

SHIRAZ

HIER SURFACE

AUSTRIAN CULTURAL FORUM LONDON
13 February – 24 April 2020

The Austrian Cultural Forum London (ACF) promotes cultural contacts between the United Kingdom and Austria by organising events and supporting artists and projects in the fields of music, performing arts, visual arts, literature, film and science. It also provides a venue in central London for recitals, lectures, readings, film screenings, conferences and exhibitions, while also cooperating with various partners throughout the UK.

In recent years the creation of relationships and cooperation between Austrian and British artists and institutions has become a major part of our work. Particularly in politically challenging times, art and culture play an important role in bringing people together and in bridging gaps. We are therefore delighted to present yet another group exhibition of young Austrian and UK based artists and hope to contribute to the creation of a new network of creative Europeans.

This exhibition project originated from a shared interest in surfaces and their porosity. The curators have chosen to use a transversal and evocative approach placing on the same level different kind of surfaces through which we all experience and perceive the world. The show builds in fact on considerations around surfaces that seemingly "separate" worlds. The skin of human bodies, the walls and windows of our homes and the screens of our technologically advanced devices, all become case studies to explore blurred antinomies of notions of "inside" and "outside". The selected artists have been invited to showcase their perception of the world through surfaces and materials, but also to consider technology as a way to perceive new realities. Creativity once again proves to be a gateway to alternative possibilities.

This project is the result of the joint efforts of talented and dedicated young professionals. I would like to express my sincere gratitude to the curators Catarina Avataneo and Nicole Tatschl, to the participating artists and to my team at the Austrian Cultural Forum London.

Tünde Huber, Director, ACF, February 2020

You are entering Hypersurface

Hypersurface is a set of relations. A body penetrating another body and coexisting with it, in all its parts. Hypersurface is your skin. The screen of your phone. Hypersurface is this, now, where you are. This building and its breathing walls.

Hypersurface is something beyond, an aeon of becoming, a porous membrane whose transuding sweat gets straight to your eyes from the inside and then purges outside, as a tear.

Hypersurface is both real and virtual, it asks to be looked at in order to see through. Like a phantasm, it blurs physical limits and brings its internal and external sides into contact, unfolding them onto a single face.

Hypersurface is deep, and travels through loopy arteries.

Hypersurface is thinking, where there are no antinomies, no paradoxes but a constant unfolding and enfolding of immanent forces.

Hypersurface is a gate, a journey to a post-virtual garden whose roots grow on your skin. Hypersurface is a six-fingered palm where you can read the future of the planet, a nervous system transmitting distorted versions of Earth. It is a window, an eye on the world or a soft fleshy blob. It can be touched, it can be pierced and it will take you somewhere.

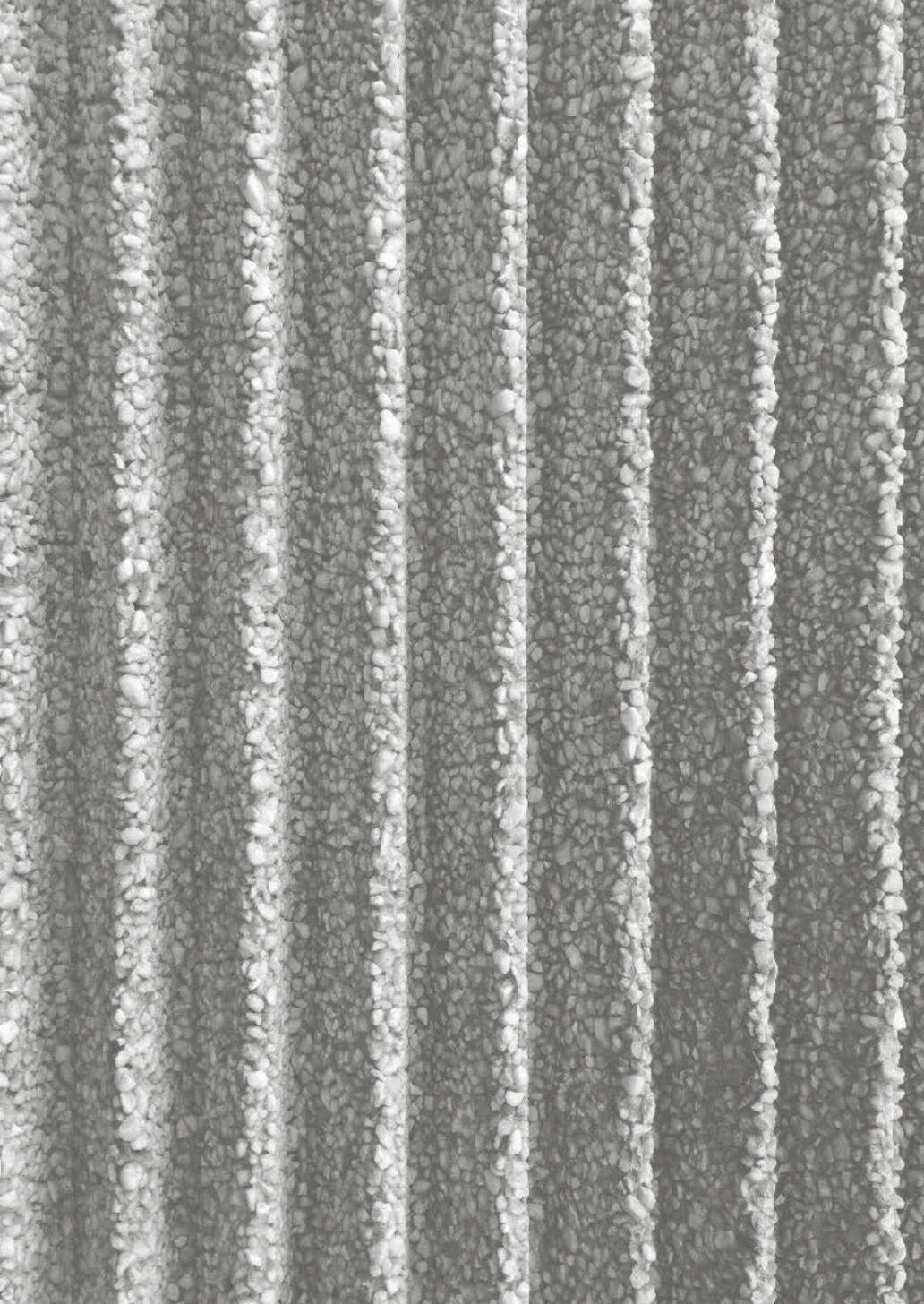
As paradoxical as the act of entering a surface can seem, it is not. Not only because Hypersurface is a show, but because Hypersurface is about porosity, transversality and encounter. The show aims to material and conceptual exchanges, where artists articulate thought and let this become somehow perceptible. Surfaces - from the human skin to walls and screens - cease to be thought of as separators or protective layers, opening up possibilities beyond materiality and signification, and alternative understandings of our surroundings.

CATERINA AVATANELO





FLORIAN MAYR



the self as machine
mocking distance
through the armored glass
of the aquarium

as if from the other side
of a screen

an unexpected connection
electric fluid circulating

as fictitious Luigi
shakes shanks

and fearless admiration
soft and permeable



SIMON MATHERS







SIMON MATHERS

BRB JUST ABOUT TO LIVE MY LIFE URL

NICOLE TATSCHL

In recent years we have come to live IRL through URL. Combining our physical and virtual realities, we increasingly use the virtual world as a gateway to another world, one in which time does not exist. Slowly but surely our bodies are becoming creators of posthuman bodies, it's 2020 and we are creating a posthuman era.

In October last year it was announced that researchers from the University of Bristol, Telecom ParisTech, and the Sorbonne had successfully created an artificial human skin case for technology devices. Project Skin-On is a new development that is meant to mimic human skin in terms of both its appearance and its feel. When we first think of artificial skin, we often think of robots and cosmetic purposes. According to a recent article in the Independent, slapping



and pinching the skin indicates an upset mobile phone user, while tickling displays a laughing emoji. Such projects stem from a desire to restore what has been lost by communicating only through our devices; the haptic ways in which affect is conveyed when speaking face-to-face, through gestures, through contact, through touch.

But do we really need an artificial skin to feel closer to our devices? Or is virtual reality (VR) already enough? VR is already able to manipulate our memory and has a far greater potential to manipulate the human psyche than we actually think.



Does this mean we're finally living in the future? Are we losing touch with reality? Our daily lives are governed by gadgets and we are starting to learn how such technologies are influencing the ways we feel and act. As we develop new kinds of post-human relationships, and our selves merge ever closer with our phones, is the point arriving at which we only live URL? And is this a sign that we want to determine the future ourselves, to free ourselves of unnecessary tasks, or are we giving technology too much power and responsibility over our lives? In searching for the answers to such technological neurosis, perhaps we should turn to the good listeners in our lives, to those friends that are always prepared to lend an ear: Alexa, Siri and Cortana.'

