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18 04 19

Hate Speech
Aggression
and Intimacy

K
M—

Künstlerhaus
Halle für Kunst & Medien
Burgring 2, Graz, Austria
Tue–Sun 10 a.m.–6 p.m.
Thu 10 a.m.–8 p.m.

www.km-k.at

Thomas Baumann, Candice Breitz,
Elena Aya Bundurakis, Tony Cokes,
Petra Cortright, Folkert de Jong,
Verena Dengler, Ryan Gander,
Yuri Pattison, Signe Pierce, Jim Shaw,
Gunther Skreiner, Markus Sworcik,
Amalia Ulman, Martha Wilson,
Joseph Zehrer

curated by Sandro Droschl

Against the backdrop of current developments in politics and the media, the Künstlerhaus, Halle für Kunst & Medien (KM–), in Graz is focusing on freedom of speech, its use and its abuse. *Hate Speech: Aggression and Intimacy* presents international positions in contemporary art that address forms of ever more aggressive communication and the effects of social media, as well as their media-related facets. Taking center stage here are people communicating through social media with their urge to express themselves, with their dedication and identity-questioning game of anonymity and role-playing. At the same time, however, these individuals yearn for their own personal boundaries and visibility, apparently on a quest for an updated kind of individuality and intimacy. To an increasing extent, the reactions from parts of the Internet community are ever more alarming, with people outdoing each other in their expressions of hostility, resentment, and hate. Other issues related to freedom of opinion, art, and press accompany the artistic investigations found in the project *Hate Speech: Aggression and Intimacy*.

Free speech and freedom of public expression are an essential element of democracy. Expressing and exchanging thoughts and arguments enables people to get to know each other and to weigh different points of view, so as to arrive at a thematic formulation of a question. It also allows people to work together to reach a consensus in terms of content and to successively coordinate the results. Established formats for this sometimes elaborate process, which is, however, significant for the common good, include public discussions, talk shows,

or parliamentary bodies. Traditional media take on a special role here, for they not only report and interpret the news but usually also offer a forum for the public, for instance by printing letters to the editor in newspapers, taking calls at radio stations, or soliciting participation in the appropriate television formats.

When it comes to formulating and disseminating our thoughts, the Internet has effectuated a sustainable change, which enables less filtered but nonetheless more intensive participation in public discourse on the part of individuals. The diverse social-media channels make it possible, in terms of both technology and content, to intervene not only in the online versions of traditional media but also in online forums of Internet-based media, with comparatively little effort. In this context, the surprisingly excessive, unfiltered expression of aggression and false information, as well as the manipulation of public opinion-making, has become a central component of present-day media discourse.

In view of a facile connection and a potential blending of the public and private realms in virtual space, a stronger focus is being placed on scrutinizing the subjective position of the individual or even on new connotations of personal intimacy. It seems as if a recently acquired self-confidence is arising from the reaction of erecting boundaries against certain societal and political developments, involving a heightened sensitivity to one's own psyche and corporeality, among other responses. The resulting experiments on the constitution of subjects, who on the Internet at times aggressively seek visibility

and often become ensnared in contradictions, are a pivotal facet of the artistic exploration of *Hate Speech: Aggression and Intimacy*.

In the exhibition at the KM–, the concept of intimacy is accorded special attention. It conveys a need for demarcation from outside space and the other, for retreat and tranquility, so as to be able to recognize and describe one's own self—and then to present it and act it out in an envisaged state of self-empowerment. Intimacy is based on a dependability of associations and references that describe this retreat in the form of accepted data and thus facilitate concentration on one's own self. Through technologies and communication forms on the Internet—especially in the fake news and aggressive hate speech running rampant there—it is precisely this dependability of the data situation that is constantly up for discussion, which additionally impedes the growing individual need for intimacy.

The exhibition *Hate Speech: Aggression and Intimacy*, featuring various international artists, takes as its point of departure the alarming leanings of this development toward what is often much-too-direct speech. The exhibition contrasts this with critical examples in order to actively support the high value of free discussion and thus also democratic opinion-making within public civil society. The project is conceived as a contribution to collaborative discussion and pursues the goal of heightening sensitivity and consciousness for the virtual, public, and private space of opinion-making. Escalation was yesterday, de-escalate yourselves!

Hate Speech

Aggression and Intimacy

List of works

We kindly ask you to note the following points:

- Please do not touch or climb the artworks.
- Entering the exhibition at your own risk – parents are responsible for their children.
- Any reproduction, whatsoever its form, in part or in full of the contents of this exhibition is forbidden.
- Please note that the exhibition could offend feelings of sensitive persons.

1

Thomas Baumann *Paint Balls – Shots of Reflections, 2010*

Camouflage net, 3000 × 900 cm, courtesy Galerie Krobath, Vienna; Galerie Krupp, Basel

As part of the exhibition *Hate Speech: Aggression and Intimacy*, Thomas Baumann (*1967 Altmannsdorf, lives in Vienna) is making the Künstlerhaus disappear under a 270 m² large camouflage net. The multifaceted creative activity of the Austrian artist repeatedly involves moments that challenge systems of value and form. *Paint Balls – Shots of Reflections* (2010) inverts the original purpose of camouflage into its opposite. Instead of covering, the net serves to highlight: bright spots of color overlay the surface and de-camouflage the building. Neon-colored traces reminiscent of the team and combat sport paintball allude to massive bombardment from all cardinal directions and turn the structure situated at the edge of Graz's city park, not far from other public representational buildings, into an eye-catching public event.

2

Candice Breitz *Sweat, 2018*

Single-channel video, color, sound, 24:56 min., courtesy KOW, Berlin

The South African artist Candice Breitz (*1972 Johannesburg, lives in Berlin) focuses in her work on the meaning of media in the development of individuals or groups. The installation *Sweat* (2018) shown at the Künstlerhaus is a work accompanying the thirteen-channel video installation *TLDR* (2017), for which Breitz conducted interviews with activists from the organization SWEAT (Sex Workers Education & Advocacy Taskforce in Cape Town, South Africa). *Sweat* presents excerpts from this comprehensive research project and functions as a megaphone for a chorus of African sex workers. The camera is focused on the lips and thus also on the language and pronunciation of the ten interview partners (one man and nine women), who one after another—each in statements with a maximum of 1,400 characters, the length of ten tweets—talk about their work, its conditions and value, and the associated prejudices and emotions.

