

“Imagine any record released in the past couple of years being beamed back in time to, say, 1995 and played on the radio. It’s hard to think that it will produce any jolt in the listeners. On the contrary, what would be likely to shock our 1995 audience would be the very recognisability of the sounds: would music really have changed so little in the next 17 years? Contrast this with the rapid turnover of styles between the 1960s and the 90s: play a jungle record from 1993 to someone in 1989 and it would have sounded like something so new that it would have challenged them to rethink what music was, or could be. While 20th-century experimental culture was seized by a recombinatorial delirium, which made it feel as if newness was infinitely available, the 21st century is oppressed by a crushing sense of finitude and exhaustion. It doesn’t feel like the future. Or, alternatively, it doesn’t feel as if the 21st century has started yet. We remain trapped in the 20th century, just as Sapphire and Steel were incarcerated in their roadside café.”—Mark Fisher, *Ghosts of My Life*, 2014

It’s hard to describe an exhibition, any exhibition. This one in particular.

Is it possible to synchronise two historical moments, to put time in time, to produce a temporal mash-up using an exhibition as a tool or platform?

*Time is Thirsty* started from this interrogation.

I’ve been thinking about time travelling. The physicist, Carlo Rovelli, has explained that if you wanted to travel to the next millennium, it would be sufficient to build an incredibly fast starship that is able to travel back and forth fast enough. Then, in a few days (of yours), you could definitely be back here on Earth a millennium in the future. The science of this is apparently completely clear and uncontroversial. The only problem is finding the money and willing engineers to construct such a starship. If, instead, you wanted to travel a millennium in the past, things would be much more complicated. The reason being that you would have to beat the entropic arrow of time.

*Time is Thirsty* is an attempt to make an exhibition come alive through a host of assorted elements including objects and quasi-objects that bear different degrees of visibility, and function as ghost tracks situated to surprise, play, or awaken the senses when you least expect. In the first decade of the twenty-first century, “dyschronia” – a term coined by British cultural journalist and author

Simon Reynolds to define the temporal disjuncture where it seems no longer possible to securely delimit the present from the past – has arguably become endemic. The late development of neoliberal post-fordism has led capitalism to a culture of pastiche and nostalgia, producing an often-permanent sense of the uncanny. In a world where the internet and mobile telecommunication technology have altered the texture of everyday experience beyond all recognition, almost everyone seems simultaneously exhausted and overstimulated.

Enter the 1990s. Think raves, when sportswear hits high fashion and unisex styles became popular, when political activism grew in the wake of the global AIDS crisis, and the end of the Cold War signalled the reorganisation of the world. Think of the reunification of Germany, think of how the mass-production and use of mobile phones came into being, as well as the prevalent spread of the Internet.

Yet the nineties also appear to mark a point in history where the time horizon curves, and the future and the past seem set in some kind of loop. From then on, there is seemingly nothing culturally significant that hasn’t existed before, albeit in slightly different guises.

Now consider the 2010s. Think Spotify, Tinder, Grindr, virtual sex, OxyContin, Ritalin and anti-depressants as life antidotes for Millennials, economy as a form of political ideology, the recognition of non-human intelligence, uprisings in the social media era such as Occupy Wall Street and the Arab Spring. Think of sportswear as haute couture, appropriation without quotation, and clubs as the new churches. Living in the age of what Jean Baudrillard and Franco “Bifo” Berardi have called “semicapitalism”, defined by the digitalisation of communication, the prevalence of cognitive labour, the financialisation of society and by increasing social, economic, and political expectations that provoke a constant feeling of oppression, isolation, anxiety and neurosis.

*Time Is Thirsty* is a journey through time and space in the form of an exhibition: a complex ensemble of contemporary artworks and artefacts from the early 90s – more precisely from 1992, the founding year of the Kunsthalle Wien – and today. The exhibition conveys, triggers and challenges the experience of time, its dynamics and stagnation, shaped by the manipulation of the present and the past, memory and perception. *Time Is Thirsty* presents an immersive time-space in which the boundaries between the decades become unstable.

Whether we are dealing with a relic from the 90s, or a present-day piece or phenomenon, what we encounter remains uncertain. Something that may perhaps be almost thirty years old can be sewn almost seamlessly with the fabric of today.

*Time Is Thirsty* operates on the edges of perception by presenting a number of works that float in unstable gender, human, and post-human dimensions, where subjectivity is continually sliding. Many of the works evoke the deconstruction of the body as a unitary ontological entity, as a physical/mental space of conflicts and traumas. Macro (social/political) and micro (personal) narratives go hand in hand, shaped by a porous relationship between the works and the outside world.

In addition to the works of art and artefacts on display, atmospheric and ephemeral elements further heighten the senses of the years around 1990 in the exhibition.

The Norwegian artist and smell expert, Sissel Tolaas, has reconstructed the smell of Vienna in 1992 to disperse in the exhibition hall. You will smell.

The illumination of the exhibition changes over the day, following the light outside. You will feel.

The British musician and founder of the independent label Mego, Peter Rehberg, and the Italian electronic music duo Vipra, each compiled playlists that acoustically accompany the exhibition. You will listen.

The designer Fabio Quaranta picked out an assortment of characteristic clothing from the 90s and contemporary garments of today to be worn by the visitor service team of Kunsthalle Wien. You will wear.

SMS messaging was used for the first time on the 3<sup>rd</sup> of December in 1992, when Neil Papworth, a young test engineer used a personal computer to send the text message “Merry Christmas”, to the phone of Richard Jarvis via the Vodafone network. It’s now on the wall and for one day it will make sense. You will text.

Several press clippings are also spread around the space. They are proof of a past that may seem more real than the present. You will read.

Within the context of *Time is Thirsty*, I decided to reactivate the seminal exhibition “Tattoo Collection”. The project, initiated by Florence Bonnefous and Édouard Merino of Air de Paris, and together with Gilles Dusein of Urbi et Orbi, evolved in 1991. The exhibition first took place in the summer of 1992, at Galerie Jennifer Flay in Paris, and subsequently showed at Daniel Buchholz in Cologne,

and Andrea Rosen Gallery in New York. Hundreds of artists submitted drawings and ideas for tattoos for the project, which were then unveiled in the gallery exhibitions with the possibility of acquiring the works and permanently realising the tattoos, in some cases rendered according to specific terms outlined by the artists. Most remained as sketches and have yet to be acquired and thus created. Ten of the original works (Maurizio Cattelan, La Blonde, Claude Closky, Robert Flack, Eva Marisaldi, Matthew McCaslin, Elisabeth Mercier, Julia Scher, Gavin Turk, Chris Wilder) will be realised in *Time is Thirsty*, in homage to the 1992 exhibition. The tattoos will come to life by being permanently etched on, and worn, by the participating bodies. They exist outside of the constraints of this exhibition's space and time. They will have different protocols of visibility and temporality. They exist in the private space of individual bodies, which are for their part, also partly public.

The pieces are of political and art-historical relevance in equal measure. The meaning of a work of art, and how the body is complicit in contributing to its reception and appreciation, takes thought-provoking turns: Is the work the drawing, the action, the tattoo, its ephemeral life-span, or all of the above? What price, if even possible, can be placed upon the works? How are the bodies of human beings seen to be simultaneously transformed into canvases (or other contemporary art/image carriers), as well as emphasized as exchangeable products within the increasing globalisation of a free-market structure? The permanence of a tattoo lies in contrast to the impermanence of the body; a topic of heightened significance given the time—the AIDS epidemic and the social implications of the segregation and exclusion of HIV-positive people. The contemporary context of branding, advertising, and the commodification of bodies points to further avenues of speculation and critique. Leading a different life, these artworks depart from typical forms of presentation, display and realisation. In the same way as performance, it seems the “live” event is ultimately succeeded by its documentation.

The exhibition also features the historical work “*Untitled*” (*It's Just a Matter of Time*) by Felix Gonzalez-Torres. The billboard was originally exhibited in 1992, in Hamburg, in conjunction with the exhibition “Gegendarstellung – Ethics/Aesthetics in Times of AIDS”. It consists of a black background with white text in Gothic typeface inevitably linked

to German history. Taken in the context of a time when deaths from the AIDS epidemic were reaching an all-time high, one can assume that it was significant for the artist and the countless others who lost loved ones to the disease. “It's just a matter of time” was a much more present musing. The piece is installed at several commercial billboard locations across the city of Vienna. Addressing a wider audience, the work will appear for those who happen to come across it as passers-by, as well as for those who actively seek them out.

*Time Is Thirsty* offers an expansive installation of art, language, scent and sound, artefacts and everyday objects, in which the timelines of the past, the current moment, as well as the speculative future, seem to shift and merge into one another: a repertoire of gestures and emotions which may resonate physically and mentally as an MDMAdeleine to be swallowed. A kaleidoscope of signs between which one can lose oneself, and feel like a rubber duck lost at sea, washed ashore after twenty-seven years.

Luca Lo Pinto

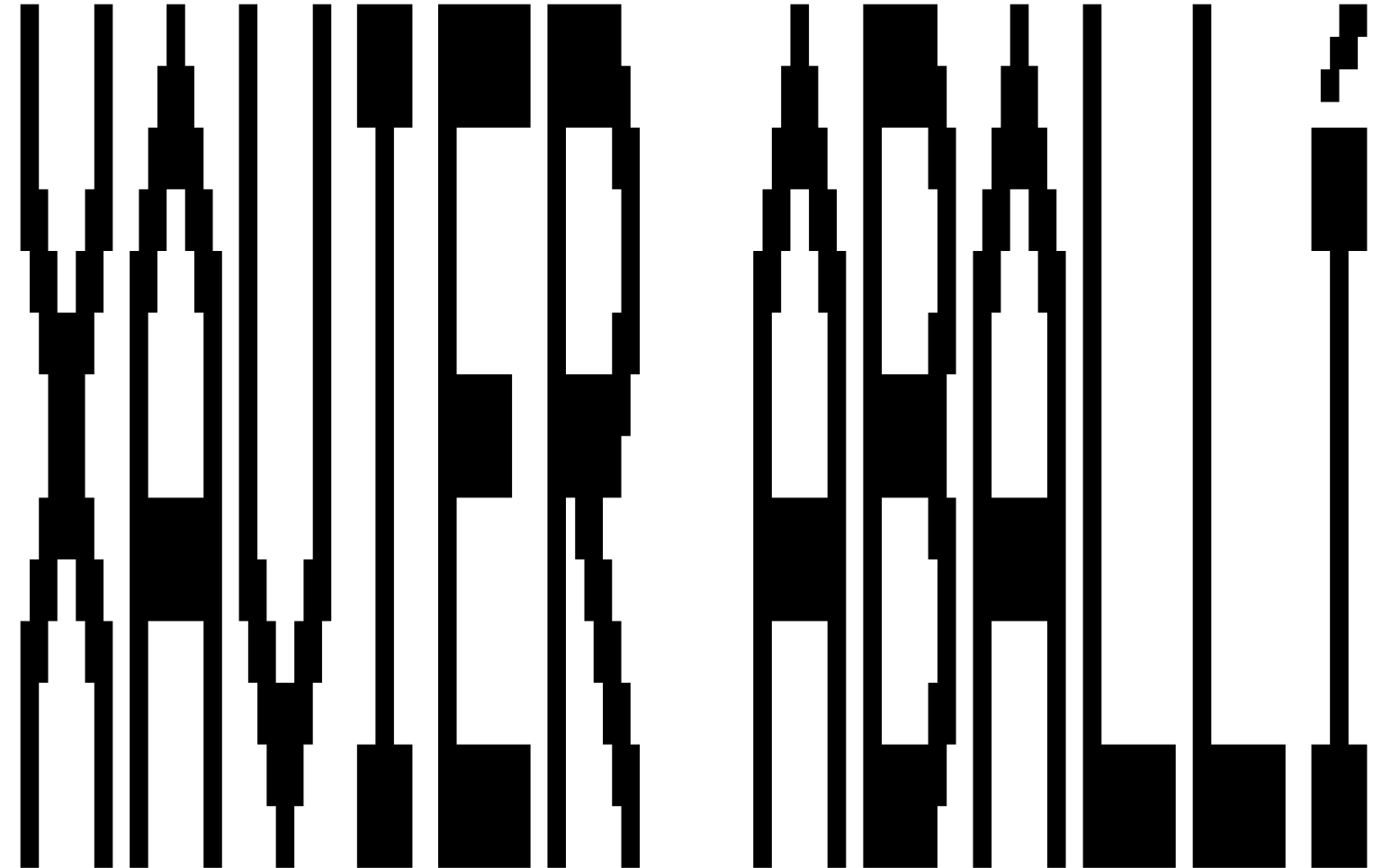
XAVIER ABALLÍ<sup>P.6</sup>, LUTZ BACHER<sup>P.8</sup>,  
NICK BASTIS<sup>P.10</sup>, CARA BENEDETTO<sup>P.12</sup>,  
ANNA-SOPHIE BERGER<sup>P.14</sup>, MAURIZIO CATTELAN<sup>P.16</sup>,  
CLAUDE CLOSKY<sup>P.18</sup>, DIE DAMEN<sup>P.20</sup>,  
JASON DODGE<sup>P.22</sup>, ROBERT FLACK<sup>P.24</sup>,  
FELIX GONZALEZ-TORRES<sup>P.26</sup>, ADAM GORDON<sup>P.28</sup>,  
I READY MADE APPARTENGONO A TUTTI®<sup>P.30</sup>,  
ANN VERONICA JANSSENS<sup>P.32</sup>,  
PIERRE JOSEPH<sup>P.34</sup>, ON KAWARA<sup>P.36</sup>,  
LA BLONDE,<sup>P.38</sup> DOROTHEA LASKY<sup>P.40</sup>,  
EVA MARISALDI<sup>P.42</sup>, FRANCO MAZZUCHELLI<sup>P.44</sup>,  
MATTHEW MCCASLIN<sup>P.46</sup>, ELISABETH MERCIER<sup>P.48</sup>,  
EILEEN MYLES<sup>P.50</sup>, FABIO QUARANTA<sup>P.52</sup>,  
PETER REHBERG<sup>P.54</sup>, WILLEM DE ROOIJ<sup>P.56</sup>,  
GEORGIA SAGRI<sup>P.58</sup>, JULIA SCHER<sup>P.60</sup>,  
HEJI SHIN<sup>P.62</sup>, MLADEN STILINOVIĆ<sup>P.64</sup>,  
SISSEL TOLAAS<sup>P.66</sup>, GAVIN TURK<sup>P.68</sup>,  
VIPRA<sup>P.70</sup>, CHRIS WILDER<sup>P.72</sup>

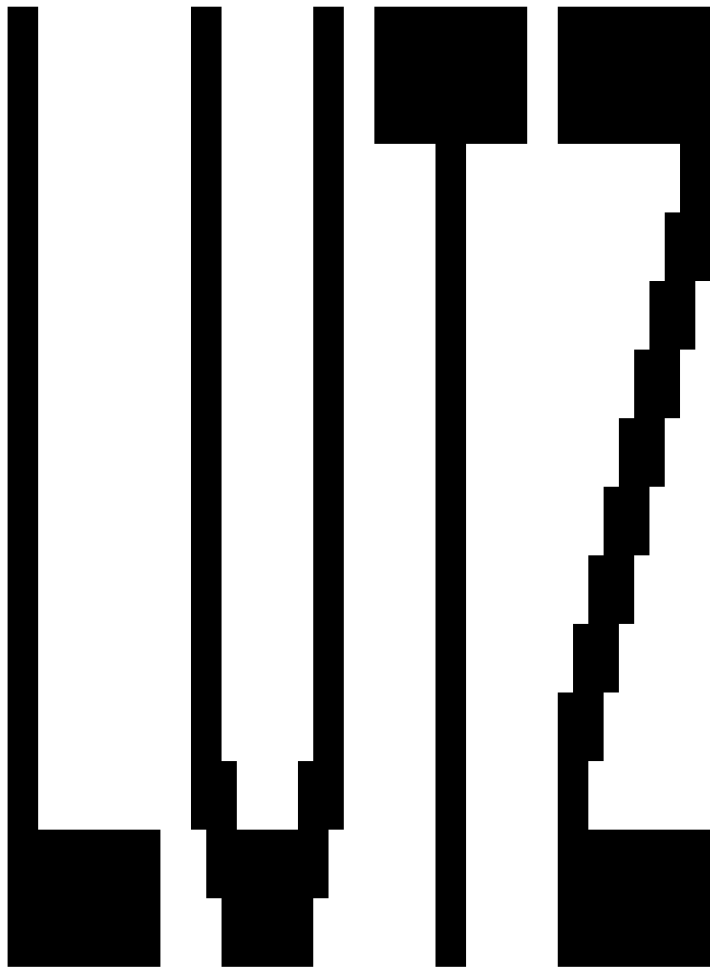


29.565 days  
1.937 days

29,555 days. On Kawara biography  
1,937 days. Days since the death of On Kawara until October 29, 2019

29 OKT.2019, "Special dates" series, OK-XA Series, 2019, Acrylic on canvas, 33 x 24 cm, Courtesy of the artist



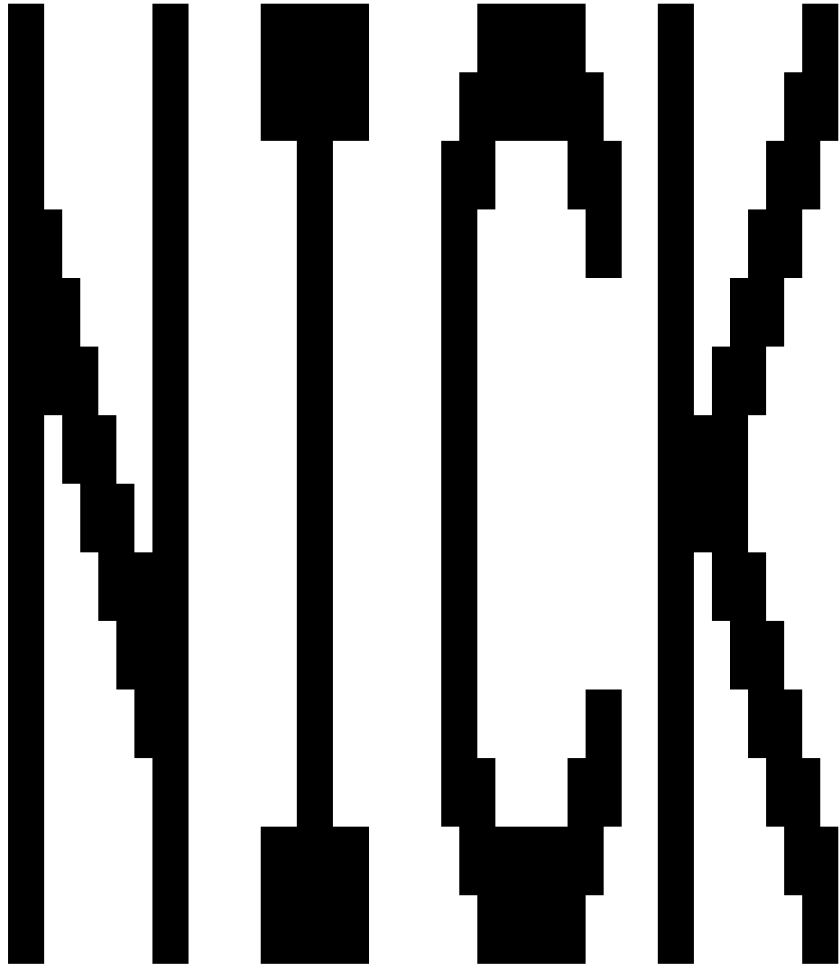


*Untitled (Denim)*, 1992, Fabric, metal, leather, stuffing, wood, 165.1 x 101.6 x 76.2 cm, Collection of Frank Elbaz, Paris, Courtesy of Greene Naftali, New York



