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exhibition program 2022

Ines Doujak. Geistervölker

Extended until 23/1 2022

Solo exhibition

CURATORS
WHW

kunsthalle wien
museumsquartier

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



Installation view: *Ines Doujak. Geistervölker*, Kunsthalle Wien 2021, PHOTO: MARKUS WÖRGÖTTER

Ana Hoffner ex-Prvulovic* & Belinda Kazeem-Kamiński

Extended until 6/3 2022

Solo exhibitions

CURATOR
Anne Faucheret

kunsthalle wien
museumsquartier

kunsthalle wien dedicates to Vienna-based artists* **Ana Hoffner ex-Prvulovic*** and **Belinda Kazeem-Kamiński** two solo shows, which take place simultaneously in the upper hall of **kunsthalle wien museumsquartier**. They include existing works reimagined and adapted for the exhibition space as well as new works produced for the occasion.



Installation view: Belinda Kazeem-Kamiński, Kunsthalle Wien 2021, PHOTO: WWW.KUNST-DOKUMENTATION.COM

Ana Hoffner ex-Prvulovic* takes a close look at the fabrication of history, memory, and subjectivity – insisting on the psychological unconscious at work in these processes. Along which lines of domination and exclusion do these processes occur? Which narratives and practices are swept away and erased? Hoffner ex-Prvulovic* tells the stories of queerness as a survival strategy (in the Omarska detention camp in Bosnia and Herzegovina, and in Afghanistan), of non-alignment as ethics (and not only as geopolitics), and of family as a space for chosen kinship.

Belinda Kazeem-Kamiński challenges the ways Black people's history is represented and musealized, tackling the ignorance that occurred (and still occurs) regarding the ongoing consequences of enslavement and colonization. Intertwining critical theory and artistic practice, she invents methods and rituals for looking at and dealing with the traces of the oppressive colonial past that are inherent to archival material, attempting to give a voice to the overlooked and the repressed. ●

Extended until 24/4 2022

Group exhibition

CURATORS

Laura Amann and
Aziza Harmel

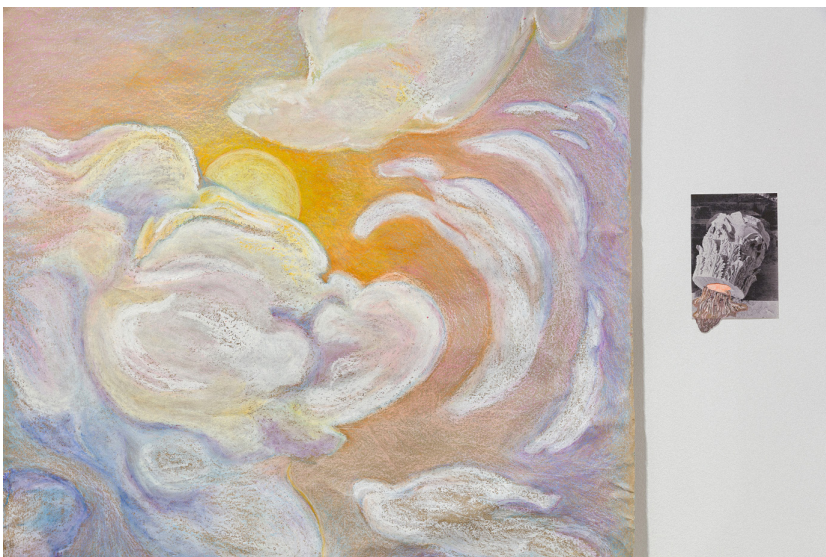
kunsthalle wien
karlsplatz

Do Nothing, Feel Everything

Do Nothing, Feel Everything sheds light on our current state of crisis when every catastrophe, every threat is instantly overridden by another. Our physical and mental well-being is not an individual matter anymore but we were sharing a state of insanity before we even knew we were insane.

