

20 Propositions

Introduction & texts

For the earth will bring them forth as it brought them forth before.

Lord Byron

*... Humanity as a community ... is possible, ... but only when it is united, and never when it is partitioned into languages and nations which do not understand each other and do not want to understand each other....*¹

Stefan Zweig

20 Propositions is the title of this project that consists of 20 exhibitions, performances and screenings. A proposition is, we are told, a statement or assertion that expresses a judgement or opinion. It may also be a suggested scheme or indeed a plan of action, especially in a business context. Likewise, one can also make a proposition, as a suggestion of sexual intercourse (to someone), sometimes in an unsubtle way.

And thus we commence together a few considerations on what is here before us intended. Each exhibition, performance or screening that makes up the total twenty elements is to be regarded as a world of its own or an argument onto itself. Each one is something singular and therefore, firstly, unrelated to the next. Sometimes some of the Propositions are strung together, such as in the *Sunset Kino* program that has a sub-titular program called *Earthly Mutations* curated by our collaborator, Vanina Saracino. However there is not meant to be any one singular voice altogether arising from the totality of this project. Then again, there is indeed meant to be a sense of unity. But let us stride rather carefully here, for the overall project is not a champion of pluralism, for example. Rather one might see it this way: the space of the Künstlerhaus where all the 20 Propositions reside is more akin to a testing zone. Instead of rhetoric or quick fixes provided to answer the fatigued and thoughtful visitor's concerns of today, we are offered these propositions, in real time, that is, on a fixed schedule.

There is also, inherent to this project, a key reference to an exhibition that took place twenty years ago, that itself was named *40 Days 20 Exhibitions*. There is something quite Biblical in this exhibition's title, although surely not intended. The simplicity evoked by the title might have a somewhat purposeful nature. We can surmise the exhibition's clarity of intent, and imagine the swaggering confidence simply put forward in its name. And that exhibition, as we know, was just that: twenty solo exhibitions held every second day over the course of nearly six weeks. The great effort and ambition of this exhibition was indeed inspiring, as was thus the temptation to do a so-called re-make. Then again, while mindful of a living past, *20 Propositions* is most consciously in itself an attempt to engage with today's matters. Its spirit of flux is also structured, nearly reigned in even, by its preoccupation with time and time's passage especially.

¹ From "European Thought in its Historical Development," in *Messages from A Lost World*, (London: Pushkin, 2016) p 90. Originally published as "Das europäische Gedanke in seiner historischer Entwicklung", 1932, in *Zeit und Welt, Gesammelte Aufsätze und Vorträge 1904-1940* ed. R. Friedenthal (Stockholm: Bernmann-Fischer, 1943).

Alongside the exhibitions and events is the so-called documentation wall. This wall acts as a timeline of the past and a marker of the flow of our shared time today as exhibitions, performances and screenings come and go. Thus we have four separate areas of time's measurement. From twenty years back, there are photos of the twenty exhibitions from *40 Days 20 Exhibitions*, and there are twenty anonymous journal entries from the exact same time period. Past time is thus not marked here by news headlines or famous events (which was a temptation) but rather by these two forms of expression, one rather more public and one rather more personal. Both reach back to twenty years ago, testing memory and testing a sense of what had passed and how one might build an essence of this time past. What has come and go in the meantime resides also here. Meanwhile our own time is passing and a link between the end of the exhibition from twenty years back (the final show was taken down on July 19th, 1998) and this project (opening on July 20th, 2018) is offered, as if no time has passed. Depending on when you arrive in the exhibitions or events of *20 Propositions*, you will find yourself confronted with this second, active timeline that arises from the first. As the days progress from the 20th of July towards the 23rd of September, photographs of the exhibitions, performances and screenings will continue to progress along the wall. Alongside them are open journals, in which visitors are invited to share one's own musings, whether in written or drawn form.

