

Kunsthalle Wien

Press release

Annual Programme 2025

Kunsthalle Wien is pleased to announce a series of exhibitions for 2025. The programme includes *Radical Software: Women Art and Computing 1960–1991*, a major group survey dedicated to the first decades of digital art, bringing together works from public and private collections across Europe and the US. It also features the first retrospectives in the German-speaking context of *Nicola L.* and *Richard Hawkins*. New works have been commissioned from *Ibrahim Mahama* and *Guan Xiao* for their first solo exhibitions in Austria. The year begins and ends with two installments of the *Kunsthalle Wien Preis*, with each exhibition presenting the work of two artists, one from each of Vienna's art universities. An exhibition by Rawan Almkhtar and Ida Kammerloch who were awarded the prize in 2024 will be followed by an exhibition by two graduates from 2025 in the autumn. The programme at Karlsplatz also features the first edition of *Vienna Digital Cultures*, a new annual festival dedicated to contemporary art in the digital sphere, organised in collaboration with Foto Arsenal Wien.

The programme for 2025 builds upon Kunsthalle Wien's commitment to producing new works and exhibitions based on original concepts and research. Broadly international in scope, it includes the first solo exhibition by a Ghanaian artist in the Kunsthalle's history alongside new commissions from artists working in Beijing, Los Angeles and Vienna. In addition to spanning a broad range of media it covers six decades of artistic production with works dating from the 1960s to present.

Technology, its impact on society and entanglement with power structures is a subject connecting several projects. Migration, trade and colonial legacies is another. These topics are among those explored in a wide variety of educational programmes and activities hosted in Kunsthalle Wien's new Atelier. Accessibility and inclusion remain a key focus with the continued use of Leichte Sprache materials and new community partnerships that allow the institution to reach new audiences. 2025 also sees the launch of the Kunsthalle Wien Club, a new initiative that aims to fundraise for the programme while creating new formats of exchange between artists and publics.

Kunsthalle Wien Preis 2024 & 2025

Kunsthalle Wien's Karlsplatz exhibition space reopens with an exhibition by Rawan Almkhtar (b. 1991, Baghdad) and Ida Kammerloch (b. 1991, Izhevsk), recipients of the *Kunsthalle Wien Preis 2024*. Established initially in 2002, since 2014 it has been organised via a cooperation with Vienna's University of Applied Arts and the Academy of Fine Arts. The award seeks to support emerging artists living and working in Vienna and to promote discourse in contemporary art, bridging a gap between academic study and professional artistic practice. One graduate from each university receives a € 3,000 and a joint exhibition at Kunsthalle Wien. Each edition is accompanied by a publication with commissioned essays and interviews with the artists. The eleventh edition of the *Kunsthalle Wien Preis* will follow in the autumn with two graduates selected from the upcoming diploma presentations in January and June this year.

Radical Software: Women, Art & Computing 1960–1991

This is the first survey to study the history of digital art from a feminist perspective, focusing on women who worked with computers as a tool or subject and artists who worked in an inherently computational way. Comprising more than one hundred works by fifty artists from fourteen countries, the exhibition includes painting, sculpture,

installation, film, performance and many computer-generated drawings and texts created in the pre-internet era. A principally analogue exhibition about digital art, it spans a period marked by the so-called second wave of feminism during which the computer migrated from institutional laboratories to private, domestic space. Focusing entirely on female figures, it documents a lesser-known history of the inception of digital art, countering conventional narratives on art and technology. *Radical Software: Women, Art & Computing 1960–1991* is organised in collaboration with Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean and is accompanied by a catalogue published together with Verlag der Buchhandlung Walther und Franz König. A symposium with artists from the exhibition and experts in the field of art and technology will be hosted at TU Wien on Friday, 28 February.