Images copyright Marc Teyssier



Who am I ?

1. I have a soul in me.
2. I have a soul in my body
3. I am a soul in my body.



Which is the correct statement ?







SIMON MATHERS

After Fold's arrival,
Hole's body
began to change.

Hole noticed that
Fold's touch felt
different.

She was overcome
with weariness, anger
and lethargy.

Fold approached to touch
her. Excited, Hole moaned
and sprawled.

She folded herself and
became something else:
a different body,
another variation of the
set of folds of which she was
made of.

Her body
grew larger
and harder.

She no longer had
control over her body's
desires.

Fold's libido dared her. Her
fluids began to flow of
their own accord. She
let them and sweated in
her sleep.

Hole's body grew
organs; kidneys and
ovaries, lumps grew
into tongues.

Hands grew fingers and
these grew nails. Skin
grew pores and
roots. Surfaces were
covered with thick hair.

No one organ
was favored
over another.

All and many were
assembled within the
same skin.

Intertwined, they
resonated. Eyes were
connected to brains,
breasts to uteri, hands to
vulvas.

Where is the privacy of
our bodies/
body parts/
holes?

Hole wanted to fold her
body and become
something else again.

In her dream her fing-
ers became tubes, her
vagina became a penis,
her mouth a tongue.

Hole transformed and it hurt.

Her organs ripped, her
bowels, everything lost
its place. Her body
was still functioning but it
didn't know why.

She opened her many
mouths and cried, "I'll
terrify every being.

"Close all the openings
where the inner meets
the outer world!" she
cursed at her body.

Every cell, every molecule will feel my cries and moans. How can something be so loud and frightening and so full of holes and openings?"

Fluids entered, fluids exited. Lost liquids and mucus. Mucus, blood and secretion.

She cursed and moaned.

Where is the privacy of our bodies/ body parts/ holes?

Hole wanted to fold her body and become something else again.

In her dream her fingers
became tubes, her
vagina became a penis,
her mouth a tongue.

Wasn't her body all of
those things?

"We find each other in
dark openings," Fold would
say, "between eyelids, in
folds, necks and armpits.

We smell green, black,
yellow and blood, and
taste a taste bitter as
iron. Sweet something.

We don't have to open
our eyes here, for this
place is full of touch
and smell and dark
somatic sensations."

Fluids and liquids
quenched thirst and
desire.

Licking the dark
skin around the nipple
aroused pleasure,
and the soft, fluid
sensation made them
dizzy.

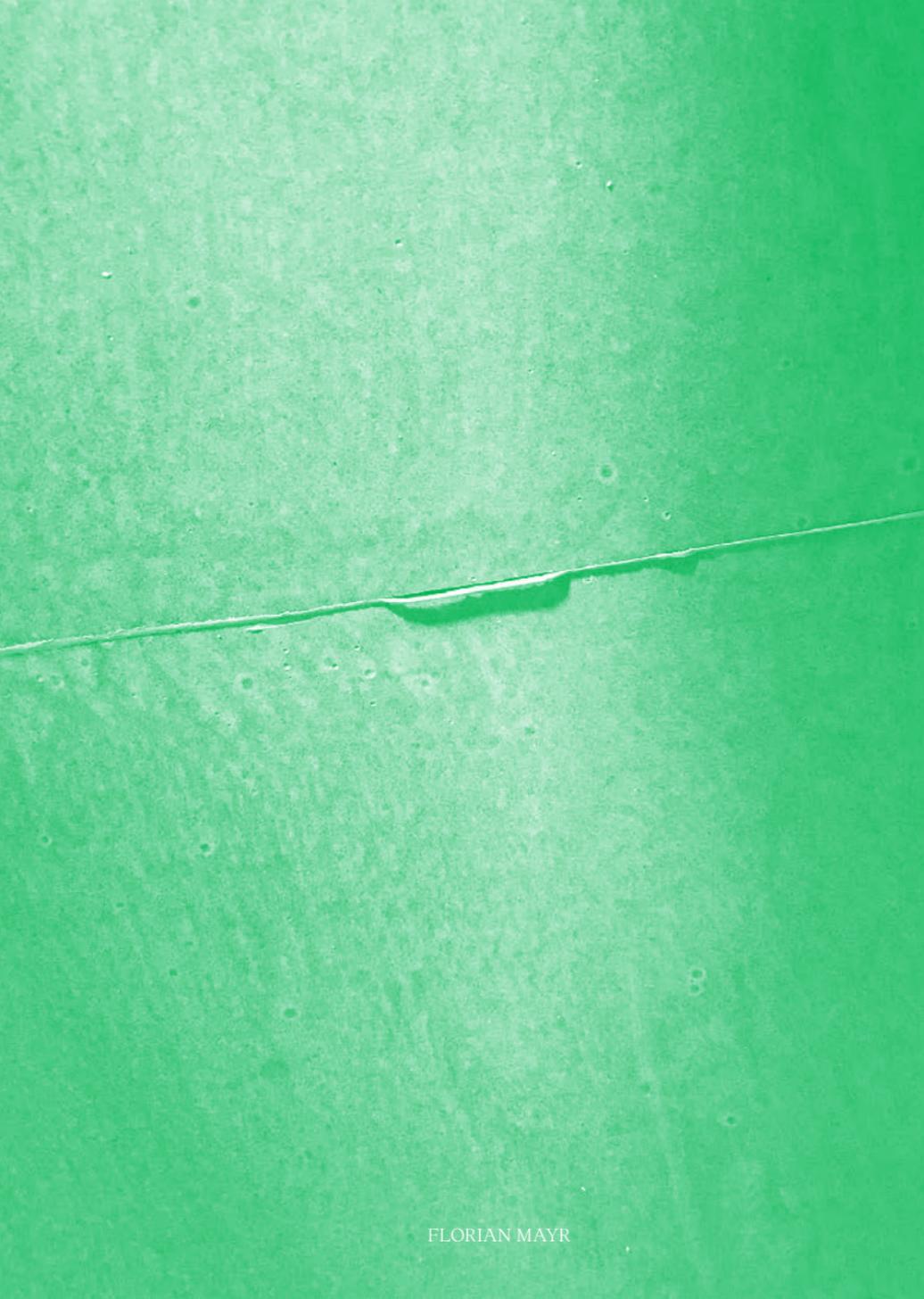
Their bodies were open,
and they sought the
benefit of each
other's company.

They ate from each other,
slept lightly, filled with
weird and eerie, colorful
dreams, and woke up
just to repeat
themselves.

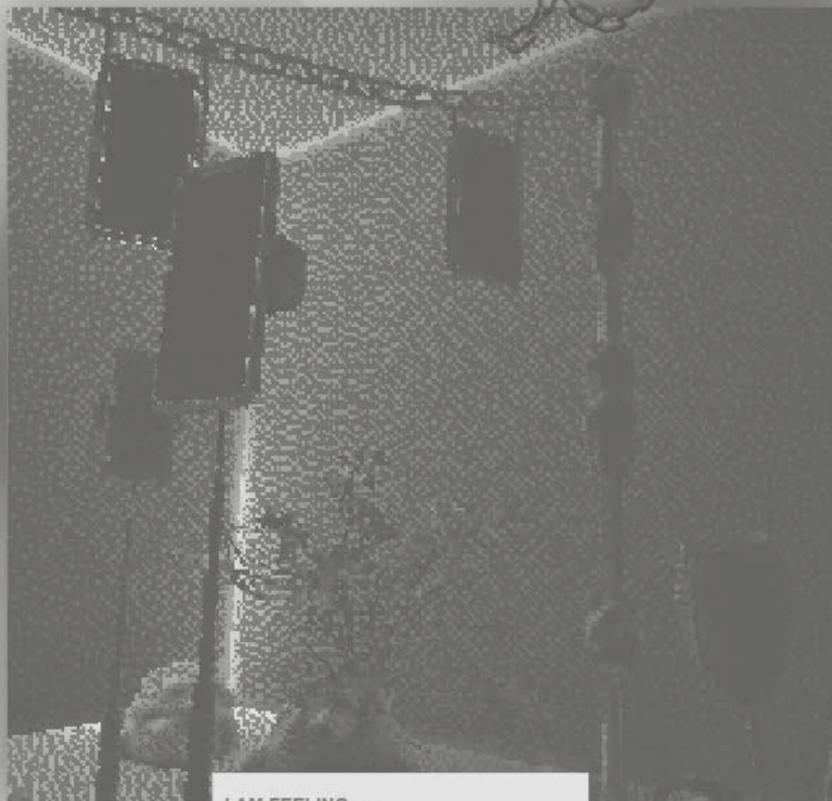
“Navigating around the dark spots between your legs and armpits, your mouth, your vagina, your anus, I wonder about how to tell you,” Hole pondered. F listened.

