

Daniel Hüttler Pineda

Portfolio
2023

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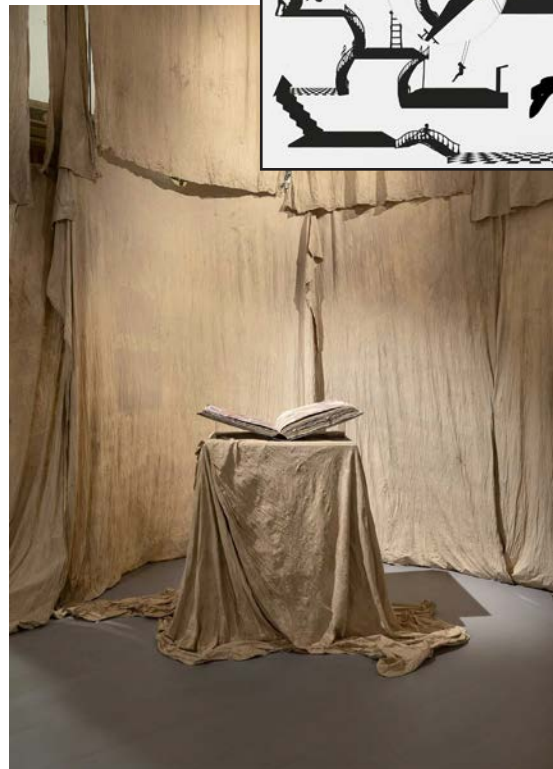
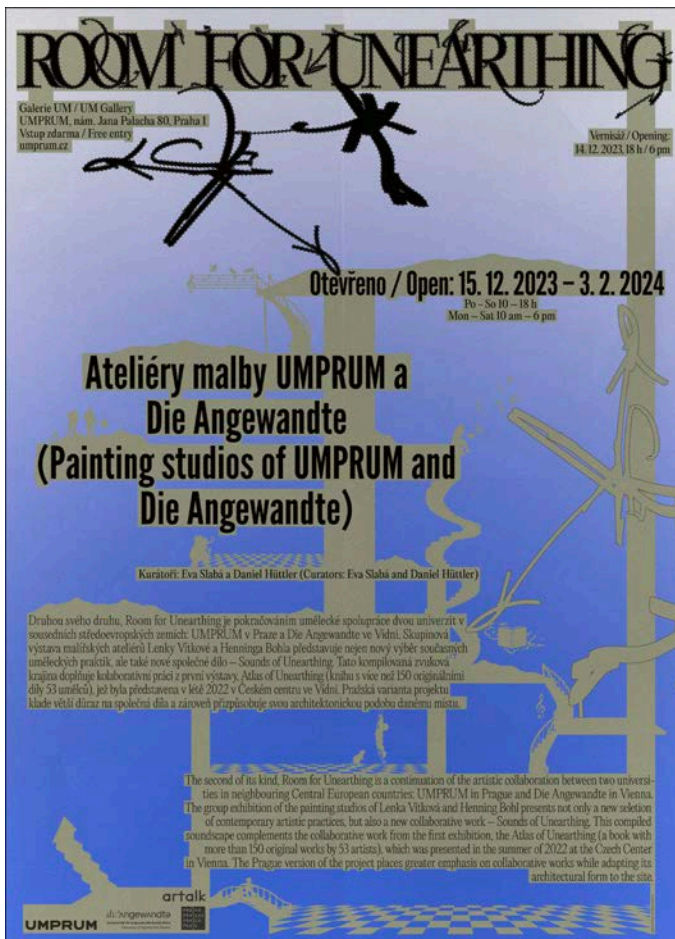
2023

Project: *Room for Unearthing*

[LINK](#)

Room for Unearthing, is a continuation of the artistic collaboration we initiated between two universities in neighboring Central European countries – UMRUM in Prague and Die Angewandte in Vienna. The group exhibition of the painting studios of Lenka Vítková and Henning Bohl present not only a new selection of contemporary artistic practices, but also a new collaborative work – Sounds of Unearthing. This compiled soundscape complements the collaborative work from the first exhibition, The Atlas of Unearthing*, which was presented in the summer of 2022 at the Czech Center in Vienna. The Prague version of the project places greater emphasis on collaborative works while adapting its architectural form to the site.

[ALBUM: Songs for Unerathing](#)



Co-Curated with Eva Slába
Graphic design: Winona Hudec
Architects: Martin Eichler & Pernille Christensen
Project initiator: Michal Novotný

Exhibiting artists: Adéla Sukupová, Adrian Hazi, Alex Švígler, Anastázie Ilina, Anna Holínská, Anna Kazantseva, Anna Tůmová, Anja Romanova, Antonie Zichová, Anzhelika Palyvoda, Daniel Altera, Daniela Kuich, Daniil Tsvetkov, Dimitrij Mandzyuk, Emma Kabešová, Ester Parasková, Evgeny Tantsurin, Franky Daubenfeld, Hana Marhounová, Jiří Bartoš, Julia Prochnik, Kaleb Christian, Kateřina Forejtová, Kateřina Šípová, Kateryna Chulyi, Kristýna Polívková, Luka Matuella, Lukáš Šmejkal, Markéta Dočkalová, Markéta Královcová, Maya Lempeius, Nele Vandenbergh, Noa Vetter, Peter Mičák, Reyhaneh Rajabi, Richard Klippfeld, Šenay Kobak, Šimon Dub, Šimon Jan, Tamara Pauknerová, Tzuchi Su, Viktoria D'Agostino, William Metin Martin.

2023

Project: *Room for Unearthing*

[LINK](#)

Alongside the “heroes and heroines” from the previous Days of Unearthing exhibition, there is a quiet, unobtrusive and parallel life that patiently waits and exists alongside them. It is a world of absent characters, objects and traces in suggestive scenes of heterogeneous everyday life. By exploring the material world through painting, sculpture, performance, craft or new media, the students’ exhibited works capture what the contemporary practice of the visual artist looks like within the confines of still life.

In the hierarchy of artistic genres, codified by the French Academy in the 17th century, still life was ranked fifth last after historical painting, portraiture, genre painting (scenes from everyday life) and landscape. Still life and landscape were considered inferior because they did not include human subjects. A cultural analyst Rebecca Birrell shows, however, that assemblages of objects, inanimate and sometimes animate nature, often testified to an intrinsic quiet radicalism: an intimacy and ambition for which the form was a mediator.



The symbolism of depicted objects and the taste of a given artist can refer both to art history, as well as to the practices of contemporary artists. In short, the choice of subjects within this genre offers great freedom. The associated feelings of melancholy, nostalgia or the raising of questions about consumerism and the harnessing of nature are not infrequently an accompanying phenomenon. Finally, in addition to references to vanitas or memento mori, the still life can be seen as an artistic study, a way for the artist to practice his or her skills, to arrive at affinities of his or her own style.

Thus, the Room for Unearthing project invited current students from both studios to contribute to the exhibition by producing still lifes, ideally on the basis of work they have discarded in the past. Through this reworking, reconstruction, re-engagement and adaptation, the artists also proceeded to reflect on contemporary modes of sustainable production (both material and ideological), as well as reflecting on the classical still life painting image to reintroduce notions of domesticity and preservation into their work, while it was entirely up to them to choose the medium for their works.

Students from a previous exhibition worked together on *The Atlas of Unearthing*.* This can be seen in hindsight as a remnant of a particular time, a relic of a past exhibition, a still life in its physical form. With a view to reinforcing the aspect of transmedia, the collaborative work in this exhibition becomes the compiled album *Songs of Unearthing* – a soundscape that aurally fills the space of the silent genre and evokes a complete composition of objects and environments, to which each exhibitor contributed a thirty-three-second recording.



2023

Project: *F.A.M.I.L.Y.*

F.A.M.I.L.Y is a performative project developed with adO/Aptive for the performance exhibition Trivial Psyche in Sussudio, Vienna. Following the aim for a low threshold of performativity, we scripted a work that functions as both, the narrative framework and time mediator of the evening with 6 performers who step out of the audience as to create what the artist Mattin calls, Social Dissonance, a ripple in the dynamics of consumerism,



F.A.M.I.L.Y.

