In any society, one fundamental field in which gender is expressed is technology. Technical skills and domains of expertise often divide the sexes, shaping masculinities and femininities.

*Hysterical Mining* gathers artistic positions that use, appropriate, and play with feminist methodologies to question and test the (sexist) breeding ground of technology. The artists decode and deconstruct the ideological terrain of the supposedly objective, universal knowledge it is founded on, and reinvent the relations between technosciences and gender.

The dual title of the exhibition functions on a stratum of different grounds. It reverses and (re)interprets each word and the complex of intertwined connections. “Hysterical” ironically refers to “pathologies” of hysteria (diagnosed by Freud) that allegedly agitated women into frenzied states. Turning this understanding upside down, however, the exhibition rethinks hysteria as a healthy reaction encapsulating the wider types of frustration people experience with technology and as a positive emotional way to sense problems. “Mining” evokes data mining and the extraction of rare earth minerals for the production of technological devices – hence referring to ideas of knowledge and value based on the accumulation of information or raw material. Within the exhibition, “mining” first and foremost refers to the excavation of hidden meanings or systems to bring them back to the surface.

*Hysterical Mining* resolutely sets out to cherish non-expert, intuitive, and heterogeneous approaches, accounting for the side of the user(s) and the so-called “digitally illiterate.” The manifest inclusion of these perspectives offers complementary positions to those of “experts”. The exhibition therefore embraces everyday understandings and practices, while simultaneously seeking to address features of advanced innovation and science.

In reference to techno-feminist theories and speculations, *Hysterical Mining* maps and provides new tools for the fight against sexism and other forms of discrimination in post-industrial societies. *Hysterical Mining* acknowledges the gendering, ethnicising, and racialising biases inscribed and embedded in technologies generally taken as “neutral.” To renegotiate gender politics, it counters traditional dichotomies (male/female, mind/body, objectivity/subjectivity, object/subject, human/machine, rationality/fiction) grounding western understandings of science, knowledge and technology.

The dissolution of boundaries through fiction and imagination demarcates a space for speculation, performance, and action between disciplines, bodies, gender, species, and ecologies. Their works shape new textures, sounds, forms, figurations and fabulations embodying their political agendas.

*Hysterical Mining* believes in the destabilising potential and transformative role of new imagery and imaginaries of technology. Its stories underscore multiplicity, fantasy, dis-identification, tenderness and friendship.

Anne Faucheret
Vanessa Joan Müller

A selection of quotes drawn from books and articles about technology, feminism and the post-human that inspired the exhibition.

The aesthetic response corresponds with “female” behaviour. The same terminology can be applied to either: subjective, intuitive, introverted, wishful, dreamy or fantastic, concerned with the subconscious (the id), emotional, even temperamental (hysterical). Correspondingly, the technological response is the masculine response: objective, logical, extroverted, realistic, concerned with the conscious mind (the ego), rational, mechanical, pragmatic and down-to-earth, stable. Thus the aesthetic is the cultural recreation of that half of the psychological spectrum that has been appropriated to the female, whereas the technological response is the cultural magnification of the male half. Shulamith Firestone, The Dialectics of Sex: The Case for Feminist Revolution, 1970

Suddenly she thought that these men believed feeling itself a disease, something to be cut out like a rotten appendix. Cold, calculating, ambitious, believing themselves rational and superior, they chased the crouching female animal through the brain with a scalpel. From an early age she had been told that what she felt was unreal and didn’t matter. Now they were about to place in her something that would rule her feelings like a thermostat. Marge Piercy, Woman on the Edge of Time, 1976

The cyborg is our ontology; it gives us our politics. The cyborg is a condensed image of both imagination and material reality, the two joined centers structuring any possibility of historical transformation. In the traditions of “Western” science and politics—the tradition of racist, male-dominant capitalism; the tradition of progress; the tradition of the appropriation of nature as resource for the productions of culture; the tradition of reproduction of the self from the reflections of the other—the relation between organism and machine has been a border war. The stakes in the border war have been the territories of production, reproduction, and imagination. This essay is an argument for pleasure in the confusion of boundaries and for responsibility in their construction. It is also an effort to contribute to socialist-feminist culture and theory in a postmodernist, non-naturalist mode and in the utopian tradition of imagining a world without gender, which is perhaps a world without genesis, but maybe also a world without end. The cyborg incarnation is outside salvation history. Donna Haraway, Cyborg Manifesto, 1985
Science has been denied the input of women’s experience of the caring, emotionally demanding labour which has been assigned to exclusively women. According to Gillian Rose, a feminist science would need to encompass this emotional domain and thereby fuse subjective and objective ways of knowing the world. [...] Rose concludes that the reunification of “hand, brain and heart” would foster a new form of science, enabling humanity to live in harmony with nature.

For if technology is imprinted with patriarchal designs, what is to be done? [...] The relationship between technological and social change is fundamentally indeterminate. The designers and promoters of a technology cannot completely predict or control its final uses. There are always unintended consequences and unanticipated possibilities.

[...] Designing alternative feminist technologies is, however, far from straightforward. Just as the campaign for socially useful products in a capitalist context can only begin to specify the criteria by which to judge social use and need, so too our conceptions of a technology based on women's interests in a patriarchal society are necessarily embryonic. Feminine values are themselves distorted by the male-dominated structure of society. Rejecting essentialist notions of values as inherently masculine or feminine opens up a debate about the form that values, such as caring and nurturing, should take. [...] Rather than calling for a technology based on feminine values, we need to go beyond masculinity and femininity to construct technology according to a completely different set of socially desirable values. Judy Wacjman, *Feminism Confronts Technology*, 1991

Ada Lovelace, with whom the histories of computing and women’s liberation are first directly woven together, is central to this paper. Not until a century after her death, however, did women and software make their respective and irrevocable entries on to the scene. After the military imperatives of the 1940s, neither would ever return to the simple service of man, beginning instead to organize, design and arouse themselves, and so acquiring unprecedented levels of autonomy. In later decades, both women and computers begin to escape the isolation they share in the home and office with the establishment of their own networks. These, in turn, begin to get in touch with each other in the 1990s. This convergence of woman and machine is one of the preoccupations of the cybernetic feminism [...] Misogyny and technophobia are equally displays of man’s fear of the matrix, the virtual machinery which subtends his world and lies on the other side of every patriarchal culture’s veils. [...] And even if man continues to see cybernetic systems as similarly confined to the reproduction of the same, this is only because the screens still allow him to ignore the extent to which he is hooked to their operations, as dependent on the matrix as he has always been. [...] Cybernetic systems are fatal to his culture; they invade as a return of the repressed, but what returns is no longer the same: cybernetics transforms woman and nature, but they do not return from man’s past, as his origins. Instead they come around to face him, wheeling round from his future, the virtual system to which he has always been heading. Sadie Plant, “The Future Looms: Weaving Women and Cybernetics”, in: *Body and Society*, Vol.1 (3-4), 1995

Far from appearing antithetical to the human organism and set of values, the technological factor must be seen as co-extensive with and inter-mingled with the human. This mutual imbrication makes it necessary to speak of technology as a material and symbolic apparatus, i.e. a semiotic and social agent among others.

An important aspect of this situation is the omnipotence of the visual media. Our era has turned visualization into the ultimate form of control. [...] This is of special concern from a feminist perspective, because it tends to reinstate a hierarchy of bodily perception which over-privileges vision over other senses, especially touch and sound. The primacy of vision has been challenged by feminist theories. In the light of the feminist work proposed by Luce Irigaray and Kaja Silverman, the idea has emerged to explore the potentiality of hearing and audio material as a way out of the tyranny of the gaze.