3

Elena Aya Bundurakis *Heart, 2017*

Inkjet print on matt fine art paper, 40 × 27.94 cm

Elena Aya Bundurakis *Mouth, 2017*

Inkjet print on matt fine art paper, 22 × 31.5 cm

Elena Aya Bundurakis *Yawn / Sclera, 2016*

Inkjet print on matt fine art paper, 44 × 31.5 cm

Elena Aya Bundurakis *Glandular / Tongue, 2016*

Inkjet print on matt fine art paper, 44 × 31.5 cm

courtesy the artis

Elena Aya Bundurakis (*1988 Crete, lives in Athens and Antwerp) combines and varies mainly photographs, but also drawings, videos, and haiku poems. In this respect, the artist takes special interest in the composition of biological organisms and of her own body. Arising here is a visual cosmos which—nourished by dichotomy and a play of aggression and introversion—triggers emotional chains of association in the beholder. Featured on the exhibition's invitation card, the work *Yawn / Sclera* (2016) originates from the series *Looking for Summer in the Middle of My Adulthood* (2015–ongoing). For this series, the artist illuminates the roots of her adult self and combines early photos from her parental home with references to her present-day reality.

4

Tony Cokes**Evil.66.1 (DT.sketch.1.8), 2016**

Video, color, sound, 07:44 min., courtesy the artist; Greene Naftali, New York; Electronic Arts Intermix (EAI), New York

Tony Cokes**Evil.66.2 (DT.sketch.2.7), 2016**

Video, color, sound, 08:04 min., courtesy the artist; Greene Naftali, New York; Electronic Arts Intermix (EAI), New York

Evil series is a project running since 2001 by the media artist Tony Cokes (*1956 Richmond, Virginia, lives in Providence, Rhode Island). It is devoted to the US war against terrorism and scrutinizes the related coverage by the mass media. Cokes—who has attained international renown through his video works, which combine animated texts, monochrome foils, and pop music—does not unveil any hitherto unknown and sensational facts in his *Evil* series. Instead, he presents to his audience the monstrosity of that which is already in the public domain yet has remained unheeded. For *Evil.66.1 (DT.sketch.1.8)* (2016), the artist compiled lurid quotes by Donald Trump—found in the media prior to the 2016 United States presidential election—to create a text collage on the topic of bigotry, and most especially misogyny.

5

Petra Cortright**burnt out 6 11 13, 2015**

Webcam video, color, sound, 00:35 min., courtesy the artist; Société, Berlin

Petra Cortright**Mainbitch.mov Spring Scrap, 2012**

Webcam video, color, sound, 05:32 min., courtesy the artist; Société, Berlin

Petra Cortright**cats spirt spsit spit, 2008**

Webcam video, color, silent, 00:27 min., courtesy the artist; Société, Berlin

Petra Cortright**NFS. Das Hell(e) Modell, 2009**

Webcam video, color, sound, 03:49 min., courtesy the artist; Société, Berlin

Petra Cortright**bunny banana, 2009**

Webcam video, color, sound, 01:09 min., courtesy the artist; Société, Berlin

Petra Cortright**bridal shower_w_rose, 2013**

Webcam video, color, sound, 01:37 min., courtesy the artist; Société, Berlin

Petra Cortright**FIRE (FANTASTIC PLANET), 2016**

Webcam video, color, sound, 01:08 min., courtesy the artist; Société, Berlin

Petra Cortright**sprkelles, 2008**

Webcam video, color, sound, 03:21 min., courtesy the artist; Société, Berlin

Petra Cortright**pink_para_1stchoice, 2013**

Webcam video, color, sound, 03:14 min., courtesy the artist; Société, Berlin

Petra Cortright**snowflaek2, 2013**

Webcam video, color, sound, 00:38 min., courtesy the artist; Société, Berlin

Petra Cortright (*1986 Santa Barbara, California, lives in Los Angeles) herself is the only protagonist of her video contributions to the Internet platform YouTube, which are well known beyond the art world internationally. The American artist works in the areas of video, painting, and digital media. Evident throughout Cortright's creative work is the act of exhibiting and questioning her own self-image, which is distorted by the many contemporary animation effects and technical filters. Among the ten filmic works by Cortright shown successively in the exhibition as a loop is the video *bridal shower_w_rose* (2013), which has already been broadcast on American television. Aside from probing the changed self, altered through the possibilities presented by the Internet, the video also thematizes the contributions by and experiences of the audience.

6

Folkert de Jong**Golgotha, 2018**

Pigmented polyurethane foam, metal, wig, kiddy ride engine, sound system, sound, 251×110×80 cm, courtesy the artist; Valentin, Paris

Folkert de Jong**Golgotha, 2018**

Pigmented polyurethane foam, metal, kiddy ride engine, sound system, sound, 275×110×213 cm, courtesy the artist; Valentin, Paris

Folkert de Jong**Golgotha, 2018**

Pigmented polyurethane foam, metal, kiddy ride engine, sound system, sound, 265×90×100 cm, courtesy the artist; Valentin, Paris

The artist Folkert de Jong (*1972 Egmond aan Zee, Netherlands, lives in Amsterdam) is known for his theatrical, narrative tableaux that deal with war, greed, and power and that embed historical figures in a contemporary context. The title of his three-part work *Golgotha* (2018), with three powerful figures made of polyurethane foam, references the hill of the same name outside of Jerusalem on which Jesus of Nazareth was crucified. Despite the clearly identifiable iconography of Christ—the dangling corporeal posture, the nailed hands and feet, and the crown of thorns—the scene seems more apocalyptic than religious. Through compulsive and fruitless verbal and machine-like physical repetition, de Jong's triptych is reminiscent of Gothic demons at an Alice Cooper concert and encourages us to think about which concepts of faith and historical awareness define our present.

