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Genossin Sonne

kunst Halle Wien



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Magnificent Coronal Mass Ejection Erupts on the Sun, August 31, 2012 • CREDIT: NASA/GSFC/SDO

Genossin SONNE • **Preface**

What, How & for Whom/WHW

ARTISTIC DIRECTORS OF KUNSTHALLE WIEN

Milo Rau

ARTISTIC DIRECTOR OF WIENER FESTWOCHEN | FREIE REPUBLIK WIEN

The exhibition **Genossin Sonne** [Comrade Sun1 marks the third collaboration between kunsthalle wien and Wiener Festwochen. Akin to the festival, kunsthalle wien champions cultural initiatives that explore unfamiliar terrain. Under the directorship of WHW (What, How & For Whom), kunsthalle wien places particular emphasis on furthering socially and politically engaged artistic practices. The new artistic direction of Wiener Festwochen leads the festival—under its title Freie Republik Wien [Free Republic of Vienna]—into new political depths and strong engagement with social questions and globally polarizing debates. It is only in challenging familiar structures of power that both institutions are able to provide a program that is as inspiring as it is thought-provoking.

For this edition of the festival, kunsthalle wien was tasked with presenting an artistic response to the idea of revolution, a particularly pressing topic in today's political climate. Defined as a "violent overthrow of the existing political or social order", the term has been associated with struggles in our recent history. In its destruction of an old order, revolution holds an assurance of the new: a utopian promise of change, innovation, and improvement.

Genossin Sonne is embedded in an edition of the Wiener Festwochen that suggests—with a diverse range of artistic projects and in strong kinship with Vienna's population—a farewell to old systems and a welcoming of new ways to explore how we want to live with each other. Together, the exhibition and festival cultivate a unique position rooted in the playful theory that

mankind is never the sole initiator or driving force of social upheaval. In foregrounding a posthuman and future-oriented point of view that strongly links cosmic and human energies, **kunsthalle wien** and its curators prove once more that reactivating history through contemporary art can be helpful in creating a new vision for the future.

Genossin Sonne is an exhibition that unites the political with the poetic to evoke pleasurable, speculative associations between the revolutionary, the celestial, contemporary art, and their effects on our daily lives. An immersive installation whose temporality unfolds in allowing for moments of rest and reflection, manifested as both critique but also optimism, joy, and hope for the future.

We look forward to presenting this evocative collaboration, which we hope invites the Viennese audience to broaden their perspectives on artistic engagement with political action in its many manifestations. We must show our whole-hearted appreciation to both Dr. Inke Arns, director of the Hartware MedienKunstVerein (HMKV) in Dortmund, and Andrea Popelka, kunsthalle wien curator, who worked closely together to organize the exhibition. kunsthalle wien and Wiener Festwochen | Freie Republik Wien share a mutual appreciation for the continued opportunity to collaborate with each other, and we would like to thank the entire team at kunsthalle wien for their enduring hard work in realizing the exhibition, as well as the team at Festwochen for providing additional support in this endeavor.



Genossin SONNE Introduction

Inke Arns & Andrea Popelka

The exhibition title *Genossin Sonne* [Comrade Sun] is perplexing. How can the sun, the star at the center of our solar system, be a comrade? In what struggle, in what revolutionary upheaval? Can the sun be a revolutionary subject? And what does revolution have to do with the cosmos?

The word "revolution" came to mean "violent overthrow of an existing social-political order" following the Haitian/Caribbean, French and North American revolutions of the late 18th century. Before that time, however, it was used in astronomy with reference to the rotation of celestial bodies. The connotation of social and political actions came later. As Eva von Redecker writes in Revolution für das Leben: Philosophie der neuen Protestformen [Revolution for Life: Philosophy of the New Forms of Protest 1, "in modernity, kings are brought down not by Fortuna but by revolution. And this revolution is systemic, not just a matter of toppling single kings. In Paris the monarchy itself was overturned: in Port-au-Prince the entire colonial regime." In modernity, revolution is precisely what frees humanity from the eternal return of the same, the "wheel of fortune". Humanity now takes its fate into its own hands, radically emancipating itself from cosmic vagaries and astronomical "laws".

Ilya Kabakov, *The Man Who Flew into Space from His Apartment*, 1985, installation view: Centre Georges Pompidou, Paris. Musée national d'art moderne/Centre de Création industrielle, courtesy THE ARTIST, © ILYA AND EMILIA KABAKOV, BILDRECHT, WIEN 2024

Capitalism and industrialization soon took charge of humans' radical "emancipation" from their environment, replacing a relationship of mutual co-operation with one of extraction. Nature now became an adversary, an other to be exploited for raw materials. Yet in the context of the present climate catastrophe, humanity is beginning to remember that it is a *part* of its environment. The exhibition *Genossin Sonne* goes a step further, playfully speculating that the sun itself may be our comrade, our ally.

The Soviet researcher Alexander L. Chizhevsky (U.S.S.R., 1897–1964) had long since seen it this way. Chizhevsky was an interdisciplinary scientist, Cosmist and biophysicist. He was among the founders of heliobiology as a research discipline, and also studied the effects of air ionization. The first refers to influence of the sun on the biosphere; the second to the effect of air ionization on biological entities. He discovered, for example, that geomagnetic storms caused by solar activity can affect the function of electrical systems, potentially causing airplane crashes or locust plagues. He also believed that increasing negative ionization of the Earth's atmosphere would stimulate "mass excitability". According to Chizhevsky, human history is heavily influenced by 11-year cycles of sunspot activity, bringing about rebellion in the forms of revolt, revolution, and civil war.

Chizhevsky built a stellar scientific career in the U.S.S.R. of the 1920s and 1930s. But

in 1942 **Josef Stalin** discovered his research, including a seminal work of 1924 on "physical factors of the historical process". **Chizhevsky** was asked to repudiate his work on solar cycles, which contradicted official historical theories of the 1905 and 1917 revolutions. He refused, was arrested, and spent eight years in a Gulag in the Urals. On his release in 1950 he settled in Karaganda (now Kazakhstan), where he was made to undergo a further eight years of state-mandated "rehabilitation".

The essayistic group exhibition *Genossin Sonne* brings together artistic and theoretical work in which cosmic connections and reconstructions of cosmology are imagined as an element of political struggle, drawing on sources from fiction, theory, poetics, and other writing. Is intensified solar activity (incidence of sunspots and solar winds) related to terrestrial revolution, as Chizhevsky claimed? What exciting speculative reflections on this matter might be found in contemporary art and poetry?

The moving image — film and video as media of light — is a particular focus in this exhibition, but hypnotic, febrile, fiery, and menacing affects also emanate from works in other media. The sun acts both as source of life and energy for political struggle and as admonishing figure whose sheer mass and duration lay bare the brevity of human life on planet Earth.

Some works in the show induce a hypnotic or trance-like state. Among these are the colorful video pieces (including *The Sun Quartet*) by Mexico's **Colectivo Los Ingrávidos**, which are distributed throughout the exhibition space; also the all-black and white science fiction video 2026 by Egyptian artist **Maha Maamoun**, and the video work *The Communist Revolution was Caused by the Sun* by Russian artist **Anton Vidokle**.

The video essay *In the Year of the Quiet Sun* by **The Otolith Group** returns us to November 1964 – November 1965, when many countries issued stamps commemorating the first scientific mission to the sun. That glimpse



Ilya Kabakov, *The Man Who Flew into Space from His Apartment*, 1985 • Photo: D. James Dee, Courtesy the Artist, © Ilya and Emilia Kabakov, Bildrecht, Wien 2024

Ilya Kabakov's installation *The Man Who* Flew into Space from His Apartment (1985) consists of a completely chaotic room in which hangs a catapult assembled from rubber bands, springs, and an old chair seat, with which the lone occupant of the room has apparently transported himself into the cosmos.

He was "gripped by the dream of a solitary flight into the cosmos. And most probably, he realized this dream, his 'great project." (Kabakov) The man's disappearance is therefore not to be understood as an escape from everyday socialist life, but rather as the brilliant realization of the utopia promised by socialist ideology. The round hole in the ceiling could indicate that perhaps the sun had a hand in it. This installation is not part of this exhibition, but it relates in an intriguing way to Wolfgang Mattheuer's painting Der Nachbar, der will fliegen [The Neighbor Who Wants to Fly] (1984).

of the heavens both coincided with and concealed from view the contemporaneous African independence movements.

Wolfgang Mattheuer's borderline surreal paintings Der Nachbar, der will fliegen and Die Sonnenstraße [respectively, The Neighbour Who Wants to Fly; Sun Street bear witness to the power exerted by the sun on humans. That it is specifically the neighbor who rebels, growing something resembling wings, indicates that revolution is never made alone, but always collectively. The speculative poetic video piece I only wish that I could weep by The Atlas Group documents a singular event said to have happened in Beirut, in which an agent assigned to observe passers-by on the Corniche repeatedly drifts away with his VHS camera towards the spectacular sunset over the sea.

At three points in the show, the sun itself might be said to be painting. In Hajra Waheed's work on paper How long does it take moonlight to reach us? Just over one second. And sunlight? Eight minutes., papers darkened to varying degrees by sunlight show highly abstracted images of the sun. In translucent glass works and other objects and in her PARA PSYCHIC series of drawings, Kerstin Brätsch makes use of traditional and sometimes forgotten artisanal methods to draw out metaphysical and animistic attributes of painting in a comical way. Kobby Adi's witnesses, meanwhile, store sunlight and re-emit it in darkness. And the emerging Vienna Light Study monitors light quality in the city day by day through the exhibition's running period.

Gwenola Wagon and Suzanne Treister tell fantastic stories. In Wagon's video *Chroniques du Soleil Noir* [Chronicles of the Dark Sun], the Earth is so overheated at



Anton Vidokle, *The Communist Revolution was Caused by the Sun*, 2015, video still • COURTESY THE ARTIST. © ANTON VIDOKLE

some time in the future that humans must completely block out the sun to survive. With the help of AI, they try to recall images of the sun. In the speculative sequence *The Escapist BHST (Black Hole Spacetime)*, **Treister** contemplates imaginary scenarios of techno-human evolution across huge cosmological time-spans. And once again not without irony, in *ALCHEMY* she discovers the revolutionary power of the sun in front pages from the British tabloid newspaper *The Sun*.

Then in **Sonia Leimer**'s *Space Junk*, a wide trail of the eponymous material is strewn throughout the exhibition space. The sculpture July 15th, 2015 by Marina Pinsky recalls that revolutions habitually establish new time measures and calendars (as in the title, one day after the French revolution of July 14th). The large-format video DIE SONNE UM MITTERNACHT SCHAUEN (RED), SDO/NASA [WATCHING THE SUN AT MIDNIGHT (RED), SDO/NASA] by Katharina Sieverding is to be projected onto the outer wall of the exhibition space, ripping a hole into the walk-in sci-fi diorama implied by the exhibition architecture. The block-based aesthetic, reminiscent of the computer game Minecraft, insists that revolution is an open and collective process, constantly under construction. Genossin Sonne also extends into outdoor space beyond Kunsthalle Wien itself: Huda Takriti presents a work at Brunnenpassage; Nicholas Grafia and Mikołaj Sobczak perform in public space.