[...] Postmodern feminist knowledge claims are grounded in life-experiences and consequently mark radical forms of re-embodiment. But they also need to be dynamic – or nomadic - and allow for shifts of location and multiplicity. Rosi Braidotti, “Cyberfeminism with a Difference”, 1996
The Turing test was to set the agenda for artificial intelligence for the next three decades. In the push to achieve machines that can think, researchers performed again and again the erasure of embodiment at the heart of the Turing test. All that mattered was the formal generation and manipulation of informational patterns. Aiding this process was a definition of information, formalized by Claude Shannon and Norbert Wiener, that conceptualized information as an entity distinct from the substrates carrying it.

Like all good magic tricks, the test relies on getting you to accept at an early stage assumptions that will determine how you interpret what you see later. The important intervention comes not when you try to determine which is the man, the woman, or the machine. Rather, the important intervention comes much earlier, when the test puts you into a cybernetic circuit that splices your will, desire, and perception into a distributed cognitive system in which represented bodies are joined with enacted bodies through mutating and flexible machine interfaces. As you gaze at the flickering signifiers scrolling down the computer screens, no matter what identifications you assign to the embodied entities that you cannot see, you have already become posthuman.

[...] If, as Donna Haraway, Sandra Harding, Evelyn Fox Keller, Carolyn Merchant and other feminist critics of science have argued, there is a relation between the desire for mastery, an objectivist account of science, and the imperialist project of subduing nature, then the posthuman offers resources for the construction of another kind of account. In this account, emergence replaces teleology; reflexive epistemology replaces objectivism; distributed cognition replaces autonomous will; embodiment replaces a body seen as a support for the mind; and a dynamic partnership between humans and intelligent machines replaces the manifest destiny of the liberal humanist subject to dominate and control nature. Katherine Hayles, *How We Became Post-Human. Virtual Bodies in Cybernetics, Literature and Informatics*, 1999

Human beings fear difference,” Lilith had told him once. “Oankali crave difference. Humans persecute their different ones, yet they need them to give themselves definition and status. Oankali seek difference and collect it. They need it to keep themselves from stagnation and overspecialization. If you don’t understand this, you will. You’ll probably find both tendencies surfacing in your own behavior.” And she had put her hand on his hair. “When you feel a conflict, try to go the Oankali way. Embrace difference.” Octavia E. Butler, *Lilith’s Brood*, 2000

Hubert Dreyfus’s critique of classical AI and aspects of nouvelle AI is based on his rejection of the information processing theory of mind and matter. Focusing on the opposition of knowledge and ‘know-how’, information and meaning, he rejects both computational attempts to capture complex systems. AI’s rationalist, rule-based approach to knowledge can model only that of the beginner since expertise is a function not of knowledge per se but of context sensitive know-how. [...] Dreyfus characterizes know-how in a way which is compatible with, though exceeded by Donna Haraway’s formulation of “situated knowledge”. There is, he maintains, no abstract context-free knowledge either in the social or physical realm, and no viable distinction between facts about, and skills within the world. Sarah Kember, *Cyberfeminism and Artificial Life*, 2002

It reminds her of something. A game she played when she was a girl. How funny: she hasn’t thought of that game in years. She never told anyone about it; she knew she mustn’t, although she couldn’t say how she knew. In the game, she was a witch, and she could make a ball of light in the palm of her hand. Her brothers played that they were spacemen with plastic ray-guns they’d bought with cereal-packet tokens, but the little game she’d played entirely by herself among the beech trees along the rim of their property was different. In her game, she didn’t need a gun, or space-helmet, or lightsaber. In the game Margot played when she was a child, she was enough all by herself.

There is a tingling feeling in her chest and arms and hands. Like a dead arm, waking up. The pain is not gone now, but it is irrelevant. Something else is happening. Instinctively, she digs her hands into Jocelyn’s patchwork comforter. She smells the scent of the beech trees, as if she were back beneath their woody protection, their musk of old timber and wet loam. She sendeth her lightning even unto the ends of the earth.
When she opens her eyes, there is a pattern around each of her hands. Concentric circles, light and dark, light and dark, burned into the comforter where her hands clutched it. And she knows, she felt that twist, and she remembers that maybe she has always known it and it has always belonged to her. Hers to cup in her hand. Hers to command to strike. […] Intuition is just like that: sudden and complete, as if there were machinery working behind her eyes that even she has no access to. Clank, thunk. Naomi Alderman, *The Power*, 2016

At this point in time we believe a radical change in politics and the world socioeconomic system is needed in order to achieve a new balanced ecology and this radical change should start with a shifting of agency: we ask for the main agency to be shifted to the feminine principle – which we do not understand as excluding masculinity but as referring to a history of incorporating it and mobilizing it in a different way than the traditional patriarchal mobilization for violence: an emphasis on complementarity rather than antagonism, on resolutions of peace rather than militarism, on efforts directed towards construction, care and emancipatory exploration rather than destruction. […] This new geological era can be thought of as the Gynecene. Understanding the term does not mean thinking of a “women’s world” which excludes virility but as a world which mobilizes it towards humanist and animist goals rather than oppressive, violent and colonial enterprises. […] We also believe the emancipatory use of sustainable technology has to play an important part in any future ecology, including the protection and preservation of “nature”, just as much as a needed change in our position towards nature and its exclusive understanding as resource for endless consumption. […] Technology is a cultural asset and together with the rest of culture, it must be made public, open and free, put to the benefit of emancipating humanity while not destroying everything else around it. Alexandra Pirici & Raluca Voinea, *Manifesto for the Gynecene – Sketch of a New Geological Era*, 2015

Sexism, racism and other forms of discrimination are being built into the machine-learning algorithms that underlie the technology behind many “intelligent” systems that shape how we are categorized and advertised to. Take a small example from last year: Users discovered that Google’s photo app, which applies automatic labels to pictures in digital photo albums, was classifying images of black people as gorillas. Google apologized; it was unintentional. […] Like all technologies before it, artificial intelligence will reflect the values of its creators. So inclusivity matters – from who designs it to who sits on the company boards and which ethical perspectives are included. Otherwise, we risk constructing machine intelligence that mirrors a narrow and privileged vision of society, with its old, familiar biases and stereotypes. Kate Crawford, “Artificial Intelligence’s White Guy Problem”, *The New York Times*, June 25, 2016

**0x02 (in ZERO)**

Why is there so little explicit, organized effort to repurpose technologies for progressive gender political ends? XF seeks to strategically deploy existing technologies to re-engineer the world. Serious risks are built into these tools; they are prone to imbalance, abuse, and exploitation of the weak. Rather than pretending to risk nothing, XF advocates the necessary assembly of techno-political interfaces responsive to these risks. Technology isn’t inherently progressive. Its uses are fused with culture in a positive feedback loop that makes linear sequencing, prediction, and absolute caution impossible. Technoscientific innovation must be linked to a collective theoretical and political thinking in which women, queers, and the gender non-conforming play an unparalleled role. Laboria Cuboniks, *Xenofeminism: A Politics for Alienation*, 2018

I am not just in the thick of it, in the networked and virtualized age of cyberpunk – back in the day, when we read Neuromancer or *He, She and It*, I did not imagine that it would be so banal –; I am moreover a member of that reprehensible species (humankind) that occupies, befouls, and obliterates everything. But I am also a mother, a cyborg, an art theorist, bacteria, water, a plant, subjectivated in the “belly of the beast”, a feeling, moving, sensing being, an earthling with and among others. I exist, am open, am –.
At issue is the oikos, the household in its both macro- and microscopic senses; at issue, in other words, are connections and interfaces, couplings and decouplings, catenae and effects. Feminist techno-eco-subjectivity is a vibrant assemblage of concatenations, a relay of throbbing circuits and in/human movements, communications, and sensations in the techno-planetary layers and deposits called Earth.