7

Verena Dengler**U want a piece of me?, 2014**

Mesh banner, poster with photo print, 600×380 cm, courtesy Galerie Meyer Kainer, Vienna

8

Verena Dengler**Denglisch 2, 2013**

Spray paint, photo scarf on fashion fabric, marker, collage, 100×160 cm, courtesy Galerie Meyer Kainer, Vienna

The larger-than-life portrait *U want a piece of me?* (2014) by Verena Dengler (*1981 Vienna, lives in Vienna) questions the blurred boundaries between public and private space on the Internet, not least referencing the related labeling of artistic authorship. The artist's evocative paintings, drawings, sculptures, and texts have a satirical tone from the off concerning what is considered good taste in the field of aesthetics, along with a serious, political nucleus that strobes, again and again, the transitions between taste of the masses and high culture. The ironic and expressive use of sensational quotes from the media is ever-present in Dengler's artistic expression and also plays a vital role in her collage *Denglisch 2* (2013).

9

Ryan Gander**2000 year collaboration (The Prophet), 2018**

Animatronic mouse, plasterboard, sound, 08:54 min., variable dimensions, courtesy Collection Lin Li, China; gb agency, Paris

Not until second glance do we discover, in the seemingly empty exhibition space, the small mouse in the installation *2000 year collaboration (The Prophet)* (2018) by Ryan Gander (*1976 Chester, England, lives in London and Suffolk). In the soft, delicate voice of the artist's nine-year-old daughter, the deceptively real, lifelike simulation of the animal—peering out from behind an opening in the wall—delivers a nine-minute philosophical speech. In terms of content, it references the plea for humanity, justice, and world peace spoken in the last scene of Charlie Chaplin's *The Great Dictator* (1940), a satire dealing with Adolf Hitler and National Socialism in Germany. References to art history, cinematography, and narrative structures are essential to Ryan Gander's work.

10

Yuri Pattison

peace mode (off) – context collapse, 2018

Customised WebGL crowd simulator, Dell PowerEdge R610, NVIDIA GeForce GT 710 graphics card, thin-film-transistor liquid-crystal display, cables, scale models, combination pad lock, 5 x 80 x 48.5 cm

11

Yuri Pattison

dust scraper fan 4.0, 2017

Custom made perspex IU format server case, power supply unit, PC case fan, paperclip, passport (Territorios Españoles del Golfo de Guinea), cable, dust, sebum, 5 x 66.5 x 43.5 cm

Yuri Pattison

dust scraper fan 4.1, 2017

Custom made perspex IU format server case, power supply unit, PC case fan, clamp, passport (Western Sahara), World Passport, cable, dust, sebum, 5 x 66.5 x 43.5 cm

Yuri Pattison

dust scraper fan 4.2 (context collapse archive 05.18), 2018

Custom made perspex IU format server case, power supply unit, bench power supply adapter, cables, fans, thin-film-transistor liquid-crystal display, Raspberry Pi, cables, USB drive, digital video, shredded *Times* newspaper, novelty “Hacker” diplomatic passport, combination cam lock, 5 x 65.5 x 43 cm,

12

Yuri Pattison

dust scraper fan 3.1, 2017

Custom made perspex IU format server case, power supply unit, PC case fan, paperclip, TSA approved lock, printed materials, key, cable, dust, sebum, 5 x 65.5 x 43 cm

Yuri Pattison

dust scraper fan 3.5 foia request declined, 2017

Custom made perspex IU format server case, power supply unit, PC case fan, paperclips, passport (British Honduras), printed archive pictures, bubble wrap, cable, dust, sebum, 5 x 66.5 x 43.5 cm

courtesy the artist; mother’s tank-station Dublin, London

Yuri Pattison (*1986 Dublin, lives in London) explores the many relations among visual cultures, communication technologies, and the dissemination of information. Data, metadata, and a mixture of factual material, archival sources, and historical fragments make up the content of the media-based artworks by this artist from Ireland. The work *peace mode (off) – context collapse* (2018) is part of a complex by Pattison that investigates the correlations and contradictions between design principles and the technology of advanced co-working spaces. Extreme contemporary leisure experiences, such as the annual Burning Man Festival in the Black Rock Desert of Nevada, are included here. This work soberly presents the vision of a world, approximating well-known science fiction dystopias.

13

Signe Pierce with Allie Coates

American Reflexxx, 2015

Video, color, sound, 14:01 min., courtesy the artist; Alli Coates; Galerie Nathalie Halgand, Vienna

14

Signe Pierce

Photoshop, 2017

Video, color, sound, 00:15 min., courtesy the artist; Galerie Nathalie Halgand, Vienna

In her artistic practice, the self-declared “reality artist” Signe Pierce (*1988 Tucson, Arizona, lives in New York) probes the charged field between the representation of her digital alter ego and the perception of her analogue self. For example, in her film work *Photoshop* (2017), a video originally filmed with the camera of a smartphone, which was subsequently distorted with the eponymous editing program, she paints a grotesque self-image and touches on cyberfeminist discourses. The short film *American Reflexxx* (2015) is Pierce’s most well-known piece to date and has already accrued 1.7 million clicks on the Internet platform YouTube. The latter shows the artist walking along a party stretch in Myrtle Beach, South Carolina, clad a short dress and a mirrored mask. It captures the sometimes disturbing verbal insults and aggressive physical reactions of the passersby.

15

Jim Shaw

Tragedy Display, 2018

Acrylic on muslin, 153.7 x 121.9 x 5.1 cm, private collection

16

Jim Shaw

Study for “Gate of Hell”, 2018

Pencil on paper, 43.2 x 35.6 cm

Jim Shaw

Study for “Official Portrait #3 (Pillars of Society)”, 2018

Pencil on paper, 43.2 x 35.6 cm

Jim Shaw

Study for “I’ve Got Your Back”, 2018

Pencil on paper, in two parts, 30.5 x 23 cm

courtesy the artist; Simon Lee Gallery, London

The recent works of the US-American artist Jim Shaw (*1952 Midland, Michigan, lives in Los Angeles) offer commentary on the politics of his home country. Pursuant to Shaw’s characteristic style, the drawings, paintings, and collages reflect a broad spectrum of socio-political, art-historical, and pop-cultural references. With echoes of kitsch, advertising, propaganda, and comics, along with the caricature of stars, politicians, and other famous personalities, the artist creates a sardonic parody of US-American culture. In *Tragedy Display* (2018), for instance, a right-wing populist stage hog suffers the social-media death of our day and age before the eyes of famous personalities from the past, such as Jackie und John F. Kennedy.