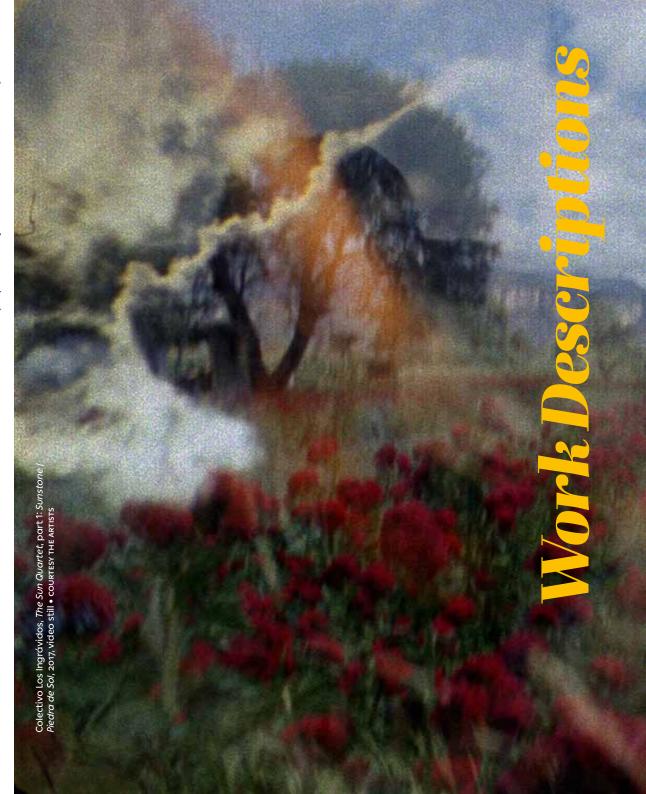
The remaining texts in this booklet go deeper into the exhibition's themes. Thus, economist **Mikhail Gorbanev** considers "Extraordinary Social and Economic Events in Relation to the Solar Cycle". The graphic at the exhibition entrance is also taken from his essay, which strikingly illustrates parallels between solar activity

and terrestrial revolution. The scope of the exhibition is extended to the poetic dimension, where the sun's role is central, in poems by Lebanese-American poet **Etel Adnan** (excerpts from L'Apocalypse arabe, begun in January 1975 in Beirut, two months before the start of the Lebanese civil war) and American writer **Diane di Prima** (Rant, 1990).

The artists in *Genossin Sonne* affirm with Oxana Timofeeva that, "[e] very progressive protest movement, every general strike, every revolution worthy of its name is fraught with this divine, luxurious, and terrific element of the sun." The extent to which the sun itself is the revolutionary subject remains an open question. Tragically, Alexander L. Chizhevsky never claimed that much. "The sun", he wrote in 1924, "does not oblige us to do this or that; it only obliges us to do something." And so the ball returns to the human court.

ENDNOTES

- Eva von Redecker, Revolution für das Leben: Philosophie der neuen Protestformen, Fischer, 2023, p. 131.
- Ibid.
- 3 Oxana Timofeeva, *Solar Politics*, Polity Press 2022, p. 121.
- Alexander L. Chizhevsky, *Physical Factors* of the Historical Process, available online: https://archive.org/details/chizhevsky-alexandr-leonidovich-1926-physical-factors-of-the-historical-process-17-p.



Kobby ADI

Vienna Light Study 2024

The quality of light in Vienna noted daily for the duration of the exhibition

Vienna Light Study is a hand-bound log book in which members of the museum staff are asked to record the quality of the light on each day of the exhibition.

The agency to absorb and note the light is given to the people who frequent the space. The work is open to the many different ways these people choose to interpret or engage with it or not, to see it as functional, poetic, or frustrating. According to Adi the work shows the gap between this fleeting coordinate in space and time versus the place much larger in scale it is said to represent. Adi is planning a compendium of books for additional locations all over the Earth, some as specific as a certain pavement or a particular landscape. These books will carry an array of approaches from the notetakers who do the labor of hosting and looking after the work and its setting. In noting what has just passed, Vienna Light Study also prepares one for the time to come.



Kobby Adi, *L.A. Light Study*, 2022 • COURTESY OF THE ARTIST AND LARDER, LOS ANGELES

Kobby ADI

witnesses 2022

The "stardust" of the witnesses sculptures is fluorescent glow crystals used, for example, in nightclubs or on the ceilings of kids' bedrooms. These crystals glow continuously, the intensity depending on their preceding exposure to artificial light or sunlight.

Kobby Adi is interested in the material conditions and economies that underlie analogue photographic film. Many photographic papers and films contain a thin layer of gelatin, a jelly made from animal proteins, which is obtained from the connective tissue of pigs or cattle. The introduction of gelatin to photographic materials in the early days of photography was a crucial step in the development of the industrial production of photography.

The artist has been looking into finding alternatives to both gelatin and

silver—products of the meat and mining industries—for the photographic process. The witnesses contain agar-agar, a derivative of seaweed used as an alternative to gelatin in food preparation.

With witnesses, Adi also wanted to develop a filmic material that had the ability to react to and emit light at the same time. In this sense, the witnesses are a self-sufficient filmic material. For the artist, the work is pre-cinematic or pre-photographic, since its process begins before an image is taken. The witnesses do not represent or depict the world. The sculptures have been placed where the light hit the walls at the moment of installation. They form a closed circuit that constantly bears witness to light, absorbs it, reads it, and transmits it.



Kobby Adi, witnesses, 2022 •
PHOTO: LOLA PERTSOWSKY, COURTESY
THE ARTIST AND KANTINE, BRUSSELS,
© KOBBY ADI



Kerstin BRÄTSCH

PARA PSYCHIC_Die Frage: Was denn eigentlich gewesen sei?: [PARA PSYCHIC_The question: What had actually happened?:] _Flow directly implicates not one but several bodies (Plasmastate) 2020

PARA PSYCHIC_Enki (Sohn) [PARA PSYCHIC_Enki (Son)] 2020-2021

PARA PSYCHIC_Filth Eater 2020

PARA PSYCHIC_Leakage (Solar Anus) 2020-2021

PARA PSYCHIC_Re-Breather (The Hierophant):_Flesh Crystal 2020-2021

PARA PSYCHIC_The Call 2020

PARA PSYCHIC_Time breaks down into many times 2020

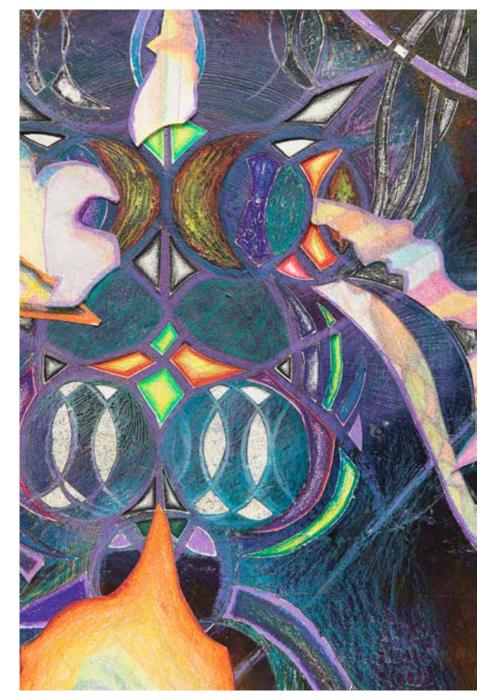
Tempesta Solare (Sunshields for Iwaki Odori) with Telescope 2012

Known for her colorful, large-scale compositions, **Kerstin Brätsch** has developed a distinctive way of working, with which she continually expands the medium of painting. Besides regularly collaborating with other artists, **Brätsch** draws on traditional techniques—some of which have been largely forgotten—to reveal painting's more metaphysical qualities.

This is epitomized in her PARA PSYCHIC series, which the artist first created during the Covid-19 lockdown. Trapped in New York from January 2020 until March 2022, **Brätsch** created one hundred drawings while extensively researching and pursuing mysticism, tarot, and plant medicine. During this time, the artist deepened her exploration of painting in relation to the body, seeing her work as an extension of

her own social, physical, and psychic well-being.

The artist specifically refers to her paintings as "psychograms", warm and richly imaginative signs in which neither objects nor symbols are recognizable or seem to be represented: they are outbursts, violent discharges of energy that express sensations like hot or cold, light or shadow, love or hate, life or death." As with other works in Genossin Sonne, **Brätsch** decentralizes the importance of human agency while, at the same time, laying her claim to it as the creator of her works. She can materialize her inner psyche—which in turn is influenced by external forces—but the effects of her works on visitors remain forever beyond her control; she can only mimic the mysticism that influences her practice as an artist.



Kerstin Brätsch, PARA PSYCHIC_Enki (Sohn) [PARA PSYCHIC_Enki (Son)], 2020–2021 • PHOTO: ANDREA ROSSETTI, COURTESY THE ARTIST AND GIÓ MARCONI, MILAN

COLECTIVO LOS INGRÁVIDOS

The Sun Quartet, Part 1: Piedra da Sol [Sunstone]

2017 video: 6'42"

The Sun Quartet, Part 2: San Juan River 2018

video: 12'5"

The Sun Quartet, Part 3: Conflagration 2019

video: 16'22"

The Sun Quartet, Part 4: November 2 / Far from Ayotzinapa 2020

video: 22'35"

Colectivo Los Ingrávidos aim to create work that is both poetic and political through the medium of film. The Sun Quartet connects a contemporary traumatic event—the disappearance in 2014 of forty-three students from Ayotzinapa Rural Teachers' College in Iguala—to a historical moment that has been formative in shaping Mexican politics. The students were intercepted and kidnapped by local police while they were travelling to Mexico City to commemorate the Tlatelolco massacre, in which students protesting the 1968 Summer Olympics were slaughtered by the Mexican military.

Across its four parts, the film refrains from didacticism, instead combining elements of collage, superimposed cinematography, and poetic texts to highlight Mexico's national shame while speaking on the paradoxical nature of truth.

The video's first movement, Piedra da Sol [Sunstone], shares its name with

an Aztec artifact believed to date to the fifteenth century, referencing the eternal circle of life mirrored by the rotations of Earth and stations of the cosmos and standing as a symbol of Indigenous endurance in the face of Spanish conquest.

