Imagine any record released in the past couple of years having been beamed back in time to, say, 1955, and played on the radio. It is hard to think that it will produce any emotional reaction in the listener. On the contrary, what would move this music would be an entirely different emotion of the listener, an emotion that is recognizable, but makes no sense. It would make each stride of the dancer, each sound of the voice, a million times more recognizably beautiful. The music we create has the trap of being heard and recognized in the moments before it’s recorded. The music in the first decade of the twenty-first century, “dyschronia,” as I sometimes call it, would be presented in a way that with the rise of digital technology makes an old style of listening - a term coined by British cultural journalist and author Carlo Rovelli, has explained that if you wanted to travel...
and Andrea Rosen Gallery in New York. Hundreds of artists submitted drawings and ideas for tattoos for the project, which were then unveiled in 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 lifespan, 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 emphasised 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 time when deaths from the AIDS epidemic were reaching an all-time high, one can assume that it was significant for the artist and 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 in 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, intersect and collide. The exhibition invites visitors to reconsider the error of which we are all a part and to think about how we desire to be acknowledged. The components are all in a sense connected, and each is as important as the others. The works are presented in a sequential narrative, but there is no true order, no right way in which the visitor should follow. The exhibition is designed to be experienced in a non-linear manner, so visitors can choose their own path through the gallery. The works are not presented in any particular order, but rather are grouped together according to theme or subject matter. The viewer is encouraged to spend time with each piece and to reflect on its meaning. The exhibition is meant to be a journey, a personal experience, and an opportunity for each visitor to connect with the art in their own way. Overall, the exhibition is a thought-provoking and thoughtfully curated exploration of contemporary art and its relationship with the human condition. The exhibition is a reminder that we are all connected and that our actions and decisions have consequences. It is a call to action, a call to think critically about the world around us and to take responsibility for our own actions. The exhibition is a celebration of creativity and innovation, and it encourages visitors to think outside the box and to challenge their own preconceptions. The exhibition is a reminder that art has the power to inspire, to educate, and to bring people together. It is a reminder that we are all part of the same community, and that we all have a role to play in shaping the future.
On Kawara biography 29,555 days. On Kawara’s 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
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)
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)
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 either hung 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 Kunsthalle Wien. (Anna-Sophie Berger)

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

19 18

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)
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, 1982, Tattoo, Courtesy of the Estate of Robert Flack, Air de Paris and Paul Petro Contemporary Art, Toronto
“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


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)
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 activity 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 appartiennent 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) 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 (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 Kodakets, 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)
No. 1932, Tattoo. Courtesy of Aude Riedberger and Air de Paris, Paris
“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 #2 (from Thomas Pynchon), 1992, Tattoo, Courtesy of the artist and Air de Paris, Paris
From the early sixties, Mazzucchelli has been experimenting with inflatable 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 Arni di Giovanni in Milan in 1971, where the artist covered the walls of the space in black Bieca Decorazione with cardboard (tempoart, ChertLüdde).
1992 Write-In campaign for President, 1992, Fax, 21 x 27 cm, Courtesy of the artist, Photo: David Avazzadeh

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 you go. 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, you can simply mail a form to the State Board of Elections 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 saw 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 would want to do that as well. This year I would probably not say what was on my mind as 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 apathetic, 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)
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 an interesting time, but not for most of reasons often cited.

Revolutions in music are never what they make it out to be. In that even if the most original music is copied from somewhere else. All the music in this 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 I experienced during those long nights. It was instinctively varied from the last decades, which also played a role in my listening experience.
Born to a Dutch mother and a Chinese father in Rotterdam, Carla Maria Fong Leng 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.
Georgia Sagri invents a social and aesthetic body as an assembly of assemblages and the insides are coming out. The fleshy ripped parts, the touched and informed parts, the messy and parts that then dry and are cracked and repaired as these forms collect and assemble, they compose one another, an infrastructure from the inside out of forms, onto the negative of the negative and their points of view, looking like from another plane, 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 affects, textures, excesses, abandonments, multiplicities. Assemblage is a multiplying set of propositions across varying spaces and times and everywhere irruptable potential to collectively recompose. The assembled body is internally differentiated but indistinct. To assemble is to differentiate.

fresh bruise, 2018, Laserprint on 3M vinyl-sticker, 70 x 158 cm, Courtesy of Collection 49 Nord 6 Est, FRAC Lorraine, Metz, 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

open wound, 2018, Laserprint on 3M vinyl-sticker, 55 x 220 cm, Courtesy of the artist, Photo: Timo Ohler
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.

These 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 architecture of the ironic and sardonic is also an affront.

“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 belittle, trivialise, devalue young women. “Selfies” are nothing more than narcissistic expressions of one’s desire to be a whore, to be beautiful, to be sexualised and0 one’s own image. Under the guise of an animal stand-in—a monkey named J-robe—these allegorical selfies enable us to dissemble from the body to this norm. They show a casually and often female body in a safe space—a primordial consciousness over rebellion. The intense self-representation of existence has barely begun to break free.” (Heji Shin and Galerie Bernhard)

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
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 provocative, yet subversive and cynical criticism of the society. While paintings do not contain anything subversive; they are poetic and, refraining from politics, they speak of what we cannot speak about. (Branka Stipančić)

Utezi (Weights), 1992, Acrylic, weights on wooden board, 28 x 18 cm, Courtesy of Galerie Martin Janda, Vienna
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 ahead of it. We are still learning about our senses, with our potential not even being close to being fully realized. The scientific understanding and the care necessary for the delicate balance and integration of the senses is a fundamental part of our own being.

Our experience of time is closely connected to our sense of smell. The senses are not separate; they are interconnected and can influence each other. 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 with it. While smell settings may be taken for granted in an unreflective manner, they are nonetheless a cue to particular modes of involvement within the setting.