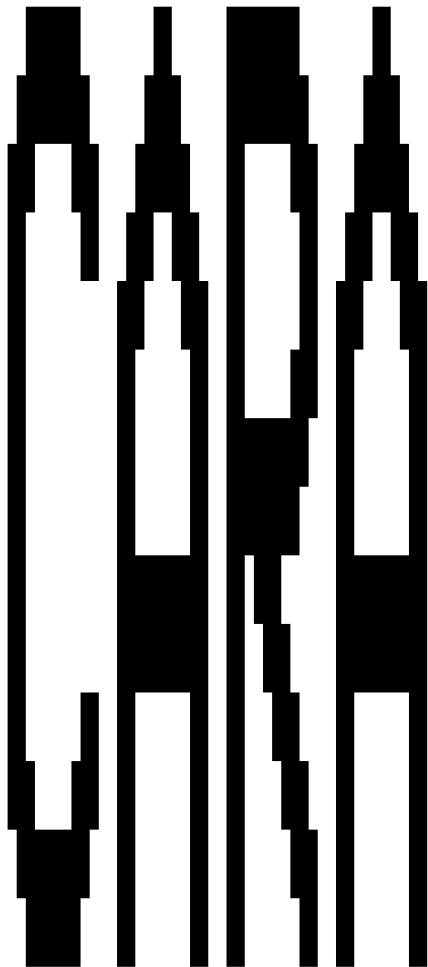


*Old Work*, 2019, MDF, paint, plastic, Installation in the back left corner of the exhibition hall, Courtesy of the artist and Ermes-Ermes, Vienna



The work is not the architecture – it is its rate. It is the lacuna, a corrupt volumetric image, a house built from static, the world’s largest pistachio, or the so-called “big white domino.” (Nick Bastis)





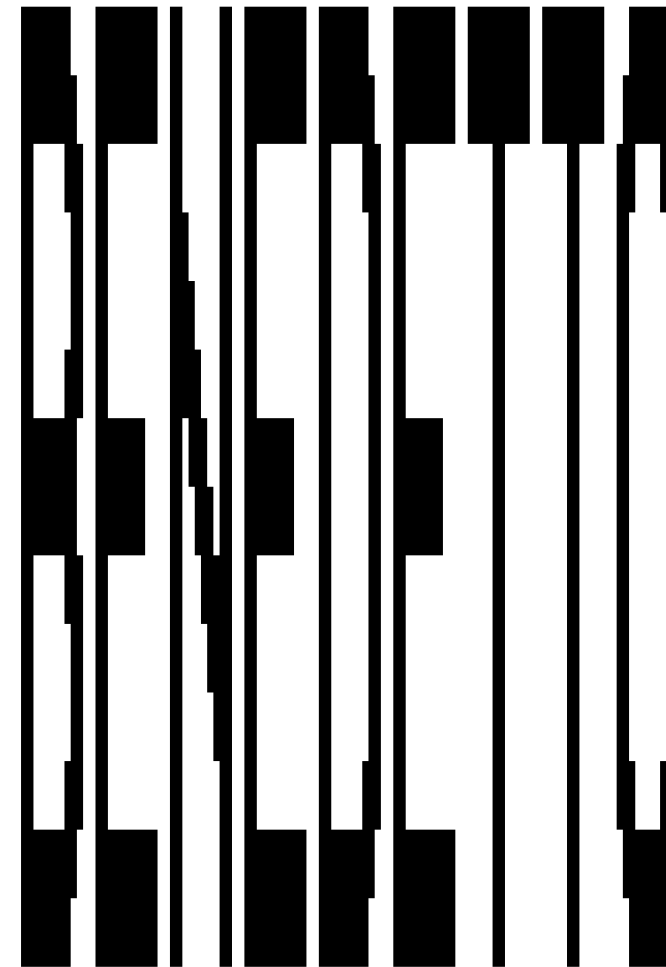
*AngryPornA*, 2016, Inkjet on aluminium, 182.9 x 101.6 cm, Courtesy of Chapter Gallery, New York and Night Gallery, Los Angeles



*AngryPornB*, 2016, Inkjet on aluminium, 182.9 x 101.6 cm, Courtesy of Chapter Gallery, New York and Night Gallery, Los Angeles

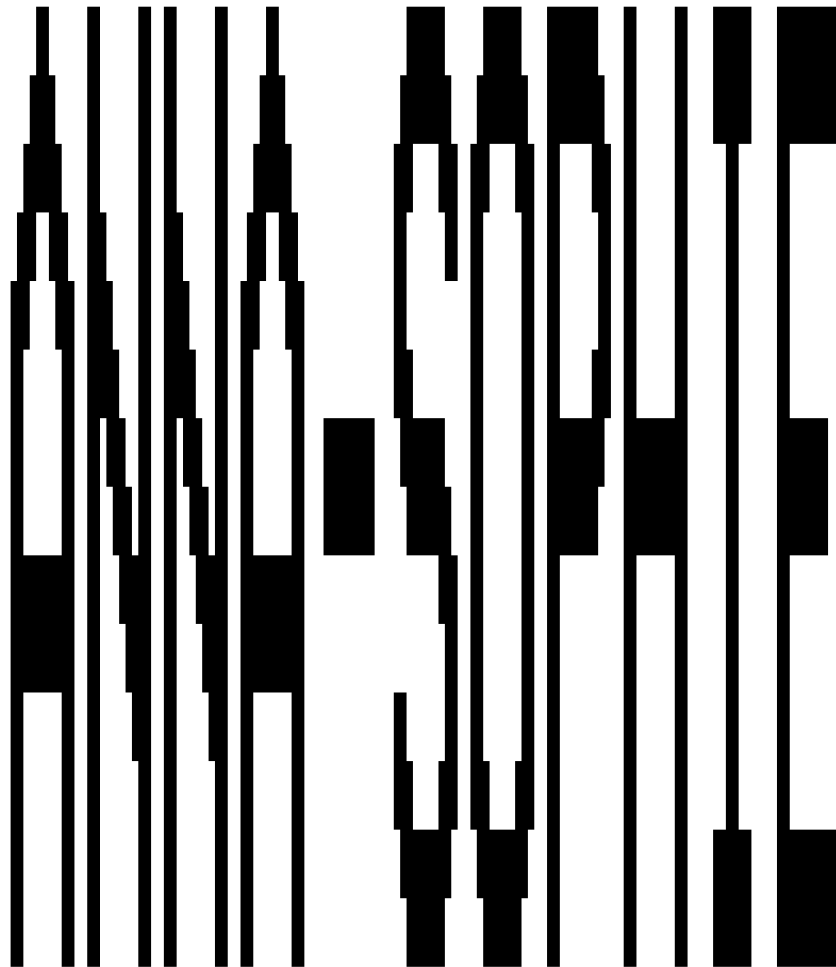


*AngryPornC*, 2016, Inkjet on aluminium, 182.9 x 101.6 cm, Courtesy of Chapter Gallery, New York and Night Gallery, Los Angeles



Language holds the image harmful. In the print series *Angry Porn*, text demands a complex voice over the body – as well as a site of pleasure – to confuse and interrogate those who seek to dominate through the use of static and harmful representations of race, labor, and gender.

*Note: The images were taken at what is referred to as Berkeley Springs, West Virginia, home to the first spa in the US, taken by George Washington, who stole them from the local Native American tribes who had been enjoying them for thousands of years. (Cara Benedetto)*



*mud coat 2*, 2016, Courtesy of Galerie Emanuel Layr Vienna/Rome and JTT Gallery, New York, Photo: Jonas von Ostrowksi



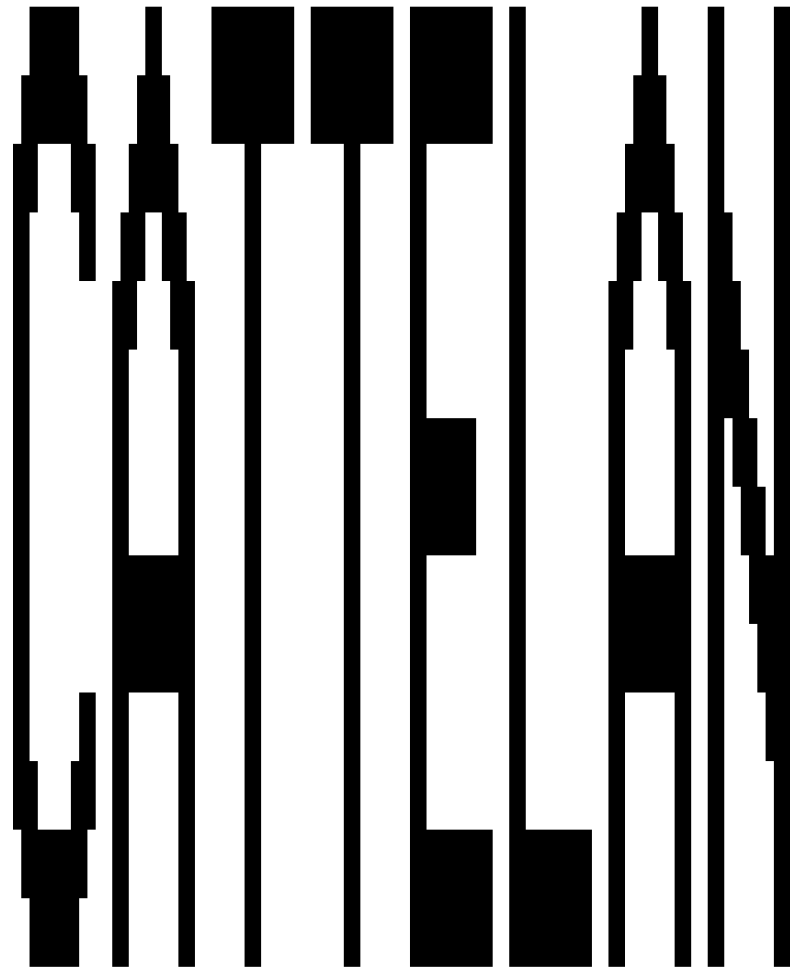
*Time that breath cannot corrupt*, 2019, 3 polyester lace coats, thread, mud, variable dimensions, Courtesy of Galerie Emanuel Layr, Vienna/Rome and JTT, New York

Since 2014 I have worked with the same pattern adapted from a work coat for numerous textile sculptures. The coats always consist of fabric, and are variously left to hang simply, they are draped around things and knotted together in pairs or subjected to various processes of corruption. I have installed them wet on the ground left to dry, caked in mud with stains, left on walls or petrified by concrete. These processes taken together and without hierarchy can be seen almost like a dynamic dance around the consequences of passing time and the relationship between garments that recall the body literally by shape and the live bodies they are fashioned for. This proximity imbues clothes with a certain drama: the stained dress remains / where is the body? *Time that breath cannot corrupt* is a new configuration of three coats created specifically for the exhibition at Kunsthallo Wien. (Anna-Sophie Berger)



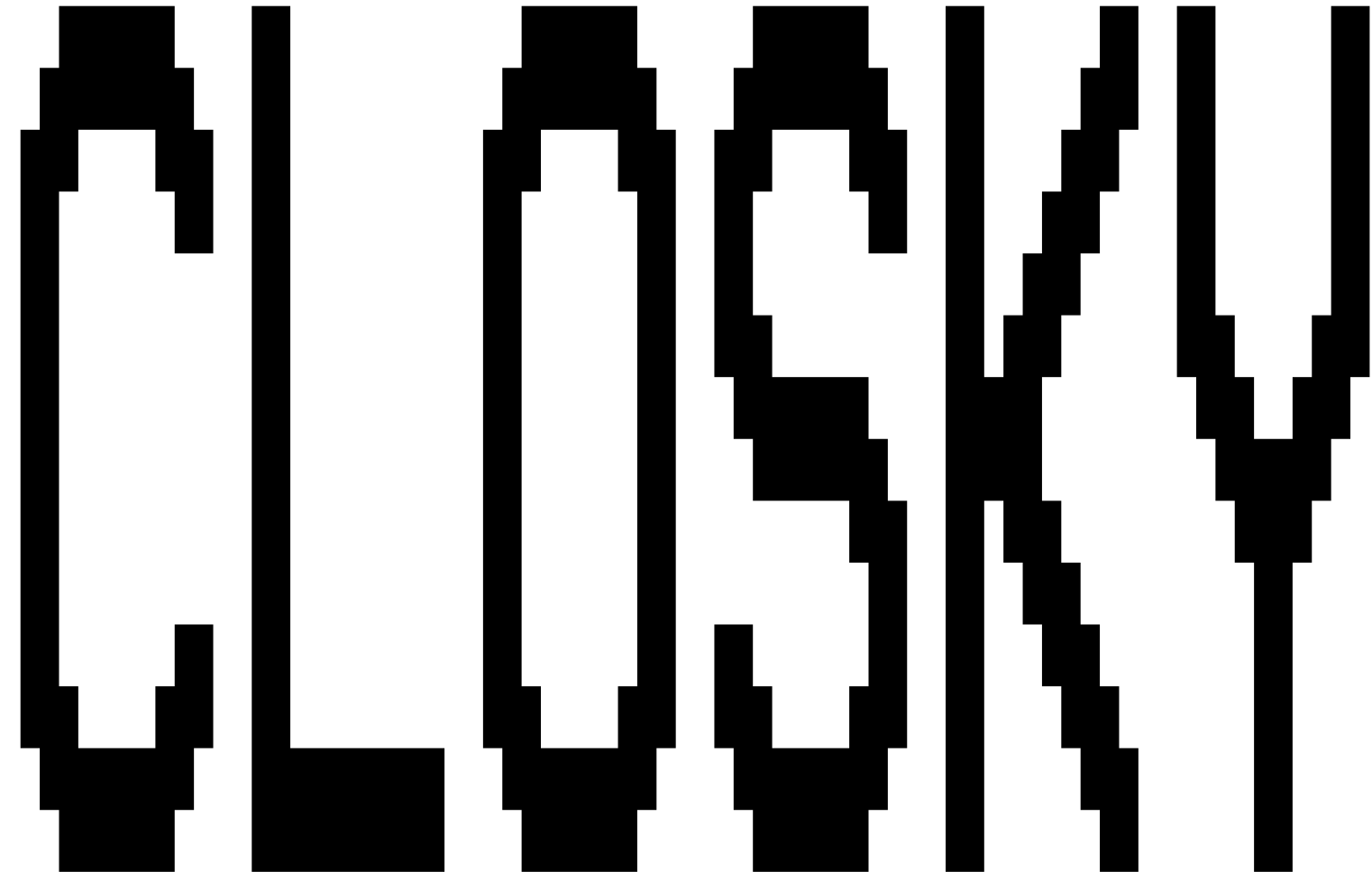


Project 1, 1992, Tattoo, Courtesy of the artist and Air de Paris, Paris



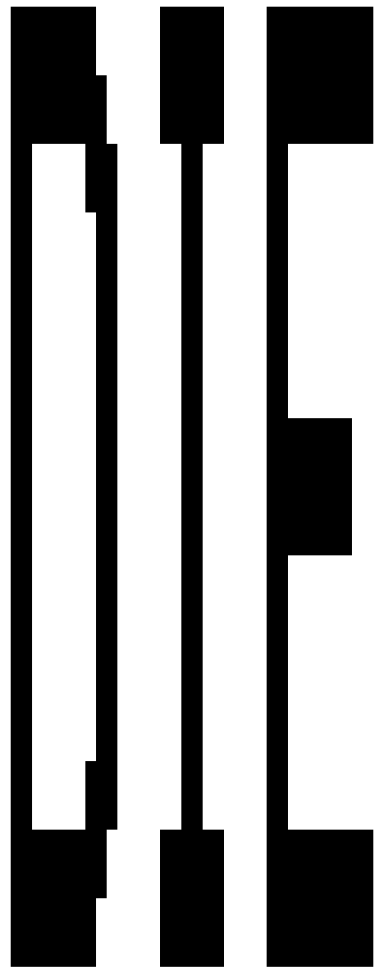


Untitled, 1992, Tattoo, Courtesy of the artist and Air de Paris, Paris





Fleck, 1992, Postcard, 10 x 14 cm, Courtesy of the artists, (Detail, Photo: Marlene Rosenthal)



Ona B., Evelyne Egerer,  
Birgit Jürgenssen  
and Ingeborg Strobl

With much ado, Robert Fleck announced a project aimed at bringing together contemporary art from Vienna and eighteen Berlin galleries. Fleck, next to Cathrin Pichler, was one of the two first specimens of the "federal curator" genre installed by the art-loving minister Rudolf Scholten in 1992, who fell flat on his face in no time. The art scene Kasper König had sent word of his impression to – that Viennese artists were "too lukewarm", and so Fleck abandoned the project with the argument that "the substance for such a joint exhibition of the Viennese scene was still not given for a variety of reasons." DIE DAMEN produced and sent out a postcard in view of the occasion. The picture shows them in narrow black trousers and white shirts. Large, shining black stains, which were popular for embellishing cars at that time, were decoratively pasted on their shirts in paintball style. The K2R stain remover advertising slogan "The stain must go" was on everybody's mind then. (Brigitte Huck, in: *DIE DAMEN*, exhibition catalogue, Zeit Kunst Niederösterreich, 2013)