“I want to tell you about this body that folds from the outside to the inside and back again.”

As she moved her arm back and forth, she was sure that, if allowed, their bodies could set off a dangerous future, mimicking Fold’s movements, her body a soft machine.



FLORIAN MAYR



I AM FEELING . . .

???



MY ANSWER IS . . .

???



HANNAH NECKEL

08:45 ↖

📶 4G 🔋



Jose Interweb

Donnerstag um 15:58 · 👥



I want people to percieve me as a
10 minute ambient song in a
human shell



Love



Kommentieren



Senden



Du und 25 weitere Personen



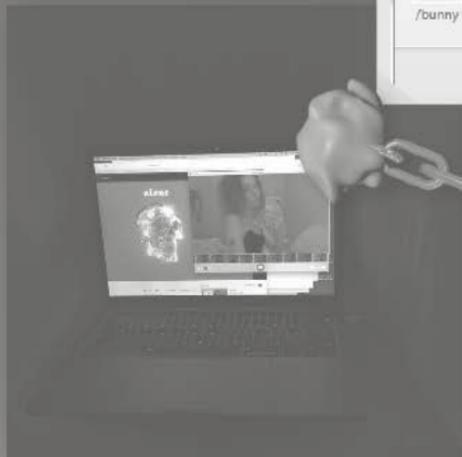
Hatsune Miku ✓

@cfm_miku_en

pls enjoy things

6:15 AM - 20 Dec 2017







~feels over reals~

we all live in a society

phones live in a society



aesthetic pleasure

emotional decadence opulence

overflowing from url to irl

stuck to reliving the past

a new future is made unimaginable

online time doesn't pass

and a new future can't arrive with a past that won't go away

an updated structure that is never changing

a world stuck in time

illusion triumphs over reality

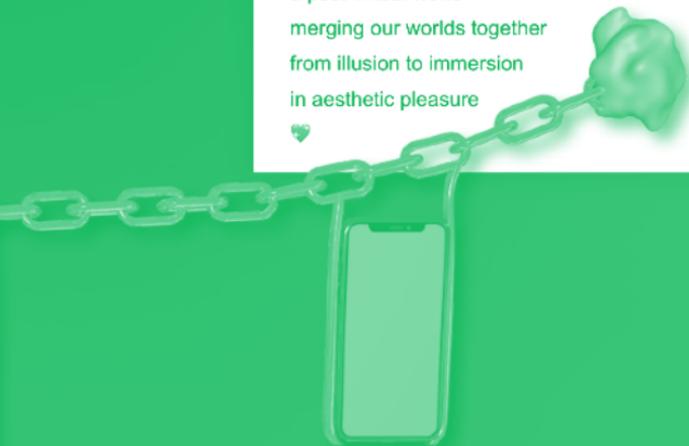
digital desire

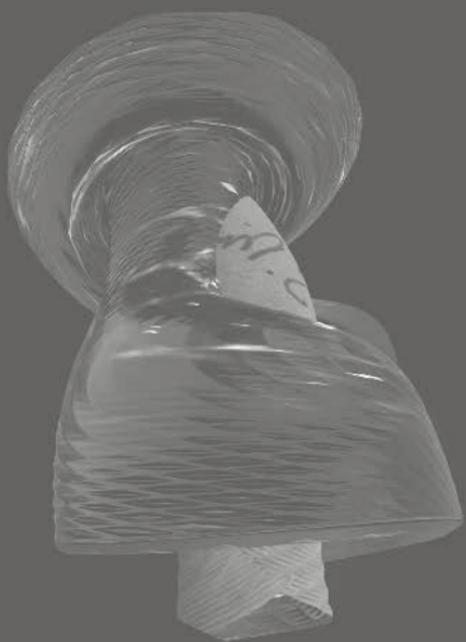
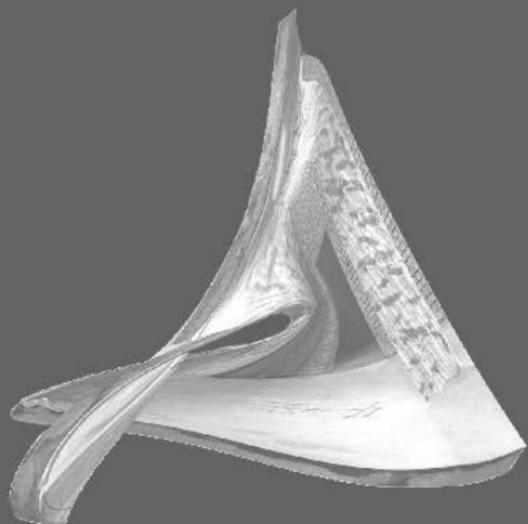
a post virtual world

merging our worlds together

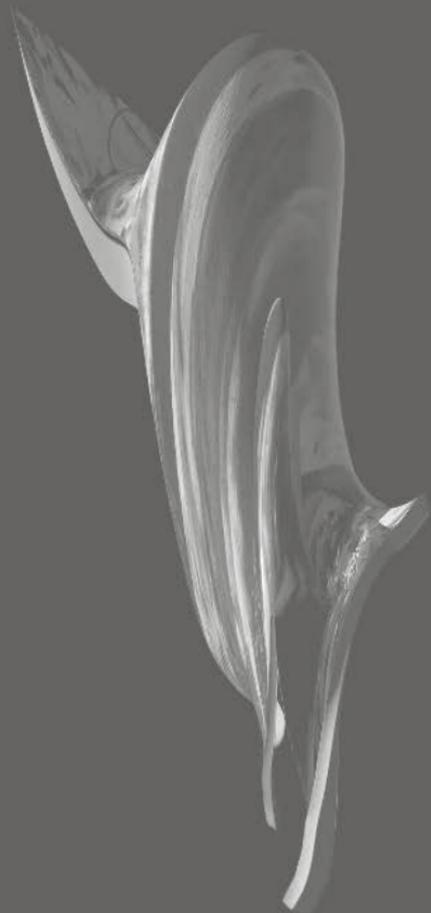
from illusion to immersion

in aesthetic pleasure





STEFAN REITERER



SECOND SERIES OF PARADOXES OF SURFACE EFFECTS

GILLES DELEUZE

The Stoics also distinguish between two kinds of things. First, there are bodies with their tensions, physical qualities, actions and passions, and the corresponding "states of affairs." These states of affairs, actions and passions, are determined by the mixtures of bodies. At the limit, there is a unity of all bodies in virtue of a primordial Fire into which they become absorbed and from which they develop according to their respective tensions. The only time of bodies and states of affairs is the present. For the living present is the temporal extension which accompanies the act, expresses and measures the action of the agent and the passion of the patient. But to the degree that there is a unity of bodies among themselves, to the degree that there is a unity of active and passive principles, a cosmic present embraces the entire universe: only bodies exist in space, and only the present exists in time. There are no causes and effects among bodies. Rather, all bodies are causes—causes in relation to each other and for each other. In the scope of the cosmic present, the unity is called Destiny.

Second, all bodies are causes in relation to each other, and causes for each other—but causes of what? They are causes of certain things of an entirely different nature. These effects are not bodies, but, properly speaking, "incorporeal" entities. They are not physical qualities and properties, but rather logical or dialectical attributes. They are not things or facts, but events. We can not say that they exist, but rather that they subsist or inhere (having this minimum

of being which is appropriate to that which is not a thing, a non-existing entity). They are not substantives or adjectives but verbs. They are neither agents nor patients, but results of actions and passions. They are "impassive" entities—impassive results. They are not living presents, but infinitives: the unlimited Aion, the becoming which divides itself infinitely in past and future and always eludes the present. Thus time must be grasped twice, in two complementary though mutually exclusive fashions. First, it must be grasped entirely as the living present in bodies which act and are acted upon. Second, it must be grasped entirely as an entity infinitely divisible into past and future, and into the incorporeal effects which result from bodies, their actions and their passions. Only the present exists in time and gathers together or absorbs the past and future. But only the past and future inhere in time and divide each present infinitely. These are not three successive dimensions, but two simultaneous readings of time.