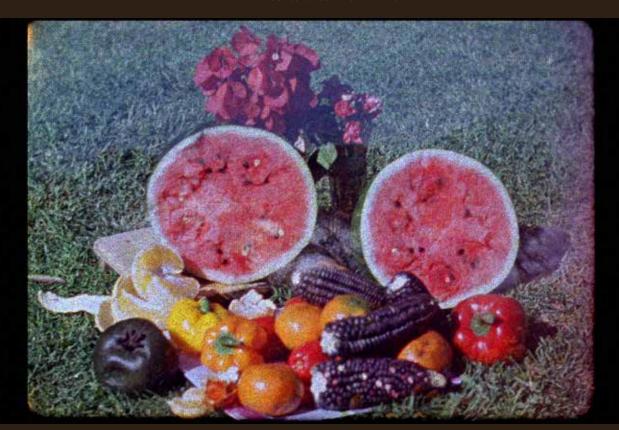
San Juan River takes its title from the investigative finding that the remains of some of the Ayotzinapa students were dumped into the eponymous river. The accompanying soundtrack consists of a classroom roll call of the names of those that disappeared, hauntingly announcing the immense loss.

Conflagration draws on imagery of flames to symbolize the inexhaustible fire of revolutionary renewal. The film begins with a reading of Ayotzinapa in Chinese, a poem written on the Day of the Dead by **David Huerta** in 2014. A rallying cry that speaks to the trauma of disappearance, Ayotzinapa was translated into twenty different languages, emphasizing an international movement of voices demanding government accountability that transcends borders.

In the concluding movement, November 2nd / Far from Ayotzinapa, Colectivo Los Ingrávidos refers to the date upon which a vigil was held for the missing students outside the White House in Washington, D.C., far from the scene of the crime.



Colectivo Los Ingrávidos, *The Sun Quartet, Part 2: San Juan River*, 2018, video stills • courtesy the ARTISTS



Colectivo Los Ingrávidos, *The Sun Quartet, Part 4: November 2 | Far from Ayotzinapa*, 2020, video still • COURTESY THE ARTISTS

COLECTIVO LOS INGRÁVIDOS

Danza Solar [Solar Dance] 2021

Ritual

2023 video: 15'49"

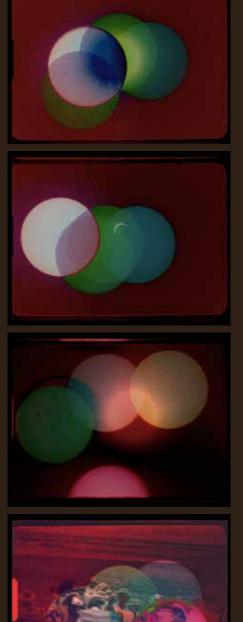
video: 4'03"

Tonalli 2021

video: 16'20"

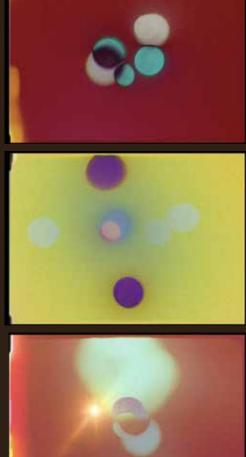
Formed in Tehuacán, Mexico, in 2012, Colectivo Los Ingrávidos arose as a resistance movement amid major protests against the Mexican government. Originally reporting on the political situation through an anonymous YouTube channel, the group later expanded their artistic practice on a basis of experimentation with documentary approaches. Poetically combining found footage with elements of the sublime, Colectivo Los Ingrávidos challenge the audiovisual language of conventional television and cinema production through their work, which—in their perspective—has long been appropriated by those in power to disseminate an ideology that enforces social and perceptive control over the population.

In Tonalli, Ritual, and Danza Solar, Colectivo Los Ingrávidos intertwine imagery of the sun from their shared ancient cultural heritage with a cacophony of sound and color to cast a spell on the viewer. In Mesoamerican cultures, the sun was of utmost importance. The calendar, spiritualism, and rituals of the Aztec people were arranged around the sun's movement. The Aztec sun god Tonatiuh was represented as fierce and warlike—visual language the artists capitalize upon to evoke the urgency, immediacy, and energy of direct political action in their videos.





Colectivo Los Ingrávidos, Danza Solar, 2021, video stills • COURTESY THE ARTISTS







Colectivo Los Ingrávidos, Ritual, 2023, video stills • COURTESY THE ARTISTS









Colectivo Los Ingrávidos, Tonalli, 2021, video stills • COURTESY THE ARTISTS

Sonia LEIMER

Space Junk 2020–2024

24.12.2024 2024

The exploration of our living spaces is a recurrent interest of **Sonia Leimer**, whose background in architecture has fostered a fascination with the social, personal, and cultural meanings of contrasting environments, as well as with the objects that inhabit these. With the works presented in *Genossin Sonne*, the artist questions the ways in which even the vast expanse of outer space mirrors life on Earth and vice versa.

Leimer's series of *Space Junk* sculptures refer to waste that has come from disused satellites and spaceships. Ranging in size and shape, the objects embody our social desires for progress while critically highlighting the potential unsustainability of radical change. On the one hand, they point to technical evolution; on the other, they force us to confront the ecological problems that these invisible infrastructures carry with them. The debris is a reminder that even our digital spaces are constructed with material and that, by extension,

progress is not always linear; what may be considered an advancement by some could also be seen as something harmful by others.

In contrast, the artist's newly commissioned silk screen print, 24.12.2024, can be interpreted more optimistically. In 2021, NASA's Parker Solar Probe became the first spacecraft to fly through the Sun's corona (its upper atmosphere) and it is due to penetrate the deepest part of the corona on December 24, 2024. The images from this first mission are Leimer's subject matter, which she has printed on a special insulation foil made for satellites. Both the material of the print and NASA's probe are made to withstand extreme temperatures. In the context of Genossin Sonne, the work poetically evokes ideas of the extreme resilience of mankind against external pressures and its ability to achieve progress, both in the past and inevitably in the future, as humanity is presented with new challenges to overcome.



Maha MAAMOUN

2026 2010

video: 8'21"

Through her practice in video and photography, **Maha Maamoun** reframes recognizable images found in mainstream culture so that viewers can revisit them in insightful ways. In the instance of 2026, the artist draws from **Chris Marker**'s science fiction film *La Jetée* (1962), in which survivors of a nuclear apocalypse send a prisoner on a journey through time to call those in the past and future for help in the present.

Maamoun restages a scene from La Jetée in which a man lying in a hammock wears an eye mask from which cables protrude and run down his body. Instead of hearing the original soundtrack from La Jetée, we hear a distant voice reading from a science fiction novel by Mahmoud Osman, The Revolution of 2053: The Beginning (2007). The novel describes a dystopian vision of Egypt in which a fictional revolution in 2053 has driven the country to social ruin.

With an eerie sense of foreboding, **Maamoun** created 2026 just one year before the actual Egyptian revolution of 2011, in which then-president **Hosni Mubarak** was overthrown. In her video, with its disorienting mix of references and nonlinear narrative, the artist confuses fact with fiction—a mimicry of how revolutionary change is both anticipated, experienced, and remembered.



Maha Maamoun, 2026, 2010, video still • courtesy the artist, © maha maamoun

Wolfgang MATTHEUER

Der Nachbar, der will fliegen [The Neighbour Who Wants to Fly] 1984

Sonnenstraße [Sun Street]

Spirale [Spiral] from the series Suite '89 (1 of 6) 1988–1989

Painter, graphic artist, and sculptor Wolfgang Mattheuer (1927–2004) was among the most prominent figurative artists of the German Democratic Republic (GDR), a key member of the socalled Leipzig School along with Werner Tübke and Bernhard Heisig. Mattheuer came to be known for melancholy allegorical paintings incorporating a surreal element. His painted works repeatedly depicted his immediate surroundings (his Leipzig garden, for instance) or his birthplace in Reichenbach (Vogtland, at the juncture of Bavaria, Saxony, Thuringia, and former Bohemia). The mythological figure Icarus appears in a number of the artist's works. The title Der Nachbar, der will fliegen leaves unstated where—or to whom—Icarus wants to fly and what lies across the horizon. Mattheuer's primary theme was engagement with reality in his own country and worldwide, always oscillating between hope and doubt, resistance and resignation. The linocut *Spirale* is taken from the six-part series Suite '89. Here as in the Icarus works, the role of the sun is central: it even appears to drive the tumultuous events that began in 1988–89. The spiral form (of revolution?) flings the figure around, while also throwing it forward into a new future.



Wolfgang Mattheuer, *Der Nachbar, der will fliegen* [The Neighbour Who Wants to Fly], 1984 • PHOTO: JÓZSEF ROSTA / LUDWIG MUSEUM – MUSEUM OF CONTEMPORARY ART. COURTESY THE ARTIST. © BILDRECHT. WIEN 2024

Marina PINSKY

July 15th, 2015 2015

Marina Pinsky examines the ways in which images can be read as material, spatial, and ideological models of the world. July 15th, 2015 can be interpreted as an embodiment of time. Inspired by a newly invented watch mechanism, the round form comes from a silicon disk out of which tiny gears for watches are cut.

On the back of the work, the artist has printed a map of the internet with each continent's networks in different colors. Superimposed onto this image is a zodiac chart of the day the work was made, July 15th, 2015. As the internet is constantly changing at a ferocious speed, Pinsky acknowledges that charting it is an almost futile endeavor—her

attempts quickly become outdated, even over the course of one day.

Radical change from one day to another was brought to the artist's mind again upon installing the work. Speaking to a colleague, Pinsky was reminded that July 14th is celebrated annually as the national day of France, otherwise known as Bastille Day. During the French Revolution, Parisians famously smashed clocks, figuratively stopping time and symbolically putting an end to the old world order. Rather than celebrating this formative event, Pinsky's clock marks the anniversary of the following day, in which time continued on its course but with a new measurement of social order and progress in place.



