Recurring motifs of her practice—fragmented, monstrous, wonderful, carnivalesque bodies of people, animals, and plants populating her textiles, videos, papier-mâché sculptures, and installations—interconnect different spatial and temporal points. They form a narrative linking global chains of economic production, consumption, and exploitation to the present pandemics, as well as the recurrent patterns that caused and spread pandemics historically. In this exhibition, rats, flies, bats, crows, worms, pigeons, and spiders appear in various forms as carriers of diseases, but also as powerful and condensed images of the dangerous limitation and social conditionality of an anthropocentric view that "makes the world go round."

Long before the Covid-19 crisis, **Doujak** has been looking into ill human bodies in relation to flora and fauna and the pending threat of pandemic illnesses. The exhibition takes the title of her iconic work *Ghost Populations* (2016–ongoing), a series of collages made from images collected from nineteenth-century medical atlases on skin diseases. These assembled elements from drawings of diseased bodies are also used to conceive her present generation of sculptures. There is something novel and disjointed about these bodies, something productively different from what they once were. They move away from the notion of illness toward liberating expansion, heroic disregard, and joyful protest against standards that set the limit of sickness and health to sustain system functionality and discipline. By assembling or "repairing" the mutilated, mutated body, she makes a whole that will never be like any preexisting whole. For **Doujak**, "*ghost populations* proliferate"; they are in constant flux. Just like the flesh of the characters in her collages and sculptures, which keep on expanding, becoming an uncontrollable outgrowth.

But the real outgrowth is the deadly, relentless expansion and "growth" of capitalist production and full-on extraction of natural and social resources. Labor and exploitation are important and recurrent subjects in **Doujak**'s work. She exposes numbers and facts from the outrageous economics of modern slavery, human



trafficking, prostitution ... and shows illegal economies as the flip side of legal trade procedures and production methods whose criminality is naturalized and much more insidious. Therein lies the true monstrosity, not in the superficially monstrous traits of **Doujak**'s characters. In fact, **Doujak**'s universe deeply upsets and decenters disgust and blame that fundamentally shape history and condition our ways of perceiving and dealing with illness, pandemics, and transmission.

In these times of crisis, **Doujak** produces through her work another form of joyfulness, one that rebels and does not ignore its dark fate. There is hope related to what happens when the eye sees what it can't bear. Crises are traumatic not because they cause a break from the established order but because they reveal what is otherwise hidden or deliberately ignored. Yet, in the moment of crisis, there is some *clairvoyance*, because its disruptive force turns abstract structural violence into a visible one. This might be the reason why **Doujak** has been investigating histories of pandemics: for the sake of release from the grips of abstract forms of modern representation. This release happens in glimpses. Therefore, we must look quickly but attentively: Matter lingers but continuously transforms. ●

**what, how & for whom / whw**

CURATORS

**aziza harmel**

ASSISTANT CURATOR



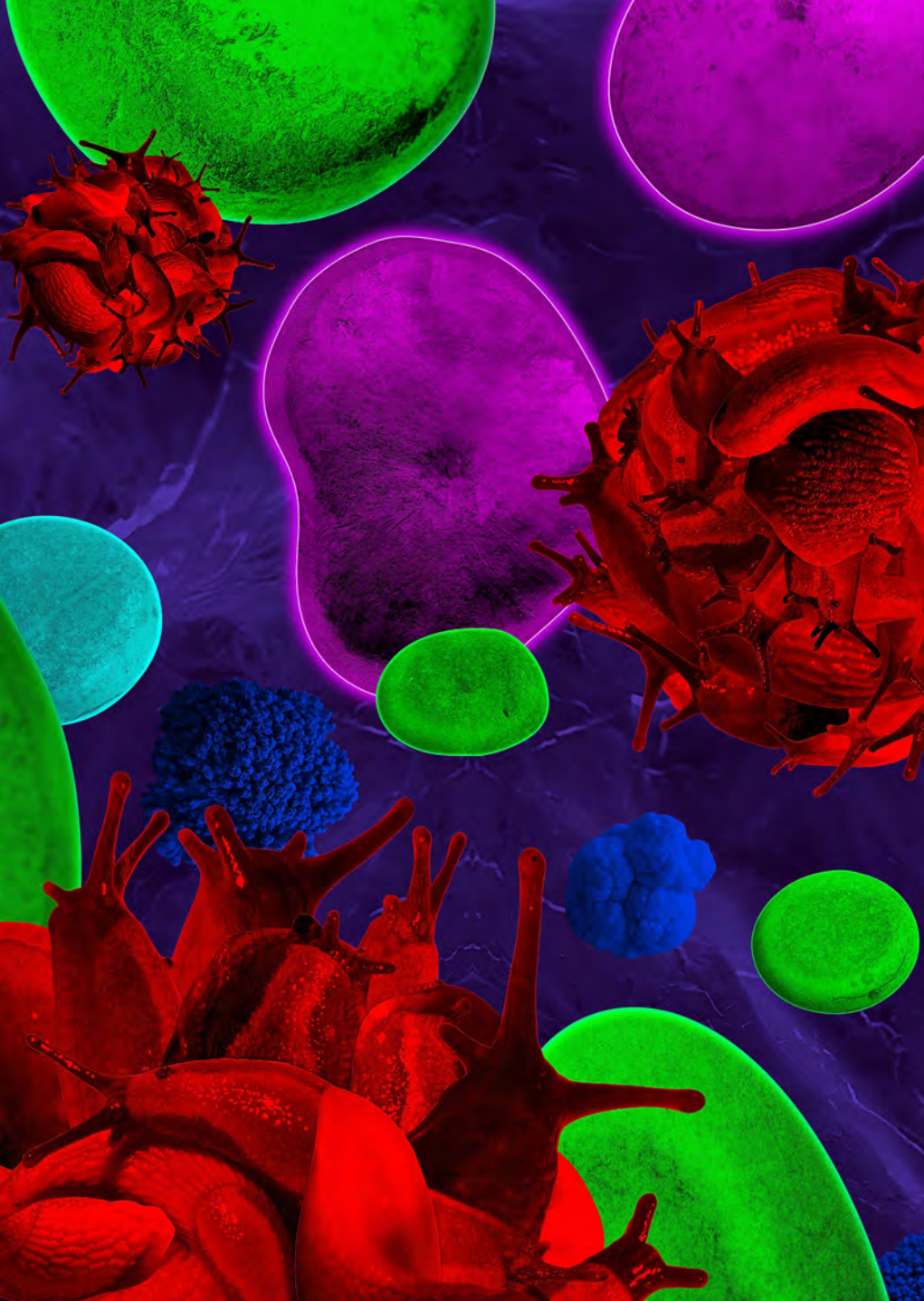


# Artwork Descriptions



Ines Doujak, *The Virus* (detail), 2021











# Ghost Populations

2016–ongoing

collages out of historical prints from early twentieth-century botanical wall charts and medical books

**What do you look at when you judge somebody based on their appearance? What makes you feel embarrassed or even repelled? Do the hybrid beings in *Ghost Populations* make you want to look longer or look away?**

According to normative standards of beauty, the beings constituting ***Ghost Populations*** are imperfect.

Their bodies diverge, seemingly bursting or leaking out of the “ordinary” form. Each image is the space of an encounter: First between multiple beings of all genders, human and animal, flesh and plant. Then between us and the relatable beings that emerge from such crossovers. Together they amount to a celebration of life in all its forms.

**R**ather than being totally eccentric, the idea of fusions across species plays a part in many cultures. It is common in Greek antiquity and appears in Indigenous societies. Shamans frequently experience themselves as turning into animals or communicating with plants. Artworks from prehistory—like the *Shaft Scene* in Lascaux painted over 15,000 years ago, which seems to show a bird-headed man—often combine human and animal traits.

*Ghost Populations* has to do with what is looked at and what is not seen. In archeology, the term is used to refer to groups who have left no traces beyond genetics and whose existence has merely been inferred by statistical means. To create a community of her own making, Ines Doujak collects, disassembles, and reassembles pieces of old medical

Ines Doujak, *Ghost Populations*, 2016–ongoing





Ines Doujak, *Ghost Populations*, 2016–ongoing





publications, botanical wall charts, and old almanacs. What was medical or paramedical becomes fictional and emotional; the spectacle of deformity is transformed into the miracle of encounter. In a single collage, hundreds of pieces sometimes come together to form a new whole. Beyond the content, the collage-based works resonate with our childlike pleasure of making things fit—twisting, turning, and even tweaking pieces of pictures until the final image starts to appear before our eyes. As Doujak treats every piece with the same attention—always only asking if it fits with some other—the creative process performatively establishes an equality between plants, humans, and animals. ●







# Twisted Language

2021

styrodur, steel, silicone, motor

Most of us share a fear of worms and vermin crawling or wiggling not only on our skin but penetrating our bodies and living inside. One reason why our “behavioral immune system” keeps us away from excrement, and why many people loathe uncooked meat, is to avoid unwanted penetrations. Even if challenging cohabitations of this kind may have become rarer with modern rules of hygiene, the danger is real: Creatures like the roundworm, hookworm, or tapeworm can live in our stomachs or intestines, and human itch mites can cause scabies by digging small tunnels just under our skin. Yet, Ines Doujak’s worm-ridden person doesn’t seem to care about the wriggles coming out of her anus. Rather, she cheekily puts them on display, laughing as she mocks viewers who may feel differently about it. The work suggests a different way of looking at “parasites,” perhaps from the perspective of cohabitation of different beings in one body rather than *body snatching* and *alien* takeover. ●

Ines Doujak, *Twisted Language*  
(production still), 2021







# BAUHÜTTE (Monumental Instability)

2018

sculpture, cardboard

**How many buildings, walls, canals, bridges, speed trains, planes, and even highways are displays of power, grand symbolic gestures built with disregard for the 99 percent rather than answers to a common need? From London to Versailles, from Samarkand to Sakkara, people have suffered to fulfill a few men's fantasies and greed. And how many have suffered as buildings have crumbled for the same reason?**

**BAUHÜTTE** offers an ironic take on such projects and events. Built with glossy packaging cardboard of eclectic consumerism, it materializes the winning proposal for the unrealized *Palace of Soviets* and, with a few twists, shows how much and how little has changed.

**T**he initial building was planned in 1932 to crown the “New Moscow” dreamt up by the Soviet leadership to act as a display of the power of the young state. Standing 415 meters tall, it was supposed to become the highest building in the world, and its internal volume would have encompassed that of the six biggest American skyscrapers.