17

Gunther Skreiner

F1102TB17_2018, 2018/19

Image series, digital, color, sound, 60:00 min., courtesy the artist

18

Gunther Skreiner

F1102_vgr_210.1_100x77_+130x100,1_08.02.2016, 2016

Inkjet on canvas, 140 x 200 cm, courtesy the artist

In the paintings, collages, and videos by Gunther Skreiner (*1946 Graz, lives in Graz and Seville), an irregular and diffuse compositional structure is juxtaposed with a system of clear lines and symbols. By superimposing these two determining factors, the Styrian artist has for decades been creating exciting abstract-figurative visual worlds that draw from an immense pool of pictorial synonyms and their potential combinations. With digital image series like *F1102TB17_2018* (2018/19), Skreiner translates this artistic principle from the two-dimensional realm into digital space. To this end, the artist adds to his visual, continuously self-reproducing superimpositions an additional audio layer, which functions not least as an emblematic allusion to known voices, orders, and systems from the contexts of politics, history, and society.

19

Markus Sworcik

Untitled / (Get rid of your tongue), 2018/19

Monitor, cable, concrete, acrylic glass, silicone, dust of joint, fake tongues, animation, 05:20 min., variable dimensions, courtesy the artist

In the installation *Untitled / (Get rid of your tongue)* (2018/19) by Markus Sworcik (*1977 Graz, lives in Graz), commissioned specially for this exhibition, raw severed fake tongues serve as a metaphor for this human organ, which in turn stands for the sensuality and physical desire it conveys. On the other hand, the tongue refers to our need for exchange and to human communication, along with its current channels and the (often difficult) ways of handling them. Here, as well as in his other transdisciplinary works, Sworcik negotiates materiality and engenders poetic expression by intertwining ascribed meanings and natural forms. In the practice of this Graz-based artist, the translation of changes to ordered and free, public and private structures plays a pivotal role.

20

Amalia Ulman

Dignity 01, 2017

Dignity 02, 2017

Photo Rag Ultra Smooth 305 in metal frame, 61 × 46 cm, courtesy the artist; Deborah Schamoni, Munich

21

Amalia Ulman

Dignity 01 (BUBBLE), 2017

Dignity 02, (BUBBLE), 2018

Photo Rag Ultra Smooth 305 in metal frame, 61 × 46 cm, courtesy the artist; Deborah Schamoni, Munich

The net artist Amalia Ulman (*1989 Buenos Aires, lives in Los Angeles) thematically explores in her artwork contemporary discourses related to hierarchy, class, and sexuality. The work series *Dignity* (2017) by the Argentinian artist goes back to her Instagram performance *Privilege* (2016). The narrative involving a pregnant office worker sheds light on the correlations between power, gender, and racism in the workplace in relation to the author's position as a practicing artist. In the four exhibited high-gloss photographs, Ulman is pictured with a white fluid on her face, calling to mind ejaculated semen, and is staged like a celebrity against the backdrop of a red carpet. Censorship and the publicness of aggression and intimacy are at the center of the juxtaposition of these two work cycles, one of which is covered by a perforated red display.

22

Martha Wilson

Thump, 2016/18

C-Print, 85.5 × 70 cm, courtesy Galerie Crone, Berlin/Vienna

23

Martha Wilson

Makeover: Melania, 2017

Single channel video, color, sound, 01:00 min., courtesy Galerie Crone, Berlin/Vienna

In her provocative photo and video artwork created over four decades, Martha Wilson (*1947 Philadelphia, lives in New York) has been availing herself of role-play, costumes, and exaggeration of others through technical means, in order to explore her own female subjectivity. Wilson's avant-garde works were created during the 1980s in the context of American research on feminism and still today remain a famous reference point for many artistic investigations into this thematic field. For the works exhibited in Graz—*Thump* (2016/18) and *Makeover: Melania* (2017)—the artist slipped into the roles of the incumbent US President and his First Lady. For the former, Wilson donned a wig and applied suitable makeup for a performance in front of the Trump Tower in New York, where she was photographed in a power pose.

24

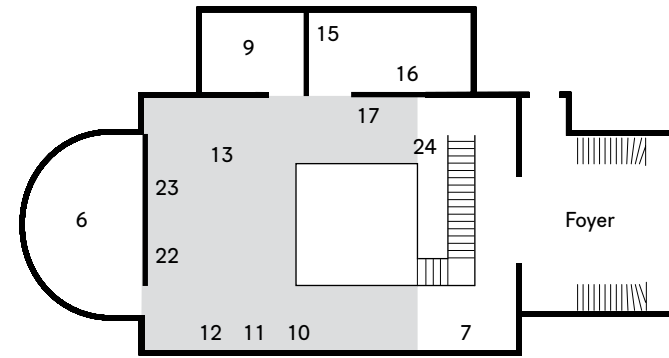
Joseph Zehrer

Egoplastik I, II, III (group of works), 2018/19

Hangman's noose of newspaper, plastic bags/gloves and acrylic, lathe, variable dimensions, courtesy the artist; Galerie Nagel Draxler, Cologne/Berlin

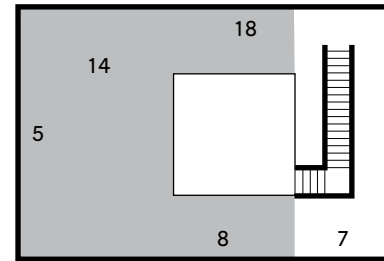
The work group *Egoplastik* (2018/19) by Joseph Zehrer (*1954 Perbing, lives in Cologne) consists of three ropes bound as hangman's nooses. Each *Egoplastik* contains material marked by political, social, and artistic references: newspapers, plastic bags, and acrylic on canvas. This moment is typical of Zehrer's artistic surveys, which often methodically explore legalities within the art world through sculptures, installations, paintings, and drawings. A fourth noose with components taken from wastepaper baskets in the Künstlerhaus venue will be created during *Hate Speech: Aggression and Intimacy* by the exhibition visitors with the help of Künstlerhaus staff. Their participation will transform the *Egoplastik* into a social sculpture.

