

MEDIA INFORMATION

STONE TELLING

Group Exhibition

Opening: WE 02 10 2019, 7:00 pm

Duration: TH 03 10 – SA 30 11 2019

PRESS TOUR: WE 02 10 2019, 5:00 pm

**PRESS and
IMAGE MATERIAL:** www.kunstraum.net/en/press

Artists: Netaly Aylon (IL), Gillian Dykeman (CA), Isolde Joham (AT), Zsófia Keresztes (HU), Claudia Lomoschitz (AT), Hanna Mattes (DE), Naomi Rincón Gallardo (MX), Larissa Sansour (PS) and Søren Lind (DK), Marianne Vlaschits (AT)

Curators: Daniela Hahn (AT) and Andrea Lehsiak (AT)

PROGRAMME:

Performances

WE 02 10 2019, 7:00 PM (during the opening)
Claudia Lomoschitz, *Vulkankompendium – Der flüssige Mantel*

Curators Tours

SA 19 10 2019, 1:00–2:00 pm
SA 16 11 2019, 2:00–3:00 pm (in the framework of VIENNA ART WEEK)

Come Together – Dialogue tour with Julia Grillmayr and Lena Lieselotte Schuster

SA, 30 11 2019, 1:00–2:00 pm

My Future! Live Graphic Recording – Making stories together live

SA, 05 10 2019, 6:00 pm – 1:00 am (in the framework of the Long Night of the Museums)

Stone Telling – A Survey of a Femitopia

*Faced with the increasing destruction of our planet, how can we coexist in the future? Since the 1970s feminist science fiction authors have been developing previously untold stories that reconstitute the world we thought we knew and formulate visions of a future society. The exhibition *Stone Telling* in the Kunstraum Niederoesterreich investigates the potentials in the reception of feminist science fiction literature in contemporary art and queer-feminist speculative storytelling. Curated by Daniela Hahn and Andrea Lehsiak, the presented artistic positions defy a patriarchal, colonial, and xenophobic historiography in favour of a radically different narrative space—a femitopia: “When we view science fiction not as a genre but as a mode, we find the creative potential, a space full of possibilities. Beyond existing narratives, feminist science fiction provides the ground work of a utopian diversity of coexistence.” (Daniela Hahn and Andrea Lehsiak)*

The title of the exhibition *Stone Telling* refers to the eponymous protagonist in the book *Always Coming Home* (1985) by the American science fiction author Ursula K. Le Guin, which is set in a distant, post-apocalyptic future. Part ethnographic report, part narrative, the author departs on a search for (yet to come) traces, creating a world in which the future and past merge—like an archaeology of the future. Similarly, the artistic works showcased in the exhibition re-weave the threads between fact and fiction and stimulate us to reimagine our view of the present. From multispecies symbioses and revealing hidden dimensions to a concrete activation of the feminist utopia, *Stone Telling* focuses on that which could be. For resistance against hierarchical narratives means resistance against taking everything for granted as it has always been presented to us. The Kunstraum offers a repository of alternatives.

Artistic Positions

Netaly Aylon (IL)

Massive Asteroid Approaching Earth, 2017

From Netaly Aylon's explorations into cosmological concepts the installation *Massive Asteroid Approaching Earth* emerged as a vehicle to investigate human feelings more thoroughly. The forms of a funnel—the geometric representation of the gravitational field of a black hole—and an egg are at the core of the work, both symbolic modes of transition uniting beginning and end. What is above in the heavens can also be found down below on Earth: For Aylon, the physical character of these geometric forms are a reflection of emotional identification. The fragility and strength of the egg like the gravity and boundlessness of the black hole possess qualities that also point to something human.

Netaly Aylon, *1987 in Israel, lives and works in Tel Aviv

Gillian Dykeman (CA)

Dispatches from the Future Feminist Utopia, 2016

In her project *Dispatches from the Future Feminist Utopia* Gillian Dykeman revisits earthworks from land art and recasts them as alien technologies. In Dykeman's fiction people from the future found a way to activate these portals and access a feminist utopia. The work—an installation with drawings and videos—becomes a performative instruction manual: How can we activate and appropriate these "land art portals" in a feminist manner? How can a landscape be decolonised? And finally: How can we decolonise ourselves? The work not only describes a possible feminist future, it tempts us to see ourselves in this vision: "*What is it like to wake up in the feminist utopia?*"

Gillian Dykeman, *1983 in Saint John, NB, lives and works in Fredericton, NB, Canada

Isolde Joham (AT)

Schneealmmassiv, (from the series "Ufos"), 1976

Taglamento (from the series "Ufos"), 1976

Steinernes Meer, (from the series "Ufos"), 1976

Königin, 1976

Isolde Joham's artistic signature in her *Ufo* series reflects an exciting epoch, which culminated with the moon landing in 1969. Her landscapes are like surfaces broken a thousand fold, which she orders and interrelates anew like a kaleidoscope. Rainbow-coloured beings float through the splintery and oddly isolated mountains of her childhood—such as the Schneealm, whose nature she studied with botanical sketches. The organic figures take on floral, animalistic, and crystalline shapes, gliding through the scenery like visitors from another world. Colourful, sublime light gestalts, who cautiously make contact with their surroundings.