A thing of category and perspective

©2023

This project was presented at the exhibition Trivial Psyche with Julian Siffert, Teuta Jonuzi, Hanna Kucera, Janina Weißengruber, Lera Weintrub, Aime Schikora, Dunia Sahir, Saara Hukka and Martin Gius.

2023

Project: *open floor*

LINK

open floor is an exhibition project that invites six collectives to lay out a common ground, a field on which various practices converge and coalesce in a shared room: Tratado Material, TECHNOPOLITICS, AUSLÄNDER, Danube Transformation Agency for Agency, Office Ukraine, and MÚTŐ.



During the show and discursive events, each will reflect on their modes of cooperation – how objects, knowledge, feelings, and experiences are shared within them and with an audience. An intervention on the floor of VERSUCHSANSTALT (the temporary exhibition space of the Kunsthalle Exnergasse) shall open the exhibition towards a discourse on its industrial past, generate connections between the artistic positions, and invite visitors to abide and enter into dialogue.



Co-Curated with Janina Weißengruber, Rafael Lippuner and Nataly Gurova.
Participating artist collectives: AUSLÄNDER; Danube Transformation Agency for Agency; MÚTŐ
Office Ukraine; TECHNOPOLITICS; Tratado Material & Pille-Riin Jaik

2023

Project: *open floor*

LINK



open floor
practice of a common ground

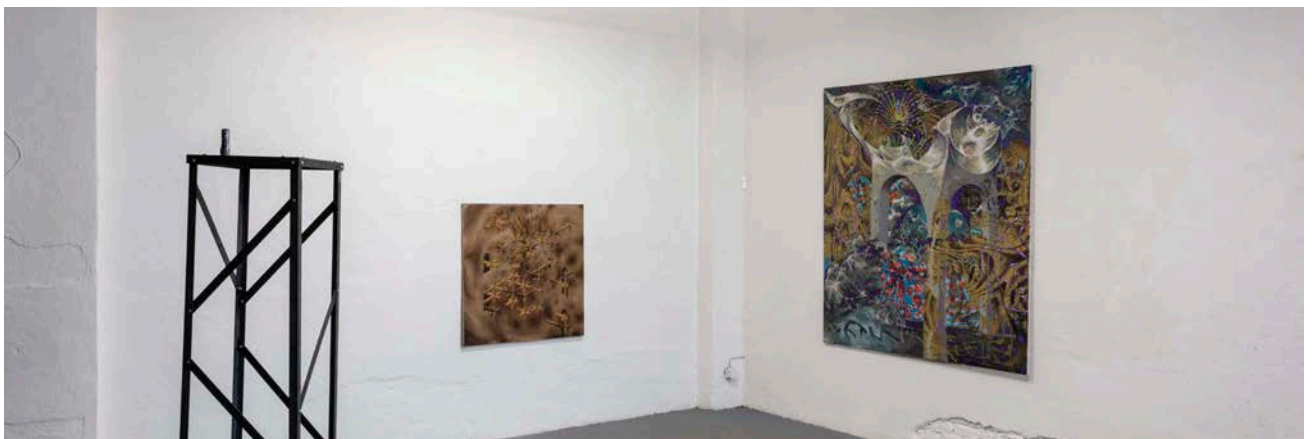


2023

Project: *PORTAL*

LINK

PORTAL is a twin apparition, an exercise in simultaneity that cuts across space, bridging two countries, two cities, two exhibition venues. Happening at once in Prague's Holešovická šachta and Vienna's Clubclub, the show(s) run(s) in an odd parallel – a unity which bears the marks of a possible past split, a unity which remains always incomplete, false. Passing through the portal, we thus encounter colors and shapes that feel both alike and different: an entanglement of agents which observe each other from afar, nervously awaiting coalescence.



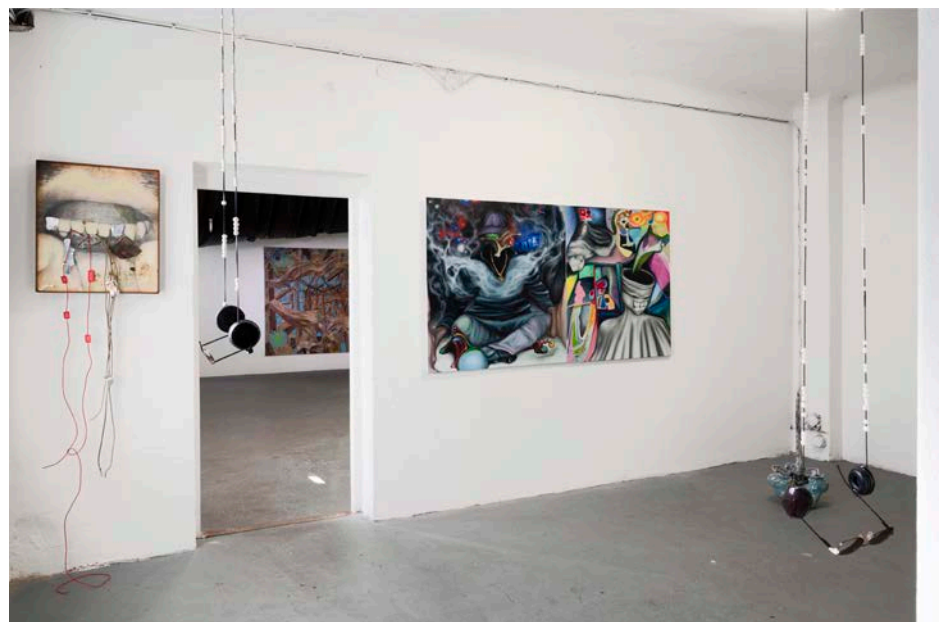
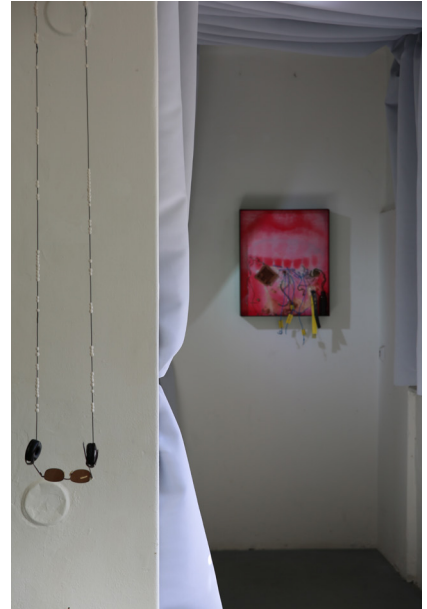
Co-Curated with Noemi Purkrábkov.
Graphic design: realitycongress & ver

Exhibiting artists: Iris Fabre, Jakub Choma, Ulrike Johannsen, Teuta Jonuzi, Matyáš Maláč, Sebastian Mittl, Viktor Timofeev, Chin Tsao

2023

Project: *PORTAL*

LINK



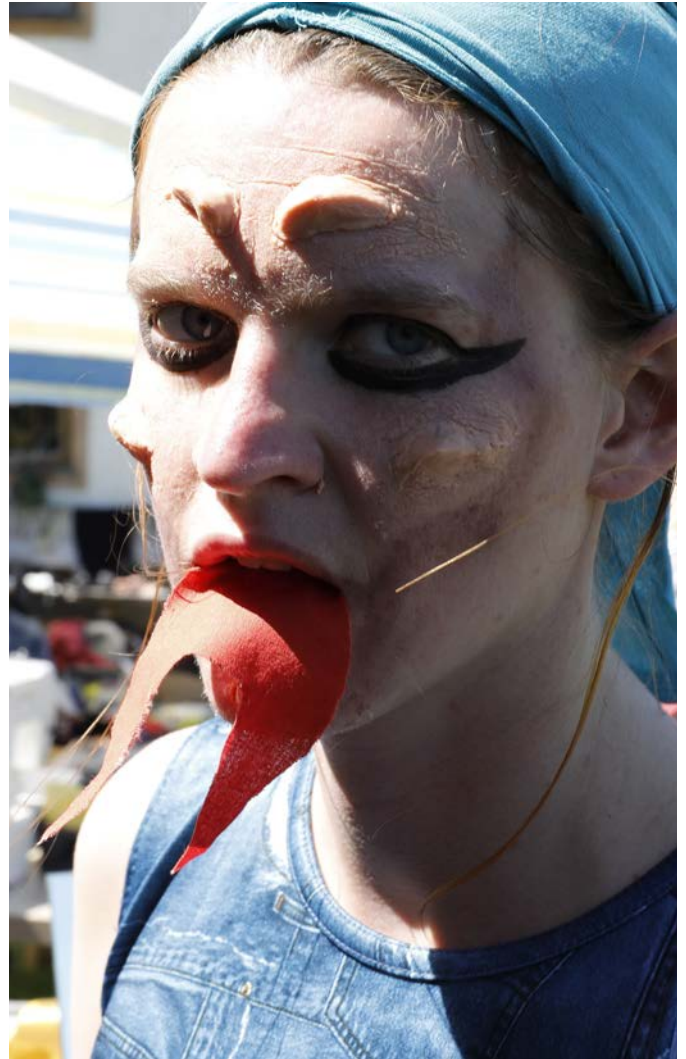
2019 - 2023

Project: *WAFF*

The WAFF is an artist residency and exchange programme developed by Daniel Hüttler and Iris Fabre with a duration of 10 days. The concept of the summer residency is to promote low-threshold and simple artistic exchange between the artistic spheres of France and Austria.

