

Daniel Hüttler Pineda

Curatorial Portfolio
2024

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apr 2024
Project: *Step by Step*

[LINK](#)

STEP by STEP was an exhibition curated for the Studio of Young Artists' Association in Budapest. The date of this show coincided with an important event in the history of FKSE: The archive of over 40 years will be donated to the Hungarian Academy of Sciences (MTA) to become a part of written history.

With Step by Step we examined the notion of this archive as a container of memories and facts. Before digital methods of storage, archives consisted of boxes filled with papers. It was a modular system of keeping the past in an organised way. The boxes pile up, because memories keep coming while dust keeps setting on them. Whoever has visited FKSE knows how much room paper can take. Before their departure to the MTA, we will use these blocks of data to build an architecture for the visitors to encounter the works of Katalin Kortmann-Járay&Karina Mendreczky, Klaudia Januško, Csilla Bartus, Jan Bražina, Diana B. Gil, Janina Weißengruber and the ones of the artist in residence Bianka Chladek. The exhibition will take the archive as a building point, not a reference, and will thread a story written in the quotes and calendar pages that have inspired the artists in their production. It is also the last opportunity to feel the stack of memories as they have been for many years: dusty but accessible to everyone. As a prothesis to the exhibition, FKSE members antenna laura and eden_jeneses will host a music event with Shoggoth13 and DJABC and izolál-trendszer+esze_vesztett (zaj+).



Work: Bianka Chladek
Photo © Bianka Chladek



Works: FKSE Archive // Katalin Kortmann-Járay&Karina // Jan Bražina
Photo © Bianka Chladek

Curated for the Studio of Young Artists' Association in Budapest (FKSE) in 2024.
Exhibiting artists: Katalin Kortmann-Járay&Karina Mendreczky, Klaudia Januško, Csilla Bartus, Jan Bražina, Diana B. Gil, Janina Weißengruber and the ones of the artist in residence Bianka Chladek.

apr 2024
Project: *Step by Step*

[LINK](#)



Works: Bianka Chladek // FKSE Archive // Janina Weißengruber // Csilla Bartus // Jan Bražina
Photo © Bianka Chladek



Works: Bianka Chladek // Jan Bražina.
Photo © Bianka Chladek

Curated for the Studio of Young Artists' Association in Budapest (FKSE) in 2024.
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oct 2023
Project: *open floor*

[LINK](#)

open floor is an exhibition project that invites six collectives to lay out a common ground, a field on which various practices converge and coalesce in a shared room: Tratado Material, TECHNOPOLITICS, AUSLÄNDER, Danube Transformation Agency for Agency, Office Ukraine, and MÚTÓ.



Works: TECHNOPOLITICS, Danube Transformation Agency for Agency
Photo © Wolfgang Thaler

During the show and discursive events, each will reflect on their modes of cooperation – how objects, knowledge, feelings, and experiences are shared within them and with an audience. An intervention on the floor of VERSUCHSANSTALT (the temporary exhibition space of the Kunsthalle Exnergasse) shall open the exhibition towards a discourse on its industrial past, generate connections between the artistic positions, and invite visitors to abide and enter into dialogue.



Exhibition View
Photo © Wolfgang Thaler

oct 2023
Project: *open floor*

[LINK](#)



Works: Danube Transformation Agency for Agency, AUSLÄNDER
Photo © Wolfgang Thaler



Works: Danube Transformation Agency for Agency, AUSLÄNDER
Photo © Wolfgang Thaler



Performance by Pille-Riin Jaik
Photo © Wolfgang Thaler



Exhibition logo by Janina Weißengruber

Co-Curated with Janina Weißengruber, Rafael Lippuner and Nataly Gurova.
Participating artist collectives: AUSLÄNDER; Danube Transformation Agency for Agency; MÚTÓ
Office Ukraine; TECHNOPOLITICS; Tratado Material & Pille-Riin Jaik

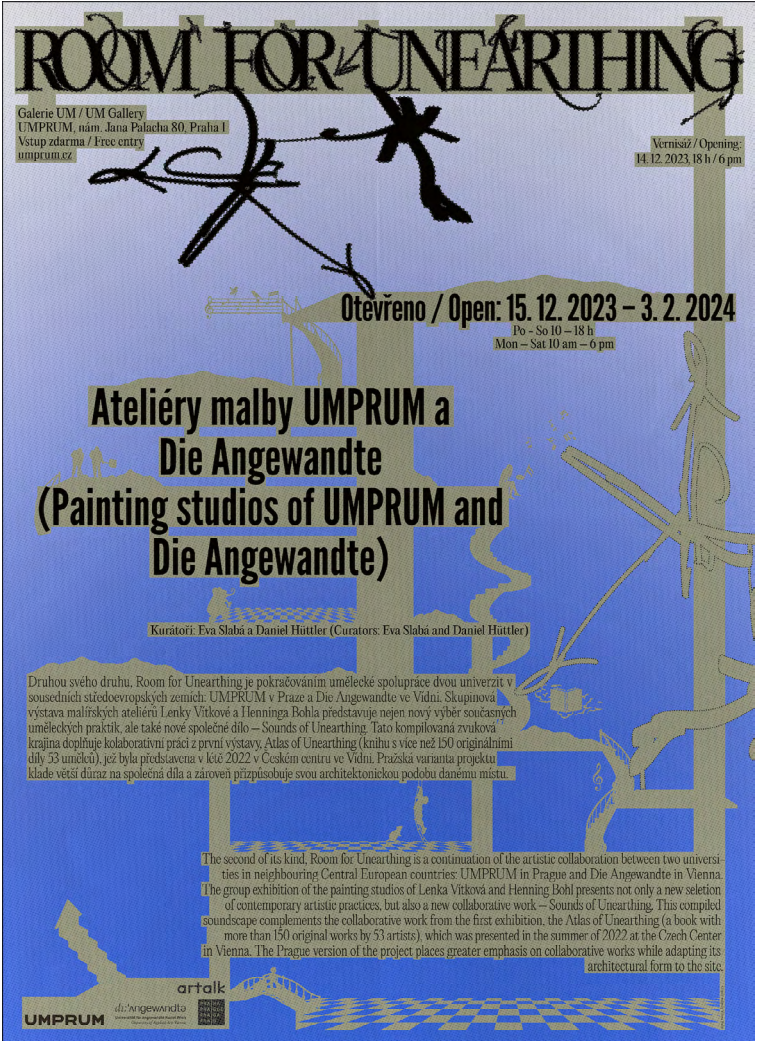
Co-Curated with Janina Weißengruber, Rafael Lippuner and Nataly Gurova.
Participating artist collectives: AUSLÄNDER; Danube Transformation Agency for Agency; MÚTÓ
Office Ukraine; TECHNOPOLITICS; Tratado Material & Pille-Riin Jaik

