

Program

On Plant Pictures and Sun Photos

Three-part artist workshop in the framework of Kinderunikunst
Tue 5/7 – Thu 7/7, 10 am – 12 pm
 For kids from 8 to 12
 Registration: www.kinderunikunst.at

Can the sun take photographs? How can nature help us to make images? Together with artist **Michèle Pagel**, we will conduct research in the *Art-Nature Laboratory* and experiment with cyanotype, a photographic technique that works completely without cameras.

Through the Cabinet of Wonders Labyrinth

Sat 2/7, 11 am – 2 pm
 For kids from 6 to 12 in the framework of WIENXTRA Birthday Party
 No registration required

Inspired by the artists' ideas, design your own personal logbook, which you can use to set off on new expeditions right away!

Imprint
 kunsthalle wien GmbH

Artistic Directors
 What, How & for Whom / WHW
 (Ivet Curlin • Nataša Ilić • Sabina Sabolović)

Business Director
 Wolfgang Kuzmits

A Box Full of Wonders

Workshops in the framework of the WIENXTRA Sommerferienspiel
Tue 12/7 – Thu 21/7, Tue, Wed, Thu: 10 am – 12 pm & 2–4 pm, Sat 23/7, Tue 26/7, Wed 27/7, Thu 28/7, 10 am – 12 pm
 For kids from 6 to 12
 Registration: vermittlung@kunsthallewien.at

Let's discover the exhibition together! Design your own collection and build a box full of wondrous things. Feel free to bring your own little specimens to the workshop.

I Like It Loud!

The Kunsthalle Wien Disco for Kids
Sat 3/9, 5 – 9 pm
 No registration

A disco ball, two DJs, and lots of good music to dance, groove, and hang out to! Come and celebrate the last day of summer vacation. Only kids are allowed into the disco—because to adults, the bouncer is gonna say, "Sorry, no way!"

Program for School Classes

We are happy to offer free art talks or workshops about the exhibition. Appointment requests and reservations at: vermittlung@kunsthallewien.at

Curators
 Wolfgang Brunner • Michaela Schmidlechner • Michael Simku • Martin Walkner

Texts
 the curators

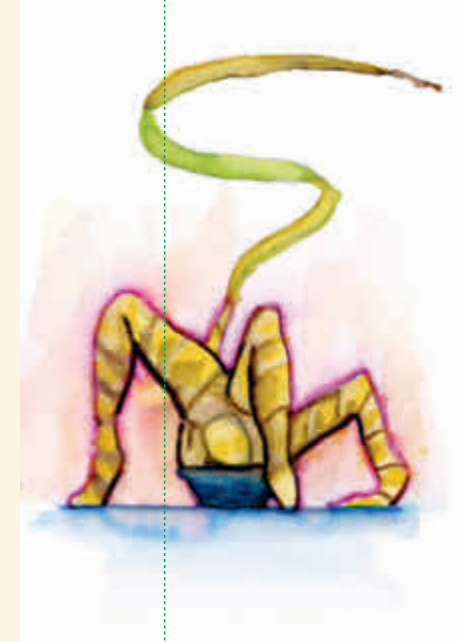
Translation
 Christine Schöffler and Peter Blakeney

Uriel Orlow

European colonialism—in other words, the violent usurpation of other countries—consisted not only of brutal raids for wealth grab or conquests of territories, but also of cultural missions. In the process, plants and animals that Europeans did not know were categorized and given new names, even though they already had their own names. The artist **Uriel Orlow** follows these traces in South Africa with his installation *What plants were called before they had a name*. He collects the original names of plants and brings them back to life as a sound installation. We hear ancient languages and dialects pointing to civilizations that have disappeared. In addition, the artist presents us with books to research this topic on our own.



