



Einstweilen wird es **Mittag**

In the meantime,
midday
comes around

kunst
halle
wien



We want the abolition of everything,



We're trying to reject time.

Einstweilen wird es Mittag

In the meantime, midday comes around

10/11 2022 — 1/5 2023

kunst
halle
wien
karlsplatz

COVER

Lorena Tabares Salamanca and Marko Marković, photo collage, part of the installation *From a Distinguished Foreigner to an Undesirable Alien* by AUSLÄNDER, 2022

INSIDE COVER

bare minimum collective, *This World Makes Us Sick* (video stills), 2020

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In the meantime, midday comes around

“In the meantime, midday comes around” is a quote taken from a seminal sociological study on unemployment from the 1930s called *Die Arbeitslosen von Marienthal*, or, in English, *Marienthal: The Sociography of an Unemployed Community*. The researchers **Marie Jahoda**, **Paul F. Lazarsfeld**, and **Hans Zeisel** produced the book after several months of study of Marienthal, a district of the community Gramatneusiedl just outside Vienna. Almost all of Marienthal’s working population became unemployed when the textile factory at the center of the town shut down in the course of the post-1929 worldwide economic crisis.

The phrase “In the meantime, midday comes around” is an entry in one of the timesheets filled in by unemployed men as part of the study. It describes the passing of time between rising in the morning and lunchtime: time has passed by; nothing has happened or changed; time is empty and meaningless. Furthermore, the main finding of the Marienthal Study is that idleness brought about by long unemployment disrupts one’s sense of time and produces a steady decline into apathy. “In the meantime, midday comes around” perfectly expresses the aimlessness and collapse of the structure of time that especially men experienced. Another important finding of the study is how the meaning of time differed for men and women: unemployed men lost their sense of time, while women’s did not change—they stayed busy and occupied, and the structure of their days did not collapse. Their work was not recognized as work; unemployment did not change much in that respect.

But if the unemployed man’s sense of time in the 1930s illustrates the loss of a sense of life purpose when existence

does not revolve around work and its time structures, couldn’t it also illustrate a tedious regime of life fully subordinated to work, the ethics that evolve around it, and the demand for incessant productivity as well as the management and improvement of the self to better comply with these regimes? Isn’t the emptiness similar, and the collapse of time equally soul-crushing? And how did it come about that we don’t work to live but rather live to work, and that we can scarcely imagine other forms of living? Not only are we supposed to work incessantly—on our job, relationships, appearance, social life, physical fitness, and so on—to which we submit willingly, but we are also supposed to love our work. And if we fail to do that, something is supposedly fundamentally wrong with our sense of purpose, self-realization, and social obligation. How come any utopian impulse toward post-scarcity life and unalienated labor ends up exclusively in the realm of techno-utopias, though historical struggles of organized work have always fought for the reduction of work? Taking inspiration from the Marienthal Study, the exhibition **In the meantime, midday comes around** revolves around these questions, looking at the changes to the field of work brought about, or made visible, by the Covid-19 pandemic, and considering the modalities of collective action and political imagination such global events carry to affect work.

In the 1930s, when the book was originally published, it did not make much of an impact, because its authors were Jewish.¹ Soon after its publication, a period of fascism, and later Nazism, started in Austria, and beyond. The book became internationally famous only in the 1970s, when the oil crisis of 1973, among other factors, kicked off a shift that the critical theorist **Joshua Clover**

calls the “Long Crisis”—a general waning of capitalism’s productivity rate that continues until this day.² Since then, Marienthal has come to be considered a landmark study on unemployment. Its main thesis is that prolonged unemployment leads to a state of apathy such that people stop using even those opportunities for improvement of life still available to them. This dynamic between reduced opportunity and reduced aspiration remains central to discussions of unemployment.

The Marienthal Study was published as part of the cultural, political, and scientific program of “Red Vienna”, a socialist experiment that took place in Vienna between the wars, in the 1920s and 1930s, until fascism took over. To this day, it remains a model of cultural experimentation for socialist movements. Red Vienna instituted universal suffrage in 1919, as well as a number of labor laws and organizations to regulate collective relations between employers and workers, including unemployment insurance and sick pay, restrictions on women’s and children’s labor, the eight-hour workday, paid vacation, and so on. Many of these institutions continue to regulate labor relations today. **Marie Jahoda**, one of the study’s authors, recalled several decades after the study:

In Vienna we lived with the great illusion that we would be the generation of fulfillment, that our generation would establish democratic socialism in Austria. Our whole lives were based on this fundamental idea. Today there is no doubt that this was an illusion, but it is also doubtless that this illusion was constructive and enriching to life.³

This beautiful political enthusiasm and the brutal disappointment that

followed it, alongside the changes of the whole field of labor relations that we are experiencing today and how they are affecting people—those employed, unemployed, or underemployed, as well as those whose work is made invisible and not recognized as work, like domestic work, and those who are unemployable, irrevocably pushed out of the system—formed the background of the initial conversations when developing **In the meantime, midday comes around**.

To honor Red Vienna and open up discussions central to the exhibition, in the months preceding the show we collaborated with **Arts of the Working Class (AWC)**, a Berlin-based collective that produces newspapers sold by houseless people, who receive the profits. **AWC** produced flags featuring song lyrics that relate to working life in six Viennese municipal housing complexes. The lyrics were chosen through an open call among the inhabitants of the *Gemeindebauten*, with six winners remunerated for their efforts. The winning lyrics became the basis for flags designed by artists and designers **Nour Shantout** and **Sonia Garziz**, **Thomas Spallek**, and **Paul Sochacki**. The flags were installed from September 10 to October 26, 2022—which is Austrian National Day—when they were replaced by the Austrian national flag. In the exhibition, the lyrics are displayed on LED lights circling **Kunsthalle Wien** Karlsplatz. The texts recall the struggles and sentiments of working people.

“Under capitalism, the only thing worse than being exploited is not being exploited.”⁴

In the 1930s, when the Marienthal Study was completed, and as the Great Depression shook industrial capitalism in

the imperial centers and their colonial territories, the notion of unemployment became central for twentieth-century social democracy, as cultural historian **Michael Denning** explains in *Wageless Life*.⁵ Nowhere was the experimentation with social democratic techniques aiming to contain unemployment and abject poverty stronger and more creative than in Vienna. After the Second World War, the Keynesian economic model—under which full employment and unemployment act as indicators of the health of the economy and as the main pillar of the welfare state—was taken up beyond social democratic experiments. But the attempts to contain unemployment produced another figure that still haunts states as well as popular discourse on work: the bread-winning male working subject who provides for the family. This figure erases the work of reproduction typically performed by women, as well as all the other types of work not regulated by contracts and wages, as generations of feminist critics of the welfare state have argued.

Our initial fascination with the Marienthal Study’s methodology and findings, especially in relation to how the structure of life collapses when a lack of work emerges, prompted us to look more closely at changes within the whole field of labor and relations to work, including work that falls outside wage labor, which is often racialized and gendered. With more and more people employed in precarious forms of low-wage, part-time, informal, and insecure forms of work, and as the feminization and racialization of work remains a norm, the capitalist categories of employment and unemployment increasingly fail to cover the scope of all those who simply have to work to live.

In the essay “Automation and the Future of Work”, sociologist **Aaron Benanav** argues that, within the Long Crisis, a low demand for labor is a consistent feature that results in declining labor shares of income. This unequal distribution of income is a consequence not of technological innovation pushing people out of regular wage work but rather of economic stagnation and the slowdown of economic growth since the 1970s. The consequence of this stagnation, **Aaron Benanav** argues, is not (yet) mass unemployment but mass underemployment, with people pushed to accept work with miserable conditions and payment.⁶ The social deterioration that this situation brings about is often blamed on immigrants, women, racial and religious minorities, and the most vulnerable segments of society. Obviously, the world is far away from the unemployment as described in the Marienthal Study. Thus, the crucial question becomes: What are the possibilities of local but also transnational and international collective action at times when the threat of collapse is not just economic or geopolitical, but also environmental and social?

“Riots are coming, they are already here, more are on the way, no one doubts it.”⁷

Poet and scholar **Joshua Clover**, in *Riot. Strike. Riot*, undertakes a nonprescriptive study of the transformation of the vocabulary of collective action in the aftermath of waning labor movements. He outlines sequences of collective struggle as “riot-strike-riot prime”. The latter, “riot prime”, describes a recent shift in ways of labor organization and its link to capitalism’s development and crises, which is further entangled with the process of racialization and the production of surplus population based on various forms of deep structural exclusion. If

strike was the leading tactic of collective labor struggles during the period of production, up to the Long Crisis, then riot is gaining prominence in what **Joshua Clover** calls “circulation struggles”, which is when the planetary limit of production is reached and capital reproduces itself through circulation—literally by moving things around following phantom market laws, and by moving abstract monetary values through financialization, a main strategy of generating “growth” in times of Long Crisis.

The artworks in the exhibition oscillate between several thematic zones: crisis and social collapse; forms of workers’ collective action and organization, both historical and contemporary; and modalities of other ways of being together, such as bonds and practices that challenge the centrality of labor and reclaim time as the foundation of freedom. The exhibition presents the parallel lives and intensifications of certain labor struggles that change the terrain of collective action to encompass the intersectionality and racial and gender biases inscribed in the valorization of these struggles.

Problem Collective, a research and art collective from Minsk, Belarus, and based in Vienna and elsewhere, deals with different historical representations of strikes in Belarus. They approach different eras of strikes (1930s, early 1990s, and post-2020) in a way that is both abstract, as such acknowledging the difficulties of representing the strikes, and very concrete, by using historical documents that remain opaque. This opacity is not only about the suppression of histories of strikes and their lacking documentation; it is also a way to glimpse the uncomfortable limit of striking as a collective action. In times of protracted crisis, strikes reinforce the

reproduction of capital, as often they are not about empowering labor but about the conditions in which workers as such can exist—helping to press back against looming systemic collapse. This opacity emerges in the representation of strikes in **Problem Collective’s** work in neither a celebratory nor a mournful way; it’s more a question than an answer, more speculation than a certainty of knowledge.

Bassem Saad’s video *Congress of Idling Persons* (2021) connects the social collapse in the aftermath of the Port of Beirut explosion in 2019 with the grassroots organizing of Black Lives Matter in the United States. The “idling” of the title describes modalities of lives and collective struggle available to those “idling”: those fallen out of the system, the surplus, the generally dispossessed, those without reserves, the racialized and incarcerated, the heterogeneous masses of those who work but are not necessarily workers. But “idling” also describes the possession of time as a condition of freedom and political subjectification—the sort of freedom necessary for political imagination and action in the world. The title *Congress of Idling Persons* is an ambivalent proposition—hopeful in claiming its form, emerging amid the collapse.

Movements of Migration

Vienna-based artist **Vina Yun** starts from personal history to look into the specific mode of the global fluctuation of workforces within so-called guest worker programs. These programs were started in the 1950s and 1960s by European states that could not rely on former colonies and whose economies were, for different reasons (postwar labor shortages, aging populations, shrinking workforces, etc.), in need of

migrant workers, and that, at the same time, felt compelled to defend their nations from a permanent increase of immigrant populations. West Germany and Austria offer typical examples. Guest workers’ stories often remained invisible and only recently have started to receive the interest they deserve, often through work of second generations. These narratives shed light on the sedimented layers of migration to Europe. **Vina Yun** looks into the untold history of so-called *Gastarbeiter*innen* who moved to Austria from Asia in her comic project *HOMESTORIES: Ein Comic über die koreanische Diaspora in Wien* [A Comic about the Korean Diaspora in Vienna] (2017), made in collaboration with **Tine Fetz**, **Patu**, **Moshtari Hilal**, and **Sunanda Mesquita**. The comic is autofiction based on the stories of the artist’s mother, who came to Austria from South Korea in 1972 as a nurse, as well as of other women who similarly arrived as nurses or assistant nurses. These stories contribute to articulating guest workers’ experiences of ideological hybridization—or contradictions and similarities as well as differences and continuities between lifestyles and political systems—and reveal the prospective character of guest workers’ migration in relation to future processes of globalization.

The Vienna-based artist and musician collective **Ausländer** takes its name from an often pejorative German expression for “foreigners”, designating immigrants as “other” to the national body. For the exhibition, **Ausländer** has developed a performance and installation titled *From a Distinguished Foreigner to an Undesirable Alien* (2022). It takes the Marienthal Study as its starting point to investigate parallels and differences between the great economic crisis of the 1930s and the permanent and

multiple crises of the present moment, relating the “othering” that immigrants are subjected to with environmental collapse and the political imagination and will necessary to overcome it.

“Do you rely on work to survive? If so, you need a union.”⁸

The question of collective labor organization is often addressed in the form of labor unions—historically the strongest collective weapon against capitalist exploitation. The problem with unions, though, is that they address only the needs of their members and exclude those in various gendered and racialized forms of precarious and exploitative work, thus both perpetuating and ignoring the fact that to be under labor law is already a privilege that many do not have. It is no wonder that unions are often perceived as racist, patriarchal organizations that became bureaucratized and linked to capital. But it’s not that unions today are dead. They still could be a vehicle for wider movements for social justice in all its forms. Take, for example, the independent Amazon Labor Union in Staten Island, New York, which successfully formed in the spring of 2022. New York-based artist **Lamin Fofana** has dedicated an episode of his monthly radio show on NTS Radio, based in Hackney, London, to this new union. The audio permeates the whole exhibition space, creating a sonic background against which all the works are to be seen. The show reacts to politically imminent or pressing, but also already ongoing, revolution, which is not a matter of melancholy but more a matter of fact—already happening, inevitable, something that does not have to explain itself much.

Adelita Husni-Bey’s video installation *On Necessary Work* (2012) also points to a

moment of contemporary labor organization. The artist worked on this film together with nurses from the United States and Denmark during the Covid-19 pandemic: a moment of great social collapse that saw an emphasis on “essential” laborers, such as those in the care and health sectors and in the production and distribution of groceries. Many hospital and care-home staff were endangered, fell ill, and died. Their demands for higher wages often go unmet, related to the fact that “necessary work” in the United States is a legal term that goes back to the Patriot Act, installed after the attacks on the World Trade Center in September 2001. “It is essentially a wartime logic”, **Husni-Bey** says in the film in relation to the handling of work under the pandemic. At the same time, *On Necessary Work* points to the possibility of collaboration and exchange of strategy between nurses, and workers in general, around the world. It also indirectly poses the question of what the distribution of necessary labor to reproduce society in a post-capitalist world could look like.