One basic principle of feminist and queer deconstruction is the “queering” of powerful dichotomies. Feminists regard the latter as the ideological and cultural foundation underlying exploitation and subjection based on “othering”, irrespective, in the first instance, of whether it concerns nature, gender, sex, disability, non-human beings, machines, the socially and globally disadvantaged, or other subalterns. Yvonne Volkart, “Techno-Öko-Feminismus. Unmenschliche Empfindungen in technoplanetarischen Schichten”, in: Die schönen Kriegerinnen, Cornelia Sollfrank (ed.), Transversal, 2018

Trisha Baga
b. Venice (Florida, USA), 1985, lives and works in New York
The Voice, 2017
Installation; video, colour, sound, 24 min.
Courtesy of the artist and Greene Naftali, New York

Hamilton Beach, 2016
Glazed ceramic, 22 x 28 x 15 cm

Brother Making an Impressionist Painting, 2016
Glazed ceramic, 21 x 43 x 48 cm

Dog Bowl with Boobs, 2016
Glazed ceramic, 7 x 27 x 15 cm

Optical 88, 2016
Glazed ceramic, 24 x 33 x 8 cm

Thelma and Louise, 2016
Glazed ceramic, 27 x 43 x 4.5 cm

William’s Wonder Bread, 2016
Glazed ceramic, 11.5 x 40 x 16.5 cm

Microscope, 2016
Glazed ceramic, 24 x 11.5 x 15 cm

TBT, 2016
Seed painting; styrofoam panel, Guardi structure gel fibre mixture, dispersion glue, black and white sesame seeds, chia seeds, blue and black poppy seeds, quinoa, amaranth, 124.5 x 179.5 x 5 cm

TBT, 2016
Seed painting; styrofoam panel, Guardi structure gel fibre mixture, dispersion glue, black and white sesame seeds, chia seeds, amaranth, 119 x 124 x 6 cm

Untitled, 2016
Acrylic paint on lenticular print, 39.5 x 29.5 cm

Untitled, 2016
Acrylic paint on lenticular print, 29.5 x 39.5 x cm

Untitled, 2016
Acrylic paint on lenticular print, 24 x 34 cm

Trisha Baga’s video installation The Voice absorbs the attention of the visitor into an imaginative and perplexing 3D world that lies somewhere between a hyperactive realm of reality and virtual fantasy. Hypnotically merging fictional, personal, and topical elements, Baga blends a range of special effects and cinematic techniques that are pop-culturally affiliated, technically proficient and persistently playful.

Chewing gum is spat out, appears intermittently stuck onto the “screen” or visual terrain, and often remains there floating while other visual stories and sounds unfold. Newspapers re-appear, splayed open, showing headlines on current affairs in addition to the advertisements that appear beside them. Familiar tunes like the Universal Studios theme song or the Mac start-up sound provide brief interludes achieving suspense and bewilderment as the storyline unravels. The audience is at times reflected in shots where people are shown in movie theatres (also wearing 3D glasses) or immersed by their VR goggles. It is a journey into a collision of digital consciousness.

An atmosphere of confusion and curiosity is created – complemented by the miscellaneous mix of background noises and music ranging from light, fun-filled pop-songs to a progressively dramatic and thriller-esque soundtrack. Voice-overs by the artist, her characters or from Hollywood movies and English language courses narrate sporadically. The somewhat elusive plot (loosely based on The Little Mermaid) comes into play in fragments – the scenes interwoven in succession are composed of seemingly heterogeneous sequences such as imagery of the artist’s studio, deer, cats and dogs, consumer products in shopping malls, the Large Hadron Collider, a rolling tennis ball, pop-ups on phone displays and recordings of a car crash or crime scene on
Louise Drulhe

b. Paris, 1990, lives and works in Paris

Critical Atlas of Internet, 2015
Printed poster, 90 x 350 cm

The Two Webs, 2017
23 Pencil drawings, 70 x 100 cm and 64 x 45 cm

 Courtesy of the artist

According to the Global Web Index, the average time spent per day using the internet by an individual reached 6:42 hours in January 2019 – ranging from 10:02 in the Philippines to 5:01 in Austria and 3:45 in Japan. We spend more and more time on the web, yet we don’t have a clue about its shape, its volume and outlines, its extension and structure. Most of us don’t know anything about its geography or how its topography relates to the terrestrial one. Considering the space as a tool to understand socio-political and economic issues, artist Louise Drulhe has developed theoretical and visual research over several years on spatial representations and mappings of the web in the form of an atlas.

Druhle’s Critical Atlas of Internet unfolds fifteen mapping processes according to fifteen hypotheses on some of the properties of the internet that she illustrates with a set of simple visual elements (drawings, schemes, objects, 3D models and videos).

The hypotheses derive from scientific theories and concrete observations of the structure of the internet.

The first hypothesis, Internet Is a Dot, elaborates on the definition of the internet as a place of “synchronisation” (Boris Beaudje), that is: a common space for everybody (if connected). Hence, the internet can be figured as a point situated at the centre of the globe. This shape easily enables concentration of power and control.

Online, Distance Is Not Relevant visualises the irrelevance of physical distance on the internet but puts forth the remaining notion of space. The page ranking system of search engines mostly relies on this spatial architecture. A Global Object Projected at the Local Levels studies the paradox between the unicity of the internet and its diversity, as diverse national laws and cultural norms mould it differently on a local scale.

The Relief of Internet’s Surface Is Pre-determined and Internet’s Centre of Gravity refers to the concentration of internet activities in the hands of a few players mostly based on American territory and thus depend on US jurisdiction. The web is a vast empty space while the dips and curves of the drawings have an impact on us. Drawing – but also simplifying the dips and curves of the drawings have an impact on us. Drawing – but also simplifying the dips and curves of the drawings have an impact on us. Drawing – but also simplifying – is, paradoxically, a way of accessing and transmitting alternate tunnels of perception, giving voice to ways of viewing and understanding a fragmented body and self.

Druhle’s also features an arrayed assembly of Baga’s eclectic handmade ceramic sculptures. The glazed toaster Hamilton Beach, the plastic bag TBT, the print Brother Making an Impressionist Painting, and Microscope all portray tools transformed by a tactile, “fingery” touch – one that is often absent from the typically smooth, hard surfaces of today’s technologies. In addition to personal pieces such as William’s Wonder Bread and Analyze a Bowl with Boobs, there are feminist pop-cultural elements – such as a ceramic frame depicting a road entitled Untitled 3D paintings of the web in the form of an atlas.

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In a key scene in Goethe’s Faust, a character recites a magic spell that concludes with a pruner on a peculiar kind of mathematics: “And nine is ten / And ten is none / That is the witch’s one-times-one!” The final line gives it away: the speaker is a “witch.”

When we hear talk of “witches” being “burned,” many of us think of the Middle Ages. Yet it is only in the early modern period, on the threshold of our own era, that the villainization and persecution of women—whether witches—became a manifest phenomenon. The witch-hunt is part and parcel of a historic process that has culminated in the fully formed bourgeois society. Where there once were circles of peasant revolts—in which women were cast as housewives, regardless of traditional values and roles—women, as well as men, are reduced to the role of economic man, the household’s wage earner.

In her book Caliban and the Witch, the feminist activist and theorist Silvia Federici presents an argument that is both a bow to uselessness and a reminder of the rigid schema of binarism, the standard code of the modern mastery of nature, which by its very definitions excludes the possibility of a third element, a position beyond the distinctions of culture and nature, male and female, one and zero, etc.

The final element of Eberhart’s installation consists of three isosceles triangles of different sizes, made of sheet metal and painted to match the colours of the costumes of the film’s characters. The triangle is Eberhart’s symbolic repudiation of the rigid schema of binarism, the standard code of the modern mastery of nature, which by its very definitions excludes the possibility of a third element, a position beyond the distinctions of culture and nature, male and female, one and zero, etc.