There is a long tradition of underestimated 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 are a very strong trigger of emotions and memory. The biggest trigger of emotions and memory is SMELL.

Researchers are now able to predict both behavioral and neural activity in response to novel molecules. Great strides have also been made in understanding the mechanisms of olfactory discrimination and categorization. Researchers can now predict both professional and receptively in response.

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!
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 changing into something else. What’s before is never again. Is always here, it just dilates. A spectre that repeatedly dreams the impossibility of being again. The loop-chain.” (From “The Vatileaks Journal”, Torpi Nation 00177 (2012))
Marlborough, Wilts, who had come along for the partying, leave their homes since Friday.

Farmers have mounted vigils to protect their animals from the impromptu festival was organised by eight “tribes” of fences and trees used for firewood. Clashes with the convoy admit they are powerless to inter-

Malvern police have asked the 300 residents to avoid the Can't keep up Police Department's Parker Center headquarters downtown.

In another attack, about 25 people stood around as loot-pulled from his tractor-trailor rig, beaten and clubbed with a tire in to work.

“We don’t have the personnel to keep up with what’s happen-

2,000 National Guard troops.

The Los Angeles Fire Department said 120 blazes were set from City Hall.

Hall. Overturned police cars were in flames across the street.

Thank you for your letter of 25th May.

John Watts, Esq., Huntsbridge, Castelmorton,

Yours sincerely,

It's easier for men to give birth than to tell God who She -inedication of women as priests. That is a belated but welcome problem which particularly concerns me is the question of priests. Anglicans broke with the papacy 458 years ago.

But sadly, Catholicism is not alone in its sexist dogma.

“Women could go into the prisons; they could serve Mass. in the ‘70s when priests were being killed by communists.

Roman Catholic ordained women priests exist today in centuries of history.

The Catholic hierarchy will need big erasers to rub out cen-

The North Pacific Gyre is also home to what has been guessed that those same bath toys would still be floating the world’s oceans nearly 20 years later.

Today that flotilla of plastic ducks are being hailed for rev-

Duckies Lost at Sea Teach What can 28,000 Rubber

And that it's a global issue.

It was full of trash. Plastic pollution is a real problem. "I am ashamed of what has happened here," he said. Then, demonstration had been declared over. ‘To the Abyss’

The people in the square included entire families who consistent way of dealing with a surge in racist and anti-Se-

More than 300,000 Germans answered calls by their politi-

Chancellor Helmut Kohl was also been pelted with eggs as cal leaders today to come to the capital to condemn violence.

Many of the peaceful demonstrators made clear that they should be, the German body politic has shown no unanimity.

Ulrike Koelle, 39, of Stuttgart.

to exert pressure on their Government on the streets," said firmely with neo-Nazi attacks against some of the hundreds of

Many of the peaceful demonstrators made clear that they posed making it harder for economic migrants from Eastern

in the 1949 Constitution and Mr. Kohl's Government has pro-

widely criticized decision to boycott the demonstration today. Whether to change a constitutional article, the most liberal in today's rally. Meanwhile, all four major parties represented in Germany in August, when rightist gangs in the Baltic port of

SMS [Short Message System]

SMS messaging was used for the first time on the 3rd of December, 1992, when Neil Papworth, a young text engineer used a personal computer to send the text message “Merry Christmas” via the Giffordhine network to the phone of Richard Jarvis.
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 Kunsthalle Wien Podcast for your exhibition visit.

Concert
Live Performance: Ptia Wed 23/10 2019, 8 pm
Peter Reiherberg a.k.a. Ptia considers one of the leading figures of the experimental electronic music scene. During the Vienna Art Week 2019, Kunsthalle Wien presents a performance by the artist.

Opening Party at Vienna beetle at Kunsthalle Wien
This year’s Vienna beetle and its thematic co-designer Peter Reiherberg as well as Georg Sagin Viga.

Children’s Program
KinderKunstfest
Thu 17/12 2019, 10 – 12 am
Registration: vermittlung@kunsthallewien.at
For Kids from 6 – 12 years in cooperation with Malko. Admission and ticket costs vary. For more information, please visit our website for Kids.

For Kids from 6 – 12 years in cooperation with Malko.

Children’s Workshop
High on Fashion – STUDIO 92
Thu 31/10 2019, 10 – 12 am
In cooperation with Malko and storX. For Kids from 6 – 12 years.

High on Fashion – STUDIO 92
Fri 1/11 2019, 10 – 12 am
In cooperation with Malko and storX. For Kids from 6 – 12 years.

High on Fashion – STUDIO 92
Sun 10/11, 20/11, 30/11, 10/12 2019, 11 am – 1 pm
In cooperation with Malko and storX. For Kids from 6 – 12 years.

High on Fashion – STUDIO 92
Sat 18/1 2020, 11 am – 1 pm
In cooperation with Malko and storX. For Kids from 6 – 12 years.

Designed your very own trendy T-shirt!
90s. Join us and design your very own trendy 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 techniques, cut-outs and textile dyes, you can design your very own T-shirt! Inspiration is drawn from the exhibition, Time Is Thirsty, which allows us to travel back in time and immerse ourselves in the 90s. For Kids from 6 – 12 years!

Studio 92 you will learn a range of different transfer techniques, cut-outs and textile dyes, you can design your very own 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.

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In cooperation with Malko and storX. For Kids from 6 – 12 years.

High on Fashion – STUDIO 92
Sun 10/11, 20/11, 30/11, 10/12 2019, 11 am – 1 pm
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Sat 18/1 2020, 11 am – 1 pm
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90s. Join us and design your very own trendy 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 techniques, cut-outs and textile dyes, you can design your very own 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. For Kids from 6 – 12 years!

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