The international group show brings together works, commentaries, experiences, and concepts by artists of different generations. It looks into art practices that understand paranoia as a form of

resistance as well as insanity as a common condition and as a dynamic form of knowledge with something crucial at stake – art practices that, through careful bruising, find ways to soothe and to bear. ●



Installation view: *Do Nothing, Feel Everything* with works by Yesmine Ben Khelil (detail), Kunsthalle Wien 2021, PHOTO: WWW.KUNST-DOKUMENTATION.COM

Handspells. Kunsthalle Wien Prize 2021

kunsthalle wien Prize 2021

24/2—22/5 2022

Group exhibition

ARTISTS

Diana Barbosa Gil • Cho Beom-Seok • Ani Gurashvili • Jojo Gronostay • Lukas Maria Kaufmann • Nora Severios • Anna Spanlang • Chin Tsao

CURATOR

Anne Faucheret

kunsthalle wien
museumsquartier

IN COOPERATION WITH THE
Academy of Fine Arts Vienna
and the University of Applied
Arts Vienna

Diana Barbosa Gil, *Die beste Idee aller Zeiten* [The Best Idea Ever], 2021, installation view, PHOTO: JORIT AUST

For the first time, the exhibition showcasing the winners of the 2021 *Kunsthalle Wien Prize* will take the form of a group presentation, gathering eight artists: **Anna Spanlang** and **Diana Barbosa Gil** – winners of the first prize – as well as **Cho Beom-Seok**, **Jojo Gronostay**, **Nora Severios**, **Ani Gurashvili**, **Lukas Maria Kaufmann**, and **Chin Tsao**. The curatorial team of *kunsthalle wien* decided to open the prize to a larger selection of artists in order to represent a wider spectrum of artistic positions among the graduates of both art academies. The new constellation privileges the many over the few and the collective over the individual.



The exhibition takes as a background assumption that we humans are connected to everything else and that the process of shaping and cherishing connections beyond the affect and experience economy is at the core of artist practice. What does it mean to be a connecting body in the world, to be politically and psychologically as well as culturally determined? How to connect beyond normalized and socially sanctioned bindings – often based on domination and extraction – and how to repair damaged connections? ●

Defiant Muses. Delphine Seyrig and the Feminist Video Collectives in 1970s and 1980s France

7/4—4/9 2022

Group exhibition

GUEST CURATORS

Nataša Petrešin-Bachelez
and Giovanna Zapperi

kunsthalle wien
museumsquartier

IN COOPERATION WITH
Museo Reina Sofía Madrid
and Württembergischer
Kunstverein Stuttgart

Defiant Muses homes in on the intersection between the histories of cinema, video, and feminism: the exhibition sheds light on a network of creators and political figures around the actor, director, and activist **Delphine Seyrig** to sketch a history of feminism as media history.

Delphine Seyrig (1932–1990) rose to renown with performances in the films of French auteur directors, starring, for example, in **Alain Resnais'** *Last Year at Marienbad* (1961). In the 1970s, she became actively involved in the feminist movement, working with filmmakers like **Chantal Akerman**, **Marguerite Duras**, and **Ulrike Ottinger**. Around 1975, **Seyrig** teamed up with **Carole Roussopoulos** and **Ioana Wieder** to form the collective **Les Insoumuses** (The Defiant Muses), producing videos that harnessed the medium as a tool of emancipation and political activism.



Cathy Bernheim, Delphine Seyrig
 filming *Où est-ce qu'on se "mai"?* during
 the May 1 demonstration in Paris, 1976
 (detail), COURTESY CATHY BERNHEIM

Photographs, films, and other works by eminent artists and filmmakers like **Etel Adnan**, **Akerman**, **Duras**, **Babette Mangolte**, and **Ottinger** illustrate the manifold political issues and demands that were raised at this historic juncture and still echo today: structural sexism in the movie industry and the invisibility of women* as cultural producers* and social actors* more generally are profound and persistent grievances. In this light, the exhibition speaks directly to today's urgent concerns, presenting a template for how women* can

become effective political agents and succeed in the struggle for self-determination.

The exhibition is funded by the **Kulturstiftung des Bundes** (German Federal Cultural Foundation) and by the **Beauftragte der Bundesregierung für Kultur und Medien** (Federal Government Commissioner for Culture and Media). ●

Space for Kids. The Art-Nature Laboratory or The Mushrooming Cabinet of Wonders

14/6—9/10 2022

CURATORS

kunsthalle wien's art education team –
Wolfgang Brunner • Michaela Schmidlechner • Michael Simku • Martin Walkner

kunsthalle wien
 karlsplatz

Is the city a living organism? Why do oceans change color? Are glass-and-concrete skyscrapers nature, too?