Artist list:

Rebecca Allen (b. 1953, Detroit), Elena Asins (b. 1940, Madrid – d. 2015, Navarra), Colette Stuebe Bangert (b. 1934, Columbus, Ohio) & Charles Jeffries Bangert (b. 1938, Fargo, North Dakota – d. 2019, Lawrence, Kansas), Gretchen Bender (b. 1951, Seaford, Delaware – d. 2004, New York), Gudrun Bielz (b. 1954, Linz) & Ruth Schnell (b. 1956, Feldkirch), Dara Birnbaum (b. 1946, New York), Inge Borchardt (b. 1935, Szczecin, formerly Stettin), Barbara Buckner (b. 1950, Chicago), Doris Chase (b. 1923 – d. 2008, Seattle, Washington), Analívia Cordeiro (b. 1954, São Paulo), Betty Danon (b. 1927, Istanbul – d. 2002, Milan), Hanne Darboven (b. 1941, Munich – d. 2009, Hamburg), Bia Davou (b. 1932 – d. 1996, Athens), Agnes Denes (b. 1938, Budapest), VALIE EXPORT (b. 1940, Linz), Anna Bella Geiger (1933, Rio de Janeiro), Isa Genzken (b. 1948, Bad Oldesloe), Dominique Gonzalez-Foerster (b. 1965, Strasbourg), Lily Greenham (b. 1924, Vienna – d. 2001, London), Samia Halaby (b. 1936, Jerusalem), Barbara Hammer (b. 1939, Los Angeles – d. 2019, New York), Lynn Hershman Leeson (b. 1941, Cleveland, Ohio), Grace C. Hertlein (b. 1924, Chicago – d. 2015, Chico, California), Channa Horwitz (b. 1932 – d. 2013, Los Angeles), Irma Hünerfauth (b. 1907, Donaueschingen, – d. 1998, Kreuth), Charlotte Johannesson (b. 1943, Malmö), Alison Knowles (b. 1933, New York), Beryl Korot (b. 1945, New York), Katalin Ladik (b. 1942, Novi Sad), Ruth Leavitt (b. 1944, St. Paul, Minnesota), Liliane Lijn (b. 1939, New York), Vera Molnár (b. 1924, Budapest – d. 2023, Paris), Monique Nahas (b. 1940, Paris) & Hervé Huitric (b. 1945, Paris), Katherine Nash (b. 1910 – d. 1982, Minneapolis), Sonya Rapoport (b. 1923, Brookline – d. 2015, Berkeley), Deborah Remington (b. 1930, Haddonfield, New Jersey – d. 2010, Moorestown, New Jersey), Sylvia Roubaud (b. 1941, Munich), Miriam Schapiro (b. 1923, Toronto – d. 2015, Hampton Bays, New York), Lillian Schwartz (b. 1927, Cincinnati, Ohio), Sonia Sheridan (b. 1925, Newark, Ohio – d. 2021, Hanover, Maine), Nina Sobell (b. 1947, Patchogue, New York), Barbara T. Smith (b. 1931, Pasadena, California), Tamiko Thiel (b. 1957, Oakland, California), Rosemarie Trockel (b. 1952, Schwerte), Joan Truckenbrod (b. 1945, Greensboro, North Carolina), Anne-Mie Van Kerckhoven (b. 1951, Antwerp), Ulla Wiggen (b. 1942, Stockholm)

Vienna Digital Cultures

In 2025 the inaugural edition of *Vienna Digital Cultures* takes place at Kunsthalle Wien Karlsplatz and various locations throughout the city. Jointly organised by Kunsthalle Wien and FOTO ARSENAL WIEN, this annual festival consolidates both institutions' commitment to exploring how new technologies influence culture. Curated by Nadim Samman, *Model Collapse* borrows a term from machine learning (AI), for problems that can arise when training large language models. These can include excessive repetition, lack of originality, bias and more, manifest in generated outputs. Under this title, this year's festival considers how established economic, political and personal models face 'collapse' in the wake of generative AI. A lively programme of art, discussion, and performance will bring together international artists and experts between 5 and 18 May in Vienna and online.

