

Net Works

Online exhibition and talks about our global network society from a historical, socio-political, and queer-feminist perspective in collaboration with artists, networks, and community leaders based in Europe.

CURATED BY
JULIA HARTMANN

23.09.2020

OPENING 7-9PM CET

MAYA ATTOUN
CONSTANT DULLAART
BETWEEN BRIDGES
LOUIS CAMERON
PARWANA AMIRI
CHRISTA JOO HYUN D'ANGELO
PANAYIOTIS MICHAEL + MARIA PETRIDES
EGOR KRAFT
MAI LING
LUCAS GABELLINI-FAVA
RAJKAMAL KAHLON
TIMEA ORAVECZ
VASILIOS PAPAPITSIOS
STEFANIE SEIBOLD
BERNADETTE ANZENGRUBER
DARJA SHATALOVA + MARIA BELOVA
TECHNOPOLITICS
BORJANA VENTZISLAVOVA
CHRISTINA WERNER

And the presentation of European networks, NGOs, podcasts, media outlets, etc.

KARA AGORA

BOOKLET

Please find each artwork/artist/network per room or search per name.

Use the arrows on your keypad to move around; press G to fly or use the red and green staircases to go from one room to the other. For more info on navigating Mozilla Hubs, visit [Support](#).

You can find further information on this show and KARA AGORA here [Net Works](#) and to keep up-to-date about all further programming sign up to our [Newsletter](#).

For comments, write to julia_hartmann@msn.com

Kara Agora,

I hope this letter finds you well!

I'm writing to you with concern for my well-being. I know we haven't spoken for centuries, but it's the year 2020 and crises loom over me: Climate Crisis, Financial Crisis, Data Crisis, Refugee Crisis, Identity Crisis, Existential Crisis, and as of lately Corona Crisis. I'm in a worrisome condition, as I'm further weakened by issues concerning gender, race, health, unity, equality, solidarity, etc. etc. So much so that my time-honored foundations have been put to their biggest test: I'll either fail, use my chances, or pack my bags and try it all over again on Mars.

I decided to give it another try, though. I need to redefine myself and I was hoping for advice from you, dear Agora. It's ancient history, but I remember you were created as a gathering place for political and commercial interactions in Greece; people could enter you equally, move freely, speak openly, and interact peacefully; you were intended as a center for exchange and debate; citizens could socialize, create, barter, or just meet; they were able to procrastinate, argue, or critique; you were a place without borders, nationalities, or passports. I'm not imagining another Utopia or Paradise, but I was hoping to rekindle what we were setting up all those centuries ago...

So, let me introduce you to the Internet, who shares your love for connecting people and for amplifying debate, who offers a great place for social movements (have you heard of hashtags?) and community building (chat-rooms, blogs, forums, social media sites, and such). One can do virtually anything with it (also some bad stuff) and it exists relatively independent of national borders. I'm sure the two of you would get along well, as we need all hands on deck! You might have heard of the Corona pandemic that wreaks havoc around the globe and abruptly cut off all channels of physical interaction and movement? People were ordered to stay inside. Surprisingly, old borders were sealed and movement restricted in ways that I haven't experienced since WWII. A lot are since struggling financially, mentally, with their health, or loneliness. And I'm ashamed to admit, but the situation has become especially dire for women and other marginalized groups.

On the other side, work environments, civil participation, and all sorts of social relationships got transformed in unprecedented ways; numerous justice movements got galvanized; skies cleared up; and new networks emerged that allowed for fresh nodes between my citizens (or should I say netizens?!). The Internet has been a strong ally, as it empowers a digitally networked society to act in mutual aid during times of crises.

Hence, I have a proposal to make: How about a collaboration? A Virtual Agora? The Internet is already on board and to spark your interest, I've assembled some artworks (you know what they say: Art is a seismograph of the state of the world) and a range of already existing networks (especially those with democratic and/or queer-feminist agendas). They should remind you of my ancient foundations, represent my journey as a network of different nation states throughout history, and give an overview of how these different crises have emerged and thus triggered issues of race and gender. Contrarily, they should also show how my people cope with crises and how mutual aid networks are created. I will raise questions about how the Internet shapes society and global netizens but also how it can function as a tool for social control. I'm excited to present some momentous acts of solidarity as well! Let's go back to your roots and hold public debates about issues my people have to deal with these days!?

Finally, I don't expect us to be perfect, but I think we can use this crisis as a chance! I envision a digital public sphere that allows freedom of movement and thought, that treats diverging voices equally, that makes serendipitous connections possible, galvanizes action and civil disobedience. I hope to see continuing acts of solidarity between strangers and future-oriented collaborations towards a rejuvenated democratic union. Most of all, I wish for a strong, border-free, non-hierarchical, interconnected, and equal network sphere.

No stress, but it's urgent!

Yours
Europe

Central Space

CONSTANT DULLAART, “Terms of Service”, 2014, Video, 10.20 min.

Have you ever actively read Google’s Terms of Service? Whether you want to or not, you agree to them with every search done online anyway. The work tackles the continuously changing conditions of several Internet services, which one implicitly agrees to when using these seemingly transparent web services. Yet, the terms are always too long and difficult to read and do not explicitly give information about how personal information is stored and used. Dullaart explores the Internet’s opacity and highlights the extent to which data is controlled, enhanced, and distorted—aspects that were heightened during the state-mandated lockdowns, which caused an unprecedented traffic on online platforms. What is more, by implementing tracing apps, the surveillance of people’s behavior became “necessary” to combat the pandemic—or so we are told. The work at the center of the exhibition hints at increasing intentions of control and surveillance by some state actors and Internet companies.