After difficulties with financing and water leakage from the nearby river, only the foundation was realized, and the project was finally given up during World War II. Yet Ines Doujak's reactivation of the project in the form of a paper tower is not a retrospective enterprise. It says as much or more about the present as the past. The disputed place on top, where the final draft put a statue of Stalin twice as high as the Statue of Liberty, is now taken up by an astronaut. This points to the fact that even though the USSR collapsed in

Ines Doujak, *BAUHÜTTE* (production still), 2018



the 1990s, there was only a ten-year break before the space race started again. It now involves not only a new nation—China, which became the third country ever to launch a human into space in 2003, and has been expanding its space program ever since—but also corporations that built their empires by selling consumer goods. Evoking child's play as much as consumerism, Doujak's building materials might also point toward a transition of power from the states to the corporations in many countries and the often puerile fantasies motivating generic quests. In the past, the Soviet Union and the United States competed to leave the stratosphere and conquer the moon. Now, billionaires like Jeff Bezos from Amazon; Elon Musk, the founder of Tesla; and Richard Branson of Virgin compete over launching the first commercial space flights for wealthy travelers. As cosmologist Stephen Hawking warned, humanity may have less than 600 years before Earth becomes inhospitable. The super-rich even dream of realizing the science fiction scenario of colonizing Mars to escape from a possible climate collapse. As the primary tool to penetrate the surface, the shovel also points toward plans to extract new natural resources. Thus, Helium-3 from the crust of the moon is envisioned as a future energy source

Ines Doujak, *Silkroads on tour*  
(pattern design), 2018/2019





that would use nuclear fusion rather than fission. But the tower doesn't seem particularly stable, an aspect that a plane and a train crash also make apparent.

Like the statue, the jet plane crashing into the building has both a historical and contemporary dimension: While it may remind us of the outbreak of World War II and the air raids on Moscow, it also references the World Trade Center attacks, when a real-world monument of globalized trade collapsed, introducing the first decade of the twenty-first century, which would be shaped by terror and the war on terror. The symbolic power of buildings is evident in G.W. Bush's statement on the evening of 9/11: "Terrorist attacks can shake the foundations of our biggest buildings, but they cannot touch the foundation of America. These acts shatter steel, but they cannot dent the steel of American resolve"—namely, the resolve to shatter other nations' steel, clay, and foundations with unmonitored drone attacks on private houses and preemptive killings based on certain patterns of behavior in countries like Afghanistan or Iraq.

What really links the tower to its historical counterpart is the mindset. The top of the *Palace* became the place of a symbolical struggle, where the focus of the young Soviet Union turned away from the people to its charismatic leaders. While the statue

was initially supposed to represent and celebrate the Soviet worker, this concept was soon replaced with the idea of a statue of **Lenin**, the first and founding head of the government of Soviet Russia. The third and final plan—made by **Stalin**—was to top the tower with a statue of **Stalin** himself. While wars for attention are now fought with videos more than statues, structurally, things are the same when political or industry leaders like **Xi Jinping** or **Jeff Bezos** present themselves as heroes while workers struggle to keep up with excessive productivity goals, with hundreds dying during the construction of monumental infrastructure. The train crash at the bottom thus points toward the Belt and Road Initiative launched by the Chinese government that incorporates nearly 70 countries in an effort to extend its influence across the world by investing in transport infrastructure like ports and bridges, which will help significantly speed up the global trade of goods, a topic also addressed in *Silkroads*. ●







# Silkroads

2018

flag, costumes

Which images, smells, and sounds does the Silk Road evoke in your mind? If you think of handsome textiles, caravans at sunrise, tents, exotic spices, and bamboo flutes, you are probably like many other people. This may be exactly the reason why China chose this term to refer to its Belt and Road Initiative. The New Silk Road project includes building ports, skyscrapers, railroads, roads, and tunnels, and also strengthens the ties of the 70 participating countries to China, often through debts. Ines Doujak's modern-day coat of arms reflects both the romanticized imagery and the menacing reality of this project. Thus, elements like the peonies, the caravan, or a drunken bear eating honey out of a pot that was used as an allegory of the Chinese president, leading to it being forbidden in China, are opposed to a train-eating dragon with clutching claws accompanied by a fighter jet.

“**N**ew Silk Road” is an umbrella term devised by China’s leadership to convey a positive image of a large-scale infrastructural project that involves nearly 70 nations, including developing countries in Africa. The connection of this major tool of Chinese foreign policy to the so-called Silk Road was mainly established for marketing purposes. Insofar as it succeeds, it veils China’s ambitions to extend its sphere of influence through massive investments across the globe. Given the importance of castles for trade routes and the related ambitions

Ines Doujak, *Silkroads*, 2018









of noblemen, it's no surprise that Doujak's coat of arms harks back to an early medieval tradition in Europe, where arms were primarily used to establish identity in battle. This belligerent connotation is reinforced by the fact that the image appears on a flag. By transposing it to T-shirts and other clothes that might be used as merchandise, Doujak gives it a contemporary twist, equating it with logo shirts.

In the color version, the yellow and red of a drunken bear and a Chinese doll with childlike features convey a very joyful ambiance at first. While the peonies reference imperial China—which is currently revived in Chinese folklore—and the romantic image of a caravan at night might confirm a feeling of inoffensiveness, the work starts to become unsettling as we look longer. Not only is a dragon firmly holding the two little characters in its claws, but he's also eating up (or perhaps spitting out) a freight train. The image is framed with chicken feet that resonate with the claws and hint at a major Chinese export good, which was supposedly on one of the first trains on the Silk Road Economic Belt. While a fighter jet connects the initiative to imperialist ambitions, militarization, and the fear that existing infrastructure might be repurposed for military use, the freight train acts as a symbol of global trade and represents an important means of transport in the new project. ●







# Boutique

2012–ongoing  
various materials

**What clothes are you wearing? How much do you know about them? Do you know who made them? How do you think they felt when sewing them? Were they proud to realize a piece of clothing they had carefully designed themselves, or did they just execute a plan? Could they themselves have afforded the clothes they made for you?** These are some of the questions that we should ask ourselves if we take Ines Doujak's work seriously. A flaming jacket reminds us of the many women and some men who have burnt to death in textile factories, unable to escape because their doors had been locked to ensure that overtime was respected and no clothes were stolen.

**T**he artist researched clothes and textiles for ten years, uncovering a history of exploitation, where land-grabbing for cotton meets poverty and poor health. Publishing her results in the book *Loomshuttles, Warpaths 2010–2018*, Doujak also took to designing her own collections, creating clothes about clothes to address some of the issues she discovered. Several prints celebrate the so-called “lower animals” like flies, which are disregarded and casually killed by humans because they are—unlike bees or hens—not visibly at our service. Like the topic of animals, most themes in Doujak's work are also addressed in the collections of clothes. Whether it is a scarf, a rucksack, a bomber jacket, or a dress, each work makes sense in terms of its look and feel. They may not be for sale in luxury shops, but they are more than just art pieces pretending to be clothes. ●

Ines Doujak,  
*Boutique*,  
2012–ongoing







# Fires

2012

photo collage, textile  
print, clothes

The spaces we live in do not only influence how we feel, but also how we move and behave. There is rarely a natural fit between our organic bodies and the built environment. The logic

of modern construction is one of straight lines, hard edges, and clear-cut sides appropriate for industrial production. Our bodies' shapes have, in turn, been defined by genetics and evolution. And even if chairs, doors, and tables presuppose and imply a vision of the human body, something like a "standard," no body really fits them—and some bodies fit some products better than others, as when cars are only

**W**e are conditioned. How we act in an exhibition space differs from how we behave in a supermarket; a sports club is unlike a university, a commercial gallery unlike a public museum. And whoever you are, there will be many spaces that convey that they are not for you. This is not just because their functions differ. As we enter a space, we are aware of our social roles, gender, and race. Women do not usually navigate the city with the same thoughtless ease as men. A full professor doesn't walk about the university like a freshman. A Black refugee will not have the same sense of ownership of public space in Austria as a wealthy white man. But architectures also play a role here: Even when no other persons are present, spaces can make us feel welcomed or rejected. ●

Ines Doujak, *Fires*, 2012

crash tested with simulated male bodies. Such contrasts might be themes of Ines Doujak's image of a naked woman who drops from the sky so gracefully and in such varying positions that she forms a kaleidoscope of body postures and positions. The naked body with its undisciplined and organic postures clashes with the cold surface of modern-day skyscrapers and the symmetrical organization of the image. Doujak's image encourages a freedom that we rarely allow ourselves and rarely have in the contemporary city.





Ines Doujak,  
*Fires*, 2012



# Ines Doujak & John Barker

## Transmission:

### A series of five Podcasts on Disease and Pandemics in a Distorted World

2021

In their five polyphonic podcasts, **Ines Doujak** and **John Barker** follow pandemics and disease throughout the centuries, artfully addressing timely topics like factory farming, healthcare speculation, and the relationship between the spread of disease and the development of new trade routes. They do so with so much creativity and wit that we listen and learn with pleasure, sometimes wanting to sing along and often shaking our heads in dismay. Jumping back and forth in time, they show how news from a few months ago connects to events that happened many centuries before. By inviting speakers from various backgrounds and origins, they performatively question the norm where speakers of “BBC English” are the only ones who have a voice.

**T**hey thus uncover an ever-repeating history where poverty connects to disenfranchisement, slaughterhouses become hotspots for disease, and justifications for draconian measures use the ever-same rhetorical devices. While vaccines are hailed, the authors also show the underlying speculations and class differences connected to them. Just like in the collections of clothes, many themes of the exhibition come together in the podcasts. ●



# BLAME

**T**his is about the landless, disease-spreading vagabond, with renewed prominence in today's political discourse; about labor discipline; about infections and contamination, both used as crossover between actual diseases and markers of the political other, the inside and the outside of the body; and about colonial and class attacks. As in the past, a dehumanizing language of disease, parasites, and infestation has entered a political vocabulary directed at migrants and minorities.

## (excerpt)

**1907, USA • Mary Mallon**, an Irish immigrant cook, becomes **Typhoid Mary**, a no-symptom “carrier” of the disease who ends up incarcerated for the last 23 years of her life after an earlier escape from police-type doctors with contradictory diagnoses. *She died of a fever / And sure no one could save her / And that was the end / Of sweet Molly Malone*. There were numerous typhoid epidemics at the time, but **Mary Mallon** fit perfectly into the villain role: an immigrant, her reported slovenliness, her brazenness, her moral depravity as a single woman with multiple lovers. *And that was the end / Of sweet Molly Malone / Now her ghost wheels her barrow / Through streets*

*broad and narrow / Crying cockles and mussels / Alive Alive Oh, Alive Alive Oh.*

**2020, India •** As the lockdown enters its second week, supply chains have broken, medicines and essential supplies are running low. In the face of this, mainstream media has incorporated the Covid story into its 24/7 toxic anti-Muslim campaign. A Muslim organization called the Tablighi Jamaat, which held a meeting in Delhi before the lockdown, has turned out to be a “super-spreader.” The overall tone suggests that Muslims invented the virus and have deliberately spread it as a form of jihad.

**1915, Turkey •** Physicians take a vanguard role in the genocidal planning and executing of Armenians as typhus's supposed carriers. Nazi Germany, following earlier nineteenth-century German moves to isolate, quarantine, and attack the poor, especially Jews, went a step further by creating the very impoverished ghetto conditions for them that would encourage both typhus and then social cleansing by gassing. In **Himmler's** words, it was not a question of ideology but a matter of cleanliness.

## **2019, USA Clint Border Control Station**

• Children are as young as seven, many of them sick, wearing clothes caked with snot and tears. These are either infants of minor parents, who are also detained, or had been separated from



adult family members. The children are now alone, being cared for by other young detainees. Chaotic scenes of sickness are unfolding. Toddlers are relieving themselves in their pants. Teenage mothers are wearing clothes stained with breast milk. They won't be given water to wash themselves. They are overseen by guards wearing full uniforms—including weapons—as well as face masks to protect themselves from any possible infection. US government lawyers argue that they should not have to provide soap and toothbrushes to children in border detention.