We invite artists to a house in the countryside (outside the urban centres). Each of the invited guests had the task of preparing a workshop, a lecture, a choreography or another kind of group activity for one of the 10 days we spent together. 10 artists gather in a creative and open laboratory to experiment with collective art forms.

The main aim of WAFF is to create a space where the paradigms of the class structure of art education are questioned, by bringing together artists from different backgrounds and artistic directions we want to learn from each other and develop strategies that favour such learning.



Organised with Iris Fabre

Participating artist so far: Pille-Riin Jaik, Charly Mirambeu, Ernest Ganesch, Eva van der Horst, Carla Magnier, Pia Wurzer, Marian Mutschlechner, Chris Izaak, Chin Tsao, Klaus Rabeder, Felix Ladinsa, Marl Brun, Janina Weißengruber, Lucille Leger, Teuta Jonuzi, Kai Traussenegger, Julian Siffert, Nana Sorgo, Sahra Fitterer.

2019 - 2023
Project: *WAFF*

Waff is a happening where the artists' own art productions melt into one another.



Waff demands openness and a willingness to experiment as well as an improvisational spirit.



Waff is a transdisciplinary experiment where artists from different backgrounds and artistic fields came together to learn from each other.



Waff is a model for the future that encourages collaboration and transcultural discourse, flexibility and adaptability.



2023

Project: *The House of Antipode*

The House of Antipode was an exhibition curated for EPHEMEROS, an event series of experimental club music and performances in Vienna. They manifested in what used to be a transshipment point for trade goods and as underground shelter in troublesome times. Until up to recent years, it was buried under many cubic meters of dust and debris from the Second World War.

The history of the cellar in the first district of Vienna is deeply connected with the beginning as well as the end of the Habsburg monarchy; they share a similar lifetime. The house of antipode intended to take this histories up and reevaluate the metaphorical tie between the deep cellar and the “Habsburg myth” (Habsburgischer Mythos): An idealistic Austrian image that advocates for nostalgic imperial pride and ignores the layers of discrimination inherent to its society. The nationalist nostalgia builds upon an idealist version of history and invokes only a selective retrospection: that of the refusal of internal change and the allocation of guilt in the “Others”. Besides the geopolitical history, the space possesses its own mythology as a cellar/cave/ labyrinth: death and rebirth, monster and hero, maze and puzzle. In contrast to institutional spaces which have been “tamed” to a delicate social-political function, the cellar maintains its rawness, earthiness, secrecy and darkness as “Other” architecture. Its identity is immature yet covert. We, the “Others” are “the underground” who stand as an alternative to the mainstream nationalistic and patriarchal narrative of the majority up there.



Organised with Chin Tsao

Participating artists: Lenok, Aetheral Arthropod, Hi Helga, Pope Sangreta, SPEEDCORETREW, Julian Siffert, Live Together Die Alone, adO/Aptive, Artjom Astrov, Cristian Antoniou, Tamara Pauknerova, WOFT, Borsos Lörinc, Simon Kadlcak.

2023

Project: *Sharing Space*

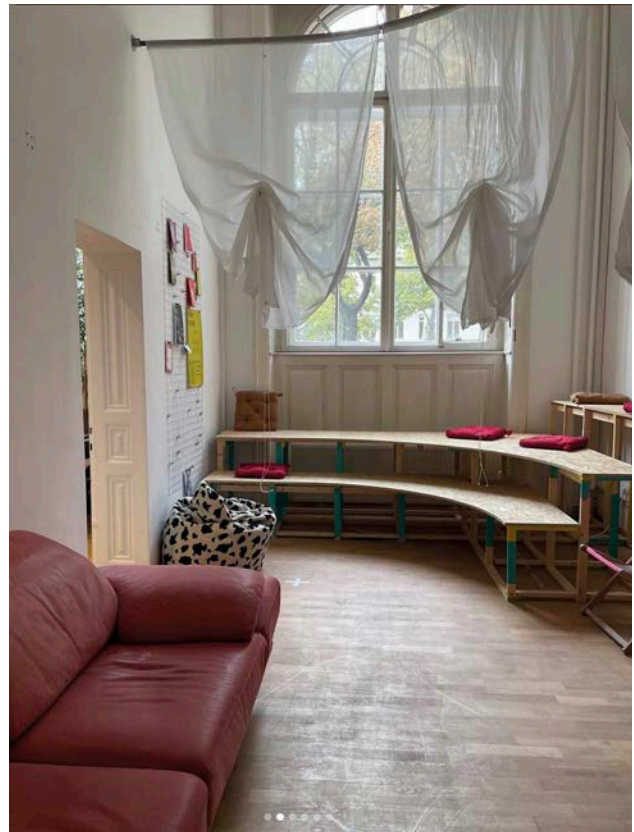
In the frame of the Cross Disciplinary Strategies Lab, led by Christine Boehler, we decided to transform a room next to the cafeteria of the university of Applied arts into a meeting place for students from all departments. After thorough investigation about the existing similar spaces in the university, we developed a model of operation that includes the department of administration and the independent Student union. With them, we launched an open call to all the student to furnish the space.

It is possible to visit the room independently at any time. The room is located on the ground floor at the OKP in the Ferstel-Trakt (Oskar-Kokoschka Platz 2) directly next to the Mensa - OKPF-022 and is always open.

Sharing
Space

How would you
like this room to
look like?

Draw it on the floor plan & come
visit us at the Angewandte Festival
exactly here.

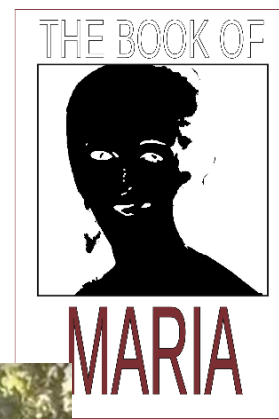
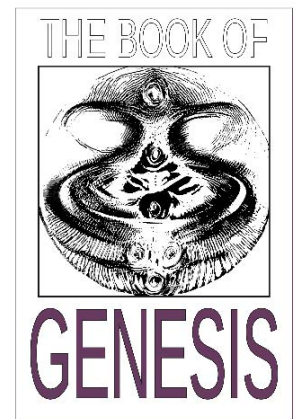
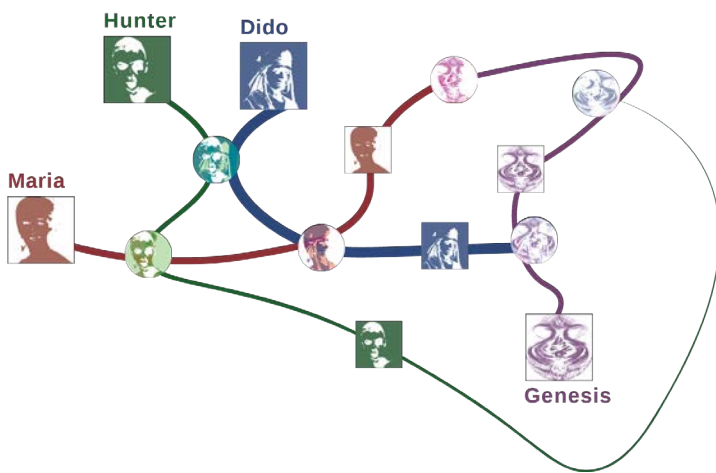


Project: *If eye were anding*

If eye were anding is a collectively created and multi-perspective script for a performance for 4 people.