dec 2023
Project: *Room for Unearthing*

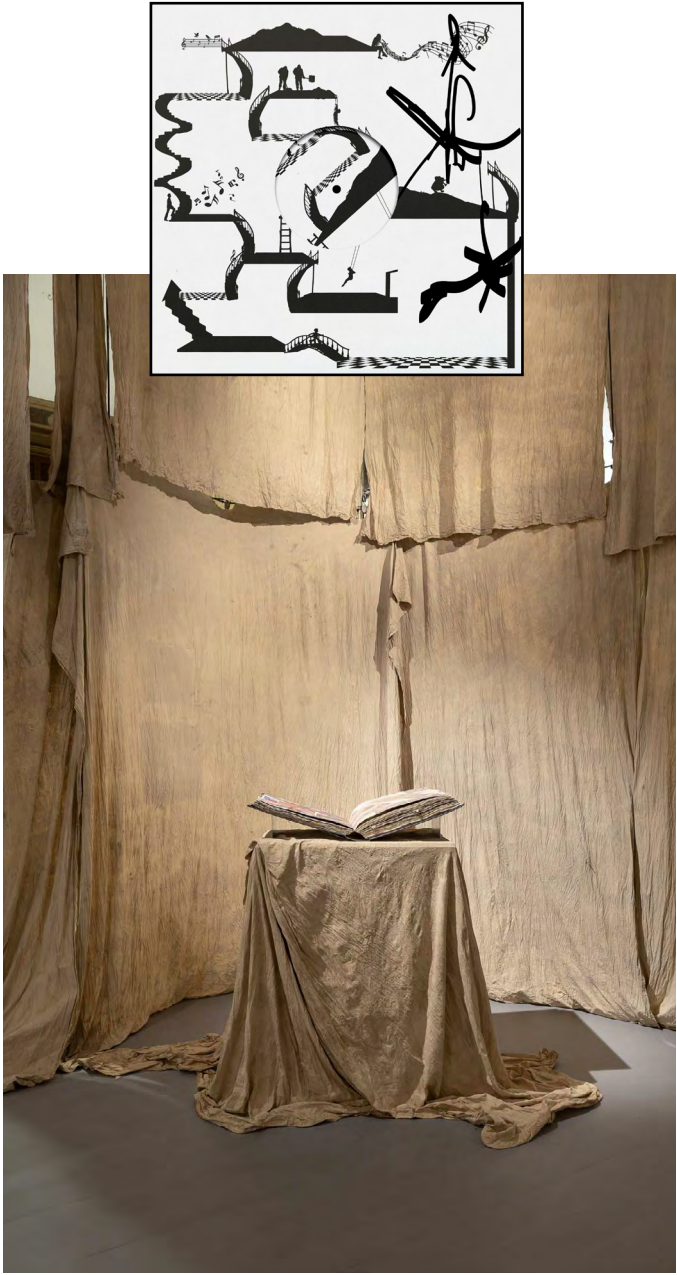
[LINK](#)

Room for Unearthing, is a continuation of the artistic collaboration we initiated between two universities in neighboring Central European countries – UMRUM in Prague and Die Angewandte in Vienna. The group exhibition of the painting studios of Lenka Vítková and Henning Bohl present not only a new selection of contemporary artistic practices, but also a new collaborative work – Sounds of Unearthing. This compiled soundscape complements the collaborative work from the first exhibition, The Atlas of Unearthing*, which was presented in the summer of 2022 at the Czech Center in Vienna. The Prague version of the project places greater emphasis on collaborative works while adapting its architectural form to the site.

[ALBUM: Songs for Unerathing](#)



Poster design by Winona Hudec



Co-Curated with Eva Slábová
Graphic design: Winona Hudec
Architects: Martin Eichler & Pernille Christensen
Project initiator: Michal Novotný

Exhibiting artists: Adéla Sukupová, Adrian Hazi, Alex Švígler, Anastázie Ilina, Anna Holínská, Anna Kazantseva, Anna Tůmová, Anja Romanova, Antonie Zichová, Anzhelika Palyvoda, Daniel Altera, Daniela Kuich, Daniil Tsvetkov, Dimitrij Mandzyuk, Emma Kabešová, Ester Parasková, Evgeny Tantsurin, Franky Daubenfeld, Hana Marhounová, Jiří Bartoš, Julia Prochnik, Kaleb Christian, Kateřina Forejtová, Kateřina Šípová, Kateryna Chulyi, Kristýna Polívková, Luka Matuella, Lukáš Šmejkal, Markéta Dočkalová, Markéta Královcová, Maya Lempeius, Nele Vandenberghe, Noa Vetter, Peter Mičák, Reyhaneh Rajabi, Richard Klippfeld, Šenay Kobak, Šimon Dub, Šimon Jan, Tamara Pauknerová, Tzuchi Su, Viktoria D'Agostino, William Metin Martin.

dec 2023
Project: *Room for Unearthing*

[LINK](#)

Alongside the “heroes and heroines” from the previous Days of Unearthing exhibition, there is a quiet, unobtrusive and parallel life that patiently waits and exists alongside them. It is a world of absent characters, objects and traces in suggestive scenes of heterogeneous everyday life. By exploring the material world through painting, sculpture, performance, craft or new media, the students' exhibited works capture what the contemporary practice of the visual artist looks like within the confines of still life.

In the hierarchy of artistic genres, codified by the French Academy in the 17th century, still life was ranked fifth last after historical painting, portraiture, genre painting (scenes from everyday life) and landscape. Still life and landscape were considered inferior because they did not include human subjects. A cultural analyst Rebecca Birrell shows, however, that assemblages of objects, inanimate and sometimes animate nature, often testified to an intrinsic quiet radicalism: an intimacy and ambition for which the form was a mediator.



The symbolism of depicted objects and the taste of a given artist can refer both to art history, as well as to the practices of contemporary artists. In short, the choice of subjects within this genre offers great freedom. The associated feelings of melancholy, nostalgia or the raising of questions about consumerism and the harnessing of nature are not infrequently an accompanying phenomenon. Finally, in addition to references to vanitas or memento mori, the still life can be seen as an artistic study, a way for the artist to practice his or her skills, to arrive at affinities of his or her own style.

Thus, the Room for Unearthing project invited current students from both studios to contribute to the exhibition by producing still lifes, ideally on the basis of work they have discarded in the past. Through this reworking, reconstruction, re-engagement and adaptation, the artists also proceeded to reflect on contemporary modes of sustainable production (both material and ideological), as well as reflecting on the classical still life painting image to reintroduce notions of domesticity and preservation into their work, while it was entirely up to them to choose the medium for their works.

Students from a previous exhibition worked together on The Atlas of Unearthing.* This can be seen in hindsight as a remnant of a particular time, a relic of a past exhibition, a still life in its physical form. With a view to reinforcing the aspect of transmedia, the collaborative work in this exhibition becomes the compiled album Songs of Unearthing – a soundscape that aurally fills the space of the silent genre and evokes a complete composition of objects and environments, to which each exhibitor contributed a thirty-three-second recording.



sep. 2023
Project: *PORTAL*

LINK

PORTAL is a twin apparition, an exercise in simultaneity that cuts across space, bridging two countries, two cities, two exhibition venues. Happening at once in Prague's Holešovická šachta and Vienna's Clubclub, the show(s) run(s) in an odd parallel – a unity which bears the marks of a possible past split, a unity which remains always incomplete, false. Passing through the portal, we thus encounter colors and shapes that feel both alike and different: an entanglement of agents which observe each other from afar, nervously awaiting coalescence.



Exhibition Views, Photos © Daniel Hüttler

Co-Curated with Noemi Purkrábkov.
Graphic design: realitycongress & ver
Exhibiting artists: Iris Fabre, Jakub Choma, Ulrike Johannsen, Teuta Jonuzi, Matyáš Maláč, Sebastian Mittl, Viktor Timofeev, Chin Tsao

sep. 2023
Project: *PORTAL*

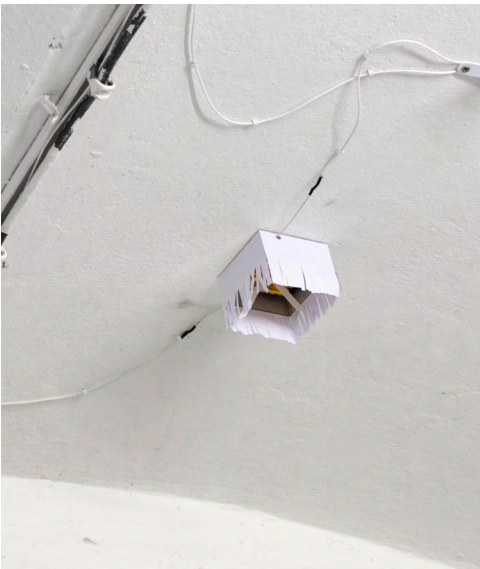
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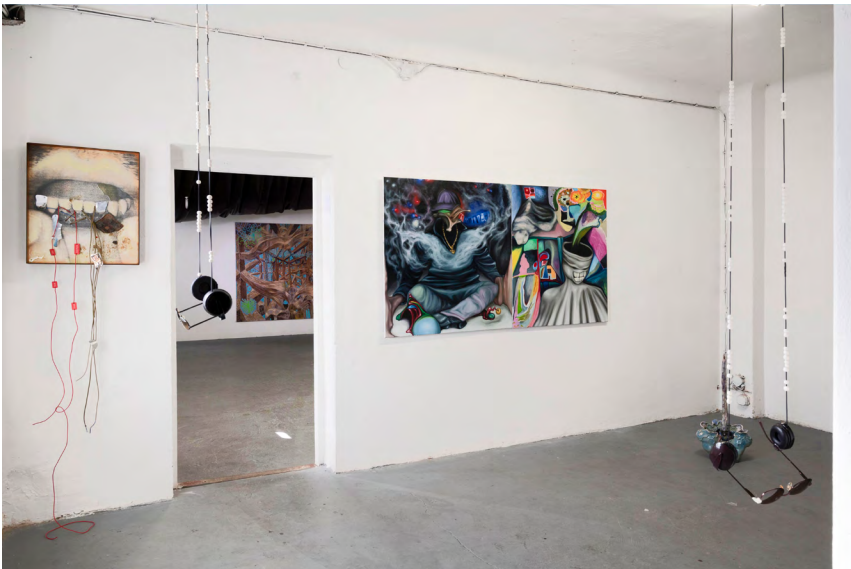
Work: Sebastian Mittl, Matyáš Maláč, Teuta Jonuzi, Photo © Daniel Hüttler