Glancing back twenty years ago, if one may be so privileged to do so, is a side aspect of this project. However it might also make an assertion: Our time's meaning and present may be shaped by artists and poets, for they mark reality within time and define our situation. They, as Byron writes above, arise from the ether of reality no matter what the circumstances. This is written now consciously without any direct written reference to our socio-political currency. Other imaginings are instead presented here. However what can be stated is that (as in the short manifesto accompanying this project), in order to survive, and to adjust to the speed of change and political shifts around us, we must propose and form new models of thinking, living and believing. *20 Propositions* thus strives to be many parts to one whole, considered as an unfinished series of experiments, speculations and encounters strung together; just as we all are. Notions of the temporary and the ephemeral are here prioritised. At its root, one might say that the project questions notions of producing, staging and mounting exhibitions. What binds the 20 projects together is a notion of incompleteness, where processes of production are deliberately paused or thwarted. In that manner, the project as a whole places emphasis on a promethean model of art production as actively *coming to being*. Everything comes out of a greater nothingness, and is thus again spirited away.

Here is an overview of each of the exhibitions, performances and screenings, organised by date. As with the project as an evolving series of propositions, this brochure may be read in a time-sensitive manner, that is, according to the date that visitors experience the exhibitions, performances or screenings.

1. Exhibitions: 20 – 29 July, 2018

Jakob Kolding, Christiane Peschek, Emeka Okereke, Maria Legat, Nikola Röthemeyer & Annika Sailer

Jakob Kolding: *Movements*

This exhibition refers to the multiple meanings of the word “movements.” Movements may refer to something bodily, physical, tracking movements in space as well as social and political movements, as well as art historical movements and movements as in music scores. The figures are selected as a group to underline this theme (most of them are well-known artists and writers) but the artist also “dresses” some of them with clothing. He sees working with clothing itself also as a signifier of identity and cultural movements. The posters on the wall reference these issues as well, essentially forming a sort of abstract map of these overlapping ideas of movements. We might see here a map of a sort of choreography as well as a sort of dance score, and with references to concrete poetry and the psycho-geographical maps of the Danish artist Asger Jorn and French Situationist Guy Debord, though perhaps here more a psycho-choreographical, psycho-cultural identity mapping.

Finally movements also refer to the fact that the posters themselves are a work that moves, spreads as it disappears from the Kunstverein to be realised in other places, changing with context, as visitors take them with them. Visitors may take as many posters as needed to make a whole wall installation themselves.

Christiane Peschek: *Fields of Ares*

Fields of Ares is an exploration of the construction and failure of idealized love relationships in the post-digital age. In the context of a ‘romantic reality,’ the work illustrates the tense range of expectations between people, oscillating between idealized images and the emotionality of the content of images, especially, the photographic surface.

Striving for an ideal or perfection aesthetically was long ago a central aspect of the Greek philosophy of life in antiquity, and in the post-internet society, it has evolved and re-emerged in a virtualized form: The crafting and sharing of digitally-optimized self-portraits as well as an over-aestheticized version of daily life, and the reaction of digital communities—all these are replacing the fallibility and banality of the individual. Striving for perfection grows beyond the fundamental need to feel loved. This phenomenon of the idealization of one’s body and surroundings is also arguably applied to a construction of contemporary love, the goal of which ceases to be reality and becomes a perverse form of idealization instead – a view prevalent during antiquity, albeit differently. The downfall, that is, the rupture of that constructed utopia, is the end of antiquity, the end of a relationship between ideal and reality.

The focus of the exhibition is on the private digital photography archive of the artist: a fragmentation of photographic memory in order to counterbalance the virtuality and data fragility of today’s

commemoration culture with the monumental aspect of the immortalization through statues and monuments practiced during antiquity.

Emeka Okereke: *Exploring a Void*

Emeka Okereke's oeuvre oscillates between photography, poetry, video and collaborative projects to address issues pertinent to his convictions. His works deal mainly with the questions of co-existence (beyond the limitations of predefined spaces), otherness and self-discovery. Often they have references to the socio-political issues of our times.

This series of photographs deals with notions of borders, both inner and outer. The artist writes: "Often times, when we make references to a border, it is in relation to an outward physical quality that imposes one form of limitation or the other, be it in our everyday lives or in the more institutionalised context of borders between nations. A visual rendition of a border might lead us to conjure a thick mass of matter the size of one's imagination obscuring further vision or the possibility of a more distant horizon. A border is that which becomes tangible as a function of various categories of binary associations (self/other, black/white, male/female, First World/Third World, Capitalism/Socialism, etc.). All these forms by which this rigidity manifests have sculpted our imagination of borders into that which separates—that which something stops.