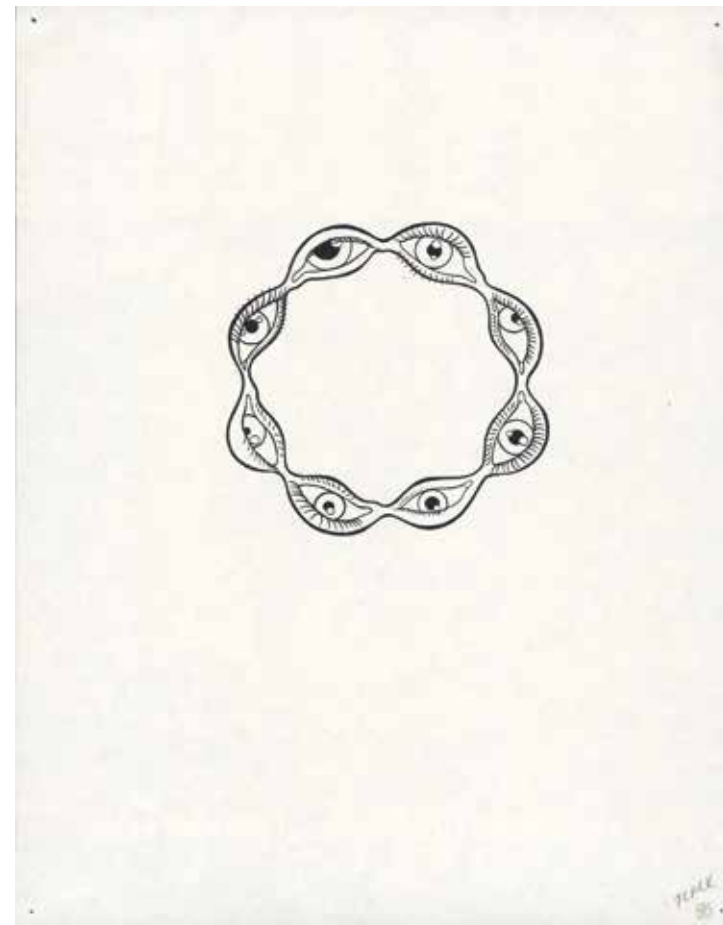




Photo: coolkishmish/PIXTA

There can be a compounding of how, and what gets left around (droste effect). Glasses of preserved food, the body/bodies. When something is left, is that urgency? I remember hearing a lecture in 1992 about raves as a space of collective alienation, feels/felt right. (Jason Dodge)





*Love Mind, Celtic, 1992, Tattoo, Courtesy of the Estate of Robert Flack, Air de Paris and Paul Petro Contemporary Art, Toronto*





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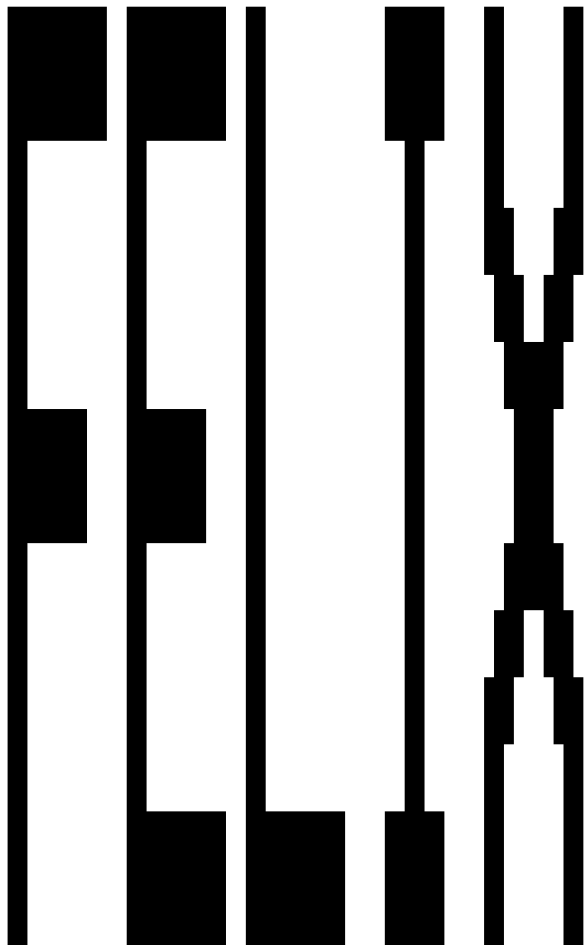
4.



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*"Untitled" (It's Just a Matter of Time), 1992, Billboard, dimensions vary with installation, Courtesy of the Estate of Felix Gonzalez-Torres, © Felix Gonzalez-Torres*

1. Installation Location: Hamburg Germany, *Gegendarstellung – ethik und ästhetik im zeitalter von aids [Ethics and Aesthetics in Times of AIDS]*. Kunstverein in Hamburg, Hamburg. 15 May – 21 Jun. 1992.

2. Installation Location: New York, NY, USA, Andrea Rosen Gallery, *It's Just a Matter of Time*. Andrea Rosen Gallery, New York, NY. 30 Mar. – 4 May 2002.

3. Installation Location: São Paulo, Brazil, Photo: Rochelle Costi, Photo courtesy Museo de Arte Moderna de São Paulo, *It's Just a Matter of Time*. Andrea Rosen Gallery, New York, NY. 30 Mar. – 4 May 2002.

4. Installation Location: Dyer Street & Pershing Drive, El Paso, TX, USA, Photo: Marty Snortum Studio, *Felix Gonzalez-Torres Billboard Project*. ArtPace, San Antonio, TX. Jan. – Dec. 2010.

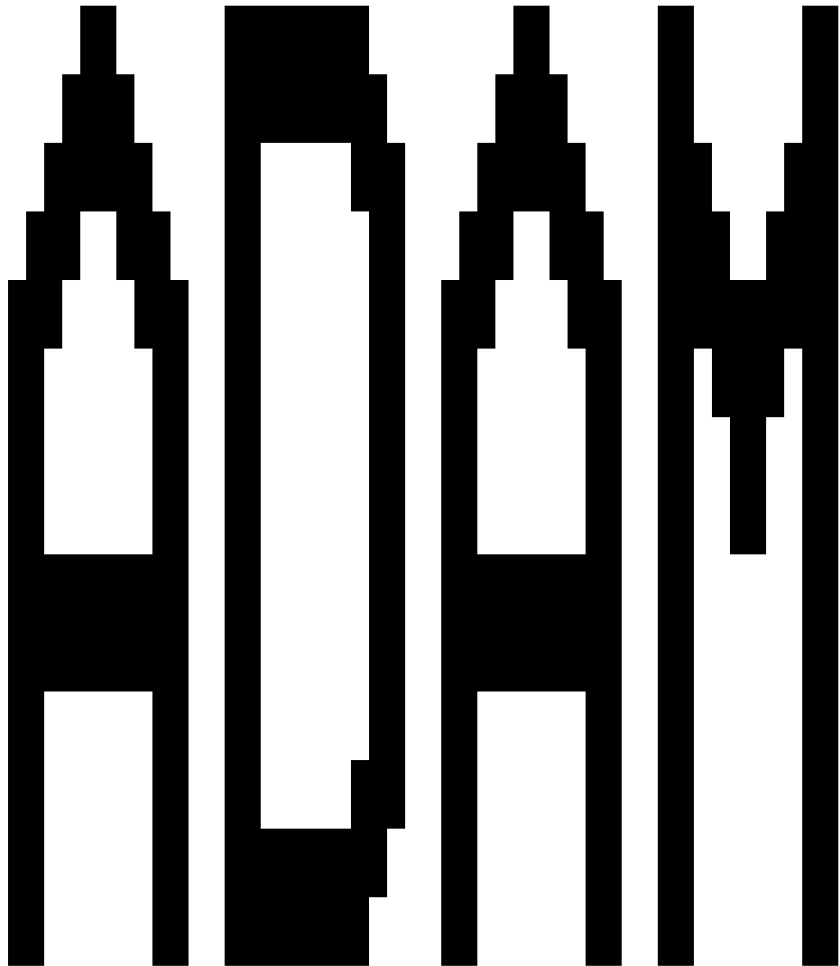
5. Installation Location: Myrtle & Campbell, El Paso, TX, USA, Photo: Marty Snortum Studio, *Felix Gonzalez-Torres Billboard Project*. ArtPace, San Antonio, TX. Jan. – Dec. 2010.

6. Installation Location: Dusseldorf, Germany, Photo: Achim Kukulies, *Amnesia*. Andrea Rosen Gallery, New York, NY. 11 Dec. 2010 – 22 Jan. 2011.

Photos: Courtesy of The Felix Gonzalez-Torres Foundation



*Untitled*, 2019, Oil, acrylic, resin, human hair on primed linen, 281 x 162 cm, Courtesy of the artist and Galleria Zero..., Milan, Photo: Marlene Rosenthal



On the upper floor there is a large lady constantly throwing children out into the world.

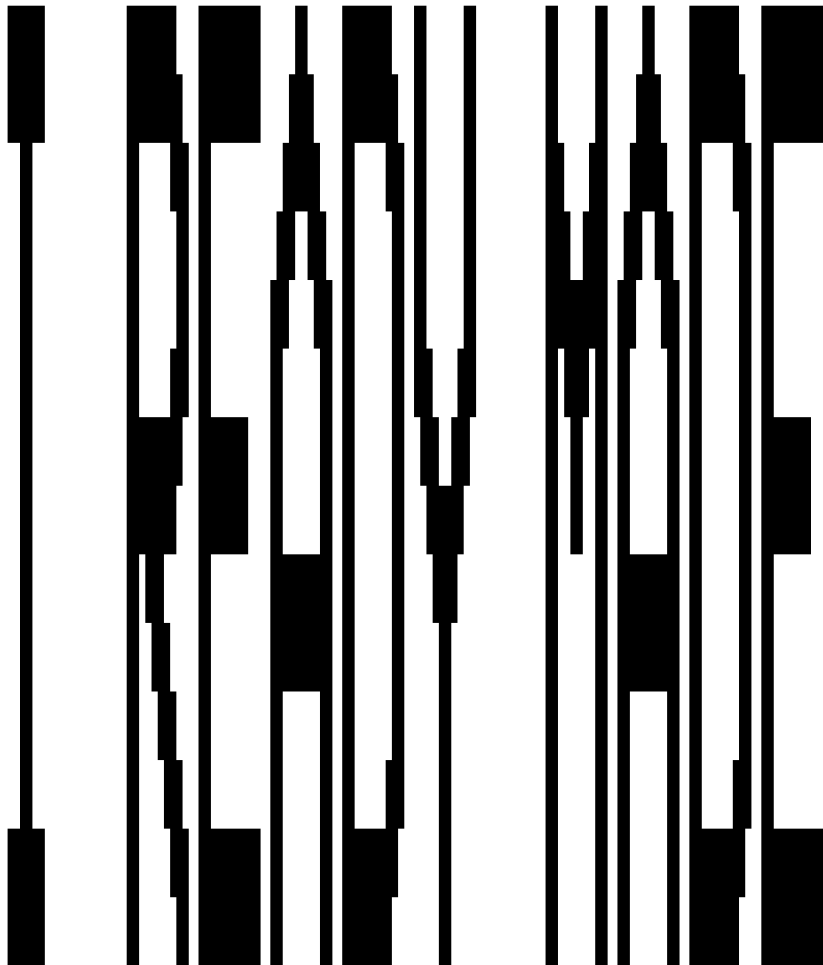
In those rooms they will grow into men and women – not quite knowing where else to go.

But if they take things seriously and work hard enough, they will find peace.

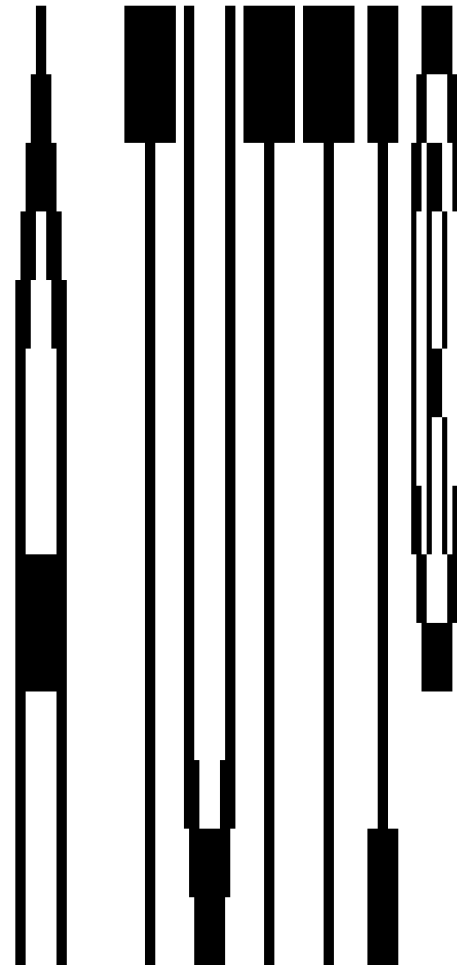
Peeling back the walls like layers of an onion.

Sunlight filters into the stone rooms.  
(Adam Gordon)





Publicità, pubblicità, 1988, Black & white photograph, 157 x 123 cm, Courtesy of Jan Mot, Brussels



[...] The agency exists solely through a real collective "enterprise" which, for example, "instead of repeating as an empty affirmation that the author has disappeared", aims, in Foucault's terms, to "locate the space left vacant by the disappearance of the author, and closely survey the distribution of the lacunae and faults and observe sites and free functions that this disappearance makes appear." [...]

Instead of the satisfaction that a collector might find in a painting that could, for example, represent him (cf. Warhol), the agency, taking into consideration the changes that modern art has made to the scheme of representation, offers him the chance to intervene, his own name, in a narrative which, although it is no longer internal to this improbable frame, nonetheless continues to persist in an actively the existence of which can be proven by any critical article or text – starting with this one... (Esther Schwarz)

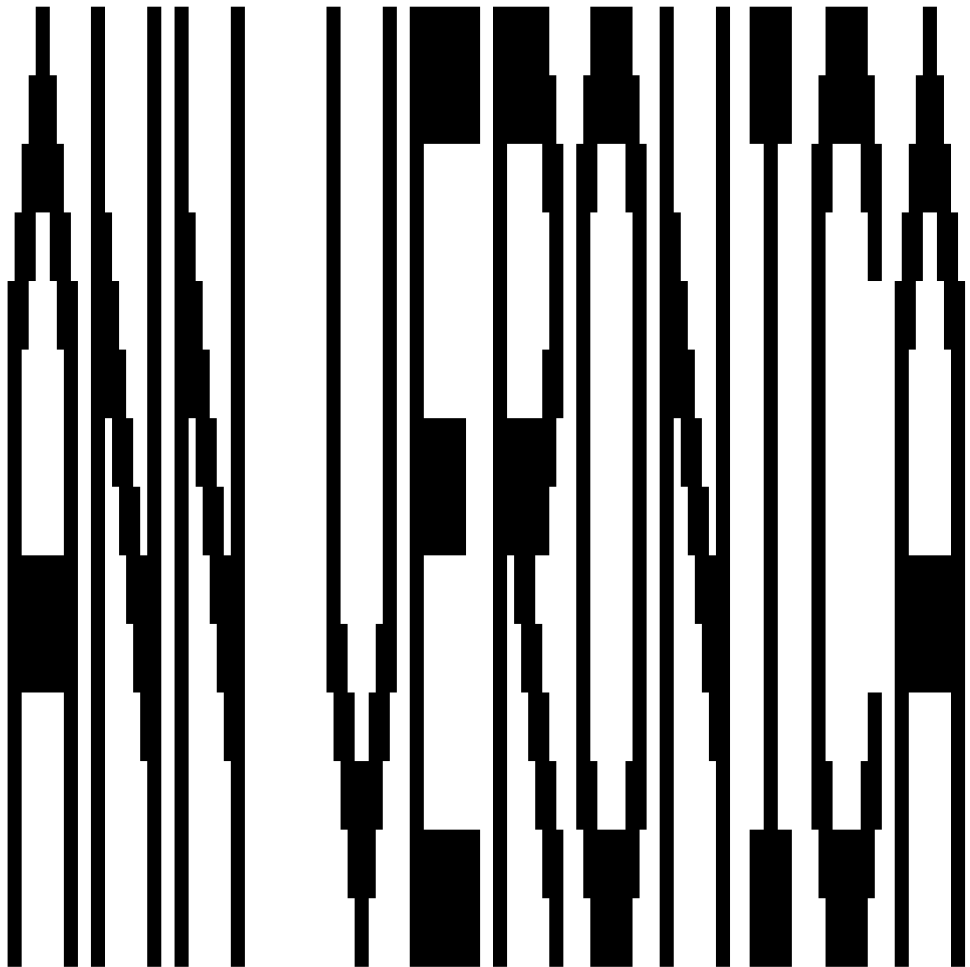
"art history in search of characters... Following its creation in New York, in December 1987, the agency «ready-mades belong to everyone» is pleased to announce the opening of its French subsidiary, «les ready made appartient à tout le monde». If you are an amateur or professional art lover, a collector looking for total investment in an ambitious artistic project, we have developed, just for you, a program that today takes its place at the centre of contemporary artistic debates.

With us, you will find all the facilities you need to have your name definitively linked with a work of art, a work that will have been waiting for you and your signature to be called into being. As the work's sole and absolute author, you will find yourself among the greatest names in the catalogues and programs of all the best museums, galleries and private collections.

Because we are convinced that the time has come for a total revision of authorial rights, we are counting on you and your enthusiasm: together, we will write a new chapter in the history of contemporary art.

History is in the making: be part of the story!