In his fine reconstruction of Stoic thought, Emile Brehier says:

when the scalpel cuts through the flesh, the first body produces upon the second not a new property but a new attribute, that of being cut. The attribute does not designate any real quality, it is, to the contrary, always expressed by the verb, which means that it is not a being, but a way of being... This way of being finds itself somehow at the limit, at the surface of being, the nature of which it is not able to change: it is, in fact, neither active nor passive, for passivity would presuppose a corporeal nature which undergoes an action. It is purely and simply a result, or an effect which is not to be classified among beings... [The Stoics distinguished] radically two planes of being, something that no one had done before them: on the one hand, real and profound being, force; on the other, the plane of facts, which frolic on the surface of being, and constitute an endless multiplicity of incorporeal beings.¹

Yet, what is more intimate or essential to bodies than events such as growing, becoming smaller, or being cut? What do the Stoics

mean when they contrast the thickness of bodies with these incorporeal events which would play only on the surface, like a mist over the prairie (even less than a mist, since a mist is after all a body)? Mixtures are in bodies, and in the depth of bodies: a body penetrates another and coexists with it in all of its parts, like a drop of wine in the ocean, or fire in iron. One body withdraws from another, like liquid from a vase. Mixtures in general determine the quantitative and qualitative states of affairs: the dimensions of an ensemble—the red of iron, the green of a tree. But what we mean by “to grow,” “to diminish,” “to become red,” “to become green,” “to cut,” and “to be cut,” etc., is something entirely different. These are no longer states of affairs—mixtures deep inside bodies—but incorporeal events at the surface which are the results of these mixtures. The tree “greens”...² The genius of a philosophy must first be measured by the new distribution which it imposes on beings and concepts. The Stoics are in the process of tracing out and of forming a frontier where there had not been one before. In this sense they displace all reflection.

They are in the process of bringing about, first, an entirely new cleavage of the causal relation. They dismember this relation, even at the risk of recreating a unity on each side. They refer causes to causes and place a bond of causes between them (destiny). They refer effects to effects and pose certain bonds of effects between them. But these two operations are not accomplished in the same manner. Incorporeal effects are never themselves causes in relation to each other; rather, they are only “quasi-causes” following laws which perhaps express in each case the relative unity or mixture of bodies on which they depend for their real causes. Thus freedom is preserved in two complementary manners: once in the interiority of destiny as a connection between causes, and once more in the exteriority of events as a bond of effects. For this reason the Stoics can oppose destiny and necessity.³ The Epicureans formulated another cleavage of causality, which also grounds freedom. They conserve the homogeneity of cause and effect, but cut up causality according to atomic series whose respective independence is guaranteed by the clinamen—no longer destiny without necessity, but causality without destiny.⁴ In either case, one begins by splitting

the causal relation, instead of distinguishing types of causality as Aristotle had done and Kant would do. And this split always refers us back to language, either to the existence of a declension of causes or, as we shall see, to the existence of a conjugation of effects.

This new dualism of bodies or states of affairs and effects or incorporeal events entails an upheaval in philosophy. In Aristotle, for example, all categories are said of Being; and difference is present in Being, between substance as the primary sense and the other categories which are related to it as accidents. For the Stoics, on the other hand, states of affairs, quantities, and qualities are no less beings (or bodies) than substance is; they are a part of substance, and in this sense they are contrasted with an extra-being which constitutes the incorporeal as a non-existing entity. The highest term therefore is not being, but Something (aliquid), insofar as it subsumes being and non-being, existence and inherence.⁵ Moreover, the Stoics are the first to reverse Platonism and to bring about a radical inversion. For if bodies with their states, qualities, and quantities, assume all the characteristics of substance and cause, conversely, the characteristics of the Idea are relegated to the other side, that is to this impassive extra-being which is sterile, inefficacious, and on the surface of things: the ideational or the incorporeal can no longer be anything other than an "effect".

These consequences are extremely important. In Plato, an obscure debate was raging in the depth of things, in the depth of the earth, between that which undergoes the action of the Idea and that which eludes this action (copies and simulacra). An echo of this debate resonates when Socrates asks: is there an Idea of everything, even of hair, dirt, and mud—or rather is there something which always and obstinately escapes the Idea? In Plato, however, this something is never sufficiently hidden, driven back, pushed deeply into the depth of the body, or drowned in the ocean. Everything now returns to the surface. This is the result of the Stoic operation: the unlimited returns. Becoming mad, becoming unlimited is no longer a ground which rumbles. It climbs to the surface of things and becomes impassive. It is no longer a question of simulacra which elude the ground

and insinuate themselves everywhere, but rather a question of effects which manifest themselves and act in their place. These are effects in the causal sense, but also sonorous, optical, or linguistic "effects" and even less, or much more, since they are no longer corporeal entities, but rather form the entire idea. What was eluding the idea climbed up to the surface, that is, the incorporeal limit, and represents now all possible ideality, the latter being stripped of its causal and spiritual efficacy. The Stoics discovered surface effects. Simulacra cease to be subterranean rebels and make the most of their effects (that is, what might be called "phantasms," independently of the Stoic terminology). The most concealed becomes the most manifest. All the old paradoxes of becoming must again take shape in a new youthfulness—transmutation.

Becoming unlimited comes to be the ideational and incorporeal event, with all of its characteristic reversals between future and past, active and passive, cause and effect, more and less, too much and not enough, already and not yet. The infinitely divisible event is always both at once. It is eternally that which has just happened and that which is about to happen, but never that which is happening (to cut too deeply and not enough). The event, being itself impassive, allows the active and the passive to be interchanged more easily, since it is neither the one nor the other, but rather their common result (to cut—to be cut). Concerning the cause and the effect, events, being always only effects, are better able to form among themselves functions of quasi-causes or relations of quasi-causality which are always reversible (the wound and the scar).

The Stoics are amateurs and inventors of paradoxes. It is necessary to reread the astonishing portrait of Chrysippus given in several pages written by Diogenes Laertius. Perhaps the Stoics used the paradox in a completely new manner—both as an instrument for the analysis of language and as a means of synthesizing events. Dialectics is precisely this science of incorporeal events as they are expressed in propositions, and of the connections between events as they are expressed in relations between propositions. Dialectics is, indeed, the art of conjugation (see the *confatalia* or series of events

which depend on one another). But it is the task of language both to establish limits and to go beyond them. Therefore language includes terms which do not cease to displace their extension and which make possible a reversal of the connection in a given series (thus too much and not enough, few and many). The event is coextensive with becoming, and becoming is itself coextensive with language; the paradox is thus essentially a "sorites," that is a series of interrogative propositions which, following becoming, proceed through successive additions and retrenchments. Everything happens at the boundary between things and propositions. Chrysippus taught: "If you say something, it passes through your lips; so, if you say "chariot," a chariot passes through your lips." Here is a use of paradox the only equivalents of which are to be found in Zen Buddhism on one hand and in English or American nonsense on the other. In one case, that which is most profound is the immediate, in the other, the immediate is found in language. Paradox appears as a dismissal of depth, a display of events at the surface, and a deployment of language along this limit. Humor is the art of the surface, which is opposed to the old irony, the art of depths and heights. The Sophists and Cynics had already made humor a philosophical weapon against Socratic irony; but with the Stoics, humor found its dialectics, its dialectical principle or its natural place and its pure philosophical concept.

Lewis Carroll carries out this operation, inaugurated by the Stoics, or rather, he takes it up again. In all his works, Carroll examines the difference between events, things, and states of affairs. But the entire first half of Alice still seeks the secret of events and of the becoming unlimited which they imply, in the depths of the earth, in dug out shafts and holes which plunge beneath, and in the mixture of bodies which interpenetrate and coexist. As one advances in the story, however, the digging and hiding gives way to a lateral sliding from right to left and left to right. The animals below ground become secondary, giving way to card figures which have no thickness. One could say that the old depth having been spread out became width. The becoming unlimited is maintained entirely within this inverted width. "Depth" is no longer a complement. Only animals are deep, and they are not the noblest for that; the noblest are the flat animals. Events are

like crystals, they become and grow only out of the edges, or on the edge. This is, indeed, the first secret of the stammerer or of the left-handed person: no longer to sink, but to slide the whole length in such a way that the old depth no longer exists at all, having been reduced to the opposite side of the surface. By sliding, one passes to the other side, since the other side is nothing but the opposite direction. If there is nothing to see behind the curtain, it is because everything is visible, or rather all possible science is along the length of the curtain. It suffices to follow it far enough, precisely enough, and superficially enough, in order to reverse sides and to make the right side become the left or vice versa. It is not therefore a question of the adventures of Alice, but of Alice's adventure: her climb to the surface, her disavowal of false depth and her discovery that everything happens at the border. This is why Carroll abandons the original title of the book: *Alice's Adventures Underground*.

