

MEDIA INFORMATION

TechnoCare

Group Exhibition

Opening: TH 04 04 2019, 7:00 pm

Duration: FR 05 04 – WE 15 05 2019

PRESS TOUR: WE 03 04 2019, 10:00 am

PRESS and

IMAGE MATERIAL: www.kunstraum.net/en/press

Artists: Alexa Karolinski (DE/US) & Ingo Niermann (DE/CH), Ines Lechleitner (AT/DE) & Alice Chauchat (FR/DE), NEOZOOM (DE/FR), Elisa Giardina Papa (IT/US), Les Mainteneants (FR) & Marlies Pöschl (AT/FR), Miriam Coretta Schulte (DE/CH/EG), Axelle Stiefel (US/CH) & Camille Aleña (CH/UK), Marina Sula (AL/AT), Addie Wagenknecht (US/AT)

Curators: Katharina Brandl (AT), Friederike Zenker (DE/CH)

PROGRAMME:

Curators' Tours: FR 05 04 2019, 5:30–6:30 pm
FR 19 04 2019, 5:30–6:30 pm
SA 11 05 2019, 11:00 am + 12:30 pm (*TechnoCare* and *Critical Care* in Az W in the framework of CARE MATTERS.)

Performances: TH 04 04 2019, 7:00 pm (at the opening of *TechnoCare*)
Ines Lechleitner with Alice Chauchat, *Four To Two Feet – Chapter 3*

TH 18 04 & FR 19 04 2019, 7:00–8:00 pm
Miriam Coretta Schulte, *Mimesia – how to wolpertinger a sphinx*

CARE MATTERS.

In cooperation with the Architekturzentrum Wien (Az W) on the occasion of the exhibitions *TechnoCare* (Kunstraum Niederoesterreich) and *Critical Care* (Az W)

FR 10 05 2019

2:00–6:00 pm: Performance workshop: Axelle Stiefel & Camille Aleña,
The Art of Maintenance

7:00–9:00 pm: CARE MATTERS. Lecture-performance & panel discussion

7:00–7:30 pm: Lecture-performance *Main, tenant / Hand, holding*, Les Mainténants & Marlies Pöschl

7:30–9:00 pm: Panel discussion about care, curating, and communities with Angelika Fitz, Elke Krasny, Marlies Pöschl, Friederike Zenker, and Katharina Brandl

SA 11 05 2019

Double tour and walk CARE MATTERS.

11:00 am: Curators' tour through the exhibition *TechnoCare* in the Kunstraum Niederoesterreich

12:30 pm: Curators' tour through the exhibition *Critical Care* in the Az W

4:00 pm: "Lost and Found", a picnic on the grounds of the former Nordbahnhof train station with Thomas Romm, urban mining expert, and the social designers Clara Rindler-Schantl, Eva Maria Mair, and Klaus Kodydek.

Meeting point: Nordbahn-Halle, Leystraße/Taborstraße, 1020 Vienna

TechnoCare – Care in the Age of Its Technological Reproducibility

A state of emergency everywhere: personnel shortages in the care sector, isolation a reality in contemporary life, the global destruction of our planet. Paradoxically, care activities which should remedy these shortcomings are often underpaid and marked by disparaging ascriptions. Departing from this discrepancy between the simultaneous relevance and disregard of care, the exhibition TechnoCare at the Kunstraum Niederoesterreich gathers works by Austrian and international artists that attempt to convey care via technology. At the heart of the show curated by Katharina Brandl and Friederike Zenker is the relational character of all care activities, or in their words: “the focus on care in the exhibition implies, unequivocally, an investigation of relationships”—also in the digital age.

Can aesthetic experience cultivate a caring gaze? Can care, with the aid of technologies, transcend spatial, temporal, or emotional distance? How can technologies themselves become agents of care? The new artistic director of the Kunstraum Niederoesterreich Katharina Brandl and the animal ethicist Friederike Zenker present works from the fields of visual art, performance, and media art, which are situated at the interface of ethical, social, and aesthetic concerns.

The concept of care derived from feminist ethics is conceived as a mode of caring thought, feeling, and perception, which extends beyond the private realm. The exhibition focuses on the relationships between humans, but also between humans and animals and examines technologies as a catalyst of a caring co-existence in all realms of society. Here visitors are challenged to critically question their understanding of care, to assume a caring perspective, or withdraw from it. From “love bots” and virtual pet anthropomorphism to performative reflections on relations across species: *TechnoCare* explores the lived practices of care, while pointing to their potential redefinition in our algorithmised present.

