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## exhibition program 2022

24/2—22/5 2022

Group exhibition

ARTISTS

Diana Barbosa Gil • Cho  
Beom-Seok • Jojo Gronostay  
• Ani Gurashvili • Lukas  
Kaufmann • Nora Severios •  
Anna Spanlang (with textile  
sculptures by Sunny Pfalzer) •  
Chin Tsao

CURATOR

Anne Faucheret

DISPLAY

Julia Hohenwarter

**kunsthalle wien**  
museumsquartier

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

### Handspells. Kunsthalle Wien Prize 2021

For the first time, the exhibition showcasing the winners of the *Kunsthalle Wien Prize 2021* will take the form of a group presentation, gathering eight artists, who graduated last year either from the Academy of Fine Arts Vienna or the University of Applied Arts Vienna: Anna Spanlang and Diana Barbosa Gil – winners of the first prize – as well as Cho Beom-Seok, Jojo Gronostay, Ani Gurashvili, Lukas Kaufmann, Nora Severios, and Chin Tsao.

The prize exhibition has been extended 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 format privileges the many over the few and the collective over the individual.

The title of the exhibition, *Handspells*, refers to sequences of gestures performed by bodies or body parts that have performative or transformative effects – expected or unforeseen – on their environment and on other bodies. The works presented reenact or inquire simple, mundane, sometimes repetitive gestures as they appear in the realms of work, of creation, of craft, and in a wide range of other productive but also reproductive activities. When these gestures affect the real, they get imbued with some sort of magic, they become connection, they create relation and can be seen as spells. *Handspells* also evokes chiromancy, where the inscriptions of gestures, of techniques, of habits, of narratives in the palm become signs that can be interpreted.

The exhibition is about bringing close to each other touch and vision, language and body, magic and labor, and about emphasizing the creative dimension of the ordinary, the transformative dimension of iteration, and the political dimension of sharing body techniques.

The *Kunsthalle Wien Prize 2021* is realized with the kind and generous support of the **d+g bogner-stiftung** and **Dekotrend**. ●

Diana Barbosa Gil, *Die beste Idee aller Zeiten* [The best Idea ever], 2021, installation view, PHOTO: JORIT AUST, COURTESY THE ARTIST



## 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,  
Württembergischer  
Kunstverein Stuttgart and the  
Centre audiovisuel Simone de  
Beauvoir

*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 actress, videomaker, 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

ARTISTS

Monira Al Qadiri • Alice Bucknell • Šimon Chovan • Regula Dettwiler • Birke Gorm • Christian Hutzinger • Uriel Orlow • Michèle Pagel • Lois Weinberger • ...

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.



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

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. ●

## Katrina Daschner. BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders

30/6—23/10 2022

Solo exhibition

GUEST CURATOR  
Övül Ö. Durmuşoğlu  
(Istanbul/Berlin)

**kunsthalle wien**  
museumsquartier

*BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders* 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 *Golden Shadow* 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. Works of Heart (1974-2022)

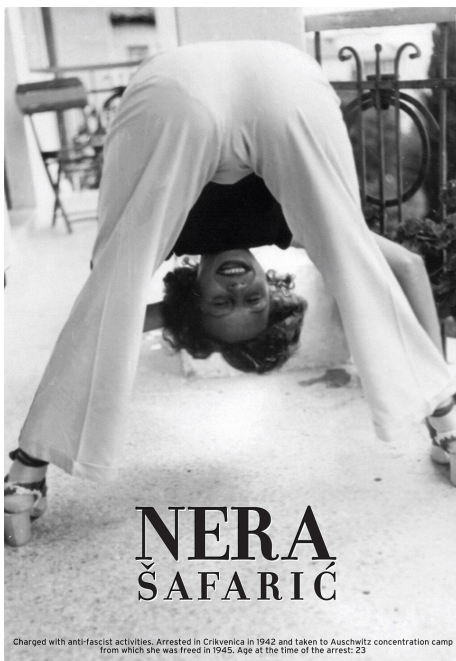
4/10 2022—12/3 2023

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

Charged with anti-fascist activities. Arrested in Crikvenica in 1942 and taken to Auschwitz concentration camp from which she was freed in 1945. Age at the time of the arrest: 23

## In the meantime, midday comes around

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—16/4 2023 (tbc)

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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