Level 1



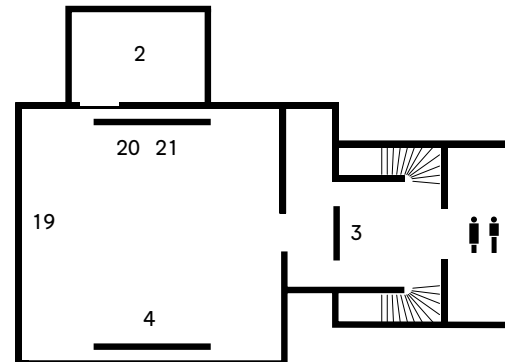
1 Work on the KM– roof

Level 2



- 1 Thomas Baumann
- 2 Candice Breitz
- 3 Elena Aya Bundurakis
- 4 Tony Cokes
- 5 Petra Cortright
- 6 Folkert de Jong
- 7, 8 Verena Dengler
- 9 Ryan Gander
- 10, 11, 12 Yuri Pattison
- 13 Signe Pierce mit Alli Coates
- 14 Signe Pierce
- 15, 16 Jim Shaw
- 17, 18 Gunther Skreiner
- 19 Markus Sworcik
- 20, 21 Amalia Ulman
- 22, 23 Martha Wilson
- 24 Joseph Zehrer

Level 3



The group exhibition *Hate Speech. Aggression and Intimacy* is accompanied by a varied program consisting of events, art education, and the online publication of the Künstlerhaus, the KM– Journal. The supporting program serves as a complement to the exhibition, offers interested visitors the opportunity of a deeper thematic examination and wants to stimulate discourse.

Every Saturday at 11 a.m., the visitors of the exhibition have the opportunity to join a guided tour of the exhibition free of charge. On the 07.02., in the special format of the curator's tour, the director and curator of the exhibition, Sandro Droschl, provides a glimpse behind the scenes of the institution's exhibition production.

Every Thursday at 6 p.m. and free of charge, the event series *An Art Day's Night* (AADN) complements the current exhibition. Here, the thematic aspects of *Hate Speech: Aggression and Intimacy* are being mirrored in lectures, talks, and discussions of and with significant voices from science and culture. Moderated by Junior Curator Jana Franze, our invited specialist guests will offer, among others, lectures on the legal persecution of shitstorms on the Internet, on the intersection of political action and emotional

expression, and on new forms of self-expression in the digital sphere. Artist talks, concerts, catalogue presentations, and film screenings highlight individual artistic positions from the canon of artists presented in the exhibition and beyond. Target audience of AADN are individuals, who are already acquainted with art, and especially interested persons who enjoy information and productive conversation.

Saturdays at 3 p.m., the new conversation series *Convo Club. Fresh Talks* invites younger positions from the areas of art criticism, music, and journalism to the KM–: In a relaxed atmosphere and over a cool drink you can discuss controversial topics with interesting guests and host Verena Borecký, curatorial assistant at the KM–.

During *Hate Speech: Aggression and Intimacy*, the visitors can pursue their own creative endeavors with the help of two workshops: At the radio workshop *On Air* on 09.02., the participants will learn how to write texts that function on an auditory level and how (visual) art can be translated into language. At the poetry slam workshop *On Poems* on 02.03., participants will experiment with a poetic and rhythmic feeling for language.

The special day for schools, *Classy Classroom!* on 27.02., is geared towards students and offers exciting workshops for all grades that have to be booked in advance.

The online magazine on the institutional platform KM– Journal (<https://journal.km-k.at>) is edited by the Berlin-based art critic Dominikus Müller and the curatorial team of the KM–. In it, the extensive project of the presented written and artistic approaches will be extended in order to intensify the discussion on hate speech and its illegitimate and ongoing attacks on democratically developed forms of communication and to provide an online addition to the analogue exhibition.

01 02 2019 6 p.m. – 10 p.m.
Opening Ceremony

At the opening ceremony of the exhibition *Hate Speech: Aggression and Intimacy*, the curator of the exhibition and director of the Künstlerhaus, Halle für Kunst & Medien (KM–) Sandro Droschl will welcome the visitors by introducing the project and its relevance. Junior Curator Jana Franze will give insights into the artistic positions on view in the exhibition. Afterwards, we cordially invite you to an evening with music and drinks. Top*S & Carline from Grrrls DJ Crew will be on the decks this evening.

The Grrrls DJ Crew made it their business to connect female DJs in Graz and provide the audience with good music. DJ Carline does not care about the limits of musical genres— with a few important exceptions. She likes it when the flow is interrupted and has a weakness for everything obscure. DJ Top*S' first love was music. She plays genre-transcending, danceable hits on vinyl. A soundtrack that challenges you to be at the right place at the right time.

An Art Day's Night
Events Program

Every Thursday, the series *An Art Day's Night* complements the current exhibition with lectures, artist talks, catalogue presentations, thematic discussions, concerts, and film screenings.

07 02 2019 6 p.m.
Curator's Tour
Sandro Droschl

The curator and director of the KM–, Sandro Droschl, gives a tour of the current exhibition *Hate Speech: Intimacy and Aggression*. In this tour, interested visitors will receive first hand information on the genesis of the show. Particularly the different creative processes of the sixteen participating artists are in the center of this dialogic format. With a glimpse behind the scenes of the KM–, you will also learn interesting insights on the curatorial practice and the self-conception of the institution.

Sandro Droschl (*1970 Graz, lives in Graz) is founding director and chief-curator of the new established institution Künstlerhaus – Halle für Kunst & Medien (KM– Graz), since 2012. From 2000 to 2012 he was curator and since 2004 director of Kunstverein Medienturm, Graz. As a guest curator he also worked with other institutions of contemporary art. Droschl has curated numerous exhibitions and published more than 30 catalogues at Verlag der Buchhandlung Walther König, Sternberg Press, Verlag für moderne Kunst or Verlag Folio. He took part in several juries and worked with art magazines like Camera Austria. He studied *Body. Media. Art.* including fine art at the class of Isabelle Graw and Freie Klasse / Free Class. Furthermore Droschl took classes in philosophy, publications and medicine at the University of Applied Arts Vienna, Vienna University and London Guildhall University.