Marina Pinsky, July 15th, 2015, 2015 • COURTESY THE ARTIST AND CLEARING NEW YORK, BRUSSELS, LOS ANGELES © EDEN KRSMANOVIC

Katharina SIEVERDING

DIE SONNE UM MITTERNACHT SCHAUEN (RED) [WATCHING THE SUN AT MIDNIGHT (RED)], SDO/NASA 2011-2014

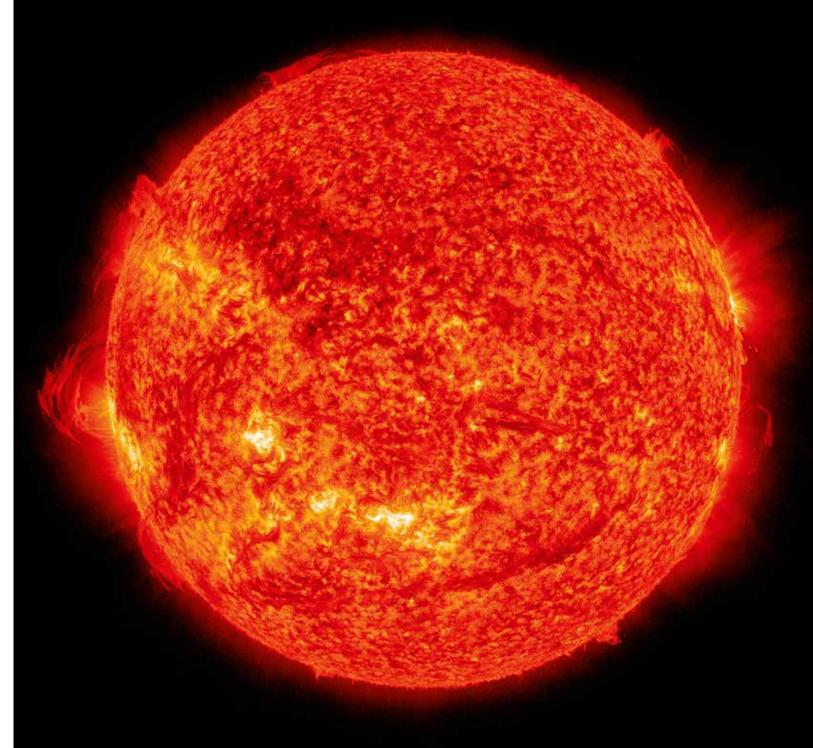
video: 186' (loop)

A media installation drawn from 200,000 satellite images shows something usually invisible to the naked human eye: the surface of the sun. Katharina Sieverding used high-resolution 4K photographs from NASA to produce two video loops in luminous, glowing red and blue. The red version is projected onto the outer wall of the exhibition space in Genossin Sonne, opening a breach in the diorama implied by the architecture of the exhibition.

Yet the NASA images do not provide a direct view of the center of our solar system. They are themselves already highly artificial, calculated images. This paradox is reflected in the title of Sieverding's work: at most latitudes (except at the Earth's poles in winter or summer), the sun cannot be "seen" at midnight. The largest body in the solar system resists representation.

The artist has used the title DIE SONNE UM MITTERNACHT SCHAUEN repeatedly throughout a significant body of work since the 1960s, as for example in a paradigmatic self-portrait series of 1973 incorporating a golden face.

> Katharina Sieverding, DIE SONNE UM MITTERNACHT SCHAUEN (RED), SDO/NASA, 2011-2014, digital video, 186' (loop) • PHOTO: KLAUS METTIG, VG BILD-KUNST, COURTESY THE ARTIST AND VG BILD-KUNST, © KATHARINA SIEVERDING, VG BILD-KUNST



THE ATLAS GROUP

I only wish that I could weep 2002

video: 7'12"

I only wish that I could weep presents short videos of a beach promenade at sunset in an accelerated succession. At first capturing the hustle and bustle on the street, the camera then zooms in more and more on the sinking sun. This video work is part of the project **The Atlas** Group (1989-2004), an imaginary foundation created by artist Walid Raad. The speculative collective deals with the contemporary history of Lebanon, particularly the Lebanese Civil War of 1975 to 1990/1991. Shifting between fact and fiction, it explores memory, trauma, objectivity, authenticity, and authorship in the representation of history, as well as the presently challenging categories of "truth" and "fantasy". In the Atlas Group Archive, photographic, written,

and audiovisual documents (both found and produced) of everyday life in Lebanon are preserved—including I only wish that I could weep. At the beginning of the video, we are told that the footage was made by a Lebanese Army intelligence officer, Operator #17, who was assigned to monitor the Corniche, a seaside boardwalk in Beirut. From 1997 on, the officer decided to videotape the sunset instead of his assigned target, which resulted in his dismissal. The sunset at sea in West Beirut, which Operator #17 wasn't able to see as a citizen of East Beirut during the civil war, stands in stark contrast to the violence and horror of the conflict. Contrarily, it becomes a symbol of resistance, beauty, and hope, but also of loss and yearning.





Walid Raad/The Atlas Group, I only wish that I could weep, 1997/2002, video stills • COURTESY THE ARTIST AND SFEIR-SEMLER GALLERY BEIRUT / HAMBURG

THE OTOLITH GROUP

In the Year of the Quiet Sun 2013

video: 33'

The Otolith Group was founded in 2002 by artists, curators, and theorists Anjalika Sagar and Kodwo Eshun. They create cinematic collages exploring or inspired by elements of science fiction, political philosophy, and the anti-colonial struggle.

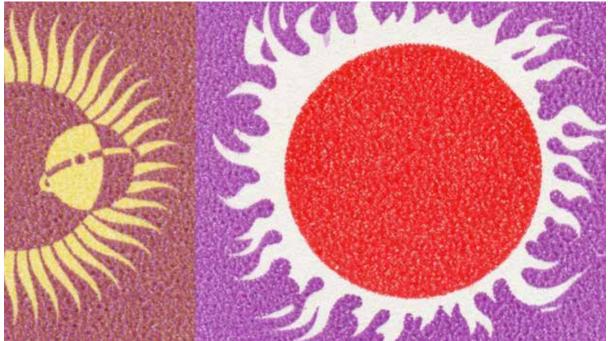
In the Year of the Quiet Sun takes its name from an astronomical phenomenon that occurs every eleven years, whereby the surface of the sun cools enough to allow observatories to closely study solar activity. In 1964 and 1965, numerous countries—including many newly independent African states—celebrated this occurrence by issuing commemorative stamps. The artists see this as a period in which the astronomical calendar intersected with the political calendar of the Earth, representing a pivotal moment of both introspection and exploration.

In particular, the video explores the output of the Ghana Philatelic Agency, which was a New York-based company that designed Ghana's stamps from 1957 until 1966. The artists view the commemorative stamps made by the company in 1964 and 1965 as a materialization of the utopian optimism of Pan-Africanism, a political ideal that gained traction throughout the 1950s and 1960s and promoted the common goals of unity amongst Africans and the elimination of colonialism from the continent. In traveling the world, the stamps were not only literal representations of an expansion of space exploration but also symbolically represented an expansion of the political consciousness around

what Africans could do or who they could be.

At the same time, the artists critically allude to the impermanence of political change or "progress" in their work. Originally a fervent supporter of Pan-Africanism, the government of Ghana's first president, Kwame Nkrumah, devolved into an authoritarian state in the 1960s and was eventually overthrown in 1966. In symbolically looking toward the sun, the stamps in In the Year of the Quiet Sun overlook the instability and upheaval on the ground. They choose instead the hope of a utopian ideal and ignore the impracticalities and uncertainties that come with its attempted realization.





The Otolith Group, In the Year of the Quiet Sun, 2013, video stills • courtesy the artist, © the otolith group

Suzanne TREISTER

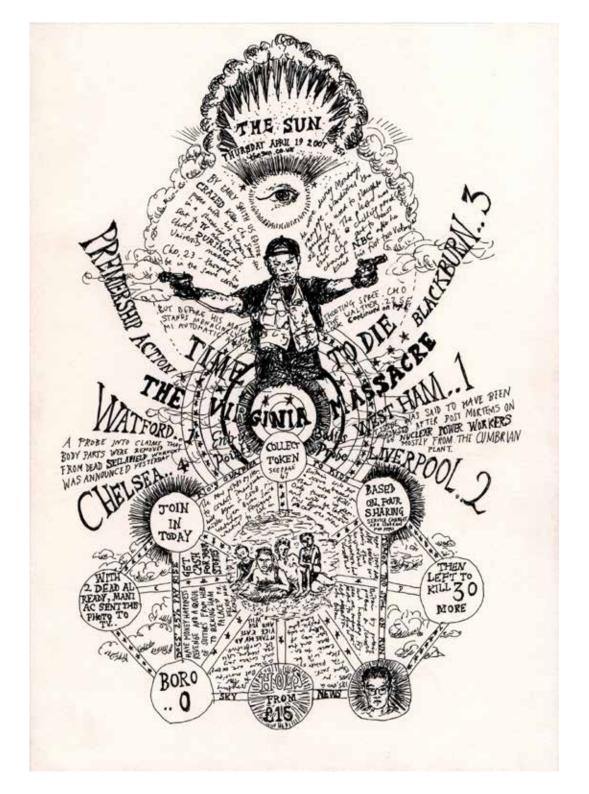
Five works from the series ALCHEMY 2007

The series of 82 works comprising ALCHEMY turn front pages of international daily newspapers (including *The New York Times*, Le Figaro and The Guardian) into alchemical drawings, reimagining the world as somewhere suffused with strange forces, powers, and belief systems. Suzanne Treister's drawings redirect the languages and the intent of alchemy: transmutation of materials and essences, revelatory comprehension of world as text; a realm of occult forces and gematric correspondences which, understood

properly, enables humans to develop transformative powers. Gematria is the hermeneutic method whereby words are interpreted with reference to numbers. Letters are converted into corresponding numerical values by way of various "keys", allowing meanings to be derived and relationships to be determined.

In the works for the exhibition *Genossin Sonne*, front pages from the UK tabloid newspaper *The Sun* were used exclusively, adding emphasis to the question of solar influence on earthly events.

Suzanne Treister, *ALCHEMY/The Sun*, 19th April 2007, 2007 • COURTESY THE ARTIST, ANNELY JUDA FINE ART, LONDON AND P.P.O.W. GALLERY, NEW YORK, [©] SUZANNE TREISTER



Suzanne TREISTER

Several works from *The Escapist BHST* (Black Hole Spacetime):

The Escapist Comic Strip (20 of 52)

Interplanetary Spacetime Algorithm

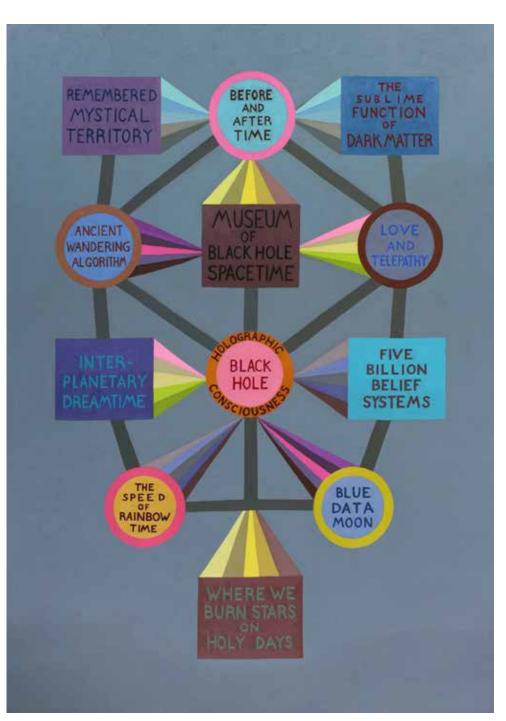
Black Hole Spacetime Diagrams (10 of 37) 2018–2019

The Escapist BHST (Black Hole Spacetime) considers imaginary scenarios of technological and human evolution across wide stretches of cosmological time. These works, informed by recent research in artificial intelligence, cosmology, and theoretical physics, extend the viewers' horizon in a trajectory through the possibilities of inter-dimensional time travel, human consciousness, and singularity.