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*Fingered for carrying the plague  
The mass killer they called Black Death  
When we knew all the time  
Wasn't us, was the gerbil.  
No, the life of a rat is a hard one  
When captured it's some kind of hell  
In cages they put us on treadmills  
To see how quickly we'll die.  
Stuffed with amphetamine  
To see us go mad  
Or watch our poor heartbeat  
bounce out of its cage.*

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**1600, Europe •** Landless vagabonds are voracious insects that infect the countryside and devastate it. There is no one who sprouts and germinates more than they / as if they were beetles

or vermin. / And even though terrible hunger exterminates them / these heads of the Hydra, in rebirth they pass through all boundaries and limits.

**1520, Florence •** Hearing that there were cases of the plague however far away, “one must force out of the city as from the State, within a few days, the poor with their boils, the rash, scabs, acne, growths, moles, the hairs that flower the wart, tumors, cysts, pustules; the beggars, vagabonds, gypsies, mendicants, lepers, invalids and those without the will to earn their bread.”

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**2015, Poland •** “They make my skin crawl. Fellow countrymen, this cannot continue: We are being swamped, our beloved land, and who knows what they bring with them from their wild and murderous lands, the mutations, the wriggling, squirming organisms grown wild in the dead bodies and that they, the living now carry within them, parasites and protozoa which ... while not dangerous in the organisms of these people, could be dangerous here.” (Jarosław Kaczyński, former prime minister and leader of the Law and Justice party) ●



# CLASS

**T**he class structure of the present pandemic highlights the inequalities across the globe. While the rich escape in private jets and into bunkers, the poor have to choose between starvation or infection, dying in numbers, to be deposited in experimental coffins.

## (excerpt)

**2020, Austria •** “Everyone was drenched in the virus” is how days in late February at the Tyrolian ski resort of Ischgl, a 1,600-inhabitant village with more than one million overnight stays per year, are described. With 45 ski lifts and teenage discos for men in their 50s, the place is dubbed “Ibiza on Ice.” At least 28 people who visited at that time died of Covid-19. By March 4, it was known to be a high-risk destination like Wuhan and Iran, but the public health advice was not high alert, instead calling for “no need to panic.” Après-ski bars stayed open, including the one named Kitzloch, where a waiter infected more than 43 people. It took a further week for “business as usual” to be curtailed with a quarantine. ... According to the Consumer Protection Association, Ischgl has likely contributed to the disease spreading in 45 countries on all continents.

It left poor countries to be CORONIZED. South Africa’s first Covid cases had gone to northern Italy for a skiing trip. Panama’s index case was “imported” from Spain; Bangladesh’s first cases from Italy; the same for Nigeria and Jordan. Senegal’s got it from France; Gambia’s from Britain; Angola’s from Portugal; Suriname’s from Holland; and the Democratic Republic of Congo from Belgian travel. In Brazil, a man who had been on a business trip to Italy brought the virus back to São Paulo, and a woman carried it from London to Manaus. In Haiti, where ten years before, UN troops had brought cholera, a returnee from Paris.

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**1833, England •** Poor Man’s Guardian: “They have allowed their commerce to communicate the infection, nor have they attempted to relieve or improve that miserable condition of the poor ... which actually generates the contagion, ... they talked for sure about doing something for charity ... but having consoled themselves that the rich have nothing to fear, their ‘charity’ becomes extinct.”

**2019/2020, China •** An estimated 51,000 companies around the world have one or more direct suppliers in Wuhan, where the Covid virus was first reported. 938 of the Fortune 1,000 corporations have major suppliers in the region.



**1360 •** A rise of just one degree in temperature led to an increase in Black Death plague's prevalence in the great gerbil, the primary host rodent of the steppe environment of central Asia. This lay on the trade route, the Silk Road, which stretched from China to Italy. The plague followed the same path, and from Italy, intra-European trade links saw it spread across the continent.

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**1380, Scotland •** Time of the *Black Death*: This sickness befell people everywhere, but especially the middling and lower classes, rarely the great. It generated such horror that children did not dare to visit their dying parents, nor parents their children, but fled for fear of contagion as if from leprosy or a serpent.

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**March 2020, USA •** Inquiries and sales are skyrocketing for bunkers and shelters, and clients can choose from 24 standard options. Their standard NBC (nuclear, biological, and chemical) systems suck in air and remove harmful particles such as bacteria or nuclear fallout dust, providing clean air for up to fifteen. Movie theaters are common, as are shooting ranges, swimming pools, and bowling alleys.

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*A scorpion, which cannot swim, asks a frog to carry it across a river on its back. The frog hesitates, afraid of being stung by the scorpion, but the scorpion argues that if it did that, they would both drown. The frog considers this argument sensible and agrees to transport the scorpion, but midway across the river, the scorpion stings the frog anyway, dooming them both. The dying frog asks the scorpion why it stung despite knowing the consequence, to which the scorpion replies: "I couldn't help it. It's in my nature."*

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**1783, Liverpool •** Outbreaks of smallpox and typhus among the captives on the Liverpool slave ship, the *Zong*, spiraled out of control, and the captain decided to have 131 Africans thrown overboard. In 1783, the owners of the ship apply to their underwriters to claim maritime insurance for the loss of their cargo. ●



# FORKED TONGUE

**T**wo people weave in and out of their lives, neighborhoods, diseases of the past, and the promises and expectations of religion and science. They think of scary judgments passed on people as functional or surplus to the needs of capitalist-defined production, of the vulnerability of non-productionist Indigenous societies, and seek brief solace in poetic justice, but find that not all beginnings have an end.

## (excerpt)

Let's start with how we, **Ines Doujak** and **John Barker**, came to be doing this episode of *Transmission, Forked Tongue*, along with four other podcasts. You might have heard some of them. For some years now, our research into the cross-border transmission of disease from the Black Death onward, and globalized from when **Columbus** accidentally came across the Americas, resulted in a series of collages, performances, and later, the idea of a four-meter high sculpture of a stomach to be done in polystyrene, with figures of people with skin diseases placed on it. Then came an invitation from the Liverpool Biennial to open it with a parade performance through the city on the same themes and with the stomach in pride of place.

That was for July 2020. Work was in progress, and then came Covid-19, and

this was now globalized sickness for real, which meant, for one thing, the Liverpool parade was canceled. More to the point, this wasn't just a matter of research and artistic production anymore; we were living this time of the plague. Still are in what, the third or fourth lockdown, and as fed up as everyone else.

What an innocent time it seems now, before Covid, like then as if we'd all been happy-go-luckies, party animals, one and all. Even the first lockdown back early last year feels like that, innocent, because we just didn't know another year on the wishful thinking of governments that should know better would mean the virus is still circulating. Wishful thinking? It's like we've been treated like kids, like my mum saying, *Soon, we'd be there, soon*, when we'd been walking forever, or, *Soon, it will start soon*. It's been like a cycle: promises, expectations, and then retreats and reservations. Even with the vaccines, and it's good they're around. But they're not the silver bullet they were being sold as last year.

Easy to become fatalistic like Boccaccio in the intro to *The Decameron*, 700 years ago, the time of the plague in Florence. Listen to this passage: "No human wisdom or foresight had any value," he writes, "enormous amounts of refuse and manure were removed from the city by appointed officials,



the sick were barred from entering the city, and many instructions were given to preserve health; just as useless were the humble supplications to God given not one time but many times in appointed processions, and all the other ways devout people called on God.”

That is fatalism, human wisdom and foresight should have value, does have value: Vaccines have been created in double-quick time, and most people have shown more wisdom than governments. There has been none of that psychologizing about Covid, like all that evil shit that says you only got cancer because you’re such and such character, but foresight, no, very little of that. What we have had is appointed processions like in Boccaccio, we have had those. In the first lockdown, the priest from the church next door to us, a true believer, he’d ring the bells at three in the afternoon on the dot, every afternoon, bloody loud electronic ones, and come out in his robes carrying a monstrance like an icon warding off the evil spirit and parade round the block with a couple of singers trailing behind. It was like he was exorcising the virus.

They did have good voices, those singers.

Yes, but it wasn’t much of a procession, no substance to it, not exactly the Pied Piper, and considering the area is mostly Muslim. I wonder what they thought of it. I know what that woman thought when those bells were ringing; you remember her storming into the church screaming over her shoulder: “Could I at

least die in peace, you asshole.” I can understand that; you’d want some peace and not having to put on a brave face or any face at all when it comes to dying.

Mmm, who knows what you’ll be wanting, but here’s a story: When the Spanish invaded the Americas, at first their priests said the smallpox that was killing the Natives was a gift from God, that it showed they were entitled to the land, but then they started to worry about this smallpox and death, started to bribe saints to intervene, because they suddenly realize there’s going to be no one left to dig and sow the fields, build their churches, serving their drink, walking their dogs. Like now, discovering the essential worker, not just nurses and doctors, but supermarket shelf-stackers, cleaners, delivery drivers, suddenly it’s shown they’re the ones who are essential.

Not that it’s doing anything for their wages, and then you look at who of working age are dying from the virus; it’s them. A perfect storm aimed at the poor, a report said. All those people with no choice but to go to work; it’s clear everywhere. People they call Latinos in Los Angeles, Black people in most places, the poor. They were dying younger even before Covid and now much more. Maybe that’s why the priest gave up, not the first time, the first lockdown, but the first one this time around as a new winter started; he tried, but he just gave up after a few days.

[...] ●



# MEAT

**T**he cost of cheap meat is too high; the focus on “wild” meat (game) a camouflage. The virus cannot believe its luck, transmission in battery farms, production line slaughterhouses, and deforested land all too easy.

## (excerpt)

Me, I’m not a vegetarian, never really thought about meat till Covid came along, and then, unwelcome, distasteful as it is, it seems unavoidable that a person, that myself, #MeToo, should at least make a move in this direction. You know, when slaughterhouses have been hotspots for Covid infections and deaths; when previous viruses came from the factory farming of pigs and chickens; and with the changing ecologies of virus-carrying bats that come with land grab, huge-scale deforestation for beef cows, and the soya that feeds them, pigs, and chickens. Habitat destruction forces wildlife into human environments, where new diseases flourish.

There’s no getting around it, the way the meat business is; there’s going to be more viruses, more pandemics.

Of course, right from the start in our bit of the world, they were banging on about bush meat, like pygmies were going to jump out from the jungle with

bows and arrows. AIDS, Ebola, Covid, it always pops up even when there’s less jungle to pop out from, and like we didn’t shoot rabbits, eat venison, and some have a taste for songbirds. Ebola, in fact, has more to do with land grab and palm oil plantations. OK, this time around, some coming together of bats and pangolins—the pangolin snacking on half-eaten fruit dropped by bats in flight—might be involved. Not bat *meat*, NOT the meat. There’s a taste for that in West Africa, Bangladesh, Indonesia, but not much in China, and not in Wuhan. What is happening, the trade in “wild” meat itself, pangolins included, has been industrialized. There is serious money in it with cold chain production over huge distances, export markets and Covid has been fingered in the seams of this particular business.