The *Königin* [Queen] is a glass object freely shaped by fire with a rainbow and air bubbles embedded within it. Adorned with a crown and wings, the female figure radiates superiority and vigour. For Joham, who has been working with this material since the 1950s, glass is frozen light.

Isolde Joham, *1932 in Mürzzuschlag, Austria, lives and works in Vienna and Hainfeld, Lower Austria

Zsófia Keresztes (HU)

Totem of Hidden Accounts, 2018

The sculpture *Totem of Hidden Accounts* by Zsófia Keresztes domineers the exhibition space like an armed warrior or a strange goddess and can be interpreted as a foe or an ally—a contradictory reading, which manifests in the title as well. On the one hand, a "totem", metaphor for a mythological-relational connection to natural phenomena; on the other, the "hidden accounts", the concealed user data of a digital world—the sculpture is a shrine for all of the daily conflicts that characterise our networked lives. In her artistic work Keresztes investigates the extent to which the real world expands by (and in) the virtual and vice versa.

Zsófia Keresztes, *1985 in Budapest, lives and works in Budapest

Claudia Lomoschitz (AT)

Vulkankompodium – Der flüssige Mantel [Volcanokompodium – The Liquid Coat], 2019

In her performance *Vulkankompodium – Der flüssige Mantel* Lomoschitz references (female) corporeality, menopause, menstruation, reproduction fanaticisms, induced lactation, and artificial uteri. Her utopias are intimately bound to the body. Language and sound seem near. Narratives revolve around geological layers and the experience of time from the viewpoint of strata. A future conceived as something that blossomed in the past. An archaeology of words, a story without object, with morphological structure and a resistant being.

Claudia Lomoschitz, *1987 in Vienna, lives and works in Vienna

Hanna Mattes (DE)

Encounters, 2013

Searching for the Cold Spot, 2017

Stones and Craters 2014

Supernatural, 2014

Inspired by early photographers, spiritualists, and psychologists around 1900, Hanna Mattes works with analogue photography in her series *Encounters*. As a continuation of the project, she realised the 16 mm film series *Supernatural*. In her work she documents stone formations, landscapes, and celestial phenomena and uses analogue image manipulation to merge the apparently natural with supernatural manifestations and reveal hidden dimensions and worlds, which challenge us to question our relational perception of the material world. For the photo project *Searching for the Cold Spot* she travelled across the USA in search of meteorite craters. She juxtaposed them with pictures of interplanetary rocks, meteorites, and crystalline quartz found in the mineral collections of natural history museums. The artist painted over the negatives to develop her own visual language. In this way, she captures relics without exaggerating them or rescinding their secrets and fascination, while developing a visual interpretation that operates between documentary and mysticism.

Hanna Mattes, *1980 in Munich, lives and works in Berlin

Naomi Rincón Gallardo (US)

Heavy Blood, 2018

Naomi Rincón Gallardo's work is informed by the potential of radical historiography and the possibilities of speculative fiction. In the context of a mystical and critical investigation within a neocolonial setting, she aims to create a queer, femitopian counterworld. Latin America, in particular, with its wealth of mineral resources, has been robbed and enslaved by hetero-patriarchal and racist processes like colonial thievery since the sixteenth century. In her video work *Heavy Blood* Rincón Gallardo develops a credible narrative that could be based on ancient accounts in its representation of colonial exploitation, creating a space between radical alternatives and fantasy.

Naomi Rincón Gallardo, *1979, lives and works in Mexico City, Vienna and Berlin.

Larissa Sansour (PS) with Søren Lind (DK)

In the Future, They Ate from the Finest Porcelain, 2016

The film *In the Future, They Ate from the Finest Porcelain* operates at the interface of science fiction, archaeology, and Near East policy, investigating the role of myths in history, facts, and national identity. In an approaching, post-apocalyptic future a resistance group buries the finest porcelain dishes, relics from a fictional civilisation. The aim of the group is to counter the narrative of the rulers and to influence future interpretations of territorial claims: When the porcelain is dug up in the future, it provides evidence and facts about the past existence of a (fictional) culture. A myth is created for a historical establishment of nation, statehood, and rule and to counteract the continual disappearance of their own territory. In the form of a fictional video-essay moving and computer-generated images are combined, while archaeological and political aspects become interwoven with science fiction.

Larissa Sansour, *1973 in East Jerusalem, and Søren Lind, *1970 in Copenhagen, live and work in London. For the Danish Pavilion at the 58th International Art Exhibition – La Biennale di Venezia, Larissa Sansour with Søren Lind present the exhibition "Heirloom",

Marianne Vlaschits (AT)

Die Falte, 2019

Marianne Vlaschits specially developed a multimedia and multisensory installation for this exhibition under the working title *Die Falte* and explores the meaning of life, death, and sexuality in the context of futurist space fiction. At the core of this work is the story of an alive, thinking spaceship and a female astronaut travelling with it. Not knowing how they ended up in this situation and where their journey will lead them, the two develop an intimate relationship with one another and decide to merge their bodies and consciousness to escape the boundless solitude and aimlessness of their voyage.

Marianne Vlaschits, *1983 in Vienna, lives and works in Vienna.

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Image material: www.kunstraum.net/en/press

Opening hours: Tuesday–Friday, 11:00 am – 7:00 pm, and Saturday 11:00 am – 3:00 pm

Free entrance