Uriel Orlow, *What plants were called before they had a name*, 2015–2018, courtesy the artist, photo: Aad Hoogendoorn



Michèle Pagel

What does the shape of the horned violet remind you of? Can you perhaps recognize a face in it? In her mural *Noch ohne Titel (Hornveilchen)* [Still Untitled (Horned Violet)], artist **Michèle Pagel** portrays a well-known personality of the nineteenth century, who is said to bear some outward resemblance with the horned violet. This personality was a great critic of capitalism, that is, our economic and social order based on money and growth. People who campaign against climate change often use slogans such as *System change not climate change!* or *Planet before profit!* to draw attention to the fact that climate change is closely linked to our capitalist economic system.

Plants are specialists when it comes to bending and contortions. This can be clearly seen in the sculptures *Alina Dreamers* by **Michèle Pagel**. The human body can only perform such acrobatics within a small circular shape. When a person lies on her back, stretching the arms and legs far from her, a circle could be drawn from the navel with a compass that touches the tips of the fingers and toes. By the way, Alina, who lends the sculptures their title, is the lover of a dictator. Is it true that she is the most limber acrobat of his empire?

left: Michèle Pagel, *Noch ohne Titel (Hornveilchen)* [Still Untitled (Horned Violet)], 2022, courtesy the artist and Galerie Meyer Kainer, Vienna

right: Michèle Pagel, *Alina Dreamers*, 2022, courtesy the artist and Galerie Meyer Kainer, Vienna



Kristel Peters, *Growing Shoes – high heeled*, 2018, courtesy the artist, photo: Filip Bullens

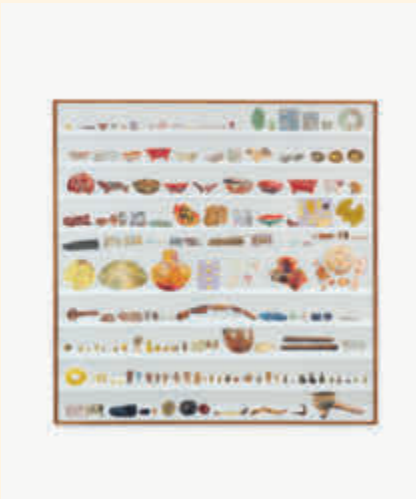
Gala Porras-Kim

Fragments of prehistoric vases, a petrified wooden spoon, or painted potsherds—everyday objects from bygone times are particularly precious to us. These objects we collect and preserve tell us stories about who we are and how we evolved. **Gala Porras-Kim** scours museum collections for such treasures. In her series *Offerings for the rain at the Peabody Museum*, she recombines them in her large colorful drawings in order to unsettle and question the supposed order of these things. The exhibition does not show the original drawings, but photos of the artworks. What objects can you think of that people have been using since prehistory?

Gala Porras-Kim, *303 offerings for the rain at the Peabody Museum*, 2021, courtesy the artist and Commonwealth and Council, Los Angeles, CA, photo: Paul Salveson

Kristel Peters

Shoes have a huge ecological footprint. Due to the combination of materials, they are almost impossible to recycle. It's also a real challenge to find alternative materials for shoes. **Kristel Peters** thought: What if we grew shoes like mushrooms? Mushrooms consist largely of what is known as mycelium, filamentous cells. They can spread out as a branching network and combine wood chips or hemp fibers, for instance, into a material with new properties, such as better elasticity or water repellency. **Kristel Peters** has been experimenting with mycelium as a material for shoe design for years, which is how she came to develop her *Growing Shoes*. She also incorporates ideas from very old shoe constructions into her design, such as moccasins from North and Latin America.



Lois Weinberger

What the wind can do, I can do too, is what artist **Lois Weinberger** must have thought years ago when he scattered plant seeds in the terrain himself or let the wind do the work. Plants from all over the world settled, for example, on a railroad track in the city of Kassel, in buckets in St. Pölten, in Tokyo on a roof garden, or in carrier bags somewhere that thus became "portable gardens."