*Like an aristocrat in a book  
We have been in this place  
A very long time  
This place this planet in space  
No parvenu  
No nouveau anything  
The Pangolin.  
For eighty million years  
There have always been  
Pangolins here.*

*With tongues that are a wonder,  
Long as a shimmering snake  
Such pretty thoughtful faces*



*Turned melancholic  
The bloodline threatened  
When the parts are valued  
Greater than the whole,  
Across oceans  
Where the market knows best.  
Scales here for sale  
Delicate flesh elsewhere  
And blood for the Superman.*

*Like an aristocrat in a book  
We have been a very long time in this  
place  
And this is how the world ends  
Pretty Pangolin  
Battered with a hammer  
Throat cut, blood drained  
Martyrs to an unknown cause.*

Industrialized “wild meat”, but then most of the world’s meat is industrialized, what else, has to be for the production of animals for consumption to have increased one-and-a-half times FASTER than the world population in the last 40 years. And that’s when you have hysteria about population growth itself. Stop the world; take it in, an increase in animals to be eaten one-and-a-half times faster than the growth of world population.

\*\*\*

Industrialized meat, what else? They say **Henry Ford**’s revolutionary production line in his car factories started with his visits to the Chicago slaughterhouses, the stockyards, early in the

last century, where he saw how line speed was controlled by management.

\*\*\*

Talking about now, of the 25 US remote counties with the highest per capita Covid case rates, 20 have a meatpacking plant or a prison where the virus took hold and spread with abandon, and then leaped into the community.

\*\*\*

“Give me your contacts,” the virus said. That’s how it is, time waits for no man, nor pig, nor chicken, nor pangolin, nor cow, and the virus could not believe its luck. ●



# VACCINE

**T**he ferret and the prisoner play an unrequited role, and victory is wrongly claimed. The armies of the world see bioweapons and biodefense, but the virus, born in deranged landscapes and encouraged by incontinent trade, knows no borders. Vaccine promises play the stock market and promise that we do not need to change our ways.

## (excerpt)

*1876 way back when  
Came into the world  
Transmission!  
The next man's germs  
No respecter of persons  
Passed to you without your leave  
They'd seen it in the lab  
There was no doubt  
Transmission. Transmission.  
You breathe on me, you sneeze on me.  
And penetrate my fortress.  
War was declared on germs  
Way back later, 1936 or so  
We fed some flu to ferret  
And ferret sneezed it back  
And then we knew  
What a shock, what a shock  
How it might be.  
Transmission.*

A ferret's work is never done. Development was needed in the 1940s on influenza in the USA. Vaccines were made and tested on the basis of what

had been transmitted with a sneeze, those lively droplets from his mouth, tested in the prison system and on the inmates of a New York state sanatorium, the army soon involved.

\*\*\*

But then, with antibiotics and safe vaccines, ferrets left behind, the war was over and there were "no new diseases to be discovered," the Dean of Yale Medical School told students in 1976. No *new* diseases, but malaria, TB, and dysentery were still killing millions as they still do, and a new infectious disease, HIV, did pop up, a banana skin for the complacent.

OK, these things happen, but mostly we *had* won the war, but there's always the killjoys, the naysayers or the ones always asking, "Why this?" and "Why that?" One of them, the killjoys, early 2000s, tells it how it is and predicts that. "Microbes have been preparing an underground counter-resistance, just when we thought we were safe. ... An inevitable consequence of free trade globalization is that new pathogens are crossing boundaries that had been supposed to be impenetrable in the interests of biotech and cheap meat industries."

Post 9/11 2001 and SARS in China 2003, virus-focused laboratories, with the ferret as the virus guinea



pig back in a starring role, spring up everywhere. Biowarfare, bio-counter-warfare; terrorists with a hip flask of germs to be dealt with, the demand was there. But with SARS they knew it was an animal-to-human thing, and then it was like they knew what would come, you know, with austerity and ecological mayhem, they knew. Didn't take long; in the United States and Mexico in 2008, swine-fever made the jump, half a million humans died.

\*\*\*

When it was here, the Covid virus, it started killing the poor and especially Black people. And why not use them for testing, too. In April 2020, two serious French doctors appeared on TV to suggest that virus and vaccine testing should be done in Africa as had been done with AIDS and how “we tried things on prostitutes who are highly exposed and do not protect themselves.” Provocateurs are ten a penny these days, but the unchanged casual colonialism and willingness to use the powerless with its historical reference was shameless. And here, at least change was a-coming, shamed by all the famous Afro-French football players.

Elsewhere in the Covid world, however, the cries went up. WE DO NOT WISH TO CHANGE OUR WAYS.

VARIETY 1: It's all in the hands of God.  
WE DO NOT WISH TO CHANGE  
OUR WAYS.  
WE DO NOT WISH TO CHANGE  
OUR WAYS.

VARIETY 2: It is a conspiracy or is not really happening, or if it is, it's not happening to me.

*The bells of hell go clang-a clang  
a-clang  
For you but not for me.  
Death where is your sting-a-ling-a-ling  
For you, but not for me.*

Transmission: Weather conditions:  
Favorable. Range of Droplets:  
Variable. Desire for new hosts:  
Potentially promiscuous.

*Death was in your lung-a-lung-a-lung  
For you, but not for me.  
And the bells of hell go clang-a clang  
a-clang  
For you ... but not for me.*

WE DO NOT WISH TO CHANGE  
OUR WAYS.

VARIETY 3: BUT DO WISH TO BE  
SAVED.

Capital must accumulate; it's a law of nature. All and any problems it may cause exist simply in order to be solved. Therefore ... bring on the antivirals! Bring on the vaccine! ●



# Flycemetry

2018–2021

cloth, costumes, furniture

“**T**he Tangle-foot flypaper is approximately fourteen inches long and eight inches wide; it is coated with a yellow poison paste and comes from Canada. When a fly lands on it— not so eagerly, more out of convention, because so many others are already there—it gets stuck at first by only the outermost joints of all its legs.”

Thus starts Robert Musil’s text *The Flypaper* (1936), in which he invokes the long fight for survival and the inescapable death of a fly that gets stuck on flypaper, using analogies for human suffering. First, only the soles are fixed, and the fly stands tall and upright, trying to extract herself, but when exhaustion kicks in, other body parts get caught. The tip of a wing, the belly, or the front of the head adheres.

“When they overcome their spiritual exhaustion and start to fight for their life again, they are already fixed in a less favorable position and their movements become jerky. They are lying with extended hindlegs, trying to lift themselves up on their elbows. Or they are sitting on the ground, and rear up with outstretched arms, like women who attempt in

vain to free their hands from the fist of a man.”

The enemy, Musil explains, remains ever passive, only winning ground when the victims get desperate or bewildered.

This is the way humans prefer to kill, from afar and with a delay, bringing death as if it just happened. Laying out poison, putting up electric fences, triggering explosions in the sea, or delivering land mines remotely, they kill indiscriminately. Perhaps a fly will not sit down, perhaps a child not play on the battleground, and perhaps their despair will not push people to try to cross the fence—a theme addressed in Ines Doujak’s piece *Economies of Desperation*.

“If there’s no long chain of command between you and your victims, at least give them a semblance of a chance, just enough to wash your hands of responsibility,” might be a remote executioner’s rule of thumb to avoid a sense of guilt. ●

Ines Doujak,  
*Flycemetry*, 2018







These dismembered, botchy flies, sometimes holding onto each other in despair, have been caught on a fly strip, killed because they might have bothered us, the Crown of Creation. This is the way humans prefer to kill, without getting our hands dirty, acting from afar and with a delay, bringing death as if it just happened, using poison, explosions in the sea, or delivering land mines remotely.







# Economies of Desperation

2018

digital print on foil

**What is the connection between robots and modern slavery? Who needs more money, a legal or an illegal immigrant from Senegal to France? What jobs are asylum seekers allowed to do in Austria? Who profits most from the system of ultra-exploitation of young rural women in the spinning mills of India's Tamil Nadu?** These are some of the questions addressed and answered by the work **Economies of Desperation**, a carpet that combines the shapes of a cell nucleus, the internal structure of Earth, and brain cells, tracing current routes, logics, and infrastructures of death politics ranging from drug to organ trafficking, from labor exploitation to war, from the deadly rejection of refugees to the destruction of the planet.

**T**his dystopian world is inhabited by beings in-between the human, the animal, and the botanical, which all interact with each other, suggesting either a utopian image of symbiosis and cohabitation or a reality of one-sided exploitation. *Economies of Desperation* illuminates the dark side of so-called Economies of Scale, which push production costs down through mass production; Knowledge Economies, which favor those with the highest levels

Ines Doujak, *Economies of Desperation*, 2018





Ines Doujak, *Economies of Desperation*, 2018,  
installation view, *Actually, the Dead Are Not Dead*, Bergen Assembly, 2019





of education; Experience Economies, which constantly trigger a desire for resource-consuming new experiences; and even so-called Sharing Economies, where ordinary people rent out their homes, cars, or labor to strangers. Calling out Economies of Desperation, Doujak immediately cuts to the human heart of the matter and addresses the desperate acts triggered by economic inequalities and injustices, many of which are directly linked to “externalization societies” like Austria, who do not only use the resources or the labor forces of those who live elsewhere but also externalize ecological and ethical costs, sending waste to other countries or producing things under conditions that would be deemed unacceptable here. According to the German sociologist **Stephan Lessenich**, the deluge, then, is already *beside us*. By revealing connections and effects, Doujak’s work directly counteracts the invisibility produced by the length and complexity of functional dependencies and global value chains that usually conceal the consequences of our actions. These themes are also addressed from a different perspective in *Loadcarriers*, *Silkroads*, and *BAUHÜTTE*. ●







# Loadcarriers

2014

print on paper, gilded and painted eggs

textile design, bags, jewelry, costumes

Loading is something that happens on our computers while we wait for a movie to start or a website to appear. Or isn't it? Downloading, uploading, charging, distributing—all these are things humans first did in the physical world. Ines Doujak's **Loadcarriers** is a picture of carrying stuff around—or rather, of the people who do so. Do you see how many substances are transported in different ways here? Hay rolled in cloth spills over, covering the body of the carrier; boxes are moved on top of each other; bags are loaded on shoulders. There are as many styles as there are carriers. Spending hours on our phones and computers, we tend to forget how much needs to be extracted, shipped, produced, and assembled for our electronics to function.