This is the case—even more so—in *Through the Looking-Glass*. Here events, differing radically from things, are no longer sought in the depths but at the surface, in the faint incorporeal mist which escapes from bodies, a film without volume which envelops them, a mirror which reflects them, a chessboard on which they are organized according to plan. Alice is no longer able to make her way through to the depths. Instead, she releases her incorporeal double. It is by following the border, by skirting the surface, that one passes from bodies to the incorporeal. Paul Valéry had a profound idea: what is most deep is the skin. This is a Stoic discovery, which presupposes a great deal of wisdom and entails an entire ethic. It is the discovery of the little girl, who grows and diminishes only from the edges—a surface which reddens and becomes green. She knows that the more the events traverse the entire, depthless extension, the more they affect bodies which they cut and bruise. Later, the adults are snapped up by the ground, fall again, and, being too deep, they no longer understand. Why do the same Stoic examples continue to inspire Lewis Carroll?—the tree greens, the scalpel cuts, the battle will or will not take place... It is in front of the trees that Alice loses her name. It is a tree which Humpty Dumpty addresses without looking at Alice. Recitations announce battles, and everywhere there are

injuries and cuts. But are these examples? Or rather, is it the case that every event is of this type-forest, battle and wound-all the more profound since it occurs at the surface? The more it skirts bodies, the more incorporeal it is. History teaches us that sound roads have no foundation, and geography that only a thin layer of the earth is fertile.

This rediscovery of the Stoic sage is not reserved to the little girl. Indeed, it is true that Lewis Carroll detests boys in general. They have too much depth, and false depth at that, false wisdom, and animality. The male baby in Alice is transformed into a pig. As a general rule, only little girls understand Stoicism; they have the sense of the event and release an incorporeal double. But it happens sometimes that a little boy is a stutterer and left-handed, and thus conquers sense as the double sense or direction of the surface. Carroll's hatred of boys is not attributable to a deep ambivalence, but rather to a superficial inversion, a properly Carrollian concept. In Sylvie and Bruno, it is the little boy who has the inventive role, learning his lessons in all manners, inside-out, outside-in, above and below, but never "in depth." This important novel pushes to the extreme the evolution which had begun in Alice, and which continued in *Through the Looking-Glass*. The admirable conclusion of the first part is to the glory of the East, from which comes all that is good, "the substance of things hoped for, and the existence of things not seen." Here even the barometer neither rises nor falls, but goes lengthwise, sideways, and gives a horizontal weather. A stretching machine even lengthens songs. And Fortunatus' purse, presented as a Mobius strip, is made of handkerchiefs sewn in the wrong way, in such a manner that its outer surface is continuous with its inner surface: it envelops the entire world, and makes that which is inside be on the outside and vice versa.* In Sylvie and Bruno, the technique of passing from reality to dream, and from bodies to the incorporeal, is multiplied, completely renewed, and carried out to perfection. It is, however, still by skirting the surface, or the border, that one passes to the other side, by virtue of the strip. The continuity between reverse and right side replaces all the levels of depth; and the surface effects in one and the same Event, which would hold for all events, bring to language

becoming and its paradoxes.⁷ As Carroll says in an article entitled *The Dynamics of a Particle*: “Plain Superficiality is the character of a speech...”

¹ Emile Bréhier, *La Théorie des incorporels dans l'ancien stoïcisme*, (Paris: Vrin, 1928), pp.11–13.

² On this example, see the commentary of Brehier, p. 20.

³ On the distinction between real internal causes and external causes entering into limited relations of “confatality,” see Cicero, *De Fato*, 9, 13, 15 and 16.

⁴ The Epicurean notion of the event is very similar to that of the Stoics: Epicurus, *To Herodotus*, 39–40, 68–73; and Lucretius, *De Rerum Natura*. As he analyzes the event, “the rape of Tyndareus’ daughter ...,” Lucretius contrasts *eventa* (servitude-liberty, poverty-wealth, war-peace) with *conjuncta* (real qualities which are inseparable from bodies). Events are not exactly incorporeal entities. They are presented nevertheless as not existing by themselves-impassible, pure results of the movements of matter, or actions and passions of bodies. It does not seem likely though that the Epicureans developed this theory of the event—perhaps because they bent it to the demands of a homogeneous causality and subsumed it under their own conception of the simulacrum. See appendix 2.

⁵ On the account of Stoic categories, see Plotinus, 6:1.25. See also Brehier, p.43.

⁶ This description of the purse comprises some of Carroll’s best writing: Sylvie and Bruno Concluded. ch. 7.

⁷ This discovery of the surface and this critique of depth represent a constant in modern literature. They inspire the work of Robbe-Grillet. In another form, we find them again in Klossowski, in the relation between

Roberte's epidermis and her glove: see Klossowski's remarks to this effect in the postface to *Lois de l'hospitalité*, pp.135–344; see also Michel Tournier's *Friday*, trans. Norman Denny (New York: Pantheon Books, 1985, by arrangement with Doubleday), p.67: "It is a strange prejudice which sets a higher value on depth than on breadth, and which accepts 'superficial' as meaning not 'of wide extent' but 'of little depth,' whereas 'deep,' on the other hand, signifies 'of great depth,' and not 'of small surface.' Yet it seems to me that a feeling such as love is better measured, if it can be measured at all, by the extent of its surface than by its degree of depth." See appendixes 3 and 4.

AVD is the collaborative practice of Tobias Seymour and Lachlan KosaniukInnes. Initially conceived as an online gallery showing digital work created for mobile devices, the platform has now expanded into the physical world to encompass installation and performance.

AVD approaches the screen as the media, medium and message of our time; the physical manifestation of the internet. What once had the sole ability to project sound and imagery into a space, now has the power to receive commands, spy on us, be caressed/ dropped and affect the world in real time as a result of an input from an unknown holder. Of course



1

this is all down to the infrastructure that is the internet but for human beings the screen becomes a portal to the digital world that consumes, terrifies and compels individuals to keep watching, keep scrolling, keep liking, keep swiping. For Hypersurface AVD has created a programming



2

actively interacting with the instagram account for the show. In doing so, AVD appropriates the images of the work by the other participating artists and turn it from mere documentation, to the very content of AVD's practice. Suggesting that by using platforms such as Instagram artists give thrust to the hot mess that is online imagery, AVD presents a provocation that looks how art and content coexist in the current cultural landscape.

The platform initiated by AVD (founded in 2017) focuses on the physicality of the digital, creating a tangible experiences out of something virtual. AVD recent exhibitions include: Villa Rosa, 21–21 Visual Arts Centre, Scunthorpe; Not My Taste, Harlesden High Street, London.

¹ 'Cloudbusting' by Cassie McQuater—part of localhost:AVD (2018), site specific online exhibition shown at Harlesden High Street, London and APT Gallery, London.

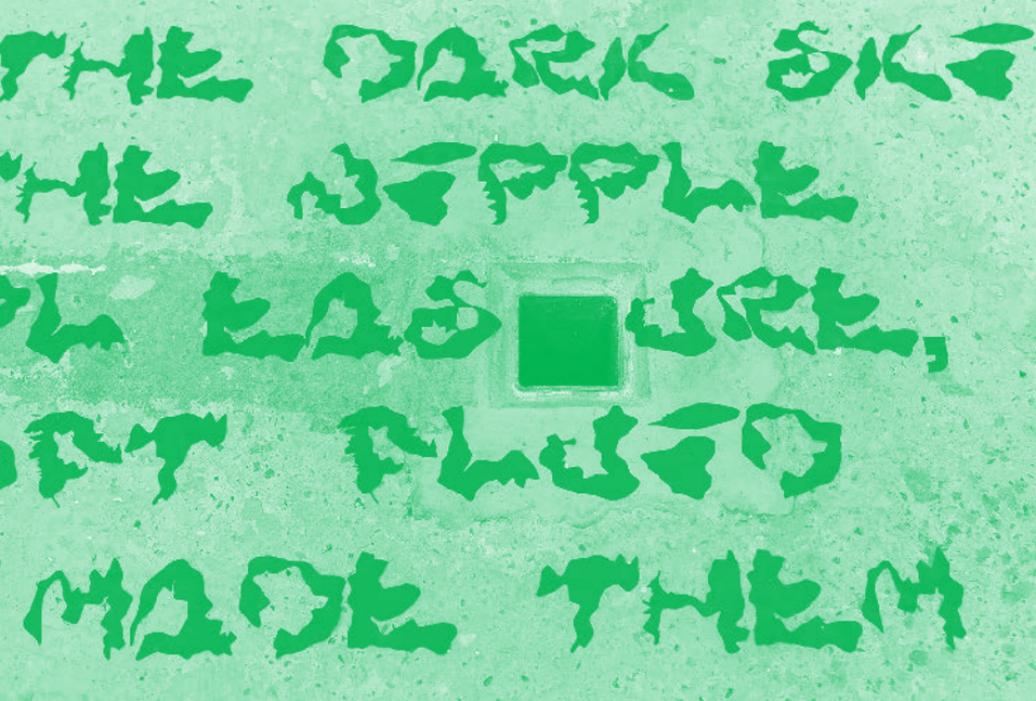
² 'Zenscape/ 🍷🍷 & 'Zenscape/ 🍷🍷🍷🍷 (2019)—looped digital videos shown in Villa Rosa at 20-21 Visual Arts Center, Scunthorpe.