*Untitled (Blue Glitter)*, 2015 – open date, Polyester, variable dimensions, unique

Courtesy of the artist and kamel mennour, Paris/London, Photo: © Dirk Pauwels, Courtesy S.M.A.K. Gent, Belgium



*Untitled (Blue Glitter)* is the result of a minimal action with great visual impact. The gesture of throwing glitter into the space results in an uncontrolled explosion of colour. Not only the movement of the glitter inherent to this gesture but also the movement of the spectator is key in this artwork. As the spectator moves around the artwork, the glitter changes colour, simply because the point of view of the spectator changes by every movement and thus the light and reflection change alongside. In this way, *Untitled (Blue Glitter)* asks, in a very subtle way, for active audience involvement, which leads to a very personal visual experience. (Ann Veronica Janssens)



*Les voleurs de couleur (Personnage à réactiver)*, 1992, Cibachrome on reinforced aluminium, 120 x 90 cm, Collection of Pierre Nouvion, Monaco, Photo: Marlene Rosenthal

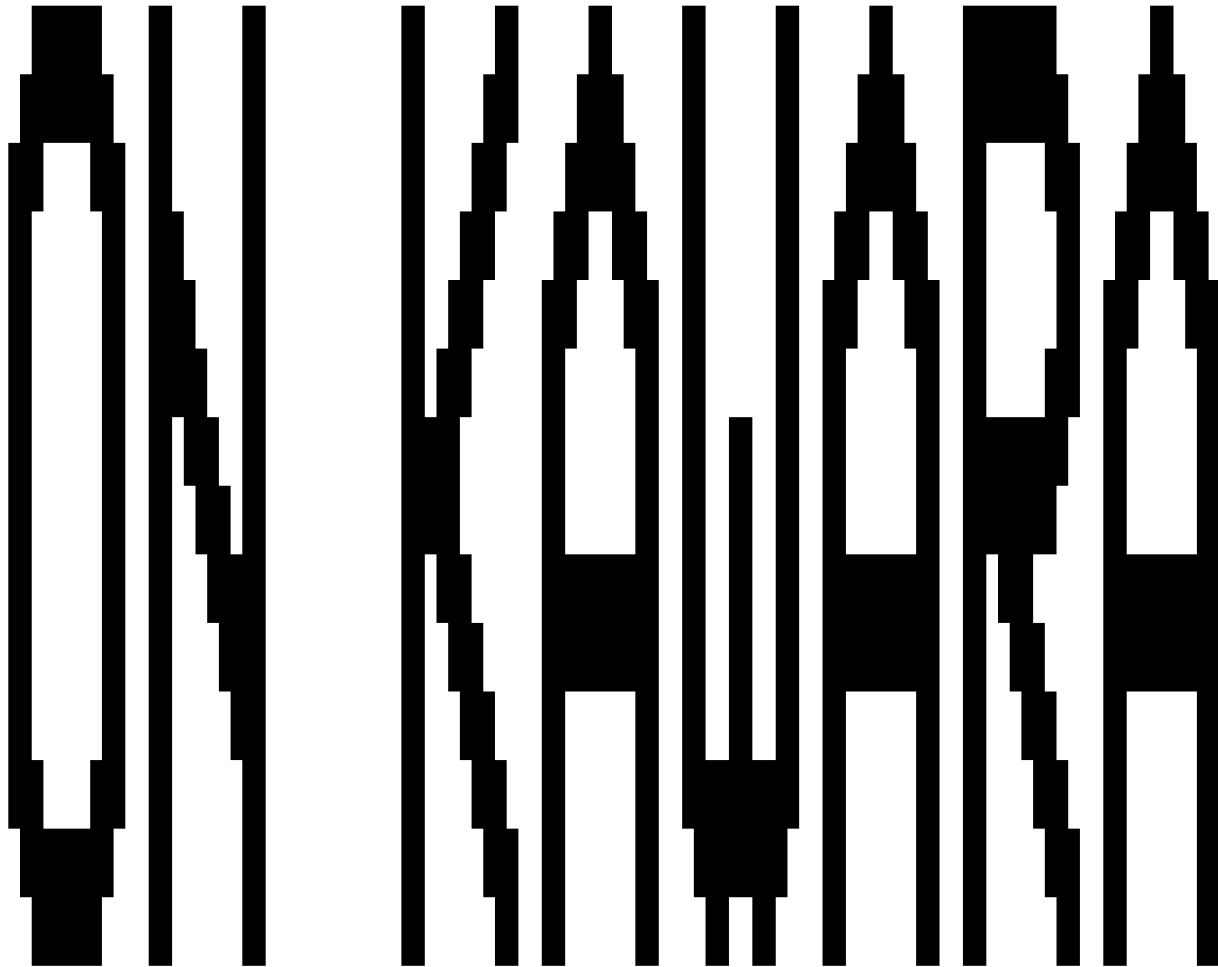


*Les voleurs de couleur, reactivation*, 2019, Cibachrome on reinforced aluminium, Courtesy of the artist and Air de Paris, Paris

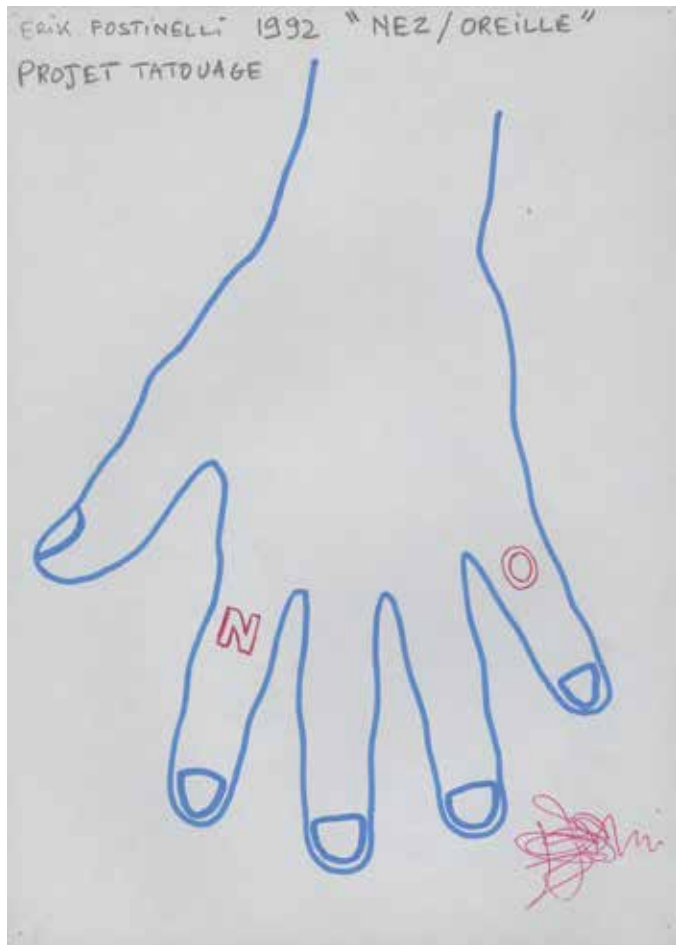
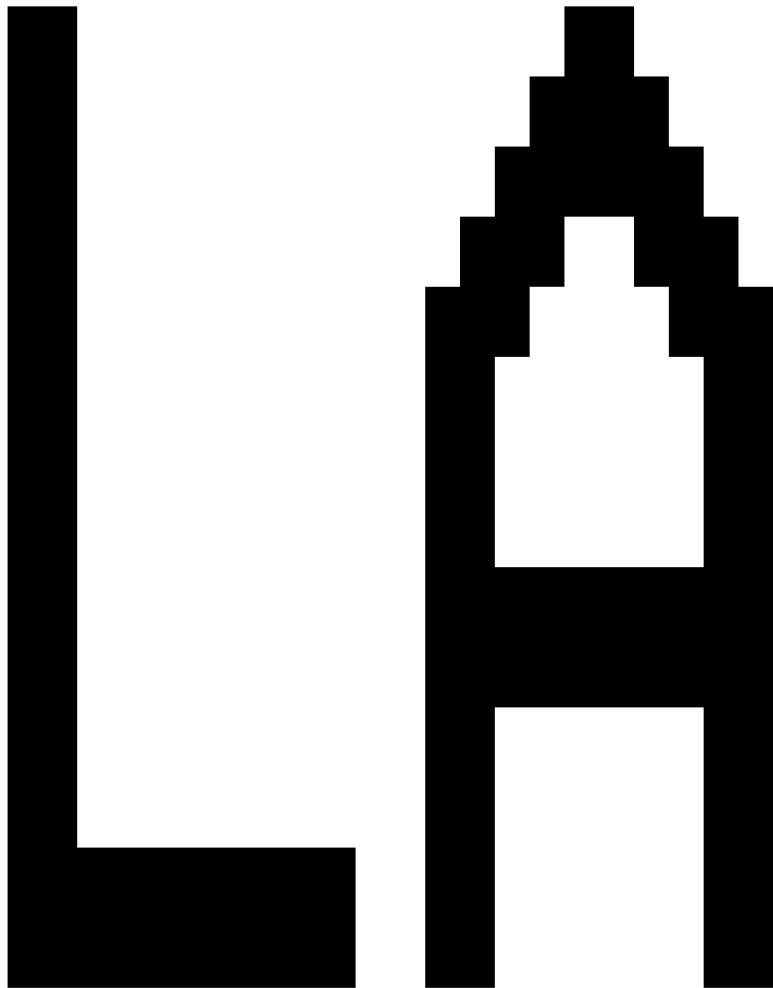
*Les voleurs de couleurs* (The Colour Thieves) are part of a series of characters that were first shown at an exhibition in Nice in 1991. The figures come from an ongoing series of "revivable characters" including Snow White, Cat Woman, Superman, but also Harlequin, Dracula, or modern-day warriors such as American football players. At the opening or over longer periods during the exhibition, these background actors will play roles I have assigned to them. Subsequently they will be replaced with photos as confirmation of their presence, thereby enabling the deactivation of the event through a simple protocol.

I borrowed *Les voleurs de couleurs* (The Colour Thieves) from a mythical advertisement Jean-Paul Goude created for Kodak in the 1980s. The campaign seems to have been inspired by Tod Browning's film *Freaks*. Both as people and as artworks, these revivable characters are directly involved with the audience. This applies especially to the *Kodakettes*, who interfere with the protocols and use the exhibition area as a playground. (Pierre Joseph)

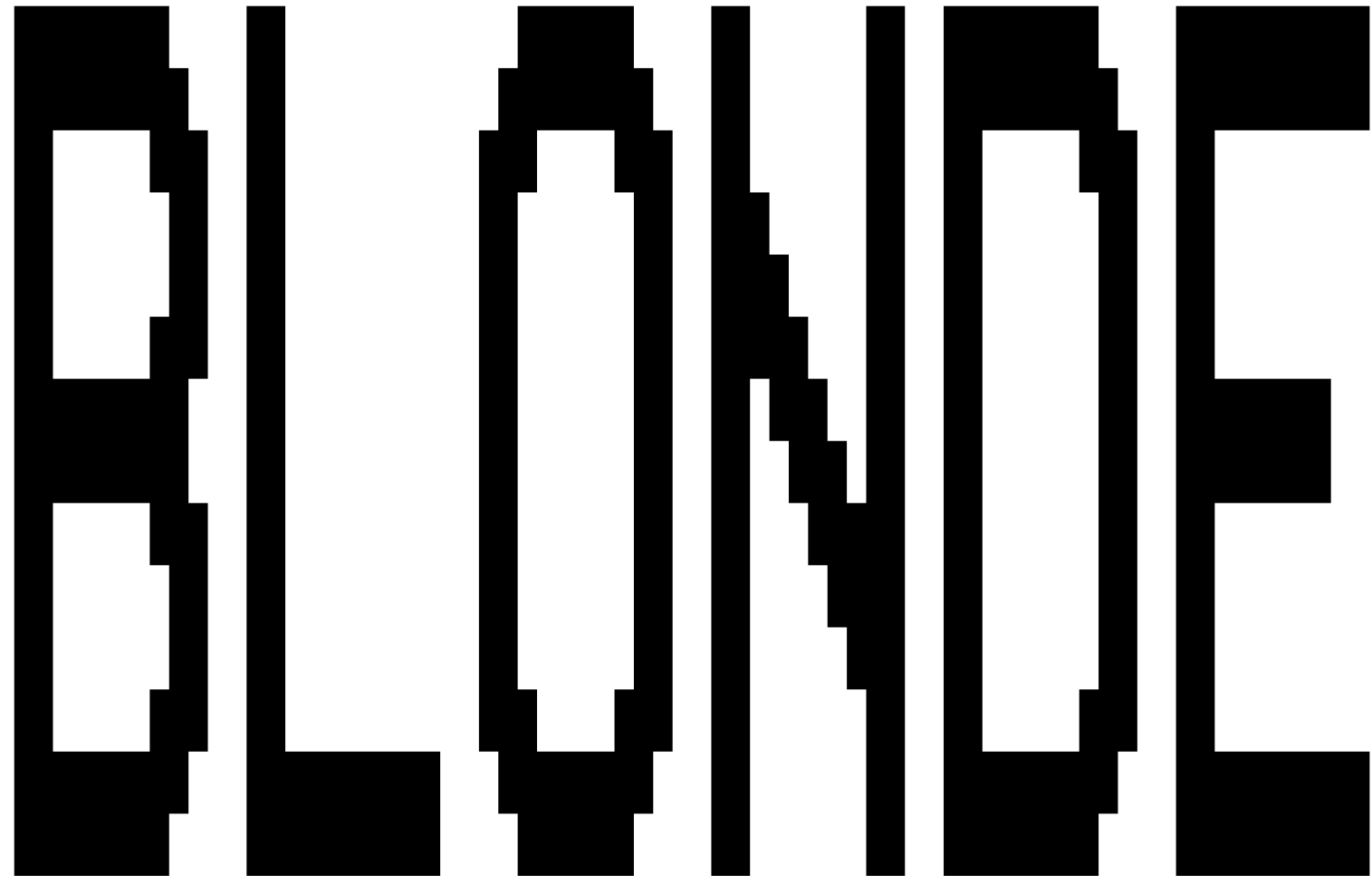
On January 4, 1966, On Kawara began his *Today* series, or Date Paintings. He worked on the series for nearly five decades. A Date Painting is a monochromatic canvas of red, blue, or gray with the date on which it was made inscribed in white. Date Paintings range in size from 8 x 10 inches to 61 x 89 inches. The date is composed in the language and convention of the place where Kawara made the painting. When he was in a country with a non-Roman alphabet, he used Esperanto. He did not create a painting every day, but some days he made two, even three. The paintings were produced meticulously over the course of many hours according to a series of steps that never varied. If a painting was not finished by midnight, he destroyed it. Kawara fabricated a cardboard storage box for each Date Painting. Many boxes are lined with a cutting from a local newspaper. (Guggenheim Museum, Jeffrey Weiss)

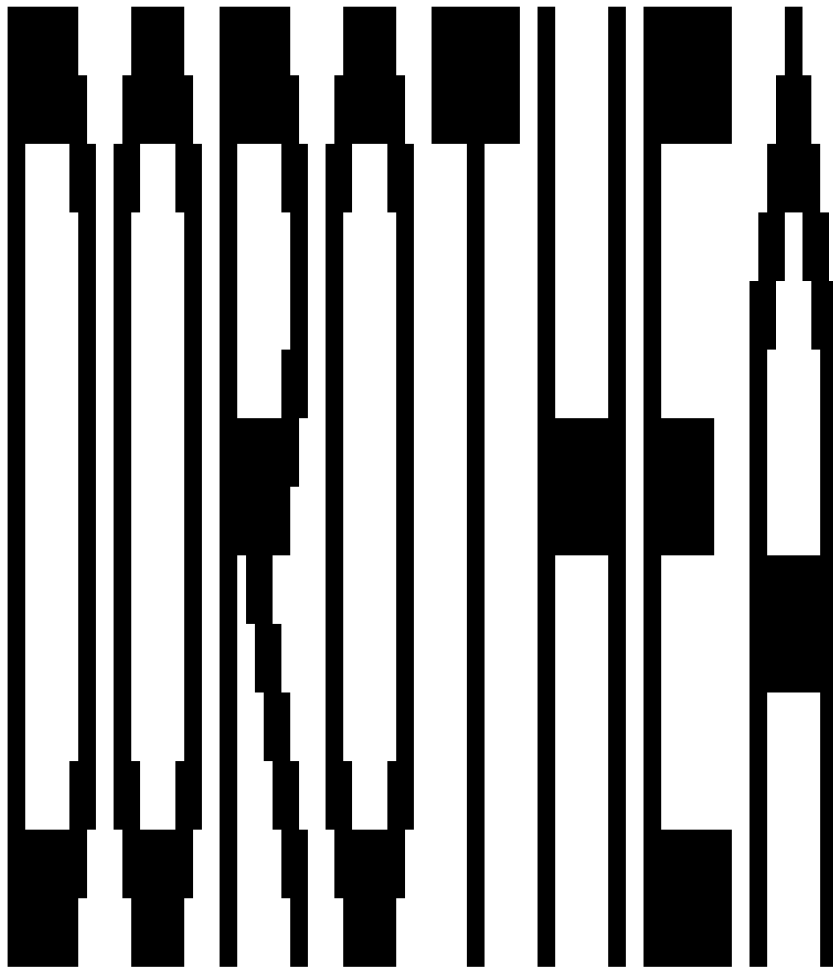


*Sept. 19 1992*, 1992, Acrylic on canvas, 25.5 x 33 cm, Courtesy of Friedrich Christian Flick Collection in Hamburger Bahnhof, Berlin, Photo: Christian Schwaber, Winterthur



No, 1992, Tattoo, Courtesy of Aude Riedberger and Air de Paris, Paris

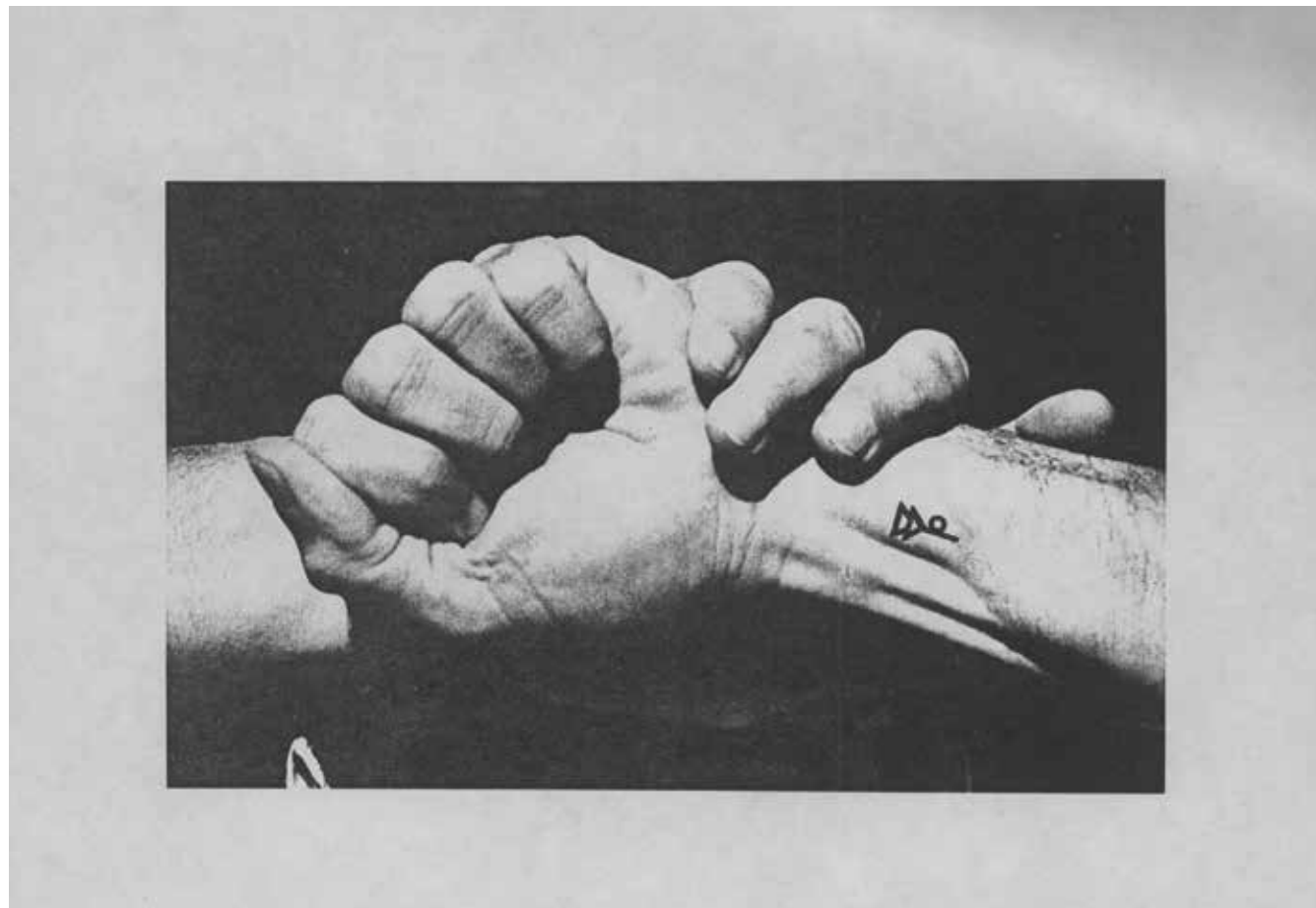
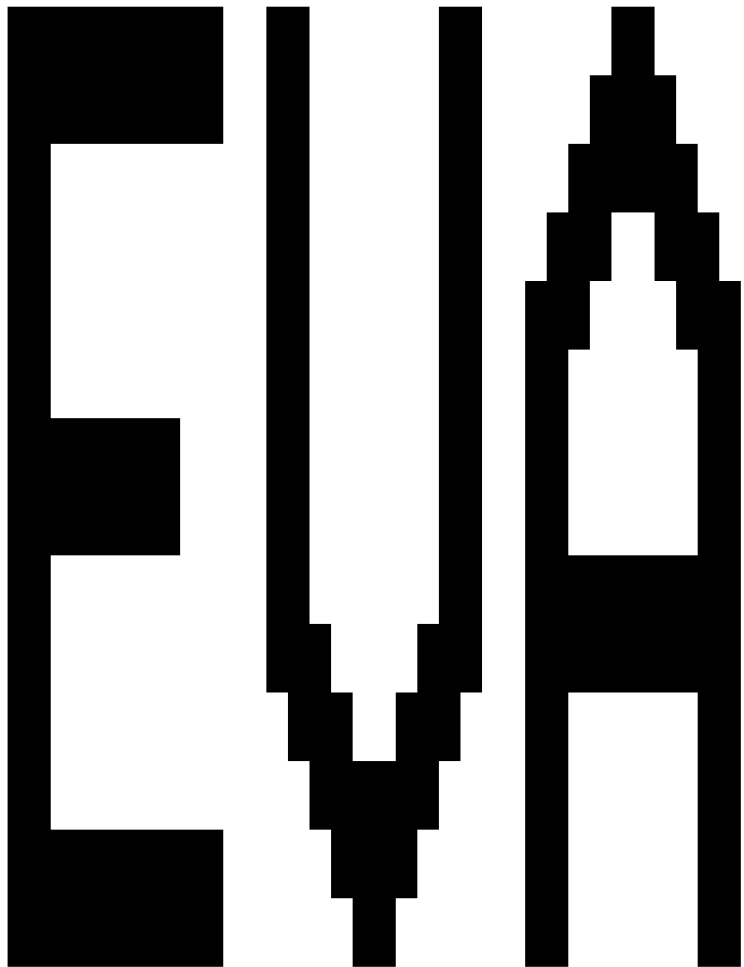