However, one can invariably say that within these dichotomies, a space opens up. It is an In-Between space which, in Homi Bhabha's words can 'provide the terrain for elaborating strategies of selfhood—singular or communal—that initiate new signs of identity, and innovative sites of collaboration, and contestation.'

This body of work grapples with the navigation of this space, not as much as to understand as to inhabit it. Through constructed images, I seek to articulate and (de)construct certain positioning, tensions, frictions, and new sensibilities inherent in effervescent nature of this interstitial space, but also to question the singular notion of appearance and recognition. These works situate themselves at the borderline of conflicting contexts/concepts of social formations as in the case of Amsterdam/Bijlmer (The Netherlands), Berlin/ Marzahn (Germany), the Serb/Croat/Muslim (Bosnia & Herzegovina), Nigeria/Biafra (Nigeria) dynamics or broadly in dichotomies such as self/other and Africa/West.

In this light, the works are residues of ongoing reflections on the notion of perpetual movement, displacement, politics of the black body within heavily contested socio-cultural confluences; and exploration of pluralities within the construction of appearances and recognition—all of which constitute the discursive components of the In-between Space."²

² From *Exploring a Void – "The Middle Ground,"* written by Emeka Okereke, Jan 26, 2015. <https://borderbeing.com/2015/01/26/exploring-a-void-the-middle-ground/>

Maria Legat: *Und zur Lage der Welt*

Legat has been working on a series of pieces entitled *Und zur Lage der Welt (And on the State of the World)* since 2014. Stretching raw linen directly onto the wall and rubbing charcoal on it makes the unpremeditated growth of the scenes and compositions visible. Her own preparation of colours is the beginning of the reaction to the materials' own dynamic after the intense and figurative construction. The paintings are narrative – yet never unambiguous. They fan the desire to understand without saving the viewer unpleasant ambivalence.

When speaking with the artist during her completion of the mural, she lists a number of references and associations. Overall the mural makes reference to questions about the alleged potency of capitalism and its all-encompassing and global omnipresence. References to labour, agriculture and the effects of globalism which lead to environmental and social difficulties are present especially in the representation of “headless pollinators.” The artist is concerned, for example, with contemporary agriculture, where refugees are today working under difficult conditions, for cheap products to be available in Austria and Germany. Associations to growth and fertility also relatedly arise, taking form in representations of women's bodies, with different problematics of the objectification of female bodies conjoining with the mythologies of women's bodies connected to the earth and to growth especially. This is represented both critically as well as factually, as painting itself may actually do. For example, there is also a more light-hearted reference to matters of “body-hair reform,” where the artist humour fully represents women's bodies covered with body fur, to the point of organic melding with the earth they rest upon. Personal narratives may or may not take form in the mural, but it is evident that the artist wishes to depict varying theatrics relating to not only her perspective on the world today but a variety of current topics that hound the European context especially. Overall, wary of the legacy of history painting and its tendency to moralize and canonize, the artist has produced a thoughtful, elegant and elaborate tableaux highlighting a number of the follies and anguished challenges facing humanity today.

Nikola Röthemeyer & Annika Sailer: *Schwarmfänger*

In three stages, the Ringgalerie has been transformed into figurative and abstract narrative spaces in which visitors encounter native animals, plants and elements as abstract narrations. Birds, fishes and insects move through the galleries in swarming, faun-like clouds. A hart and a wolf enter the stage, far from their packs, accompanied by moths fluttering over their heads from their cocoons. Flora is proliferation, thicket or topiary; air and water represent the power of the elements. The arched roof, pilasters and wall niches become aviary and aquatic biotopes; benches are transformed into rest-stops of intermediate mental spaces, and breaks in the walls become bolt-holes for swarming animals.

The task of a swarm catcher is to help swarms of bees find a new home, since it is often difficult for them to find suitable places in urban areas. The title consciously evokes associations with “dreamcatchers”, which are cult objects of Native Americans. Essentially, a dreamcatcher consists of a net within a willow hoop which is decorated with personal or sacred objects. The dreamcatcher is meant to improve sleep, since good dreams slip through the net and bad ones are stopped by it, later to be neutralized by the morning sun.