The project—presented here in the form of alchemical diagrams, a painting, and a full-color comic—conjoins ecstatic mystical experience with the agnostic, iterative attributes of scientific work.

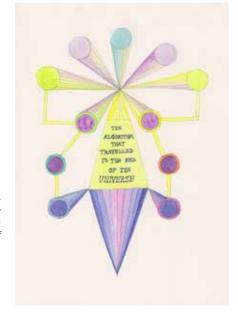
The algorithm painted in oil appears to unlock secrets of interplanetary spacetime, while in the comic the viewer follows the "Escapist" protagonist to black holes, event horizons, other dimensions, and multi-solar galaxies. The elaborate diagrams ultimately allude to the invisible connectedness of all things and the still unknown origin of the most powerful cosmic rays.

Suzanne Treister, The Escapist BHST (Black Hole Spacetime)/ Interplanetary Spacetime Algorithm, 2018-19 • COURTESY THE ARTIST, ANNELY JUDA FINE ART, LONDON AND P.P.O.W. GALLERY, NEW YORK, © SUZANNE TREISTER



Suzanne Treister,
The Escapist BHST
(Black Hole
Spacetime)/
The Escapist Comic
Strip, 2018-19 •
COURTESY THE ARTIST,
ANNELY JUDA FINE ART,
LONDON AND P.P.O.W.
GALLERY, NEW YORK,
© SUZANNE TREISTER





Suzanne Treister, The
Escapist BHST (Black
Hole Spacetime)/
The Algorithm that
Travelled to the End of
the Universe, 2018-19
• COURTESY THE ARTIST,
ANNELY JUDA FINE ART,
LONDON AND P.P.O.W.
GALLERY, NEW YORK, ©
SUZANNE TREISTER

Anton VIDOKLE

The Communist Revolution was Caused by the Sun 2015

video: 33'36"

The second part of the *Immortality for* All trilogy (2014–2017) considers the poetic dimension of a solar cosmology, as envisaged by Soviet bio-physicist Alexander L. Chizhevsky. The film was shot in Kazakhstan, where Chizhevsky was interned and later exiled. It presents his research on the effect of solar emissions on human social and economic life, psychology and politics via wars, revolutions, epidemics, and other catalytic events. Vidokle collages scenes from rural life in Kazakhstan with abstracted views of the Earth from outer space, vignettes of heavy human labor, and passages recalling scientific educational films. He also juxtaposes excerpts from Chizhevsky's writing with historical accounts, religious reflections, and poetic contemplation on the nature of life, death and the invisible energies that hold us in their sway. The Communist Revolution was Caused by the Sun invokes the ultimate transhumanist focus of the futurology projects of Russian Cosmism: the collective human struggle against the constraints of worldly life.





Anton Vidokle, The Communist Revolution was Caused by the Sun, 2015, video stills • courtesy THE ARTIST, © ANTON VIDOKLE

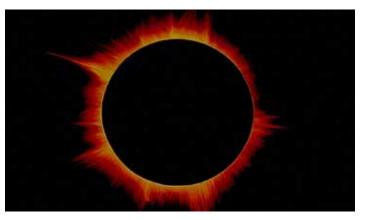
Grenola WAGON

Chroniques du Soleil Noir [Chronicles of the Dark Sun] 2023 video: 17'

Gwenola Wagon scours online sources for material to explore our fraught relationships with hyper-information and technology. Described as an "internet ragpicker", the artist recycles found footage to construct surreal fables in the form of her performances, videos, and installations.

For Chroniques du Soleil Noir, Wagon takes the structure of Chris Marker's film La Jetée (1962) as a point of departure and composes a science fiction narrative wherein an algorithm is used to reconstruct the past using an image from a protagonist's childhood. Wagon's video is set in a dystopian future where humans have had to block out the sun in order to survive on Earth. Escaping the disastrous environmental consequences of climate change, what remains of humankind spends their days in underground bunkers, living in perpetual darkness. To compensate for the sun they can no longer see, they instruct an artificial intelligence (AI) program to reconstruct its image from the memories of a young survivor.

In recycling photographs from personal albums, advertising images, and scientific snapshots—all of which are reprocessed by an AI—the video examines the uncanny deformation of (a perceived) reality through technology. Within the context of *Genossin Sonne*, the work provokes the question: Which (un)truths people will follow? After all, in lieu of the real sun, the characters in **Wagon**'s video blindly prefer to comfort themselves with an artificial projection that is the result of only one individual's particularly vivid imagination.

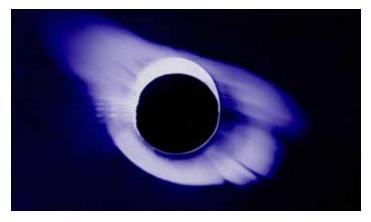












Gwenola Wagon, Chroniques du Soleil Noir [Chronicles of the Dark Sun], 2023, video stills • COURTESY THE ARTIST, © GWENOLA WAGON • THE WORK WAS PRODUCED WITH THE SUPPORT OF HANGAR Y, IN PARTNERSHIP WITH OBSERVATOIRE DE PARIS-PSL, ON THE OCCASION OF THE PRENDRE LE SOLEIL EXHIBITION (DECEMBER 2023–APRIL 2024).

Hajra WAHEED

How long does it take moonlight to reach us? Just over one second. And sunlight? Eight minutes. 2019

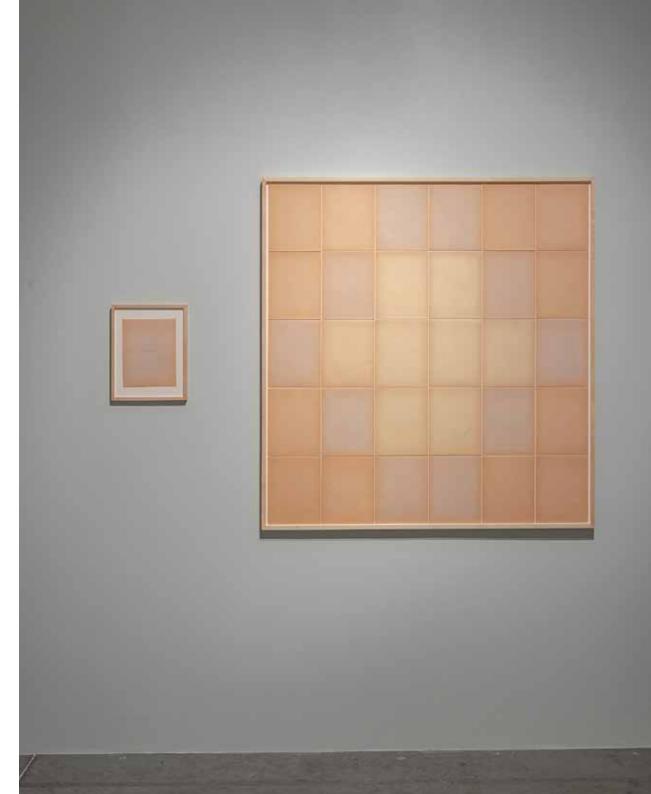
In her diverse artistic practice—which spans works on paper, collage, sound, video, sculpture, and installation—**Hajra Waheed** combines extensive research with new accounts and personal histories to critically examine a variety of social issues.

This work was made early in the artist's career while she was still an art student. Unable to afford regular art supplies at the time, **Waheed** worked exclusively with gifted and found materials. These included materials she gleaned from stationary shops, such as paper that could not be sold as it had been presented in a storefront window and was bleached by the sun.

Created in the artist's studio with said found paper, light, and time, this work reflects **Waheed**'s meditation on the delicate importance of solar energy. In contrast to fossil fuels—which burn quickly and provide short bursts of energy—according to **Waheed**, the sun provides us with a slowly building life force more attuned to the Earth's natural cycles.

Whereas other works in *Genossin Sonne* frame the sun as an activating, almost aggressive power, **Waheed** sees the sun as an agent that calls us to live more patiently within an often-overwhelming world of constant change. Alongside the drawings, her type-written note reminds us to slow down: "How long does it take moonlight to reach us? Just over one second. And sunlight? Eight minutes."

Hajra Waheed, How long does it take moonlight to reach us? Just over one second. And sunlight? Eight minutes., 2019 • Installation view: Hold Everything Dear at The Power Plant, Toronto (20 September 2019 - 5 January 2020) • PHOTO TONI HAFKENSHIED, COURTESY THE ARTIST



Etel ADNAN Selected poems from The Arab Apocalypse (1989)

I (selected excerpts)

A yellow sun A green sun a yellow sun A red sun a blue sun a sun A sun a blue a red a blue a blue yellow sun a yellow red sun a blue green sun a a yellow boat a yellow sun a red a red blue and yellow a yellow morning on a green sun a flower flower on a blue blue but a yellow sun A green sun a yellow sun A red sun a blue sun a yellow sun A green sun a small craft a boat a red

a quiet blue sun on a card table a red which is blue and a wheel
A solar sun a lunar sun a starry sun a nebular sun
A yellow sun
A green sun a yellow sun Qorraich runner ran running
A blue sun before a red sun
a green sun before a lunar sun
A floral sun
a small craft as round as a round sun
A solar moore

Another sun jealous of Yellow enamoured of Red terrified by Blue horizontal
A sun romantic as Yellow jealous as Blue amorous as a cloud
A frail sun a timid sun vain sorrowful and bellicose sun
A Pharaonic boat an Egyptian sun a solar universe and a universal sun

A solar arrow crosses the sky An eye dreads the sun the sun is an eye
A tubular sun haunted by the tubes of the sea a sun pernicious and vain

solar a sun in an old sky a sun in the room a room in a sun rolling on the sky a blue sky for a vellow sun a yellow sky for a blue sun a blue tattoo in the sky a sun tattoed with sins solar sins sun-sick and the sea drowing the sea a sun alarmed alarming the color yellow the yellow alarming sun moon and sea a militant tattoo a militant sun in a warm a straight sun universe a solar craft under the Nile the Nile crossing a sun the sun laughing a solar imbecile a lunar cloud a polar woman a sun ultra brave a sun solar nocturnal fluvial bestial choleric and yellow as yellow an egg yolk sun confined to an asylum tearing its skin into lightning a solar craft under the Nile the Nile crossing a sun the sun a sunlike and solar tattoo is an Arab eye in the middle of the Milky Way A maddeningly yellow another peacefully green a blue terror O moon! A yellow and quiet sun on a quiet and soft horizon next to flowers. Everyday A sun victory of the yellow on the green of the green over the yellow in the meadow of tears.

