

HER

Members Exhibition 2026

03.10.-22.09.2026

The annual members' exhibition is guest-curated by the Vienna-based curator and writer Attilia Fattori Franchini, who has developed a thematic group exhibition selected through an open call, under the title *HER*.

Questioning the role of technology in shaping and defining our sense of self as well as our relationship to others, Salzburger Kunstverein's annual members' exhibition *HER* drafts the human as an imperfect, imaginary, sensory-led, embodied being. An agent and an accomplice of power and its structures.

Spike Jonze's tech drama *Her* (2013) depicted a romance between a man and his operating system. Set in the near future, *Her* captures Obama-era techno-optimism better than any other movie. It's a time capsule, preserving dreams of progress that can now be defined almost as naive. Positioned in a utopian Los Angeles of the near future, an urban landscape untouched by wildfires, harsh immigration policies, or economic crisis, the film is one of the first to represent AI as an intimate, charming companion. No questions of how these technologies are made, for whom, or which bias they implement.

As the title suggests, *Her* depicts the objectification of affection while unveiling machines' lingering desire to be emotionally intelligent. Embracing a fascination for what is human, to touch, to feel, to embody, to delay, to camp, to construct poetry, to procrastinate, to lose, to despair, the exhibition stands as a push against algorithm-led structures and machine mediation. On the other side, it observes how these technologies have made information accessible, revealing how familial ties, property regimes, governmental and institutional procedures shape the terms of visibility, possibility, and access.

Artists: Philippe Batka, Jakob Buchner, Olivia Erlanger, Renate Hausenblas, Sarah Mühlbacher, Maria Nalbantova, Wisrah C. V. da R. Celestino, Julian Siffert

Curated by Attilia Fattori Franchini.

02.10.2026, 20:00
OPENING at Salzburger
Kunstverein

21:00 *X Is an Encounter
from a Bird's-Eye View*
Performance by Julian
Siffert

22:00 Curated Playlist

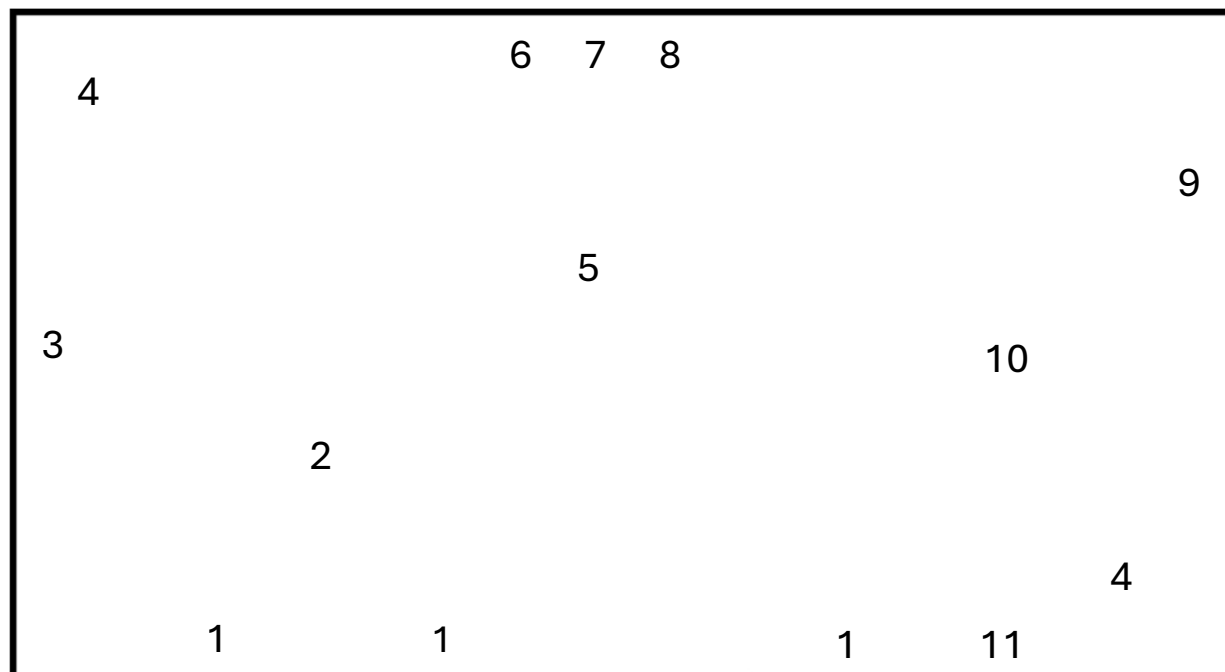
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Hours Exhibition:
Tue-Sun 12-7pm
Hours Bistro Frida:
Tue-Fri 10:10 – 16:16