Part of the binary logic of modernity is the division of the world into useful and useless objects. The latter tend to end up at the scrapyard, or in rare exceptions, in art. The third and final element of Eberhart’s installation—a gob of hardened glue, a relic from the woodworking shop in her film—is both a box of the logic and a reminder that even utterly worthless things can have value and the disparate can be equal—certainly in the witch’s one-times-one.

Sylvia Eckermann & Gerald Nestler
b. Vienna, 1977, lives and works in Vienna

WHISPER. Status Code: No Entity Found, 2016/2019
Sound installation, 4:49 Min.
Sound: Sylvia Eckermann
Lyrics: Gerald Nestler

Courtesy of the artists

Gerald Nestler and Sylvia Eckermann’s work Whispers imagines what capital—the epitome of abstraction—might sound like: a chorus of post-human voices provides the text-to-speech vocals as capital, in a talkative moment, raps: “You drink me and drown / Oh you eat me and choke / For it’s you I digest / For it’s you in whom I invest / Oh baby how you nourish me!” The lyrics of this ode to self are laced with aggressively grandiose punch lines whose subtext drives home, in mantra-like repetition, the unchanging shibboleth: “Live in my shelter or your world shall go bust.”

There is no alternative! The future—formerly an anchor point for utopian hopes—is already cashed in. Literally: What speaks to us in Whisper is an economy whose criminals is founded on speculation—wages on the future that grow ever more fantastic and reckless: “At the surf of all your human desires—in your future I trust.”

However much Whisper’s capital tries to come across as a hardnosed and worldly-wise trickster, it is (and will always be) a dreamer at heart, dreaming of life in a future of unlimited marketing opportunities, profit potentials, and the socialization of debts, its utopianism outshining even the confidence of the most committed socialist: “Some say: I’m running on empty, uncovered / And that it’s a crime. / My lifespan is but a quarter / and my value is worth a dime.” No matter—Whisper is the deviant, pretentious litany of an undead, capitalistic reaper as a HipHop-track.

Judith Fegerl
b. Brixlegg, 1964, lives and works in Vienna

the kitchen was what she had given of herself to the world, 2019
4 elements, magnetic steel, induction technology, each 60 x 60 x 90 cm

In coproduction with Casino Luxembourg – Forum d’Art Contemporain
Veronika Eiberhart, *9 is 1 and 10 is none*, 2017, film still, courtesy of the artist

Sylvia Eckermann & Gerald Nestler, *WHISPER. Status Code: No Entity Found*, 2016, video still, courtesy of the artists

Judith Fegerl, *the kitchen was what she had given of herself to the world*, 2019, sketch, courtesy of the artist
1922 – The Uncomputable (The Unmanned, Season 1, Episode 4), 2016 HD, colour, stereo sound, 28 min.

In coproduction with the Liverpool Biennial 2016 and Casino Luxembourg – Forum d’Art Contemporain. With the support of Le Fresnoy, Studio National des Arts Contemporains.

1834 – La Mémoire de Masse (The Unmanned, Season 1, Episode 5), 2015 HD, colour, stereo sound, 14 min.

In coproduction with Lyon Biennial 2015 – With the support of CNC – DICReAM – Ministère de la Culture et des Communication and Fonds de soutien à la création artistique et numérique [SCAN]. The project was selected and supported by the patronage committee of Fondation Nationale des Arts Graphiques et Plastiques, Paris.

Courtesy of the artists

Fabien Giraud & Raphaël Siboni’s three season cinematic series The Unmanned portrays how technology is as much a product of humans as it is producing them – from without and within.

A History of Computation (2045–1542), the first season, sketches a reversed and fragmented history of technology from 2045 until 1542 through eight key dates and via the eyes of different machines. The first episode, 2045 – The Death of Ray Kurzweil was filmed entirely by drones. It follows the well-known transhumanist in the year 2045 – when humanity’s hubris (by outsourcing his own human brain) occurs. The last one, 1542 – A Flood, follows the time travel of an artificial intelligence back to its place of origin, when the first Spanish colonizers reached Silicon Valley. The film is entirely edited and constructed by an artificial intelligence. Technology here has its own agency – intensified by its increasing autonomy and intelligence – and seems to require humans only to reproduce itself, as diagnosed by philosopher Marshall McLuhan. The production of technology and its interaction with humans has never been neutral, but rather entangled in complex social, political and cultural contingencies, culminating in painful or even disastrous moments, when technology was instrumentalised for exploitation, rationalisation, normalisation or moralisation.

The exhibition Hysterical Mining shows three consecutive episodes of this first season A History of Computation (2045–1542), that focus on institutional homophobia in England in the 1950s (The Outlawed), women’s emancipation movements from 1920s until the 1960s (The Uncomputable), and the revolts of workers at the beginning of industrialisation (La Mémoire de Masse).

The third episode, 1953 – The Outlawed takes place in August 1953 on the Greek island of Corfu, where mathematician and computer scientist Alan Turing spent his last summer. Subjected to hormonal treatment after being convicted for his homosexuality, he embarks on a makeshift raft to study the morphogenesis of marine organisms and progressively drifts away.

The fourth episode, 1922 – The Uncomputable, is the story of a failure. Meteorologist Lewis Richardson planned a giant climate prediction factory, where 64,000 “women-computers” would work to forecast the world weather, however it was never built. Drawing from two historically antithetical stances (a radical Marxist and feminist position, namely that of Shulamith Firestone), Hysterical Mining (episode 3), the episode explores female subjugation and objectification through technology as well as dreams of emancipation from it. The impossible attempt at building the factory signalled the collapse of the hypothesis of global computation.

1834 – La Mémoire de Masse, the final episode, evokes the terrible repression which ended the second revolt of the silk workers in Lyon, one of the first revolts against automation and computation. The Jacquard Loom as main accountant of the revolt – the workers foreboding the revolt – the workers foreseeing the replacement of the human working force in weaving factories – becomes the film’s protagonist. The first machine to exploit the principles of the binary system through punch cards, the Jacquard’s programmable loom is the ancestor of any machine processing data. The film alternates close-ups of the Jacquard Loom, and a fully computer generated riot sequence, transforming the revolt against the algorithm into an algorithm of revolt. Putting into question the anthropocentric pretension of western (philosophical and scientific) thought, The Unmanned reverses the relations between subject and object. Technology seems to be writing its own history, playing with machinic parameters of vision, measurement, inscription and edition. Without completely outesting the human, The Unmanned envisages it only as one agent among many others.

Katrin Hornek

b. Austria, 1983, lives and works in Vienna

Casting Haze, 2018–2030
HD video, colour, sound, 12 min., fabric, clay

Venue: Kunsthalle Wien Karlsplatz

Courtesy of the artist

Katrin Hornek’s Casting Haze is a long-term project with scientists based on CO₂ mineralization technologies, examining their geographies, economies, industrial entanglement and philosophical groundings. For Hysterical Mining, she crystallizes one moment of the process in a multimedia installation composed of a video, a printed curtain and a clay landscape – collectively shaped.