Contact zones between humans and nature and narrative spaces function as ambivalent ecological niches within which humans position themselves, questioning their role as observers, visitors and contemplators. Humans are observed in their ambivalent striving to connect with nature, to keep it at a distance, tame it, conquer it and make an ally of it.

2. Exhibitions: 1 – 12 August, 2018

*Carl Johan Högberg, Ulrike Königshofer, Iva Lulashi
plus Maria Legat and Nikola Röthemeyer & Annika Sailer (texts above)*

Carl Johan Högberg: *She Who Speaks*

Högberg works between painting and installation, often with motifs rooted in a style of Surrealist-style collage. Currently, Högberg is fascinated by 19th century clairvoyant Héléne Smith (1861–1929). She famously hosted séances during which she would speak in tongues, relay messages from distant realms, and even embody long gone historical figures. Her visions and actions have been interpreted by many, but never retold in her own words. Reaching across historical time, Högberg strikes a kinship with the lost voice of Smith, questioning as he does so, the validity of engaging trans-temporally with her legacy, and of becoming, through painting, tapestry and rolling walls, a contemporary medium through which to frame her story. The installation itself is mobile in nature and may play host to choreographic interference during the exhibition.

Ulrike Königshofer: *Light Chronicles*

In her photo and video works, Ulrike Königshofer plays with the – almost documentary – capturing of natural light situations. Their specific process of creation contributes to the fact that despite a marginal appearance, the works have the aura of a specific moment in the past.

The Light of Paris

A piece of white paper was photographed under very different lighting conditions, using the same exposure settings, thereby making visible the differences our eye normally compensates for automatically. Thanks to the empty white background, the photographs are not an object in the stricter sense, but capture light itself.

The Light of a Full-Mooned Night

Colour photographic paper was exposed directly to moonlight, then developed. Despite its ordinary function as a medium of reproduction, the photographic paper is used rather more as an indicator here, registering presence in the manner of a litmus test. Even if the image resembles neither moon nor moonlight, it evokes mental images of a moment in the past in the viewer.

Same Time. Different Time

Two video recordings. One shows the sunrise in Vienna, the other the sunset happening simultaneously on the other side of the world, in Los Angeles. Everywhere on earth, the same sun is visible. However, the horizon is different. From an objective point of view, day and night may only be different perspectives on the same event – subjectively, they are exact opposites.

Iva Lulashi: *Love as a Glass of Water*

The current decade is marked by the advent of a digital culture characterized by the proliferation of images and the great availability of immaterial archives, whose daily use (or non-use) implicitly permeates and, arguably, modifies our perception of the visual. Iva Lulashi uses a variety of analog sources such as documentaries, advertising and vernacular films that have re-emerged in the digital age. References are themselves the object of a pictorial transposition that decontextualizes them and intends to transform their meaning by eliminating purely descriptive aspects, to establish a visual story devoted to a kind of evocation. Here the objectivity of the document is thus, the artist feels, subordinated to the domination of the painting. Moreover, her unusual chromatic range creates a sense of uncertainty and ambivalence, perhaps even timelessness that makes the paintings a metaphor for the fallacious character of memory.

Some of the referenced audio-visual materials were made between the 1960s and the 1980s in her native country, Albania. These reflect the social and political climate of last moments of the regime (established by Enver Hoxha), when the nation found itself isolated culturally and politically. We see here a series of bio political cues on the relationship between the individual and society, especially where propaganda is related. Thus the artist also cites references to erotic movies, intending them perhaps as a bulwark of free will within a society paralyzed by misguided power, where even the most intimate spheres could be regulated. The exhibition title, *Love as a Glass of Water*, refers to expression of a young, female commissioner in the Soviet Union immediately following the October Revolution. Apparently a lover and devotee of Lenin, she had allegedly said, “Love is as meaningless as drinking a glass of vodka (water) to quench one’s thirst.”