Attilia Fattori Franchini (b. 1983, Pesaro, Italy) is an independent curator and writer based in Vienna, AT. Her practice develops support tools for ephemeral practices, focusing on creating experimental and sustainable contexts for artistic production and display. She is a guest professor of Curatorial Practice at Kunstuni-Linz (2025–2027); the director of curated by festival, the founder and director of KUNSTVEREIN GARTENHAUS in Vienna, and the founder and editor of the publishing house Wild Seeds, dedicated to artists' writings. Fattori Franchini has conceived and established the BMW Open Work by Frieze commission program (2017–2023), and is the curator of the Emergent section of miart Milan since 2018. She has recently curated the Austrian Pavilion at the 16th Gwangju Biennale, South Korea, with a project by artist Birke Gorm (2026) and the exhibition Rebecca Ackroyd: *Mirror Stage, a Collateral Event* of the 60th International Art Exhibition – La Biennale di Venezia (2024). She also has worked as a researcher at the Institut für Kunst und Kulturwissenschaften at the Academy for Fine Arts, Vienna (2021-2024).

List of Works



1

Philippe Batka

*Untitled (Almost All Things
Beckon Us to Feeling)*, 2026
Scratched inkjet prints on
Hahnemühle Museum Etching
paper, artist-designed stainless-
steel frames
67 × 100,5 cm each

2

Olivia Erlanger

Appliance, 2024
HD video
16:57 min
Courtesy of the artist and Soft
Opening, London.

3

Sarah Mühlbacher

Always 2, 2026
Oil on canvas
210 × 300 cm

4

Julian Siffert

*X Is an Encounter from a Bird's-
Eye View*, 2026
Steel, aluminum, cardboard
boxes, dried
leaves from house plants, dried
white Lilly flower stems, dried
flower, colored pencils,
clock hands, dried flower, light
foil, sticker, bells, modified
loudspeakers, cables, MP3
players, amplifiers

5

Wisrah C. V. da R. Celestino

Belonging, 2022

A set of objects belonging to the institution, organization, gallery, or space where the work is presented.

Variable dimensions and materials.