Four different character books follow Dido, Hunter, Maria and Genesis - figures placed in times as divergent as 80 BC and 30 after X - as they encounter each other in dialogues.

Their flirts, jokes and moans become playable here only through the “stage directions” specific to each character’s time. It is both in the improbability of these encounters, as well as through their setting in and against the exhibition space, that the collective aims to enable a performative opening. Here, the encounters become specula for an all-sensual reflection on perspective, for an evidently always-already-passing suspension of norms, hence investigating the possibility of overcoming. As it were, the complexified encounter-matrix unsettles any thesis of a “clear view”, and aims to demystify the rigidity of current paradigms.



If eye were anding was adapted into a game which was presented at the symposium “Convocation II” which took place at the Zentrum Fokus Forschung.

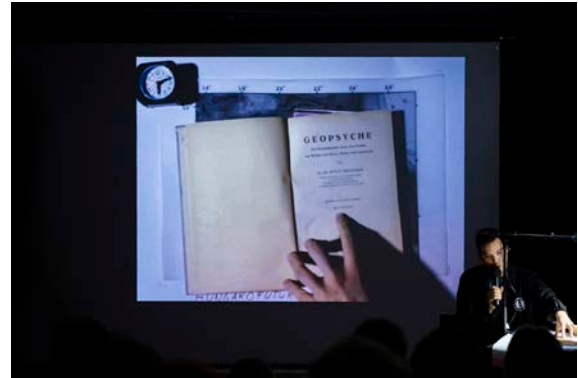


For this project, the adO/Aptive collective assembled Barnabás Bácsi, Mel Sasha Berger, Martin Gius, Melanie Haberl, Daniel Hüttler, Saara Hukka and Janina Weißengruber.

Project: *TURANIUM*

The lecture performance focuses on TURANIUM, the most significant geocultural energy source in the Carpathian Basin. Like the vibranium mined in the Wakanda of the Marvel Universe, TURANIUM is a speculative ore capable of releasing incredible amounts of kinetic energy. The process is based on the psychopolitical convergence between the Hungarian population and the Hungarian landscape, according to which Turanium - as rock containing valuable metals - can store and further transmit the negative vibrations of historical traumas, while dark energy also has the potential to alter the crystal structure of certain minerals, thereby formulating additional Turanium deposits. But that is the very mystery of this Hungaricum, as we do not know what came first, the eponymous "Turanian curse" or TURANIUM as a disease medium.

In this Hungarofuturist performance, we undertake to stage the dialectic of this speculative national metal, the xenotransformation process of toxin into medicine, depression into revelation - and vice versa. From this point of view, TURANIUM is the most important raw material of the Hungarian trauma monopoly, capable of providing the technological sophistication and ethnosuicidal sensibility of post-Hungarian civilisations on an intergalactic scale.



This project was a collaboration with Zsolt Miklosvölgyi and Mario Z. Nemez (T+U)

Project: *land•is•land - fugeland*

land•is•land - fugeland is a site specific artistic research project situated at the danube island in Vienna. We started with an idea. IS•OLATED from the land we wanted to work with. Between water and land, F. Island's clay appeared as a border. On it, various remains emerged: humans' and birds footprints, biomass, and trash. Land, separated by a line drawn by humans. Made of soil the line appears as a border, separating land&land - a borderland, a crossroad.

Zooming into a sample of land, F. Island reveals structures we can also find on a bigger scale in nature. Zooming out reveals the pieces by which it is composed. Zooming out could reveal a forest of other lands, we humans can not perceive. Zooming out this could be the opaque network of all living beings on earth. With and in•land•is land we travelled across these scales.

F. Island told various stories. We sensed them through the lenses of the #chemical; the #cultural; the #mystical and the #material. We retold the stories to translate the island into a mobile model/blueprint/metaphor. We dived and emerged at the step of yet an(other) artificial island. F. island became f. land.

Presentation

To engage the audience with our findings and gathered data we made an interactive installation and developed a game with simple rules for the visitors to play.

HOW TO PLAY:

1. Cross FUCK FESTUNG EUROPA and enter FUGE LAND with your map in hand.
→ This is a land for you to shape.
2. Open your mapping exercise III and compare it to the situation you find FUGE LAND in. Identify the main differences.
→ Have you found the dissonances between your map and the real arrangement?
2.1 Now go to your mapping exercise II and concentrate on **one of the props** you portrayed.
→ Find it, go to it and touch it. (touch only one object each turn)
3. You will find a dice in FUGE LAND. You may roll the dice once when it's your turn. It's your turn, when the other person(s) playing WE LOST finished their turn.

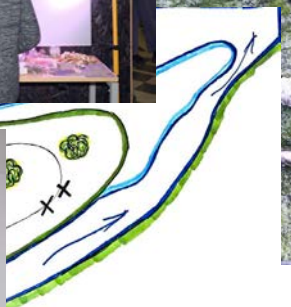
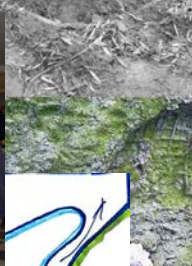
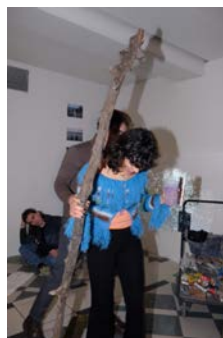
Is it your turn?

N I C E
→ Roll it

Which number did you get?

●	●●	●●●	●●●●	●●●●●	●●●●●●
If you rolled 1 you can take one small measurement stick of any dimension and move the object you touched 1x the stick's length . 1/2x if the object is in the inversion zone.	If you rolled 2 you can take two small measurement sticks of any dimension and move the object you touched 1x the length of each stick . 1/2x if the object is in the inversion zone.	If you rolled 3 you can take one big measurement stick of any dimension and move the object you touched 1x the stick's length . 1/2x if the object is in the inversion zone.	If you rolled 4 you can go to another object and touch it. Now this object can exchange positions with the object you had touched at the beginning of your turn.	If you rolled 5 you can go to another object and touch it. Now you should place this and the object you touched at the beginning of your turn inside the inversion zone .	If you rolled 3 you can take two big measurement sticks of any dimension and move the object you touched 1x the stick's length . 1/2x if the object is in the inversion zone.
You may only move along the grid and towards the dimension you took your measurement stick from.	You may only move along the grid and towards the dimension you took your measurement sticks from.	You may only move along the grid and towards the dimension you took your measurement stick from.			You may only move along the grid and towards the dimension you took your measurement sticks from.

4. Repeat from 2. - and do that so long until you think you've interacted enough with the space and the others. Thanks for your contribution to FUGE LAND.



This project was a collaboration by Emma Hontebeyrie, Daniel Hüttler, Paula Bracker with Barnabas Bacs, Christine Böhler, Aurianne Chevandier, Julius Ebert, Filip G., Sabine Grupe, Sarah Hager, Katrin Hornek, Helena McFadzean, Christina Gruber, Sophia Kristina Rapp, Jakob Rath, Antoine Turillon, Louis Wimmer, Samo Zeitlosstillos. The beaver, the deer, the Hagebutte and the plexy of F. Land.

Project: *Störling and Grundl, two community currencies by the Danubian Bank*

The Danubian Bank is an artistic project that creates reflective relations towards the tacit knowledge of economic transactions through the issuing of community currencies. In early 2022 it will launch the Störling and Grundl currencies.

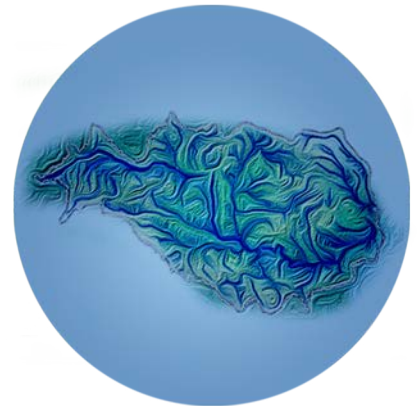
The Störling is pegged to the Euro (1ST = 1€) while the Grundl is a non-fungible coin that can be acquired through a free donation and functions as a substitute for the cents. Both currencies can be acquired at certified Exchange Offices and will be in circulation until January 2024.