Work: Chin Tsao, Ulrike Johansen, Sebastian Mittl, Jakub Choma, Photo © Daniel Hüttler



Work: Iris Fabre, Photo © Daniel Hüttler



Works: Jakub Choma, Iris Fabre, Sebastian Mittl, Matyáš Maláč, Photo © Daniel Hüttler

Co-Curated with Noemi Purkrábkov.
Graphic design: realitycongress & ver
Exhibiting artists: Iris Fabre, Jakub Choma, Ulrike Johannsen, Teuta Jonuzi, Matyáš Maláč, Sebastian Mittl, Viktor Timofeev, Chin Tsao

jun. 2022

Project: *Box Shaped Memories, werktitel: unbekannt*

[LINK](#)

(work title: unknown)

"The only reason we talk so much about memory is because there is no memory anymore," is a much-quoted sentence by Pierre Nora. This sentence confirms the well-known logic according to which a phenomenon must first have disappeared in order to become fully conscious. Consciousness generally develops "under the sign of what has passed". This logic fits well with the retrospective character of memory: it only begins when the experience to which it refers is "completed behind us". (Assman, Aleida: Memory spaces.)

The memory is now behind me. The present is slowly overflowing. Once again a museum becomes an archive, an archive becomes forgotten. The former Ennsmuseum is being closed down - the "Kasten an der Reith", as some called it. The cultural-historical collection was forgotten in the rooms, as were the stories. They lie in boxes, waiting in shifts. Under each layer the next look, asleep until the day after tomorrow. Abundance meets emptiness. The exhibits have to go, are to be archived, and need a new location. Forgetting is urgent. Things happened. Time passes more slowly here. The stories that remain to be told must be told.



Works: Bartholomaeus Waechter, Photo © Tobias Erhardt

box-shaped memories

On the occasion of the dissolution of the Ennsmuseum, the first part of the exhibition "box shaped memories" in the series (work title: unknown) dealt with these rooms, with the objects without perspective, with the blocked history. At the center of the debate is the question of how to deal with micro and macro archives in a present that is gradually overflowing - not just physically. Microarchives are created everywhere, at any time, sometimes without intention: the years pass, the stacks remain. Stories arise everywhere, at any time: as silent mail, between the most diverse media spaces, loose starting points condense into new stories, into fictional realities that slowly take on a life of their own. In a divided present with different perspectives, the relationships between origin and interpretation are reset. In addition, physical residues and accumulations take on a whole new meaning in the current shadow of war.



Work: Janina Weißengruber, Photo © Tobias Erhardt

organised with Ada Karlbauer, Siena Brunthaler and Janina Weißengruber
participating artists: Aline Sofie Rainer, Amelie Jarolim, Leon Leder, Bartholomaeus Waechter, David Takeshi Yoshida, Florian Sigl, Hanna Besenhard, Jakob Gsöllpointner, Janina Weissengruber, Lisa Sifkovits, Pille-Riin Jaik, Rosa Andraschek, Rudi Fröch, Tobias Ehrhardt

jun. 2022

Project: *Box Shaped Memories, werktitel: unbekannt*

The history of Weyer an der Enns: iron transport, iron processing, scene of two world wars. Geological history and folk culture of the Upper Austrian Enns area. The "Kasten", first mentioned in 1373, was the most important landing place for raftsmen and boatmen on the Enns between Grossreifling and Steyr. The history of the place was shaped by its space: the Ennstal. In this environment (work title: unknown) shows an attempt to rethink the flexible knowledge networks of a twilight archive. A zoom from the self into the unknown and vice versa. The old stories are looked at anew, positioned differently, read again. Not the entire inventory is accessible, but the focus is on a selection of artifacts. Countering forgetting: taking a position, a new connotation of historical objects and questions.



Pieces of the Raftmuseum Collection, Photo © Tobias Erhardt

artist meets archive

A selection of young, contemporary artists from different areas reflect on the hidden history of the objects within their own work. Dialogues, reactions and shared narratives emerge. A selection of 12 objects from the exhibition fund packed in boxes served as a starting point. These were documented and sent to the selected artists. Over a period of two months, an artistic work was carried out to respond to the respective artifact, its history was thought up and shaped - in addition to the actual historical events. (work title: unknown) is about moments of memory and visualization, about the tension between reality and fiction as an associative process, and working through forgetting. A dialogue between past, present and speculative future. The future thought in the plural. The box goes, the memory remains.



Pieces of the Raftmuseum Collection // Works by Lisa Sifkovits, Rudi Fröch Photo © Tobias Erhardt

organised with Ada Karlbauer, Siena Brunthaler and Janina Weißengruber
participating artists: Aline Sofie Rainer, Amelie Jarolim, Leon Leder, Bartholomaeus Waechter, David Takeshi Yoshida, Florian Sigl, Hanna Besenhard, Jakob Gsöllpointner, Janina Weissengruber, Lisa Sifkovits, Pille-Riin Jaik, Rosa Andraschek, Rudi Fröch, Tobias Ehrhardt

may. 2022

Project: *Days of Unearthing*

"Days of Unearthing" is a cross-border artistic collaboration between two major universities - the Academy of Art, Architecture and Design in Prague (UMPRUM) and the University of Applied Arts Vienna (Die Angewandte). The exhibition presents the contemporary art scenes of the two Central European capitals and takes visitors to the basement of the Czech Centre in addition to the main exhibition rooms.

Starting in spring and continuing into the summer, the Czech Centre in Vienna has been transformed into a contrasting time capsule of various "journeys". The newly created spaces, corners and subdivisions are like optics that visualise the stages of these explorations. And you, dear guests, are cordially invited to orientate yourselves in these scenarios with the help of the map in your hands. Go on a search, find perceptible differences and fleeting connections in this agglomerate of perspectives and individual abstractions. And should you lose your bearings, you can consult the Atlas of Unearthing to continue your journey.

A work of art can be perceived as a testimony or a remnant of a certain time - be it as an artefact that is part of a certain process or the result of it. At the Czech Centre in Vienna, an interplay of these two circumstances can be seen. The collected artefacts from the two painting departments (led by Jiří Černický in Prague and Henning Bohl in Vienna) form a time capsule in which they are perceived as relics of a specific period - the social constellations themselves become "relics" of a young generation of contemporary visual artists working in Central Europe.

The link between the exhibits on display is the Atlas of Unearthing, a book created by students from both departments. The atlas not only serves as a supplementary guide or catalogue of archive materials for the exhibition itself, but also represents a testimony of its own that will endure as a material remnant of the exhibition, as an actual relic of a specific time and situation.