**W**hile robots have started to replace the least skilled workers, and Amazon is already experimenting with drone deliveries, carrying material objects from A to B is still a relevant service performed by humans. Ships are loaded with plastic toys or electronics in China, trucks are charged with clothes in Portugal, and even when products are “shipped” on trucks, things are usually carried up our stairs by one or several people on foot who are sweaty and thirsty

Ines Doujak, *Loadcarriers*, 2014,  
installation view, *Universes in Universe*,  
São Paulo Biennial, 2014







when they arrive. Ines Doujak's image *Loadcarriers* addresses this aspect of the global economy, which here appears in the form of a cross section of an ant colony, a visual metaphor for the network of paths of global trade usually hidden from public scrutiny. The carriers, whom the artist photographed all over the world, transport different kinds of heavy objects on their backs, just like our prehistorical ancestors did tens of thousands of years ago. This work directly connects with *Silk-roads*, as well as *BAUHÜTTE*, which address similar themes around global trade, creating allegories of the global flow of merchandise and its implications. What stands out here is one element to which the workers seem oblivious: the golden eggs, an image for the generation of surplus value. Deeply linked to the workforce and the circulation of objects, the eggs are isolated from both the process and the workers, as if they pertained to another realm, an aspect which also clearly appears in the textile versions of the piece, where the golden eggs are materially of a different substance than the rest. ●



Ines Doujak, *Loadcarriers*  
(detail), 2014

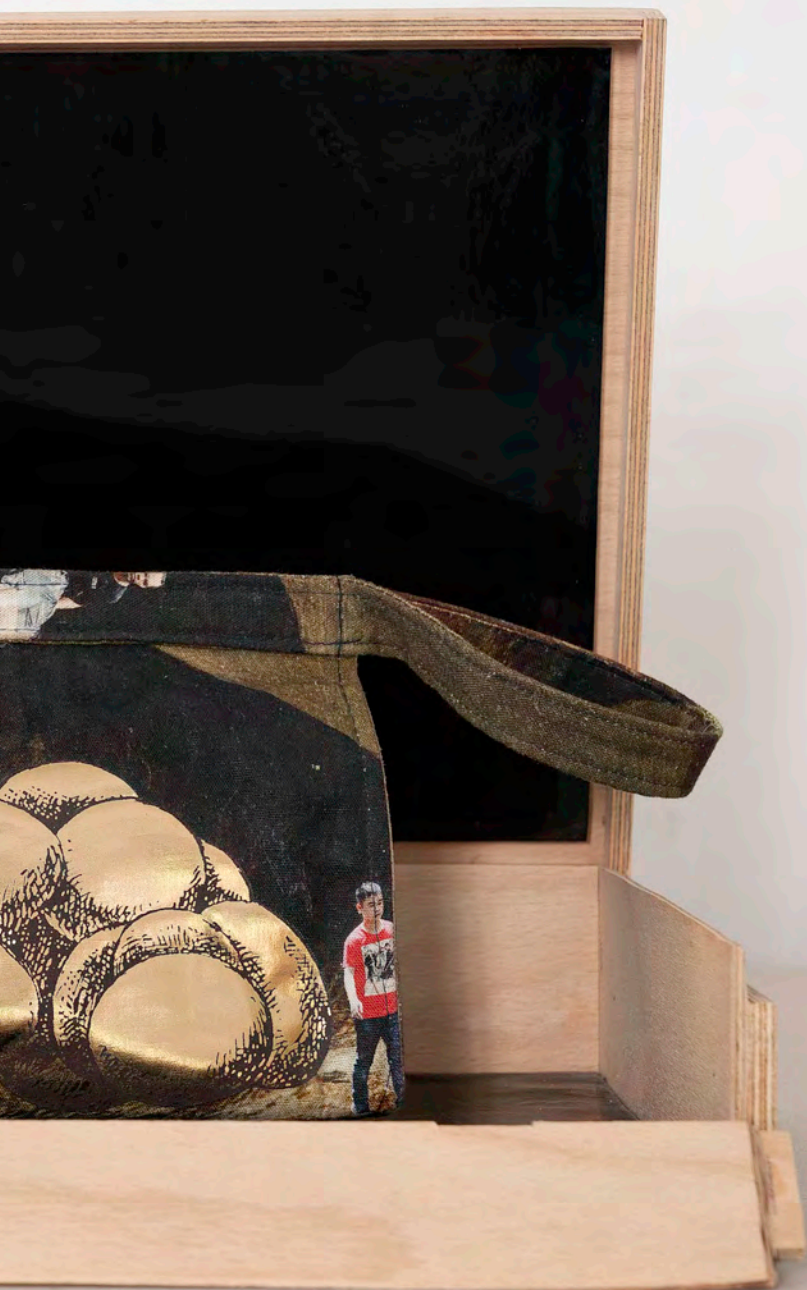
Ines Doujak, *Loadcarriers* (necklace made of  
aluminum and sisal), 2014



Ines Doujak,  
*Loadcarriers*,  
2014













# Looters

2015–ongoing

steel, papier-mâché, textiles

An angry bunch proudly celebrating and giving us the finger or ducking down to hide away. This is not exactly how we usually envision looters who regularly participate in protests around the world. Yet the flash mob of looters that Ines Doujak unleashes on the *kunsthalle wien* is not destroying common property. Instead, they seem to appropriate luxury products, namely jackets or shirts, which are, in fact, items from Doujak's own collections of clothes.

The presence of looters often sheds a negative light on demonstrations and is routinely used to justify police violence. According to article one of the National Socialist ordinance on “antisocial parasites” of 1939, looters who committed theft during air raids even had to be sentenced to death. The sentences were carried out in summary proceedings from 1942 on. But it is not only totalitarian states like Nazi Germany or present-day Iran that justify the harsh crackdown on looting with forces of law and order. In France, too, public opinion regularly flips in the face of casseurs who set fire to cars and destroy shops or facilities and pilleurs who rob stores. In this context, Matthew Hyland, in a hymn he wrote for Doujak's work, dares to ask, “Who is looting whom?” and immediately gives the answer, “You did it first, now we do it to you.” Thus, looting is vindicated here as a form of self-defense against exploitative practices, where not everybody can afford to respect the law, a theme also treated in Doujak's *Economies of Desperation*. ●

Ines Doujak, *Looters*, 2015–ongoing,  
shop window display, *Von fremden Ländern  
in eigenen Städten*, Düsseldorf, 2016



# Videos

The three videos by Ines Doujak evoke a world without humans. They also play on tensions between word and image. In one of them, an empty river with floating ice is observed by a crow as a childlike rhyme starts resounding; in another, a black cobweb turns into a painterly arrangement as it blows in the wind, accompanied by the enigmatic description of a beautiful killer; in the third one, a cat plays with a mouse in an abstract space. The soundtracks evoke the chain of production and delivery or the fascinating actions of a predator, leaving it to viewers to connect the dots in each work and from the works to the exhibition.

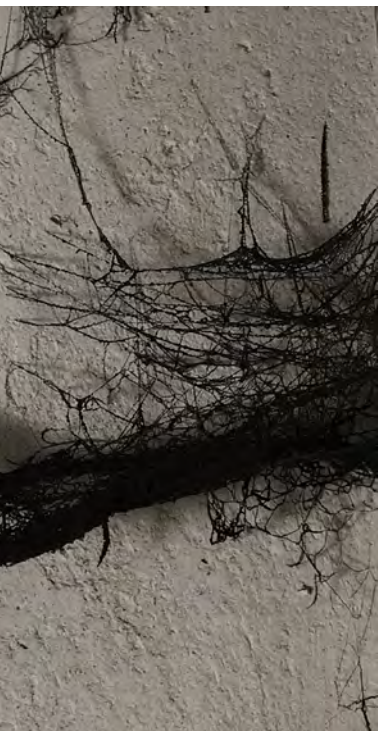




# Ines Doujak, John Barker & László Váncsa

## Big Eaters

2021  
video



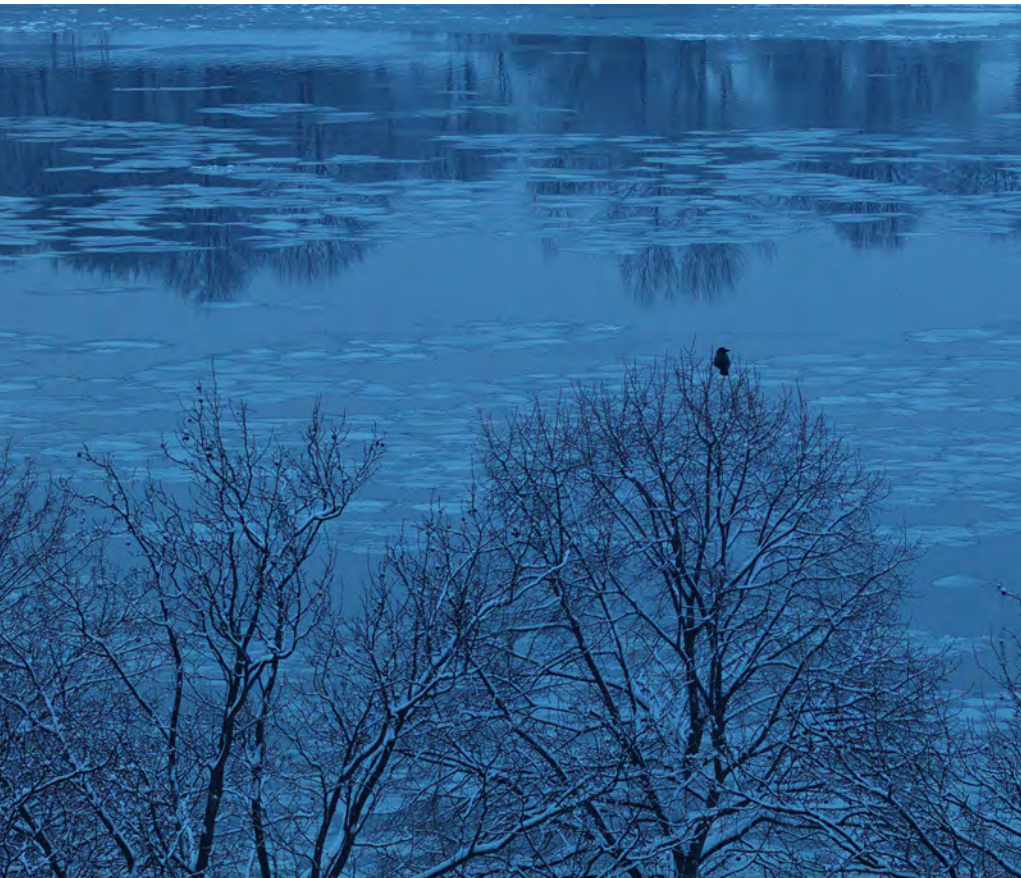
When we speak of animal cruelty, what we usually mean is human cruelty toward other animals. But is a black widow not cruel when it kills a male as they are mating? Is a carnivorous plant not cunning when it attracts a fly with its smell to eat it up? And is a cat not cruel when it plays with a mouse? Even though this may ring true from a human perspective, it probably isn't. When seen from the vantage point of a non-human animal or a plant with different needs and habits, acting by instinct or design, these categories based on human morality make no sense.

Ines Doujak, John Barker & László Váncsa,  
*Big Eaters*, 2021



# Ines Doujak, John Barker & László Váncsa **Under a Cold Eye Unmoved**

2021  
video



Ines Doujak, John Barker & László Váncsa, *Under a Cold Eye Unmoved*, 2021



Crows watch us, recognize people who harmed them, and can pass on that knowledge to others. In this video, the crow watches “cold-eyed” as a candid refrain starts to resound, evoking the destructive chain of production and transport that starts with land-grabbing for soya to feed pigs that then feed humans who build ships in order to “conquer new markets.”