50% of the acquired value of the currencies will be donated to the Life Sterlet Project in Vienna. The aim of the project is to strengthen the wild population of the sterlet and to re-establish healthy, self-sustaining populations in various sections of the Danube.

The other 50% will be spent in internal Danubian Bank community projects.

The Danubian Bank creates a basis for critical reflection about our relation to the object of "money" and the concept of currencies. Beyond that, the Störling and Grundl foster awareness around the Sturgeon fish and are a radical mode of community funding.

The Störling will be distributed by certified offices and can be used by a network of actors that accept it and signal this through the sticker pictures below. These actants can exchange the bills at a certified office or the central bank for Euros.



This project was a collaboration with Christine Gruber, The Life-Sterlet Association and the Sterlet fish.

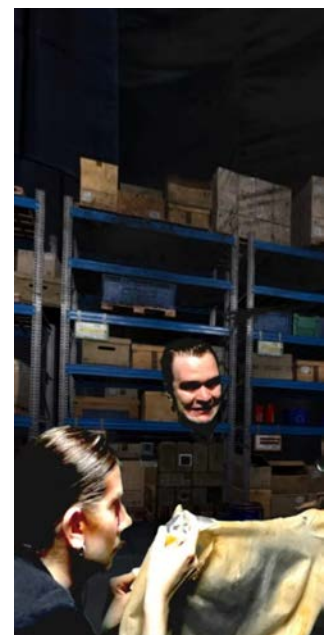
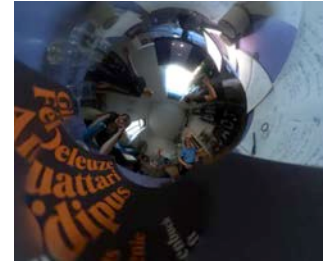
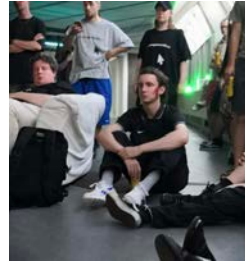
Project: *Bobby without Organs*

Bobby Without organs is a piece written by 10 people for 10 playable characters in a greenscreen bubble that ought to be viewed in VR.

The characters take the viewer through 3 stages of life and history where Bobby, the viewer encounters different organs and situations.

If you...
...want to co-create an experimental performance together with other people
...are interested in performing and creating in a collective
...got time to participate in a first collective scripting and rehearsal session on the **12th of June in Vienna** (from 4pm)
...and got time to perform in Vienna on the **2nd of July**

we are looking for you!

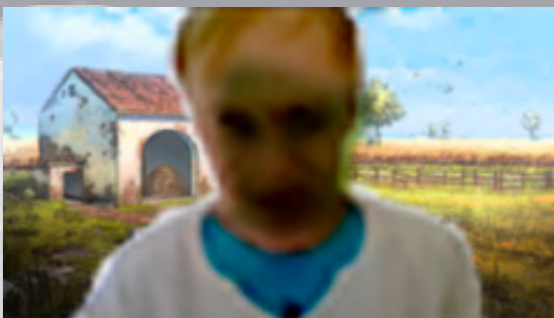


Bobby without Organs was thought of, developed and performed by Kai Trausengger, Janina Weißengruber, Saara Hukka, Teuta Jonuzi, Julian Seiffert, Pille-Riin Jaik, Pawel Szostak, Winona Hudec, Anna Schall, Klaus Rabeder and Daniel Hüttler

Project: *Chimorona*

CHIMORONA is a processual online RPG video theater that evolves with its collective decentralized performance played by 10 individuals and an audience. This project explores the emergence of social_design strategies, social hierarchies and complex situations by involving the participants in various debates where they have to hold a point of view that they might not hold in their real life. The participants co-design performative conversations which will be revised by themselves at the end of the play.

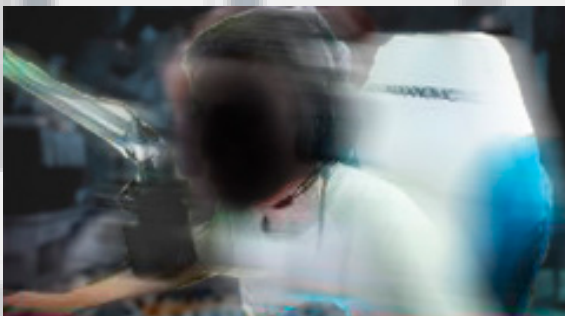
The Play takes place in a fictive support group for people who are together in a quarantine due to the covid-19 pandemic. Each of the characters will try to achieve a mission given to them. 5 of the characters want to pursue collective goals, while the other half want to pursue individual goals; they shall never explicitly reveal this quest to the other participants. In the last Act the participants will drop characters and engage in a personal discussion to collectively evaluate how the fictive community self_organized and which of the missions could be achieved by which costs.



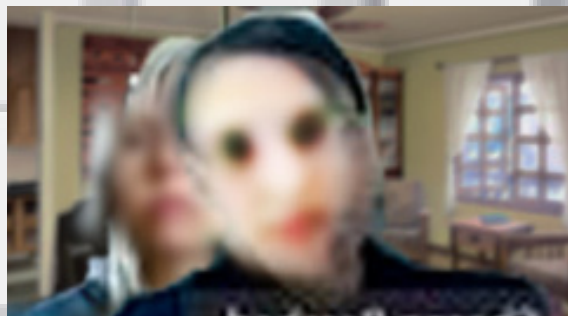
C.1 (of 10) a.k.a. Z.W



C.7 (of 10) a.k.a. A.G



C.4 (of 10) a.k.a. Annhylax Z.



Bobby without Organs was thought of, developed and performed by Luize Nezberte, Julian Meierhofer, Martin Eichler, Janina Weißengruber, Tina Enöckl, Daniel Hüttler Sofia Altamirano, Sebastian Mittl

Project: *adO/Aptive reading group*

The adO/Aptive reading group creates a space to foster critical thinking, potentializing action, communicating and discussing Otherness. Every two weeks we meet to read together, discuss recent topics and interests and have artists, curators, theorists, philosophers etc. as guests.

Please feel free to join our next meeting either ONLINE or at School (GrÜngasse 22, 1040 Vienna)

Literature:

Sianne Ngai (2020) It Follows, or Financial Imps in Theory of the Gimmick
 Elie Ayache (2019) FROM THE BIT TO THE PIT: POETICS OF THE FINANCIAL MARKET (VI.) in Ghosts of Transparency
 Robert Louis Stevenson (1891) The Bottle Imp
 Kate Crawford and Vladan Joler (2018) Anatomy of an AI System (1) self published
 Evgeny Morozov (2014) Digital Intermediation of Everything: At the Intersection of Politics, Technology and Finance
 Joshua Citarella (2022) DKP is Market Socialism
 Alberto Toscano and Jeff Kinkle 2014: Introduction The Limits of the Known Universe, or, Cognitive Mapping Revisited (1) In: Cartographies of the Absolute
 Gilbert Simondon 1965: Culture and Technics
 Lisa Robertson 2014 : Cinema of the Present
 Iza 2019: Hito Steyerl_How Not To Be Seen_ A Fucking Didactic Educational .MOV File
 Yuk Hui 2021: Art and Cosmotechnics, Art and Automation, 19 The Incomputable and the Incalculable (232)
 Allison Parrish 2014: I Waded In Clear Water: A Novel, Preface + Chap. 1 to 5
 Allison Parrish 2019: Ahe Thd Yearidy Ti Isa (27)
 Emily Alison Zhou: Digging and Sinking and Drifting: Allison Parrish's Machine Poetics In: e-flux Journal issue #117 (2021)
 McKenzie Wark 2023: Raving Chapter "Ketamine Femmunism" (22)
 Tobias C. van Veen: Technics, Precarity and Exodus in Rave Culture. (29) In: Dancecult Journal (2010)
 Alexander Ghedi Weheliye: Don't take it away: BlackFem Voices in Electronic Dance Music In: e-flux Journal issue #132 (2022)
 Kodwo Eshun: More Brilliant Than The Sun: Adventures In Sonic Fiction, chapter: Synthetic Fiction/Electronic Thought" (93)
 Sophie Publig: Microdosing the Apocalypse and Noemi Purkrup: Thinking Through the Hollows— Speculative Speculum (2023)
 The Solar Anus, Georges Bataille 1931
 "If eye were anding: An experimental theater play by adO/Aptive
 Testojunkie, Paul Preciado (2008)
 What is the multitude (Questions for Michael Hardt and Antonio Negri), In: Cultural Studies (2006)
 Empire, Michael Hardt and Antonio Negri (2000)
 Wages against Housework, Silvia Federici (1974)
 In: The end of Capitalism (as we knew it), Julie Graham and Katherine Gibson (1996)(1996)
 Resisting Left Melancholy, Wendy Brown (1999) (p. 29)
 Hyperobjects: Philosophy and Ecology after the End of the World, Timothy Morton (2013)
 Can the Post-Soviet Think? On Coloniality of Knowledge, External Imperial and Double Colonial Difference by Madina Tlostanova In: Intersections (2015)
 Is the Post- in Postcolonial the Post- in Post-Soviet? Toward a Global Postcolonial Critique, David Chioni Moore In: Atlas of Transformation (2011)
 Queer Ecologies: Against the Ontologizing Queerness; for the Development of Queer Collectives, Astrid Deuber-Mankowsky After Death, François J. Bonnet
 The Accursed Share, Georges Bataille
 Trans*migrations, cartographies of the queer, edited by Vít Bohal
 Necropolitics, Achille Mbembe
 The Wretched of the Screen, Hito Steyerl
 The Wretched of the Earth, Frantz Fanon
 The Cybernetic Hypothesis, Tiqun
 [Identity Politics Reconsidered (2006), Edited by Linda Martijn Alcoff, Michael Hames-García, Satya P. Mohanty, and Paula M. L. Moya](identity_politics_reconsidered_2006.pdf)
 Postscript on the Societies of Control, Gilles Deleuze
 Gender Acceleration: a Blackpaper, n1x
 Zeros and Ones Digital Women and the New Technoculture, Sadie Plant
 The Undercommons: Fugitive Planning & Black Study, Stefano Harney and Fred Moten

The adO/Aptive reading group was invited by Slavs and Tartars to participate at the Wiener Festwochen in 2022



LINK

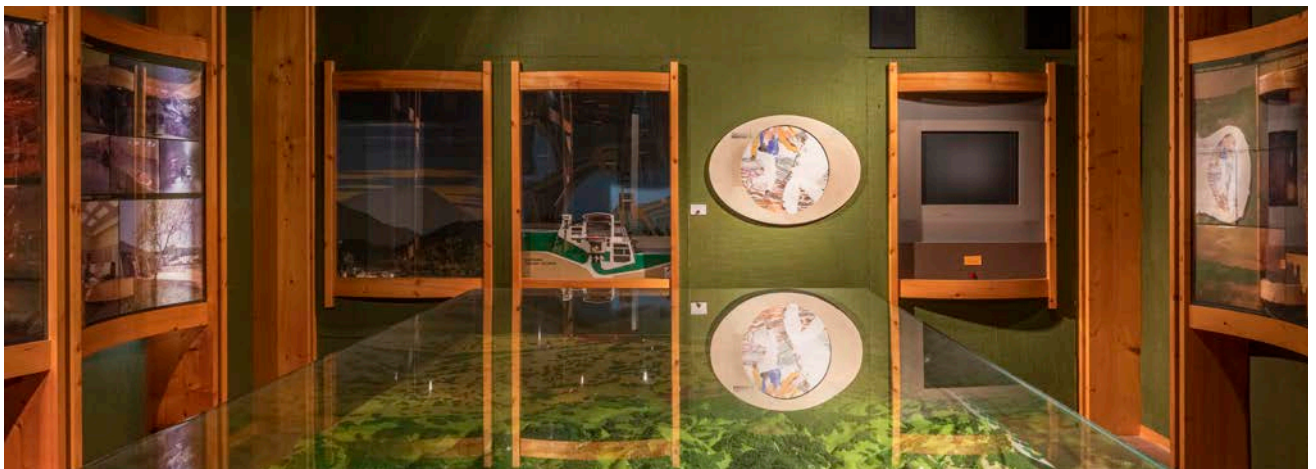
the adO/Aptive reading group is organized with Janina Weißgruber at the independent art-space called School in Vienna

Project: *Box Shaped Memories, werktitel: unbekannt*
(work title: unknown)

[LINK](#)

"The only reason we talk so much about memory is because there is no memory anymore," is a much-quoted sentence by Pierre Nora. This sentence confirms the well-known logic according to which a phenomenon must first have disappeared in order to become fully conscious. Consciousness generally develops "under the sign of what has passed". This logic fits well with the retrospective character of memory: it only begins when the experience to which it refers is "completed behind us". (Assman, Aleida: Memory spaces.)

The memory is now behind me. The present is slowly overflowing. Once again a museum becomes an archive, an archive becomes forgotten. The former Ennsmuseum is being closed down - the "Kasten an der Reith", as some called it. The cultural-historical collection was forgotten in the rooms, as were the stories. They lie in boxes, waiting in shifts. Under each layer the next look, asleep until the day after tomorrow. Abundance meets emptiness. The exhibits have to go, are to be archived, and need a new location. Forgetting is urgent. Things happened. Time passes more slowly here. The stories that remain to be told must be told.



box-shaped memories

On the occasion of the dissolution of the Ennsmuseum, the first part of the exhibition "box shaped memories" in the series (work title: unknown) dealt with these rooms, with the objects without perspective, with the blocked history. At the center of the debate is the question of how to deal with micro and macro archives in a present that is gradually overflowing - not just physically. Microarchives are created everywhere, at any time, sometimes without intention: the years pass, the stacks remain. Stories arise everywhere, at any time: as silent mail, between the most diverse media spaces, loose starting points condense into new stories, into fictional realities that slowly take on a life of their own. In a divided present with different perspectives, the relationships between origin and interpretation are reset. In addition, physical residues and accumulations take on a whole new meaning in the current shadow of war.



organised with Ada Karlbauer, Siena Brunthaler and Janina Weißengruber
participating artists: Aline Sofie Rainer, Amelie Jarolim, Leon Leder, Bartholomaeus Waechter, David Takeshi Yoshida, Florian Sigl, Hanna Besenhard, Jakob Gsöllpointner, Janina Weissengruber, Lisa Sifkovits, Pille-Riin Jaik, Rosa Andraschek, Rudi Fröch, Tobias Ehrhardt

Project: *Box Shaped Memories, werktitel: unbekannt*

[LINK](#)

The history of Weyer an der Enns: iron transport, iron processing, scene of two world wars. Geological history and folk culture of the Upper Austrian Enns area. The "Kasten", first mentioned in 1373, was the most important landing place for raftsmen and boatmen on the Enns between Grossreifling and Steyr. The history of the place was shaped by its space: the Ennstal. In this environment (work title: unknown) shows an attempt to rethink the flexible knowledge networks of a twilight archive. A zoom from the self into the unknown and vice versa. The old stories are looked at anew, positioned differently, read again. Not the entire inventory is accessible, but the focus is on a selection of artifacts. Countering forgetting: taking a position, a new connotation of historical objects and questions.



artist meets archive

A selection of young, contemporary artists from different areas reflect on the hidden history of the objects within their own work. Dialogues, reactions and shared narratives emerge. A selection of 12 objects from the exhibition fund packed in boxes served as a starting point. These were documented and sent to the selected artists. Over a period of two months, an artistic work was carried out to respond to the respective artifact, its history was thought up and shaped - in addition to the actual historical events. (work title: unknown) is about moments of memory and visualization, about the tension between reality and fiction as an associative process, and working through forgetting. A dialogue between past, present and speculative future. The future thought in the plural. The box goes, the memory remains.



2022

Project: *Days of Unearthing*

[LINK](#)

"Days of Unearthing" is a cross-border artistic collaboration between two major universities - the Academy of Art, Architecture and Design in Prague (UMPRUM) and the University of Applied Arts Vienna (Die Angewandte). The exhibition presents the contemporary art scenes of the two Central European capitals and takes visitors to the basement of the Czech Centre in addition to the main exhibition rooms.