Refusal of Work

The Covid-19 pandemic brought about big shifts in relation to the idea of work and employment being something that gives one a sense of identity, dignity, and a time structure. People detected and speak of a Great Resignation, caused by the pandemic, in which many people—especially those in precarious working conditions—were laid off and chose not to return to work later, or simply quit their jobs and reoriented toward a new field. More recently, the term “quiet quitting” has become a talking point, which to varying degrees is interpreted as workers not going out of their way, not doing “a little extra” on top of their required duties, not staying

a little longer at the workplace, not pressing themselves to create surplus production—in other words, doing the bare minimum at work.

bare minimum is the name of a British queer-feminist collective that, in their manifesto (reproduced in this booklet and displayed in the exhibition in video form), embraces the refusal of work, idleness, and opting out of grind culture. As the voice-over in the manifesto video puts it: “We want the abolition of everything but care, mutual aid, and community”. This is a maximalist demand, a current take on the historical version of the “refusal of work”, born of autonomous Marxist thinking directed against the system of (re)production organized around the wage system and taken up by generations of feminists, who fought not only for recognition of housework as work but also for the reduction of work and the development of life outside work. That is, life untethered from work’s times, spaces, rhythms, purposes, and values.

Politics of Time

Since the 1990s, the struggle for control over time—an always contested political matter regarding the distribution of wealth and power in society—has been the central question of labor precarity movements. Such movements have mobilized in response to the growing flexibilization and precariousness of work, calling not for the restoration of stable and reliable jobs and the wage relation as the center of social organization but rather for a new and different relation between life and work. Artists are always affected by rising precarity, and artistic workers have become a model for the flexible worker—creative, intuitive, inventive, paying for their “freedom” with increased precarity

and the total investment of their personality in the project of “actualization through work”. Artistic work is also a model for the even more prevalent idea that work is supposed to be done “for the love of it”.⁹ The late Viennese artist **Linda Bilda**, a self-declared anarchist, Situationist, and inventor, developed a unique artistic practice that challenged the ways in which artistic work is supposed to operate. She partook in art’s system, but from the sidelines, controlling the circulation and distribution of her comics and other works with keen awareness of artistic autonomy as a living praxis that is not reduceable to bohemian or modernist notions of “auratic” objects that happen to circulate in supposedly neutral markets. **In the meantime, midday comes around** includes a series of her early drawings and prints for the unfinished comic book project *The Golden World*, which reflects on the economic imperative and subjectivities under neoliberal regimes. In the exhibition, **Linda Bilda’s** work also stands for continuities between generations of artists whose artistic and political subjectivities enact different versions of how to be an artist under late capitalism. **Linda Bilda** was also an inventor who held patents, which was a way to sustain her artistic practice but also an implicit critique of artworks that are copyrighted products of “individual geniuses” (usually male). One of her patented inventions is a Plexiglas lamp, and included in the exhibition is an early prototype of the *Dämonenlampe*.

Linda Bilda’s practice is the subject of another work included in the exhibition, by the artist, curator, and publisher of *Crip Magazine* **Eva Egermann**. **Linda Bilda** was a friend of and important influence for **Eva Egermann**, not necessarily in terms of artistic language but rather as a role model for autonomous,

engaged, feminist artistic praxis. During the exhibition, **Eva Egermann** will write a text and produce a podcast about her unique perspective on **Linda Bilda’s** practice and her relentless political and aesthetic subjectivity. The podcast will then be added to the exhibition. The impulse to invite **Eva Egermann** to work on **Linda Bilda’s** legacy came out of a wish to disavow curatorial knowledge and control, but also to acknowledge and celebrate artistic friendships and subjectivities that resist the increasing institutionalization and professionalization of artistic processes. The arts are more and more subjected to bureaucratic procedures that aim to align them with good business models. Both **Eva Egermann** and **Linda Bilda** pushed back against the internalized subjection to a “disciplined work ethic” that such modes of systemization bring with them.

In the meantime, midday comes around disembarked from a very specific interest in understanding unemployment in the context of the social experiment of Red Vienna in the 1930s. But—after coming into contact with artistic works and in the face of almost daily intensifications of geopolitical, social, and environmental crises—it wandered off from the initial concept to discover time and autonomy over how we, as individuals but also collectively, spend it: a crucial issue that connects many different struggles across the planet. The exhibition’s title originates from a sense of the dissolution of time brought about by prolonged unemployment, but it also evokes a feeling of the end of the world, or at least the end of the world as we know it: suspense and disbelief in awaiting the next crisis to top all the former ones. A feeling that artist and writer **Hannah Black** describes in her novella *Tuesday or September or the End* as “a world dying of itself”.¹⁰ When

the exhibition touches on the world of work, it is from the perspective that our time should not be structured by work and related ideas of progress and growth. Rather, it should follow the flows of other rhythms and activities that are neither useful nor useless, and that we need to imagine, invent, and fight for collectively. ●

— **What, How & for Whom / WHW**
CURATORS

Endnotes

- 1 The study was originally published without the names of its authors and attributed only to the Austrian Research Unit for Economic Psychology. See Marie Jahoda, Paul F. Lazarsfeld, and Hans Zeisel, introduction to *Marienthal: The Sociography of an Unemployed Community*, London: Routledge, 2017, p. VIII.
- 2 Joshua Clover, *Riot. Strike. Riot: The New Era of Uprising*, London: Verso, 2016.
- 3 Marie Jahoda, quoted in Helmut Gruber, *Red Vienna: Experiment in Working-Class Culture, 1919–1934*, Oxford: Oxford University Press, 1991, p. 6.
- 4 Michael Denning, “Wageless Life”, *New Left Review*, no. 66, November–December 2010, <https://newleftreview.org/issues/ii66/articles/michael-denning-wageless-life>.
- 5 Denning, “Wageless Life”.
- 6 Aaron Benanav, “Automation and the Future of Work”, *New Left Review*, no. 119, September/October 2019, <https://newleftreview.org/issues/ii119/articles/aaron-benanav-automation-and-the-future-of-work-1>.
- 7 Clover, *Riot. Strike. Riot*, p. 10.
- 8 Eve Livingston, *Make Bosses Pay: Why We Need Unions*, London: Pluto, 2021, p. 42.
- 9 See Sarah Jaffe, *Work Won't Love You Back: How Devotion to Our Jobs Keeps Us Exploited, Exhausted, and Alone*, New York: Bold Type Books, 2021.
- 10 Hannah Black, *Tuesday or September or the End*, New York: Capricious, 2022.



Arts of the Working Class

Weapons of Choice, 2022

Selection of quotes: Benjamin Bartik • Stefan Bayreuther • Julia Haselböck • Markus Hirnsperger • Natascha Schmidhofer • Maria Schwarz

Artistic and graphic design: Nour Shantout & Sonia Garziz • Thomas Spallek • Paul Sochacki

The multilingual street newspaper and collective **Arts of the Working Class (AWC)**, founded by **María Inés Plaza Lazo** and **Paul Sochacki**, in collaboration with **Kunsthalle Wien** and **wohnpartner**, the cultural section of **Wiener Wohnen**, launched an open call in six council housing estates in Vienna. Residents of the **Gemeindebauten** were asked to send in song lyrics that they associate with work, that they listen to while working, or that remind them of the history of labor struggles as marked by the housing estates they live in today. **AWC** then transformed these text fragments into designs for flags.

On September 9, 2022, under the title *Weapons of Choice*, an inauguration ceremony for these flags took place

following their installation on the roof and facades of **Karl-Marx-Hof**, **Fischerstiege**, **Reumannhof**, **George-Washington-Hof**, **Metzleinstaler Hof**, and **Gemeindebau Im Werd**.

Not even a century ago, these Viennese courtyards for social housing were turned into a battlefield during the **Austrian Civil War**, also known as the **February Uprising**, which saw multiple days of skirmishes between the forces of the authoritarian Austrian Chancellor **Engelbert Dollfuss** and **Socialist forces** in 1934. After the escalations and brutal confrontations, the workers were forced to surrender their fight, and **Socialist functionaries** and **unionists** were jailed and executed. The **Social Democratic Party** and union was prohibited.

**IT'S THE WORKING,
THE WORKING,
JUST THE WORKING LIFE**

WEAPONS OF CHOICE, BENJAMIN BARTIK FÜR DIE FISCHERSTIEGE, ZITAT VON BRUCE SPRINGSTEEN, AUS „FACTORY“, DESIGN VON NOUR SHANTOUT & SONIA GARZIZ, © ARTS OF THE WORKING CLASS FÜR WOHNPARTNER UND DIE KUNSTHALLE WIEN, 2022

Weapons of Choice, Benjamin Bartik for Fischerstiege, quote from Bruce Springsteen, from "Factory", design by Nour Shantout and Sonia Garziz • © ARTS OF THE WORKING CLASS FOR WOHNPARTNER AND KUNSTHALLE WIEN

Weapons of Choice, Karl-Marx-Hof 2022 • PHOTO: KUNSTHALLE WIEN





The strength of these national strikes seeking to establish a just social democracy evaporated in the face of authoritarianism just a few years later. Today, the future of democracy seems to be just as uncertain as back then, worsened by the effects of late capitalism, climate change, and the Covid-19 pandemic, spurring activists, grassroots organizers, and the last bastions of socialist thinking to look for other forms of governance with the aim to blow up the structures of capitalism that enable vertical hierarchies of value production without equal share for the many.

What if flags did not represent a nation, but communities of neighbors? Since 1945, Vienna's municipal buildings have only flown the national flag. The exclusion created by the idea that "a nation is a community" is countered by the presence of the expressions of the diverse inhabitants of the *Gemeindebauten*. Symbolically, their texts exchange nationhood for a collective consciousness of solidarity action, creating signs and reclaiming a voice and a space that we, the people, are deprived of under the capitalist economy and our position in it.

Meanwhile, *AWC's* issue 23—sharing the title with this artwork series and depicting the flags in its pages—builds threads between the buildings of the *Gemeindebauten*, **Kunsthalle Wien** Karlsplatz, and the class struggles in the city of Vienna and beyond. The real-life flags waved in the wind until the end of October and were then replaced once again by the red-white-red ones.

As part of the **In the meantime, midday comes around** exhibition, the song lyrics chosen by the dwellers run on the LED light strip along the façade of **Kunsthalle Wien** Karlsplatz. ●

Biography

A street journal on poverty, society, wealth, and art, **Arts of the Working Class** is published every two months and features contributions by artists and thinkers from different fields and in different languages. Its terms are based upon the working class—meaning everyone in the twenty-first century—and it reports on everything that belongs to everybody.

Each street vendor, mostly houseless, studying on tight budgets, unemployed, or deeply affected by poverty, keeps all revenues earned from selling the street journal. The advertisements in each issue are curated and designed in collaboration with the publishers. **Arts of the Working Class** is produced by **Paŭl Sochacki**, **María Inés Plaza Lazo**, **Alina Kolar**, **Dalia Maini**, **Ido Nahari**, **Giorgia Belotti**, **Manuel Bürger**, **Thomas Spallek**, **Laura Catania**, **Hans Löffler**, and numerous contributors from across the world and in varying positions of power.

In 2022, *AWC's* overarching goal is to find abolitionist measures against capitalism, calling this year's program "Loops of Power". The year's five issues each focus on questioning binary systems of dependency, between fashion and waste, tourism and forced displacement, music and propaganda, disobedience and control, and sports and dis*ability. ●

AUSSLÄNDER

From a Distinguished Foreigner to an Undesirable Alien, 2022

Marko Marković, *Iron Waterfall, 2022*

Happening during the opening: *Rebel and Organize, 2022*

For the exhibition **In the meantime, midday comes around**, **Ausländer** will present research from two perspectives. The first part is the installation *From a Distinguished Foreigner to an Undesirable Alien* (2022), which exhibits visuals from the Marienthal Museum in Gramatneusiedl and the AGSÖ – Archive for the History of Sociology in Austria. Second, the happening *Rebel and Organize* (2022) presents a sociocultural critique on class, gender, and race privileges within a society.

Amid the worldwide economic crisis of the 1930s, an industrial textile company and the only employer in Marienthal, a district of the small community Gramatneusiedl in Lower Austria, had to close its doors. This left nearly all inhabitants without a job or income. This situation led to the sociological Marienthal Study of mass unemployment. The research team, helmed by **Marie Jahoda** and **Paul F. Lazarsfeld**, closely interacted with the Marienthal inhabitants. After the closure of the company, the research team analyzed the destructive economic and psychological consequences. This situation led to hopeless resignation, desperation, and apathy.

Ninety years later, is Marienthal still of relevance?

Nowadays, we are confronted with a multidimensional labor crisis: High levels of underemployment, with

insufficient wages to cover basic needs. The spread of credit-financed consumption to keep up with living standards, pseudo-self-employment, and informal insecure work. Seemingly endless exploitation of cheap labor forces abroad, and the historical and current situation of unpaid women workers.

In times of neoliberal capitalistic society, **Ausländer's** research project examines how the Marienthal Study can be viewed in the present day. Today, we face how the competition for profit manipulates the economy, labor market, food crisis and exploitation of resources, influencing both individual and collective behaviour.