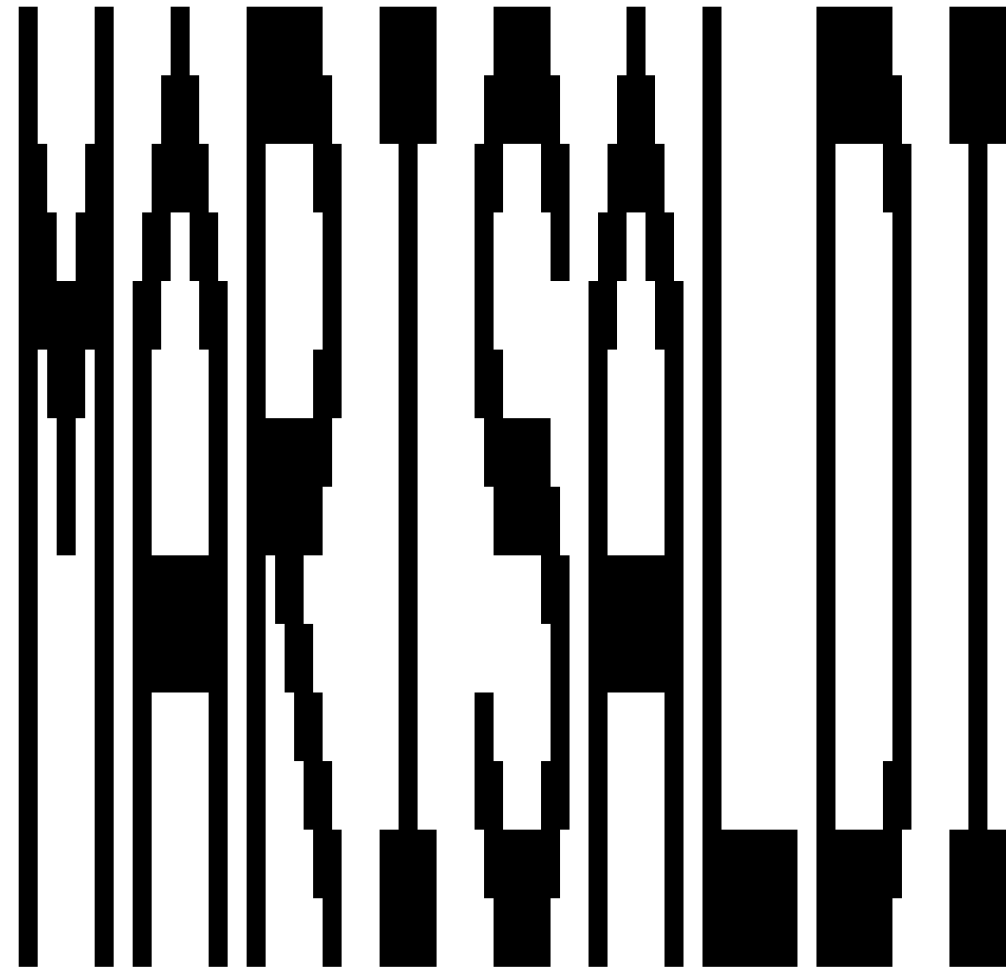
*Why I Hate Internet*, 2018, Torn page, 14 x 20 cm, Courtesy of the author and Wave Books

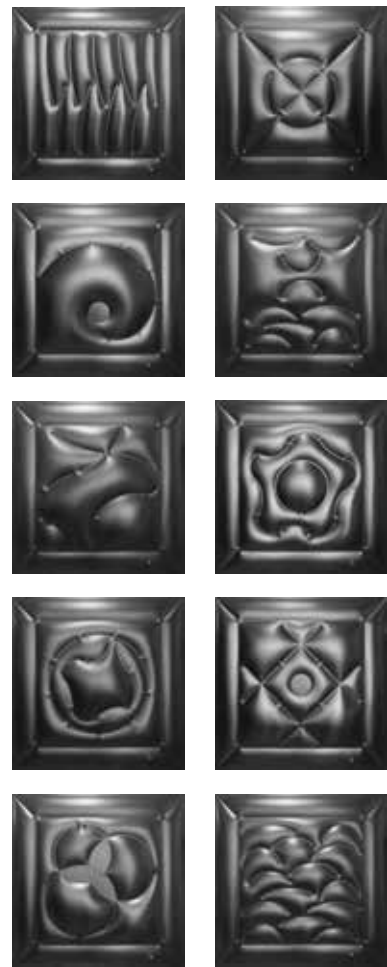


“I think that poetry is a perfect place to play with time, because both are things that aren’t linear. You could read a line and that could be its own time-space and you could read a book and it’s not chronological, but at the same time, we’re aware that we have limited time. We exist at that intersection. Time is so ruthless. I can say right now, “Time doesn’t exist! I’m in the flow!” and in 50 years, time will be like, “See you later! We’re going to grow some green stuff over you!” That’s beautiful. It wants to survive, and it’ll survive past all of us.” (Excerpt from an interview with Dorothea Lasky, published on: *Los Angeles Review of Books*, February 2019)



*L'incanto del lotto 49* (from *Thomas Pynchon*), 1992, Tattoo,  
Courtesy of the artist and Air de Paris, Paris





*Bieca Decorazione*, 2017  
PVC, air, wood structure,  
107 x 107 x 15 cm

*Bieca Decorazione*, 2017  
PVC, air, wood structure,  
107 x 107 x 15 cm

*Bieca Decorazione*, 2017  
PVC, air, wood structure,  
107 x 107 x 15 cm

*Bieca Decorazione*, 2017  
PVC, air, wood structure,  
107 x 107 x 15 cm

*Bieca Decorazione*, 2017  
PVC, air, wood structure,  
107 x 107 x 15 cm

*Bieca Decorazione*, 2017  
PVC, air, wood structure,  
107 x 107 x 15 cm

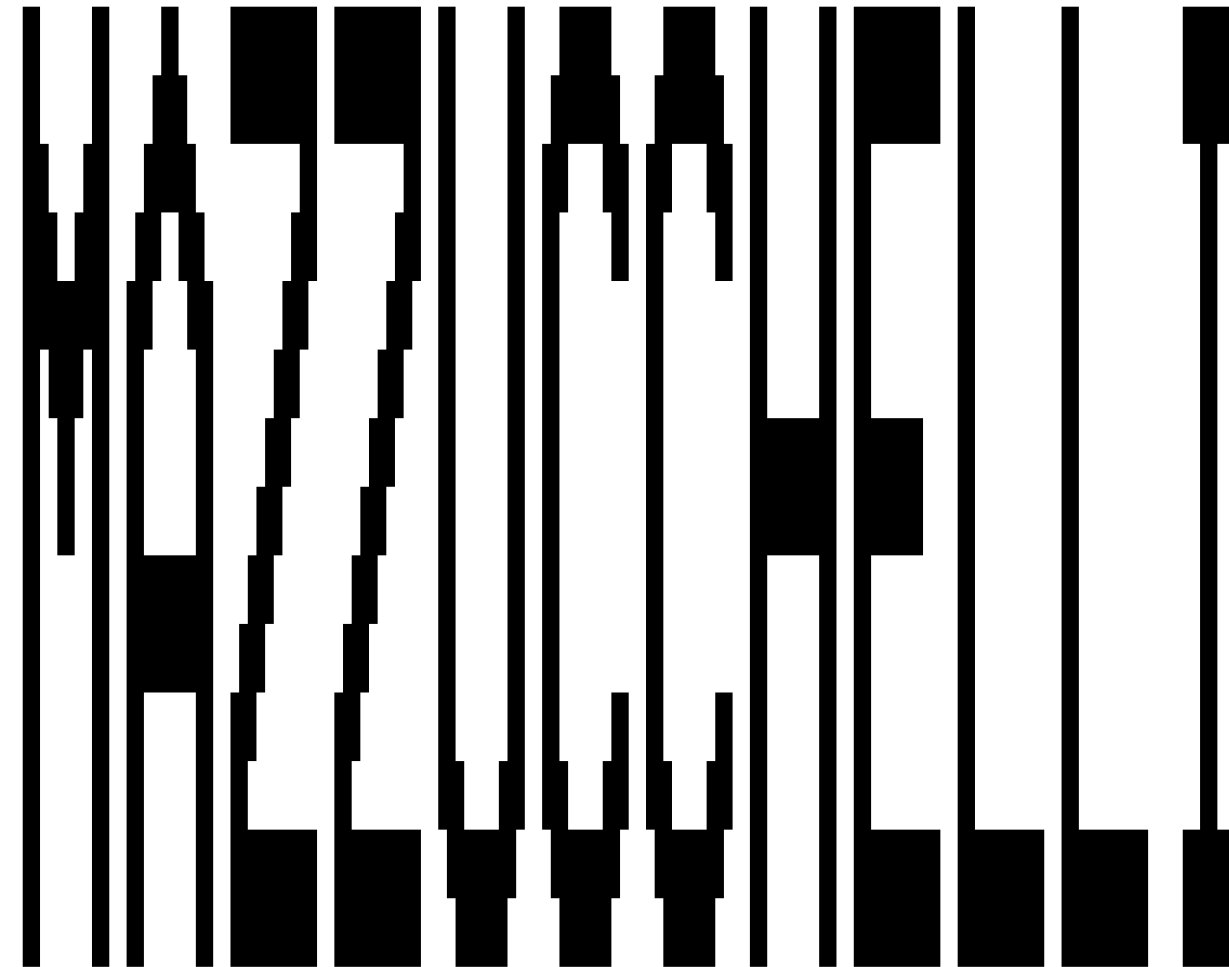
*Bieca Decorazione*, 2017  
PVC, air, wood structure,  
107 x 107 x 15 cm

*Bieca Decorazione*, 2017  
PVC, air, wood structure,  
107 x 107 x 15 cm

*Bieca Decorazione*, 2017  
PVC, air, wood structure,  
107 x 107 x 15 cm

*Bieca Decorazione*, 2017  
PVC, air, wood structure,  
107 x 107 x 15 cm

Courtesy of the artist and  
ChertLüdde, Berlin

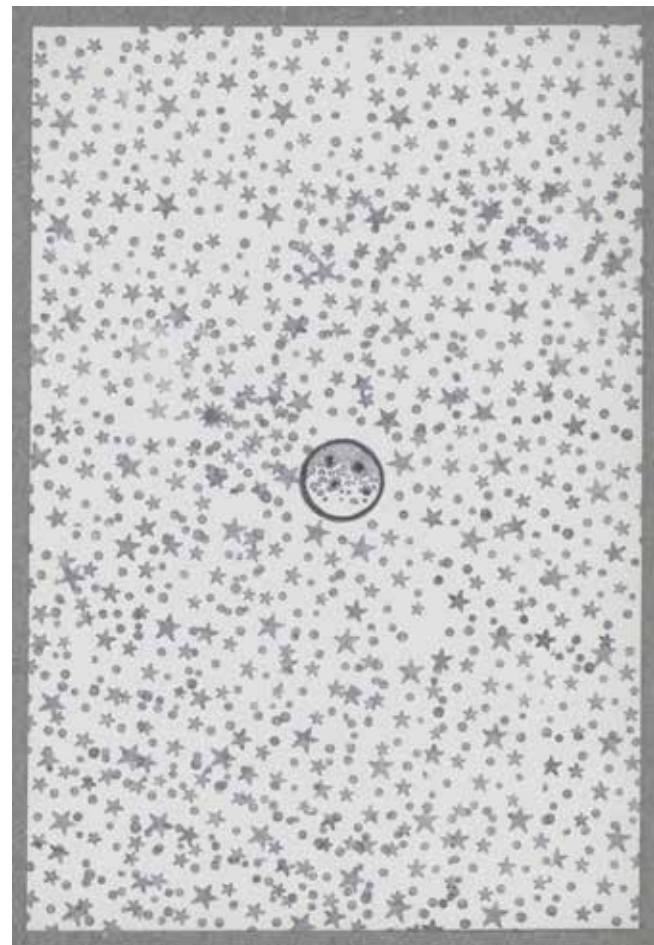


From the early sixties, Mazzucchelli has been experimenting with synthetic materials, notably inflatable PVC, which he pioneered and patented. His research led to creating large-scale inflatable objects, which he placed and subsequently abandoned in public outdoor spaces. The works temporarily became part of the urban fabric, and unexpected social roles became activated by contact with passers-by. The public did not passively admire the artworks but was rather keen to move them around, play with them and take them away. His works ranged from art destined to be abandoned to his inflatable canvases known as “Bieca Decorazione”, an ironic title referring to the supposedly mere decorative function of art. Each of the ten “canvases” of black PVC have abstract patterns heat-stamped onto them, creating a succession of puzzling shapes embedded within the material. The display recalls and pays homage to a larger room installation originally conceived for the jewellery store Anni di Gennaro in Milan in 1971, where the artist covered the walls of the space in black *Bieca Decorazione*. (Clarissa Tempestini, ChertLüdde)



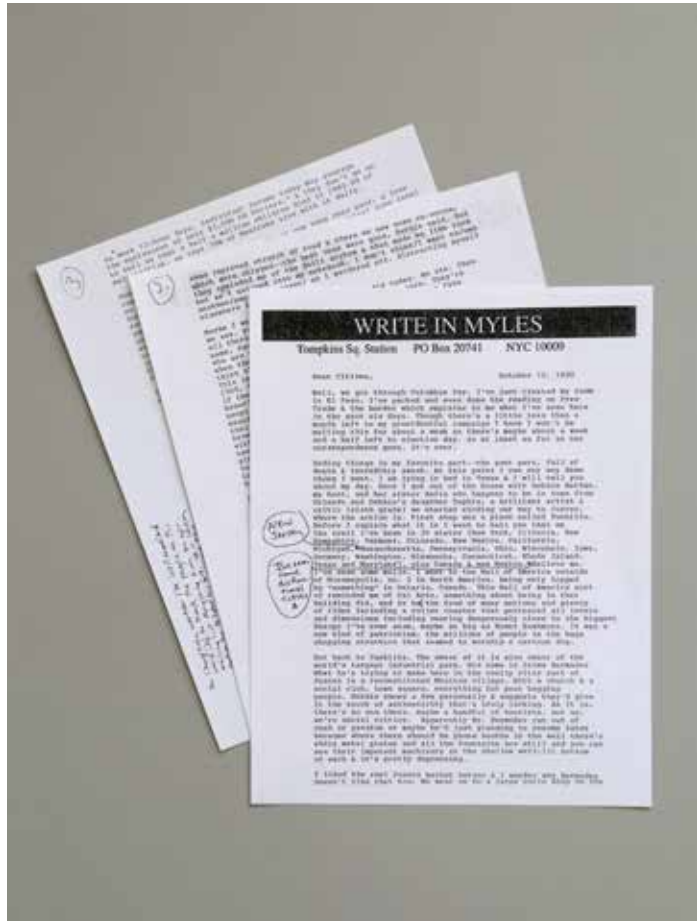
Me, 1992, Tattoo, Courtesy of the artist and Air de Paris, Paris