Atlas of Unearthing, Photo © Daniel Hüttler

Co-Curated with Eva Slàba
Graphic design: Winona Hudec
Architect: Martin Eichler
Project initiator: Michal Novotný

Exhibiting artists: Alex Macedo, Ann-Sophie Gehrig, Anna Holínská, Anna Kazantseva, Antonie Zichová, Barbara Novorodá, Bety Krňanská, Chattip Metchanun, Christian Gailer, Daniil Tsvetkov, Dimitrij Mandzyuk, Ei Ozawa, Elena Altaba Herrán, Emil Puchner, Evgeny Tantsurin, Evelyn Vonesch, Franky Daubenfeld, Hanna Schmidt, Jorinna Girschik, Juliana Castaño, Kaleb Christian, Lavanya Thakur, Lio Bonher, Leonie Plattner, Lisa Maria Wirzel, Lizaveta Hrydziushka, Lucia Schwemer, Lucie Brskovská, Ludovico Scalmani, Lukáš Šmejkal, Marcia Schmidt, Marie Fidesser & Marei Buhmann, Marielena Stark, Markéta Dočkalová, Martina Staňková, Masha Kovtun, Matěj Racek, Naomi Shintani Deibel, Nicolas Garaj, Nikola Kopp Lourková, PoL..., Radim Pergl, Sara Bojovic, Sara Roeth, Sarah Buhmann, Sebastian Mittl, Selana Ayşe Türgen, Senay Kobak, Šimon Dub, Sofie Fatouretchi Royer, Tamara Pauknerová, Vannesa Schmidt, Yaël Fidesser, Yoon A Lee

LINK



Exhibition View, Photo © Daniel Hüttler



Exhibition View, Photo © Daniel Hüttler

may. 2022

Project: *Days of Unearthing*

The exhibition is divided into two thinking spaces; the basement, where the atlas is housed - inspired by Ursula K. Le Guin's idea of retelling the story of humanity by redefining technology, i.e. no longer weapons such as the spear, but carrier bags are of decisive importance - and the main exhibition space, which is presented on three levels of immanence: Separation, Initiation, Descent and Return. Although these levels/stages are based on Joseph Campbell's phantasm of the monomyth, the so-called "hero's journey", they frame relics of a multitude of different "journeys" and developments, the scope of which limits the normative heroic perspective. In this way, we focus on an examination of today's heterogeneous micro-odysseys and their inherent contradictions.



Exhibition View, Photo © Daniel Hüttler



Exhibition View, Photo © Daniel Hüttler



Poster by Winona Hudec

Co-Curated with Eva Slàba
Graphic design: Winona Hudec
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mar. 2022

Project: *Maglev*

[LINK](#)

Exhibition curated for Anna Slama and Marek Delong at Karpuchina gallery in Prag.

“Nostalgia is not merely an expression of local longing, but of the result of a new understanding of time and space that made the division into ‘local’ and ‘universal’ possible” Svetlana Boym

“ Some experiences liberate us from time constrains. They elevate our bodies to a state of inconsistency, a plane where time passes at a different speed and weight becomes more relative. Sometimes we levitate, sometimes we fall, but these experiences can open windows in our perceptions through which we can cherish shattered fragments of memory for what they are. ‘Maglev’ is an assemblage of fleeting impressions of vanishing time: memories, faces, phases, stations and delays.

Encounters, situations and events always affect the way we perceive the environments that surround us. We adapt new methods to make sense of novel emotions and arousals and when confronted with unknown dynamics or systems, we adopt “change” to recalibrate our comfort. This liminal experiences can go as far as to dilate our perceptions of time and space. Think about how time passes faster in good company or how short life seems when thinking about the past, but also try to imagine how time slows down in a car accident, a free fall or during a beautiful sunset.



Exhibition View, Photo © Karpuchina Gallery



Exhibition View, Photo © Karpuchina Gallery

Curated for Karpuchina Gallery

may. 2022

Project: *Maglev*

[LINK](#)



Exhibition View, Photo © Karpuchina Gallery

Try to remember a sunny day with a clear sky. Try to remember the sun getting bigger and bigger the closer it got to the horizon. Imagine seeing this from the inside of a train, how fast the train seems when you focus on the nearby houses racing by so fast that your eyes could not see anything else than their vague shape. Imagine how while the optics at the end of your sight begin to rip the sun apart, you experience a warmth reminding you that time has passed through you.

The sun is gone, you are in a transport that cuts time in half and quarters; collapsing different timezones and latitudes into the human bodies it absorbs and vomits from station to station. It is in moments like this where and when time become physical. What remains are artefacts and memories.

It is difficult to reconstruct the experiences that made us that who we are and brought us to where we are at this time and place, but leaping from fragments to fragments with a love for details over symbols could be a fair start. “



Exhibition View, Photo © Karpuchina Gallery



Exhibition View, Photo © Karpuchina Gallery

Curated for Karpuchina Gallery

jul -sep. 2021

Project: *Spooky Butt*

[LINK](#)

Our Bodies are events of matter vitally transforming in time. Biological emissions forged in the midst of the universe, seemingly born out of nothing but the pure virtuous potency of life. Meant to inhabit the empty space for approximately one cosmic second, to grow, to fold into themselves and create new forms of darkness
- *Spooky Butt*

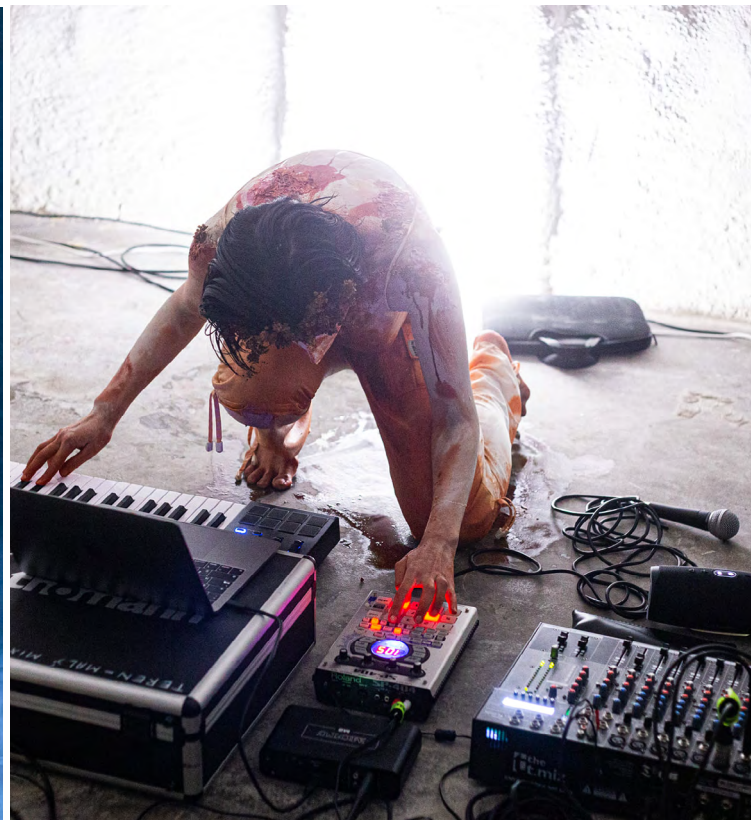
From July to September 2021, the underground space of catacombs situated beneath the Centre for Experimental Theatre will be transformed into imaginary (in)human intestines. This environment will serve as a scenic background for an international three-part exhibition project focusing on the topics of the human body and our unresolved relationship to our own physicality. Human body has been historically tied to an array of requirements, expectations and aesthetic norms. It is associated with categories of beauty, youth, health, and also their opposites, ugliness, aging, and illness. Despite the contemporary emancipation strategies, such as the body positivity movement and gender analysis, trying to free us from the dictates of these categories, we can view the human body from yet another perspective. As such, the human body is seen as an autonomous complex system of automatic processes including digestion, excretion, or blood circulation, which we only control to a little or no extent.



Work: Jose Eduardo Barajas, Photo © Teren



Performance by Asfast, Photo © Teren



Performance by Pope Sangreta, Photo © Teren

curated with Simon Kadlcak

Graphic design: ver

participating artists: Csaba Kis-Róka, Kinke Kooi, Markéta Wágnerová, Štěpán Brož, Marek Delong & Anna Slama, Kea Bolenz, Frank Yunker, Daniela Ponomarevová, Judita Levitnerová, Saon, Julie Villard & Simon Brossard, Chin Tsao, Leon Eisermann, Sebastian Mittl, Laura Lintrup, Petr Nápravník, Lukas Posch, José Eduardo Barajas, Denise Palmieri, Borsos Lörinc, Pille-Riin Jaik, Stred Sveta, Asfast, Pope Sangreta, Daphna Horenczyk & Jolyane Langlois

jul -sep. 2021

Project: *Spooky Butt*

[LINK](#)



Works: Julie Villard & Simon Brossard, Saon, Photo © Teren

Spooky Butt presents the human body as a horror story in three acts. The first act, Bio-Organic, views the body itself as a source of anxiety and feelings of alienation. The terrors behind the mask of technological enhancement are revealed in the second act - Bio-Efficient. The final part, Co-Parasitic, shows us that our bodies can also be seen as a collective shell and it will hopefully offer a way out – just as spooky as the rest. The individual site-specific exhibitions together with the programme of side events aim to create a shared body of the exhibiting artists and the participants of the exhibition.