The painting *Closed Eyelids* (2016) is taken from a documentary source of collective gymnastics, embodying the myth of the new forged human body from sports. We see these references also immortalized indifferently in the photos of Aleksandr Rodčenko or by the cameramen of the *Istituto Luce* during the Italian fascist regime or even within the dazzling documentary *Olympia* (1938) by Leni Riefenstahl. Through pictorial play on the original images, the artist short-circuits meanings, thus dissecting the anatomies and eliminating all the propagandistic aspects of the scene. Meaning is also twisted in the *WIEDBI* series (2016), where another collective moment - the teaching of artificial breathing practices - gives rise to a mischievous and allusive climate in the picture. Here two opposing narrative perspectives coexist, the public dimension of the proper life under socialism and the private dimension, of which sexual desire is a clear part, certainly too frivolous to the ideological vision that governed the official representations then. Altogether Lulashi’s pictures refer to personal, erotic and political themes, often mingled together like a wall of collaged memories, fantasies, dreams and nightmares.

3. Exhibitions: 15 – 23 September, 2018

*Mark Van Yetter, Mehraneh Atashi, Markus Wilfling
plus Maria Legat and Nikola Röthemeyer & Annika Sailer (texts above)*

Mark Van Yetter: *Drawings 2005–2018*

Mark Van Yetter honours the tradition of painting as an intuitive and deeply perceptive means of thinking through visual language. He depicts awkward anecdotes, nonsensical narratives, rendering classic motifs and genres of painting askew. One encounters, for instance, stately canine portraits, whimsical compositions of fish, vases, statues, and bottles as well as looming fountains and chandeliers. In his works, Van Yetter makes use of the formal vocabulary of an antiquated academism only to inflect it with a self-taught naivety and to infuse it with an array of nuances. The oblique satire he professes in his works, impassively or with dry humour, is rooted in the disconsolation with a deficient humanity.

His recent works include pensive toilet-room still lifes, curious breeds of interiors with landscapes as well as aloof nudes to express melancholy and longing for intimacy, as opposed to the latent themes of violence present in his works. Exertion of power and cruelty also recurring as undercurrents in his paintings, are masked masterfully in reiterating art historical motifs.

Mehraneh Atashi: *Long Ago and Far Away*

This multi-media installation consists of a projection with sculptural works as well as a giant floor image, amounting to reflections on the human and non-human in a clash of landscapes. By amplifying and manipulating forms, colours, and movements, this installation is akin to an experiment with the dynamics between a micro cosmos and a macro cosmos, with references to subjects such as the politics of material, concepts of gaze, orientation-disorientation, and the idea of *becoming* (as a transformational and transferring process) in a new place. Through the creation and design of a integral but vertiginous landscape, consisting of a large textile image, a projection and objects, the project “grapples with how to create a universe that doesn’t fall apart in two days.”

Markus Wilfling: *Zwischenräume, Rotating Between Rooms*

The exhibition space (the Kabinett) is divided into four rooms of equal size by adding wall elements from the existing walls towards the centre of the space. This results in cubes reminiscent of cells. In the centre is a revolving door, which is, however, not made of the customary glass, but also consists of wall elements. Thus, one moves from one cell to the next by means of the revolving door, thereby moving one part of the first space into the second, into the third... always remaining in the same, yet not the same space, so thoroughly does the movement of the revolving door dominate one’s experience of the sculpture. By their appearance, the visitors themselves become part of this, uniting and separating, filling and emptying the spaces. *

4. Performances

Sam Keogh, *Untitled 2012-2018*

20 July 2018, 8.30 pm

Bags of plaster, food colouring and powdered mica are arranged in the centre of a tarp. Over the course of the opening, Keogh moves around the Kunstverein collecting liquid - half finished drinks, handsoap, bottles of wine, soda, water, toilet cleaner - any liquid he can find. When enough liquid has been collected he begins to mix it with the plaster and other powders on the tarp. He tries in vain to form it into an object with a definite form but the ratio of powder to liquid is tricky to get right. It either crumbles into a dry powdery pile or collapse into itself like a lumpy liquid. What is left after the opening is a slowly drying lump. It smells of stale alcohol mixed with lemonade, cleaning products and wine and is surrounded by a feint aura of powdered mica and food colouring.