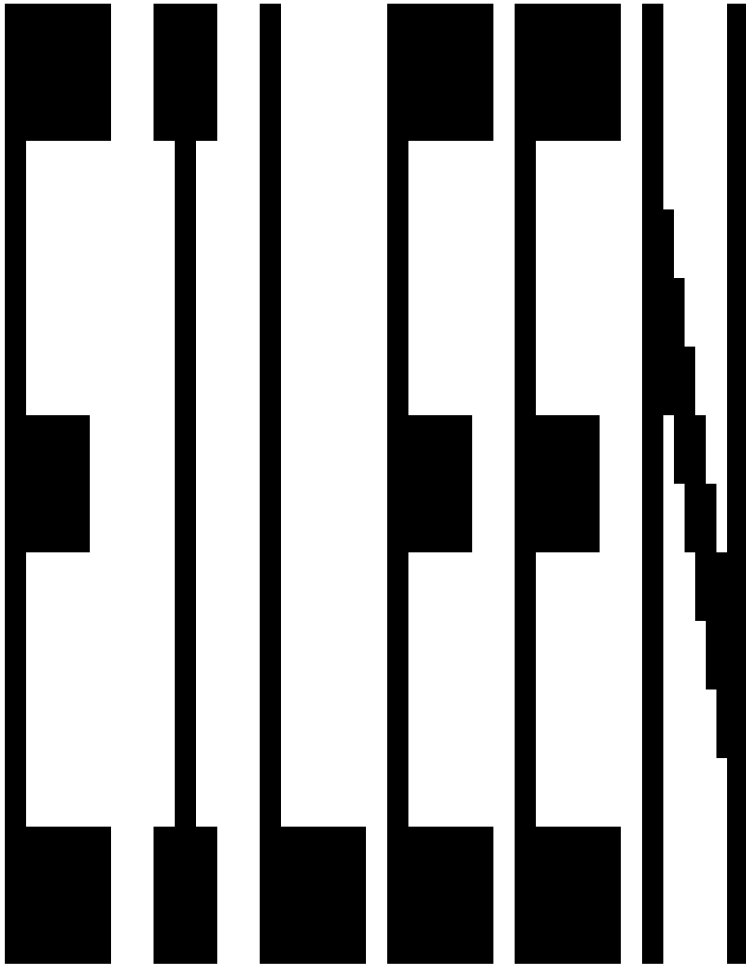


7 samouraïs, 1992, Tattoo, Courtesy of the artist and Air de Paris, Paris



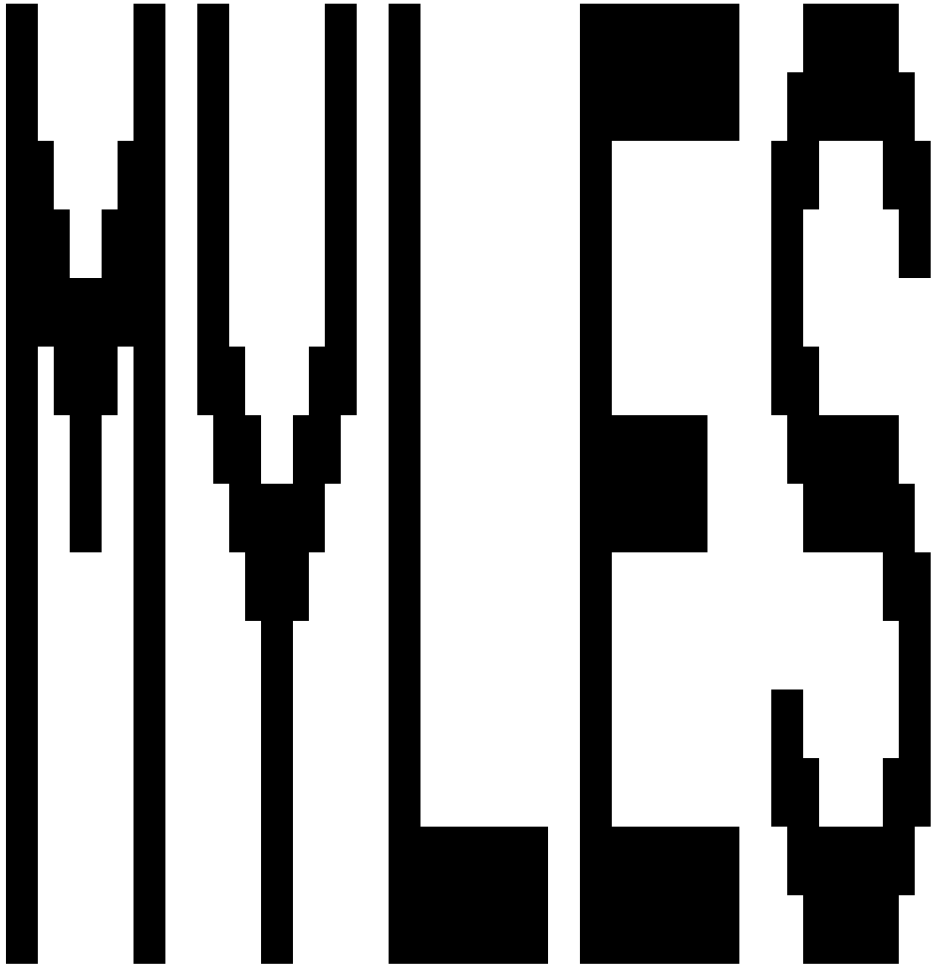


1992 Write-In campaign for President, 1992, Fax, 21 x 27 cm, Courtesy of the artist, Photo: David Avazzadeh



**How To Run for President of the United States of America**

You really have to be a native-born American citizen to do this and at least 40 years old. Once the campaign starts to heat up, out of the corner of your eye, watch and see what the other candidates are doing. As you're walking your dog, opening your mailbox, as you're making love, as you're slowly waking up in the morning, think about what the other candidates are doing. Try to think of their collective statements about what's right and what's wrong with America as a pool. Choose your moment carefully and jump in. Jump when you know that the only thing that would make sense this year would be if you ran for President of the United States. You know, they really can't stop you. In except for maybe two states, Nevada being one, any citizen can be a written-in candidate. In New York, for instance, you simply need 33 of your friends to sign affidavits saying that if you won they would go to the electoral college for you. You can just call them from home, and they probably wouldn't mind bringing the affidavits over. They can get them



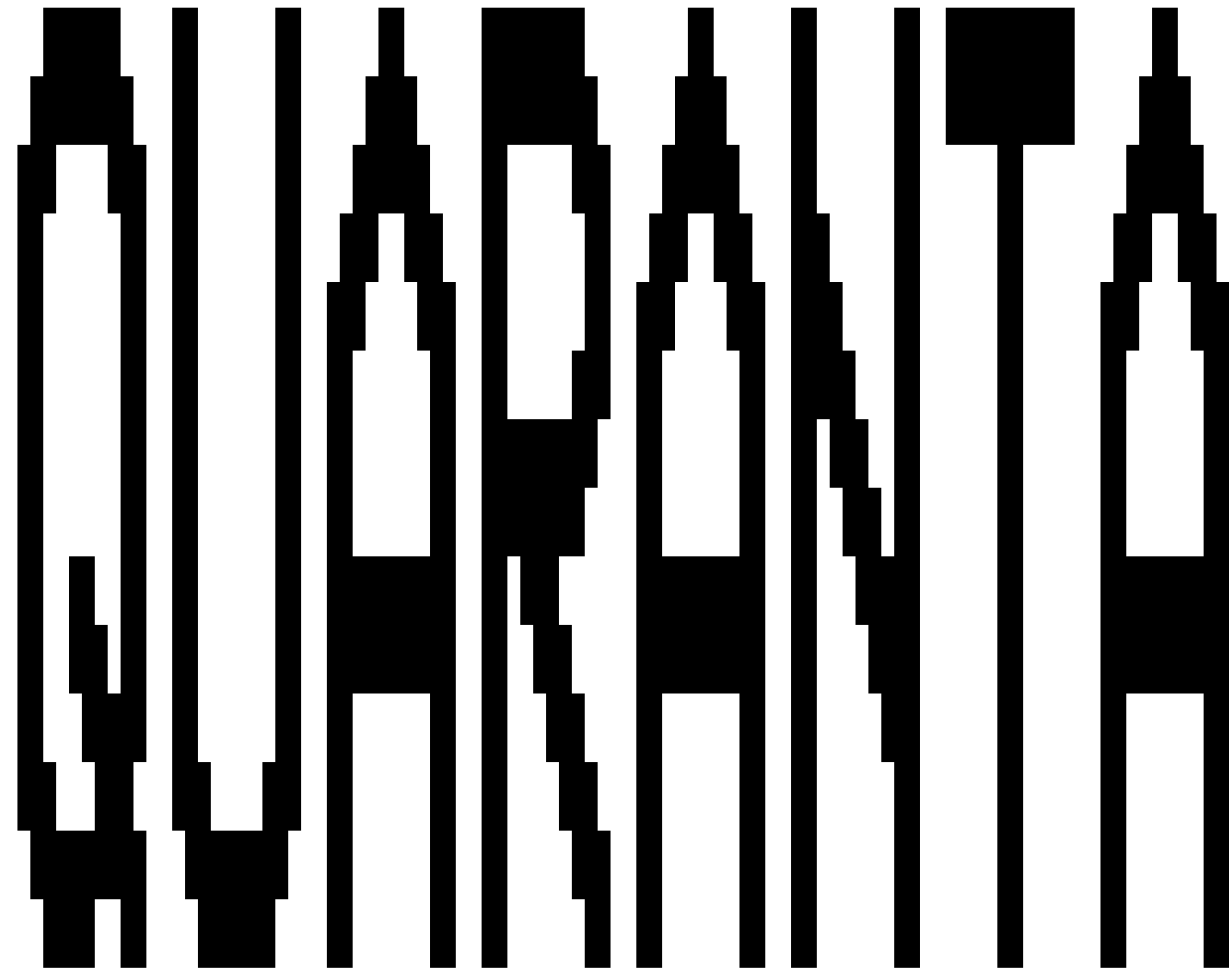
notarized by a travel agent. No big deal. Soon people will be wanting a platform and that hinges on what was going on at the moment you jumped in. In 1992, I was moved by the realization that the candidates were not writing their own speeches and I knew that I would want to do that. They were not saying what was on their minds and I knew I would want to do that as well. This year I would probably not say what was on my mind so you can see how from year to year a woman's candidacy can change. It's a flexible thing. This year I would probably stay out of America during the entire campaign period and court the votes of all the Americans who are not living there. I would try and represent their needs. Maybe they would have very few needs, their main one being to not be in America, which would be already be fulfilled. I would have an easy time representing all those absent people. Our slogan could be, "We are not there." Though frankly, I think everyone in America should run this year, as a pack, in utter silence. When it's all over they should eat a big meal. Mind if I smoke? (Eileen Myles, 1995)



*URANIA  
KUSTHALLE  
WIEN EDITION,  
2019, Designed  
garments  
and selected  
second hand  
clothing as  
staff uniforms,  
Courtesy of the  
artist*

...  
And what is  
space anyway  
if not the  
body's absence  
at every given  
point? That's  
why Urania's  
older than sister  
Clio!

...  
(From: *To Urania*  
by Joseph  
Brodsky, 1988)



50 songs, 7 hours,  
5 minutes.  
To be played on shuffle  
mode.

This is not a DJ mix which  
in those days strived to  
blend similar music to  
keep the seamless “beat”  
going and the audience  
moving through the night.  
This, I always found, to  
be very conservative and  
maintaining a “status  
quo”. Which is why the  
various forms of electronic  
dance music became  
very mainstream and  
boring quickly despite  
very unique, eclectic,  
experimental roots.  
The early 1990’s was  
an interesting time, but  
not for most of reasons  
often cited.

Revolutions in music  
are never what they make  
out it be. In that even if  
the most original music is  
copied from somewhere  
else. All the music in the  
selection was made around  
1992 (+/- 2 or 3 years) and  
do not represent a “best  
of...” or “greatest hits” but  
sounds from a number of  
genres that I experienced  
during those long nights.  
It does not include any  
archival recordings from  
past decades, which  
also played a vital role in  
my listening experience.



That’s for next time.  
While all of it was as  
mind-blowing as it is now,  
elements could be traced  
back to music and other  
art forms that went back  
decades, even centuries.  
The early 1990’s was a time  
of great development in the  
way we experience music,  
the platforms, the setting  
and the technology used to  
make it.

Most notable being:

1. The rise of non-  
mainstream music being  
released (and rereleased)  
on CD, opening a whole  
generation of music lovers  
to (hard to find) avant-garde  
music. The CD, despite  
being invented in the early  
1980s, didn’t become  
useful until the early 1990s.  
One important aspect  
was that the first format  
that could reproduce  
“SILENCE”.

2. Turning the vinyl format  
from a means of playback  
to a means of creation.

3. The slow appearance of  
such symbols on record  
sleeves: @, http, ., //, .com,  
and so on. The internet was  
just around the corner,  
and would change it all...  
for better or for worse.

(Peter Rehberg)



Anthony Manning – *Elastic Variation*  
Aphex Twin – *Aphex Airlines*  
Aphex Twin – *Hankie*  
Aphex Twin – *Tha*  
Atom Heart – *Live At Sell/S/C*  
(Section 3)  
Atom Heart – *Cobal <2>*  
Autechre – *444*  
B12 – *Hall Of Mirrors*  
bernhard günter – *UNTITLED IV/92*  
Bruce Gilbert – *Music For Fruit* (Edited)  
Choice – *Acid Eiffel*  
COIL – *Her Friends The Wolves*  
Cyberonik – *Techarchy*  
Cyrus – *Enforcement*  
Earth – *Seven Angels*  
Fuse – *Theychx*  
Global Communication – *14 31 (Ob-  
selon Mi-Nos)*  
Jeff Mills – *Phase 4*  
Jérôme Noetinger – *Gloire A...*  
Jim O'Rourke – *Rules Of Reduction*  
Kenny Larkin – *Integration*  
LFO – *Freeze*  
Locust – *Moist Moss*  
Maurizio – *Domina* (Carl Craig's  
Mind Mix)  
Maurizio – *Domina* (Maurizio Mix)  
Merzbow – *RRR Loft, Lowell, MA*  
Mixmaster Morris & Pete Namlook  
– *Hymn*  
monotone fantastique – *Melody*  
*Boy 2000*  
Morganistic – *In The Shadow*  
*Ø – Röntgen*  
*Ø – Cesium*  
Pete Namlook & Tetsu Inoue – *Biotrip*  
Plaid – *Object Orient*  
Polygon Window – *Quoth*  
Psyche – *Neurotic Behaviour*  
Pulzar – *Equinox*  
Quadrant – *Inifinition*  
Robert Hood – *One Touch*  
Speedy J – *Detroit*  
Sun Electric – *Osram 509*  
Sweet Exorcist – *Clonk's Coming*  
The Black Dog – *Cost II*  
The Hafler Trio – *Fuck*  
Underground Resistance – *C-Ring*  
Underground Resistance – *Titan*  
Vainqueur – *Lyot Original Mix*  
Vainqueur – *Lyot Maurizio Mix*  
Vapour Space – *Gravitational Arch*  
*of 10*  
Whitehouse – *Asking For It*  
X-101 – *Sonic Destroyer*  
(Peter Rehberg)



*Body Warmer, Size S, 2015, Shell and lining: 65% polyester, 35% cotton, combination of textiles, prints, embroidered logo, zipper with metal Fong Leng puller, mannequin*

*Jacket, Size S, 2015, Shell and lining: 65% polyester, 35% cotton, combination of textiles, prints, embroidered logo, zipper with metal Fong Leng puller, mannequin*

*Jacket, Size L, 2015, Shell and lining: 65% polyester, 35% cotton, combination of textiles, prints, embroidered logo, zipper with metal Fong Leng puller, mannequin*

*Tracksuit, Size XL, 2015, Shell and lining: 65% polyester, 35% cotton, combination of textiles, prints, embroidered logo, zipper with metal Fong Leng puller, mannequin*

*Tracksuit, Size XL, 2015, Shell and lining: 65% polyester, 35% cotton, combination of textiles, prints, embroidered logo, zipper with metal Fong Leng puller, mannequin*

*3-Part Track Suit (Jacket, T-Shirt, Pants), 2015, Jacket and pants: shell and lining: 65% polyester, 35% cotton T-Shirt: shell and lining: 60% cotton, 40% polyester, combination of textiles, prints, embroidered logo, zipper with metal Fong Leng puller, mannequin*

Courtesy of the artist and Galerie Daniel Buchholz, Berlin/Cologne/New York, Photo-Credit: Willem de Rooij, *The Impassioned No*, Le Consortium, Dijon, 2015, Photo: Pierre Even

Born to a Dutch mother and a Chinese father in Rotterdam, Carla Maria Fong Leng Tsang began as a *haute couture* designer in the early 1970s, but soon tailored her fashion to the multicultural turn doing the rounds in Western democracies in the 1980s and 90s under the moniker Fong Leng. The mass-produced streetwear that resulted typified a moment of cultural pluralism. Designers such as Fong Leng—a Sino-Dutch fashion designer who brokered her multicultural background to achieve an aesthetic that drew from Chinese, Eastern European, and African influences, to name a few—remain icons of the sociopolitical heyday of multiculturalism and resonate today with the more contemporary trends toward leisure. Displayed on sleek, black mannequins, examples such as these typify Fong Leng tracksuits, reflecting a potpourri of blues and purples occasionally offset with large swaths of white to mirror an otherwise “ethnic” or “exotic” type of patterning. (Aram Moshayedi)



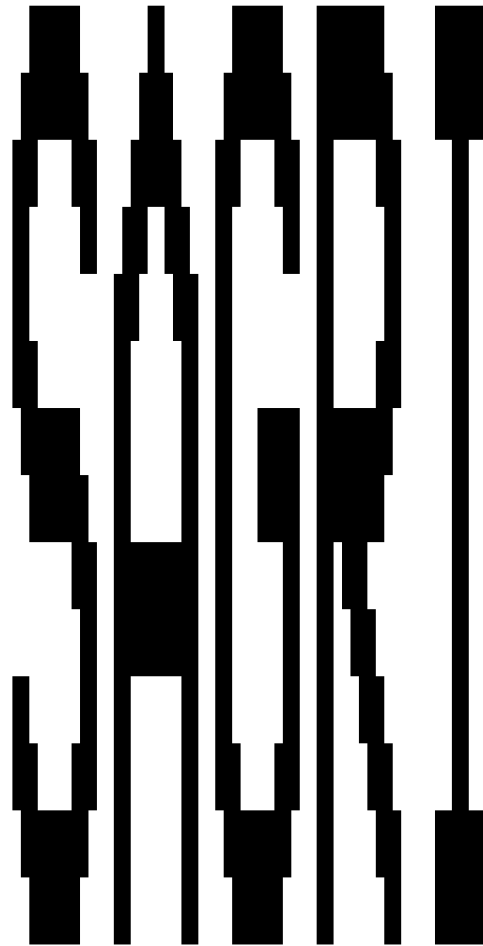
*fresh bruise*, 2018, Laserprint on 3M vinyl-sticker, 70 x 108 cm, Courtesy of Collection 49 Nord 6 Est, FRAC Lorraine, Metz, Photo: Timo Ohler