2–11/7 Spooky Butt 1: Bio-Organic / Somatic Digestion

4–15/8 Spooky Butt 2: Bio-Efficient / Recursive Procession

4–12/9 Spooky Butt 3: Co-Parasitic / Microbial Regression



Exhibitor-view, Works: Marek Delong & Anna Slama, Performance by Daphna Horenczyk & Jolyane Langlois, Photo © Teren

jun. 2020

[LINK](#)

Project: *Ajuscos*

In the saturated sight of a city that swims on millions of watery sediments there is a sight that marks the west-end of a prehispanic lake and rises up to delimitate the natural Meters of the Polis.
From every window in the memory of that place, CDMX ; the urban organism, constructed by no-one but earth itself, modulates the scenery for million of individually concieved stories and play under that same shadow.



Works: Amanda Piña, ANOTHER NAME, Lucia Elena Průša, Photo © Daniel Hüttler

jun . 2020

[LINK](#)

Project: *Ajuscos*



Works, ANOTHER NAME, Photo © Daniel Hüttler



Works: Jose Eduardo Barajas, Luna Ghisetti, Photo © Daniel Hüttler



Work: Marco Antonia Aviña, Photo © Daniel Hüttler



Work, Lucia Elena Průša, Photo © Daniel Hüttler

Co-Curated with Eiko Gröschl
at Charim Gallery
with: Marco Antonio Aviña, Jose Eduardo Barajas, Eiko Gröschl,
Luna Ghisetti, Nanna Kaiser, Amanda Piña, Lucia Elena Průša

Co-Curated with Eiko Gröschl
at Charim Gallery
with: Marco Antonio Aviña, Jose Eduardo Barajas, Eiko Gröschl,
Luna Ghisetti, Nanna Kaiser, Amanda Piña, Lucia Elena Průša

feb 2019

Project: *THIS PLACEMENT 50/50*

[LINK](#)

This placement was an exhibition happening in Mexico City at the same time as the Material Art fair. I collected blood from each of the European artists that participated in the exhibition. Their pieces were sold there together with their blood veils. The artists received 50% of the selling price, while the other 50% was donated to a charity organizing decolonial courses in a female prison in Mexico City called Desculonizacion.

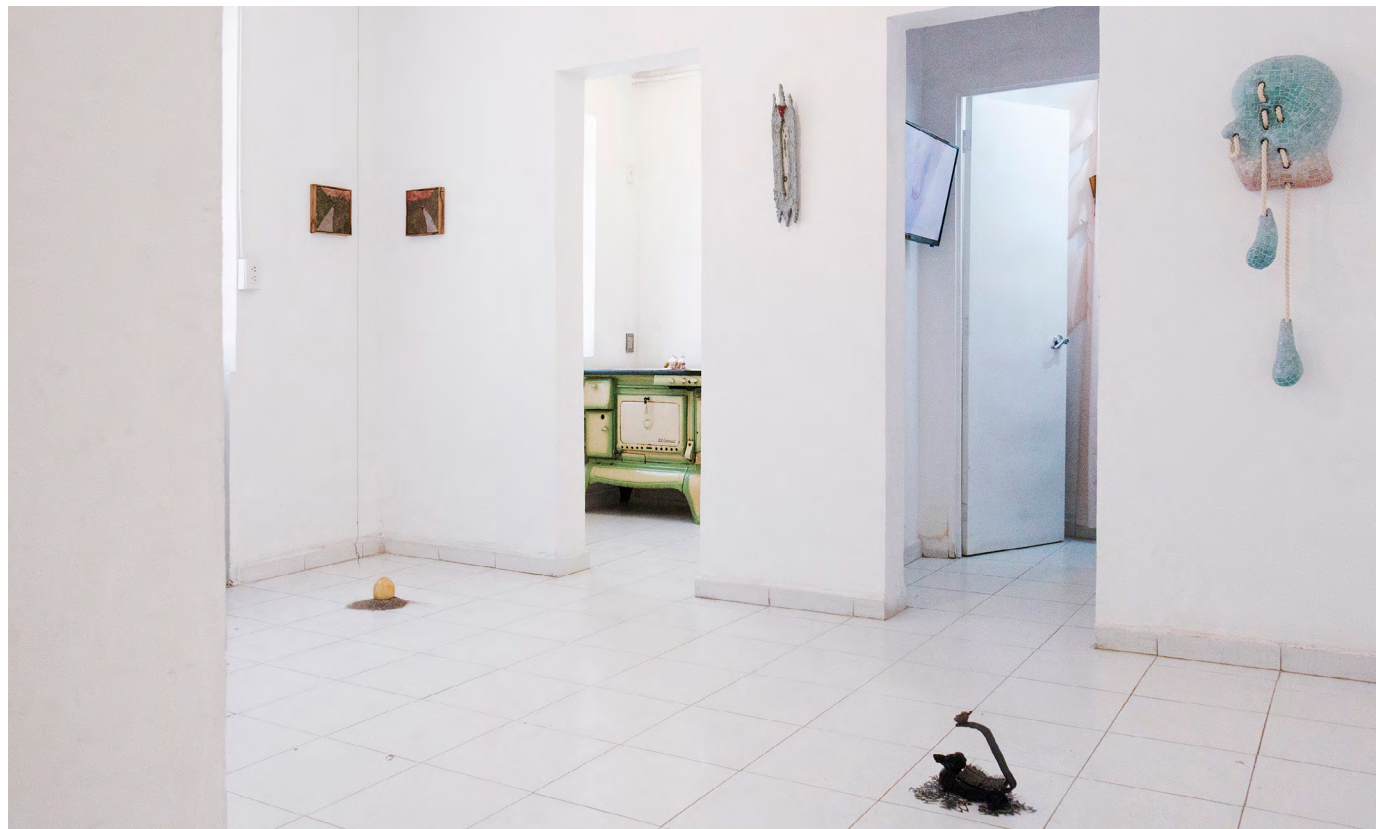
AS BLOOD FLOWS

This Placement is not displacement
This Placement stands for itself as well as for others
This Placement acknowledges the various defaults of origins
This Placement splits into two to cure the division between opposite struggles
This Placement is situationist as well as universalist
This Placement distributes the blood in our hands
This Placement influxes stuck systems of value by eliminating intermediators.

This Placement refers to precolonial history **
to deploy strategies of care.



Blood Veils, Photo © Daniel Hüttler



Works: Eiko Gröschl, Luna Ghisetti, Marek Delong and Anna Slama, Core-Pan, ANOTHER NAME, Zsófia Kerestez, Photo © Daniel Hüttler

participating artists: Lucia Elena Průša, Zsófia Keresztes, Marek Delong and Anna Slama,
core.pan, Botond Keresztesi, Estrid Lutz, ANOTHER NAME, Luna Ghisetti,
Eiko Groeschl, Laurids Oder, Malte Zander, Anthea Schranz

feb 2019

Project: *THIS PLACEMENT 50/50*

[LINK](#)