Lois Weinberger, *Kirschgarten (Marden)* [Cherry Orchard (Marten)], 2013, courtesy Studio Lois Weinberger and Galerie Krinzinger, Vienna

Lois Weinberger, *Invasion*, 2009, exhibition view: Pine's Eye, Talbot Rice Gallery Edinburgh, 2020, courtesy Studio Lois Weinberger and Galerie Krinzinger, Vienna, photo: courtesy Talbot Rice Gallery Edinburgh



But how does a cherry orchard come into being without the help of humans and wind? What did **Lois Weinberger** learn about this in his work *Kirschgarten (Marden)* [Cherry Orchard (Marten)]? He first examined what a marten eats ... and made a picture out of it.

But some questions remain: Why did these bright green UFOs (*Invasion*), which look like wood-decay fungi, land here of all places? Do they light the way for the marten?

kunsthalle wien

karlsplatz
 treitlstraße 2, 1040 wien



space for kids The Art-Nature Laboratory or The Mushrooming Cabinet of Wonders

14/6—9/10 2022



How do you make shoes out of mushrooms? Can stones, plastic orchids, or even marten poop become works of art? Is a city a living organism? And are skyscrapers made of glass and concrete also part of nature? Why do we collect certain things and others not, and what stories will these things tell about us?

The interactive exhibition *Space for Kids. The Art-Nature Laboratory or The Mushrooming Cabinet of Wonders* revolves around the changes in our environment. Our inspiration comes from artists who explore climate change, natural ecosystems, and the city as a habitat for animals, plants, and people, showing us how we can use artistic strategies to better understand our planet.

From June 14 to October 9, 2022, **kunsthalle wien** karlsplatz will be an artistic research laboratory where visitors of all ages will work on an exhibition together with artists and art educators. Various artistic methods and practices can be tried out in different workshops, playfully uncovering new ways of looking at our environment. The results of these workshops, along with contributions that students from the Institute for Education in the Arts at the Academy of Fine Arts Vienna developed together with pupils from the Sir-Karl-Popper-Mittelschule, Schweglerstraße, will be presented in the exhibition. In order for the exhibition to become a mushrooming cabinet of wonders and continue to grow, all kids and adults are warmly invited to enrich it with their own ideas!

CURATORS:
Wolfgang Brunner • Michaela Schmidlechner • Michael Simku • Martin Walkner

ARTISTS:
Monira Al Qadiri • Alice Bucknell • Šimon Chovan • Marcus Coates • Regula Dettwiler • Birke Gorm • Christian Hutzinger • Uriel Orlow • Michèle Pagel • Kristel Peters • Gala Porras-Kim • Lois Weinberger

Monira Al Qadiri

For the video *Divine Memory*, artist **Monira Al Qadiri** turned memories from her own childhood into a kind of music video. In the 1990s, there were short nature films on Kuwaiti television in which a voice recited religious texts about the creation of the world. The artist could not forget this voice and made a new video from found sound clips and film recordings. The footage of the octopus has been changed in color and looks a bit creepy. Do you also wonder from time to time if there are animals living in the sea that we humans haven't discovered yet? Unlike the octopus, which we know is a creature with three hearts and a brain that extends as a net from the head to the tips of the tentacles.



Monira Al Qadiri, *Divine Memory*, 2019, video still, courtesy the artist

Alice Bucknell

How will the planet develop in the coming years in the wake of climate change and how can we imagine such changes? Where and how should we live? How will we get around and where can we still go on vacation? **Alice Bucknell's** video *Swamp City* envisions such a future. The artist proposes a luxury vacation deep in a swampy area where perhaps hardly anyone dares to go these days. There, a wayward alligator becomes the main character of the story, as does a 3,500-year-old dead tree brought back to life by a computer. With this work, the artist helps us to better imagine the future in order to influence our daily actions in the present.