The fifth iteration of the interactive exhibition format *Space for Kids*, which is open to children and grownups alike, goes live in 2022. The new edition zooms in on questions that revolve around the ways in which our environment is changing. We take inspiration from artists who explore climate change and natural ecosystems as well as the city as a habitat for animals, plants, and humans.

From June 14 until October 9, 2022, **kunsthalle wien karlsplatz** once again turns into an artistic research laboratory where

children and all others who are interested work with artists and art educators to create an exhibition. Various workshops let the participants try out a range of creative methods and practices and playfully discover new ways of seeing the world around us. The results of the workshops as well as other visitors' contributions and traces are presented in the form of a continually growing and mushrooming exhibition. ●



Space for Kids. The Art-Nature Laboratory or The Mushrooming Cabinet of Wonders,
 PHOTO: KUNSTHALLE WIEN

Katrina Daschner. Burn and Gloom! Glow and Moon! Now We're Here to Live It All

28/6—23/10 2022

Solo exhibition

GUEST CURATOR
Övül Durmuşoğlu
(Istanbul/Berlin)

kunsthalle wien
museumsquartier

Burn and Gloom! Glow and Moon! Now We're Here to Live It All is Katrina Daschner's most concentrated exhibition to date. It journeys through over two decades of intersectional and queering practices in film, performance, sculpture, and community work produced in Vienna. Daschner confronts, touches, embraces and dreams. She reflects on how to translate the plurivocal yet mostly invisible ways of queer experience into aesthetics. Her work has tirelessly intervened into the patriarchal common sense and its everyday norms in Western society through various proposals of corporeal fluidity she scripts and enacts with herself and the community she relates to. In these scripts the exposure of the body is always violent, while the transgression of that exposure brings pleasure.



Katrina Daschner, *POMP*, 2020, film still, COURTESY THE ARTIST

The exhibition will activate different settings, objects, and props taken and inspired from Daschner's cinematic universe as installations alongside bringing early video works and the newly shot *Sunken Corals Rise Above* together. The legacy of her community-driven *Salon Lady Chutney* and CLUB BURLESQUE BRUTAL will guide the public and educational program. With its feminist, queer, anti-racist glam Daschner's work provides an antidote to the regressions we are currently going through. ●

Sanja Iveković

4/10 2022—12/2 2023

Solo exhibition

GUEST CURATOR
Zdenka Badovinac
(Ljubljana)