16 02 2019 1 p.m.
Impuls Minute Concerts
Performances of New Music

Once a year, the *Impuls Minute Concerts* unite art and music to an enjoyable walkabout. Throughout the day, there will be concerts of 30 minutes, each by young musicians in selected institutions all over Graz. Informed by the respective exhibitions, the musicians will present a program consisting of pieces from classical modernism and new music, which can be experienced apart from the traditional concert stage. At the *Minute Concerts*, music and art reach an exciting interaction. It is possible to either attend individual events from the program, or you can also enjoy a twelve-hour art tour.

Free entrance at every institution.

28 02 2019 6:30 p.m.
external
Limits of Speakability
Panel Discussion at the Institute of German Philology

in the frame of the convention *Language – Politics – Society. Speakability in Public Political Discourses. Populism – Between (Constructive) Criticism and Shitstorm in (Internet-based) Media*

Institute of German Philology, University of Graz SZ 15.21, RESOWI A, 2nd floor Universitätsstraße 15, 8010 Graz; meeting times: 28 02 – 01 03, starting at 9 a.m.

The topic of this international convention, organized by Constanze Spieß (University of Graz) and David Römer (University of Trier) is the conceptualization of populism in the public-political space and how it manifests linguistically in varying discourses, which linguistic strategies are typical for the manner of speaking of populist agents, and not least, which goals of action are thereby being pursued. Apart from numerous lectures on this topic and other aspects, there will be a panel discussion with the title *Limits of Speakability?* consisting of members of the student body and representatives of economy and media, as well as the director of the KM–, Sandro Droschl. As curator of the exhibition *Hate Speech: Aggression and Intimacy*, he will share his professional perspective on the limitations of speakability in texts and images and its possible shift in the public discourse, also addressing the role of the media and institutions.

07 03 2019 6 p.m.

Hate Speech, Echo Chambers and Filter Bubbles

Christoph Bezemek, Lecture

The digital revolution has crucially altered the parameters and thereby the possibilities of interpersonal communication. Many claim that the developments were not entirely for the better. Under the cloak of anonymity, hate is being spread, polarization and radicalization increase and rumors that are being propagated intentionally or incidentally present the political community with considerable challenges. Facing these challenges requires a reflection of the limits of the freedom of speech. This reflection is the subject of the lecture *Hate Speech, Echo Chambers and Filter Bubbles: On the Limits of Free Speech in the Digital Age*.

Univ.-Prof. Dr. Christoph Bezemek, B.A., LL.M. (Yale) (*1981 Vienna, lives in Graz) is professor of public law at the institute for public law and political science at the University of Graz. Previously, he taught at the Vienna University of Economics and the University of Economics Katowice, the University of Zagreb, the Universidad Panamericana in Mexico City and the University of Pisa. His dedication to new, digital teaching methods was rewarded with a nomination for the state award for excellent teaching (Ars Docendi) in 2016. Bezemek's scientific core areas of research are protection of fundamental rights and polity law, as well as theory of the state and legal theory. One of his current topics is the relation between individual and public community.

14 03 2019 6 p.m.

The Square (Ruben Östlund, 2017)

Severin Dünser, Discussion and Film Screening

Ruben Östlund's socio-critical film *The Square* (2017) follows Christian (Claes Bang), the respected curator of a contemporary art museum in Stockholm. His next spectacular show is titled *The Square*, an environment which invites passersby to altruism, reminding them of their role as responsible fellow human beings. But sometimes, it is difficult to live up to your own ideals—he lives isolated in a stylish apartment and would not park his Tesla unperturbed in a dubious neighborhood. Christian's foolish response to the theft of his phone drags him into shameful situations. Meanwhile, the museum's PR agency has created an unexpected campaign for *The Square*. The response is overblown and sends Christian, as well as the museum, into an existential crisis.

After the screening, the director of the KM—, Sandro Droschl, will lead a discussion with Severin Dünser, the curator of Belvedere Quartier 21, Vienna, about the joys and hurdles of curatorial agency. Questions surrounding the staging of the role of the curator, as well as professional ethics and wishful thinking in consideration of the realities of the professional profile will be in the focus.

Severin Dünser (*1980 Vienna, lives in Vienna) works as curator of contemporary art at the Belvedere in Vienna. In 2009, he founded the art club COCO together with Christian Kobald, which is being pursued on a project basis since 2012. Previously, he ran the project room of Galerie Krinzinger, curated exhibitions in and outside of Austria, and wrote, among others, for Spike and mono.kultur. In the last years, he realized the internationally perceived exhibitions *The Value of Freedom, Instructions for Happiness, The Grasping, The Gestural, The Concern* and *Flirting with Strangers*.

Ruben Östlund (*1974 Styrösö, Sweden) is a director and screenwriter. He studied at the Academy of Photography and Film Gothenburg and released his first feature film *Gitarrmongot* in 2004. For his feature film *Force Majeure* (2014), he was nominated for the Oscars and the Golden Globes. For his motion picture *The Square* (2017) which was presented at the film festival in Cannes, he won the Palme d'Or. In 2018, he was appointed to the Academy of Motion Picture Arts and Sciences.

21 03 2019 6 p.m.

Artist Talk

Gunther Skreiner, Markus Sworcik with Jana Franze

In the artist talk with KM— Junior curator Jana Franze, Gunther Skreiner and Markus Sworcik meet as the two artistic positions from Graz and as two artist-generations from the province of Styria in the exhibition *Hate Speech: Aggression and Intimacy*. They are connected in their interest in the digital and in semiotic systems, even though they frame it differently and translate it into their works in a medial, sculptural or painterly manner. Their works elicit questions on transdisciplinarity and materiality, which involve the transfer and the shift of meaning, metaphor, and symbols.

Gunther Skreiner (*1946 Graz, lives in Graz and Seville) produces paintings, collages and videos since 1969 and exhibits them internationally and in Graz. He was part of the contemporary art festival steirischer herbst numerous times, exhibited his works at the galleries Bleich-Rossi and Artelier Contemporary and in 2008 he had a solo exhibition at the Künstlerhaus.

Markus Sworcik (*1977 Graz, lives in Graz) completed the master class in sculpture at the Ortweinschule for Art and Design 2018 and was awarded. His exhibition projects include *RETAW, RETAW Falls* (Popup Gallery *Füll die Lück*, 2017) as well as the group exhibition *Art on Prescription*, an off-space project in the course of the Venice Biennial 2017.

28 03 2019 6 p.m.