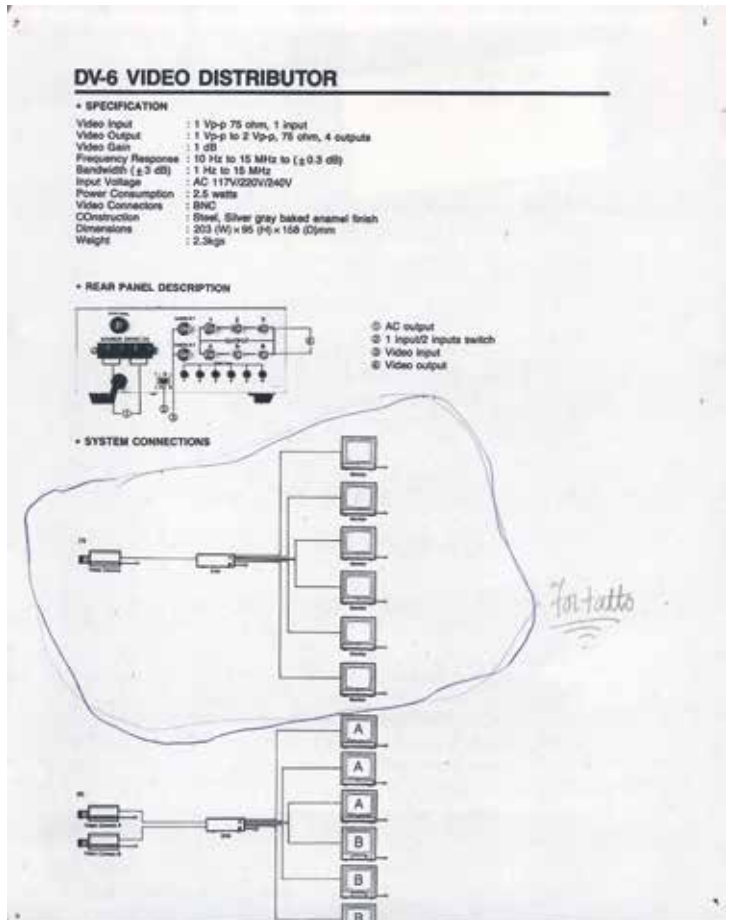
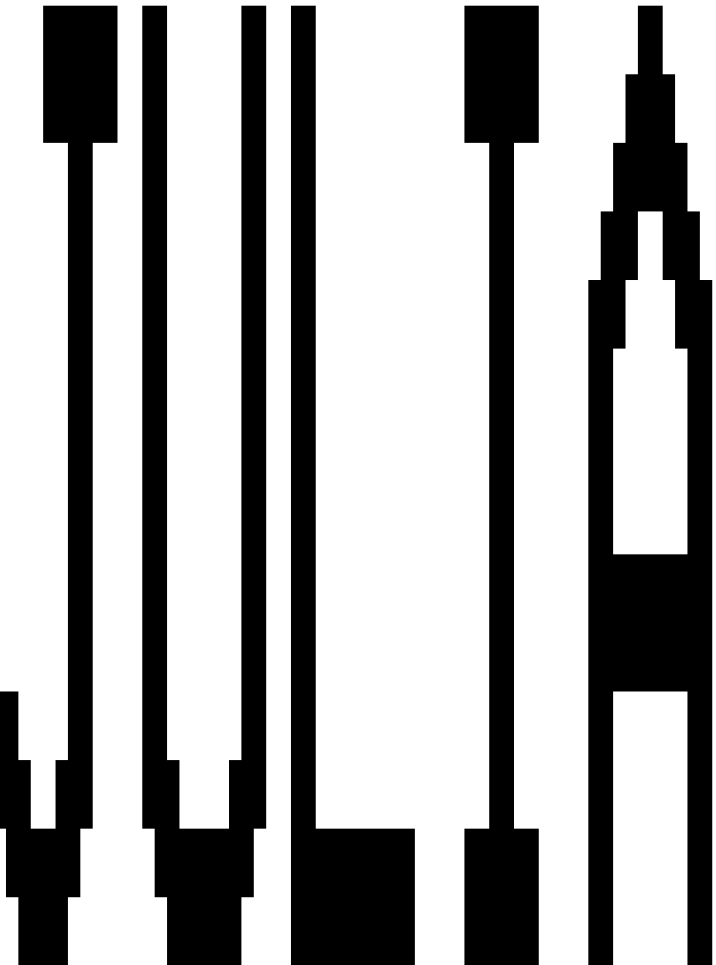
*open wound*, 2018, Laserprint on 3M vinyl-sticker, 50 x 200 cm, Courtesy of the artist, Photo: Timo Ohler



*deep cut*, 2018, Laserprint on 3M vinyl-sticker, 90 x 180 cm, Courtesy of Collection 49 Nord 6 Est, FRAC Lorraine, Metz, Photo: Timo Ohler



Georgia Sagri invents a social and aesthetic body: an assembly of assemblages and the insides are coming out. The fleshy ripped parts, the touched and informed parts, the messy wet parts that then dry and are cracked and repaired: as these forms collect and assemble, they compose one another, en masse. They are investing in the inside out of forms, onto the negative of the negative and their points of view, looking like from another place, creating an infrastructure from which alternative, embodied organization can be felt. An open apparatus: a set of propositions about the textures and materials of an experimental body. Though cornered and contained, they live together beneath the register of what is properly made. It is a somatic and massified makeup of materials, affects, textures, excesses, abandonments, and multiplicities. An assemblage is a multiplying set of propositions across varying spaces and times: an everywhere irruptable potential to collectively recompose. The assembled body is internally differentiated but indistinct. To assemble is to differentiate. (Sarah Richter)



DV-6 Video Distributor, System Connections, 1992, Tatto, Courtesy of the artist, Air de Paris, Paris and Esther Schipper, Berlin





*You Are Fired I*, 2016, Archival pigment print, 80 x 51.1 cm, Courtesy of the artist and Galerie Daniel Buchholz, Berlin/Cologne/New York



*You Are Fired II*, 2016, Archival pigment print, 80 x 51.1 cm, Courtesy of the artist and Galerie Daniel Buchholz, Berlin/ Cologne/New York



*m-*, 2015, C-Print, 49 x 34.5 cm, Courtesy of the artist and Galerie Bernhard, Zurich

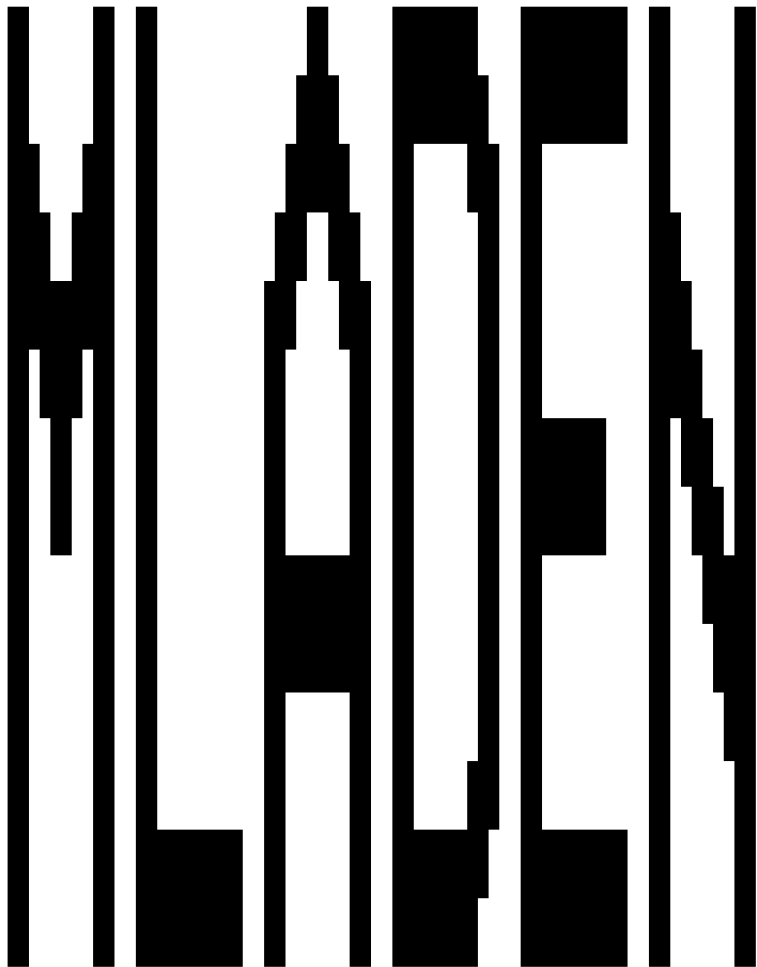


As part of her investigation into photographic portraiture, Heji Shin has produced a series of portraits of a female monkey framed as a surrogate for the artist.

The staged studio shots wryly and candidly ape current quasi-feminist ideologies of being able to be “political” via any trajectory other than their assigned gender. Using techniques conventionally applied when photographing people, the photographs of the monkey parody this very sexualized and aggressive form of feminism. Likewise, the *au courant* phrase “checking your privilege” is apposite to this ironic backdrop as an attendant form of judgement.

“I started using the photography-based social media app “Instagram” and discovered “hashtags”. #lonelygirl is a popular tag mostly used by younger women to depict themselves—through “selfies”. Both banal and highly staged, the photographs belie ambitions, dreams, deceptions and aspirations—to be rich, to be a whore, to be beautiful, to penetrate and visualize one’s anus. Under the guise of an animal stand-in—a monkey named Jeany—these allegorical selfies evade society’s demands to regulate “my” own body to fit the norm. They show a proudly unshaven female body in a safe space—a primitive consciousness over which the devastating condition of existence has barely begun to hover: “How do I represent ME?”” (Heji Shin and Galerie Bernhard)





*Utezi (Weights)*, 1992, Acrylic, weights on wooden board, 28 x 18 cm, Courtesy of Galerie Martin Janda, Vienna



In reference to the lines by Spanish poet Jorge Guillén, "Does the world seek a white, total, lasting absence?" Mladen Stilinović titled his cycle of works *White Absence*. What is the colour of pain, the artist asked himself in the early, war-torn 1990s in Croatia. "White is the colour of silence, very intimate, and pain is an intimate thing", says the artist and spreads white across paintings and objects encompassing various concepts; that of silence, emptiness, absence, pain, poverty and the absurd... These works were made during the war in Croatia in response to a situation, tormenting for all, when the artist was unable to establish any rapport with political factors. The works are turned inwards, to individual experience, and reflect impotence. Stilinović has always worked with language, particularly with the direct impact of the language of politics on the language of everyday life and art. Manipulating the language of politics and the symbols of communism he provided a provocative, yet subversive and cynical criticism of the society. White paintings do not contain anything subversive; they are poetic and, refraining from politics, they speak of what we cannot speak about. (Branka Stipančić)

*transFORMATION\_E/W Vienna  
1992, 2019, Nano Smell Molecules:  
East & West Vienna 1992, Smell  
Technology, Courtesy of the artist*

Our senses are Thirsty all  
the Time.  
*Data consumption has replaced  
organic experience as the  
measure by which our bodies  
perceive the passing of time.*  
(Douglas Coupland)

Only by grabbing time and the  
world in a concrete way can we get  
grasp of it.

We are surrounded by  
screens that replace real  
interaction.

The fast-paced world and the  
over-consumption of information  
has caused a general inability to  
consciously perceive stimuli and  
to use all of our senses properly.  
But still perception – of time and  
the world – is primarily carried  
out using the senses and is the  
basis of our exchange with our  
environment. Out of all the stimuli  
that are perceived by our senses  
we are consciously aware of only  
ten percent of them. This does not  
mean that this information is lost.  
Perceptive stimuli influence factors  
of our thinking – consciously  
and unconsciously. 93% of our  
communication is nonverbal,  
there is tremendous room for  
improvement. The facts are that  
developing rational intelligence  
is only a very small part of human  
capacity, and there is a huge  
potential value in reprogramming  
our senses (the human software)  
to increase intuitive intelligence.  
What makes us humans is that we  
have emotions.

The biggest trigger of  
emotions and memory is SMELL.

There is a long tradition  
of under-estimating the sense  
of smell, and the information it  
provides. I believe that SMELLS



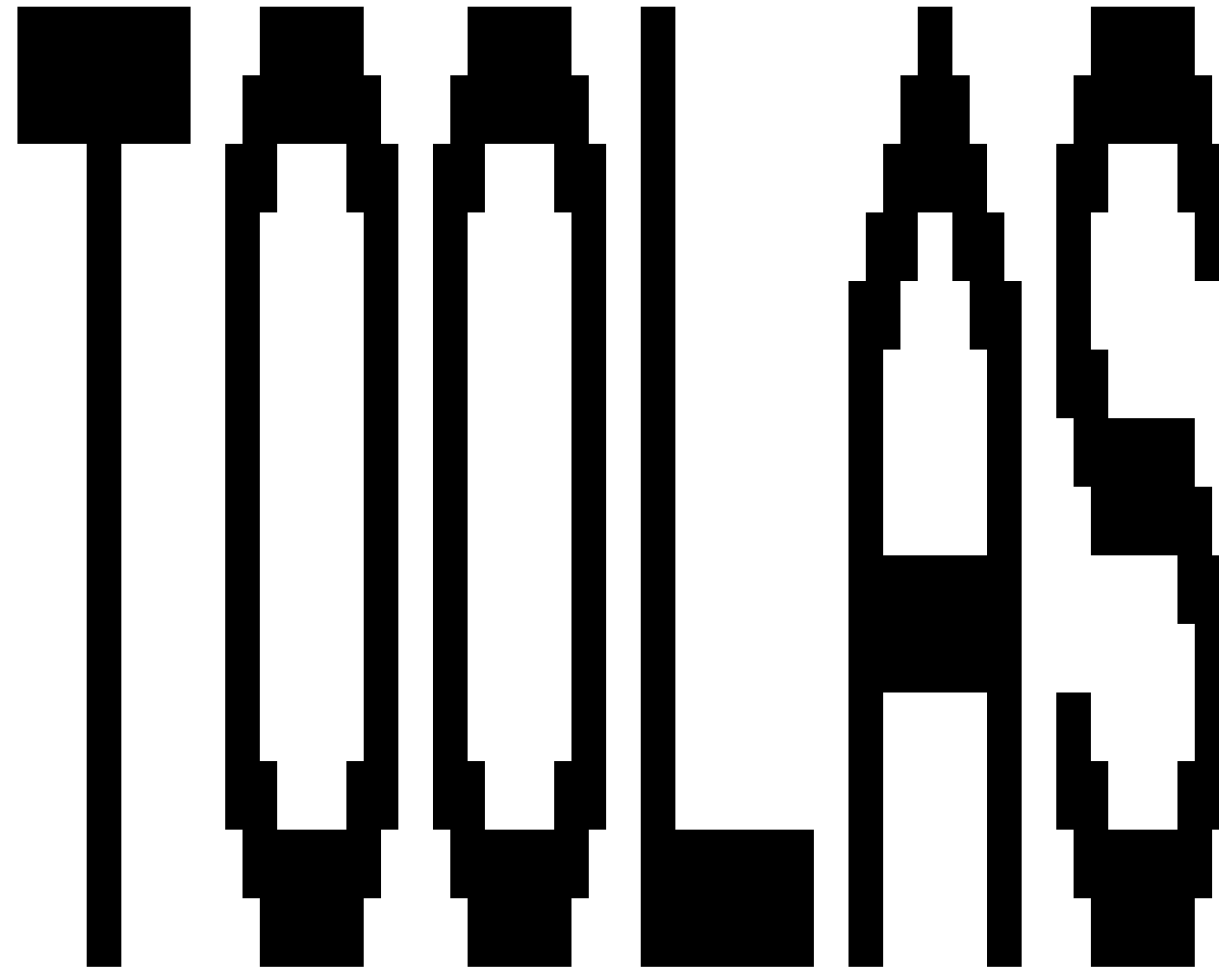
are a VERY crucial component in  
the definition, understanding of  
and orientation to an environment.  
Smells surround us all the time.  
We breathe 23,040 times a day  
and move 12.5 cubic meters of air.  
With every breath smell molecules  
flood through our body. Even  
when we sleep, we smell. Because  
smells penetrate the whole body  
and permeate the immediate  
environment, our response to them  
is likely to be very strong. They  
are instrumental in generating  
appropriate activity in accordance  
to and with it. While smell settings  
may be taken for granted in an  
unreflective manner, they are  
nonetheless a cue nonetheless  
a cue to particular modes of  
involvement within the setting.

This long-standing picture  
of olfaction is being challenged  
today from a variety of directions.  
Previous estimates held that  
humans could only distinguish  
10,000 odours, but this estimate  
has been revised to more than  
1,000,000,000,000. Great strides  
have also been made in unlocking  
the perceptual bases of olfactory  
discrimination and categorisation.  
Researchers are now able to  
predict both behavioural and  
neural activity in response to  
novel molecules.

There is a playful aspect  
about discovering the world  
through smells and discovering  
more about ourselves and our  
potential to interact differently.

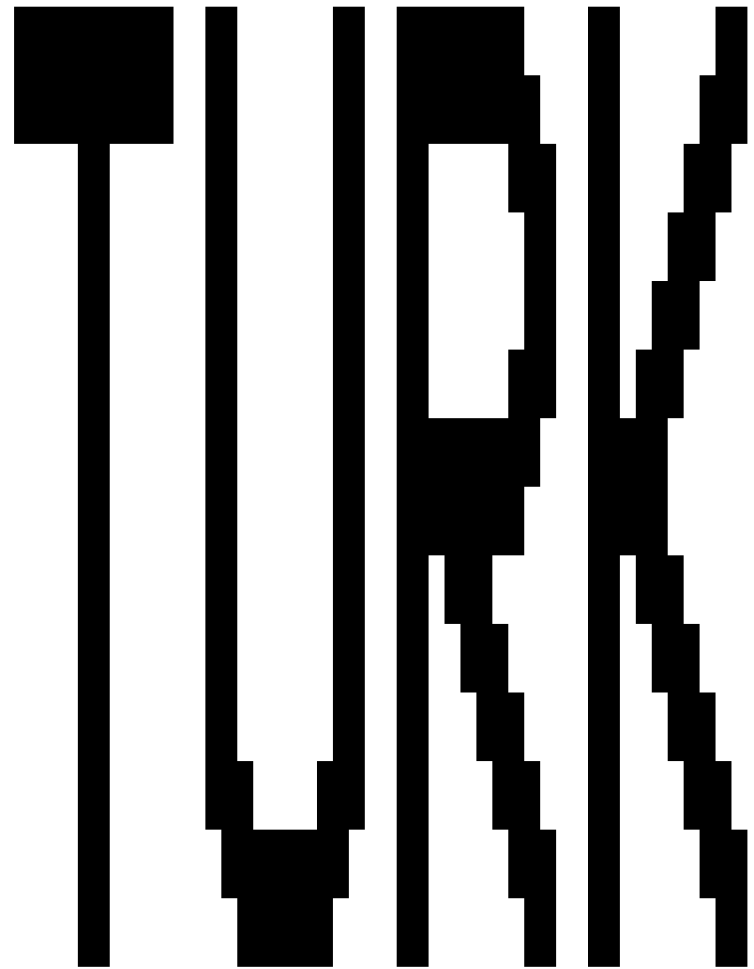
A more comfortable  
relationship with smells brings  
about a more optimistic attitude  
towards serious issues. It changes  
the mood.