From our expiring lungs to deep sea shells, from living biomass to combustion engines and skyscrapers using shell-limestone-based cement, carbon dioxide is found everywhere in different states. At the same time a de-materialised product of industrialisation, a heating blanket for climate change and the backbone of computerised societies, CO₂ is also involved in all metabolic processes between organisms and the earth’s crust. Trying to re-edit, rewind and fast forward this carbon dioxide circle in a mechanical way, researchers and companies from all over the world aim to bring CO₂ into a stable and storable state, and re-implement it into productive cycles in order to make profit from it. Combining research-based analysis and artistic speculation, Hornek plans to realise a 14-kilogram sculpture from air- or water-based CO₂ mineralization technologies that will act as a trophy for the most productive fixation method. Called Atmosphere – The Decarbonization Trophy, it will ideally be awarded in 2030. The sculpture will emerge from diverse collected and assembled 3D CO₂ re-mineralised samples. Its weight will correspond to the average one-month CO₂ emission by a single human body at rest. The promotional video for the future award ceremony is framed by an undulating, semi-transparent and almost psychedelic curtain featuring logos of companies that are currently involved in carbon capture, utilisation and/or storage, on a background that pictures animal carbon capture and mineralization organisms called nummulites. The slowly withering clay floor has been created in a collective gesture during a lecture-performance staged as a journey where the changing relations between humans and extinctions of time are narrated and felt, at a time where humans have become a geological force.

Barbara Kapusta

b. Lilienfeld, 1983, lives and works in Vienna

The Giant, 2018
Porcelain, clay, vinyl, acrylic glass, polished waxed steel, rubber, black pigment, mandarin-orange pigment, cherry red pigment, deep blue pigment, malachite green pigment, powder blue pigment, ochre pigment, transparent glaze, golden lustre, copper lustre, platinum lustre, various dimensions

Venue: Kunsthalle Wien Museumsquartier and Kunsthalle Wien Karlsplatz

Courtesy of the artist and Gianni Manhattan, Vienna
Fabien Giraud & Raphaël Siboni, 1953 – The Outlawed (The Unmanned, Season 1, Episode 3), 2018, video still
Fabien Giraud & Raphaël Siboni, 1922 – The Uncomputable (The Unmanned, Season 1, Episode 4), 2016, video still
© Fabien Giraud & Raphaël Siboni

Katrin Hornek, Casting Haze, 2018–2030, video still, courtesy of the artist
The Giant is a sculptural installation composed of ceramic objects, metallic profiles, acrylic plates and text. Comic-like hands, gigantic eyeballs, and elastic tentacles or enhanced limbs are scattered across the floor. They are made of coloured clay or porcelain and then painted and/or glazed with a gold, platinum and copper finish. A metal rod crosses, structures and holds each of the fragments together as a spine does, giving them a techno-organic dimension. The choice of the colours as well as the subtle treatment of the surfaces, at the same time soft and shiny, provide a haptic dimension and makes one want to stroke and communicate with them, as their extended, contorted or inflected gestures expressively invite.

Organs of vision or of touch, the body parts evince a will to grasp the world around them. The heterogeneous constellation of fragments embraced at first sight gradually reveals itself to be an organised ensemble. The viewer is in the middle of a partial body and a whole, the same body that arises beyond all kind of binaries (singular/plural, male/female, natural/technological, objective/subjective, active/passive); a body that speaks for a whole and cannot or does not want to be imagined solely as one. Punctuating the gatherings are oversized speech bubbles that rise out of metallic profiles or affixed on the wall, that recite sentences taken from a text written by the artist. They speak simultaneously to the viewer, their language expressing injunction, threat, invitation or care. Sometimes, they return to themselves, describing their own mutability and heterogeneity, refusing to belong to any species, to respect any scale or to be mutable and hybrid, they refuse to belong to the conceptual and literal dimensions.

A long-standing tradition in Western philosophy associates lying with the trope of the shadow. The best-known example, perhaps, is Plato’s allegory of the cave, in which the play of shadows on the back wall of the grotto absorbs the prisoners’ attention, stunting their cognitive faculties. The metaphor of the shadow rises to even greater prominence in the Age of Enlightenment, which explicitly styles itself as the shadow’s other, a movement of light. It establishes the modern epistemological schema: whatever languishes in darkness is to be illuminated, be it the deepest recesses of the human soul or the most secret bits of texture. By bringing light into the darkness, however, modernity engenders its own zones of shadow, new areas of invisibility and repression – a consequence of its quest for knowledge that it acknowledges only formulaically, if at all.

Yet if philosophy’s famous shadowy figures are tropes of obscuration, there are others that are rendered visible. “Digital shadows”, for instance, are transcripts of our online activities, the form, that is to say, in which we appear in the digital realm and become visible to – and, more importantly, susceptible to exploitation by – all sorts of commercial interests.

Marlene Maier’s film installation Unreal Engines weaves together several narrative strands to explore the dialectic of the shadow as both metaphor and actual phenomenon. We see shades scurrying across a rock face; sharply edged shadows cast on the terraces of what would seem to be a lost city; the artist’s invisible shadowing in the ripples of a blanket of snow; shadows gliding over an animal’s fur. Maier gleaned these shadowy impressions from videogames and various 3D applications: it is the evanescent and chimerical shadows of the digital that engage her interest.

The text read by an offscreen voice is a collage of snippets from chatrooms and various tutorials. One source is online forums where users discuss so-called “graphics engines”: software building blocks that serve to generate 3D worlds. Shadows play a central part in the making of such worlds – for an animation to look “realistic”, it is crucial that the shadowed parts of a virtual body or space are meticulously modelled, which is to say, computed.

The technical question of the perfect computer-generated shadow brings Maier to a philosophical concern: if reality is nothing but an effect – evoked by the methodical alternation of light and dark, or ones and zeroes – then how substantial are our selves? The artist does not give an unequivocal answer, but she offers clues. “I’m composed of virtual shadows trying to mimic a world that has never been there in the first place”, she laconically notes at one point. By the time Unreal Engines has run its course, it would appear that little more remains of the subject than a data trace, a digital shadow on a futile quest for its own reality.

Miao Ying

b. Shanghai, 1985, lives and works in New York and Shanghai

Blind Spot – People, 2019
Acrylic paint, pigment print on canvas, plastic foil, canvases 170 x 135 cm, total dimensions ca. 210 x 200 cm

Blind Spot – Love, 2019
Acrylic paint, pigment print on canvas, plastic foil, canvases 150 x 150 cm, total dimensions ca. 230 x 190 cm

Blind Spot – Politics, 2019
Acrylic paint, pigment print on canvas, 3 parts: 150 x 150 cm, 165 x 50 cm, 33 x 60 cm, total dimensions 165 x 280 cm

The People’s Republic of China is thought to be leading in the implementation of information and communication technologies that closely integrate social media, private consumption, and state surveillance. In 2006, the American company Google defied international protests by rolling out a Chinese version of its search engine that filtered and censored results to comply with local restrictions. However, after only a few years, in 2010, Google withdrew from the country. The Chinese search engine Baidu stepped into the breach and, in part thanks to its better understanding of local users, now has a de-facto monopoly with an estimated market share of 73 percent.

In 2007, Miao Ying identified 2,000 censored terms that were blocked on google.cn by turning herself into a human search engine: she spent ten hours a day for three months to enter every single headword in her 1,869-page Mandarin dictionary into Google’s search mask. The heavy-handed and monotonous approach allowed her to occasionally outwit the algorithm that manifestly censored certain words. Whenever a note at the bottom of the search results page indicated that “according to local laws, some search results are not showing,” the artist eliminated the respective term from the dictionary by masking it with white tape. Whenever “sensitive” words within a short period of time, she was blocked from using google.cn altogether, and the site would not reload.

Created in 2019, the works in her Blind Spot series present selected terms from this research project: canvases printed with definitions in English and Mandarin are complemented with visual illustrations. In their formal simplicity – reminiscent of the aesthetics of conceptual art – the works direct the beholder’s attention to words that are considered suspect because they lead to contents the authorities apparently regard as dangerous. “Politics”, “people”, and “love” are among these censored terms, as the name of a particular sweet, although that may have been a malfunction of the algorithm – if indeed it is an algorithm that is doing the censoring.