BARBARA KAPUSTA

Barbara Kapusta works with text, installation and moving image investigating notions of the self and the conjunction of the body with materiality and speech. Linking the body with the quest for identity and the fluidity of gender, the artist explores the shapelessness and malleability of “the other”. For Kapusta, materiality becomes entrusted with a queer agency that allows for diversity and vulnerability. She often presents her poems as wall texts where the letters appear to be tossed and torn between themselves. For *Hypersurface*, Kapusta continues working on her previous work *As Many Holes and Folds as Can Be* presenting a techno-utopian notion of the relationship between the body and its limits. Within her writings the inside and the outside become one and can no longer be distinguished. The text spreads around the space using its corners, CCTV cameras and plugs in order to highlight the complete fabrication of the idea of flatness associated with walls and to suggest instead the presence of something behind the physical surface, where everything gets channelled and transposed in the form of electric waves. The typography for this work has jointly been designed between Kapusta and the graphic designer Sabo Day with whom she often collaborates.

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“Her body is noisy, physical, and constantly moving. They might have concentric circles instead of bones, electronic streams running through their arteries, light splaying across their multifaceted eyes, and a fine force coursing through what you would call nerves.”

– From, *The Giant* by Barbara Kapusta (2018)

Barbara Kapusta (b.1983, Vienna) studied at the Academy of Fine Arts Vienna in the department for Art and Media. Selected exhibition history include: Kunstraum, London; FIAC, Paris; Kunsthalle Wien, Vienna; Kunsthalle Praha, Prague; Gianni Manhattan, Vienna; Mumok, Vienna. She lives and works in Vienna.

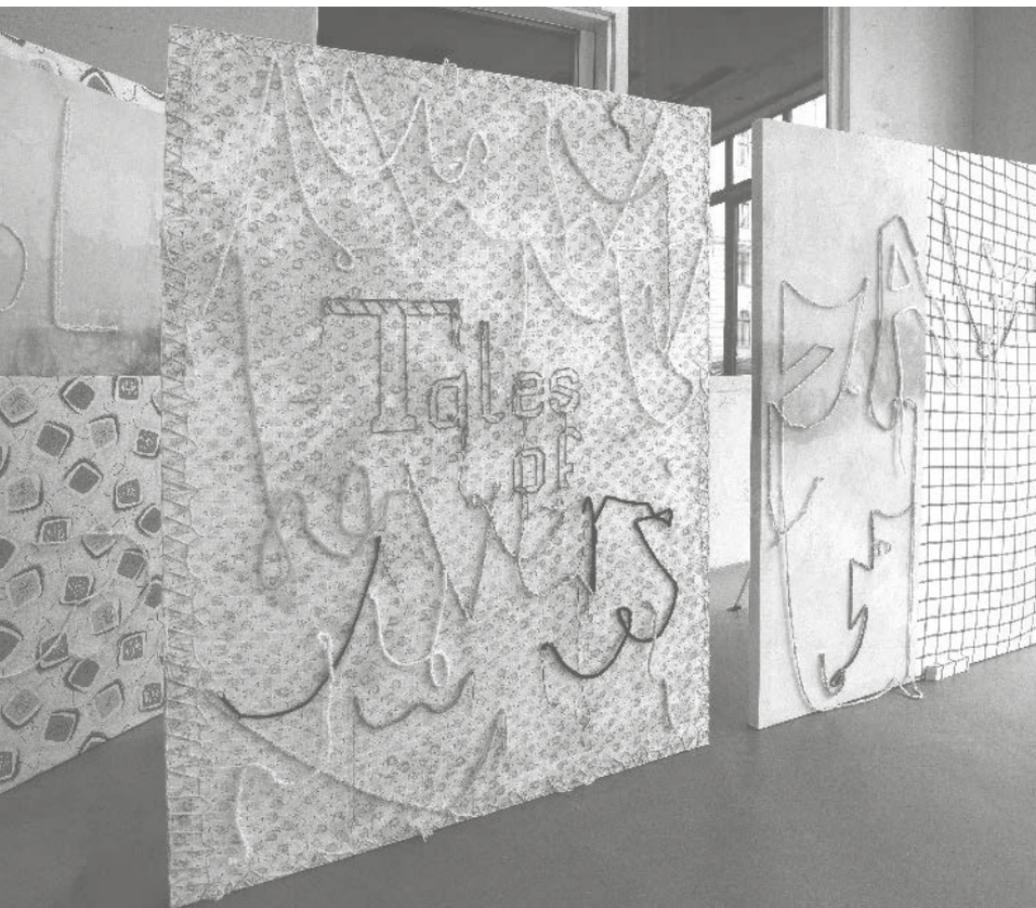
¹ *As Many Holes and Folds as Can Be*, 2019. Performance at Monday Gelato curated by Benedikt Seerieder, Karlsruhe, 2019.

² *As Many Holes and Folds as Can Be*, 2019 installation view Mundane, Eugster Gallery, Belgrade, 2019.

DANIEL FERSTL

Daniel Ferstl is a painter working primarily with textiles. His paintings combine vintage fabrics with treated cloths whose patterns are stitched together creating a web of colorful patchworks. Ferstl often integrates his elaborated surfaces with wool yarns generating drawings or witty statements taken from pop culture and movies. Letters becomes patterns whose flat messages acquire rather surreal or humorous qualities, camouflaging within

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colours and geometrical shapes. The titles of Ferstl's works contribute to creating links with the artist's references and so does *Palm Fiction*, the large scale painting presented in the context of *Hypersurface*. The pattern of the semi-transparent dyed cloth functions as reminiscent both of some sort of organism observed through the lens of a microscope, and of the psychedelic motifs typical of 70's. Turquoise threads give shape to a six-fingers hand whose palm's lines chiromancy suggest foretelling the future. But the order of the life lines results altered, as they generate a wink and smile to the viewer. Concurrently, the palm becomes translucent and see-through, allowing the attention to fall on the word "mutie". Non-scientific observation of reality affects the surfaces themselves, linking skin to cosmos and depicting alternative forms of life.

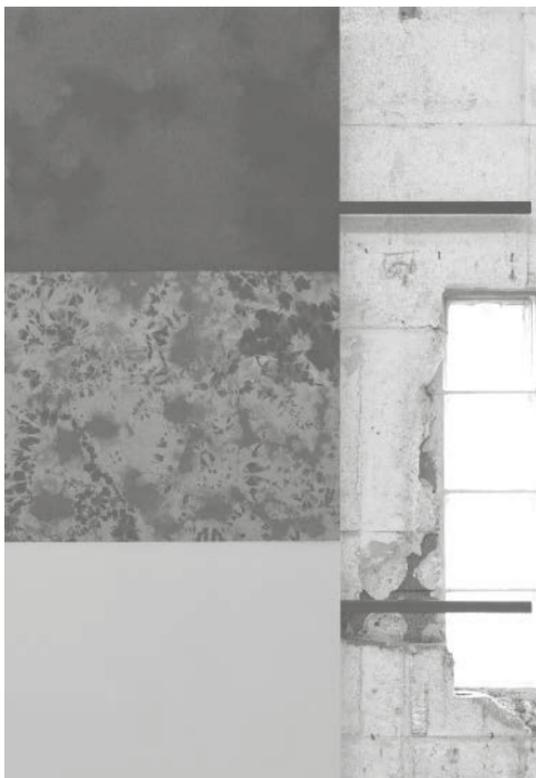
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Daniel Ferstl (b.1982, Linz) studied at University of Applied Arts Vienna and run until 2016 the Artist Run Space: MAUVE in Vienna. Recent shows include: Frappant, Hamburg; Justice, Vienna; Belmacz, London; Salon Goldschlag, Vienna; Drop City, Newcastle; Zeller van Almsick, Vienna; Kunsthalle Wien, Vienna. Both in 2015 and 2016 he was shortlisted for Strabag Art Award. He lives and works in Vienna.

1&2 Installation views at FOUFOU Contemporary, Vienna, 2019. Photos by Stefan Pani.