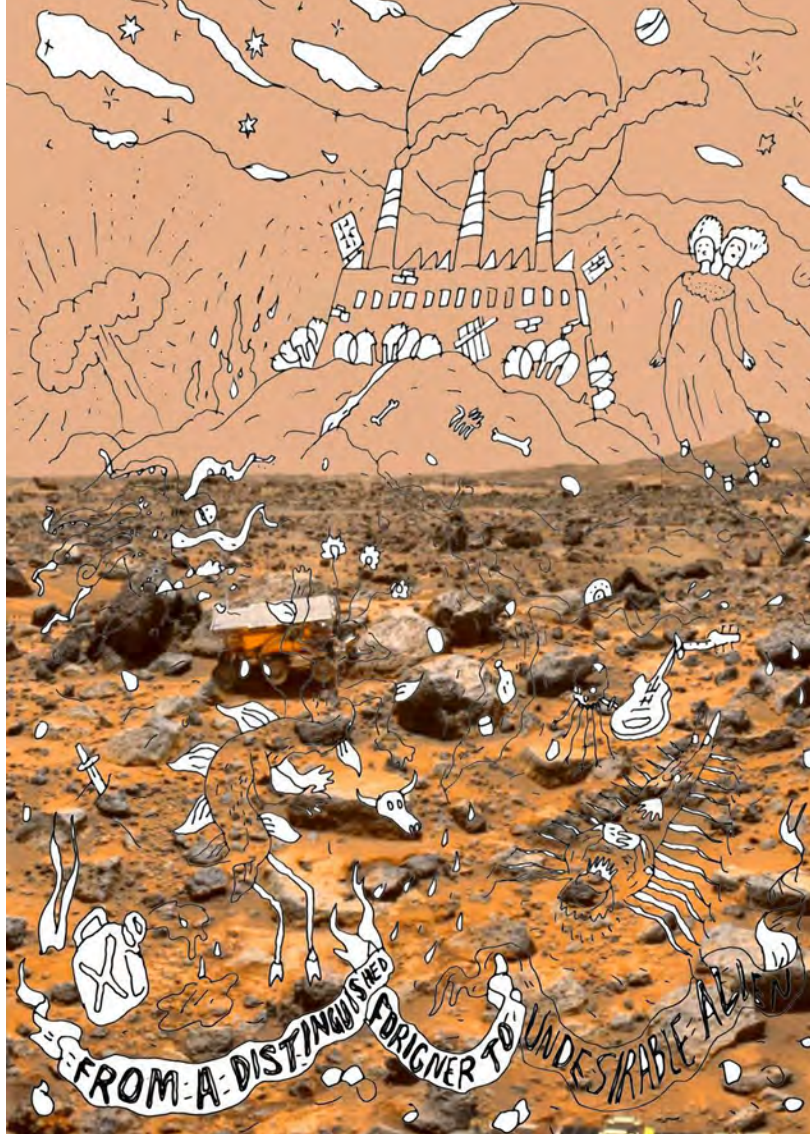
As we touch on the Marienthal Study from the Great Depression (1929–1939) and the transition of the world economy after the financial fall following the Great Recession (2008), how can we understand the effects of unemployment in the current time of modern slavery and colonialism? As a result of these effects, we are pushing the exploitation of natural resources, lives, and our environment, which is destroying planet Earth.

Ausländer takes us on a journey composed of natural, industrial, dystopian, and empty moods inspired by the chapters of the Marienthal Study. It begins with a performance in a public space, as a disillusionment demonstration of antiprotect, proclaiming **Ausländer's**



Lorena Tabares Salamanca and Marko Marković, photo collage, part of the installation *From a Distinguished Foreigner to an Undesirable Alien* by AUSSLÄNDER, 2022

Lorena Tabares Salamanca and Marko Marković, photo collage, part of the installation *From a Distinguished Foreigner to an Undesirable Alien* by AUSLÄNDER, 2022



“Alien Manifesto”. **Kunsthalle Wien** Karlsplatz will then transform into a sonic experience of repetitive suicidal stories, taken from real-life testimonies of people affected by economic collapse all over the world. By performing the concept of the book *The Complete Lexicon of Crisis Related Suicides* (2014), **Ausländer** draws a parallel between the Great Recession and the Marienthal crisis by juxtaposing these archives from the

perspectives of different geopolitical periods.

Discussing their own status and ambivalent position, **Ausländer** will also reenact **Paul F. Lazarsfeld’s** philosophical quote “from a distinguished foreigner to an undesirable alien”, relating to the everyday life question: *What is Ausländer?*

Sincerely yours, **Ausländer**. ●

Biography

Ausländer is a group of individuals who first came together on May 1, 2018, in Vienna, and consider themselves stateless toward the system.

Ausländer is involved in projects that take place in the underground scene and alternative venues as well as at festivals, galleries, museums, and academies. In cooperation with cultural and artistic institutions, **Ausländer** provides content that creates an open dialogue, allowing people’s voices and opinions from outside the institution to be heard.

Selected performances

- 2018 Zentrale, Vienna
- 2018 AU - Days of Open Performance Vienna
- 2019 Venster 99, Vienna
- 2019 Gürtel Connection, Vienna
- 2019 FLUC & FLUC Wanne, Vienna
- 2020 Künstlerhaus, Vienna
- 2021 University of Applied Arts Vienna
- 2021 Wienwoche, Tiergarten Schönbrunn, Vienna, Orangerie
- 2021 Ispod bine [Under the Stage], Mavna and Platform, Dom mladih, Split

CREDITS: **Ausländer**: Kasho Chualan • Sofia Labropoulou • Marko Marković • Thomas Jirku

VISUAL DESIGN, ILLUSTRATIONS, AND BANNERS: **Lorena Tabares Salamanca** and **Marko Marković**

SCULPTURE: **Marko Marković**, *Iron Waterfall* (2022), commissioned by Stadtraum – Sammlung Friedrichshof, curated by **Marcello Farabegoli**

GUESTS: **Horizont** collective and friends

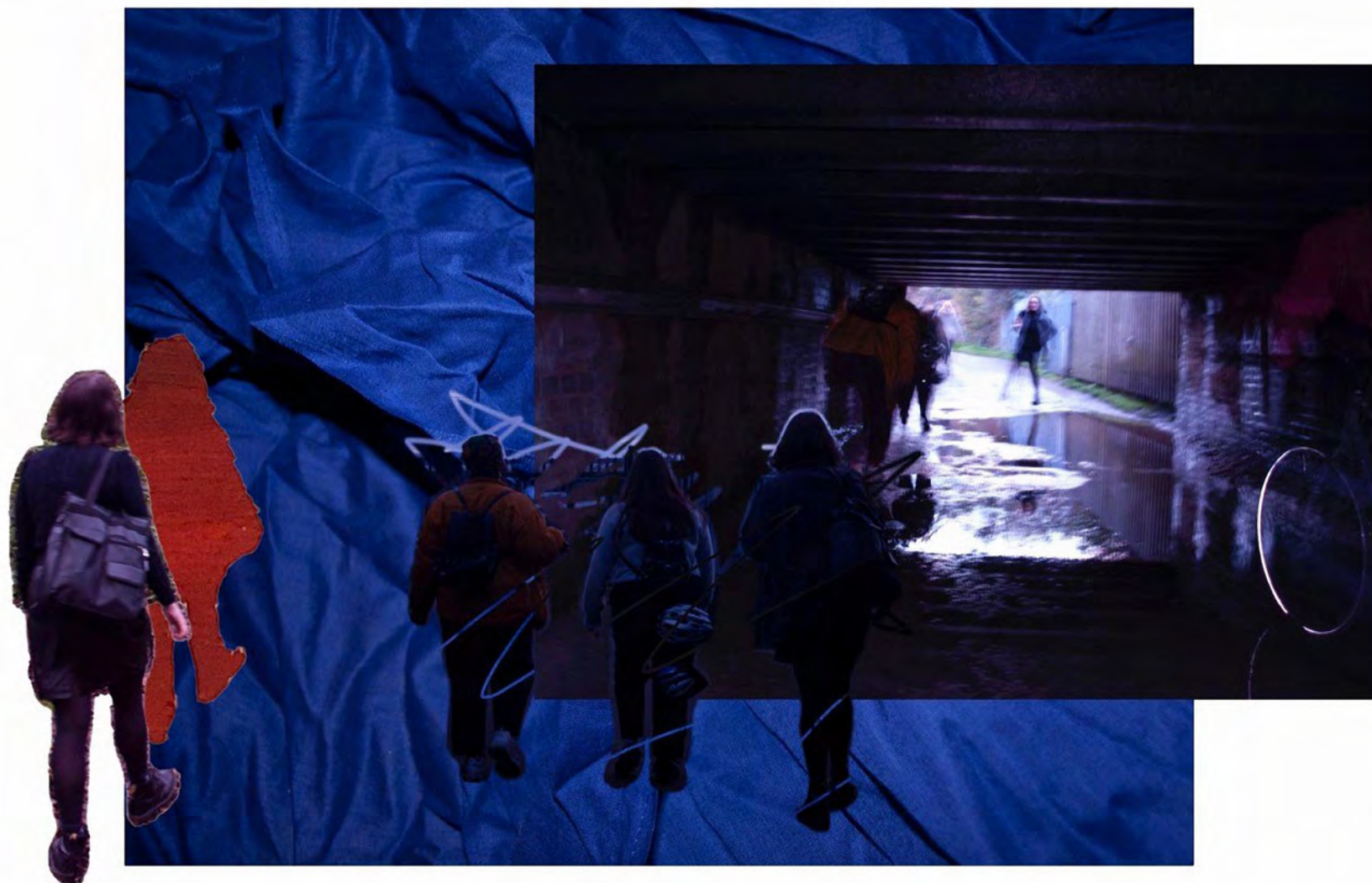
THANKS TO:

AGSÖ – Archive for the History of Sociology in Austria
Raffael Hiden (Archivist)
Marie Jahoda (Collection)
Walter Dienstl (Collection)
Josef Schorn (Collection)
Georg Grausam (Collection)
Johann Past (Collection)
Paul Lazarsfeld (Collection)
Ferdinand Weeser-Krell (Painter)
Hans Zeisel (Photographer)
Waltraud Milalkovits, Kulturverein Museum Marienthal-Gramatneusiedl
Josipa Vujević (Sound material)
NASA Image and Video Library
 Archive ●

bare minimum collective

This World Makes Us Sick, 2020, video: 6'29"

The six-minute video work *This World Makes Us Sick* (2020) foregrounds the bare minimum collective's ethos and political concerns using performance, text, and sound. Exploring ideas of anti-work, idleness, and forms of relation that are stolen by capital and the profit motive, the installation illustrates the artists' preoccupations with DIY and collective forms of art-making, critiques of neoliberalism, and the use of playful and experimental rhetoric. ●



Biography

bare minimum is a six-person interdisciplinary antiwork arts collective. We believe in doing nothing or at the very least, as little as is required of us. We hate working, hustling, neoliberal self-improvement, wage labor, private property, the grind, and how work eats into our time, our love, and our ability to make things in earnest. ●

The bare minimum Manifesto

The bare minimum collective believes in doing nothing, or at the very least, as little as is required of us. We work smart, not hard. We're a bunch of last-minuters, a "can I copy your answers?", "let's share notes", and "did you do the reading?" kind of collective. Some of us did the reading in earnest but couldn't quite put pen to paper. We hate work—the drudgery of wage labour, the grind, the side hustle, the neoliberal requirement for self-improvement. (This manifesto was written when the writer should have been working.)

We get how common this line of thinking is, how edgy it is to reject the given, and we've decided to come together anyway. Like we said, we're lazy. We want the world to be organised in a different way. We recognise that ending capitalism would not be a disappearing act (Lewis); work would still exist, but not in the way we know it now. We strive for that which has not yet been realised, an *Art for Art's Sake* in a world where none of us are subjected to premature death or violent dispossession. We want space for pleasure.

We want the abolition of everything but care, mutual aid, and community. We believe in wotlessness. To be wotless is to be directionless, wayward (à la Hartman), jobless ... to not really want to be anything. We find our desire for life in each other. We're not interested in what will come of this. Maybe it will fail; we welcome failure! Call it a reaction to the boomers, a result of the financial crash, precarity, insecure housing, but every dream of stability has been shattered and we think that offers us something. We want a space to hold each other

accountable creatively, to grow in our respective artistries, to archive as it happens, to share our political and artistic growth with anyone who will listen and to work towards a world of something else.

Among us are Black feminists, reluctant writers, artists, queer theorists, filmmakers, architects, someone who understands the internet better than Lil Nas X. We're working across mediums with no regard for disciplinary boundaries. We want you to know that we are friends, we love and carry each other, and that is what has brought us here. Many of us are disabled: in some moments we run on the same ADD frequency, collectively hyperfocusing our imagined futures into being; in others, we are forced to retreat to our beds. Some of us are poor, some of us are not, but we all received an elite education—we hold and reckon with that tension constantly.

We're trying to reject time, listen to images (Campt), remain attentive to their frequencies, delight, love wildly, take risks, to wander, to organise, to support and sustain grassroots political movements. We're obsessed with the local. Everything we make is contingent—dependent on our experience of living in this life, at this time, in this place. We won't run from that.

We reject all ideas of recognition, linear progress, all notions of success inside capitalist rubrics. Our time is not dictated by the clock. Marx and Engels made some points, but so did Claudia Jones, Olive Morris, Flora Tristan ... We reject the myth of the single genius.

You'll find no intellectual posturing here, merely a recognition that theory serves specific purposes, that it should be easy, but it is okay if it is hard. We will always break it down, always tell you what it means to us, always try to work through it together.

We're okay with not knowing everything. Our collective tastes are basic and obscure—we're not trying to be culture-makers; we think artistic ego and performative signalling of cultural capital is trite. While art institutions are here, we believe in using them strategically. Put frankly, we want to steal resources for our own purposes. Like Moten, we think that this is the only ethical relationship we can have to them. We have no desire to change anything from the inside; our relationship to institutions is purely selfish. This is only a short-term strategy; one we will abandon soon enough.

We want you to know that we are very very gay, but not in that LGBTQ+ way. We stand with and for lazy girls, queens, dykes, fairies, high femmes, trans hunnys, intersex angels, big faggots, butches, nonbinary babes—anyone whose existence messes with how the world is supposed to be organised. We reject heterosexuality, heteronormativity, and every false promise they offer. Any alien or freak or cyborg is our kin. From Sisters Uncut, we take the idea that this document is a work in progress; it should change as we learn and grow. From Martine Syms, we take the idea that we will destroy this manifesto the second it gets boring.

Here are our principles:

1) We're not stupid enough to believe that art is limitless or in and of itself transformative. Any art made under capitalism is stunted. But we do

believe that liberatory movements that leave no space for creative output do themselves a disservice. The organisers among us vow that this will never become a navel-gazing vanity project.