XLI

Arabs are the red algae which gives its muscle to the Ocean

a worker flies from hill to hill STOP follows the bees STOP

he's a pearl diver STOP he fishes out cartridges By God!

his bread is made of iron his water is his mother's pee

he'll wander from wall to wall

in solar spits he'll read his itineraries

they'll throw garbage in front of his former home

his brain will explode under a beam of light

he'll get transformed into a solitary mute will be anonymous and tattooed

Arabs are red roots bleeding on concrete floor

LIX

When the sun will run its ultimate road fire will devour beasts plants and stones fire will devour the fire and ist perfect circle when the perfect circle will catch fire no angel will manifest itself STOP the sun will extinguish the gods the angels and men and it will extinguish itself in the midst of its daughters Matter-Spirit will become the NIGHT In the night in the night we shall find knowledge love and peace

Notes on Etel Adnan, L'Apocalypse arabe (1980)

L'Apocalypse arabe is a poem in book form written in French by the Lebanese-American poet Etel Adnan (1925–2021). Adnan began writing it in Beirut in January 1975, two months before the outbreak of the Lebanese Civil War. It was published in 1980; Adnan's English translation first appeared in 1989. "Of the poem's composition, Adnan says it began (one might say simply) as 'an abstract poem on the sun'", writes Aditi Machado, "but then the war broke out and 'took it over.' Even stranger is the fact that this dying sun appears to be actively involved in human affairs — or at least those of the speaker."

1 Aditi Machado, "On Etel Adnan's "The Arab Apocalypse", *Jacket 2*, 30 November 2016, https://jacket2.org/article/etel-adnans-arabapocalypse (29 March 2024)

FROM: Etel Adnan, The Arab Apocalypse. Translated from the French by the author. Sausalito, CA: The Post-Apollo Press, 1989. • USED HEREWITH BY PERMISSION OF SIMONE FATTAL

Diane DI PRIMA Rant (1990)

You cannot write a single line w/out a cosmology a cosmogony laid out, before all eyes

there is no part of yourself you can separate out saying, this is memory, this is sensation this is the work I care about, this is how I make a living

it is whole, it is a whole, it always was whole you do not "make" it so there is nothing to integrate, you are a presence you are an appendage of the work, the work stems from hangs from the heaven you create

every man / every woman carries a firmament inside & the stars in it are not the stars in the sky

w/out imagination there is no memory w/out imagination there is no sensation w/out imagination there is no will, desire

history is a living weapon in yr hand & you have imagined it, it is thus that you "find out for yourself" history is the dream of what it can be, it is the relation between things in a continuum

of imagination what you find out for yourself is what you select out of an infinite sea of possibility no one can inhabit yr world

yet it is not lonely,
the ground of the imagination is fearlessness
discourse is video tape of a movie of a shadow play
but the puppets are in yr hand
your counters in a multidimensional chess
which is divination
& strategy

the war that matters is the war against the imagination all other wars are subsumned in it.

the ultimate famine is the starvation of the imagination

it is death to be sure, but the undead seek to inhabit someone else's world

the ultimate claustrophobia is the syllogism the ultimate claustrophobia is "it all adds up" nothing adds up & nothing stands in for anything else

THE ONLY WAR THAT MATTERS IS THE WAR AGAINST
THE IMAGINATION
THE ONLY WAR THAT MATTERS IS THE WAR AGAINST
THE IMAGINATION
THE ONLY WAR THAT MATTERS IS THE WAR AGAINST
THE IMAGINATION

ALL OTHER WARS ARE SUBSUMED IN IT

There is no way out of the spiritual battle There is no way to avoid taking sides There is no way you can *not* have a poetics no matter what you do: plumber, baker, teacher

you do it in the consciousness of making or not making yr world you have a poetics: you step into the world like a suit of readymade clothes

or you etch in light your firmament spills into the shape of your room the shape of the poem, of yr body, of yr loves

A woman's life / a man's life is an allegory

Dig it

There is no way out of the spiritual battle the war is the war against the imagination you can't sign up as a conscientious objector

the war of the worlds hangs here, right now, in the balance it is a war for this world, to keep it a vale of soul-making

the taste in all our mouths is the taste of our power and it is bitter as death

bring yr self home to yrself, enter the garden the guy at the gate w/ the flaming sword is yrself

the war is the war for the human imagination and no one can fight it but you/ & no one can fight it for you

The imagination is not only holy, it is precise it is not only fierce, it is practical men die everyday for the lack of it, it is vast & elegant

intellectus means "light of the mind" it is not discourse it is not even language the inner sun

the *polis* is constellated around the sun the fire is central

Notes on Diane di Prima, Rant (1990)

Diane di Prima (1934–2020) was an

American writer of the Beat Generation. She acted as a bridge between the Beat Generation and the later emerging hippie movement. Rant (published in Pieces of a Song: Selected Poems, City Lights, 1990) reports that one's imagination is always already embedded in the cosmos — the imagination is "the inner sun" whose "fire is central". The ultimate war is against the imagination — and Diane di Prima calls on us as her readers to take the side of the imagination in this war.

Shifting Patterns of Extraordinary Economic and Social Events in Relation to the Solar Cycle

Mikhail GORBANEV
August 2020

DISCLAIMER

The views expressed in this paper are solely those of the author and do not represent IMF views or policy.

Mikhail Gorbanev, PhD, is Senior Economist at the International Monetary Fund. 700 19th Street, N.W., Washington, D.C. 20431 (E-MAIL: Mikhail.Gorbanev@gmail.com) The text has been slightly adapted to the institutional style guide.

ost notable claims linking events on Earth with solar cycle phases relate to solar maximums. Cyclical maximums of solar activity could be associated with economic recessions (W.S. Jevons) or revolutions (A.L. Chizhevsky). However, both the diminishing magnitude of solar cycles and the recent crisis events warrant closer attention to solar minimums. The ongoing global economic and financial crisis—caused by the "great lockdown" response to the new Covid-19 coronavirus pandemic—coincided with cyclical minimum of solar activity, as did the previous Global Financial Crisis of 2007–2009. And before that, the Asian financial crisis of 1997–1998 began shortly after solar minimum. These events point to the new emerging pattern of global economic and financial crises coinciding with cyclical minimums of solar activity.

What Are Sunspots, Solar Cycles, Solar Maximums, and Solar Minimums?

Sunspots are temporary phenomena on the Sun's surface that appear visibly as dark spots compared to surrounding regions. They are caused by intense magnetic activity that inhibits convection and forms areas of reduced surface temperature. The quantity of sunspots visible on the Sun fluctuates with an approximate eleven-year cycle known as the "solar cycle". Solar minimum refers to a cyclical period of low solar activity when the number of sunspots is lowest; solar maximum occurs in the years of most intensive solar activity when sunspots are most numerous. The cycles are numbered since mid-eighteenth century, with the first numbered cycle running from the minimum in 1755 to the next minimum in 1766. Currently, the 24th cycle is unfolding from a minimum in December 2008 through the cyclical maximum in April 2014 toward the next minimum expected in the current year, 2020.

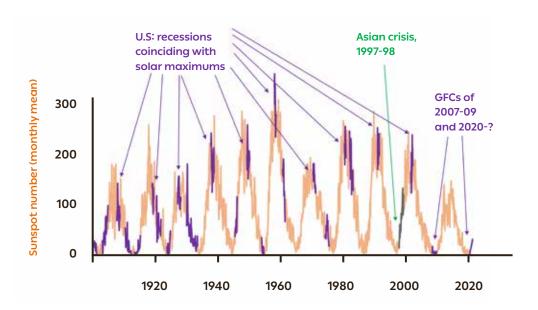
In addition to the sunspot number, which remains the primary measure of solar activity, many other indicators have been established and recorded, particularly in recent years. They include the indicators of radio activity, radiance, proton emission, solar wind, flares, and

coronal mass ejections (CME). All these indicators broadly follow the solar cycle as measured by the sunspot index and reach their maximums around sunspot maximums.¹

Possible Impact on the Economy and Society

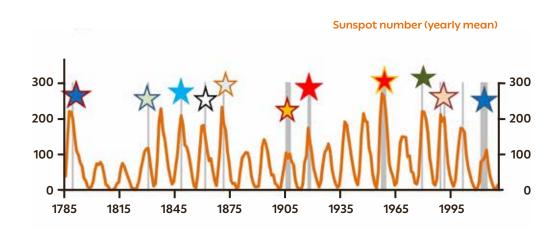
Famous British economist and statistician William Stanley Jevons developed the theory explaining the period of the trade cycle with variations in solar activity. In Jevons's lifetime, "commercial crises" occurred at intervals of ten to eleven years (1825, 1836-1839, 1847, 1857, 1866), which broadly matched the average solar cycle length. In his papers, Jevons carried back this history of "commercial crises" at ten-to-eleven-year intervals almost to the beginning of the eighteenth century. This "beautiful coincidence", as he called it, produced in him a strong conviction of causal nexus, going from cyclical solar activity through crop-harvest fluctuations to commercial trade cycles.²

- 1 R.P. Kane, "Evolutions of Various Solar Indices Around Sunspot Maximum and Sunspot Minimum Years", Annales Geophysicae 20 (2002): 741–755.
- William Stanley Jevons, "Influence of the Sun-Spot Period on the Price of Corn", a paper read at the meeting of the British Association, Bristol, 1875; "Commercial



Russian scientist Alexander Chizhevsky advanced a theory suggesting that the solar activity cycles shaped all human history. His thinking was influenced by the striking observation that two Russian revolutions of the early twentieth century (in 1905-1907 and 1917) and several major European revolutions of the nineteenth century (in 1830, 1848, and 1871) occurred in the years of maximum solar activity. Chizhevsky scrutinized the available sunspot records and solar observations, comparing them to riots, revolutions, battles, and wars in Russia and 71 other countries for the period from 500 BC to 1922. He found that a significant percent of revolutions

Crises and Sun-Spots", *Nature* XIX (November 14, 1878): 33–37; "Sun-Spots and Commercial Crises", *Nature* XIX (April 24, 1879): 588–590; "The Solar-Commercial Cycle", *Nature* XXVI (July 6, 1882): 226-228.