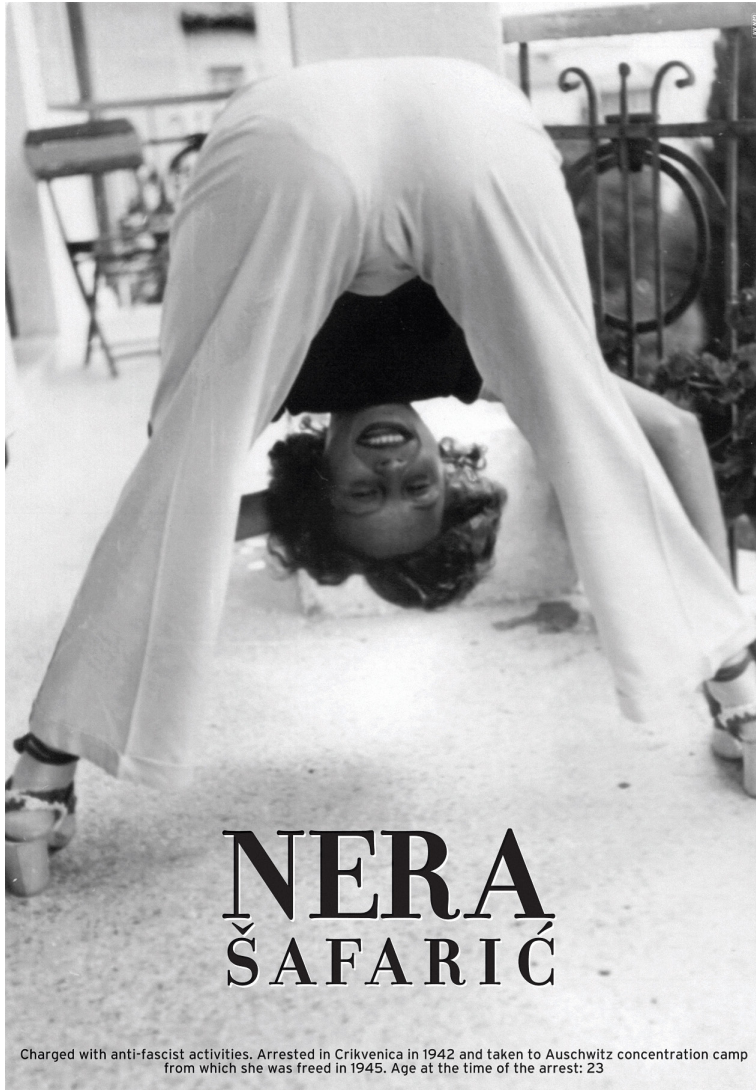
kunsthalle wien
museumsquartier

Since the 1970s, Sanja Iveković's artistic practice has taken a clear feminist and activist position and has continuously confronted issues of gender and politics. Her works often start from very personal settings and life circumstances, and juxtapose these to official histories and mainstream depictions in order to explore representations of female identity, female history, violence against women, manifestations of ideology through mainstream media, and the relationship of history and contemporaneity.

The exhibition at **kunsthalle wien** will bring together selections from different periods of Iveković's career with newly produced works

focusing on the artist's mother, **Nera Šafarić**, whose resistance to fascism was already featured in two of her seminal works, *GEN XX* (1997–2001) and *Searching for My Mother's Number*, initially produced for documenta 11 in Kassel in 2002. While covering the wide range of subjects addressed by Iveković's art practice, the show will give an accentuated look into neglected histories of antifascism and socialism through a prism of her personal history.

This exhibition will be curated by **Zdenka Badovinac**, a curator and writer who served as director of the Museum of Modern Art and Museum of Contemporary Art (MG+MSUM) in Ljubljana from 1993 to 2021. ●



Sanja Iveković, *GEN XX* (1997–2001),
COURTESY THE ARTIST

On Work and Its Absence (working title)

10/11 2022—February 2023

Group exhibition

CURATORS
WHW

kunsthalle wien
karlsplatz

This international group exhibition looks at the centrality of labor both for the emancipatory project of the left and for capitalist reproduction and ideology, specifically in relation to the notion of unemployment and debates on the "right to useful unemployment" (Ivan Illich), the automation of labor, and a universal basic income.

The exhibition is rooted in the historical and present-day context of Vienna and expands internationally. It is based on research, documentary as well as educational materials and includes newly developed and older artistic works. ●

Rajkamal Kahlon

24/11 2022—February 2023

Solo exhibition

CURATORS
WHW

kunsthalle wien
museumsquartier

Rajkamal Kahlon sees painting as a form of care work – done in the service and from a sense of responsibility and care toward others – and her practice aims at complicating and resisting the ways in which painting is often reduced into a luxury good.

She starts her works with a critical examination of the archives, historical documents and literature of colonialism, which she overlays with drawings and paintings of people otherwise subjected to their colonial gaze. Through this process, drawing and painting become sites of political and aesthetic resistance, and the

violence inherent in colonial and ethnographic images is confronted with beauty, humor, sensuality and seduction. The appropriation and radical transformation of colonial imagery subverts the hierarchy between an ethnographer or anthropologist and its “passive” subjects and traces a clear line between the past and present-day imperialism and orientalism. The resulting works explore both the complicity on part of the reader/viewer and the way in which depicted racialized, gendered, and indigenous communities can reassert their resistance, strength, and dignity.

Rajkamal Kahlon's solo exhibition at **kunsthalle wien** will give an overview of over twenty years of her artistic practice, and present new projects that continue her research of the representational violence of European colonial endeavors and Western knowledge production. ●



Rajkamal Kahlon, *Untitled (Life Jacket)*,
from the series *We've Come a Long Way to Be Together*, 2019,
mixed media painting on canvas, PHOTO: OKNO STUDIOS,
COURTESY THE ARTIST

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