Starting in spring and continuing into the summer, the Czech Centre in Vienna has been transformed into a contrasting time capsule of various "journeys". The newly created spaces, corners and subdivisions are like optics that visualise the stages of these explorations. And you, dear guests, are cordially invited to orientate yourselves in these scenarios with the help of the map in your hands. Go on a search, find perceptible differences and fleeting connections in this agglomerate of perspectives and individual abstractions. And should you lose your bearings, you can consult the Atlas of Unearthing to continue your journey.

A work of art can be perceived as a testimony or a remnant of a certain time - be it as an artefact that is part of a certain process or the result of it. At the Czech Centre in Vienna, an interplay of these two circumstances can be seen. The collected artefacts from the two painting departments (led by Jiří Černický in Prague and Henning Bohl in Vienna) form a time capsule in which they are perceived as relics of a specific period - the social constellations themselves become "relics" of a young generation of contemporary visual artists working in Central Europe.

The link between the exhibits on display is the Atlas of Unearthing, a book created by students from both departments. The atlas not only serves as a supplementary guide or catalogue of archive materials for the exhibition itself, but also represents a testimony of its own that will endure as a material remnant of the exhibition, as an actual relic of a specific time and situation.

The exhibition is divided into two thinking spaces; the basement, where the atlas is housed - inspired by Ursula K. Le Guin's idea of retelling the story of humanity by redefining technology, i.e. no longer weapons such as the spear, but carrier bags are of decisive importance - and the main exhibition space, which is presented on three levels of immanence: Separation, Initiation, Descent and Return. Although these levels/stages are based on Joseph Campbell's phantasm of the monomyth, the so-called "hero's journey", they frame relics of a multitude of different "journeys" and developments, the scope of which limits the normative heroic perspective. In this way, we focus on an examination of today's heterogeneous micro-odysseys and their inherent contradictions.



Co-Curated with Eva Slàba
Graphic design: Winona Hudec
Architect: Martin Eichler
Project initiator: Michal Novotný

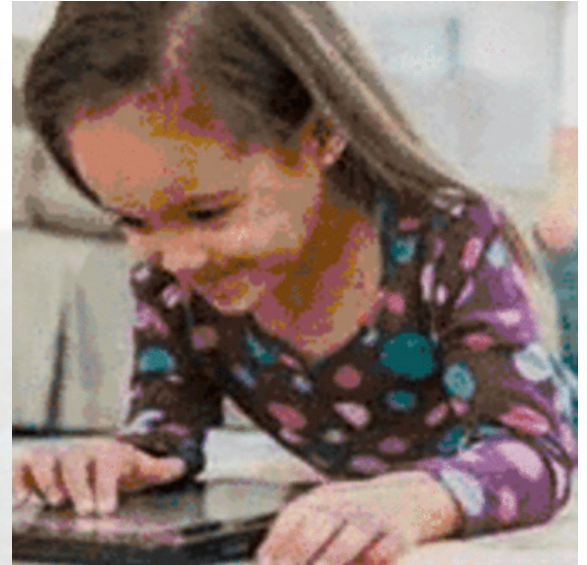
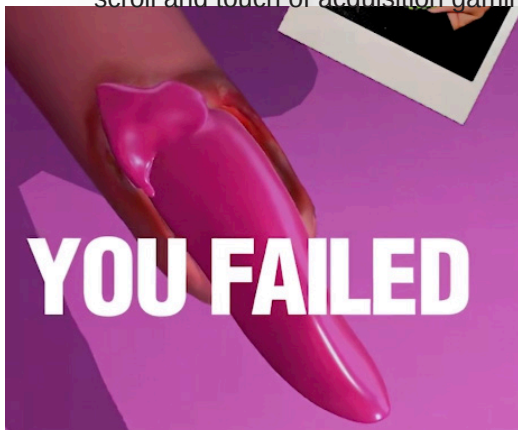
Exhibiting artists: Alex Macedo, Ann-Sophie Gehrig, Anna Holínská, Anna Kazantseva, Antonie Zichová, Barbara Novorodá, Bety Krhanská, Chattip Metchanun, Christian Gailer, Daniil Tsvetkov, Dimitrij Mandzyuk, Ei Ozawa, Elena Altaba Herrán, Emil Puchner, Evgeny Tantsurin, Evelyn Vonesch, Franky Daubenfeld, Hanna Schmidt, Jorinna Girschik, Juliana Castaño, Kaleb Christian, Lavanya Thakur, Lio Bonher, Leonie Plattner, Lisa Maria Wirzel, Lizaveta Hrydziushka, Lucia Schwemer, Lucie Brskovská, Ludovico Scalmani, Lukáš Šmejkal, Marcia Schmidt, Marie Fidesser & Marei Buhmann, Marielena Stark, Markéta Dočkalová, Martina Staňková, Masha Kovtun, Matěj Racek, Naomi Shintani Deibel, Nicolas Garaj, Nikola Kopp Lourková, PoL..., Radim Pergl, Sara Bojovic, Sara Roeth, Sarah Buhmann, Sebastian Mittl, Selana Ayşe Türgen, Šenay Kobak, Šimon Dub, Sofie Fatouretchi Royer, Tamara Pauknerová, Vannesa Schmidt, Yaël Fidesser, Yoon A Lee

Project: *Scroll School*

What to do during a day of forced unproductivity: do something you sometimes used to do before but now you don't do anymore, at least you remember some parts of it. In the Adver_frenzy that pursues limitless entertainment through time capitalization we have gotten a glimpse of the bottomless pit of canalized psychosis and institutionalized schizophrenia.

In SCROLL/SCHOOL we invite you to follow our steps and dive deep into the flashing cupcake holes hole at the tips of your fingers.

AdO/Aptive has invented a narrative following the meaningless scroll and touch of acquisition gaming apps.



Scroll / School

What to do during a day of forced unproductivity: do something you sometimes used to do before, but now you don't do anymore, at least you remember some parts of it.

My memory is a patchwork of recurrent dreams taking place at many indefinite localities. Like this, I experience a kind of trans-individual occupation of my attention that grammaticizes my perception in a new way. While I dream, I can feel the aesthetic and sensual impact these games have on my eyes and fingers. The flat consistency of the screen in no way kills the three-dimensionality of the scenes happening in it.

True story.

From sellable to cultural to personal to individual to stereotype.

"An ancient thesis states that, in fact, the origin of technics is the dream, and that, as such, technics can never be defined as the causal, crucial factor for anything, since the cause of any invention must be the idea through which it has been dreamed up – one could also say the fantasy."

Word.

Between play addiction apprehension reproduction recognition and spatialization of retentions.

Think of containment.

Consider a fidget as the spatialization of containment.

It only contains itself as an object. Its parasitic function resembles smart phone buttons and screen

interactions. A libidinal economy of movements that is a re-flection of tactile interactions with nothingness.

It is the grammaticization of temporal masses into spatial form. A re-temporalization. Objects of desire. Spare money – clicky games Competition until completion Hair colour and Skin colour I need to get married

From social regulation to heterosexual romanticism A co-production of traditional images and commodity

Cellicity before eternal promises. Soul castings. uterus-suctions. The promise of eternal youth and beauty is always made, but never kept.

I hope, I won't fuck it up like that Pink lipstick Big blue eyes

I know I'm still a girl, but I already know that I want to get married one day before I get 35 and I really hope that then I will be skinny and beautiful and have good skin and already have a job and the most beautiful dress. I'll look like a princess like *Nicki Simpson*. Everything will be perfect.

Clicky games:

Fast lanes. Spare time. Time flies. Money flies. With *Nicki Simpson*.

The neurosis of keeping everything in order is constantly fed with new dirty material.

As a young girl, this game teaches me that as long as I play *Candy Crush*, I will be beautiful.

The matrix of the woman today is a breeding place for those split between old norms and new world. What the latter makes of the former is a promiscuous confusion of origin, genes and intended impact. Old traditions continue to constitute our socio-cultural reality, that ovalous and digests.

Social relationships are computed with monetary value systems, just like marriage was conducted before to secure patriarchy.

The digital fidgeting sphere is not an autonomous machine or self-regulatory, it has thinking flesh and blood employees, one in its collar, feeding crucial resources to it by selling her time. Others on the upper floors, steering the machine towards consumers who will be convinced to play along. In the middle of this corpse, there are those whose work consists of convincing everyone, that the play is for free.