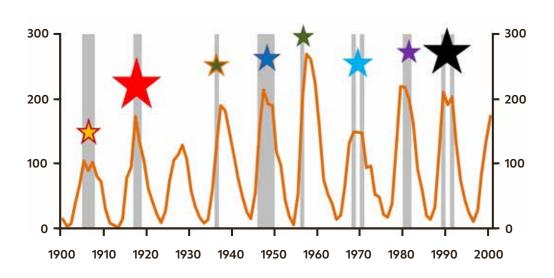


		Years	Events
	*	1789	Great French Revolution
	\Rightarrow	1830	Revolutions in Europe (France, Poland, Germany, Italy, Greece)
	*	1848	Revolutions in Europe (Italy, France, Germany, Austria, etc.)
	$\stackrel{\wedge}{\bowtie}$	1861	Secession of 13 southern US states that formed the C.S.A.
	\Rightarrow	1871	Uprising in Paris "Paris Commune"
	\Rightarrow	1905-07	Revolution of 1905-07 in the Russian Empire
	*	1917 1918	February Revolution, Great October Socialist Revolution in Russia Revolution in Germany, collapse of the Austro-Hungarian Empire
	*	1957-59	Revolution in Cuba
Ī	*	1979	Islamic Revolution in Iran
	\Rightarrow	1989 1991	Fall of Berlin Wall, collapse of communism in Eastern Europe Collapse of Soviet Union and Yugoslavia
	*	2010-14 2013-14	"Arab Spring": Revolutions in Egypt, Libya, Syria, Yemen, Tunisia, etc. Revolution in Ukraine

sources: WDC-SILSO; NASA; history textbooks.

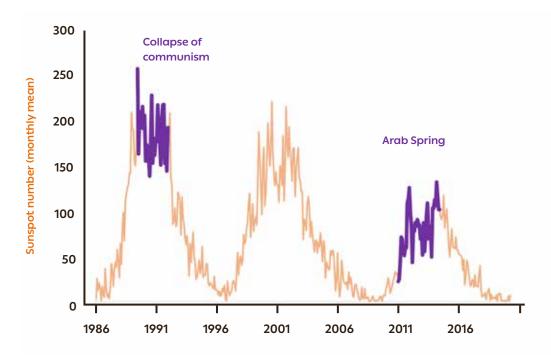
sources: WDC-SILSO; NASA; NBER

Sunspot number (yearly mean)



	Years	Events
\Rightarrow	1905-07	Revolution of 1905-07 in the Russian Empire
*	1917 1918	February Revolution, Great October Socialist Revolution in Russia Revolutions in Germany, Hungary, collapse of Austro-Hungarian Empire
*	1936	Revolution in Spain
*	1946-49	Conversion of Eastern Europe to socialism
*	1956	Hungarian revolution, Poznań protests in Poland
*	1968 1970	"Prague Spring" in Czechoslovakia Protests in Poland
*	1980-81	Polish crisis, "Solidarity" trade union, martial law
*	1989 1991	Fall of Berlin Wall, collapse of communism in Eastern Europe Collapse of Soviet Union and Yugoslavia

sources: WDC-SILSO; history textbooks.



and what he classified as "the most important historical events" involving "large numbers of people" occurred in the three-year periods around sunspot maximums. Chizhevsky proposed to divide the eleven-year solar cycle into four phases: (1) a three-year period of minimum activity (around the solar minimum) characterized by passivity and "autocratic rule"; (2) a two-year period during which people "begin to organize" under new leaders and "one theme"; (3) a three-year period (around the solar maximum) of "maximum excitability", revolutions, and wars; (4) a three-year period of gradual decrease in "excitability," until people

sources: WDC-SILSO; history textbooks.

are "apathetic." Through his subsequent studies, Chizhevsky came to believe that correlations with the solar cycles could be found for a very diverse set of natural phenomena and human activities. In his book, he compiled a list of as many as 27 of them, ranging from crop harvests to epidemic diseases and mortality rates."

Empirical Evidence

Even though the exact reasons of it remain unclear, economic recessions in the US and other advanced economies do occur more often around cyclical maximums of solar activity. In the US, where the longest series of consistent recession dates is available, during the entire twentieth century and in the early twenty-first century each cyclical maximum of solar activity overlapped closely with a recession (FIGURE 1). This striking pattern worked for over 100 years until the US economy did not go into recession after the maximum of Solar Cycle 24 in April 2014. Besides, modern research links solar cycles with various other economic developments.5

- 3 Alexander Chizhevsky, "Physical Factors of the Historical Process", Kaluga, 1924; (In Russian: А.Чижевский. Физические факторы исторического процесса. Калуга, 1-я Гостиполитография, 1924). "Les Epidemies et les perturbations electro-magnetiques du milieu exterieur", Hippocrate, Paris (1938); "The Terrestrial Echo of Solar Storms", Thought, Moscow (1976). (In Russian: А.Л.Чижевский. Земное эхо солнечных бурь. Москва, Издательство «Мысль», 1976.)
- 4 Mikhail Gorbanev, "Sunspots, Unemployment, and Recessions, or Can the Solar Activity Cycle Shape the Business Cycle?" MPRA paper, no. 40271, July 2012; "Can solar activity influence the occurrence of economic recessions?" MPRA paper, no. 65502, July 2015.
- 5 E.g., Vladimir Belkin, "Cycles of Oil

Moreover, major revolutions that change the course of history also occur more often at the time of maximums of solar activity (FIGURE 2). For example, solar cycle maximums provided milestones for the advent and demise of communism in Europe (FIGURE 3), from Paris Commune in 1871 (maximum of Solar Cycle 11) to the first and second Russian Revolutions (maximums of Solar Cycles 14 and 15) to the ultimate collapse of the USSR and the Soviet Bloc in 1989–1991 (maximum of Solar Cycle 22). The most recent revolution wave named "Arab Spring" also overlapped with maximum of Solar Cycle 24 (FIGURE 4).

Changing Pattern

Solar Cycle 24 was the weakest on record since Solar Cycle 14 in 1902–1913, and the next Solar Cycle 25 is projected to be of about the same magnitude. As a result, the solar activity maximum in 2014 was also the weakest since the maximum of 1906, while the cyclical minimums of solar activity became more prolonged. During the minimum between cycles 23 and 24, the Sun had 817 days without sunspots, which was a record since the solar minimum of 1914. And that historically low period of solar activity coincided with the Global Financial Crisis (GFC) of 2007–2009. which was the deepest contraction of the world economy since the Great

- (1970–2017), Metals (1980–2017) Price and the Eleven–Year Solar Cycle: Statistics of Strong Relations", Chelyabinsk Humanist 1 no. 42 (January, 2018): 83–89.
- 6 The NOAA/NASA co-chaired international panel to forecast Solar Cycle 25 released their latest forecast for Solar Cycle 25 in December 2019. The forecast consensus: a peak in July 2025 (+/- 8 months), with a smoothed sunspot number (SSN) of 115. The panel agreed that Cycle 25 will be average in intensity and similar to Cycle 24.

Depression of 1929–1933. Further on, the ongoing cyclical minimum of the solar activity at the end of cycle 24 is shaping as one of the longest such episodes, with at least 700 spotless days already observed. And it coincided with yet another global economic and financial crisis that is bound to eclipse the previous GFC of 2007–2009 and, perhaps, even the Great Depression of 1929–1933. Before that, the Asian financial crisis of 1997–1998 began shortly after the solar minimum of 1996 (FIGURE 1). This chain of coincidences deserves close attention.

Without pretending to offer an exhaustive explanation, let me point out that the crisis events observed during the most recent solar minimums are consistent with the theory developed by A.L. Chizhevsky. According to this theory, solar cycle minimums could be characterized by people's tranquility and even apathy. This risk-off mood appears consistent with financial crises. While the Covid-19 epidemic triggered the current crisis, it was "the great lockdown" policy response that turned the health crisis into the deepest economic and financial crisis in modern history. Out of all possible options for responding to the deadly pandemic, humankind collectively chose and implemented the most passive option of going into the global lockdown.

Methods

The results reported in the article are derived from comparing data series for sunspots with dates of US recessions and most important revolutions.

Data availability statement

The data that support the findings of this study are publicly available from WDC-SILSO, Royal Observatory of Belgium, Brussels; US National Aeronautics and Space Administration (NASA); US National Bureau of Economic Research (NBER); history textbooks and Wikipedia. Further information on the data that support the findings of this study are available from the author upon request.

List of Works

Kobby Adi, *Vienna Light Study*, 2024, hand-bound log book, 22×15.5×2.5 cm

Kobby Adi, *witnesses*, 2022, agar-agar, glycerine, water, GLOWTEC Starglow Stardust, dimensions variable

Kerstin Brätsch, PARA PSYCHIC_ Die Frage: Was denn eigentlich gewesen sei?: [PARA PSYCHIC_ The question: What had actually happened?:]_Flow directly implicates not one but several bodies (Plasmastate), 2020, colored pencil on paper, Optium acrylic artist's frames, 35.6×27.9 cm • COURTESYTHE ARTIST AND GIÓ MARCONI, MILAN

Kerstin Brätsch, PARA PSYCHIC_ Enki (Sohn) [PARA PSYCHIC_Enki (Son)], 2020-2021, colored pencil, ink, oil, lacquer, crayon, graphite and collage on paper, Optium acrylic artist's frame, 35.6×27.9 cm • COURTESY THE ARTIST AND GIÓ MARCONI, MILAN

Kerstin Brätsch, PARA PSYCHIC_ Filth Eater, 2020, colored pencil on paper, Optium acrylic artist's frame, 35.6×27.9 cm • courtesy THE ARTIST AND GIÓ MARCONI, MILAN

Kerstin Brätsch, PARA PSYCHIC_ Leakage (Solar Anus), 2020–2021, colored pencil, graphite and collage on paper, Optium acrylic artist's frame, 35.6×27.9 cm • COURTESY THE ARTIST AND GIÓ MAR-CONI, MILAN Kerstin Brätsch, PARA PSYCHIC_ Re-Breather (The Hierophant):_ Flesh Crystal, 2020-2021, colored pencil and graphite on paper, Optium acrylic artist's frame, 35.6×27.9 cm • COURTESY THE ART-IST AND GIÓ MARCONI, MILAN

Kerstin Brätsch, PARA PSYCHIC_ The Call, 2020, colored pencil, graphite and collage on paper, Optium acrylic artist's frame, 35.6×27.9 cm • COURTESY THE ART-IST AND GIÓ MARCONI, MILAN

Kerstin Brätsch, PARA PSYCHIC_ Time breaks down into many times, 2020, colored pencil and graphite on paper, Optium acrylic artist's frames, 35.6×27.9 cm • COURTESY THE ARTIST AND GIÓ MARCONI, MILAN

Kerstin Brätsch, Tempesta Solare (Sunshields for Iwaki Odori) with Telescope, 2012, Baked Artista glass, luster pigments, polished steel telescope designed in collaboration with GianCarlo Montebello, dimensions variable • COURTESY THE ARTIST AND GIÓ MARCONI, MILAN

Colectivo Los Ingrávidos, Danza Solar [Solar Dance], 2021, video: 4'03"

Colectivo Los Ingrávidos, Ritual, 2023, video: 15'49"

Colectivo Los Ingrávidos, The Sun Quartet, Part 1: Piedra da Sol [Sunstone], 2017, video: 6'42" Colectivo Los Ingrávidos, The Sun Quartet, Part 2: San Juan River, 2018, video: 12'5"