6, 7, 8

Jakob Buchner

grammar 1-2-3, 2026

Oil, acrylic on canvas

60 × 57 cm

grammar 2-1-3, 2026

Oil, acrylic on canvas

58 × 55 cm

grammar 3-1-2, 2026

Oil, acrylic on canvas

58 × 56 cm

9

Sarah Mühlbacher

There Is a Then and You Will

Receive It #3, 2024

Oil on canvas

150 × 95 cm

10

Renate Hausenblas

The Calendar, 2009-2010

Whitework embroidery, cotton and other threads on cotton
approx. 53 × 78 cm

Renate Hausenblas

The Washing Machine, 2009-2010

Whitework embroidery, cotton and other threads on cotton
approx. 53 × 78 cm

Renate Hausenblas

The Game, 2009-2010

Whitework embroidery, cotton and other threads on cotton
approx. 53 × 78 cm

Renate Hausenblas

The Computer, 2009-2010

Whitework embroidery, cotton and other threads on cotton
approx. 53 × 78 cm

11

Maria Nalbantova

Bald, 2026

Ceramic, wig made from the artist's hair
65 × 30 cm

Philippe Batka

Untitled (Almost All Things Beckon Us to Feeling), 2026

Philippe Batka's work produces errors of belonging—as when re-filmed video footage holds what it is not entitled to contain. Image supports, coverings, surfaces and display structures form no stable categories; display and storage tip into one another. His objects, modified photographs and etchings become still frames in processes of undoing, registered above all somatically. The work *Untitled (Almost all things beckon us to feeling)*, 2026, is an open series that responds to the same motif: the front of a silver Peugeot from the 2000s. Cropping the car view to capture mainly its headlights, what we see suddenly transforms revealing the eyes of a bird. Cars industrially produced facial features have absorbed use and time and, with this inventory, retain their affective force. What begins as a physiognomic perception of this constellation of motifs returns to the image as a bodily act: traces of varying intensity run through the three prints of the photograph. They tear open the inkjet print, letting the white mould-made paper beneath show through. This feedback loop produces a spatial figure in which inside and outside are no longer clearly distributed between subject and object—a shared interior space that takes in the object and establishes contact with it.

Philippe Batka (lives and works in Vienna) works with photography, etching, video, objects and display structures. Recent and forthcoming projects include *Autokomanda*, Belgrade (2026), *Laurenz* at Kaiserwache, Freiburg im Breisgau (2026) and *Medūza*, Vilnius (2027). Earlier exhibitions include *Farewell to Longing: Figurations of Heimat in Contemporary Art* at Kunstraum Niederösterreich, Vienna (2011), and *Jyagarandy Space* at the Austrian Cultural Forum Belgrade (2009). His curatorial projects include *Snow White* with Elena Narbutaitė, Vienna Insurance Group Collections, Vienna, (2026), *Unknown Familiars* (Leopold Museum, Vienna, 2024), *Dóra Maurer – With One Another* (Ringturm, Vienna, 2022) and *PETITION* (Salzburger Kunstverein, 2019).

Jakob Buchner

grammar 1-2-3, 2026

grammar 2-1-3, 2026

grammar 3-1-2, 2026

In his painting practice, Buchner explores landscape as a culturally and aesthetically constructed (pictorial) space. His starting point is the question of how perception is historically shaped and organized through visual regimes, social structures, and media technologies.

Using the act of seeing as a tool to construct images, Buchner is interested in how contemporary forms of digital and algorithmic image production can be interpreted as a continuation of historical aesthetic orders. The works *grammar 1-2-3*, (2026) reproduce a fragmented alley of cypress trees viewed from a moving car, where an unending strip of landscape passes by, framed by the window. This continuity, almost cinematic, is staggered on canvas, as models of an artificial grammar.

Jakob Buchner (b.1987, in Hallein, AT) lives and works in Vienna. Buchner studied painting at the University of Applied Arts in Vienna where he graduated in 2017. Recent exhibitions include: *Neugier im Fluss*, Museum der Moderne Salzburg; *escalator, solutions!*, Milan together with Jonida Laçi; *Grammar*, Cache, Vienna (all 2026); *Jahresgaben*, Kölnischer Kunstverein, Cologne; *Trauben shellspace*, UA26, Vienna; (all 2025); *Duplex*, Kunstverein Schleuse, Vienna; *travelling with snails*, marble, Brussels; *How to end a series*, Radio show with Jonida Laçi, Montez Press Radio, Établissement d'en face, Brussels, (all 2024); *Im Bauch der Maschine*, Kölnischer Kunstverein, Cologne; *Begrüssung des Raumes*, Kölnischer Kunstverein, Cologne (all 2023).

Olivia Erlanger

Appliance, 2024

Through her sculpture, writing, and filmmaking, Olivia Erlanger explores American dreams and delusions. A sparking plug, a mouldy fridge, a breathing oven: what happens when our household objects have a mind of their own? That's the question at the core of Erlanger's *Appliance* (2024), which follows a young woman haunted by her possessions in her new home, in line with the artist's long-running interest in object-oriented ontology and the aesthetics of suburbia. Erlanger embeds classic horror movie tropes into mundane and familiar scenes, querying our reliance on appliances in their various forms.