Thinking Outside the Box

Sonja Rinofner-Kreidl, Lecture

In her lecture *Thinking Outside the Box: on Critical Thinking in the Age of Technologically Reproduced Hate Speech* Sonja Rinofner-Kreidl conducts a philosophical approach to the theme of the exhibition, by pursuing the question of what makes emotions political or what politicization of emotions means. The Austrian scientist conducts her research in the frame of a phenomenological awareness and action theory about moral and political emotions, among others. As a philosopher, she investigates the usefulness to categorize emotions as private or public, political or apolitical, positive or negative. If politics are understood as the acting formation of public life and emotions are a strong motivational factor of human action, politics include the cultivation of emotions. Emotions are complex as they exhibit a differentiated internal structure and are linked in a diverse manner to social norms, that is why responsible themselves of emotions cannot confine itself to only deal with the *visible* part of (especially intolerable) emotional expressions. Moreover, they have to consider questions of the formation, habitualizing and immunization of emotions.

Univ.-Prof. Mag. Dr. phil. Sonja Rinofner-Kreidl (*1965 Salzburg, lives in Graz) is a professor at the institute of philosophy at the University of Graz. Since 2008, she is European editor of the Journal *Husserl Studies* and since 2009, she is the president of the Austrian Society of Phenomenology. Together with John J. Drummond, she recently released the anthology *Emotional Experiences: Ethical and Social Significance* (London & New York: Rowman & Littlefield, 2018). In her research she investigates, next to epistemological and ethical questions, political emotions, such as indignation, forgiveness and gratitude—as well as hate speeches.

04 04 2019 6 p.m.

BanHate App

Daniela Grabovac, Lecture

Hate postings on the Internet have become a common phenomenon by now. Due to an alleged anonymity, hateful comments are being spread on the net. In many cases the legal parameters are missing, which would be needed to prosecute verbal abuses. For almost two years, the Anti-Discrimination Office of the province of Styria has been in charge of the app *BanHate*, where hate messages can be reported. At KM–, the head of the Anti-Discrimination Office of Styria, Daniela Grabovac, will introduce the app and talk about her professional experience. Afterwards, there will be an open discussion on the themes of hate and publicity on the Internet and in law.

Mag.iur. Daniela Grabovac (*1978 Spittal/Drau, lives in Graz) is the head of the Anti-Discrimination Office of the province of Styria and co-founder of the NGO *Helping Hands* in Graz. For her anti-racism-hotline, she received the Human Rights Award of the city of Graz in 2007. From 2007 to 2012 she was also a member of the committee for human rights of the Austrian interior ministry.

06 04 2019 8 p.m.

Ana Threat

Concert

Matching the topic hate speech, it will get noisy on this Saturday night at KM–: Ana Threat will bring her mighty one-woman-show on the stage of the institution. The experimental, lo-fi, punk project of Kristina Pia Hofer stands for gloomy sounds and a strong verbal and physical expressivity. The alter ego that is Ana Threat cannot be pigeonholed: She is artistic figure, myth and musician. Besides, she is known for the use of her own body on stage and an expressive self-dramatization.

Ana Threat (*1979 Linz, lives in Vienna) produces and performs DIY Punk since 1995 in different solo- and group-projects (e.g. the Tanzquartier Vienna production *Amadora Llama* by Veza María Fernández Ramos). Next to a number of 7" releases, she put out her LP *COLD LVE* in 2016 on the Viennese label Cut Surface. Other projects by Ana Threat are The Boiler, Sektstress, Schweiffels and Puke Puddle. She constantly teaches herself how to play the drums, guitar, organ and the use of her own body as an instrument. In 2017 she co-curated the Popfest on Karlsplatz, Vienna.

11 04 2019 6 p.m.

Online Selves and the Performance of Relational Identity

Silvia Schultermandl, Lecture

With the help of software applications and via social media interfaces, billions of users every day are producing online lives. These "everyday autobiographies" (Smith / Watson 1994) illustrate the degree to which online selves are relational and malleable. The performative gestures through which individuals put up their lives for public consumption yield interesting insights into the overall phenomenon of social networking sites. In this talk, Schultermandl will expound on this idea of everyday autobiographies by focusing on the genre innovations of social media as new autobiographical practices, the creation of counter-hegemonic life narratives and the dimensions of online communities resulting from social media's interactive nature. With the help of two feminist online art projects, she will discuss the ways in which online selves counter stereotypes and re-claim agency through the genre properties of these everyday autobiographies. Theories on the politics of resignification (Butler) and the creation of a counter-public (Warner) on social media are central to the lecture.

Priv.-Doz. Mag. Dr. phil. Silvia Schultermandl (*1977 Wolfsberg, lives in Graz) is an associate professor of American Studies at the University of Graz, where she teaches courses in American literature and culture studies. Schultermandl is the author of a monograph on the representation of mother-daughter conflicts in Asian American literature and the (co)editor of five collections of essays which explore various themes in transnational studies, American literature and culture, as well as family and kinship studies. She is currently preparing for publication with Routledge a monograph on the aesthetics of transnationalism in American literature from the revolution to 9/11 and is developing, with May Friedman, the Palgrave *Series in Kinship, Representation, and Difference*. Her most recent work related to the talk is the edited collected *Click and Kin: Transnational Identity and Quick Media* (2016) and the special journal issue *Autobiography 2.0 and Quick Media Life Writing* (2018).

Convo Club
Fresh Talks

The young and new conversation series at the KM—, *Convo Club*, presents the opportunity to discuss controversial topics with interesting guests hosted by Verena Borecký over a cool drink and in a relaxed atmosphere.

16 03 2019 3 p.m.

**This Ends Now!
Journalists Against Hate**

Convo Club #1 Alexandra Stanic,
Nicole Schöndorfer

An increasing amount of people express their discontent with societal and political issues in hateful comments on different social media platforms. People who are involved in social justice, who are in the public eye or report on controversial topics often become the target of negative comments, which often turn into shitstorms. Women are far more often on the receiving end than men. The Vienna-based journalists Alexandra Stanic and Nicole Schöndorfer have both reported frequently on the topic hate on the Internet and have experienced hate speech on the net themselves. In the first edition of *Convo Club*, we will talk about freedom of expression on social media, possible causes of excessive expression online, and strategies for dealing with hate speech.