Blind Spot materialises an episode in the history of technology in China that reflects an ongoing struggle regarding to censorship strategies. In 2007, social media was just beginning to catch on in the country.

Marlene Maier, Unreal Engines, 2019, video still, courtesy of the artist
Miao Ying, Blind Spot – Politics, 2019, Courtesy of Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna, photo © Markus Würgötter
By 2010, when Google left China in response to a growing wave of hacking attacks and tightened censorship requirements, social media platforms like Facebook had become inaccessible to Chinese users. Miao's research for *Blind Spot* thus also marks the point in time when censorship ceased to be exercised by the state alone: a model of mutual prior restraint emerged in which users started preventively censoring themselves and others to avoid being sanctioned. That is why Miao partially covers her lexicon-entry canvases with plastic foils – or “condoms”, as she laconically puts it.

**Pratchaya Phinthong**

b. Ubon Ratchathani (Thailand), 1974, lives and works in Bangkok

2017, 2009

Wall drawing of a text found online in fading ink, Ø 241 cm

Venue: Kunsthalle Wien Karlsplatz

Collection FRAC Lorraine, Metz

Courtesy of the artist and gb agency, Paris

CERN, the European Organization for Nuclear Research, is an institution based in the Swiss Canton of Geneva. The scientists at CERN conduct foundational research in physics, using a giant particle accelerator and other machinery to explore the structure of matter. They also hope to detect traces of dark matter. CERN figures prominently in plenty of conspiracy theories and doomsday scenarios – in Dan Brown’s thriller *Illuminati*, the titular conspiracy theories and doomsday scenarios matter. CERN figures prominently in plenty of matter. They also hope to detect traces of dark matter. CERN figures prominently in plenty of conspiracy theories and doomsday scenarios – in Dan Brown’s thriller *Illuminati*, the titular

**Marlies Pöschl**

b. Salzburg, 1982, lives and works in Vienna and Paris

*Aurore*, 2018

HD video, colour, 5.1. sound, 20 min.

French with English subtitles

Director, scriptwriter, editor: Marlies Pöschl

Assistant director: Lauren Oliel

DOP Paris: Victor Zébo

DOP Salzburg: David Rabeder

Drone operator: Daniel Ausweger

Sound engineer: Gael Eleon

Original music: Peter Kutin

Sound design: Florian Kindlinger

Vocal artist: Agnes Hvizdalek

Produced by Marlies Pöschl

In the framework of “Pixel, Bytes and Film”, ORF III/BKA

In collaboration with Bertrand Scalabrè, Hidden Mother, Paris

With the participation of CAC Brétigny

Courtesy of the artist

For empathy to be possible, for the other to share my joy, my grief, my disappointment, she must know what it means to feel joy, grief, or to be disappointed. Empathy requires the capacity to experience. That is stating the obvious, but it pinpoints why we might find it absurd to expect commiseration, affection, and care from a computer: computers do not experience (and certainly do not experience for themselves), they manage data and run calculations.

Can empathy, solicitude, commiseration, and competence in care be programmed?

This question was the point of departure for a workshop with primary-school pupils, graduating secondary-school students, and senior citizens that Marlies Pöschl held at the CAC Brétigny in 2017. The participants envisioned household and nursing robots (designed to look like friendly wolves), happiness-redistribution machines that adjust uneven satisfaction levels, fully automated personal assistants that anticipate their clients’ needs (before those clients even realize they have them) – and Aurore.

*Aurore* is the title of Pöschl’s new film, the name of an intelligent nursing operating system and the dream of an (aging) society struggling with a dramatic care supply shortage. Aurore is present but never obtrusive. She remains invisible in the film; on call around the clock she takes care to meet her clients’ individual needs, she is never exhausted and never expresses need of her. Aurore imagines the ideal caregiver: professional yet affectionate, empathetic but infallibly impartial.

In a series of vignettes, we learn what makes Aurore so unique. The setting is a retirement home somewhere on the periphery of Paris. We see two residents in animated conversation with Aurore – the voice is the artist’s own, speaking French with a German accent. They answer her questions, share memories from their lives, and talk about how they experience aging and loneliness (in passing, Aurore reminds them to take their medication). What remains unclear, however, is whether Aurore, too, has experiences, and if she does, how she deals with them. She certainly shows interest in embodiment and affects and seems eager to learn.

For the abstract second part of her film, Pöschl collaborated with the composer Peter Kutin and the vocal artist Agnes Hvizdalek: a drone flight through a psychedelic dream landscape is accompanied by buzzing sound textures – a glimpse of an artificial intelligence’s inner life, a machine dream?

*Aurore* is a product of collective reflection, a shared process of associative speculation on what empathy and care might look like in a not-too-distant future. Unafraid of innovation and genuinely curious about the future of society, it is a perfect example of collaborative science fiction in the guise of a documentary film, with just a dash of promotional rhetoric.

**Delphine Reist**

b. 1970, lives and works in Berlin

*Étageré, 2007*

Installation, 3 galvanized steel shelves, acrylic glass, power tools, electronic control system, 200 x 305 x 38 cm (2x) and 200 x 230 x 38 cm

Collection Institut d’Art Contemporain, Villeurbanne / Rhône-Alpes

Courtesy of the artist

*Étageré, as its French title (“shelf”) denotes, is a work in the shape of storage furniture that the artist has dramatically enlarged and filled – not with books or decorative objects, but with dozens of power tools such saws, drills, a sanding machine, and a circular saw –
Tabita Rezaire
b. Paris, 1985, lives in Cayenne, French Guyana, with part of her heart in Johannesburg, South Africa

The Song of the Spheres, 2018
Installation; sculpture, copper, Senegalese mats, sound, 16:16 min.

Venue: Kunsthalle Wien Karlsplatz

Ultra Wet – Recapitulation, 2017–2018
Pyramid projection mapping installation, mirrored foil, sound, 11:18 min.

Venue: Kunsthalle Wien Museumsquartier

Produced in cooperation with Kër Thiossane, Dakar; Wits Art Museum, Johannesburg; and ZKM | Center for Art and Media Karlsruhe for the project Digital Imaginaries, funded by the TURN fund of the German Federal Cultural Foundation (Kulturstiftung des Bundes)

Courtesy of the artist und Goodman Gallery, Johannesburg

Tabita Rezaire’s artistic cosmology is a force to be reckoned with. Rezaire considers herself an agent of healing, a digital activist and black femme artist: she seeks to speak to and heal the soul(s) of her viewer(s) through different technologies, including artistic. Defined as “cross-dimensional”, her approach envisions the spiritual, physical, organic and electronic as networked sciences.

Asserting the internet as “a colonized space and neocolonial technology”, she embraces cultures of science in order to expand the meaning and understanding of technofeminism, “de-scription” arises in the opposite way. From the object or thing to the script, “de-scription” develops by decoding the alleged neutrality of the processes of manufacturing and circulation. The decoding is made possible by Reist’s slight modifications to the objects she appropriates, which affect their appearance, functionality and efficiency, reducing the last two to almost nothing to give way to unexpected new characteristics.

In dialogue with feminist and decolonial concerns, her oeuvre comprises video, sculpture, sound, multi-media installations and performances in the shape of collective offerings. Drawing on a diverse range of sources and transmissions, her investigations into the histories of sexuality, colonialism, globalisation and architectures of power – “mental, online and offline” – are portrayed awash with manifold juxtapositions of textual and visual references.