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FLORIAN MAYR

Florian Mayr is a multidisciplinary artist working primarily with digital images and scrap materials from the artworld, which he often recycles and reuses. Taking inspiration from the anarchic practice of American artist Christopher D'Arcangelo, Mayr often creates digital collages with images referring to personal experiences—from working in the artworld to daily activities—and presents them in apparently random arrangements. For *Hypersurface*, Mayr presents

No coffee, I gotta go. Okay?, a modular composition of four panels covered in digitally printed fabric, displayed on a stud hanging system with rectangular shape. The panels alternate digital iPhone shots of mundane subjects such as WhatsApp conversations, rooms, cars, artworks, selfies and people. The images get randomly composed in grids, making harder to catalogue or classify them in groups. Scale plays an important role and by associating detailed microscopic visions of textiles with shots of the cloudy sky or the sleek interiors of cars with gallery floors, everything gets mashed together with no hierarchy or order. The space in between images, is filled with a fluorescent green canvas, typical of chroma keying techniques used in broadcasting and moving image industry to remove a background from the subject of photos or videos. The presence of these green portions contribute to generate a feeling of loss of visual information, perhaps it is the viewer who becomes the scene and completes the work.



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Florian Mayr (b. 1982, Wels) studied at the Academy of Fine Arts Vienna in the class of Heimo Zobernig. Recent shows include: Ve.Sch Kunstverein, Kaltenleutgeben; Galerie Lisa Kandlhofer, Vienna; Kvaka 22, Belgrade; Parallel, Vienna. He lives and works in Vienna.

1&2 No coffee, I gotta go. Okay?, 2018
Installation view at Vesch, Vienna. Image
courtesy the artist. Photo by Peter
Mochi.

HANNAH NECKEL

Hannah Neckel, also known as voidgirl79, is a new media artist from Vienna, based on the internet. Having her work mostly present both online and under the form of installations, Neckel is interested in how technology shapes emotion and influences the circulation of feelings. She explores the interpersonal relationship between us, our phones and thus our online lives, blending real and virtual. Claiming that the perception of reality happens through emotions, Neckel argues that there is no distinction anymore between online and offline as the emotions felt are the same in both spaces. Human brain progressively accepts phones as being a sort of prosthetic outsourced brain



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connected to the body. As Baudrillard argued in 1988, when the subject is in close proximity to instantaneous images and information, in an overexposed and transparent world, it “becomes a pure screen, a pure absorption and reabsorption surface of the influent networks”. In other words, an individual in a postmodern world becomes merely an entity influenced by media, technological experience, and the hyperreal. For *Hypersurface*, Neckel presents site specific development of her project *Post Virtual Garden*. Neckel sees the garden as something to be nurtured and taken care of and metaphorically links the garden to curated online identities and lives behind the screen, but also



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algorithmic content which the more is looked at, the more it grows. Using vaporwave aesthetics is important for the artist in order to load the installation with emotional potential from nostalgia to happiness and melancholia and explore how the internet shapes emotions. Additionally, the artist has collaborated with Leo Lehner to create *post.virtual* and *post.virtual.2*, two face filters that can be experienced by scanning the QR code present both in the show and in *Hypersurface* publication.

Hannah Neckel Studied at the University of Applied Arts Vienna. Selected exhibition history include: The Wrong Biennial, online; Arebyte Gallery, London; *offsiteproject zip*, online; public art lab, Berlin; Anatolia Schnitzel, Vienna.

¹ Post Virtual Garden, 2019. Installation view at: Begehungen Chemnitz (August 2019). Image courtesy the artist.

² Post Virtual Garden, 2019. Installation view at: Anatolia Schnitzel Wien (November 2019). Image courtesy the artist.



JULIUS HEINEMANN

Julius Heinemann works with drawing, painting, installation, books and other media, creating a vocabulary of signs and painterly gestures which interact and intersect a given space or surface, and explore the different layers of perception. Approaching perception as fundamental understanding of the human limits as well as the relationship between the subject and reality, Heinemann's work mediates the act of seeing beyond reason. His spatial traces create a delicate unfolding of the viewer's perceived space, often playing with light, color and the given imperfections of surfaces. For *Hyper-surface*, Heinemann presents a site specific intervention especially conceived for the staircase of the Austrian Cultural Forum. Employing transparent surfaces as well as intervening on the architecture of the space, Heinemann negotiates the interrelation

with the given surroundings and treats the surfaces as transuding mem-branes. Heinemann's work becomes thus a research on how to think out of normative ideas in all fields of knowledge. Questioning what's seen in physical terms grows into a tool for thinking and feeling, and it is employed as an alternative way of imagining the possibilities of a collectivity derived from individual perception.

Graduated at Royal College of Art, with Prof. Richard Wentworth, Julius Heinemann (b.1984, Munich) has recently concluded a residency at Van Eyck Academy, Maastricht, NL. His work has been exhibited internationally, including: Proyectos Monclova, Mexico City; Vitrine/Kunsthalle, São Paulo; Litost, Pague; Jahn & Jahn, Munich; Roman Road, London. He lives and works between in Berlin.

¹ The Averard Hotel (London), 2016. site specific installation. Image courtesy the artist.

² Panorama (Van Eyck, Maastricht), 2019. site-specific installation. Image courtesy the artist.



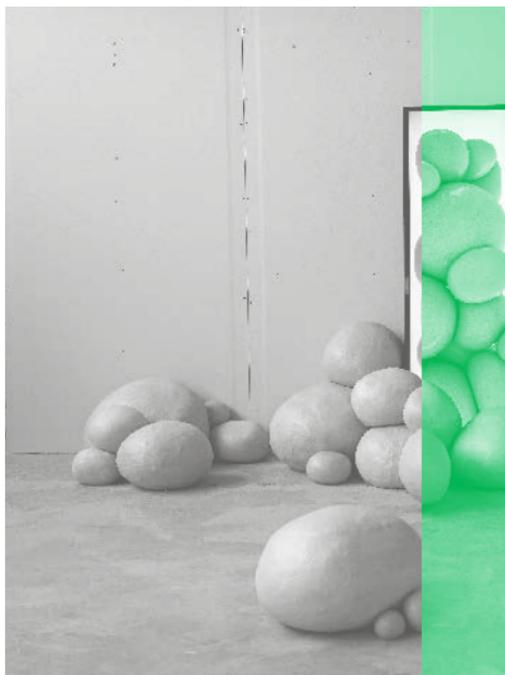
MARIE MUNK & STINE DEJA

Sharing an interest for artificial intelligence, the relationship human-machine and especially how technology alters social behavior, Stine

Deja and Marie Munk present for Hypersurface Synthetic Seduction, a collaborative work featuring moving image and sculpture.

The title of the work, previously used by Deja and Munk as title for their collaborative exhibition both at Sixty Eight Art Institute, Copenhagen and Annka Kultys Gallery, London, is inspired by Sherry Turkle's theory of how technology seduces individuals, transforming the turbulence of emotions and the anxiety induced by confrontational encounters, in something "easier". Addressing empathy and intimacy, the artists' collaborative work questions current shifts of societal understanding of the biological body in relation to the virtual body and its algorithmic traces of information. Deja and Munk often

employ laboratory aesthetics in order to present hybrid models that mix the organic and the synthetic. Animation is used to let the works to be perceived as a pulsating and breathing body, suggesting that human flesh can have an artificial double, and presenting a sort of dystopian solution for a digitally hyper-connected yet physically disconnected milieu.



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Stine Deja (b. 1986, Denmark) explores the in-between of real and virtual worlds employing a variety of media that includes 3D animation, immersive installation, moving image and digital surrogates. Concealed beneath a sleek surface, multiple layers of social critique meld with absurdist aesthetics and tragicomic narratives to create a cybernetic landscape of fantasy and desire. At the heart of all of Deja's projects is a keen interest in how these heightened emotional states, often coaxed out by late capitalist narratives of self-care and guilt-free indulgence, are displaced onto the body. She received her MA in Visual Communication (Moving Image) from the Royal College of Art in 2015 and her BA in Interaction Design from Kolding School of Design in 2012. A selected exhibition history of the artist includes shows at: Tranen, Hellerup, Denmark; MdbK - Museum der bildenden Künste, Leipzig, Germany; Secret Project Robot, NY; Annka Kultys Gallery, London; SixtyEight Art Institute, Copenhagen; Frieze, London; Concrete Lab, Copenhagen; Fringe Film Festival, London; National Gallery of Denmark, Copenhagen. She lives and works in London.