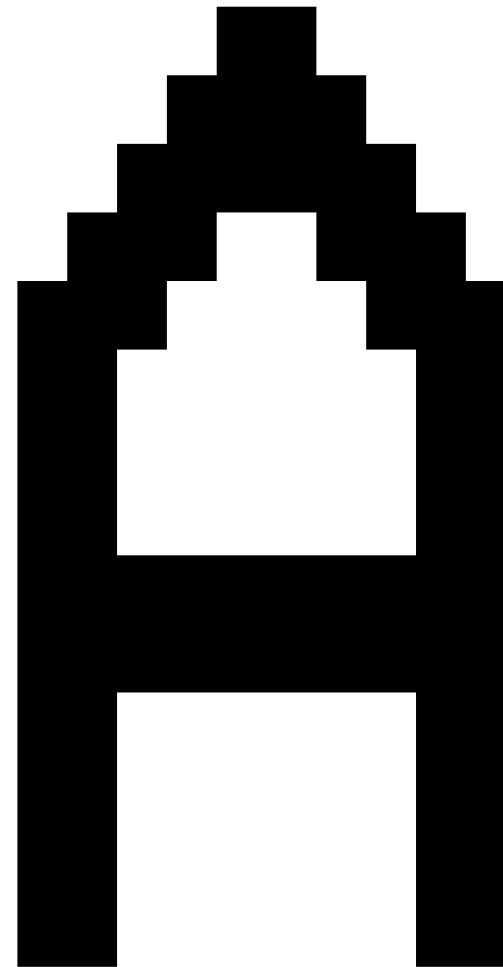
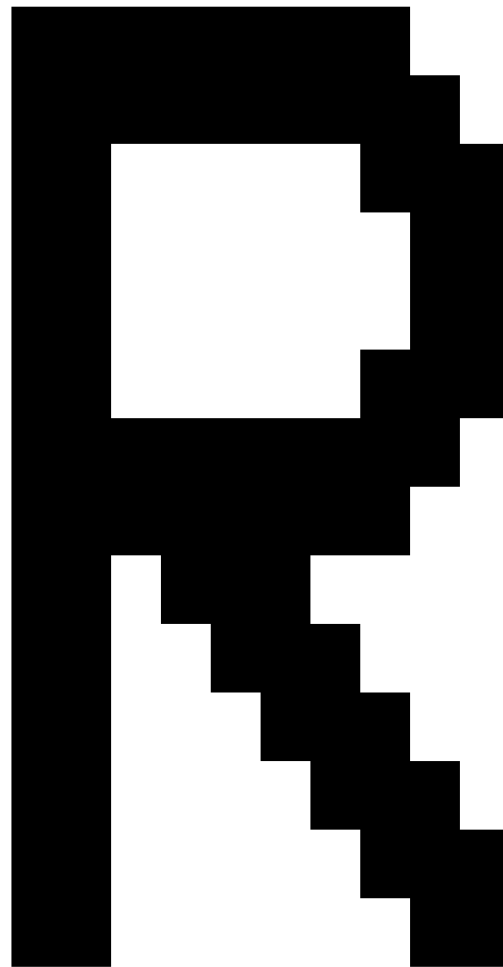
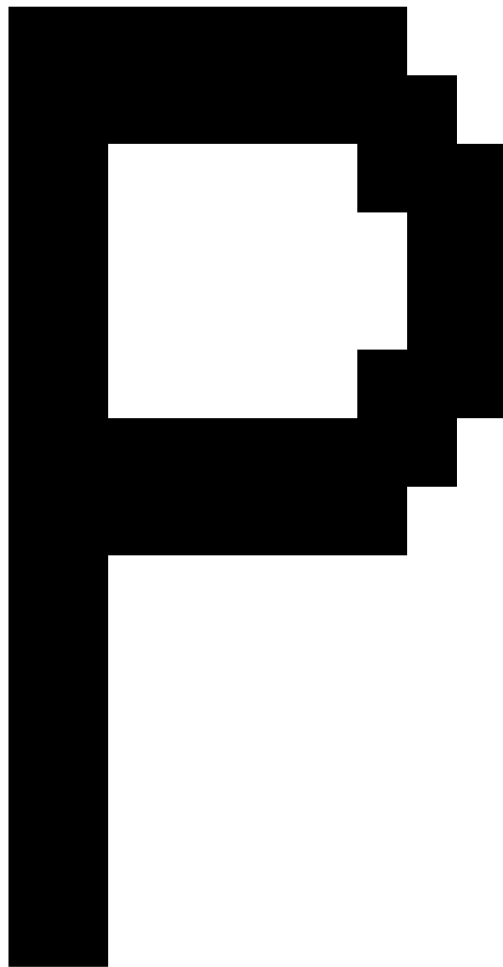
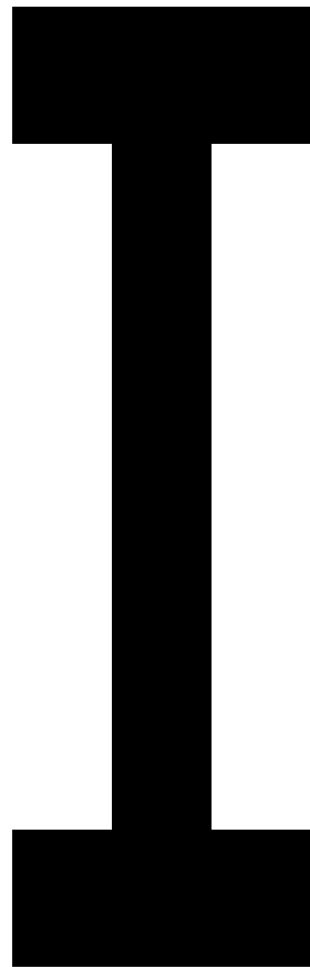
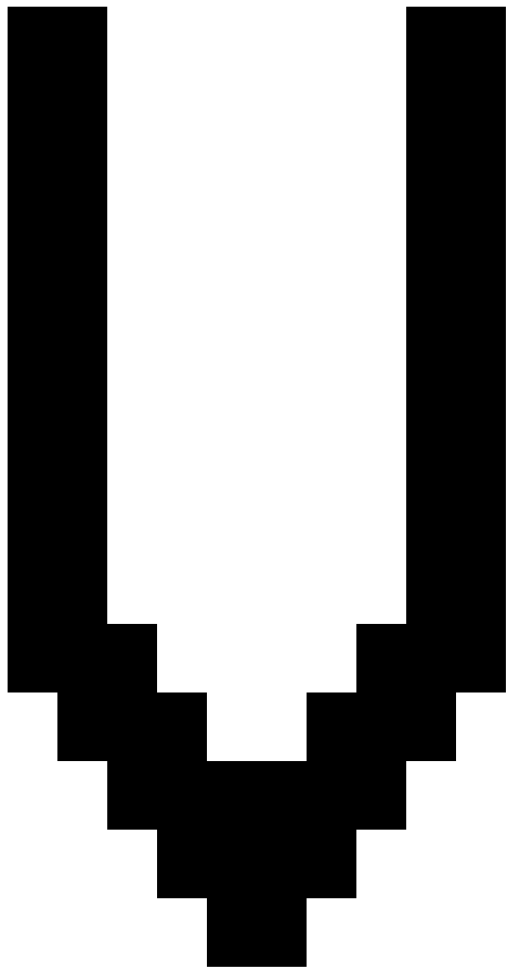
Challenging people to use  
their noses more properly gives  
them new methods to explore time  
and the world ..... the NOSE  
is the key here. And more than  
that, this tool costs no money!  
(Sissel Toolas)





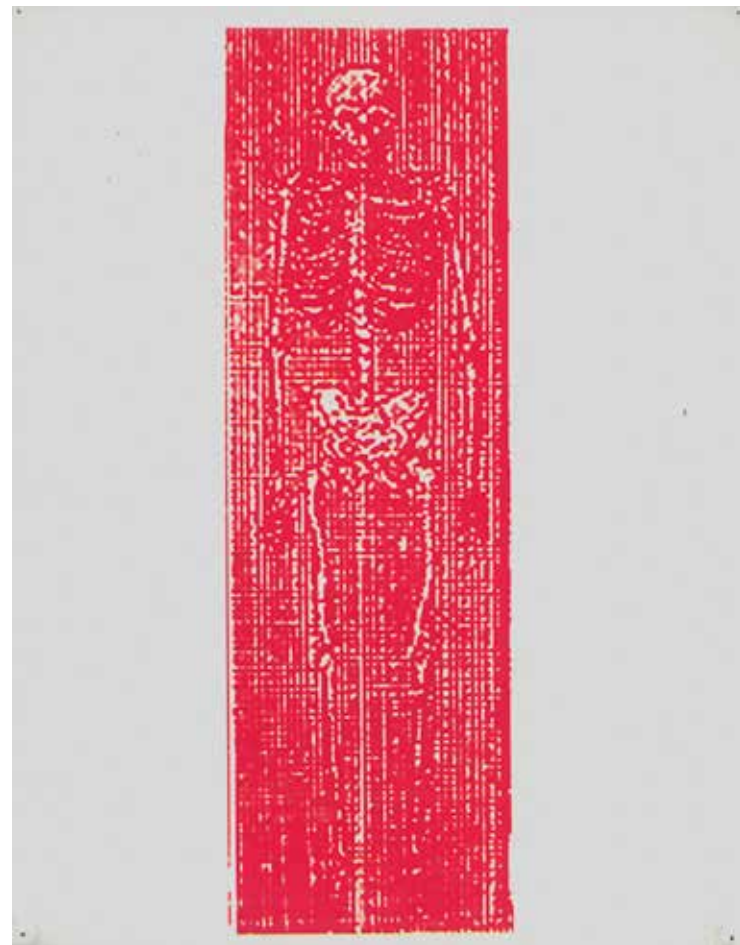
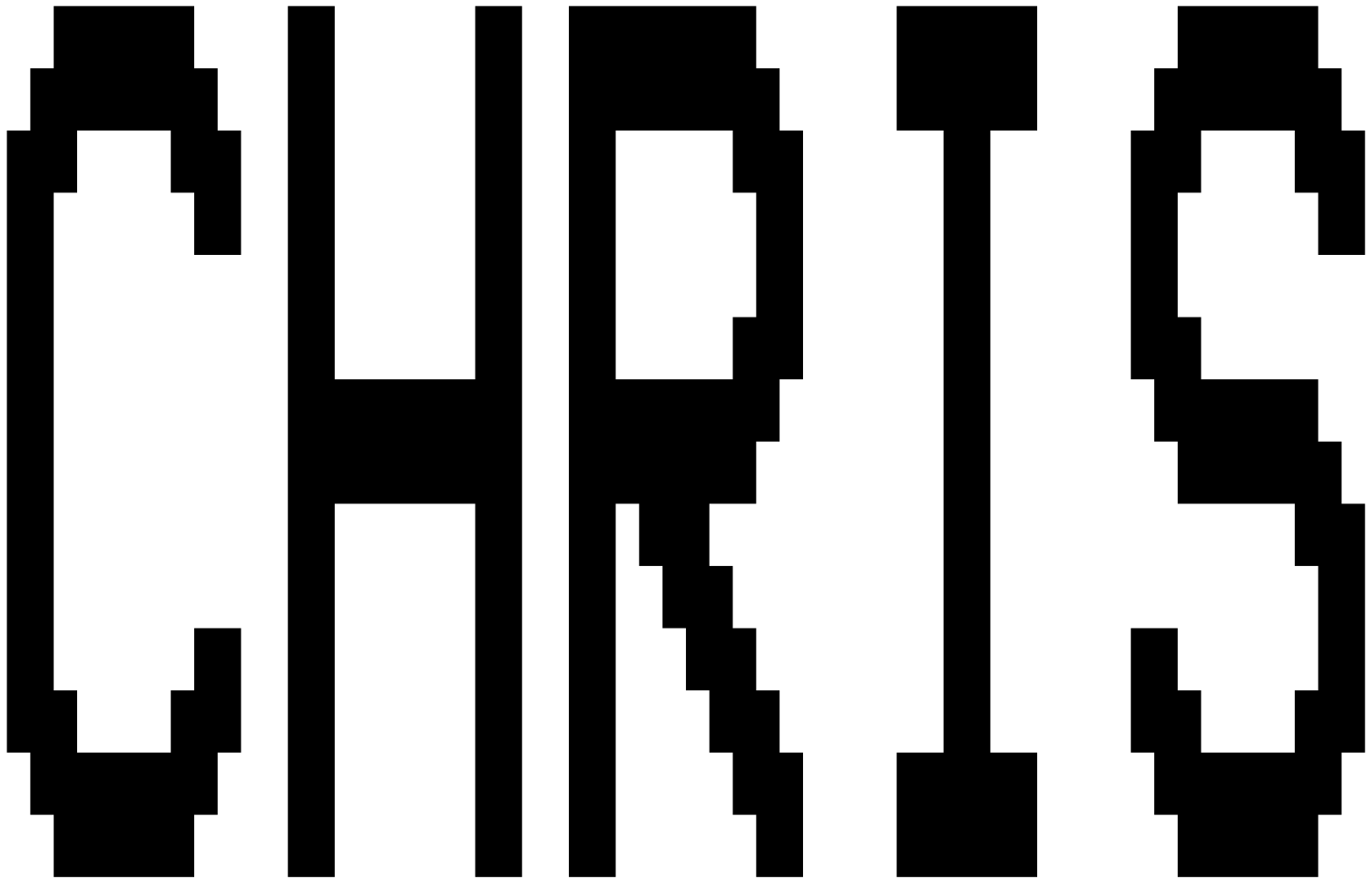
*Untitled*, 1992, Tattoo, Courtesy of the artist, Air de Paris, Paris and Ben Brown Fine Arts, London





*Presenturized*  
*Presenturo*,  
2019, 8h variable  
sound loop chain,  
Courtesy of the  
artist

“Repeatedly  
playing the sounds.  
A loop for all the  
bars we got to  
have. Repeat, resist  
into the present.  
Repeatedly  
running through  
the succession of  
Indistinguishable  
instants. Timeless  
news from the  
chain of *presenturo*.  
Repeatedly chang-  
ing into something  
else. What’s before  
is never again. Is  
always here, it just  
dilates. A spectre  
that repeatedly  
dreams the im-  
possibility of being  
again. The loop-  
chain.”(From “The  
Vatileaks Journal”,  
*Torpi Nation* 00177  
(2012))



*Arthur in digital skeleton*, 1992, Tattoo, Courtesy of the artist and Air de Paris, Paris





## Program

### Opening with Jam Sessions

Tue 29/10 2019, 7 pm

With:  
Nick Bastis  
Cara Benedetto  
Anna-Sophie Berger  
Florence Bonnefous  
Jason Dodge  
Pierre Joseph  
Fabio Quaranta  
Peter Rehberg  
Georgia Sagri  
Vipra  
a.o.

### Opening Party at Viennale Zentrale at Kunsthalle Wien

Tue 29/10 2019, 10 pm

Live performance by Vipra and sets by DJ Vatileaks and Forever Traxx  
In cooperation with Viennale

### Pay as You Wish

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

### Kunsthalle Wien Podcast

Tune in to listen to the *Time is Thirsty* podcast. More information under: [www.kunsthallewien.at](http://www.kunsthallewien.at)

## Concert

### Live Performance: Pita

Wed 20/11 2019, 8 pm

Peter Rehberg a.k.a. Pita is considered as one of the leading figures of the experimental electronic music scene. During the *Vienna Art Week 2019* Kunsthalle Wien presents a live performance by the artist who is also providing the sound for *Time Is Thirsty*.

## Tours

All tours are free with admission!

### Curator's Tours

Thu 5/12 2019, 6 pm

With Luca Lo Pinto

Curator Luca Lo Pinto takes visitors on a journey through time and space and discusses topics addressed by the presented works.

Guided tour in English

### Sunday Tours

### Tattoos, Techno, Text Messages – A Journey Through Time

Sun 3/11, 10/11, 17/11, 24/11, 1/12, 8/12, 15/12, 22/12, 29/12 2019, 3 pm  
Sun 5/1, 12/1, 19/1, 26/1 2020, 3 pm

With:  
Wolfgang Brunner  
Carola Fuchs  
Michaela Schmidlechner  
Michael Simku

Every Sunday at 3 pm you can discover the exhibition and discuss the experiences of your time travels with our art educators.

## My View

In the series *My View*, we invite experts, amateurs and people of interest to present their personal perspective.

### My View with LiLa / Lisi Lang

Thu 9/1 2020, 7 pm

Fashion designer Lisi Lang will guide you through the exhibition and will discuss links between selected works on display and her own artistic work. Are the 90's a source of inspiration for her designs? And what are the things that come to mind, when she thinks about the 90s?

### My View with Rhinoplasty

Thu 16/1 2020, 7 pm

The trio of fearless genderfuck performers Andy "Rhinoplasty" Reiter, Dutzli Ijsenhower and Marius Alexis Carrington Lagerfeld-Valente, will guide you through the exhibition and share their ideas on the exhibition as a club room.

### My View with Eleanor Taylor

Sat 25/1 2020, 5 pm

Eleanor Taylor will talk about the dramaturgy of the exhibition, it's apparent synchronicity, the elicitation of memories, and the creation of poetic confusion.

Guided tour in English

## Children's Program

### KinderKunstFest

Wed 30/10 2019, 10 – 12 am & 2 – 4 pm  
Thu 31/10 2019, 10 – 12 am & 2 – 4 pm

As part of the first *KiKuFe. KinderKunstFest* all children can experience art in museums and institutions in Vienna for free! At Kunsthalle Wien we will visit the exhibition and then you can design your very own special T-Shirt!

For Kids from 6 – 12 years  
Registration: [vermittlung@kunsthallewien.at](mailto:vermittlung@kunsthallewien.at)

### High on Fashion – STUDIO 92

Sat 23/11, 30/11, 7/12, 14/12 2019, 11 am – 1 pm  
Sat 18/1 2020, 11 am – 1 pm

Design your very own special T-shirt! Whether punk, grunge or high fashion is your style of choice – in our T-Shirt Studio you will learn a range of different transfer methods and can create your favourite motif on a T-shirt. With stencil techniques, cut-outs and textile dyes, you can design a unique piece. Inspiration is drawn from the exhibition *Time Is Thirsty*, which allows us to travel back in time and immerse ourselves in the 90s. Join us and design your very own trendy T-shirt!

For Kids from 6 – 12 years  
In cooperation with wienXtra

Children: EUR 4 / with wienXtra-kinderaktivcard EUR 2  
Adults: EUR 6 / with wienXtra-kinderaktivcard EUR 3

Registration: [vermittlung@kunsthallewien.at](mailto:vermittlung@kunsthallewien.at)

### Children's Workshop ONLY for Adults

### High on Fashion – STUDIO 92

Thu 19/12 2019, 7 pm

Seriously, our children's workshops are so popular that we now offer them to adults! Whether punk, grunge or high fashion is your style of choice – in our T-Shirt Studio you will learn a range of different transfer methods and can create your favourite motif on a T-shirt. With stencil techniques, cut-outs and textile dyes, you can design a unique piece. Inspiration is drawn from the exhibition, which allows us to travel back in time and immerse ourselves in the 90s.

Admission plus material: EUR 10  
Registration: [vermittlung@kunsthallewien.at](mailto:vermittlung@kunsthallewien.at)

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# Auslöser

Der Auslöser ist ein Indie Printmagazin, das sich auf die menschlichen Geschichten hinter der Kamera konzentriert. Jede Ausgabe zeigt vier ausführliche, tiefgehende Interviews mit ausgewählten FotografInnen, eine Reportage hinter den Kulissen und eine Kamera im Detail.

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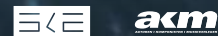
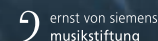


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Dedicated to Lutz Bacher



Museumsquartier  
30/10 2019 – 26/1 2020

**Pay as You Wish**

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

**More information on the program**

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