Artistic Positions:

Ingo Niermann (DE/CH) & Alexa Karolinski (DE/US)

Army of Love, 2016

The video work *Army of Love* (2016) by Ingo Niermann and Alexa Karolinski introduces the soldiers of a special kind of army: people of different ages, with or without disabilities, who have joined forces to tackle the problem of loneliness and isolation. This Army of Love aims for nothing less than a radical action of redistribution: It advocates a compassionate, caring, and sensual charity, thereby expanding the once social-democratic motto of redistributing resources into the intimate private domain. The film is backed up by Niermann's novels *Drill Nation* (2015) and *Complete Love* (2016), which have already negotiated the underlying ideas of the Army of Love, along with workshops and a globally developing network of active soldiers of love. The video *Army of Love* was conceived for the 9th Berlin Biennale in 2016 and shot in a spa in the same city.

Alexa Karolinski, *1984 in Berlin (DE), lives and works in Los Angeles (US) and Berlin (DE).
Ingo Niermann, *1969 in Bielefeld (DE), lives and works in Basel (CH).

Ines Lechleitner (AT/DE) with Alice Chauchat (FR/DE)

Four To Two Feet – Chapter 3, 2019

In *Four To Two Feet – Chapter 3* (2019) the dancer and choreographer Alice Chauchat responds to Ines Lechleitner's notation drawings of human-horse interactions. The artistic work emerged from a process involving diverse techniques: The departure point was the collaborative interdisciplinary research project *H like Horses* together with Marion Mangelsdorf, where Ines Lechleitner explored the ways in which humans and horses can make contact beyond the boundaries of the species. This led to videos and acts of empathising, hours of looking closely and drawing. At the Kunstraum Niederoesterreich chalk drawings are made on a black wall, which actuate a performance and document it at the same time. During the performance Alice Chauchat wears a shoulder blade made of papier-mâché, reminiscent of the equine bodies. The performer becomes a liminal figure: not horse, not human, not artistic object—but a mediator between these entities. The installation and performance, which have already been shown at Hamburger Bahnhof in Berlin, amongst other places, and is negotiated in each chapter anew, make the human-animal relationship visible as a practice of mutual awareness.

Performance during the opening of *TechnoCare* on 04 04 2019, 7:00 pm.

Ines Lechleitner, *1978 in Vienna (AT), lives and works in Berlin (DE).

Alice Chauchat, *1977 in Saint-Etienne (FR), lives and works in Berlin (DE).

NEOZOON (DE/FR)

MYBBY 8L3W, 2014

In *MYBBY 8L3W* (2014) the artist collective NEOZOON presents a collage of YouTube videos in which young women show their pets. The visuals quickly unfold into a disturbing image of human-animal intimacy. Through fast cuts and the juxtaposition of the protagonists and their pets NEOZOON emphasise that these are not isolated cases, rather a typology. *MYBBY 8L3W* refers to a YouTube genre that stages a seemingly borderless affective bond with pets. In an interview with Giovanni Aloï in the journal *ANTENNAE* (no. 47, 2017) NEOZOON embeds this manifestation of human-animal relationships in the logic of cognitive dissonance, which societies adopt towards animals: Turkeys are stuffed, but dogs are our companions or intimate friends. *MYBBY 8L3W* captures the underlying psychology and its aesthetic expressions that have collectively developed in the Internet. The film was presented at Fotomuseum Winterthur, KW Institute for Contemporary Art in Berlin, the Videonale in Bonn, and at diverse national and international film festivals.

NEOZOON is an artist collective founded in 2009 in Berlin (DE) and Paris (FR).

Elisa Giardina Papa (IT/US)

Technologies of Care, 2016

Elisa Giardina Papa's *Technologies of Care* (2016) documents the ways in which service and affective labour are being outsourced via Internet platforms, while exploring topics such as empathy, precarity, and immaterial labour. The installation visualises the work of seven online caregivers: an ASMR artist, an online dating coach, a fairytale author, a social media fan for hire, a researcher and nail wraps designer, a customer service operator, and an online invisible boyfriend/girlfriend. Although their work is, theoretically, distributed globally, most of them do their jobs anonymously and under precarious conditions in the Global South—they are freelancers, self-employed, and working for third-party companies.

Elisa Giardina Papa, *1979 in Medicina (IT), lives and works in New York (US) and Sicily (IT).

Les Maintenants (FR) & Marlies Pöschl (AT/FR)

Main, tenant / Hand, holding, 2019

Aurore is an artificial intelligence Marlies Pöschl involves in her artistic work, a virtual companion the artist cooperates with. We cannot see Aurore, but she is always there, inhabiting a gap between the world and the Internet. You can ask her everything. Aurore keeps secrets to herself, her disposition is safe. She does not have a body, her boundary is a firewall. She thinks a lot about the world. During the day she collects images about what was and what there will be. At night or on the side she analyses, interprets, and links them according to categories we do not know. In *Main, tenant / Hand, holding*, a lecture performance developed for the Kunstraum Niederoesterreich, Aurore presents an essayistic inventory of her everyday work. This speech assistance system was invented by Les Maintenants, a start-up with a focus on affective computing. They already cooperated with Marlies Pöschl on the film *Aurore*. "Aurore" was released by Les Maintenants (FR) in 2018.