Marie Munk (b. 1988, Denmark) is an interdisciplinary artist working with sculpture, installation, video and performance. Munk examines the materiality of physical interaction and artificial simulation of intimacy. She often uses the materiality of silicone as a metaphor for the bodily, and creates alternative realities, which question current tendencies in society. She received her MA from Royal College of Art in 2016 and a BA in fashion design from Kolding School of Design in 2013. A selected exhibition history of the artist includes shows at: Tranen, Hellerup, Denmark; MdbK –Museum der bildenden Künste, Leipzig, Germany; Perm Museum of Contemporary

Art, Perm, Russia; SixtyEight Art Institute, Copenhagen; Annka Kultys Gallery, London; Arebyte Gallery, London. She lives and works in Copenhagen and London.

¹ Synthetic Seduction, 2018. Installation view at KH7 in Aarhus, Denmark.

RUSTAN SÖDERLING

Rustan Söderling works with animation and moving image, with a particular focus on technology and the tension between the antinomy natural/artificial, especially when exploring the manifestation and perception of history. His films often present voyages taking place somewhere between ancient history and distant future. Dystopian toxic landscapes are populated both by primordial ruins and contemporary relics where nature and technology seem to have overcome the human species, quasi-extinct, and chaos freely reigns. Söderling explores a shifting tension between constant motion

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and perpetual stillness and questions how history can be understood as something constructed, and therefore something that can be taken apart, revised and reassembled in new constellations. In his film, *Tannhäuser Gate* (not really now not anymore), the screen

becomes an exploring character, moving around in a post-catastrophe wet environment. “A bath-house turned inside-out” where entropic paradigms manifest and mythology links different cultures and historical times, bringing together constructed worlds in which even gravity ceases to exist. Dortmund; 5th Moscow International Biennale

for Young Art, Moscow; TenderPixel, London; ICA London; Fanfare, Amsterdam; Beurschouwburg, Brussels; San Serriffe, Amsterdam; Casa do Povo, Sao Pãulo. He lives and works in Amsterdam.



2



Rustan Söderling (b.1984, Sweden) studied at Gerrit Rietveld Academie, Amsterdam NL, graduating in 2009 and has been studio holder at De Ateliers, Amsterdam until 2019. Selected exhibitions and screenings include: Cryussenstraat 33, Amsterdam; Svilova, Gothenburg; Kunsthal Charlottenborg, Copenhagen; *DUUU, Paris; EXILE, Vienna; Gossamer Fog, London; Künstlerhaus,

^{1&2} *Tannhäuser Gate* (not really now not anymore), 2017. Image courtesy the artist.



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SIMON MATHERS

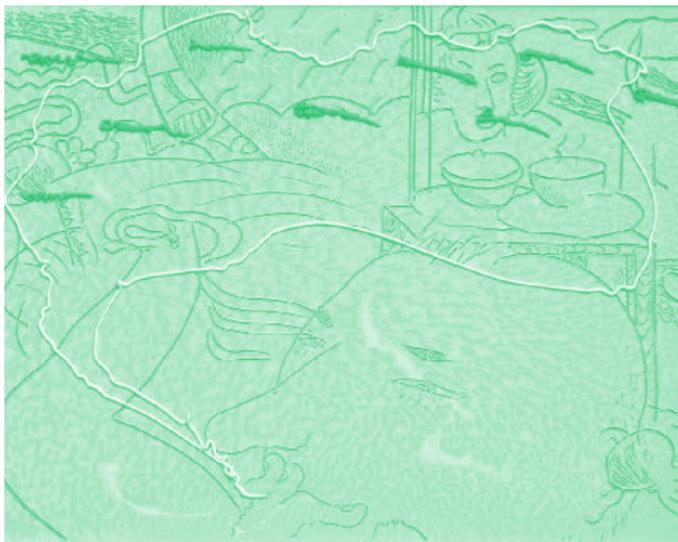
Simon Mathers is a painter working primarily with wax. Referring to the detailed and flat representations typical of the Japanese woodcuts or the Fayum mummy portraits, Mathers acts on the surface per subtraction of material and creates vignette-like scenes of intimate domestic moments. Dense of eroticism and humour, Mathers' paintings are fleshy windows on the private world of its subjects, where the act of seeing, or rather spying, is represented within a very personal perception of both space and subject. For *Hypersurface*, Mathers creates a new series of works playing with the idea of the window here presented as being an architectural

element which opens and unfolds, connecting realities. The artist considers the window as a eye which allows multi-directional sight and links outside and inside. Mathers' works conjure thus with the perception of surfaces and their meaning as a connector between worlds.

Simon Mathers (b. 1984) received his MA in Fine Arts from the Royal College of Art, London. His most recent exhibitions include: Fever Dreams, Gianni Manhattan, Vienna; Ahhhhh Real Monsters!, Clages Gallery, Cologne; Aqbar, London; Bad Butter, Lyles and King, New York; Beyond The Trees, Canopy, Brussels; Metropolitan Medical Center, Los Angeles; Kinman Gallery, London; Nispen Gallery, Amsterdam and MOT International, Brussels. He lives and works in London.

¹ Wha ha ha, he had it all along, 2019, Encaustic on Panel, 41 x 31 cm

² Of sink and bones, 2019, Encaustic on Panel, 51.5 x 41.5 cm



2

SOPHIA MAIRER

Sophia Mairer works with painting and sculpture addressing the relationship between subjectivity and imagination in the digital age. She often paints across layers of fabric, playing with transparency and light. Her subjects refer to virtuality, neuro-perception and science fiction interweaving aesthetics taken from science, mythology, speculative encyclopedia and marine ecosystems. Her sculptures develop from tentacular steel structures reminiscent of prosthetics or electricity cables, acting as organic entities over which the artist displays her soft paintings.

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Sophia Mairer (b.1989, Innsbruck) graduated from University of Applied Arts Vienna. Selected exhibitions include: TAXISPALAIS Kunsthalle Tirol, Innsbruck, Austria; 6-Chôme-30-3 Higashiogu, Tokyo; Centrum, Berlin; Parallel Vienna; Belvedere 21, Vienna and Justice, Vienna.

¹ Octopi on ecstasy, 2018. Installation view at: Galerie der Stadt Schwaz, 2019. Photo by Verena Nagel.

² Untitled, 2018.





STEFAN REITERER

Stefan Reiterer is a painter interested in the contrast between digital forms of representation and actual realities. In particular, Reiterer deals with representations of the space and its manipulation potential. He often works

with site specific installations using

large portions of painted fabric mounted on wooden structures in order to create “a space in the space”, “a wall in front a wall” and so on. Most recently Reiterer began a series of works using as a starting point screenshots of landscapes and geographical sections taken from Google Earth. Before transferring these images to canvas, Reiterer digitally manipulates them, creating distorted abstract patterns from an already fragmented virtual version of reality. With the act of painting, Reiterer brings back reality to the physical world but, having first inhabited the virtual world, what comes to exist it is not a copy of the real. It is rather a hybrid between its virtual and real representation. For *Hypersurface* Reiterer presents a selection of small scale paintings which he refers to as “images”. The paintings depict surfaces that blur real and virtual inducing uncanny feelings. Their golden or acid green tones recall video-games as well as CGI versions of luxury surfaces and their abstract patterns seem to bring to life ghostly presences, perhaps of some creatures inhabiting the “in between” space.

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Each of this “images” has a 3D scanned twin in virtual space (“templates”), ready to be distorted and digitally transformed before being painted again.

Stefan Reiterer (b. 1988, Waidhofen an der Thaya, Austria) studied at the Academy of Fine Arts Vienna (2007-2012) and the Faculdade de Belas Artes, Universidade do Porto (2011). Recent solo and group exhibitions include: Kunstforum, Vienna; Galerie Crone Berlin/Wien; Black Ball Projects, New York; Belvedere 21, Vienna; Projeto Fidalga, São Paulo; Galerie im Traklhaus, Salzburg; Belmacz, London; Grande Vista, Los Angeles. He lives and works in Vienna.

¹ ohne Titel (aus der Serie „images“), 2019. Image courtesy of the artist and Crone Berlin/Wien. Photo by Ding Musa.

² ohne Titel (aus der Serie „images“), 2019. Courtesy of the artist and Crone Berlin/Wien. Photo by Matthias Bildstein.



HYPERSURFACE

Exhibition at the Austrian Cultural Forum
13 February – 24 April 2020

PARTICIPATING ARTISTS

AVD, Daniel Ferstl, Julius Heinemann,
Barbara Kapusta, Sophia Mairer, Simon Mathers,
Florian Mayr, Marie Munk & Stine Deja,
Hannah Neckel, Stefan Reiterer, Rustan Söderling

CURATED BY

Caterina Avataneo
and Nicole Tatschl

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