Alice Bucknell, *Swamp City*, 2021, video still, courtesy the artist

Šimon Chovan

What are these mysterious objects that artist **Šimon Chovan** has hung from the ceiling of the **kunsthalle wien** and from a tree in Karlsgarten and calls *Dear Thearlings*? What feelings do these objects conjure in you? Could they be cocoons or pupated insects or robots? Or perhaps something completely unknown to us and no one has discovered yet? A vessel or some kind of time capsule? What could be peeling off from the orange, earthy shapes? And what creature has nested in the **kunsthalle wien** at *Your hands were making artefacts in the corners of my mind*? Did it come about naturally or was it created artificially?



Šimon Chovan, *Dear Thearlings*, 2018–ongoing, courtesy the artist, photo: Martin Danis



Šimon Chovan, *Your hands were making artefacts in the corners of my mind*?, 2022, courtesy the artist, photo: Villiam Ondo

Marcus Coates

You probably know about shadow play, how you can make monsters or animals as shadows on the wall with your hands. For his artwork *Extinct Animals*, artist **Marcus Coates** was inspired by this game and recreated extinct animals with his hands. The hand position he used to imitate, for example, the Caspian tiger, which became extinct in 2003, or the passenger pigeon back in 1914, was cast in plaster by the artist. Which animals do you recognize in the plaster casts?



Marcus Coates, *Extinct Animals*, 2018, courtesy the artist and Kate MacGarity, London, photo: courtesy Workplace Gallery, London



Regula Dettwiler, *Naturgeschichte der artifiziiellen Welt*, Orchidee made in China [Natural History of the Artificial World, Orchid made in China], Vienna 2010, courtesy the artist, photo: Bildrecht Wien

Regula Dettwiler

Regula Dettwiler's work series *Naturgeschichte der artifiziiellen Welt* [Natural History of the Artificial World] features many different plants. Over many years, she has painted watercolors of tulips, daffodils, orchids, or edelweiss with a fine brush. The artist employs methods of botanists (plant researchers): she dissects the plants and presents their individual parts side by side in an orderly fashion. Each sheet also bears information about the type of plant (e.g. orchid price group 06), origin (made in China), and its place of discovery (Vienna), and thus reveals its secret. Or did you realize right away that the templates for these intricately painted plants were made in a factory?

Birke Gorm

The small female figures in the *loaf of meat* series, which **Birke Gorm** made from bricks, terracotta fragments, small clay jugs, cups and pots, look like a little army of pregnant female fighters. Burlap pillows shape their round bellies, which are part of their battle gear. Remnants of beverage cans, champagne corks, hair clips, and old nails are attached to protect the warriors. (Metal) waste is often carelessly thrown into the environment and thus becomes part of our urban space. Have you ever built figures out of found materials?



Birke Gorm, *loaf of meat* (3875g), 2020, courtesy the artist and Croy Nielsen, Vienna, photo: kunst-dokumentation.com



Birke Gorm, *I CAN SMILE AT THE PAST no. 12* (*The Mayor*), 2022, courtesy the artist and Croy Nielsen, Vienna, photo: kunst-dokumentation.com



Birke Gorm, *armours*, 2015–ongoing, courtesy the artist and Croy Nielsen, Vienna, photo: the artist

Ants are beneficial insects: they remove dead insects, milk aphids, and are an important part of the ecosystem. Nevertheless, many people still do not like them. Often, several million ants live in an anthill. And here in the exhibition, the critters are crawling around, too. How many are there? Can you find an ant queen that is bigger than her workers, or are they all the same size?

Christian Hutzinger

Which plants, mushrooms, or hybrid creatures were dissected here? Where could these creatures come from and what name would you give them? As if for a natural science showcase, the artist **Christian Hutzinger** used his photo collection and old garden and mushroom books to create new, unknown creatures and noted the day of the find with a stamp. He was fascinated by the fact that mushrooms can look so different and yet belong to one family. The artistic technique that he uses here is called collage. Have you ever tried to make a collage with scissors, glue, and cut-out pictures, too?



Christian Hutzinger, *Ohne Titel* (CH 30/2006) [Untitled (CH 30/2006)], 2006, courtesy the artist, photo: Bildrecht Wien