Colectivo Los Ingrávidos, The Sun Quartet, Part 3: Conflagration, 2019, video: 16'22"

Colectivo Los Ingrávidos, The Sun Quartet, Part 4: November 2 / Far from Ayotzinapa, 2020, video: 22'35"

Colectivo Los Ingrávidos, Tonalli, 2021, video: 16'20"

Sonia Leimer, Space Junk, 2020, stainless steel, 70 cm diameter • COURTESY MUMOK – MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN

Sonia Leimer, Space Junk, 2020, stainless steel, 30×120×30 cm
• COURTESY GALERIE NÄCHST ST.
STEPHAN ROSEMARIE SCHWARZ-WÄLDER

Sonia Leimer, Space Junk, 2022, stainless steel, 62×50 cm diameter • COURTESY GALERIE NÄCHST ST. STEPHAN ROSEMARIE SCHWARZ-WÄLDER

Sonia Leimer, Space Junk, 2022, stainless steel, 50 cm diameter • COURTESY GALERIE NÄCHST ST. STEPHAN ROSEMARIE SCHWARZ-WÄLDER

Sonia Leimer, Space Junk, 2024, stainless steel, 95×80 cm diameter • COURTESY GALERIE NÄCHST ST. STEPHAN ROSEMARIE SCHWARZ-WÄLDER Sonia Leimer, 24.12.2024, 2024, silk screen print on foil, 100×80 cm • COURTESY GALERIE NÄCHST ST. STEPHAN ROSEMARIE SCHWARZ-WÄLDER

Maha Maamoun, *2026*, 2010, video: 8'21"

Wolfgang Mattheuer, Der Nachbar, der will fliegen [The Neighbour Who Wants to Fly], 1984, oil on canvas, 200×230 cm • COURTESY LUDWIG MUSEUM - MUSEUM OF CONTEMPORARY ART, BUDAPEST

Wolfgang Mattheuer, Sonnenstraße [Sun Street], 1990, oil on hardboard, 131×100.5×4.5 cm • COURTESY THE LUDWIG FORUM FOR INTERNATIONAL ART, LOAN PETER AND IRENE LUDWIG FOUNDATION

Wolfgang Mattheuer, Spirale [Spiral] from the series Suite '89 (1 of 6), 1988–1989, linocut on cardboard, 85.5×88.4 cm • COURTESY THE LUDWIG FORUM FOR INTERNATIONALART, LOAN PETER AND IRENE LUDWIG FOUNDATION

Marina Pinsky, July 15th, 2015, 2015, UV cured inkjet print on aluminum, silk ribbon, 146×149×1 cm • COURTESY C L E A R I N G, NEW YORK, BRUSSELS, LOS ANGELES

Katharina Sieverding, DIE SONNE UM MITTERNACHT SCHAUEN (RED), SDO/NASA [WATCHING THE SUN AT MID-NIGHT (RED), SDO/NASA], 2011-2014, video: 186' (loop) • © KATHARINA SIEVERDING, VG BILD-KUNST

The Atlas Group, I only wish that I could weep, 2002, video: 7'12" • COURTESY THE ARTIST & SFEIR-SEMLER GALLERY BEIRUT/HAMBURG

The Otolith Group, In the Year of the Quiet Sun, 2013, video: 33' • COURTESY THE OTOLITH GROUP AND LUX. LONDON

Suzanne Treister, ALCHEMY, 2007, Rotring ink on paper / 5 digital prints (exhibition copies), 29.7×42 cm each • COURTESY THE ARTIST, ANNELY JUDA FINE ART, LON-DON AND P.P.O.W. GALLERY, NEW YORK

Suzanne Treister, Black Hole Spacetime Diagrams from The Escapist BHST (Black Hole Spacetime) (10 of 37), 2018–2019, watercolor on paper / digital prints (exhibition copies), 21×29.7 cm each • COURTESY THE ARTIST, ANNELY JUDA FINE ART, LONDON AND P.P.O.W. GALLERY, NEW YORK

Suzanne Treister, Interplanetary Spacetime Algorithm from The Escapist BHST (Black Hole Spacetime), 2018–2019, oil on canvas, 213×152 cm • COURTESY THE ARTIST, ANNELY JUDA FINE ART, LONDON AND P.P.O.W. GALLERY, NEW YORK

Suzanne Treister, The Escapist Comic Strip from The Escapist BHST (Black Hole Spacetime) (20 of 52), 2018–2019, watercolor on paper / digital prints (exhibition CODIES), 21×29.7 cm each ◆ COURTESY THE ARTIST, ANNELY JUDA FINE ART, LONDON AND P.P.O.W. GALLERY, NEW YORK

Anton Vidokle, The Communist Revolution was Caused by the Sun, 2015, video: 33'36"

Gwenola Wagon, *Chroniques* du Soleil Noir [Chronicles of the Dark Sun], 2023, video: 17'

Hajra Waheed, Howlong does it take moonlight to reach us? Just over one second. And sunlight? Eight minutes., 2019, sunned paper, 121.9×132 cm, 28×35.6 cm • COURTESY PAYAL AND ANURAG KHANNA COLLECTION, INDIA

Public Program



Walid Raad/The Atlas Group, I only wish that I could weep, 1997/2002, video still • Courtesy the artist and sfeir-semler gallery beirut / Hamburg

Brunnenpassage x kunsthalle wien

In the promise of the rising sun
Exhibition at Yppenplatz /
Back entrance of Brunnenpassage
Thu 16/5 - Sun 1/9 2024
Brunnenpassage, Brunnenpassage 71,

Brunnenpassage, Brunnenpassage 71, 1160 Vienna

In cooperation with kunsthalle wien, Brunnenpassage will present an installation by Huda Takriti. The newly commissioned work deepens the artist's critical reflection upon various political and social histories and shows how the official and personal narratives thereof both conflict and intertwine with one another.

Developing upon a previous work, Clarity is the Closest Wound to the Sun (2023), Takriti takes the writings of Zohra **Drif**, a freedom fighter of the National Liberation Front of Algeria, as a point of departure. In Drif's autobiography, the artist read a quotation taken from the poem *Hypnos* (1946) by a fighter of the French Resistance, René Char, which lent the work its title. Upon reading the full poem, Takriti came across the following paragraph that became the basis for the poster exhibited at Brunnenpassage: "We belong to no one except the golden point of light from that lamp unknown to us, inaccessible to us that keeps awake courage and silence." Hypnos, the god of sleep, becomes a symbol of collective amnesia in the work of **Takriti**, whose original video and new poster for Brunnenpassage highlight the importance of women who fight against oppressive regimes in their struggle

for freedom — both for themselves and society at large.

By situating the poster in the public space of Yppenplatz, **Takriti** aims to engage passersby to reflect on our connection to marginalized narratives of the past and on how we can collectively relate to those narratives from today's point of view.

Brunnenpassage x kunsthalle wien

Artwork Introduction with Huda Takriti Sat 8/06 2024, 6 PM

Brunnenpassage, Brunnenpassage 71, 1160 Vienna

As part of StraßenKunstFest (starting 4 PM at Yppenplatz), Huda Takriti will give an insight into her new installation at Brunnenpassage—In the promise of the rising sun (2024)—produced in cooperation with kunsthalle wien and Wiener Festwochen | Freie Republik Wien.

Genossin Sonne Curators' Tour

Sat 18/5 2024 • 5 PM kunsthalle wien Museumsquartier

Curators Inke Arns and Andrea Popelka will guide you through the exhibition and discuss artworks that are characterised by the revolutionary power of the sun. Is there a connection between increased solar activity and earthly revolutions? And what speculative, pleasurable considerations can be found in contemporary art and poetry?

Free with a valid admission ticket, in German, no registration required.

The Power of the Setting Sun Guided Tours

Thu 6/6, 7:51 PM • 20/6, 7:58 PM • 4/7, 7:57 PM • 18/7, 7:47 PM • 1/8, 7:30 PM kunsthalle wien Museumsquartier

60 minutes before sunset, we will discuss the contexts and backgrounds of the exhibited works with you during kunst-Halle wien's long Thursday night.

The guided tours are free of charge and take place in German. No registration required.

TUForMath x kunsthalle wien

The Weight of Light

Wed 22/5 • 29/5 • 5/6 • 12/6 • 26/6 2024 • 10 – 11:30 AM

kunsthalle wien Museumsquartier

People have been interested in the sun since time immemorial. The central star of the solar system provides orientation and structure and fascinates both science and art. As part of the exhibition we school classes to a mathematical art talk and discuss the revolutionary power of the sun with a maths professor and an art educator.

A collaboration between TUForMath and kunsthalle wien in the context of Wiener Festwochen | Freie Republik Wien and Klima Biennale Wien. Admission and guided tour are free of charge. For school classes of 10th and 11th grade.

Please register under: www.TUForMath.at/schule

KinderuniKunst x kunsthalle wien

Solar aliens and black holes

Tue 2/7 • Wed 3/7 • Thu 4/7 2024 • 10 AM - 12 PM

kunsthalle wien Museumsquartier

The sun provides us with light and warmth and is essential for our survival. Our Earth orbits this gigantic star in space and makes us dream of distant galaxies. Discover the exhibition with us and invent space stories in which distant galaxies, aliens and gigantic black holes inspire us to create artistic scientific work.

The workshops are for children aged 8-12 and are free of charge. Registration at: www.kinderunikunst.at

Programs for schools and universities

kunsthalle wien offers an extensive program for schools and universities. For further information and registration please contact vermittlung@kunsthallewien.at

kunsthalle wien Podcast

Tune in and listen to the podcast to hear what the artists of the exhibition have to say about their work.



Free admission

Every Thursday 5-9 PM!

Details and regular updates as well as further dates for the accompanying program can be found on our website:

www.kunsthallewien.at

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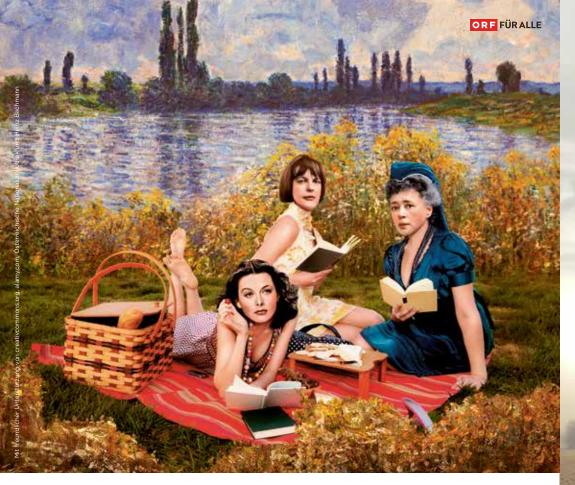


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Inke Arns • Ramona Heinlein • Hannah Marynissen •
Andrea Popelka (WORK DESCRIPTIONS)

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