- 2) We hate universals. We understand that language will never be able to adequately capture our complexity or the complexity of our work. Nevertheless, we see signifiers—"woman", "black", "working-class", "disabled"—as useful shorthands that make us legible in this life. We are hoping for illegibility in the next.
- 3) We care deeply about the communities to which we belong. We are explicitly political (think communist) always. We are working, through our forms, towards a liberated future.
- 4) We want to give ourselves the space to mess up and start again. We will craft processes of accountability rooted in transformative justice for when this happens.
- 5) We will try to document everything and to make work as regularly as we can.
- 6) We want to laugh! Is this embarrassing? Who knows, but it provides us the structure and encouragement we need to write, paint, draw, design, make.
- 7) We are always daydreaming, thinking about the future, about what comes next as a way of escaping the misery of our conditions.
- 8) We reject grandiosity in favour of the quotidian and the mundane, but we will never, ever be minimalists. As one Canadian rapper who shall not be named teaches us, MORE LIFE. ●

Linda Bilda

Das Unternehmen von John Ohneangst Alternative Powers Unltd.,
[The Corporation of John Ohneangst Alternative Powers Unltd.], 2008

Die glorreichen 7 aus „der goldenen Welt“ [The Glorious 7 of “The Golden World”],
2009

Print from *Die goldene Welt* [The Golden World], 2012

Office von Herodes Bosch in seinem Unternehmen Herod de Vision [Office of
Herodes Bosch in his corporation Herod de Vision], 2009

Portfolio of the edition *Die goldene Welt* [The Golden World], 2010

Ricks allerletztes Spiel [Rick's Very Last Game] from *Die goldene Welt*
[The Golden World], 2010

Sketch for one page of the 2nd volume of *Die goldene Welt* [The Golden World],
2012

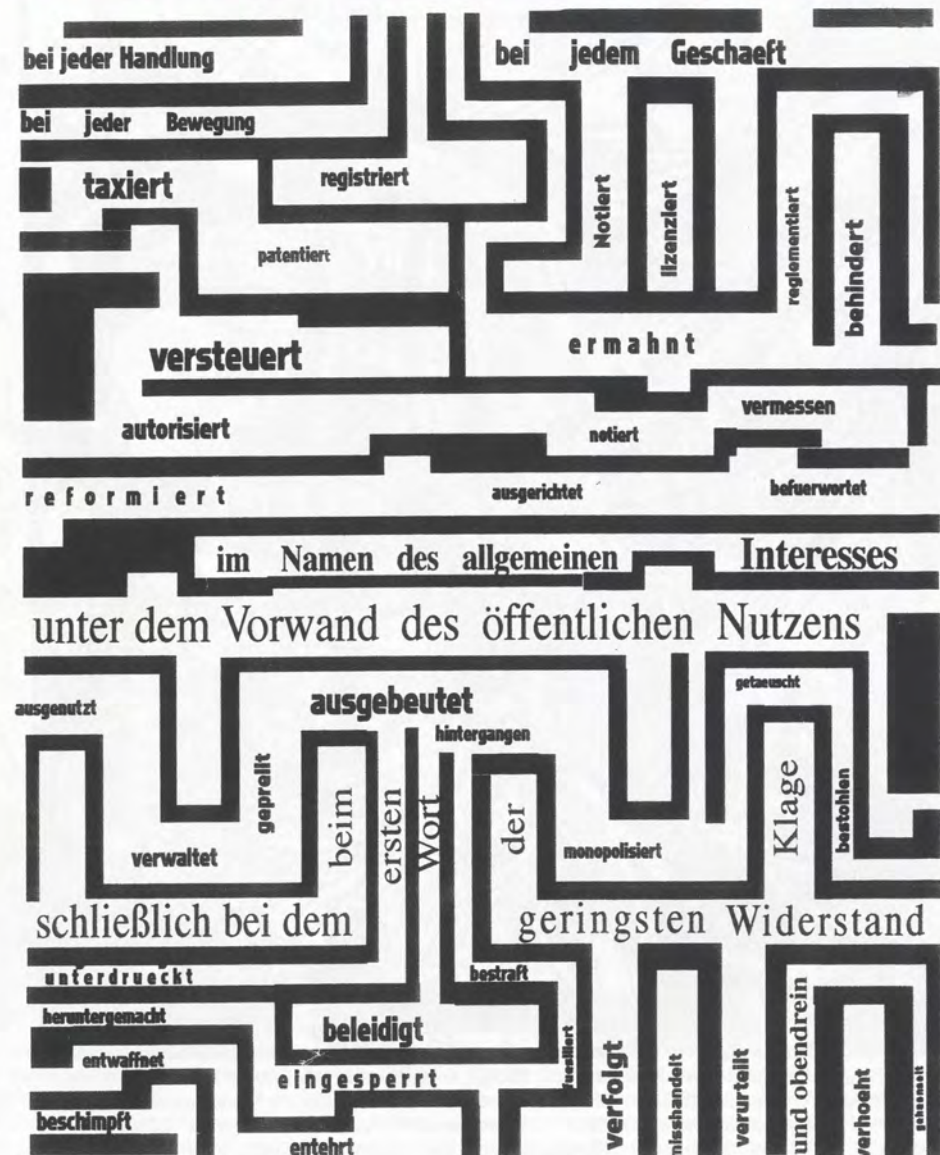
ALL WORKS COURTESY KONTAKT COLLECTION, VIENNA

Prototype of *Dämonenlampe* [Demon Lamp], late 2000s • PRIVATE COLLECTION

This comic book project [*The Golden World*, which also includes the works in this exhibition] by Linda Bilda is based on J.P. Voyer's 1976 text entitled "An investigation into the cause and the nature of the misery of people". Linda Bilda pursues the question of whether the economy itself is reality, or perhaps much rather a system, coupled to power, that creates this reality in the first place. At the center of *The Golden World* stand a billion dollars, which the wealthy Rick Subisha has willed to friends following his death—with one stipulation: he or she who manages to profit the most from this capital within the space of one year is to receive it. The competition for the money begins, and it is at this point that Linda Bilda introduces the protagonists of her story:

John Ohneangst [His last name means: "without fear", translator's note], a Cambridge graduate who hopes to solve the world's energy problems with alternative technologies; Hy Hunter, a stock broker; Gwen "Granny" Smith, whose plan entails abolishing human beings on Planet Earth in favor of plants; Francis Pax, a geneticist who works for agribusiness; Dora Parandella, the daughter of a pop star; Herodes Bosch, a body builder; and Monica Strauss-Alvarez, a pugnacious attorney from Paraguay. *The Golden World* is a destruction-laced chronology in which the theme of the economy comes together with the potentials and contradictions of our era to form a virtuosic comic book narrative. ●

REGIERT WERDEN HEISST





Linda Bilda, *Office*
von Herodes Bosch in
seinem Unternehmen
Herod de Vision, 2009
• COURTESY KONTAKT
COLLECTION, VIENNA

Biography

Linda Bilda was a fine artist, an inventor, and a political activist. Her programmatic idea “that the world has to be changed”—an idea thoroughly in keeping with the concept of the Situationist International—is a determining factor in her work and in her selection of artistic tools and strategies. Bilda worked with the connections and interplay between image and text. She has been a co-publisher of fanzines that took on the institutional art world, its discourses, and its protagonists with critical distance and wit, including *ArtFan* and *Die weiße Blatt*, *Zeitschrift für Kunst und Politik* [The Female White Sheet - Magazine for Art and Politics]. ●

Linda Bilda, *Die glorreichen 7* aus „*der goldenen Welt*“, 2009
• COURTESY KONTAKT
COLLECTION, VIENNA



Eva Egermann

Ein Versuch über Linda Bilda [An Approach to Linda Bilda], 2022–2023

“I rather have a dream than a nightmare.”
(Linda Bilda)

“Is it important idealistically and economically — for artistic sovereignty — to assert — to maintain — to protect — independence from institutions?” reads the text in Linda Bilda’s 2012 work *Souveränität* [Sovereignty].

The large-scale black-and-white drawing from 2012 features two figures: a cool and punk looking woman with cyborg robot arms sits on the ground with her legs bent, blowing soap bubbles in the air. Another person stands across from her wearing a paisley-patterned T-shirt with the words “Looser” written on the sleeve hem. The person tells about an “illegal whispering club that can only be accessed through an imaginary threshold.”

The work depicts conversation of sorts: about institutionalization and discourse mechanisms in the art world, the desire for recognition, and the meaning of artistic sovereignty as it could have also transpired in real life. For me and many artists of my generation, Linda Bilda was a role model of artistic sovereignty and exemplary in asserting and claiming meaning and authority over one’s own artistic process and position. Emancipatory practice and theory, institutional critique, self-organization, anti-authoritarianism are recurring motifs in Linda Bilda’s imagery.

In an experimental audio piece, I would like to explore some of these scenes from her comic worlds. Which questions

do they pose concerning the social conditions of artistic work and socio-political agency? It will be a kind of close reading of Linda Bilda’s comic texts, accompanied by field recordings from different places in Vienna where Linda Bilda was active, along with a conversation about her visual thinking spaces, which are characterized by autonomy, fearlessness, non-conformity, and idiosyncrasy, from the perspective of artists of different generations. And last but not least: a piece of fan fiction.

The audio piece will be available in the exhibition and as a podcast episode on [Kunsthalle Wien’s website](#) from February 2023. ●

Biography

Eva Egermann (b. 1979, lives in Vienna) is an artist, writer, and researcher based in Vienna. She works with a range of media and materials, from artist publications to art projects in the form of installations, photography, or video. Her artistic and textual practice revisits activist movements and various subcultures across time, and reworks the categories and political conditions of ability and nonconforming bodies. In 2012, she initiated *Crip Magazine*, a self-published magazine project released on an irregular basis that comprises theoretical as well as artistic contributions. *Crip Magazine* functions as a collective platform and draws from the history of the disability rights movement and subcultural,



queer contexts of disability. Together with the filmmaker Cordula Thym, Egermann is currently working on a docufictional TV show called *C-TV*, which — in a representation-critical and humorous way — sketches a utopia of an inclusive film and media world. Her recent exhibitions include *Bergen Assembly*, various venues, Bergen (2019); *When the Sick Rule the World*, Alte Fabrik, Rapperswil (2020); *KISS*, Kunsthalle Wien, Vienna, 2020–2021; *If Time Is Still Alive*, Camera Austria, Graz (2021); and *Actually, the Dead Are Not Dead*, Württembergischer Kunstverein, Stuttgart (2021) or 17th Istanbul Biennale (2022). In 2021, she organized the ›Anti Stigma‹ Crip Convention at Belvedere 21, Vienna. ●

Linda Bilda & Eva Egermann, *Utopieklub*, 2011, Zacherlfabrik • PHOTO: EVA EGERMANN

Lamin Fofana

20. April 2022, NTS Radio, 2022

Dedicating this one to **Chris Smalls**, **Derrick Palmer**, and the **Amazon Labor Union** for their extraordinary and historic victory organizing Amazon warehouse workers in Staten Island, New York, and gaining the right to collectively bargain for fair working conditions. This happened earlier this month [April 2022]. It is really significant.

The **In the meantime, midday comes around** exhibition includes one episode of **Lamin Fofana's** monthly show on **NTS Radio**, based out of Hackney, London. It permeates the exhibition space, acting as a transmission alongside (and between) the other works. ●

Biography

Lamin Fofana is an artist and musician currently located in New York and Berlin. His music contrasts the reality of our world with what's beyond, and explores questions of movement, migration, alienation, and belonging. **Fofana's** overlapping interests in history and the present, and his practice of transmuting text into the affective medium of sound, manifests in multisensory live performances and installations featuring original music compositions, field recordings, and archival material. His latest releases include *Ballad Air & Fire*, *Shafts of Sunlight*, and *The Open Boat* (an album trilogy). Recent exhibitions include *JMW Turner with Lamin Fofana: Dark Waters*, Tate Liverpool, 2022; *Preis der Nationalgalerie 2021*, Hamburger Bahnhof, Berlin, 2021; *a call to disorder*, Haus der Kunst, Munich, 2021; *Life and Death by Water*, Liverpool Biennial of Contemporary Art, 2021; *BLUES*, Mishkin Gallery at Baruch College, City University of New York, 2020; *Refracted Gazes/ Fugitive Dreams*, Akademie Schloss Solitude, Stuttgart, 2019; and *WITNESS*, 57th Venice Biennale, 2017. His performances include documenta 14, Kassel, and Athens, 2017. In 2021, Fofana was awarded a Foundation for Contemporary Arts Grants to Artists award and was nominated for the Preis der Nationalgalerie 2021 in Germany. He hosts a monthly radio show on NTS Radio, an online station based in London. ●



Union organizer **Christian Smalls** with his comrades after the vote for the unionization of the Amazon Staten Island warehouse in New York • PHOTO: ANDREA RENAULT / AFP VIA GETTY IMAGES

You can listen to the episode and view the track list here



Adelita Husni-Bey

On Necessary Work, 2022, HD-Video: 32'44"

On March 19, 2020, the US government released a series of protocols insisting on the necessity of work during the pandemic. These protocols assigned "critical" status to certain infrastructural and industrial sectors, brutally safeguarding capitalist production in crisis at the expense of worker safety. Shifting risk—coded as "responsibility"—to the workers, the guidelines state that "in a critical infrastructure industry [...] such as healthcare services and pharmaceutical and food supply," workers have "a special responsibility to maintain" a "normal work schedule."

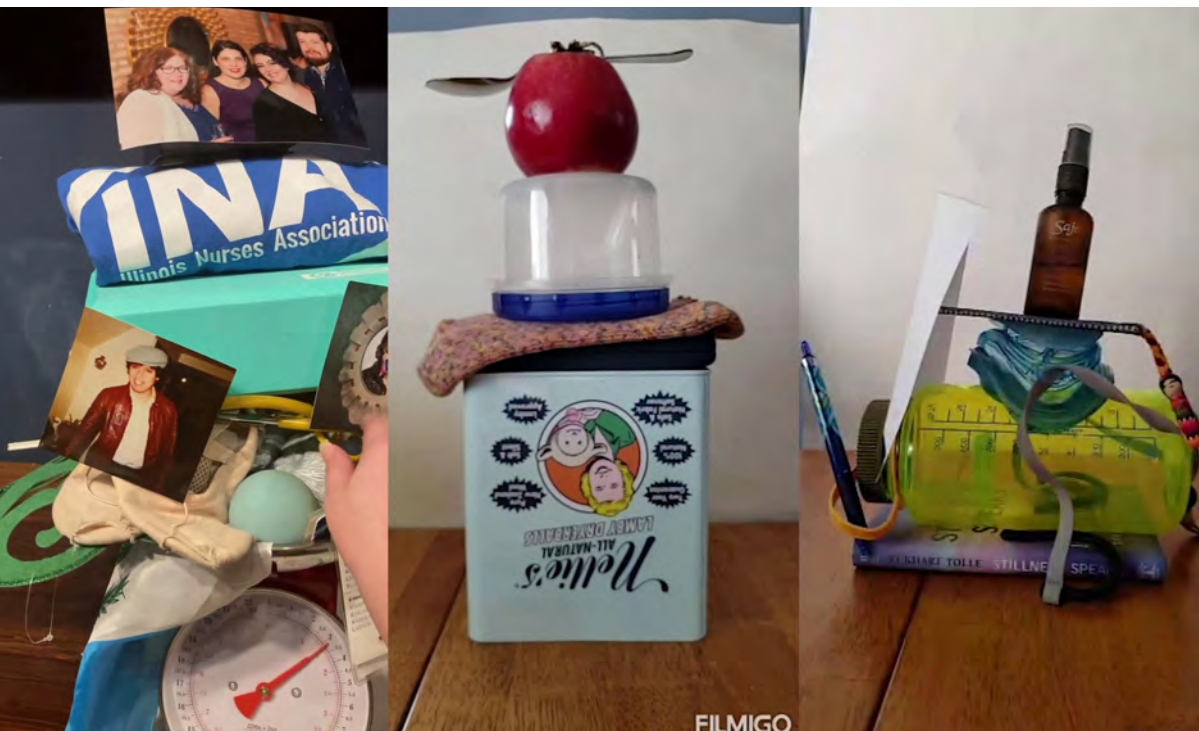
In April 2021, I invited two small cohorts of nurses from the United States and Denmark to reflect on the ways their respective health-care systems and unions responded to the crisis through an online workshop. After researching radical film workshops where facilitators had limited access to facilities—such as the San Quentin Inmate Film Workshop, started in 1965, where inmates produced their own narratives about incarceration—I developed exercises that would allow nurses to "see" into each other's working lives. For example: "Film one minute before you go into

work, film one minute as you leave"; "Balance objects that are necessary to you, remove an object to upset the balance"; and "Film your uniform/scrubs." During the three-week online gathering, the health-care workers responded to these workshop protocols using their cell phones and then brought the filmed material back to the sessions to foster conversation and analysis. The workshop sessions were recorded and edited into the three-monitor installation *On Necessary Work* (2012).