Hysterical Mining presents two works by the artist, each in one of the exhibition locations. For her, The Song of the Spheres is “an invitation into the sonic landscapes of the celestial realms”. The hypnotic and atmospheric soundscape wavers polyphonically between song, whispers

and statements. Recounting the sounds of creation, stories from many cosmologies are told ranging from Africa, the Indigenous Americas and Australia, based on the same belief that the world was created by sound. The tales continue with astrophysics, spiritual sciences and the creative power of sound, “Ancient Egyptians called geometry frozen music. "Sound transforms matter. Sound shapes our reality. From the world of sound comes the world of form." The central spherical sculpture, created by four copper rings interlaced, is understood as a sacred geometric symbol. The Song of the Spheres immerses the visitor in a spiritual and sonic journey in opposition to the hyper-visualisation of today.

The pyramidal site, sounds and sights of Ultra Wet – Recapitulation stage the excavation of spiritual and technological knowledges of pre-colonial Africa and ancient indigenous cultures regarding energetic polarities in order to reject binary ideology. At once eclectic, colourful and queer, the projected visual textures of fragmented and collaged, superimposed, floating or flickering imagery in motion – from flowers, figures, and female anatomy to earthly and celestial graphics – is testimony to Rezaire’s diverse and highly symbolic aesthetic style. Unearthing a space-time beyond duality and the violent enforcement of gender norms, Ultra Wet – Recapitulation outlines how “viruses spread into our brains, lands and computers to lead us with fear and shame; birthing this age of disequilibrium – where celebrated toxic masculinities reign and the feminine is shamed. It is urgent that we heal to reboot our systems.”
Delphine Reist, Étagère, 2007, Collection IAC, Villeurbanne, photo: lange + Pult 2017

Tabita Rezaire, Ultra Wet – Recapitulation, 2017–2018, installation view, courtesy of the artist
Hysterical Mining
Library
Sources and
Inspirations

Composed by the curators, artists and the team of Kunsthalle Wien. The list below provides an overview of the books and facsimiles presented in the Hysterical Mining Library at Kunsthalle Wien Karlsplatz.

Alderman, Naomi: The Power, 2016
Akrich, Madeleine: The De-scription of Technical Objects, 1992
Alexander, Jonathan; Yescavage, Karen: Sex and the AI. Queering Intimacies, 2018
Anschläge VIII/2018: Digital Gender, 2018
Ballard, J.G.: Crash, 1995
Barad, Karen: Crash, 2007
Braidotti, Rosi: Becoming World Together: Meeting the Universe in Web Sciencies, 2018
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Braidotti, Rosi: Becoming World Together: Meeting the Universe in Web Sciencies, 2018
Trygger, Karin: Körper 2.0, 2013
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Hester, Helen; Arman Avanessian: dea ex machina, 2015
Hester, Helen: Xenofeminism, 2018
Hird, Myra: Queering the Non-Human, 2016
Hilton, Brian: Escape the Overcode, 2009
Hopkinson, Nalo: Midnight Robber, 2000
Irigaray, Luce: In the Beginning, She Was, 2012
Kember, Sarah: Cyberfeminism and Artificial Life, 2002
Kitchen Politics (Hg.): Sie nennen es Leben, wir nennen es Arbeit, 2015
Laboria Cuboniks: The xenofeminist manifesto a politics for alienation, 2018
Le Guin, Ursula K.: The left hand of darkness (remembering tomorrow), 1987
Lessing, Doris: The Memoirs of a Survivor, 1995
Lowenhaupt Tsing, Anna: The mushroom at the end of the world: On the possibility of life in capitalist ruins, 2017
Millet, Kate: Sexual Politics, 1970
Millet, Kate: Sexus und Herrschaft. Die Tyrannei des Mannes in unserer Gesellschaft, 1971
Mumford, Lewis: Technics and Civilisation, 1934
Nestler, Gerald: Employment: Bildung und Arbeit im Umbruch, 1986
Texte zur Kunst, Heft 98: Feminismus!, 2011
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Power, Nina: Toward a Cybernetic Communism: The Technology of the Anti-Family, 2010
Preciado, Paul B.: Testo Junkie, 2013
Preston, Laura; Widman, Tanja: Postapocalyptic Self-Reflection, 2019
Puig de la Bellacasa, Maria: Matters of Care: Speculative Ethics in More than Human Worlds, 2017
Reist, Delphine: Mitarbeiter denken positiv, 2017
Rose, Gillian; Blunt, Alison: Writing Women and Space: Colonial & Postcolonial Geographies, 1994
Russ, Joanna: Planet der Frauen, 1979
Russ, Joanna: The female man, 2010
Sargent, Pamela: The shore of the Women, 1988
Solfrank, Cornelia: Die schönen Kriegerinnen, 2018
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Turing, A. M.: Computing Machinery and Intelligence, 1950
University für angewandte Kunst Wien: Digitale Transformationen: Gesellschaft, Bildung und Arbeit im Umbruch, 2018
Wacjman, Judy: Feminism Confronts Technology, 1991
Wespennest, Nr. 169: Mensch und Maschine, 2015

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Ballard, J.G.: Crash, 1995
Braidotti, Rosi: Becoming World Together: On the Crisis of Human, 2017
Braidotti, Rosi; Bignall, Simone: Posthuman Ecologies: Complexity and Process After Deleuze, 2018
Brynjolfsson, Erik; McAfee, Andrew: The Second Machine Age, 2014
Butler, Judith: Das Unbehagen der Geschlechter, 1991
Butler, Judith: Gender Trouble, 1990
Butler, Octavia E.: Parable of the Sower, 1993
Crawford, Kate: Artificial Intelligence’s White Guy Problem, 2017
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Friedan, Betty: The feminine mystique, 2010
Grüer, Denise: Pioneering Woman in Computer Science, 2002
Haraway, Donna: A Cyborg Manifesto, 1985
Haraway, Donna: Monströse Versprechen: Coyote-Geschichten zu Feminismus und Technowissenschaft, 2017
Haraway, Donna: Staying with the Trouble: Making Kin in the Cthulucene (Experimental Futures), 2016
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Wacjman, Judy: Feminism Confronts Technology, 1991
Wespennest, Nr. 169: Mensch und Maschine, 2015
Community College: The Black Box Issues

Risks translations of what is only partly understood.

“Feminism loves another science: the sciences and politics of interpretation, translation, stuttering, and the partly understood. [...] Translation is always interpretive, critical, and partial. Here is a ground for conversation, rationality, and objectivity – which is power-sensitive, not pluralist, ‘conversation’. ” (Donna Haraway)

Could there be an affectionate feminist algorithm? What can be understood as a black box, that is, as a system whose internal processes evade critical scrutiny or simply overwhelm our perception capacities with too much data: technological devices, unmanageable actor networks and complex organizations? My smartphone, the social media economy, or the view of things from the perspective of another person? What instrumental, intricate and sentimental relationships do we maintain to black boxes and what do they do to us? What prejudices, inequalities and discriminations are, consciously or unintentionally, programmed into them, which are even amplified by feedback loops with an unequal society? Can deep-learning systems also unlearn? Can we answer these questions about technology of life; (re)discovering so many possibilities in and out of being lost in diversity; finding ways to enjoy it; exploring knowledge and ignorance about things, about technology of life; (re)discovering so many possibilities in and out of the world of technology. Where you can be reflective and reflective and not feel like you are the only crazy person in town?

Open get-togethers, workshops and collective action in June (7/6 with Cornelia Solfrank, 12/6, 21/6, 26/6 2019), July, August and September (20–27/9 2019).

For dates, program and details on how to participate contact:
community.college@kunsthallevien.at

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Pay as You Wish!
Each Sunday, you decide on the admission fee and pay as much as you want for your exhibition visit.