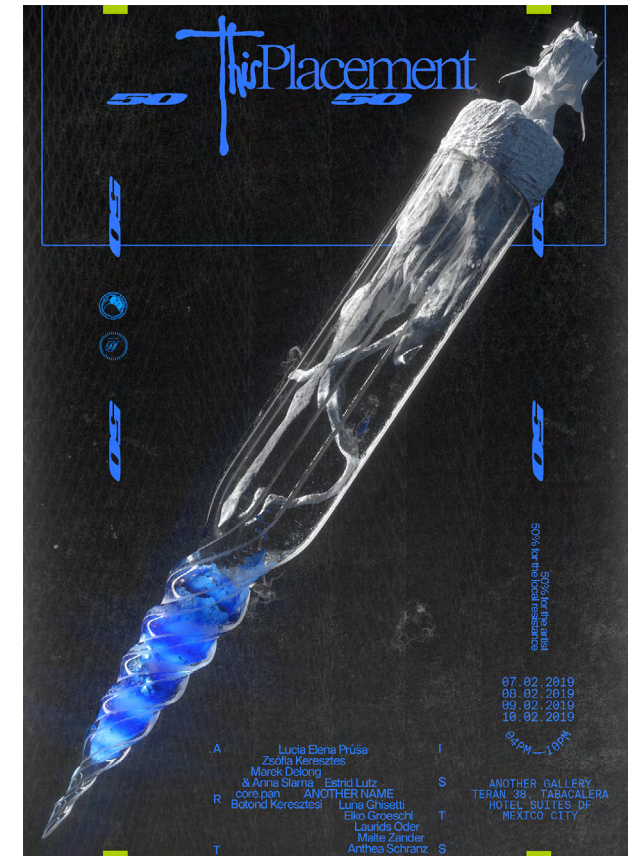


Works, Anthea Schranz, Eiko Gröschl, Laurids Oder, Luna Ghisetti
Photo © Daniel Hüttler



Work: ANOTHER NAME Photo © Daniel Hüttler

participating artists: Lucia Elena Průša, Zsófia Keresztes, Marek Delong and Anna Slama,
core.pan, Botond Keresztesi, Estrid Lutz, ANOTHER NAME, Luna Ghisetti,
Eiko Groeschl, Laurids Oder, Malte Zander, Anthea Schranz



Poster by Kristyna Kulíková



Works: Marek Delong & AnnaSlama, core.pan
Photo © Daniel Hüttler

apr. 2018
Project: *CCCC (Centre for Cybernetic Culture Circulation)*

From April to June 2018, the Gallery G99 of the House of Arts in Brno became a platform for the CCCC - Centre for Cybernetic Culture Circulation project. Its essence lies in social and intellectual exchange between the author, the viewer or the participating artists. CCCC thus offers room for discussion, a lecture or a performance by guests invited from three different milieus (Prague, Brno and Vienna). In the so-called Meeting Room, which is used as a study room outside the performance times, you will find books and copies of texts dealing with historical events and milestones of Czech history in 1918, 1938, 1945, 1948, 1968 and 1989 or on philosophical and theoretical themes. **Each of the 7 weeks, another exhibition with accompanying program took place.**



Performance by Photography Class Art Academy Brno, Photo © Daniel Hüttler



CCCC Archive, Photo © Daniel Hüttler



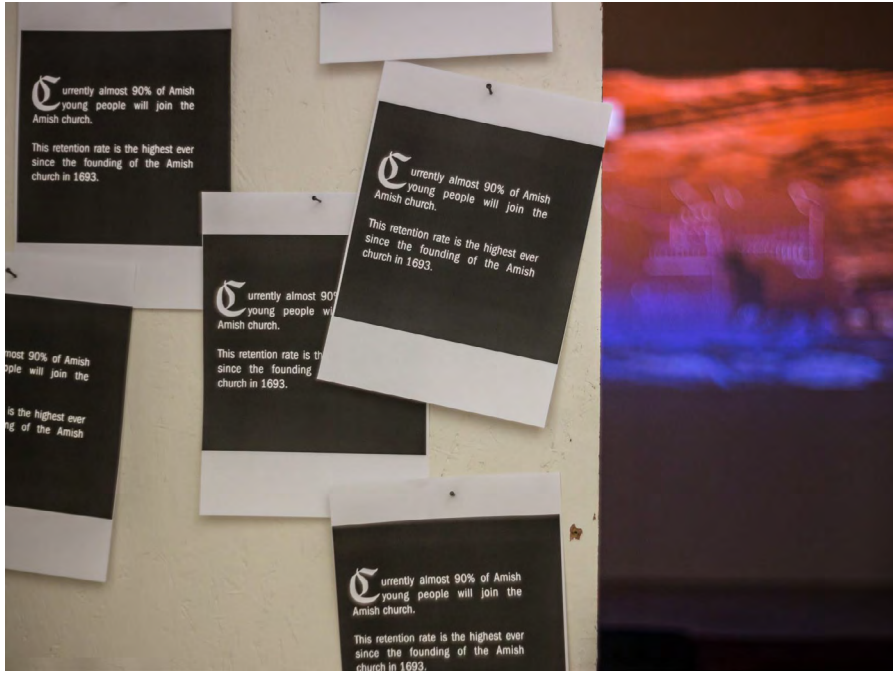
Work: Josef Mrva, Photo © Daniel Hüttler

participating artists: Laura Hatting, Aline Sofie Rainer Lucie Michnova, Anna S Rußmann, Jakob Schieche, Carolina Laura Rotter, Matej Bilek, Katerina Ralisova, BCAA system, MArtina Menegeon, Jozef Mrva, Lina Finderdup Jensen, Julius Pristautz, Hessam Samavatian, Maria-Magdalena Ianchis Mira Klug, Sebastian Eder, Julia Reichmayr, Kaja Joo, Marie Fidesser, Paul Spendier, Polina Davydenko, Denisa Römerová, Ekaterina Trokhina, Katerina Štaštná, Markéta Wagnerová, Andrea Monroy Palacios, Jiří Žák, Klara Rudas, Miklós Zsámboki, Sidney Aelbrecht, Angelus/Orr, Oscar Cueto, Luna Ghisetti, Maximiliano León. Oscarito Sanchez, Lucia Elena Prisa, Lilly Pfalzer, Jimena Mendoza, Proto Gallery Systems, Bruno Mokrossls, Yasmina Haddad and Andrea Lumplecker, Jakob Rockenschaub, Anna Remesova, Marta Fiserova, Piotr Sikora. Adrian Altman, Olga Krykun.

apr. 2018
Project: *CCCC (Centre for Cybernetic Culture Circulation)*



The new Dictionary of Old Ideas, Photo © Daniel Hüttler



Work: Daniel Hüttler, Photo © Daniel Hüttler



Works: Anna S Rußman, Matej Bilek Lucie Michnova, Photo © Daniel Hüttler



Works: Jimena Mendoza, Oscar Cueto, Photo © Daniel Hüttler

participating artists: Laura Hatting, Aline Sofie Rainer Lucie Michnova, Anna S Rußmann, Jakob Schieche, Carolina Laura Rotter, Matej Bilek, Katerina Ralisova, BCAA system, MArtina Menegeon, Jozef Mrva, Lina Finderdup Jensen, Julius Pristautz, Hessam Samavatian, Maria-Magdalena Ianchis Mira Klug, Sebastian Eder, Julia Reichmayr, Kaja Joo, Marie Fidesser, Paul Spendier, Polina Davydenko, Denisa Römerová, Ekaterina Trokhina, Katerina Štaštná, Markéta Wagnerová, Andrea Monroy Palacios, Jiří Žák, Klara Rudas, Miklós Zsámboki, Sidney Aelbrecht, Angelus/Orr, Oscar Cueto, Luna Ghisetti, Maximiliano León. Oscarito Sanchez, Lucia Elena Prisa, Lilly Pfalzer, Jimena Mendoza, Proto Gallery Systems, Bruno Mokrossls, Yasmina Haddad and Andrea Lumplecker, Jakob Rockenschaub, Anna Remesova, Marta Fiserova, Piotr Sikora. Adrian Altman, Olga Krykun.

feb. 2018
Project: *DKF (network/mind/disorder)*

We, members of the DKF are presenting our first and last collective project.
This, what looks like a show, what looks like a curated transmedial exhibition are actually 3 of our possible incarnations chatting in a room with each other. D, K and F.
D for example believes in psychological Realism and that general traits do exist.
On the other Hand K believes in exzessive Situationism.
F often dreams about falling in love with D but D likes to control people and always tries to do it so an affair would be very dramatic.
K on the other hand makes fun of D because of its love towards art history and its belive in an ever expanding iconography.