Nicole Schöndorfer (*1990 Vöcklabruck, lives in Vienna) works as a freelance journalist and speaker. Her articles have appeared in VICE, Der Standard, an.schläge and Falter.

Alexandra Stanic (*1991 Baden, lives in Vienna) is a journalist, photographer, and since October 2018, editor in chief of VICE Austria. Previously, she was chief reporter at BIBER, where she also ran the teaching editorial department.

30 03 2019 3 p.m.

**Objection! New Ideas
in Art Criticism**

Convo Club #2 Juliana Lindenhofer,
Johanna Rainer

In the second edition of *Convo Club*, Johanna Rainer and Juliana Lindenhofer introduce new perspectives and interesting insights into the current exhibition. Both will critically approach the exhibition *Hate Speech: Aggression and Intimacy* as art critics from different perspectives: Juliana Lindenhofer is a visual artist in Vienna and Johanna Rainer has several years of experience as a curator in Graz. In the conversation, they will discuss questions concerning the realization of the exhibition, as well as artistic positions within the thematic frame.

Juliana Lindenhofer (*1987 Graz, lives in Vienna) studied visual art with Monica Bonvicini and Dorit Margreiter at the Academy of Fine Arts in Vienna. Recently, her performances and exhibitions were displayed at FAREWELLWELLWELL – wellwellwell Vienna, the Wiener Festwochen-Hyperreality festival and at Research and Waves-space for drastic measures in Berlin.

Mag. Johanna Rainer, M.A. (*1984 Graz, lives in Graz) is an art historian and culture manager and studied, among others, cultures of the curatorial at the Academy for Graphic and Book Art in Leipzig. She is co-publisher of *Truth is Concrete: A Handbook for Artistic Strategies in Real Politics* (2014) and recently worked as assistant curator at the festival steirischer herbst.

06 04 2019 6 p.m.

**NO (Wave)? Anger and
Negative Emotions in Music**

Convo Club #3 Kristina Pia Hofer,
Christina Lessiak

Music enables in different genres to express anger, aggression, and other negative emotions in varying intensity. For one thing, music can be used as a form of expression, at the same time it can be a vehicle through which one can reveal and process one's emotions. For some musicians, the presentation of all kinds of emotions is a way of artistic expression and a crucial part of their performance. In our third edition of *Convo Club* we will talk to media theorist Kristina Pia Hofer and musicologist Christina Lessiak about anger and aggression as a genre transcending musical phenomenon, where both will also draw from their own artistic practice.

Mag. Dr. Kristina Pia Hofer, M.A. (*1979 Linz, lives in Vienna) teaches at the department of media theory and cross-disciplinary strategies at the University of Applied Arts in Vienna. Currently she carries out her research on material theories of the audio visual, amateur/DIY-media practices and affective potentials of queer-feminist collaborations.

Christina Lessiak, M.A. (*1988 Klagenfurt, lives in Graz) studied musicology and interdisciplinary gender studies in Graz and completed an apprenticeship for event engineering. At the moment she is a musician in pop bands (Crush, maneki nekoč, Circle A), conducts workshops, and works as a university assistant at the University of Music and Performing Arts in Graz.

Work On Workshops

The workshops at the KM– offer possibilities for your own creative endeavors in relation to the current exhibitions.

The number of participants is limited. We kindly ask for your advance reservation.

Please contact Verena Borecký via: vb@km-k.at. The admission fee is 2 € per person.

09 02 2019 11 a.m. – 4 p.m.

On Air:
Radio Workshop
Walther Moser

This workshop offers interesting insights into the world of radio: Starting from the artworks and the themes of the exhibition *Hate Speech: Aggression and Intimacy*, the participants will be able to write and record their own radio reports. The chances and functions of informative radio production will be in the foreground. Walther Moser will demonstrate how to write texts that function on an auditory level and the participants will learn how (visual) art can be translated into language. The finished reports will subsequently be broadcast on Radio Helsinki.

Walther Moser (*1971 Salzburg, lives in Graz) has been involved with Radio Helsinki since 2000. He offers radio workshops at schools, universities and in communities. Moreover he is on the board of COMMIT, the community media institute for further training, research and consulting, which, as an institution for further education, acts as a point of intersection between non-commercial broadcast, adult education and research in Austria.

02 03 2019 3 p.m. – 5 p.m.

On Poems:
Poetry Slam Workshop
Agnes Maier

The Austrian Poetry Slam-national champion of 2017, Agnes Maier, will show the participants of this workshop how to create their own texts and make them flow. Together, we will try a poetic, sensitive and pointed use of language. Events from our own life as well as other topics that are close to our heart will turn into moving and humorous texts. Next to conscious phrasing, staging oneself as a performer and planning an expressive performance will be in the center of this workshop.

Agnes Maier, B.Sc. (*1993 Graz, lives in Graz) is a midwife. Since 2015 she appears on international and national poetry-slam-stages with her own texts. By now she is a fixture of the Austrian slam-scene. In 2017, she was champion of the provinces Styria and Carinthia and Austrian national champion in the single-competition.

27 02 2019 8 a.m – 6 p.m.

Classy Classroom!
Program for Schools and all Grades

This special day for students at the KM– presents exciting workshops for all grades that have to be booked in advance. Departing from the artistic positions in the exhibitions, the students will be encouraged to think about their self-representation on Instagram and Facebook, the role of journalism in times of fake news, the political effects of hate speech, and hate postings as well as the way they are dealing with it themselves. With the help of art, the students will be inspired to reflect on their own behavior on social networks.

Duration: 1,5 hours per class

Costs: 1 € per student

Booking and Info via: vb@km-k.at

Program
Calendar

Saturdays, 11 a.m.
Free Public Tour

01 02 2019 6 p.m. – 10 p.m.
Opening
Ceremony

07 02 2019 6 p.m.
Curator's Tour
Sandro Droschl

09 02 2019 11 a.m. – 4 p.m.
On Air: Radio
Walther Moser, Workshop

16 02 2019 1 p.m.
Impuls Minute Concerts
Performances of New Music

27 02 2019 8 a.m. – 6 p.m.
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Agnes Maier, Workshop

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Hate Speech, Echo Cham-
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Christoph Bezemek, Lecture

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