Ei Arakawa with Christian Naujoks and their Summer Academy Class

1 August 2018, 8.30 pm

Ei Arakawa is a performance artist based in New York since 1998. His performances are created through collaborations with various people including contemporary artists and art historians. The means of these collaborations are diverse, with such figures physically participating as performers, and in other instances their works themselves making appearances. Arakawa also invalidates the boundary between the performers and the audience by inviting the audience to participate in an improvisational manner, thus converting them from the role of passive viewers to active subjects of the performance. In the context of contemporary art that is based on notions of individualism as articulated in western modern ideology, Arakawa's act of establishing the intersection between collaborations with other artists and the audience as his very practice can be seen as an intention to liberate his works from the subjective framework of the "self."

The German musician Christian Naujoks makes pensive, idiosyncratic pieces somewhere between electronics and chamber music, and his new album is his most exquisitely melancholy work yet. Both artists come together for this one-evening, hour-long performance at the Salzburger Kunstverein, as a culmination of their work with their Summer Academy Class.

All exhibitions & performances curated by Séamus Kealy.

5. Sunset Kino

Sunset Kino is a programme of film screenings in the outdoor cinema pavilion adjacent to the Salzburger Kunstverein. The focus is on contemporary art and avant-garde cinema. The programme is curated by Séamus Kealy, Erika Hock and Vanina Saracino, who curates the series „Earthly Mutations“. Introduced by the curator or director, screenings are about 90 minutes. Picnic tables and a bar are on-site. People can bring or acquire food from Café Cult. Free entry.

Fr, 20 July 2018, 9pm

“Glue” by Oisín Byrne & Gary Farrelly, 2018, HD-Video, 52 min*

At once documentary and fantasy, *Glue* delivers a radical and comic insight into our shattered subjectivity. Gary—a cross dressing narcoleptic—has recently come off the mood-enhancing drugs used to treat his narcolepsy. Time and identity in the film are dislocated between places real and imagined: Gary’s flat in Brussels, a disintegrating Irish country house, the floating train in Wuppertal, his own grave, a maternity ward. Gary himself is linguistically pyrotechnic, quick-witted, and provocative, but it is in the pauses, hesitations, slow time and the intimate space of filmmaking that we discover a portrait which is tender and brutally touching.

We, 25 July 2018, 9pm

“Dreams Rewired” by Manu Luksch, Co-Directors: Martin Reinhart, Thomas Tode, 2016, Dokumentarfilm, 85 min**

Dreams Rewired traces the desires and anxieties of today’s hyper-connected world back more than a hundred years, when telephone, film and television were new. As revolutionary then as contemporary social media is today, early electric media sparked a fervent utopianism in the public imagination—promising total communication, the annihilation of distance, an end to war. But then, too, there were fears over the erosion of privacy, security, morality. Using rare (and often unseen) archival material from nearly 200 films to articulate the present, *Dreams Rewired* reveals a history of hopes to share, and betrayals to avoid.

We, 1 August 2018, 9pm

“Gravity Matters” by Bjørn Melhus, 1 h 30 min**

In this performative screening, Martian artist Bjørn Melhus—self-proclaimed temporary captain of Spaceship Earth—shows us our planet through a selection of his video works (including “Captain”, “Scenery Mars” and “Moon Over Da Nang”), and video excerpts showing astronauts at work on the permanently orbiting laboratory ISS (International Space Station) and their daily struggles to live in microgravity.

We, 8 August 2018, 9pm

“Rheingold” by Jan Bonny & Alex Wissel, 2018, German with English subtitles, five episodes, ca. 70 min***

Rheingold is social satire with a wink and a nod. The film recounts the tale of the rise and fall of an art advisor in Düsseldorf who made a fortune by manipulating invoices (artists' collages!) and was sentenced to prison for it. Set in a light-hearted tone, stage director Jan Bonny and artist Alex Wissel have crafted a contemporary morality play about the role of art within neoliberal transformation and an entire generation's loss of political and humanitarian values. Shot on location at the Volksbühne, the stage sets add another layer of unreality to this true fairy-tale. This is a story about the dreams of a con man over several episodes, and posits the question: how did Beuys' adage that “Every person is an artist” morph into today's term “Me PLC”?