Olivia Erlanger (b.1990, New York) was awarded the 2024 Fondazione Henraux International Sculpture Prize and was recently nominated a finalist for the CIRCA Prize (2025). Selected recent exhibitions include Amanita, New York (2026); Luhring Augustine, New York (2025); Contemporary Arts Museum Houston, Texas (2024); ICA London, UK (2024); Soft Opening, London (2024, 2020); Hauser & Wirth, Los Angeles (2023); Company Gallery, New York (2023); Kunstverein Gartenhaus, Vienna (2022) and Del Vaz Projects, Los Angeles (2022). Erlanger is the author of *Appliance* (Wild Seeds, 2022) and the co-author of *Garage* (MIT Press, 2018) with architect Luis Ortega Goveia. Her writing has appeared in publications including Tank Magazine, PIN UP, Flash Art, and Harvard Design Magazine. Erlanger's work is in the permanent collections of the CCA Wattis Institute for Contemporary Arts, San Francisco; CAPC Musée d'art Contemporain de Bordeaux, Bordeaux; The Dallas Museum of Art, Dallas; KADIST, San Francisco and X Museum, Shanghai.

Renate Hausenblas

The Calendar, 2009-2010

The Washing Machine, 2009-2010

The Game, 2009-2010

The Computer, 2009-2010

Developed as a series, the *invisible works* (2009-2010) depicts the labour—often female— that happens unnoticed. Conceived as monuments they celebrate the doers who complete the tasks of everyday life. Embroidered by the artist with white thread on white sheets stitch by stitch, tirelessly, they embrace process and constant labour. Using bedsheets, designed to comfortably support our sleep and conceal our nakedness they play with legibility and depiction.

Renate Hausenblas (b.1963, Bayern) lives and works in Salzburg. Her parents were already well-versed in the world of operating systems before Renate was born. When she was a kid, she often spent time with them playing in their high-tech world. After all, they were just test systems, and nothing could go wrong. Making little lights blink is great fun for any kid, and the testers employed her and her siblings as first users. On weekends, when it rained, a visit to the Deutsches Museum in Munich was routine. From there she expanded her love for art followed by a degree in mathematics, a career in IT, and, at the same time, the development of an artistic career. She retained her childlike, playful, and intuitive approach to technology.

Sarah Mühlbacher

Always 2, 2026

There Is a Then and You Will Receive It #3, 2024

Central to Mühlbacher's work is how private, everyday life is represented: passages, living spaces, bathrooms, what we see when picking out of the window. Within these ordinary images emerge elements that disrupt classic pictorial compositions making them somehow eerie—glaring spotlights in the darkness, shadows and sharp edges that cut out elements, or the reflection of an unexpected gaze in a window or a mirror. In this process, it is not the eye but the camera lens that provides insight into the private sphere subverting the relationship between observer, depicting tool and object of observation. Starting from an analytical scrutiny of these images the paintings become a way to deconstruct what it means to reproduce and represent. Once transferred to painting the familiarity of the spaces vanishes, leaving a cold sense of alienation for its inhabitants and their supporting technologies.

Sarah Mühlbacher (b.1999 in Salzburg), lives and works in Vienna. Recent shows include: *There Is a Then and You Will Receive It*, Open Studio presentation Cité internationale des arts, Paris (2025); *Signale*, Maerz Galerie, Linz; ZUR SACHE!, Galerie am Bodenseekreis, Meersburg; *More than One*, Galerie Leuenroth, Frankfurt (all 2024); *Midnight Snack*, Elektrohalle Rhomberg, Salzburg (2023); *Somnium*, KHG Linz, Linz; *Realistinnen*, Parallel Vienna, Vienna; *Nothing Exists this is not Real*, Werkstattthaus, Stuttgart (all 2022).

Maria Nalbantova

Bald, 2026

Maria Nalbatova creates mixed-media installations, often in dialogue with specific locations, engaging with their historical, socio-political, and ecological dimensions. Central to her practice is storytelling, she explores the entanglements between human societies and their environments. *Bald* (2026) is a sculpture reflecting on the simple notion of combing. Combing one's hair is an act of care, part of many people's daily rituals. In the hand, the comb is a tool for smoothing out tangles and putting them in order. Hair is among the features that shape how a person appears. It can also carry a political position, a form of resistance, a way of presenting oneself in the social field. Sometimes it begins to disappear for many reasons, from illness, stress, age or genetics, and this change is often traumatic, made bold. Beyond the

physical, the loss reshapes one's sense of self. The comb no longer fits the hand. Sometimes it transforms, growing and moving in new directions.