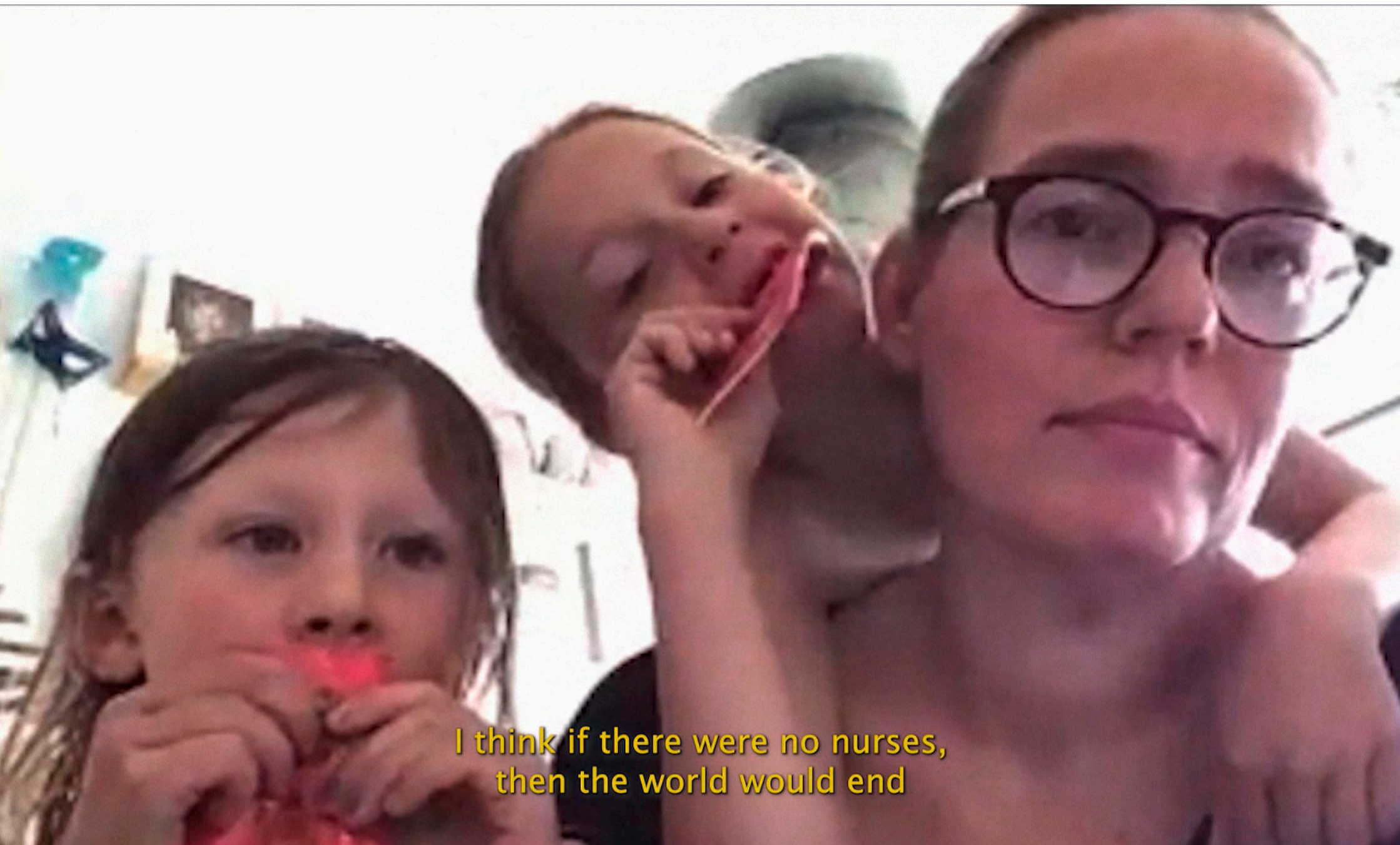
My work is based in antiauthoritarian, collaborative, somatic workshop frameworks that don't privilege orality or the written word. I am invested in creating spaces for co-learning and experiences that analyze how systems of capitalist exploitation are reproduced. I think of my work as a pedagogical tool with some capacity to engage participants actively and wholly in collective processes that help them question the way they are forced to live. The nurses were paid a fee for their time and are part-owners of this work. ●

Biography

Adelita Husni-Bey is an artist and pedagogue invested in anarcho-collectivism, theater, and critical legal studies. She organizes workshops and produces publications, broadcasts, and exhibition work using collaborative pedagogical models through the framework of contemporary art. Involving activists, architects, jurists, schoolchildren, spoken-word poets, actors, urbanists, physical therapists, students, and teachers, her work consists of making sites in which to practice collectively. She was part of the Italian Pavilion at the 57th Venice Biennale in 2017 with a video installation foregrounding anti-extractivist struggles and tarot reading as a pedagogical practice. She is a 2020–2022 Vera List Center Fellow with a project centered on the radical changes in social relations brought about by responses to past and current pandemics. ●



Adelita Husni-Bey, *On Necessary Work* (video still), 2022



I think if there were no nurses,
then the world would end

Problem Collective

Information Board 1–4, 2020–2022

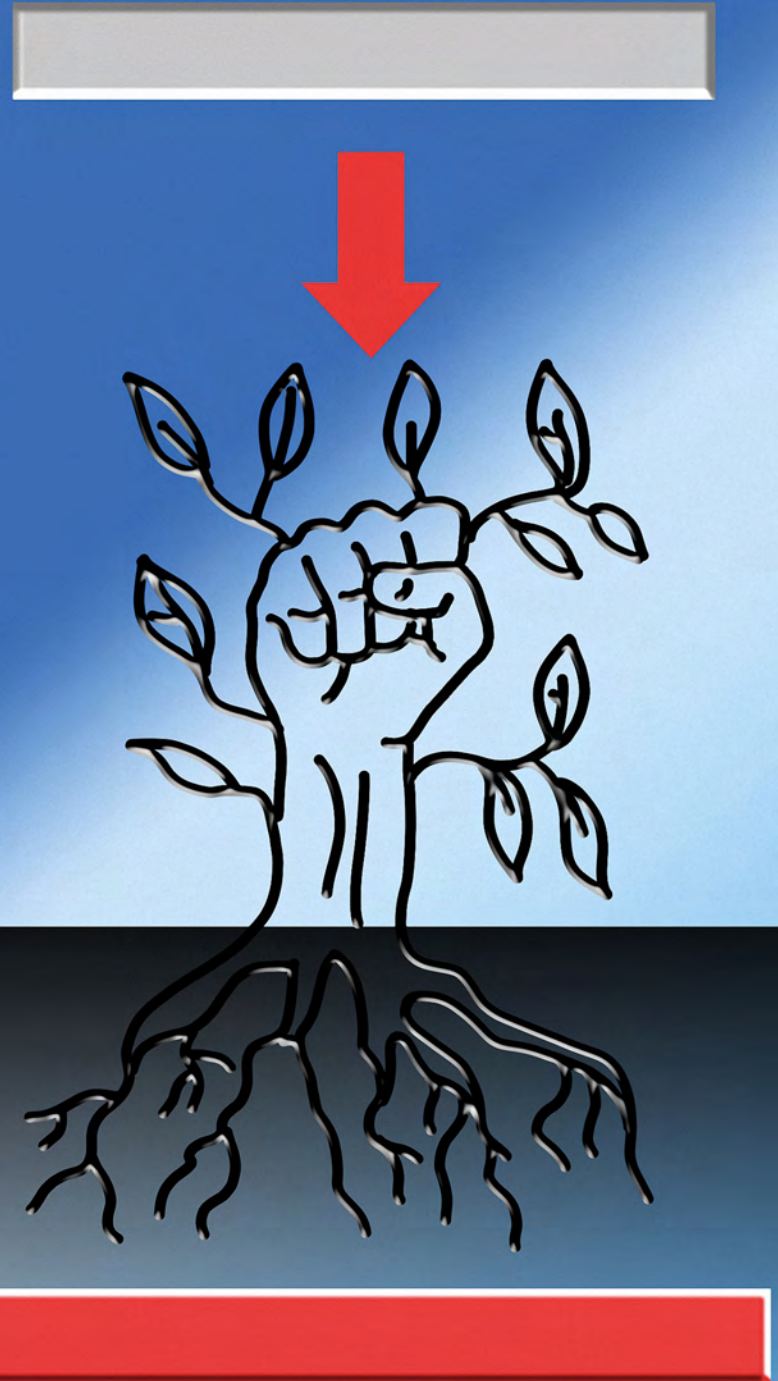
Problem Collective, a research and art collective from Minsk, Belarus, has been investigating the work of the Finnish and Soviet artist, engineer, and educator **Aleksanteri Ahola-Valo** since 2017. In 1930, **Ahola-Valo** constructed the Pavilion of International Red Aid in Minsk, featuring a diorama of the history of political violence: depictions of torture, executions, imprisonment, and suppressed uprisings of working-class people and anarchists all over the world. There is almost no visual documentation of the pavilion, yet **Problem Collective** has found a textual document: an inventory list enumerating all the objects included in the space. They have worked with this list in several ways, including in collective reading sessions, taking inspiration from and deconstructing the methods of early Soviet workers' reading groups, and reflecting on people's relation to reading and text today. For the work series *Information Boards*, the collective focuses on entry number 52, titled *The crackdown on the strikers*. Like many entries on the list, this notion is obscure—which particular struggle does it refer to?

Problem Collective has drafted visual imagery of several important historical strikes in Belarus, such as the Narach fishers' strike of 1935 and workers' strikes of the early 1990s. Departing from these different historical representations of strikes, **Problem Collective** juxtaposes them with contemporary strikes in Belarus. Right after the 2020 rigged presidential elections and massive ensuing protests, many industrial and cultural institutions and companies,

both state-run and private, went on strike against police and state violence. Visiting the National Library of Belarus at that time, one of the collective members asked a worker if they had been on strike, and she replied: "Ah, even if we were striking, nobody would have noticed". Being silenced by the official media and repressed by the state, the strikes manifested through low-quality images shared on social media, public statements, insider reports, employee dismissals and arrests, and chants and banners.

Sitting between the documentary and the poetic, the *Information Boards* gather visual and textual materials that document, narrate, and imagine the overlapping and discontinuous histories of strikes in relation to natural resources and the commons, reading and knowledge, and feminism and care work. The last, newly commissioned board addresses the ongoing war in Ukraine, partisanship, and the politics of witnessing, representation, and spectatorship. After the brutal response to the 2020–2021 uprising in Belarus through continuous repression and with Russia's support of the regime, Belarusian territory and infrastructures are now being used for Russia's war on Ukraine. These catastrophic events raise new questions on collective agency and the strategies of political action. ●

Problem Collective, insert from
Information Boards, 2021



У нашей невидимой забавочки будет свой манифест. Его строки будут слетаться в сляпки, а потом растекаются, заполняя собою не просто весь лист — весь город. Из его букв будут складываться тысячи слов — и мы будем читать их повсюду. Вы будете резать пальцы о его страницы. Пробелы и межстрочные интервалы прервут ваш привычный день, прервут ваш привычный ритм.

У нашей невидимой забавочки будет свой манифест. Его строки будут слетаться в сляпки, а потом растекаются, заполняя собою не просто весь лист — весь город. Из его букв будут складываться тысячи слов — и мы будем читать их повсюду. Вы будете резать пальцы о его страницы. Пробелы и межстрочные интервалы прервут ваш привычный день, прервут ваш привычный ритм.

Метод 2.
Чтение слухом

1. Прочитайте устно что-то быстрое без выдохов, в такт.
2. Читайте из слуха из слуха, как выходящие к основному тексту.
3. Слушайте выходящие к концу страницы слух и конец тактильный.
4. Сформировать выходящие к концу тактильный слух.
5. Обсудите со...



Список литературы и источников

1. Аглицкий, Т. ...
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Метод 3.
Чтение в слух

Читайте текст друг за другом в голос, по абзацу, в своем абзаце выберите слово, которое вас задело, и расскажите о нем.



Deschool!, exhibition view Arsenal Gallery in Białystok, Poland, 2022 • PHOTOS: TYTUS SZABELSKI



Biography

Problem Collective is an artistic and research group, formed in Minsk in 2016 by **Alesia Zhitkevich, Aleksei Borisionok, Uladzimir Hramovich, and Olia Sosnovskaya**. The group works with archives, memory politics, and the (post-)socialist histories of Belarus. Started as a reading group, **Problem Collective** hosts collective reading sessions and develops reading scores, which address contemporary and historical texts.

In 2018, they completed the research project *Pencil Inscription: On the Representation of Violence in the International Red Aid Pavilion by Aleksanteri Ahola-Valo (Minsk, 1930)* in the framework of the Centre for Experimental Museology, Moscow. In 2020, the collective focused on the legacies and contemporary forms of strikes in the context of post-election uprising in Belarus and developed a series of visual works entitled *Information Boards*. The work has been exhibited at Mint, Stockholm; Mystetskyi Arsenal, Kyiv; Dalan Art Gallery, Yerevan; A Promise of Kneropy, Bratislava; and Arsenal Gallery, Białystok. ●



Bassem Saad

Congress of Idling Persons, 2021, HD-video: 36'

Suppose that Rome is not a human habitation, 2022

The subject of unemployment, when taken up in art, inevitably raises challenging questions pertaining to realism and aesthetic form. Within Marxist thought, unemployment is inseparable from surplus population and the *Lumpenproletariat*. Yet, if what defines these two categories is their diffraction into a million subjectivities and identity markers, then how can artistic realism approach their investigation? One answer is: with a certain degree of abstraction—namely, in depicting idleness as an emotional state and political affect, as well as through accepting the multiplicity and incommensurability of narratives, both in times of uprising and in everyday life. Another is extreme historical specificity, both toward certain individuals who are privy to a latent knowledge gained through practice and toward certain geographic sites.