Burn The Diaries, Read Them Out Loud. On annotating, editing and making text in contemporary art

Burn The Diaries, Read Them Out Loud is an exhibition incorporating a programme of performance, readings and discursive exchange with a focus on text in the field of contemporary art. Conceived as a group exhibition in progress, artworks installed at its inception will be in dialogue with numerous performative interventions taking place at and around Kunsthalle Wien Karlsplatz over a course of five months. Looking closely at the practice of annotating, editing and writing in art, the format considers text as a skeleton of artmaking, expanding its status beyond the preliminary note.

Artists employing text in their work are invited to use the exhibition as a space for production and experimentation. A display, specially-conceived by artist Ian Waelder in conversation with the artists, curator and institution, forms a setting ready for interaction, as well as a site for reference and meeting. In this scenario the exhibition serves as a page upon which artworks and performances are inscribed as interrelated notes – sampling, (mis)quoting and rehearsing themselves and one another.

Ibrahim Mahama: Zilijifa

Ibrahim Mahama (b. 1987, Tamale) is known for his large-scale installations that explore themes of history, labour, migration and global capitalism challenging perceptions of value, space and the global economic systems that shape everyday life. Some of his most iconic works involve draping buildings and public spaces with repurposed jute sacks, once used to transport commodities like cocoa and coal. The exhibition at Kunsthalle Wien will present a series of new works that consider Ghana's history via its material legacy. A large-scale installation takes up the sculptural question of mass via a series of readymades both large and small. The mechanisms, vessels and networks employed transporting goods and people are the starting point for sculpture, photographic and video works that consider the act of loading, carrying and unloading weight alongside a more abstract notion of the weight of history.

Nicola L.

The first retrospective exhibition on the work of Nicola L. (b. 1932, El Jadida, as Nicole Jeannine Suzanne Leuthe; d. 2018 in Los Angeles) is organised in collaboration with Camden Art Centre, London; FRAC Bretagne, Rennes and Museion, Bolzano. Encompassing sculpture, painting and collage, films and performance dating from 1964 to 2014, it presents a practice that connects diverse movements and styles in 20th century art but ultimately defies categorisation. Drawing upon archive material, it offers an in-depth exploration of a multi-layered and expansive practice that is often situated within the history of pop art, feminism and applied art. Assembling works from public and private collections across Europe and North America, it provides a first opportunity to experience the artist's comprehensive, multifaceted and highly topical practice with works addressing spirituality, sexuality, environmental issues and political activism. The exhibition is accompanied by a new book published by the four institutions together with Lenz Press.

Guan Xiao

Working across the mediums of sculpture, installation and video, Guan Xiao (b. 1983, Chongqing) defies simple classification with unlikely combinations of objects, images and media. Her work playfully addresses the museum context with anachronistic pairings of the ancient and futuristic, organic and inorganic in works that often allude to the activities of display or reproduction. Oil-paper umbrellas, camera tripods, car wheels, rope and protective knee pads are incorporated within anthropomorphic sculpture and expansive installations that employ artisanal details and elements that are cast from nature alongside others that are mass produced, digitally manipulated or 3D printed. Her exhibition at Kunsthalle Wien will present a new body of sculpture where the essential subjects of food and shelter form the central part of an elaborate and wildly inventive narrative.

Richard Hawkins

The paintings, collage and sculpture of Richard Hawkins (b. 1961 in Mexia, Texas) draw on the histories of art, literature and popular culture, locating biographical details, anecdotes or obsessive subcultures. Since the early 2000s his work has adopted an eclectic mix of subjects from Greek and Roman sculpture to steampunk; quoting from the paintings of Otto Dix, Egon Schiele, Gustav Klimt, Pierre Bonnard and Francis Bacon, or paying homage to figures such as the Japanese choreographer Tatsumi or the artist Forrest Bess to consider the subject of desire. The exhibition at Kunsthalle Wien will be the largest presentation of his work in over a decade, presenting new works within a selection from the last twenty years. It will be accompanied by a new monographic publication.