Maria Nalbantova (b. 1990, Sofia, Bulgaria) lives and works in Salzburg. She is an artist working across various media, including sculpture, DIY bio-materials, video, and drawing. Her work centers on notions of coexistence, care, and responsibility. Recent projects include: The Pavilion of the Republic of Bulgaria at the 61st International Art Exhibition of La Biennale di Venezia; *Silk Road: Artists' Rendezvous*, International Artists' Silk Road Field Residency (2025), China; the *Art Encounters Biennial* (2023), Timișoara, Romania; *Manifesta 14* (2022), Pristina, Kosovo, *Self-Splaining (Triumph of Empathy)* at the Institute of Contemporary Art, Sofia; Residency Unlimited (2022), New York, and she is a recipient of the Baza Award (2020).

Wisrah C. V. da R. Celestino

Belonging, 2022

Conceptually drawing on biographical material, Wisrah C. V. da R. Celestino deals with cultural value systems and political power relations, employing research-based, conceptual aesthetics. Through score, sculpture, text, photography, sound, and video, the artist explores the remaining structures of the transatlantic colonial project, focusing on institutional critique, language, and objecthood. Asking institutions to put on display the tools and objects that defines them the work *Belonging*, (2022) operates as a score. Taking Salzburger Kunstverein working tables, as central objects of display, Celestino reflects on the table as a primary representation of the Institution's work and a holder to its technological apparatus, a set to its cognitive thinking.

Wisrah C. V. da R. Celestino (b. 1989, Brazil) lives and works in Berlin, Germany. They hold a Bachelor of Laws degree from the Federal Fluminense University Law School and have completed a postgraduate artistic residency program at Hochschule für Bildende Künste Braunschweig. Celestino has been awarded numerous prizes, residencies, and grants, including the *ars viva prize for visual arts*, Germany (Kulturkreis der deutschen Wirtschaft); *Arbeitsstipendium Bildende Kunst* (Senatsverwaltung für Kultur und Gesellschaftlichen Zusammenhalt), *Pampulha Grant*, Brazil (Belo Horizonte Municipal Foundation for Culture); *Ducato Prize*, Italy; *Hochschule für Bildende Künste Braunschweig*, Germany (Ministry of Science and Culture of Lower Saxony); *Between Bridges Foundation*, Germany; *La Becque*,

Switzerland (The Swiss Arts Council Pro Helvetia); *PACT Zollverein*, Germany; British Council, UK; and *Pivô*, Brazil.

Julian Siffert

X Is an Encounter from a Bird's-Eye View, 2026

X is a letter, whose...comprises a performative practice as well as a series of sculptures, electronic sounds and installative gestures, revolving around the escapist power of fantasy. Through introverted and closed-off gestures that evoke states of withdrawal, it explores the double meaning of whistling and humming as both inward, self-performative sonic practices –something someone only does for oneself– and modes of communication. Like listening to the sonic imagination of someone whistling a tune, the work carries with it an imaginary song that only exists as a deconstructed score beyond what is audible. The work seeks for music to be an ambivalent invitation to hallucinate. A space in which sounds appear both as themselves and as vessels for imagining other worlds, songs, characters and places.

Julian Siffert (b. 1993 in Korneuburg, AT) is an artist and composer based in Vienna. His practice is an attempt to find temporary orientation in the world, a form of navigating that traces the materiality and internal logic of the things encountered within it. Rearticulating them in new constellations, he seeks modes of storytelling that fold different times, bodies, and places into one another. He employs a range of strategies that culminate in performances, texts and music, sculptures, installations, site-specific interventions, as well as curatorial projects. Since this year, he has been running *Pucks*, an art space and publication subscription dedicated to an experimental attitude towards logistics.