Exhibiton View, Photo © Daniel Hüttler



Exhibiton View, Photo © Daniel Hüttler



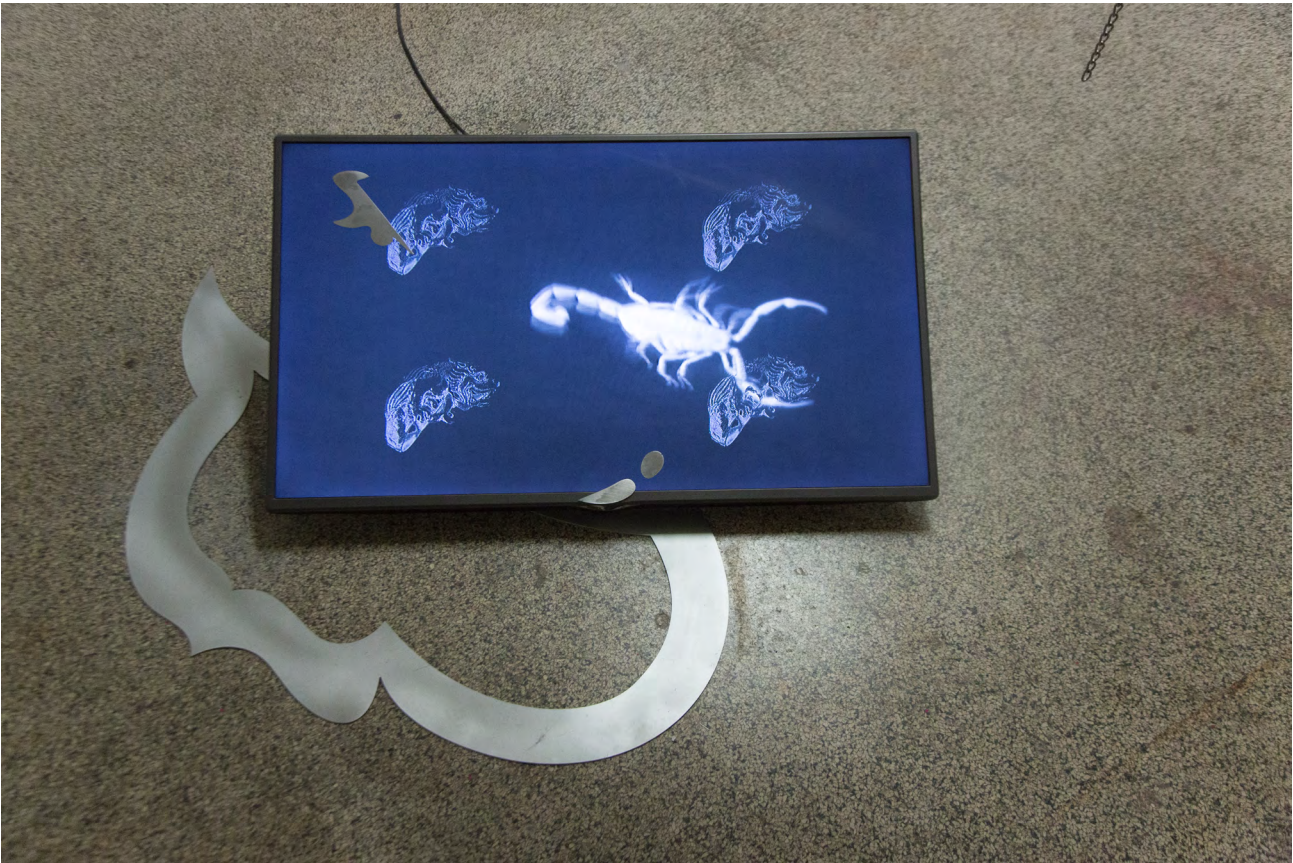
Exhibiton View, Photo © Daniel Hüttler

DKF consisted of: Daniel Hüttler, Anthea Schranz, Maximiliane Leni Armann, Rosa Andraschek, Bartholomaeus Waechter, Ada Karlbauer, Laura Hatting , Paul Spendier, Carolina Rotter, Julius Pristauz, Georg Hampe, Lukas Gritzner and Samuel Haller

feb. 2018
Project: *DKF (network/mind/disorder)*



Exhibiton View, Photo © Daniel Hüttler



Exhibiton View, Photo © Daniel Hüttler

DKF consisted of: Daniel Hüttler, Anthea Schranz, Maximiliane Leni Armann, Rosa Andraschek, Bartholomaeus Waechter, Ada Karlbauer, Laura Hatting , Paul Spendier, Carolina Rotter, Julius Pristauz, Georg Hampe, Lukas Gritzner and Samuel Haller

2019 - 2023

Project: *WAFF*

The WAFF is an artist residency and exchange programme developed by Daniel Hüttler and Iris Fabre with a duration of 10 days. The concept of the summer residency is to promote low-threshold and simple artistic exchange between the artistic spheres of France and Austria.

We invite artists to a house in the countryside (outside the urban centres). Each of the invited guests had the task of preparing a workshop, a lecture, a choreography or another kind of group activity for one of the 10 days we spent together. 10 artists gather in a creative and open laboratory to experiment with collective art forms.

The main aim of WAFF is to create a space where the paradigms of the class structure of art education are questioned, by bringing together artists from different backgrounds and artistic directions we want to learn from each other and develop strategies that favour such learning.



Organised with Iris Fabre

Participating artist so far: Pille-Riin Jaik, Charly Mirambeu, Ernest Ganesch, Eva van der Horst, Carla Magnier, Pia Wurzer, Marian Mutschlechner, Chris Izaak, Chin Tsao, Klaus Rabeder, Felix Ladinsa, Marl Brun, Janina Weißengruber, Lucille Leger, Teuta Jonuzi, Kai Traussenegger, Julian Siffert, Nana Sorgo, Sahra Fitterer.

2019 - 2023

Project: *WAFF*

Waff is a happening where the artists' own art productions melt into one another.



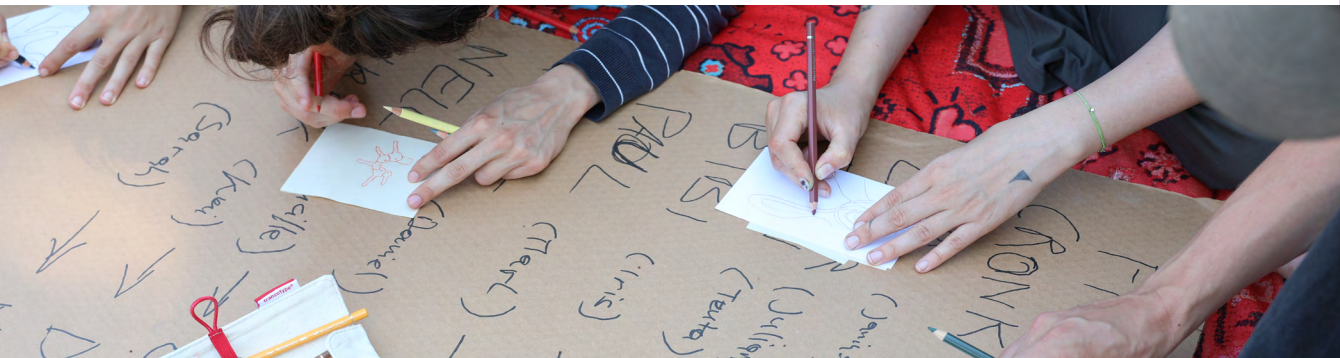
Waff demands openness and a willingness to experiment as well as an improvisational spirit.



Waff is a transdisciplinary experiment where artists from different backgrounds and artistic fields came together to learn from each other.



Waff is a model for the future that encourages collaboration and transcultural discourse, flexibility and adaptability.



2023

Project: *The House of Antipode*

The House of Antipode was an exhibition curated for EPHEMEROS, an event series of experimental club music and performances in Vienna. They manifested in what used to be a transshipment point for trade goods and as underground shelter in troublesome times. Until up to recent years, it was buried under many cubic meters of dust and debris from the Second World War.