PROGRAM Opening
Tue 28/5 2019, 8.30 pm Kunsthallevien Museumquarter
Discursive Space Kunsthallevien Karplatz
Karplatz will be activated during the exhibition with a variety of events; from artist talks, lectures and performances to film programs and workshops. Barbara Kapusta will give a reading of her own writing, dancer Anne Juren will perform in the exhibition, Irene Posch will host a workshop on Handcrafting the Digital. Tabita Rezaire offers a collective sky-gazing during the full moon and Cornelia Solfrank will share her explorations in technofeminism, art and activism. A selection of documentary and experimental artist’s films will feature at the film festival Kaleidoskop and at LE STUDIO Film und Bühne. There will be guided tours, thematic discussions, the Hysterial Mining Library – and much more will occur spontaneously!

At www.kunsthallevien.at you will find the whole program.

Tours
All tours are free with admission – unless stated otherwise. All tours start or take place at Kunsthallevien Museumquarter.

Curator’s Tours
Anne Faucheret and Vanessa Joan Müller, discuss the role of technology in the formation of local and global configurations of power, forms of identity, and ways of life.

Thu 13/6, 5.30 pm With Anne Faucheret, as part of the MQ Summer Opening

Tue 2/7 2019, 6 pm With Vanessa Joan Müller and Anne Faucheret

Tue 3/9 2019, 6 pm With Vanessa Joan Müller and Anne Faucheret

Kunsthallevien x MAK Museum für Angewandte Kunst Late-Nite-Combi-Guided-Tours
Tue 11/6, 9/7, 10/9 2019, 7 pm

Two exhibitions, one coordinated tour. After a tour through the exhibition at the Kunsthalle Wien Hysterial Mining, our art educators will accompany you to the MAK exhibition Uncanny Values. Artificial Intelligence & You. Discover the positions contemporary artists take on the topics of artificial intelligence, technology and gender, and join us in discussing the critical attitudes represented in the artworks.

Meeting Point: Kunsthalle Wien MQ, Guided tour Kunsthalle Wien (7 – 8 pm), afterwards guided tour at MAK (8.30 – 9.30 pm) Guided tours incl. admissions MAK and Kunsthalle Wien: € 16

Sunday Tours
Every Sunday at 4 pm you can join our art educators on a guided tour to explore the exhibition and discuss gender stereotypes and new forms of knowledge, skills and bodily practices with regard to the use as well as the production of (new) technologies. (Guided tours in German).

With: Wolfgang Brunner, Carola Fuchs, Michaela Schmidlechner and Michael Simkhu.

Sun 9/6, 11/8, 22/9, 6/10 2019, 4pm The Languages of Things Sun 16/6, 30/6, 14/7, 18/8, 25/8, 8/9 2019, 4 pm Technologies as a Feminist Perspective Sun 2/6, 23/6, 7/7, 4/8, 15/9 2019, 4 pm New Rituals of Coexistence Sun 21/7, 28/7, 1/9, 29/9 2019, 4 pm Invisible Bodies – Hysterial Machines Art Night at MO Thu 27/6, 29/8 2019, 6.30 pm Meeting Point: mumok

The afterwork program for art lovers! Enjoy exclusive tours through the mumok, Leopold Museum and Kunsthalle Wien with just one ticket.

The ORF Long Night of Museums Sat 5/10 2019, 6 pm – 1 am

Sat 5/10 2019, 6.30 – 8 pm The Crazy Robot Race At the Kunsthalle Wien robots are waiting for you
to build the most creative, colourful, coolest and craziest robot racing track. Be inspired by the artistic works in the exhibition and join us in creating a trail for our wild robot gang!

Sat 5/10 2019, 8 – 9 pm  
The Languages of Things  
Guided Tour

Sat 5/10 2019, 9 – 10 pm  
**sensea[r]tion No.¹**  
Art. Hearing. Seeing  
Music performance

The musicians Eva Prosek and Simon Öggl present an interdisciplinary live music performance in the exhibition.

**PROJECTS**

Akademie geht in die Schule x  
bildung.bewegt Mädchen  
Fri 3/5 – Sun 30/6 2019  
**F* Future**

Opening: Fri 3/5 2019, 3 pm

What new challenges will a more technology-driven life bring to young women, and which artistic strategies will help in dealing with them? As part of the course “The exhibition as a place of learning”, students of the Institute for Education in the Arts at the Academy of Fine Arts Vienna designed a program for students with a group of participants from the production school “bildung.bewegt.Mädchen”.

The results of this participatory appropriation of *Hysterical Mining* will be shown in an accompanying special exhibition from 31/5 to 30/6 at Kunsthalle Wien Museumsquartier.

Concept and implementation:  
Milena Georgieva, Mira Jank, Anna Kobltz, Elisabeth Lehner, Magdalena Miclooi, Paul Presich (students Academy of Fine Arts Vienna)

With contributions from:  
Jessi Bauer, Luisa Chmiel, Shikofa Fayazi, Stawa Hame, Isabella Hodas, Muzghan Khalafi, Michelle Mladenovic, Rahmana Omerovic, Wahida Sadul, Oliwia Wronowska.

**Music performance in cooperation with MUK Vienna**  
Tue 1/10 2019, 6 pm  
**sensea[r]tion No.¹**  
Art. Hearing. Seeing

Inspired by the artistic work as well as by the content and spatial structure of the exhibition *Hysterical Mining*, the musicians Eva Prosek and Simon Öggl create an interdisciplinary live music performance. **sensea[r]tion No.¹** questions the relationship between the auditory and the visual as a multisensory format. Through the individually experienced interaction between hearing and seeing, the impulse arises for reflection on sensory perception.

**CHILDREN’S PROGRAM**

KinderUniKunst  
Tue 2/7, 10 am – 12.30 pm,  
Wed 3/7, 10 am – 1 pm und Thu 4/7 2019, 10 am – 12.30 pm  
**Do Things Think?**  
A workshop series for girls only!

In a 3-part workshop we explore the exhibition *Hysterical Mining* and look at what artists think about artificial intelligence and robots. Inspired by this, we learn how to program and design a fantasy robot. How should robots look? What should they be able to do? How do you want to live with technical things and robots in the future?

A cooperation with zimd (Center for Interaction, Media & Social Diversity).

Registration under: www. kinderunikunst.at

**wienXtra Ferienspiel**  
Tue 9/7 – Thu 11/7, Sat 13/7,  
Tue 16/7 – Thu 18/7 2019,  
10 – 12 am  
The Crazy Robot Race  
Workshops for kids ages 6–10

Robots also have plenty of time to spend during the summer holidays, waiting for you to build the most creative, colourful, coolest and craziest robot racing track. Be inspired by the artistic work of the exhibition *Hysterical Mining* on the subject of artificial intelligence and robotics, and join us in creating a trail for our wild robot gang!

EUR 2 / with Kinderaktivcard free  
EUR 4 for adults

Registration under:  
vermittlung@ kunsthallewien.at
Art & Dance
ImpulsTanz im mumok – Museum
moderner Kunst Stiftung Ludwig Wien
und im Leopold Museum

Vienna International Dance Festival
IMPULSTANZ

11 July – 11 August 2019
impulstanz.com
Film und Freiluft am Karlsplatz

KA LEI DOS KOP

täglich 21 Uhr
www.kaleidoskop.film

MYTHOS ZIVILISATION

FESTIVAL FÜR ZEITGENÖSSISCHES MUSIKTHEATER
MUSIKTHEATERTAGE WIEN
2019 KURATIERT VON GEORG STEKER
12.–21. SEPTEMBER 2019
WUK, 1090 WIEN

FOTOGRAF: ROMAIN THIERY

TICKETS: mttwat / wuk.at / Telefon 01-401 21 0

in Kooperation mit performing | WUK arts
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More information on the program:
kunsthallewien.at
kunsthallewien.at/blog
facebook.com/KunsthalleWien
instagram.com/KunsthalleWien
twitter.com/KunsthalleWien
Whats App Service:
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#HystericalMining

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