Crows have long appeared in paintings of gallows and armies and disasters. Crows, like rats, have followed humans. But just how smart can you be with a brain the size of a nut? Very smart, it turns out. With a higher density of neurons than many mammals, crows understand analogies, exercise self-control, can create tools, and like to play. Crows can solve puzzles children under the age of seven fail at. Crows watch us, recognize people who harmed them, and can pass on that knowledge to others. In the video, the crow watches “cold-eyed” as a childlike refrain starts to resound, evoking the destructive chain of production and transport that starts with land-grabbing for soya to feed pigs that then feed humans who build ships in order to use rivers and the sea as “waterways” and build dams to turn them into “water reservoirs.” “The limits of my language are the limits of my world,” Ludwig Wittgenstein suggested. And what worldview does our language reveal here? One purely centered on how useful something is to us humans. How differently must the Aby Yala



cultures preceding colonialism in Latin America—who speak of rivers, mountains, or earth as living beings, people among human people—approach the natural world?

The rhymes in Doujak and Barker's poem circle around themes like the creation of new trade routes and the impact of climate change on shipping, both of which are developed in other works in the exhibition. The refrain of the critical nursery rhyme, namely, *Just in time, Just in time*, is ambiguous. It may evoke the moment when a hero or heroine is saved at the last minute, but also, foremost, JIT (Just in Time Manufacturing and Delivery), a method employed by companies to increase efficiency. Receiving goods only as factories need them for the production process reduces inventory costs and wastage and increases productivity and profit. But the method, famously deployed by Toyota since the 1950s, increases precarity and stress for workers whose employment may now fluctuate with the rates of delivery and who have to cope with inflexible conditions and the fact that small delays can be devastating for production. Originating in B2B (Business-to-Business) interactions, the method has hit the B2C (Business-to-Consumer) markets. To ensure our instant gratification when we order something online and eliminate even the minutest advantage any corner shop might still have, Amazon and others have constantly increased

their shipping speed, with the ultimate aim of delivering products before we even realize we need them. Algorithms or “connected devices” like fridges, which are constantly online in the Internet of Things, have already started to virtually tap our minds. ●



# Animal intelligence

“Are we smart enough to know how smart animals are?” the researcher Frans de Waal asks. When we think of intelligent animals, we tend to think of a dog that fetches the newspaper or knows to shake paws to get a treat—characteristically things they do for us. But would you presume yourself dumber than a squirrel because you’re less adept at recalling the locations of hundreds of buried acorns? Or would you judge your perception of your surroundings as more sophisticated than that of an echolocating bat? People often assume a cognitive ladder from lower to higher forms, with our own intelligence at the top. The bottom is filled not only with animals that lack intelligence but also those that disgust us, like rats, cockroaches, or flies. But what if it is more like a bush, with cognition taking different forms that are often incomparable to ours? Isn’t there a hive mind in an ant colony? We are biased in thinking that animals that resemble us more, like chimpanzees, are more intelligent than animals that greatly differ from us, like octopuses or cuttlefish. Cuttlefish have recently been shown to delay gratification—letting pass one opportunity to wait for a greater one to come, such as waiting for better food instead of eating what first comes along—an ability that many human children lack. And in their short lives of just a year, octopuses can learn to protect themselves from predators by assembling hundreds of shells around them. While such feats may be impressive, there’s a limit: Our intelligence tests are still based on what we consider intelligent in humans. Donna Haraway’s observation that we have difficulties envisioning the radically different needs of other species is relevant here because radically diverging needs should also lead to radically different kinds of intelligence, most of which we are not able to measure with our human IQ tests and standards. ●





**Ines Doujak,  
John Barker &  
László Váncsa  
Cat and Mouse**

2021  
video





Ines Doujak, John Barker & László Váncsa, *Cat and Mouse*, 2021

“Behaving like cat and mouse” is a well-known idiom. But it means something different than the ogling that takes place in Ines Doujak’s video. Apparently, these beings don’t quite know how to react to each other. In their natural environment, one usually becomes a deadly hunter while the others instinctively try to escape. Here, something different occurs. Might the abstract space lead to a different pattern of behavior? After all, the environment (co)determines behavior. Whatever the reason, the protagonists show at least as much perplexity as we would if we suddenly found ourselves in a similarly unmarked space.



# Like and Not Like

2021

steel, papier-mâché, wheels

**Euh! A rat! A city rat, a super rat, a rat of the size of a small T. rex, but friendlier. A huge rat with a waggy tail and wheels like the Trojan horse. Like the horse left by the Greeks, it is bait, cajoling viewers into the show. Four times it will leave the protective space of the **kunsthalle wien**, accompanied by its rat pack, rolling out and about in the Museumsquartier, inviting people to join the procession and see the show. Like the legendary medieval Pied Piper, it wants to be followed.**



Ines Doujak, *Like and Not Like*, 2021







**H**ired by the town of Hamelin to lure rats away with his magic pipe, things turned sour when the town dwellers refused to pay for the sorcerer's services once the rats were gone. He then used his magic to lure the town's children away. The legend spread as folklore and has appeared in many texts ever since. In Ines Doujak's version of the story, the piper is gone, and a mega rat leads the dance around the city and into the **kunst-halle wien**. It feels very much like the one imagined by Günter Grass in his end-time fantasy *The Rat* (1986), where a female rat engages the narrator in a series of dialogues, convincingly demonstrating that the rats will inherit a devastated Earth. Today, Doujak's rat fantasy may also remind us of the so-called "super rats" that have appeared through natural selection in different parts of the world and are resistant to rat poison and avoid traps. In big cities, there are at least as many rats as there are humans, and their numbers keep growing. Fitting through holes of 2 cm, the black rats climb steep walls and even live in skyscrapers. When they are pushed away through pest control, they move to residential areas, often tormenting elderly people with limited mobility. Known to spread disease, they are covered in itchy rat mites. Their healthy minds sit in strong bodies, and rat teeth have evolved to chew through hard objects to get to food. As opposed to crows, who use tricks like throwing

nuts on busy crossroads for cars to crush them, rats, like squirrels, can just bite through the nutshell. But they, too, are smart and keep learning. Rats from the natural resource Ogasawara, where few traps have been used, are easy to catch, while city rat populations of the same species have learned to rebuff the food that's put in traps. Rats, too, have a connection to trade: Jumping on ships, they travel the world and extend their reign, often contaminating ships and carrying disease along with traded goods. ●



# Rat Song

**What a life, what a history  
With a taste for adventure  
Hitching a lift or stowing away  
To travel the world at large.**

**But the life of a rat is a hard one  
Libeled and slandered as telltales  
When we'd never inform  
But never inform on our own.**

**Fingered for carrying the plague  
The mass killer they called Black Death  
When we knew all the time  
Wasn't us, was the gerbil.**

**No, the life of a rat is a hard one  
When captured it's some kind of hell  
In cages they put us on treadmills  
To see how quickly we'll die.**

**Stuffed with amphetamine  
To see us go mad  
Or watch our poor heartbeat  
bounce out of its cage.**

**If we was only bigger  
Because they know we're smart  
Wouldn't be us risking our lives in the minefields  
Sniffing the stuff that goes BANG.**

**And now we make them money  
Seeing patterns in Euros and Pounds  
How they dance with a dollar  
In a tedious up and down.**

**O yes, the life of a rat is a hard one  
But we never said a word  
Because fact is we are smart  
And we will have our day in the end.**







# Ghost Populations

sculptures on pickup truck, 2021  
steel, papier-mâché

Evoking trade routes and transport, the pickup truck has been taken over by a motley bunch of small creatures with extending bodies and colorful skin, seemingly living in symbiosis with other terrestrial forms of life. While our gaze can be upsetting when we stare at others in ordinary life, Ines Doujak's creatures invite you to look closely: bend down or stretch up; try to engage and gaze into their eyes; look from different sides and discover how dissimilar beings connect and what makes them different; enjoy the diversity of uncontainable bodies where plants and animals meet, where symmetry is exceptional, and where the human spills over into the vegetal and vice versa.

And like the scientific images from atlases and botanical wall charts that Doujak used as a basis for the work *Ghost Populations* and for her spatial collages, they aim at enhancing observational skills necessary for looking at plants and other objects of nature. Doujak's use of paste paper connects her work to the scientific tradition. When our relationship to nature changed in the early nineteenth century, paste paper became a tool of choice, allowing for representations to travel. However, imagination still had an important part, especially when scientists moved from bones to bodies—for instance, representing the T. rex as standing upright rather than crouched, with its tail extended to balance out the weight of its head. 3D representations of plants and animals often played the role of objects of prestige. They were scientific decoration with sometimes limited precision rather than necessary for learning; and sometimes, it seems, hybrid beings were consciously created with body parts from various origins. In a way, then, things have hardly changed, as images of viruses are still a mix of observation and imagination, a subject addressed in Doujak's work *The Virus*. ●



# The Virus

2021

cloth, curtain

**Have you ever wondered why viruses often look so beautiful and have forms that immediately evoke their destructive potential? Or did you, like most of us, just take it for granted?** Many scientific images of the infinitely small are really aesthetic fictions and marketing devices more than tools of science—a fact addressed in **Ines Doujak's** print where oversized snails float in an abstract universe. If the images of viruses are largely invented anyway, why not use slugs to depict them?

**A**s a child, my grandma and I would walk through the garden at sunset and salt the slugs to save the salad. Dehydration happened, and if you saw them again the next morning, they looked dry and shriveled. All life was gone—and disgust had vanished. Overnight osmosis was easier on me than the alternative method: halving slugs with a knife. I'm not sure the same is true for the animals themselves. Because our skin isn't as permeable as a slug's, humans can handle salt without dehydration. Put some salt in your eye, though, and you'll get a small sense of what the slug is going through. More than snails—who get saved from walkways regularly and are sometimes eaten—slugs are like mosquitoes or cockroaches: animals that many people kill without a sense of guilt. As much

as they feed on our oh-so-precious vegetables, it is disgust that fuels the killing. Slugs are slimy, and slime is disgusting. Why? Because it can carry bacteria and viruses—which humans shouldn't be tempted to ingest. So, when Doujak turns a group of slimy slugs into a virus, the operation is not just visual.