The history of the cellar in the first district of Vienna is deeply connected with the beginning as well as the end of the Habsburg monarchy; they share a similar lifetime. The house of antipode intended to take this histories up and reevaluate the metaphorical tie between the deep cellar and the "Habsburg myth" (Habsburgischer Mythos): An idealistic Austrian image that advocates for nostalgic imperial pride and ignores the layers of discrimination inherent to its society. The nationalist nostalgia builds upon an idealist version of history and invokes only a selective retrospection: that of the refusal of internal change and the allocation of guilt in the "Others". Besides the geopolitical history, the space possesses its own mythology as a cellar/cave/ labyrinth: death and rebirth, monster and hero, maze and puzzle. In contrast to institutional spaces which have been "tamed" to a delicate social-political function, the cellar maintains its rawness, earthiness, secrecy and darkness as "Other" architecture. Its identity is immature yet covert. We, the "Others" are "the underground" who stand as an alternative to the mainstream nationalistic and patriarchal narrative of the majority up there.



Photography by Anna Skuratovski

Organised with Chin Tsao

Participating artists: Lenok, Aetheral Arthropod, Hi Helga, Pope Sangreta, SPEEDCORETREW, Julian Siffert, Live Together Die Alone, adO/Aptive, Artjom Astrov, Cristian Antoniou, Tamara Pauknerova, WOFT, Borsos Lőrinc, Simon Kadlcak.

Project: *adO/Aptive reading group*

The adO/Aptive reading group creates a space to foster critical thinking, potentializing action, communicating and discussing Otherness. Every two weeks we meet to read together, discuss recent topics and interests and have artists, curators, theorists, philosophers etc. as guests.

Please feel free to join our next meeting either ONLINE or at School (Grüngasse 22, 1040 Vienna)

Literature:

Sianne Ngai (2020) It Follows, or Financial Imps in Theory of the Gimmick
 Elie Ayache (2019) FROM THE BIT TO THE PIT: POETICS OF THE FINANCIAL MARKET (VI.) in Ghosts of Transparency
 Robert Louis Stevenson (1891) The Bottle Imp
 Kate Crawford and Vladan Joler (2018) Anatomy of an AI System (1) self published
 Evgeny Morozov (2014) Digital Intermediation of Everything: At the Intersection of Politics, Technology and Finance
 Joshua Citarella (2022) DKP is Market Socialism
 Alberto Toscano and Jeff Kinkle 2014: Introduction The Limits of the Known Universe, or, Cognitive Mapping Revisited (1) In: Cartographies of the Absolute
 Gilbert Simondon 1965: Culture and Technics
 Lisa Robertson 2014 : Cinema of the Present
 Iiza 2019: Hito Steyerl _ How Not To Be Seen _ A Fucking Didactic Educational .MOV File
 Yuk Hui 2021: Art and Cosmotechnics, Art and Automation, 19 The Incomputable and the Incalculable (232)
 Allison Parrish 2014: I Waded In Clear Water: A Novel, Preface + Chap. 1 to 5
 Allison Parrish 2019: Ahe Thd Yearidy Ti Isa (27)
 Emily Alison Zhou: Digging and Sinking and Drifting: Allison Parrish's Machine Poetics In: e-flux Journal issue #117 (2021)
 McKenzie Wark 2023: Raving Chapter "Ketamine Femmunism" (22)
 Tobias C. van Veen: Technics, Precarity and Exodus in Rave Culture. (29) In: Dancecult Journal (2010)
 Alexander Ghedi Weheliye: Don't take it away: BlackFem Voices in Electronic Dance Music In: e-flux Journal issue #132 (2022)
 Kodwo Eshun: More Brilliant Than The Sun: Adventures In Sonic Fiction, chapter: Synthetic Fiction/Electronic Thought" (93)
 Sophie Publig: Microdosing the Apocalypse and Noemi Purkrubkov: Thinking Through the Hollows– Speculative Speculum (2023)
 The Solar Anus, Georges Bataille 1931
 "If eye were anding: An experimental theater play by adO/Aptive
 Testojunkie, Paul Preciado (2008)
 What is the multitude (Questions for Michael Hardt and Antonio Negri), In: Cultural Studies (2006)
 Empire, Michael Hardt and Antonio Negri (2000)
 Wages against Housework, Silvia Federici (1974)
 In: The end of Capitalism (as we knew it), Julie Graham and Katherine Gibson (1996)(1996)
 Resisting Left Melancholy, Wendy Brown (1999) (p. 29)
 Hyperobjects: Philosophy and Ecology after the End of the World, Timothy Morton (2013)
 Can the Post-Soviet Think? On Coloniality of Knowledge, External Imperial and Double Colonial Difference by Madina Tlostanova In: Intersections (2015)
 Is the Post- in Postcolonial the Post- in Post-Soviet? Toward a Global Postcolonial Critique, David Chioni Moore In: Atlas of Transformation (2011)
 Queer Ecologies: Against the Ontologizing Queerness; for the Development of Queer Collectives, Astrid Deuber-Mankowsky
 After Death, François J. Bonnet
 The Accursed Share, Georges Bataille
 Trans*migrations, cartographies of the queer, edited by Vít Bohal
 Necropolitics, Achille Mbembe
 The Wretched of the Screen, Hito Steyerl
 The Wretched of the Earth, Frantz Fanon
 The Cybernetic Hypothesis, Tiqqun
 [Identity Politics Reconsidered (2006), Edited by Linda Martin Alcoff, Michael Hames-García, Satya P. Mohanty, and Paula M. L. Moya](identity_politics_reconsidered_2006.pdf)
 Postscript on the Societies of Control, Gilles Deleuze
 Gender Acceleration: a Blackpaper, n1x
 Zeros and Ones Digital Women and the New Technoculture, Sadie Plant
 The Undercommons: Fugitive Planning & Black Study, Stefano Harney and Fred Moten

The adO/Aptive readinggroup was invited by Slavs and Tartars to participate at the Wiener Festwochen in 2022



the adO/Aptive readinggroup is organized with Janina Weßengruber at the independent art-space called School in Vienna

2023

Project: *Sharing Space*

In the frame of the Cross Disciplinary Strategies Lab, led by Christine Boehler, we decided to transform a room next to the cafeteira of the university of Applied arts into a meeting place for students from all departments. After thorough investigation about the existing similar spaces in the university, we developed a model of operation that includes the department of administration and the independent Student union. With them, we launched an open call to all the student to furnish the space.

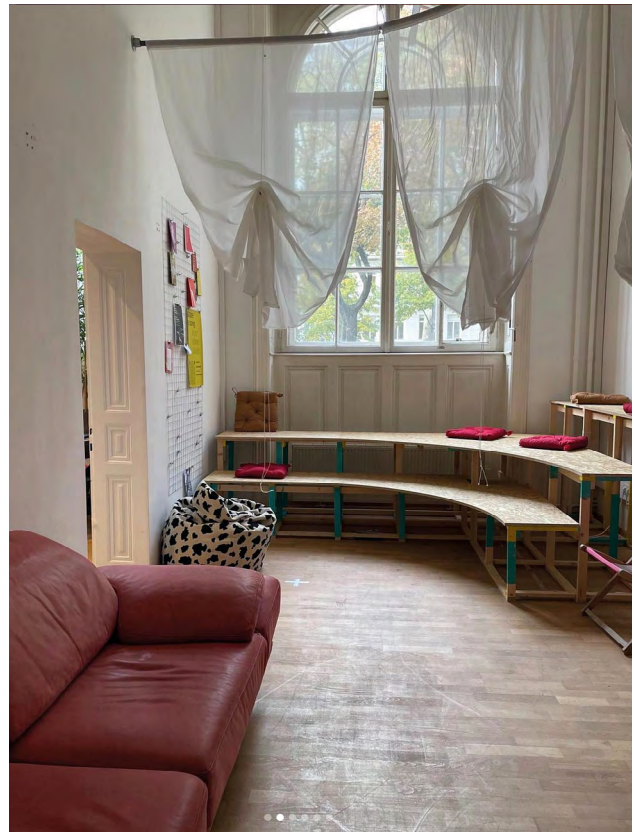
It is possible to visit the room independently at any time. The room is located on the ground floor at the OKP in the Ferstel-Trakt (Oskar-Kokoschka Platz 2) directly next to the Mensa - OKPF-022 and is always open.



Sharing
Space

How would you
like this room to
look like?

Draw it on the floor plan & come
visit us at the Angewandte Festival
exactly here.



This project was initiated with Friedericke Teller, Jana Weissensteiner, Luka Hierzenegger and Samo Zeichen