Education

Kunsthalle Wien's Atelier will host a full programme of activities for people of all ages who are interested in learning about contemporary art. Regular artist-led workshops and creative workshops for children and families continue alongside other popular formats including the children's disco *! Like It Loud!* Community partnerships remain a key focus including workshops for long-term unemployed people (organised with JobTransfair step2job) and a collaboration with the Institute for Art Education at the Academy of Fine Arts Vienna and pupils from the Modulare Mittelstufe Aspern, a middle school in the 22nd district of Vienna.

For the exhibition *Radical Software*, Kunsthalle Wien is collaborating with TU Wien on a symposium and a project for elementary schools produced with TU Wien Informatics eduLAB. Schoolchildren aged between 8 and 10 years will be given guided tours of the exhibition before being invited to experiment with algorithms, data structures, and artificial intelligence in the Kunsthalle Wien Atelier using games developed by TU Wien Informatics eduLAB. The project builds upon the success of the *Mathematical Art Talk* for high school pupils introduced by TU Wien's Mathematics department and Kunsthalle Wien in 2024, that will also continue in 2025.

Notes to Editors

Kunsthalle Wien Preis 2024

23 January – 20 April 2025

Exhibition opening: 22 January 2025, 7pm

Kunsthalle Wien Karlsplatz

Radical Software: Women, Art & Computing 1960–1991

28 February – 25 May 2025

Exhibition opening: 27 February 2025, 7pm

Kunsthalle Wien Museumsquartier

Vienna Digital Cultures. Model Collapse

Wassim Alsindi, Anthea (Partisan), Antonia XM, Arvida Byström, Belma Bešlić-Gál, S(f)ia Braga, Caroline Busta, Arthur Chopin, Kate Crawford, Silvia Dal Dosso, DJ Terror, Paul Feigelfeld, Mathias Gramoso, Joey Holder, Inou Ki Endo, Vladan Joler, Andrea Khôra, Chiara Kristler, Etapp Kyle, Klimentina Li, Lil Internet, Jonas Lund, Malounadou, Eva & Franco Mattes, Misonica, Most Dismal Swamp, Amanda Mussi, Mara Never, Matteo Pasquinelli, Phase Fatale, Alex Quicho, Marcin Ratajczyk, Rent, ROTOR / Michael Fischer, Ala Roushan, Ruth Schnell, Elke Schwarz, Inès Sieulle, Catherine Spet, Klaus Speidel, Charles Stankiech, Felix Stalder, Troika, Emmanuel van der Auwera, Clemens von Wedemeyer, Markus Wintersberger, Günseli Yalcinkaya

6 – 18 May 2025

Festival opening: 5 May 2025, 7pm

Kunsthalle Wien Karlsplatz

Burn The Diaries, Read Them Out Loud. On annotating, editing and making text in contemporary art

Anahita Asadifar, Sanna Helena Berger, Lara Dâmaso, Joshua Leon, Ville Laurinkoski, Prosopopoeia, Rietlanden Women's Office, Lisa Robertson, Shanzhai Lyric, Miriam Stoney, Ian Waelder, Eleanor Ivory Weber

6 June – 19 October 2025

Exhibition opening: 5 June 2025, 7pm

Kunsthalle Wien Karlsplatz

Ibrahim Mahama: Zilijifa

27 June – 2 November 2025

Exhibition opening: 26 June 2025, 7pm

Kunsthalle Wien Museumsquartier

Nicola L.

27 June – 14 September 2025

Exhibition opening: 26 June 2025, 7pm

Kunsthalle Wien Museumsquartier

Guan Xiao

7 October 2025 – 6 January 2026

Exhibition opening: 6 October 2025, 7pm

Kunsthalle Wien Museumsquartier

Kunsthalle Wien Preis 2025

7 November 2025 – 6 January 2026

Exhibition opening: 6 November 2025, 7pm

Kunsthalle Wien Karlsplatz

Richard Hawkins

27 November 2025 – 5 April 2026

Exhibition opening: 26 November 2025, 7pm

Kunsthalle Wien Museumsquartier