From collecting cards to collecting coins, cash is just as valuable as any other collectible, and as long as I keep putting things in order and in lines, I will be successful. The reward comes after the organization.

To all the serious or serial candy crushers out there: How do you manage to crush the night through, actually? I love the game, but as soon as I can't manage a level for the 50th time, I get either tired or furious. Any tips?

Dear friends, please help me to style me up and tell me how beautiful I am just the way I am. Tell me that when I was born, I woke up like this and protect me from evil and from fuck boys and from unhealthy beauty standards. Tell me that I am beautiful and that having bad skin will pass. I swear to *Nicki Simpson* that I will replace my ugly glasses with lenses soon.

I really want long hair. I swear I will risk my life for it. Happiness is measured in meters, *Nicki Simpson* said.

Seems like a good business plan, and I, the young boy, will afford all the attire and all the affordances that will communicate my beauty to anyone out there, because they deserve it as much as I deserve it to be seen.

Two near-death experiences, four love stories, and you are done. I swear I am a born blond girl and I will be blonde until I am 35, probably.

Classic... Is it the end of fun now?

Age seems so far away from me. The image of being a girl is not connected to an age, or is it? It is ageless, it is eternal youth, it is a small waist, a cute nose and soft skin.

The meta-virtuality of appearance is always projected into the image of the female body.

I wish I was middle, middle colour, middle class, middle hair: just normal but beautiful. With a clean, pink toilet. I want someone to clean up my room for me like this. With a blonde white angel like... —*Nicki Simpson!*

As much as I would like to blow myself up, I still find comfort in small, humble flames of hope that warm me up from inside, because deep inside I know that I'm special.

The meta-capitalization of insecurity is focused and clustered in the beauty image of the young generation.

Seems like a dream that always comes back, as if there was never a cast to the improvements I make for myself.

As if I could just run away from everything for the rest of my life and always get new things out of it on the way. Ever-changing new hair colours and recurring dreams. No matter how much I fail and no matter how much I risk. This is my life now.

Hey candy crushers! I love *Candy Crush*, but I think it went too far. I cannot sleep anymore without crushing before.

I have got troubles getting up from bed. I have all these jellies in my head!

Do you know about some hack? How to get rid of all the ads? They don't work for me anymore.

Any suggestions? Just when you think it is enough, there is more.

A co-production of perventions dressed up as a pedagogic tool to teach you how to have everything under control, how to clean up your house from the inside out.

adOActive

<http://adoinstinct.net>

Switzerland, Festival 09/21

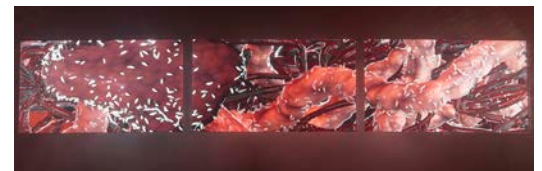
Project: *Spooky Butt*

Our Bodies are events of matter vitally transforming in time. Biological emissions forged in the midst of the universe, seemingly born out of nothing but the pure virtuous potency of life. Meant to inhabit the empty space for approximately one cosmic second, to grow, to fold into themselves and create new forms of darkness
- Spooky Butt

From July to September 2021, the underground space of catacombs situated beneath the Centre for Experimental Theatre will be transformed into imaginary (in)human intestines. This environment will serve as a scenic background for an international three-part exhibition project focusing on the topics of the human body and our unresolved relationship to our own physicality. Human body has been historically tied to an array of requirements, expectations and aesthetic norms. It is associated with categories of beauty, youth, health, and also their opposites, ugliness, aging, and illness. Despite the contemporary emancipation strategies, such as the body positivity movement and gender analysis, trying to free us from the dictates of these categories, we can view the human body from yet another perspective. As such, the human body is seen as an autonomous complex system of automatic processes including digestion, excretion, or blood circulation, which we only control to a little or no extent.

Spooky Butt presents the human body as a horror story in three acts. The first act, Bio-Organic, views the body itself as a source of anxiety and feelings of alienation. The terrors behind the mask of technological enhancement are revealed in the second act - Bio-Efficient. The final part, Co-Parasitic, shows us that our bodies can also be seen as a collective shell and it will hopefully offer a way out – just as spooky as the rest. The individual site-specific exhibitions together with the programme of side events aim to create a shared body of the exhibiting artists and the participants of the exhibition.

- 2–11/7 Spooky Butt 1: Bio-Organic / Somatic Digestion
- 4–15/8 Spooky Butt 2: Bio-Efficient / Recursive Procession
- 4–12/9 Spooky Butt 3: Co-Parasitic / Microbial Regression

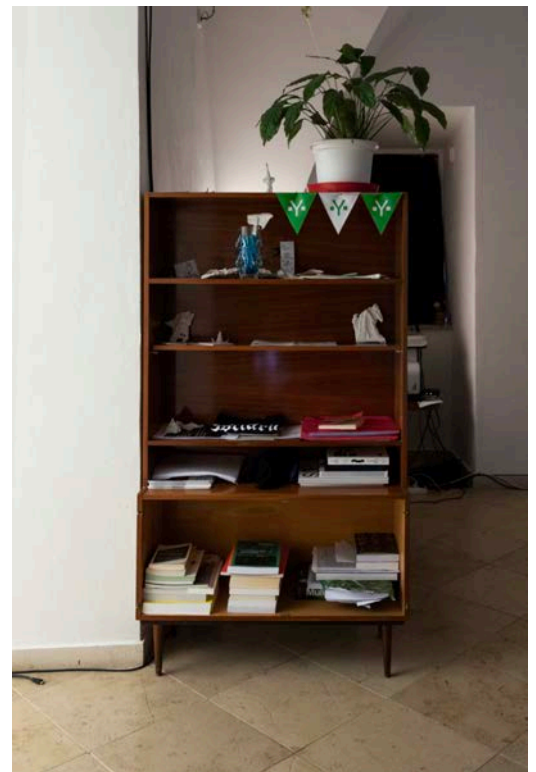


curated with Simon Kadlcak

Graphic design: ver

participating artists: Csaba Kis-Róka, Kinke Kooi, Markéta Wágnerová, Štěpán Brož, Marek Delong & Anna Slama, Kea Bolenz, Frank Yunker, Daniela Ponomarevová, Judita Levitnerová, Saon, Julie Villard & Simon Brosard, Chin Tsao, Leon Eisermann, Sebastian Mittl, Laura Lintrup, Petr Nápravník, Lukas Posch, José Eduardo

From April to June 2018, the Gallery G99 of the House of Arts in Brno became a platform for the CCCC - Centre for Cybernetic Culture Circulation project. Its essence lies in social and intellectual exchange between the author, the viewer or the participating artists. CCCC thus offers room for discussion, a lecture or a performance by guests invited from three different milieus (Prague, Brno and Vienna). In the so-called Meeting Room, which is used as a study room outside the performance times, you will find books and copies of texts dealing with historical events and milestones of Czech history in 1918, 1938, 1945, 1948, 1968 and 1989 or on philosophical and theoretical themes. Each week, another exhibition with accompanying program took place.



participating artists: Laura Hatting, Aline Sofie Rainer Lucie Michnova, Anna S Rußmann, Jakob Schieche, Carolina Laura Rotter, Matej Bilek, Katerina Ralisova, BCAA system, MArtina Menegeon, Jozef Mrva, Lina FINDERDUP Jensen, Julius Pristautz, Hessam Samavatian, Maria-Magdalena Ianchis Mira Klug, Sebastian Eder, Julia Reichmayr, Kaja Joo, Marie Fidesser, Paul Spendier, Polina Davydenko, Denisa Römerová, Ekaterina Trokhina, Katerina Štastná, Markéta Wagnerová, Andrea Monroy Palacios, Jiří Žák, Klara Rudas, Miklós Zsámboki, Sidney Aelbrecht, Angelus/Orr, Oscar Cueto, Luna Ghisetti, Maximiliano León. Oscarito Sanchez, Lucia Elena Prisa, Lilly Pfalzer, Jimena Mendoza, Proto Gallery Systems, Bruno MokrossIs, Yasmina Haddad and Andrea Lumplecker, Jakob Rockenschaub, Anna RemesovaMarta Fiserova, Piotr Sikora. Adrian Altman, Olga Krykun.