Perhaps you thought you long knew what a SARS-CoV-2 virus looked like? So did I. Turns out, we were all wrong: Most images of the virus we see are just appealing visualizations. Viruses are so small and fragile that they usually look like a barely discernible smudge in even the most advanced microscopes. So virologists often rely on their own ideas when they want to create an image for our picture-savvy society. More often than not, these operate with





Ines Doujak, *The Virus* (production still), 2021

analogies: One virus may look like a torpedo, another like a space shuttle about to land, and yet another like a sea mine floating in the water with its many spikes sticking out. Even when Nanographics, a spin-off of the Vienna University of Technology, claimed to finally have created a photographic 3D image in January 2021, they didn't resist the urge to make the image more pretty and more readable by adding some shiny pink. Rather than just being an artist's fantasy, Doujak's image thus

deeply engages not only with disgust and viruses but also with the nature of images. What might have looked like a slug fest to us before 2019 is one plausible visualization of the virus moving about between cells. But like the virus is made up of slugs, the cells are actually stones. "Sometimes dissimilar things look very much alike," René Magritte—who invented candlesticks that were also serpents, or birds that were also leaves—might have said. ●



# Disgust

**D**isgust is essential for what scientists call the “behavioral immune system,” which prevents us from ingesting or even touching things that might carry viruses, bacteria, or toxins, like excrement, rotten food, or slime. While we are born with the ability to feel disgust, we also learn many of the triggers in childhood. Did your mum or dad scream when they saw spiders, or were mice and rats their favorite enemies? Did they *Euh!* certain kinds of people and pull you away from them? Whatever it was, chances are you picked it up. And even when we recognize how problematic some of our spontaneous reactions are, it can be very hard to overcome our conditioning in early childhood. Given its important place in our lives, the sense of immediacy it conveys, and its ethical implications, disgust has been given too little attention by research. Of course, disgust serves a function—preventing us from eating things like shit, pus, and certain plants and animals—but it can also backfire. This happens in situations when people are too disgusted to eat the one thing that is available—for instance, insects, or when they have realized that their feelings are misguided. While there are some relatively universal objects of disgust, like visible infections, coughs, and corpses, there is also a cultural component. Disgust isn’t always innocent or apolitical. The British disgust researcher Val Curtis found out that Brits were disgusted by obscene language, and women from Burkina Faso by swine, while Dutch women loathed the hands of fishmongers. What’s more problematic is when the exclusion of minorities is based on a feeling and rhetoric of disgust, as the philosopher Martha Nussbaum argues. In Val Curtis’s study, many young women from India said they were disgusted by members of a lower caste. Those who are literally



“untouchables” to members of higher castes, the Dalits, are then often pushed to do jobs like cleaning toilets or working in canals, and a vicious circle common around the world throughout history ensues: Social stigma leads to members of certain groups being pushed to work in jobs considered repelling by others, either because they imply contact with repulsive substances or, sometimes, because they are considered morally doubtful. This, in turn, leads to more rejection of those who practice them and seems to justify their marginalization. Physical “deformities” are also frequently associated with a seeming rejection. Thus, one character describes the criminal Mr. Hyde in J.L. Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) by explaining:

“There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn’t specify the point.”

This association is something Ines Doujak’s *Ghost Populations* and sculptures deal with when she creates likable representations of beings who might be deemed deformed according to our cultural values and even seem disgusting at first sight. ●







# Spirit House

2021

sculpture, wood

When a new house is built in Cambodia, Laos, or Vietnam, proprietors often build a hut for the spirits that own the land, a tradition not necessarily respected by factory owners from other countries. More than an ordinary case of cultural insensitivity, this fact can sometimes negatively affect productivity. Cambodia is notorious for mass fainting. Up to 2,000 garment workers fall unconscious each year. When this occurred on a large scale during several days in a textile factory producing clothes for H&M in 2011 in Cambodia, at least some of the women who were concerned blamed disrespect for Khmer spirits by the Chinese owners for their condition. Here, as in similar cases, fainting only came to an end when a ceremony was organized to appease the spirits. As societies industrialize, feelings of being oppressed by spirits are slowly replaced by fears of invisible, deadly agents such as viruses and toxic chemicals. Yet, the psychological mechanism is similar. This heritage might explain why many people show seemingly irrational reactions when confronted with environmental or biological hazards. Ines Doujak's sculpture **Spirit House** points towards this phenomenon, where science-based and spiritual explanations for the continued incidents in Cambodia clash and overlap.

Ines Doujak,  
*Spirit House*, 2021





Ines Doujak, *Spirit House* (detail), 2021

recommended caloric intake for the job, in part because they cannot afford to buy sufficient amounts of food. In summer, factories overheat, and water is often not provided in sufficient quantities. This combination of factors has been offered as a physiological explanation for the incidents. But for anthropologist Aihwa Ong, such events are also “acts of rebellion, symbolizing what cannot be spoken directly, calling for a renegotiation of obligations between the management and the workers,” as she writes in her article “The Production of Possessions: Spirits and the Multinational Corporation in Malaysia” from 1988. Thus, science-based and spiritual explanations for the continued incidents in Cambodia clash and overlap, and for enlightened observers, reductive physiological and psychological explanations should not be the only option. ●

**A**ccording to Julia Wallace and Neoun Vannarin, who researched fainting stories for *The Cambodia Daily*, events of mass illness such as those in Cambodia may not be uniquely linked to the local context. In fact, they have been described regularly since the dawn of the Industrial Revolution in Britain. In one of the earliest incidents, ten girls experienced seizures at a cotton factory in Lancashire in 1787. One study of female garment factory workers provided evidence that many workers are malnourished, often anemic, and underweight, and eat only about half of the daily



# biography

**Ines Doujak**, born in Klagenfurt, Austria, in 1959, is an artist, researcher, and writer, who works in the field of visual culture and material aesthetics with a queer-feminist, anti-racist, anti-colonial focus. In her research, **Doujak** investigates how global histories are characterized by cultural, class, and gender conflict.

**Doujak** has presented her projects in the following exhibitions and institutions, among others: Kunsthaus Wien (2021), Liverpool Biennial (2021), NTU Centre for Contemporary Art Singapore (2020), Bergen Assembly (2019), Lentos Museum, Linz (2018), Centro de Iniciativas Culturales de la Universidad de Sevilla (2018), steirischer herbst (2018), Kochi-Muziris Biennale, Kerala (2018), Belvedere, Vienna (2018), Dhaka Art Summit, Bangladesh (2018), Para Site, Hong Kong (2018), Bunkier Sztuki Gallery of Contemporary Art, Kraków (2017), Württembergischer Kunstverein, Stuttgart (2016), MACBA, Barcelona (2015), Kyiv Biennial (2015), São Paulo Biennial (2014), Royal College of Art, London (2013), Busan Biennale (2012), Museo Nacional Centro de Arte Reina Sofía, Madrid (2010), documenta 12 (2007). ●



**KOMMT KOMMT LIEBE FREUND\*INNEN**  
**WIR LADEN EUCH EIN, TEIL DER GEISTERVÖLKER ZU WERDEN**

**PRÄSENTIERT VON WHW, DIE IHREN STATUS RISKIEREN**

**DIE VERRÜCKTE, LIEBLICHE, ANGST EINFLÖSSENDE GESCHICHTE**  
**VON PROFIT UND KRANKHEIT MIT IHREN VIELEN**  
**WUNDERVOLLEN MANIFESTATIONEN, DEM VERGNÜGEN,**  
**DEM SCHMERZ, DER FÄULNIS UND DEM WACHSTUM**

**DIE GESCHICHTE WIRD VON INES DOUJAK ERZÄHLT,**  
**DIE IHREN RUF AUFS SPIEL SETZT**

**MACHT MIT! SCHLIESST EUCH DEN RATTEN, DEN KATZEN,**  
**DEN LIEBCHEN UND DEN MONSTERN AN**

**ALLE SCHAUSPIELER\*INNEN WURDEN AUF DEN STRASSEN**  
**VON WIEN BIS RIO, VON DELHI BIS SUEZ GEFUNDEN**

**GEISTERVÖLKER**

**IN DEN HAUPTROLLEN FEUER, FLUT UND PEST**

**UNSERE GESCHICHTE IST NICHT BEILÄUFIG.**

**WIE IMMER FÄNGT ES SO AN, ENDET SO, GEHT SO WEITER.**

**UNSERE GESCHICHTE IST DEINE GESCHICHTE!**

**WILLKOMMEN, WILLKOMMEN IN DER KUNSTHALLE**  
**FREIER EINTRITT MIT DIESEM FLYER**



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MEETING POINT ENTRANCE KUNSTHALLE**

**TRANSMISSION: A SERIES OF FIVE PODCASTS ON DISEASE  
AND PANDEMICS IN A DISTORTED WORLD**

**MEAT** THE COST OF CHEAP MEAT IS TOO HIGH: THE FOCUS ON 'WILD' MEAT (GAME) A CAMOUFLAGE. THE VIRUS CANNOT BELIEVE ITS LUCK. TRANSMISSION IN BATTERY FARMS, PRODUCTION LINE SLAUGHTERHOUSES AND DEFORESTED LAND ALL TOO EASY.

**CLASS** THE CLASS STRUCTURE OF THE PRESENT PANDEMIC HIGHLIGHTS THE INEQUALITIES OF THE GLOBE. WHILE THE RICH ESCAPE IN PRIVATE JETS AND INTO BUNKERS THE POOR HAVE TO CHOOSE BETWEEN STARVATION OR INFECTION, DYING IN NUMBERS, TO BE DEPOSITED IN EXPERIMENTAL COFFINS.

**FORKED TONGUE** TWO PEOPLE WEAVE IN AND OUT OF THEIR LIVES, NEIGHBOURHOODS, DISEASES OF THE PAST, THE PROMISES AND EXPECTATIONS OF RELIGION AND SCIENCE. THEY THINK OF SCARY JUDGMENTS PASSED ON PEOPLE AS FUNCTIONAL OR SURPLUS TO THE NEEDS OF CAPITALIST DEFINED PRODUCTION, OF THE VULNERABILITY OF NON-PRODUCTIONIST INDIGENOUS SOCIETIES, SEEK BRIEF SOLACE IN POETIC JUSTICE BUT FIND THAT NOT ALL BEGINNINGS HAVE AN END.

**BLAME** THIS IS ABOUT THE LANDLESS, DISEASE-SPREADING VAGABOND, WITH RENEWED PROMINENCE IN TODAY'S POLITICAL DISCOURSE: ABOUT LABOUR DISCIPLINE; ABOUT INFECTIONS AND CONTAMINATION, BOTH USED AS CROSSOVER BETWEEN ACTUAL DISEASES AND MARKERS OF THE POLITICAL OTHER, THE INSIDE AND THE OUTSIDE OF THE BODY; AND ABOUT COLONIAL AND CLASS ATTACKS. AS IN THE PAST A DEHUMANIZING LANGUAGE OF DISEASE, PARASITES AND INFESTATION HAVE ENTERED A POLITICAL VOCABULARY DIRECTED AT MIGRANTS AND MINORITIES.

**VACCINES\*** THE FERRET AND THE PRISONER PLAY AN UNREQUITED ROLE AND VICTORY IS WRONGLY CLAIMED. THE ARMIES OF THE WORLD SEE BIO-WEAPONS AND BIO-DEFENCE BUT THE VIRUS BORN IN DERANGED LANDSCAPES AND ENCOURAGED BY INCONTINENT TRADE KNOWS NO BORDERS. VACCINE PROMISES PLAY THE STOCK MARKET AND PROMISE THAT WE DO NOT NEED TO CHANGE OUR WAYS. \*WILL BE PERFORMED LIVE AT THE OPENING OF THE SHOW  
ON SEPT. 30TH, 8 PM

**LISTEN** [HTTPS://KUNSTHALLEWIEN.AT/  
INÉS-DOUJAK-JOHN-BARKER-TRANSMISSION/](https://kunsthallemien.at/inés-doujak-john-barker-transmission/)





# public & educational programs

The following offers an overview of programming for the exhibition, with more to be confirmed.

We warmly invite you to visit [www.kunsthallewien.at](http://www.kunsthallewien.at), as well as our social media channels, for regular updates and further details about our public program for **Ines Doujak. Geistervölker**.