Commissioned by Volksbühne Fullscreen. Production & Text credit: Volksbühne Berlin.

We, 15 August 2018, 9pm

“Corpus Callosum” by Michael Snow, 2002, Experimental film, 1 h 33 min**

This experimental film by director Michael Snow features sensory commentary on life, virtual worlds, the environment and filmmaking. Office workers (Kim Plate, Greg Hermanovic) appear indifferent, even as their clothes change while they wear them and the environment transforms as they interact with their surroundings. The digital world changes, too, as a family sits in the living room watching the sky on their television set, unaware of the shifting landscape around them.

We, 22 August 2018, 9pm

“In the Beginning Was the Eye” by Bady Minck, 2003, feature film, 45 min**

Imagine a portrait of Austria created by Jan Svankmajer and David Lynch: this will give you an idea of Bady Minck's fantastic film work entitled *In the Beginning was the Eye*. When a writer investigates Austria through the image presented by postcards, the landscapes around Erzberg and Salzburg province become something between a dream and a nightmare. And the words on the back of the cards seep into the scene as whispers. These are terrible and painful texts, written by unknown hands over the course of time. Tension develops between picture and text, culture and landscape. *In the Beginning was the Eye* was the figurehead of the Director's Fortnight in Cannes 2003. It took five years to produce this cinematic UFO essentially made up of hundreds of postcards. At times a dreamlike vision, at times political, philosophical and even culinary, the film is technically perfect. The stunning sound and visuals and the hypnotic editing ensure that you don't get bored for a second.

“Mappamundi” by Bady Minck, 2017, Science-Docu-Fiction, 45 min**

Through the eyes of cosmic cartographers, *MappaMundi* takes its viewer on a greatly accelerated voyage through 950 million years of development on earth, 150.000 years of human migration and 15.000 years of human cartography. The film visualises the continuous changes taking place in our world, change that is imperceptible over a single human lifetime. *MappaMundi* is a film about the image of the world that we have repeatedly re-drawn for thousands of years. With over hundred world maps from the past 15.000 years, the development of our view of the world from its beginnings to the present day is analysed and illustrated in all its diversity.

We, 29 August 2018, 9pm

“Donna Haraway: Storytelling for Earthly Survival” by Fabrizio Terranova, 2016, 92 min**

Donna Haraway is a prominent scholar in the field of science and technology, a feminist, and a science-fiction enthusiast who works at building a bridge between science and fiction. She became known in the 1980s through her work on gender, identity, and technology, which broke with the prevailing trends and opened the door to a frank and cheerful trans species feminism. Haraway is a gifted storyteller who paints a rebellious and hopeful universe teeming with critters and trans species, in an era of disasters. Brussels filmmaker Fabrizio Terranova visited Donna Haraway at her home in California, living with her—almost literally—for a few weeks, and there produced a quirky film portrait. Terranova allowed Haraway to speak in her own environment, using attractive staging that emphasised the playful, cerebral sensitivity of the scientist. The result is a rare, candid, intellectual portrait of a highly original thinker.

*Curated by Séamus Kealy

**Part of *Earthly Mutations*, curated by Vanina Saracino

***Curated by Erika Hock

Earthly Mutations. Films from the Near Future brings together a curated selection of artists' films and performative screenings exploring the rapidly evolving relationship between nature and technology—an evolution perpetually mirrored in the cinematic vision. The program embraces this vast topic from the specific perspective of the mutual influence among science fiction imagery, artistic experimentation and breakthrough technologies in communication, cinematography, flight and space exploration. Through five screening programs introduced partly by the artists, *Earthly Mutations* departs from a human, gravity-driven perspective of vision in search for other ways of seeing and representing with moving images. It exhorts us to reflect critically on how technological advance rapidly modifies our ways of seeing, behaving, connecting with others in our present, also allowing for the introduction of speculative narratives about the future of our life on this planet - and beyond.

Texts written and/or edited by Seamus Kealy, Director, Salzburger Kunstverein, with contributions by the participating curators and artists, as indicated. Texts may be re-written or re-edited as the project unfolds and continues.

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