The film *Congress of Idling Persons* (2021) attempts to draw on the nuances and tensions, the anguish and jubilation, of the October 2019 uprising in Lebanon and the August 2020 explosion in the Port of Beirut, which was followed by relief mobilization by the people. The work also looks at the protests in response to police killings of **George Floyd** and **Breonna Taylor** in the US, which had started earlier that year in New York City. Through multilayered dialogue and on-screen text, the film's protagonists—DJ and translator **Rayyan Abdel Khalek**, sound artist and musician **Sandy Chamoun**, writer **Islam Khatib**, and activist **Mekdes Yilma**, alongside the artist himself—gaze upon their

own vexed internal lives as well as on a cartography of counterrevolution and besiegement, migrant and gendered labor (such as under the Kafala system in Lebanon), and Palestinian outsider status, rage, and mourning. The protagonists' musings bring different political and historical contexts into conversation. They reflect on their interconnectedness and the possibility of solidarity between these planetary struggles around Lebanon, Palestine, and the Black Radical Tradition. The protagonists' utterances and aphorisms recombine within the film's rotating and escalating structure, mirroring the form of a riot. The work's itinerant logic and pitched affects take the riot seriously as a mode of assembly—just as they would a parliamentary congress.

The lenticular prints, titled *Suppose that Rome is not a human habitation* (2022), hone in on particular physical spaces that are peripheral to the city, nation-state, and wage relation. Each composite image, comprising both photography and text, attempts to move beyond the accessible sensuous dimensions of the spaces themselves, which often also function as sites of leisure. The locations include Flughafensee, a lake adjacent to a prison in Berlin; a Phoenician border wall on the northern Lebanese coast; and a Poseidon temple in southern Greece. The natural and architectural features of the sites, their symbolic value, and their attendant social actors—as well as the spirits they summon—are brought together askew, in a decidedly non-naturalistic depiction.



Bassem Saad, *Congress of Idling Persons* (video still), 2021

Biography

Bassem Saad is an artist and writer born in Beirut on September 11. His work explores historical rupture, infrastructure, spontaneity, and difference, through film, performance, and sculpture, as well as through essays and fiction. With an emphasis on past and present forms of struggle, he attempts to place scenes of intersubjective exchange within their world-historical frames.

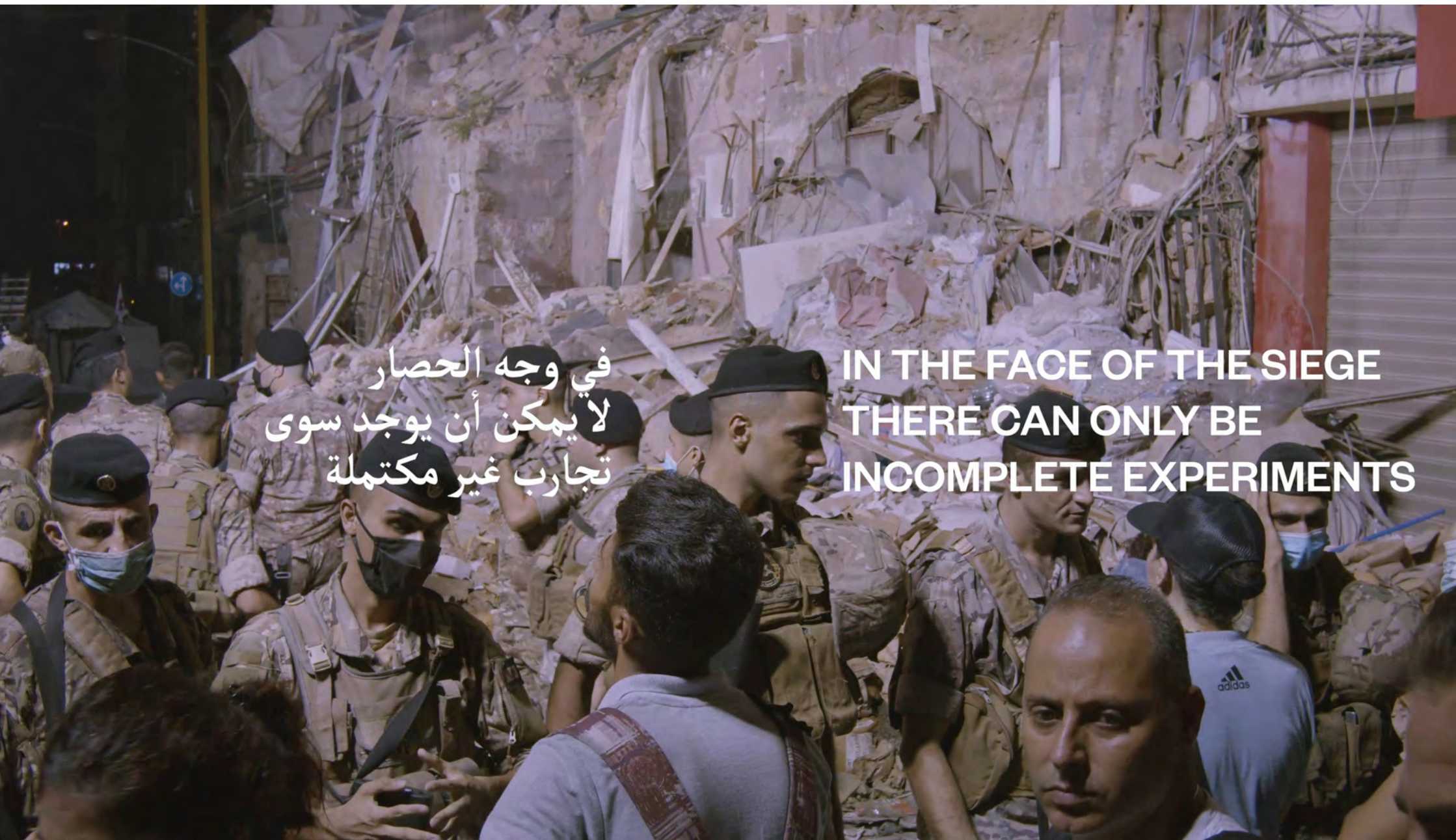
Bassem Saad's solo and collaborative work has been presented and screened at the Museum of Modern Art, New York; CPH:DOX, Copenhagen; transmediale, Berlin; and Busan Biennale, Busan. His writing appears in *Jadaliyya*, *Failed Architecture*, and *The Funambulist*. He was a fellow at Eyebeam, New York; Leslie-Lohman Museum of Art, New York; and Home Workspace Program, Ashkal Alwan, Beirut. He is currently a fellow with BPA// Berlin program for artists and has received the program's grant for 2022. ●

Perhaps they are source materials for a series of poems the artist has not yet written and may never write.

In both the film and prints, the city—often Beirut, but also Berlin and New York—is recast as chorus, surface, and surplus territory. This is in steadfast dedication to the realism mentioned earlier and also as a prodding of certain shared beliefs and desires between the artist, the viewer, and the passerby. These beliefs and desires cannot be simply disclosed by the artist but rather must flicker in the encounter. ●



The people are of the imagination



في وجه الحصار
لا يمكن أن يوجد سوى
تجارب غير مكتملة

IN THE FACE OF THE SIEGE
THERE CAN ONLY BE
INCOMPLETE EXPERIMENTS

Vina Yun

IN COLLABORATION WITH Tine Fetz, Patu, Moshtari Hilal, AND Sunanda Mesquita

Vina Yun, reading of *HOMESTORIES: Ein Comic über die koreanische Diaspora in Wien* [A Comic about the Korean Diaspora in Vienna], 2020, video: 33'7"

Vina Yun, drawn by Tine Fetz, *HOMESTORIES: Ein Comic über die koreanische Diaspora in Wien* [A Comic about the Korean Diaspora in Vienna], volume 1: Seoul – Vienna, 2017 (reprint)

Vina Yun, drawn by Patu and Moshtari Hilal, *HOMESTORIES: Ein Comic über die koreanische Diaspora in Wien* [A Comic about the Korean Diaspora in Vienna], volume 2: Zweite Generation in Wien [Second Generation in Vienna], 2017 (reprint)

Sunanda Mesquita, poster for *HOMESTORIES: Ein Comic über die koreanische Diaspora in Wien* [A Comic about the Korean Diaspora in Vienna], 2017

August 1972: After a journey of almost 24 hours, fifty Korean women land at Vienna's Schwechat airport: they are nurses and nurses' assistants who have been recruited by the City of Vienna—in addition to "guest workers" from India, the Philippines, Indonesia, and former Yugoslavia, among other countries—when there was a shortage of qualified nursing staff at the local hospitals. Others would follow them later.

At that time, the young women, but also the majority of Austrian society, believed that they would soon return to their home country. Today, many of them are spending their twilight years here and form the core of the Korean community in Austria.

While the history of Korean labor migration to Germany, where the organized recruitment of nurses began as early as the 1960s, has already been negotiated to some extent, migration to Austria has hardly been documented to

date. The comic project *HOMESTORIES*, consisting of two books, follows the traces of this migration history that is virtually unknown to the general public, and reminds us—in an entertaining and humorous way—of a "forgotten" chapter in the history of global care migration.

HOMESTORIES, however, foregrounds not only the perspectives of the first generation (*Ilse*) of Korean migrants. The comic also tells the story of the children of the immigrants from those days, the second or post-migrant generation (*Ise*), who grew up in the uptight Alpine Republic of the 1970s and 1980s—between Bruno Kreisky and the "Rennbahn Express" teenage

Sunanda Mesquita, poster for *HOMESTORIES: Ein Comic über die koreanische Diaspora in Wien* [A Comic about the Korean Diaspora in Vienna], 2017



magazine, acid house and the Waldheim affair, everyday racism and Whitney Houston.

For the multi-part comic, author **Vina Yun** drew on her own family history and biography but was equally inspired by the experiences and stories of other *Ilse* and *Ise*, with whom she conducted interviews. *HOMESTORIES* interweaves documentary and autofictional elements while incorporating multiple narrative voices, which are also lent a visual dimension: realized in collaboration with comic artists **Tine Fetz**, **Patu**, **Moshtari Hilal**, and **Sunanda Mesquita**, *HOMESTORIES* is not the definitive story of the local Korean community, but rather one of many possible stories.

The format of the comic provides ample scope to represent these hybrid lifestyles, the multiple and simultaneous kinships, and the disidentification with conventional identity categories that so many migrants and post-migrant generations perceive and practice. This involves a changed awareness of history too, which, however, still has not manifested in public memory and demands a different language, different images, and different narratives. The exhibition features a video with a musical comic reading by **Vina Yun** of excerpts from both *HOMESTORIES* comic books. ●

Biographies

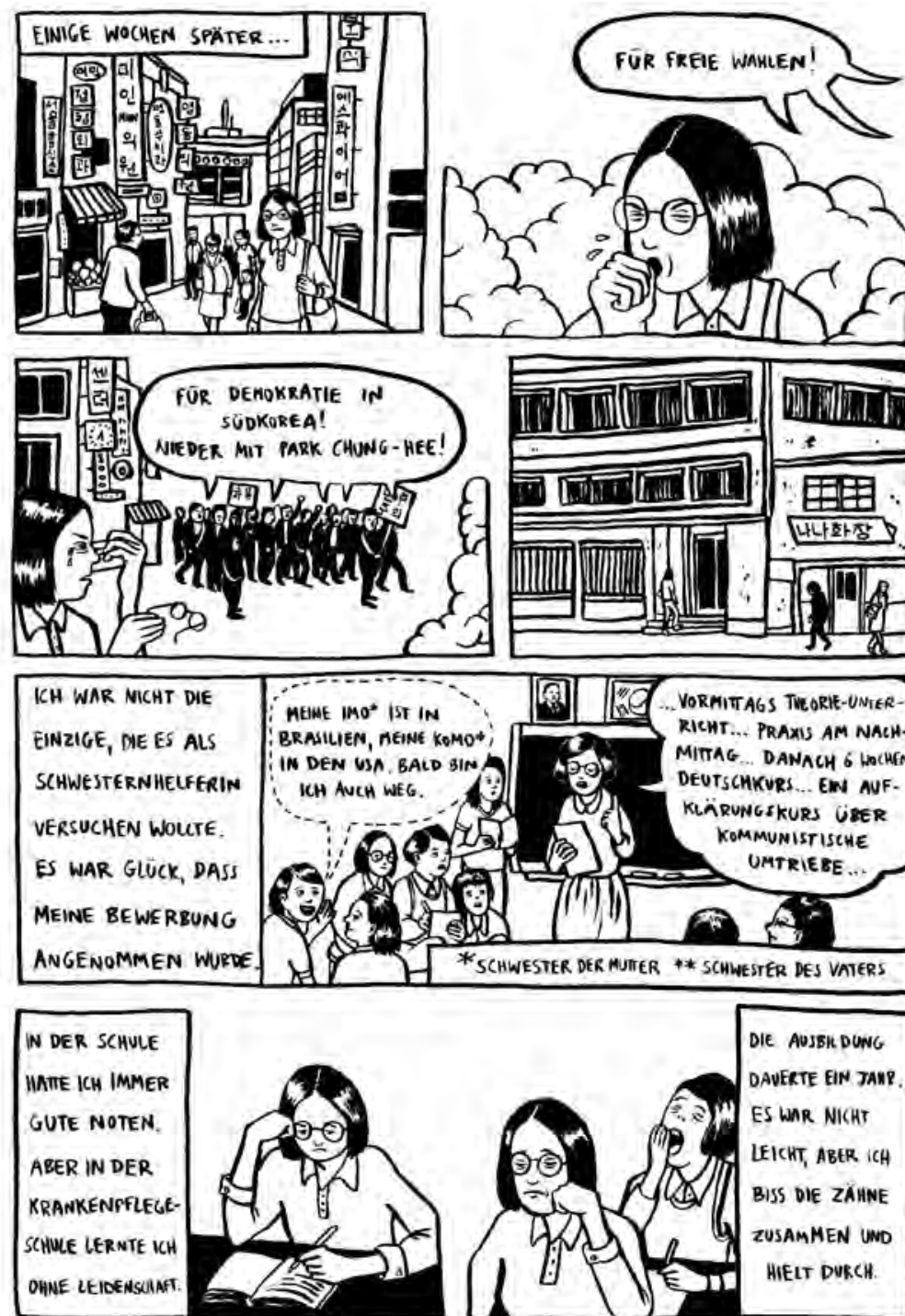
TINE FETZ

Tine Fetz (b. 1984) works as an illustrator and comic artist in Berlin. Among commissioned work for different publications and magazines, she draws a comic strip for a weekly German newspaper. Some of her short stories can be found in various comic anthologies. Together with the musician **Nick Jongen**, she published a dialogue of drawings and music as *Ghost Bag & Tine Fetz*. With **Steve Cityhouse**, she created the comic series *Planet Bohemia* and *Neukölln Arkadien*. Her book, *This Is Not Uganda - Beobachtungen aus Israel*, was made after staying in Jerusalem for several months. In 2019, Fetz was invited by the Goethe-Institut to spend two months as an artist-in-residence in Salvador, Brazil.
www.tinefetz.net
INSTAGRAM: @tinefetz