## opening

Thu 30/9 2021 • 7 PM

**kunsthalle wien** museumsquartier

## live performance

During the opening on

Thu 30/9 2021 • 8 PM

Podcast **VACCINE** from **Transmission: A series of five Podcasts on Disease and Pandemics in a Distorted World** (2021) by Ines Doujak & John Barker

PERFORMERS Wientaler Dreigesang  
[Christine Gnigler • Lorina Vallaster

• Joachim Rigler] • John Barker •

Fergus Fettes • Yeeun Namkoong

MUSIC WITH LYRICS BY Barker & Doujak

• COMPOSED BY Volkmar Klien

## collective listening, talk & drink

Every October Tuesday at 5 PM

MEETING POINT: entrance

**kunsthalle wien** museumsquartier

Podcast **MEAT**

Tue 5/10 2021 • 5 PM

Podcast **CLASS**

Tue 12/10 2021 • 5 PM

Podcast **FORKED TONGUE**

Tue 19/10 2021 • 5 PM

Podcast **BLAME**

Tue 26/10 2021 • 5 PM



## tours

All tours are free  
with an admission ticket.

## curators' tours

The curatorial team of the exhibition  
will discuss topics thematized by the  
works presented in the show and  
elaborate on their background.

Dates will be announced at:  
[www.kunsthallewien.at](http://www.kunsthallewien.at)

## sunday tours

Sun 3/10 • 17/10 • 7/11 • 21/11 • 5/12 •  
19/12 2021 • 2/1 • 16/1 2022 • 4 PM  
WITH Wolfgang Brunner • Carola  
Fuchs • Andrea Hubin • Michaela  
Schmidlechner • Michael Simku

Every second Sunday at 4 PM,  
you can discover the exhibition  
together with our art educators and  
discuss the context and background  
of the exhibited works.  
(guided tour in German)

## kunsthalle wien podcast

Switch on and listen to the  
**Ines Doujak. Geistervölker** podcast to hear what the artist  
has to say about her works.  
Please see our website for further details:  
[www.kunsthallewien.at](http://www.kunsthallewien.at)

## program for kids & families

### *ghosts, ghosts everywhere*

Wed 27/10 2021 • 10 AM–12 PM and  
2–4 PM • Thu 28/10 2021 • 2–4 PM

Kids' workshops as part of  
KinderKunstFest 2021

For children from 6–9 years

Please see our website for further  
details: [www.kunsthallewien.at](http://www.kunsthallewien.at)

Free for all participants of the  
KinderKunstFest 2021.

### *who woke up all the ghosts?*

Thu 28/10 2021 • 10 AM–12 PM •

Fri 29/10 2021 • 10 AM–12 PM and 2–4 PM

Kids' workshops as part of  
WIENXTRA Herbstferienspiel  
For children from 6–10 years

Please see our website for further  
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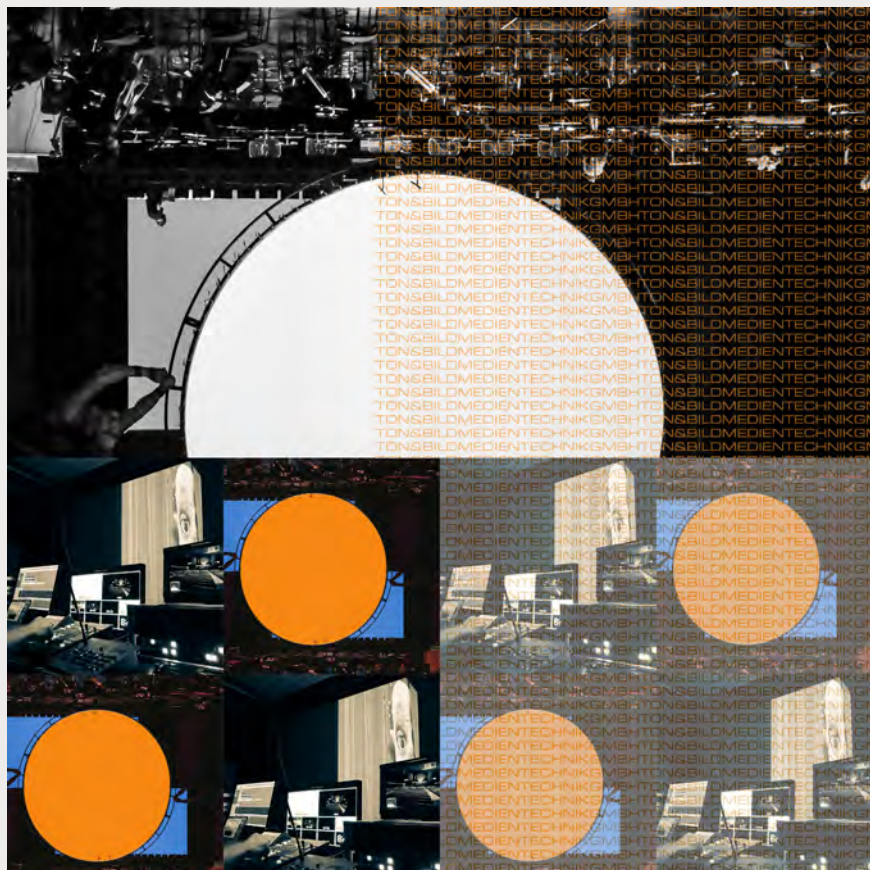
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**Haltungsübung Nr. 67**

# **Meinungsvielfalt schätzen.**



Das Schöne an Meinungen ist, dass jeder Mensch eine hat. Das Komplizierte ist: Viele haben eine andere als wir. Wir können jetzt einfach versuchen, lauter zu schreien. Oder Haltung zeigen und zuhören. Und vielleicht draufkommen, das wir falsch liegen. Oder alle ein wenig richtig.

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

**Der Haltung gewidmet.**

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# oida!

let us translate:

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LOVES  
YOU  
TOO**





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# The Art of Being Many

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## TESTO JUNKIE

von Paul B. Preciado -- Uraufführung -- Inszenierung: Christine Eder -- Premiere: 17.09.2021

## AUS DEM NICHTS

nach dem gleichnamigen Film von Fatih Akin --  
Österreichische Erstaufführung -- Inszenierung: Ali M. Abdullah --  
Premiere: 25.09.2021

## FRÜCHTE DES ZORNS

nach dem Roman von John Steinbeck -- Inszenierung: Harald Posch -- Premiere: 29.10.2021

## SHERLOCK HOLMES

von Tex Rubinowitz -- Uraufführung -- Inszenierung: Ursula Leitner -- Premiere: 16.12.2021

## HERRSCHAFTSZEITEN (NOCH MAL?)

Eine Konzertinstallation von und mit Schorsch Kamerun über die, welche  
besser auf dem Baum geblieben wären --  
Uraufführung -- Inszenierung: Schorsch Kamerun -- Premiere: 17.02.2022

## WEIBERRAT (AT) EINE MACHTERGREIFUNG

Ein Projekt von Nina Gühlstorff/AKA:NYX -- Uraufführung --  
Premiere: 07.04.2022



EXHIBITION

**kunsthalle wien** GmbH

# Ines Doujak. Geistervölker

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### COOPERATION

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### EXHIBITION DESIGN

Gerhard Flora • Ines Doujak

### GRAPHIC DESIGN

BOMBER JACKET, FLYER, CARPET Martin Faiss  
CURTAIN, CARPET Paul Gasser  
GUIDES PODCASTS Katharina Schildgen

### ALL TEXTS

John Barker • Ines Doujak

### ALL VIDEOS

László Váncsa • John Barker • Ines Doujak  
VOICE (CROW VIDEO) Stefanie Pixner • TRANSLATION, VOICE (COBWEB VIDEO) Anja Büchele

### TRANSMISSION PERFORMANCE

Wientaler Dreigesang [Christine Gnigler, Lorina Vallaster, Joachim Rigler] • John Barker  
• Fergus Fettes • Yeeun Namkoong

### RAT PERFORMANCE

Alraune Schattenrauch • Fergus Fettes

### PICKUP

KFZ Schrattenecker

### LOOTERS

*Every Crisis Is an Opportunity.*

*Eine Hymne auf die Plünderer*

TEXT, COMPOSITION, SOUND: Matthew Hyland

TRANSLATION: Anja Büchele

## Transmission: A series of five Podcasts on Disease and Pandemics in a Distorted World

ALL SONG LYRICS Barker & Doujak

JINGLE Maja Osojnik

SOUND EDITING, MIXING, AND MASTERING

Michael Jellaszitz

WRITTEN AND PRODUCED BY Barker & Doujak

FOR THE Liverpool Biennial 2020–2021

### PODCAST MEAT

VOICES OF Uinsionn MacDubhghail • Bernhard Dechant • Maxence Dautrey • MUSIC COMPOSED AND PERFORMED BY Milly Grosz • WITH QUOTES FROM Upton Sinclair • José Maria Aguerdas • Charles Bukowski • Arundhati Roy

### PODCAST VACCINE

VOICES OF Serena Swanson • Marina Vishmidt • Danny Hayward • MUSIC COMPOSED BY Volkmar Klien • SONG BY Wientaler Dreigesang [Christine Gnigler • Lorina Vallaster • Joachim Rigler]

### PODCAST CLASS

VOICES OF Ceri Ashe • Fani Arampatzidou • Eoin O'Cearnaigh • Esmeralda • MUSIC COMPOSED AND PERFORMED BY Meta Meta • WITH QUOTES FROM Eduardo Galeano • WITH SONG EXCERPTS FROM *Cousin Mosquito* by Congress-Woman Malinda Jackson Parker

### PODCAST FORKED TONGUE

VOICES OF Ines Doujak • John Barker

### PODCAST BLAME

VOICES OF László Váncsa • Mukul Patel • Ceri Ashe • David Jacques • Maria Höninger • David Panos • Kanellos Daveros • Alberto Durango • Marlene Jimenez • Michael Ranocha • Fani Arampatzidou • Manu Luksch • Herman Seibold • Ciaran O'Cearnaigh • Natalie Hamrlik • Anja Büchele • Roisin O'Ocearnaigh • MUSIC COMPOSED AND PERFORMED BY Maja Osojnik • WITH QUOTES FROM Arundhati Roy • Ai Xiaoming • Eduardo Galeano

## Thank you

Markus Wörgötter • Lukas Pusch • Georg Schöllhammer • Ruth Noack



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TEXTS

Ines Doujak and John Barker  
(short descriptions of podcasts and  
excerpts of podcasts [p. 29–39];  
Rat Song [p. 65])

Klaus Speidel (all artwork descriptions;  
texts on "animal intelligence" [p. 59],  
"disgust" [p. 70–71])

MANAGING EDITOR

Nicole Suzuki

COPYEDITING

Megan Low

DESIGN

Dejan Kršić & Lana Grahek

TYPEFACES

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Henriette [TYPEJOCKEYS VIA FONTSTAND]

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**thegap**

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BACK COVER  
Ines Doujak,  
*Spirit House*,  
2021

INSIDE COVER  
Ines Doujak,  
*Flycemetery*,  
2021



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