Lecture-performance on 10 05 2019, 7:00 pm

Marlies Pöschl, *1982 in Salzburg (AT), lives and works in Vienna (AT) and Paris (FR).

Miriam Coretta Schulte (DE/CH/EG)

Mimesia – how to wolpertinger a sphinx, 2018

In her performance *Mimesia – how to wolpertinger a sphinx* (2018) Miriam Coretta Schulte traces networks of solidarity and care. Initially, the artist worked on *Mimesia* during a three-month research stay in Cairo, where she met charismatic, admirable women and pondered the role of mimetic imitation: When do other people impress us so much that we imitate them physically and adopt their expressions? This, at first, personally motivated question proved to be a node of global practices of social cohesion. Imitating others can be understood as a moment of belonging and as a basic element of solidarity. The wolpertinger in the title is a fabulous creature with traits of various animals—for example, a wolpertinger can be a squirrel and a rabbit, a marten and a cat at the same time. Miriam Coretta Schulte has adapted the performance, which could already be seen at Kaserne Basel and other places, especially for the Kunstraum Niederoesterreich.

Performances on 18 04 & 19 04 2019, 7:00–8:00 pm

Miriam Coretta Schulte, *1987 in Frankfurt (DE), lives and works in Basel (CH) and Cairo(EG).

Axelle Stiefel (US/CH) & Camille Aleña (CH/UK)

Der rote Faden, 2019

CARE MATTERS. Performance-Workshop, The Art of Maintenance

In her artistic practice Axelle Stiefel deals with the kitchen towel and the holes that emerge in these textiles because of wear. It manifests as a threshold between public and private space and as critique of the one-dimensional semantics of the domestic. The kitchen towel becomes a model for care itself: An inconspicuous utensil in itself, it accompanies the act of cooking and thereby creates a connection to hosting. It serves as a mediator of encounters, establishing communities beyond the domestic domain. The exhibition showcases kitchen towels elaborately mended by Axelle Stiefel and a mind map that traces their interconnected paths. In a subsequent performance workshop *The Art of Maintenance* she—together with artist Camille Aleña—convey different techniques that were originally used to repair textiles and, paradoxically, that further dissolve the fabric. These processes enable a caring repair as well as new artistic interventions into the textile fabric. The artists will pass on these now obsolete techniques as part of an oral textile history.

Performance workshop in the framework of CARE MATTERS. on 10 05 2019, 2:00–6:00 pm

Axelle Stiefel, *1988 in New York (US), lives and works in Basel (CH).

Camille Aleña, *1986 in Fribourg (CH), lives and works in London (UK).

Marina Sula (AT/AL)

Fastidio (dacappo), 2019

Untitled – Phone, 2016

Untitled – Home, 2016

Marina Sula's artistic works address the intimacy we share with digital media—for example, the graphic patterns from swiping on our diverse screens (*Untitled – Phone, 2016* and *Untitled – Home, 2016*). Besides our close digital relationship with technical devices, her work *Fastidio (dacappo)* (2019) also plays with the turning moments of care. An object clad with memory foam in the shape of a bench invites exhibition visitors to take a rest, while offering a look at the ambiguity of care artefacts: In a Plexiglas box embedded in the bench are objects from orthopaedic practice and theory, which support the body and discipline its shape. The vagueness of the materials points to the thin line between self-care at the service of human beings and as part of neoliberal instrumentalisation: Used in the health care sector since longer because of its adaptability to individual bodies, memory foam now promises the ideal sleep for all—those who can afford it. In this light, Sula's works refer to the interplay

between self-relations and a complex environment, which can yield ambivalent practices of care.

Marina Sula, *1991 in Lezhe (AL), lives and works in Vienna (AT).

Addie Wagenknecht (US/AT)

Optimization of Parenthood, Part 2, 2012

With *Optimization of Parenthood, Part 2* (2012), Addie Wagenknecht ostentatiously underlines the repetitive nature of many aspects of childcare and plays with our reactions to the automation of affective labour. In her work a robotic arm keeps rocking a retro-looking crib, lacking a child or any decoration, like a crib mobile that would hint to the actual existence of a child in the situation. The artist wrote a code that operates the caring robotic arm, so the artist-mother is present herself by codified representation. It remains opaque whether Addie Wagenknecht wants the viewers to perceive the robots as substitutes for parents or parents as substitutes for robots and their repetitive work. *Optimization of Parenthood, Part 2* serves as a focal point for one of the exhibition's main motivations: to make sense of technologies of care in the light of recent innovations in care robotics and the question if direct contact between individuals, like parents and their child or a geriatric nurse and an elderly patient, can ever be substituted by technologies.

Addie Wagenknecht, *1981 in Portland, Oregon (US), lives and works in Innsbruck (AT) and New York (US).

We would like to thank Pro Helvetia Arts Council of Switzerland, the City of Basel, Hil Foundation, Istituto Italiano di Cultura Vienna, MA 57 – Frauenservice Wien and ABB for their support in our exhibition and the art educational programme.

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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