MOSHTARI HILAL

Moshtari Hilal is a visual artist, researcher, and curator working out of Hamburg and Berlin. She is the co-founder of the online collective *Afghan Visual Arts and History* (www.avah.info) and the Berlin-based research project *Curating through Conflict with Care* (starting in 2022). With a special focus on analog drawing, **Moshtari Hilal** considers her overall practice to be interdisciplinary and process oriented. While her work begins with the personal and subjective as a resource and starting point, her process involves academic research, collaborative and collective

Excerpt from: Vina Yun, drawn by Tine Fetz, *HOMESTORIES: Ein Comic über die koreanische Diaspora in Wien* [A Comic about the Korean Diaspora in Vienna], Volume 1: Seoul - Vienna, 2017



work, and engagement with the public in the form of lectures, essays, and discussions. **Moshtari Hilal** describes her artistic practice as reconciliation with shame and negated beauty, seeking to understand and critically subvert power and colonial continuities in the visual arts.

Her current artistic practice is shaped by the (self-)portrait and family archive, both approached in an eclectic manner in her search for a visual language. Consequently, the artist works with the drawn line as a means and symbol of a figurative vocabulary that refers to the black-haired body. In addition, **Moshtari Hilal's** portraits deal with recurring motifs such as the distinctive nose, prominent hands, the figure of the mother, distorted floral ornaments, and textile patterns.

www.moshtari.de

INSTAGRAM: @mooshtariii

SUNANDA MESQUITA

Sunanda Mesquita is a transdisciplinary artist and co-founder of **Anti*colonial Fantasies** and **WE DEY x SPACE**, based in Vienna. Their artistic practice focuses on the potentials of a radical, utopian, queer, feminist collectivity of BIPOCs and topics of community, solidarity, and belonging.

www.decolonialkilljoy.com

INSTAGRAM: @decolonial_killjoy

PATU

Patu draws and writes comics and is a freelance illustrator. With an autofictional approach and magical storytelling elements, **Patu** reflects and explores themes of community, friendship, and multiple perspectives in drawings and comics. **Patu** finds inspiration in life experiences as a queer of color person, but also in dreams, the nooks and crannies of the

city, political movements, and nature. Since 2010, **Patu** has been releasing comic zines as a self-publisher and participated in various international comic and zine festivals.

www.patupatu.com

INSTAGRAM: @patuparia

VINA YUN

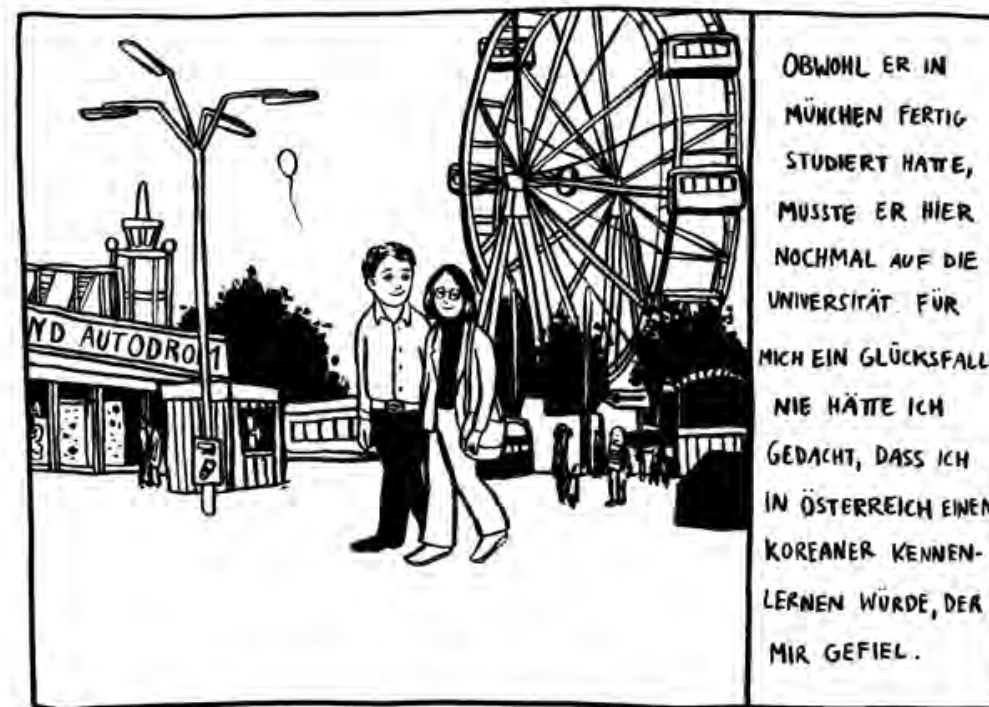
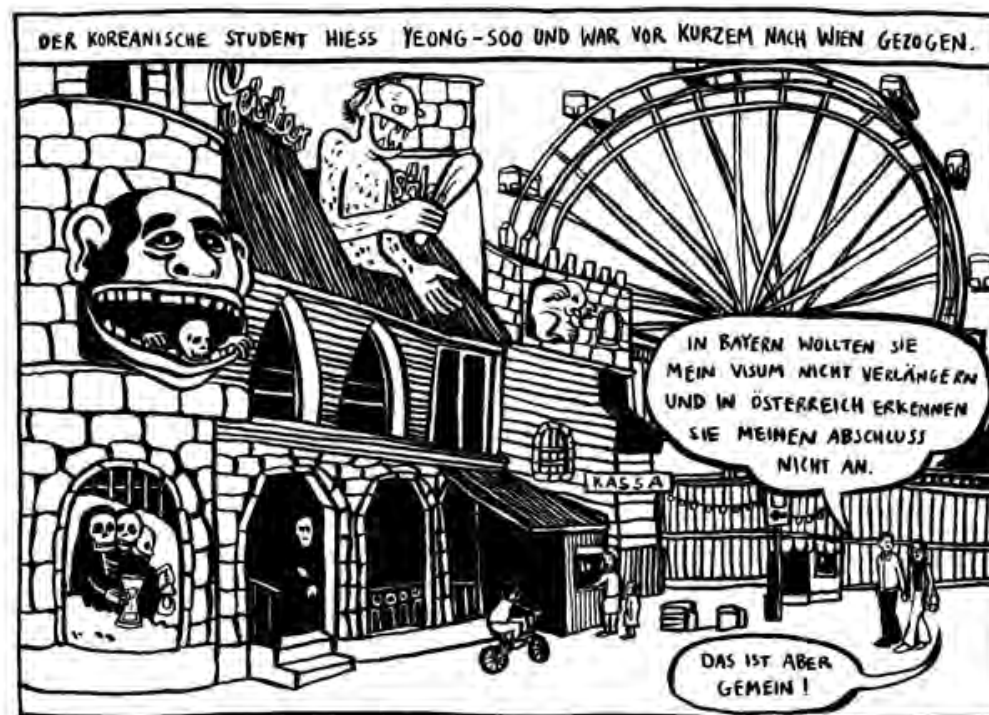
Vina Yun (b. 1974) is a freelance journalist and author based in Vienna. Her writing focuses on feminism and queer politics, (post-)migration and antiracism, labor, media, and pop culture. She has worked as an editor for numerous feminist print and online platforms, including *Missy Magazine*, *an.schläge*, *dieStandard*, and *migrazine*. **Vina Yun** is currently a public relations officer for UNDOK, a drop-in and counseling center for undocumented migrant workers in Vienna. Together with journalist **Claudia Unterweger**, she has curated and organized the antiracist event series *Desintegrationskurs* at Depot, Vienna, since 2020.

From 2016 to 2017, **Vina Yun** developed the semi-documentary comic project *HOMESTORIES* (together with comic artists **Tine Fetz**, **Patu**, **Moshtari Hilal**, and **Sunanda Mesquita**) as part of *kültür gemma!*, a work grant program for migrant artists and cultural workers in Vienna. *HOMESTORIES* traces the history of the labor migration of Korean nurses to Austria and tells of the second/post-migrant generation growing up in Vienna in the 1970s and 1980s.

INSTAGRAM: @homestories.vienna,

@sailor.kimchi

Excerpt from: **Vina Yun**, drawn by **Tine Fetz**, *HOMESTORIES: Ein Comic über die koreanische Diaspora in Wien* [A Comic about the Korean Diaspora in Vienna], Volume 1: Seoul - Vienna, 2017



Published articles and essays by
Vina Yun (selection)

“Könnt ihr mit euren schmalen Augen eigentlich normal sehen?”. In *War das jetzt rassistisch? 22 Antirassismus-Tipps für den Alltag*, edited by Black Voices. Vienna: Leykam, 2022.

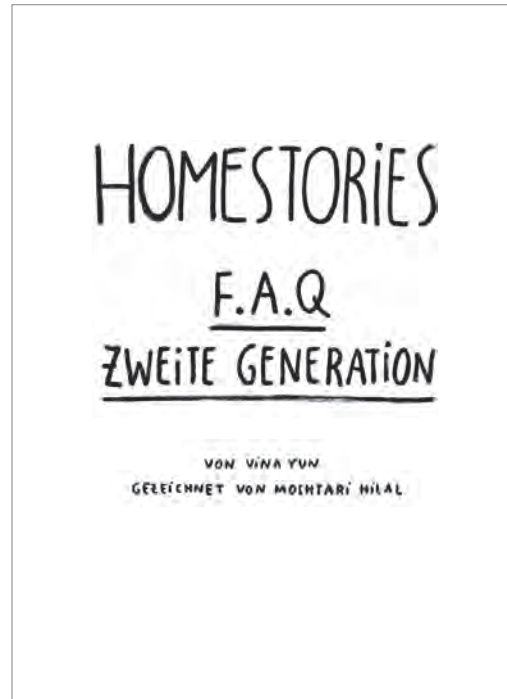
Essays on MC Lyte and Loleatta Halloway. In *These Girls, Too. Feministische Musikgeschichten*, edited by Juliane Streich. Mainz: Ventil Verlag, 2022.

“Feministische Medien — Medienaktivismus als ‘alternativer’ Journalismus”. In *Sprach/Medien/Welten. Wissen und Geschlecht in Musik — Theater — Film*, edited by Andrea Ellmeier, Doris Ingrisch, and Claudia Walkensteiner-Preschl. Vienna: Böhlau, 2021.

“Das Erbe kolonialer Fantasien”. In *taz*, March 23, 2021. <https://taz.de/Anschlag-in-Atlanta!/5756965>.

“Essen”. In *Eure Heimat ist unser Albtraum*, edited by Fatma Aydemir and Hengameh Yaghoobifarah. Berlin: Ullstein, 2018.

“Crying at the Discotheque. Alternativen zum Status quo der Clubkultur”. In *Play Gender. Linke Praxis — Feminismus — Kulturarbeit*, edited by Fiona Sara Schmidt, Torsten Nagel, and Jonas Engelmann. Mainz: Ventil Verlag, 2016. ●



PAGES 56–65: excerpts from: Vina Yun, drawn by Patu and Moshtari Hilal, *HOMESTORIES: Ein Comic über die koreanische Diaspora in Wien* [A Comic about the Korean Diaspora in Vienna], Volume 2: Zweite Generation in Wien [Second Generation in Vienna], 2017





KIMCHI- EXPRESS



FRAU STEININGER
WAR ANDERS ALS
DIE ANDEREN
LEHRERINNEN.
AUCH ICH HATTE
MIT DEN MÄDCHEN
IN MEINER KLASSE
NICHT VIEL GEMEIN-
SAM.





EIN PAAR FAKTEN ÜBER
VINA Y., 13 JAHRE

✦ HASST ES, IN DEN GEIGEN-UNTERRICHT ZU GEHEN.

✦ HASST ES NOCH MEHR, FÜR DIE ELTERN SACHEN INS DEUTSCHE ZU ÜBERSETZEN.

✦ IST AM KOREANISCHSTEN, WENN'S UM KOREANISCHES ESSEN GEHT.

KIMCHI FOREVER!



✦ HAT LETZTE WOCHE ZU HÖREN BEKOMMEN: "DEIN GESICHT IST SO FLACH, ALS HÄTTE MAN DIR EINE PFANNE REINGEHAUEN!"

✦ FINDET „KOTTAN ERMITTELT“ URSELTSAM, ABER HAT WEGEN CHRIS LOHNER (DIESE STIMME!) ALLE FOLGEN GESEHEN.

✦ TRAUMBERUF: MENSCHENRECHTSANWÄLTIN ALTERNATIV: POPSÄNGERIN

List of Works

AUSLÄNDER, *From a Distinguished Foreigner to an Undesirable Alien*, 2022

AUSLÄNDER, *Rebel and Organize*, 2022
(Happening that takes place at the opening)

Arts of the Working Class, *Weapons of Choice*, 2022

Selection of quotes: Benjamin Bartik • Stefan Bayreuther • Julia Haselböck • Markus Hirnsperger • Natascha Schmidhofer • Maria Schwarz
Artistic and graphic design: Nour Shantout & Sonia Garziz • Thomas Spallek • Paul Sochacki

bare minimum collective, *This World Makes Us Sick*, 2020, video: 6'29"

Linda Bilda, *Das Unternehmen von John Ohneangst Alternative Powers Unltd.* [The Corporation of John Ohneangst Alternative Powers Unltd.], 2008 • COURTESY KONTAKT COLLECTION, VIENNA

Linda Bilda, *Die glorreichen 7 aus „der goldenen Welt“* [The Glorious 7 of "The Golden World"], 2009 • COURTESY KONTAKT COLLECTION, VIENNA

Linda Bilda, print from *Die goldene Welt* [The Golden World], 2012 • COURTESY KONTAKT COLLECTION, VIENNA

Linda Bilda, *Office von Herodes Bosch in seinem Unternehmen Herod de Vision* [Office of Herodes Bosch in his corporation Herod de Vision], 2009 • COURTESY KONTAKT COLLECTION, VIENNA

Linda Bilda, portfolio of the edition *Die goldene Welt* [The Golden World], 2010 • COURTESY KONTAKT COLLECTION, VIENNA

Linda Bilda, prototype of *Dämonenlampe* [Demon Lamp], late 2000s • PRIVATE COLLECTION

Linda Bilda, *Ricks allerletztes Spiel* [Rick's Very Last Game] from *Die goldene Welt* [The Golden World], 2010 • COURTESY KONTAKT COLLECTION, VIENNA

Linda Bilda, sketch for one page of the 2nd volume of *Die goldene Welt* [The Golden World], 2012 • COURTESY KONTAKT COLLECTION, VIENNA

Eva Egermann, *Ein Versuch über Linda Bilda* [An Approach to Linda Bilda], 2022–2023

Lamin Fofana, 20. April 2022, NTS Radio, 2022

Adelita Husni-Bey, *On Necessary Work*, 2022, HD-video: 32'44"

Marko Marković, *Iron Waterfall*, 2022

Problem Collective, *Information Board 1–4*, 2021

Bassem Saad, *Congress of Idling Persons*, 2021, HD-video: 36'

Bassem Saad, *Suppose that Rome is not a human habitation*, 2022

Vina Yun, reading of *HOMESTORIES: Ein Comic über die koreanische Diaspora in Wien* [A Comic about the Korean Diaspora in Vienna], 2020, video: 33'7"

Vina Yun, drawn by **Tine Fetz**, *HOMESTORIES: Ein Comic über die koreanische Diaspora in Wien* [A Comic about the Korean Diaspora in Vienna], volume 1: Seoul – Vienna, 2017 (reprint)

Vina Yun, drawn by **Patu** and **Moshtari Hilal**, *HOMESTORIES: Ein Comic über die koreanische*

Diaspora in Wien [A Comic about the Korean Diaspora in Vienna], volume 2: *Zweite Generation in Wien* [Second Generation in Vienna], 2017 (reprint)

Sunanda Mesquita, poster for *HOMESTORIES: Ein Comic über die koreanische Diaspora in Wien* [A Comic about the Korean Diaspora in Vienna], 2017

Opening

In the meantime, midday comes around

Thu 10/11 2022

kunsthalle wien karlsplatz

• 6 PM

Gathering with AUSLÄNDER

• 7 PM

Opening &

Happening by AUSLÄNDER

Rebel and Organize

Panel Discussion

Frontliners with a History:

On the Labor Migration of Asian Nurses

with Vina Yun • Gérard Rabara, et al.

moderated by Su-Ran Sichling

Tue 15/11 2022 • 7 PM • in German •

kunsthalle wien karlsplatz

The much-cited healthcare crisis is anything but a new phenomenon—there was already a shortage of qualified nurses in Austria, Germany, and Switzerland in the 1960s and 1970s. The gap was filled by young women from Korea, India, and the Philippines, among other countries, who were recruited as nurses or nurses' assistants to work in hospitals and nursing homes.

Frequently, the recruitment agreements with poverty-stricken, often autocratically governed Asian states were regarded as "development aid measures" by the West. "But who was helping whom precisely?" asks the Korean Women's Group, an activist association of former nurses in Germany, and states:

"The Asian/Korean specialists contributed to securing and developing German health care. Hence, the 'Korea Program' should rather be understood as a reversed development aid for the German health care system."

Since then, it has been primarily migrants who have countered the care crisis. The prevailing vocabulary, however, has changed only slightly: while a few decades ago there was euphemistic talk of "brown" or "yellow

angels" with reference to Asian nurses, current caregivers from Eastern European countries, for example, are touted as "house angels."

Presently, a growing number of artistic and academic projects are emerging from Asian diasporic communities in German-speaking countries, which are dedicated to the silenced migration history of Asian nurses. In the discussion round, Vina Yun (freelance journalist, author of *HOMESTORIES*) and Gérard Rabara (marketing and communications manager, cultural worker, and producer of the documentary film *First Batch*), among others, reflect on their experiences between recruitment and deportation. Furthermore, they draw connections between the recruitment policies of the past and the search for international care workers today.

Panel Discussion

*Solidarity and Labor Unrest
in the Times of War*

with Volodymyr Artiukh • Ewa Majewska

• Olga Shparaga

moderated by Aleksei Borisionok &

Olia Sosnovskaya (Problem Collective)

Tue 29/11 2022 • 7 PM •

kunsthalle wien karlsplatz

In their work *Information Boards (2020–2022)*, presented as part of the **In the meantime, midday comes around** exhibition, **Problem Collective**, a research and art collective from Minsk, Belarus, juxtaposes historical and contemporary strikes in Belarus. The strikes emerged as one of the most powerful tools of antigovernment resistance after the rigged 2020 presidential elections.

Deriving from the themes developed in this work and the urgency of Russia's ongoing invasion in Ukraine—which is supported by the Belarusian government—this event invites discussion on strikes and various forms of labor unrest in the context of feminist movements, social uprisings, and war.

Workshop

Cruising the Archive

with Laura Nitsch

Thu 15/12 2022 • 5–8 PM •

kunsthalle wien karlsplatz

Enabling the methodology of cruising, as a practice that is mobile and driven by desire, in this workshop we want to approach rare archival documents from 1910 to 1934 of working-class lesbian encounters in Vienna. As a starting point, artist and filmmaker Laura Nitsch gives insights into her latest short film, *VIOLETT (2020–ongoing)*, and shares a selection of archival materials that informed this work. The film focuses on the court case of the Viennese workers Karoline Wieser and Ludmilla Horvath, who were arrested for "vagabondage". Police used this term to discipline the poor and working classes and criminalize the behavior of walking and strolling in public spaces. Under police pressure, Wieser and Horvath confessed their romantic relationship and were incarcerated. Inspired by African American studies scholar and writer Saidiya Hartman, *VIOLETT* "fabulates" what was not, as well as what could not be, said or shown but still might have happened. It tries to tell and perform a nonheroic, complex, queer, working-class love story while staying scattered and open.

Acknowledging that one's socioeconomic situation affects not only the ways we act on our desires but also our means of documenting, archiving, and remembering our lives, there is a dearth of queer working-class history. In this workshop, we will try to activate our collective resilient imagination—an imagination that can enable us to feel and tell Wieser and Horvath's story beyond the archival documents. Together, we will fabulate alongside the given facts, while reflecting on the narratives we collectively inhabit, share, and retell. We aim to engage with the archival material, while keeping things mobile, unfixed, and conflicting, telling the same story differently many times.

Reading Group

with **Problem Collective**

Thu 23/2 2023 • 5–8 PM • in English •

kunsthalle wien karlsplatz

Problem Collective invites to a collective reading session, taking inspiration from and deconstructing the methods of early Soviet workers' reading groups, and reflecting on people's relation to reading and text today.

Reading Group

with **bare minimum collective**

Thu 23/3 • 5–8 pm • in English •

kunsthalle wien karlsplatz

The invention of the Fordist work week was just that: an invention. Before the violent separation between all kinds of workers and the means of production, time might have been easier to steal back. The movement away from collective modes of working toward the creation of the individual worker, with personal goals, achievements, and commitments to the workplace—and an attachment to its continuation—has transformed our sense of what working hours can give us. Today's workers are primed for efficiency; their aim is to maximize hours of productivity in order to get the most out of their day. Human assembly lines are being replaced by creeping automation for this very reason.

Join **bare minimum collective** members **Lola Olufemi** and **Christie Costello** for a reading group with freewriting elements that explores the worker's relationship to labor, how capitalism warps temporality,

and the ongoing practices of refusal that make it possible to imagine a future where labor is not defined by wage or the profit motive. What would a world without work look like? How do we get there? What awaits us in a world after work?

No prior reading or knowledge is required.

Event series

What to do after work?

"What does it mean to call for the end of work?" philosophers **Nick Srnicek** and **Alex Williams** ask in their 2015 work *Inventing the Future: Postcapitalism and a World Without Work*. The idea of a world without work raises many intriguing questions: What will hold society together if we were to "abolish" work or if it takes care of itself? How would we cooperate and care for one another? Could we live our lives more "freely"? Which activities will we find meaningful and what will underpin our collective identities?

The event series *What to do after work?* creates formats for discussion, thinking, and contemplation in dialogue with the exhibited artworks. Together we will study historical source materials, read texts, and experiment with narrative forms to develop visions of the future. With experts from different social domains, we will examine the past and present of the idea of a post-work society in order to search for building blocks and untrodden paths for utopian futures.

The event series runs through the complete duration of the exhibition. ●

EXHIBITION

In the meantime, midday comes around

10/11 2022 — 1/5 2023

kunsthalle wien

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Thank you

Arts of the Working Class •
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bare minimum collective •
Eva Egermann •
Tine Fetz •
Lamin Fofana •
Moshtari Hilal •
Adelita Husni-Bey •
Sunanda Mesquita •
Laura Nitsch •
Patu •
Problem Collective •
Bassem Saad •
Vina Yun •
as well as
Luis Schaja and Felix Zabel •
Kontakt Collection and
Silvia Eiblmayr •
and all those who contributed
to this exhibition and booklet.

More detailed information on the program and all dates can be found here:

www.kunsthallewien.at

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TEXTS

INTRODUCTION WHW

ARTISTS' STATEMENTS Arts of the Working Class •

AUSLÄNDER • bare minimum collective • Eva

Egermann • Lamin Fofana • Adelita Husni-Bey •

Problem Collective • Bassem Saad • Vina Yun

TEXTS ON LINDA BILDA Kontakt Collection, Vienna &

Silvia Eiblmayr (p. 26, 28)

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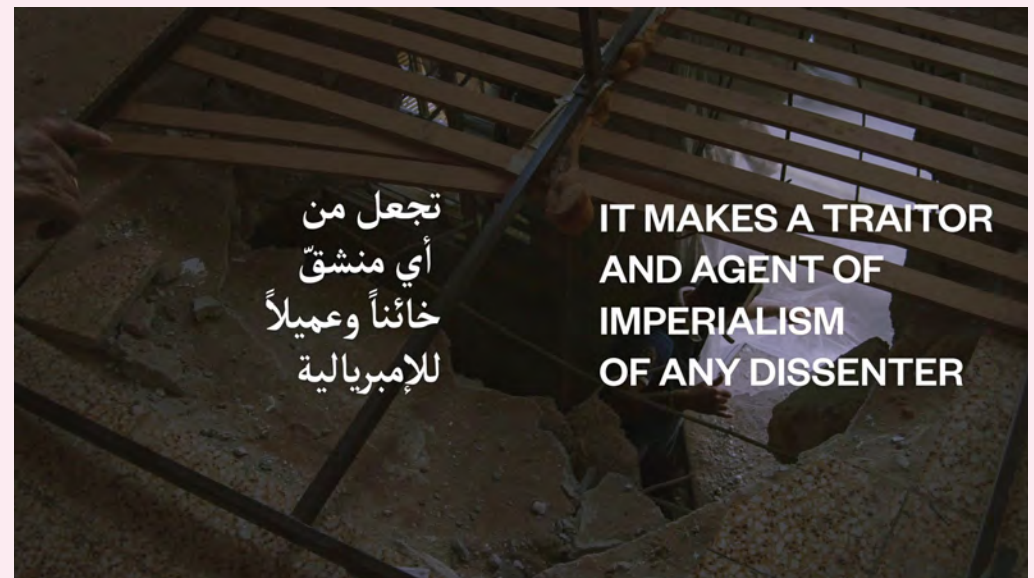
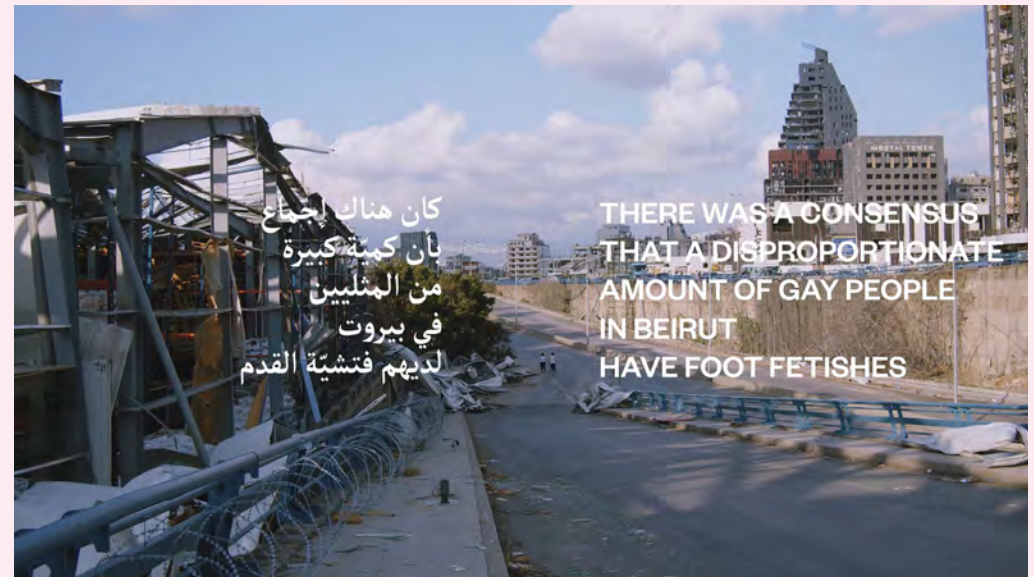
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All works and photos are courtesy of the artists unless otherwise indicated.



Bassem Saad, Congress of Idling Persons (video stills), 2021

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**Arts of the Working Class • AUSLÄNDER •
bare minimum collective • Linda Bilda •
Eva Egermann • Lamin Fofana • Adelita Husni-Bey •
Problem Collective • Bassem Saad •
Vina Yun in collaboration with Tine Fetz,
Patu, Moshtari Hilal, and Sunanda Mesquita**

Free admission!

Tuesday–Sunday 11 AM–7 PM
Thursday 11 AM–9 PM

FOR PROGRAM UPDATES
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#mittag