Constant Dullaart (NL, lives and works in Amsterdam & Berlin) seeks to expose the technological structures that inform modern visual culture on the Internet. His practice includes websites, performances, installations, and manipulated found images, presented both offline and in the public space of the Internet.

JEREMY BENTHAM, “Panopticon”, 18th Century.

The architectural framework of “Net Works” has been inspired by the Greek agora and Jeremy Bentham’s model of a Panopticon—an all seeing prison building that hinged on the idea of its prisoners being incessantly observed by a guard. Today, the Panopticon has become a central model and metaphor for the conceptions of surveillance systems in an ever more transparent online world. Due to Michel Foucault’s reinterpretations, the Panopticon remains one of the most frequently cited models for explaining how our online behavior is shaped and moderated by practices of observing and being watched. Foucault on Panopticism during a Pandemic: “It is a segmented, immobile, frozen space. Each individual is fixed in his place. And, if he moves, he does so at the risk of his life, contagion or punishment.”

Central Space

MARIA BELOVA & DARJA SHATALOVA, “Argus’ Eyes”, 2020, Video Animation, 24 min.

"Argus' Eyes" is a video animation that represents the coded visualization of data from a fitness wristband within the span of 24 hours. Each of the 7 rings is assigned a category of measured values, which are recorded by the fitness wristband. The red ring represents the heart rate, the white one the blood pressure, orange the body temperature, yellow the calories burned, blue sleep, green the steps taken and turquoise the time spent riding a bicycle. One hour real time corresponds to one minute in the video—each ring changing its size according to the amount of collected data, which stands in relation to the recommended average values for each category. “Argus’ Eyes” deals with the release of all personal, health-related data, which is collected via apps and stored in databases. In the United States, the (mis)use of such data is demonstrated in the practice of classifying “worthy” or “unworthy” persons to receive health insurance. This procedure is an example of how a person's health has long since ceased to be a private concern. What is more, people’s growing willingness to be comprehensively tracked reveals a paradigmatic shift, in which the Panopticon is changing from an imposed to a deliberate form of surveillance. The question thus arises: what type of democratic infrastructure emerges from this shift and what happens with the data collected?

Darja Shatalova (RUS, lives and works in Vienna) is a transdisciplinary artist, whose works examine and analyse personal and social mechanisms, using a graphical, coded language. Maria Belova's (RUS, lives and works in Vienna) artistic interest ranges from performative to media art. Her conceptual works focus on the ideas behind fundamental questions at the core of our existence aiming to better understand human nature.

Room 1.1

CHRISTINA WERNER, “The Boys are Back”, 2015-2016, 3 Videos, Poster, Photographs, Map.

In the “The Boys Are Back,” Christina Werner deals with right-wing European networks and their representation and presence in the media. In essence, the installation alludes to the fragility of democracy in Europe and the constant push by right wing parties to insert themselves into mainstream politics and society. Utilizing reoccurring tropes in her photographs and video loops, Werner emphasizes the historical phenomenon of right-wing protagonists asserting authority through populism and nationalism by means of propaganda. “The Boys are Back” is thus a reminder that Europe is prone to repeat failures of the past when it comes to its National Socialist history. European citizens are also in danger of blindly following those they recognize as strong leaders. Werner, and the exhibition respectively, seek to sensitize the visitors to the fragility of the European Union in terms of its potential to appoint right wing protagonists who wish to reinstate securely bordered nation states—a situation we were unexpectedly experiencing during the Corona Crisis.

Christina Werner’s (CH, lives and works in Vienna) work is largely concerned with the effects of globalization, migration, nationalism, and questions of media representations. Her installations visualize the transformations of contemporary global conditions and especially those related to current migratory movements and resurgent nationalisms in Europe.

Room 1.2

TÍMEA ANITA ORAVECZ, “Fragile Juncture”, 2020, Drawing on Canvas and Google Search Images.

“Fragile Juncture” is a work that encompasses pressing issues concerning the European Union, Brexit, the Corona Crisis, as well as the growing right-wing/anti-EU movements and Nationalism within the EU—all of which are creating troubling situations and fragile junctures in the socio-historic condition of the European Union. The EU thus faces its greatest challenges and needs to find solutions before this union of nation-states collapses entirely. “I was frightened and very worried when I found pictures of protests against EU membership, EU politics, refugees and foreigners in general during my research on Google, which I found in all 27 EU member states,” says the artist. Following, Oravec selected pictures of these anti-EU demonstrations, sorted them by country and drew them on a large canvas (250 cm x 230 cm) with graphite pencil, which together made a large map of Europe. “I then cut the canvas in such a way that the neighboring countries are only held together by a loose, thin sewing thread. With this work, I want to point out that this is a very fragile historical moment in which we all have to fight against the deliberate nationalistic and right-wing extremist waves of right-wing politicians in order to preserve the values of the European Community together.”

In her works Tímea Anita Oravec (HU, lives and works in Berlin) combines her background and experiences as an immigrant under the Hungarian socialist regime. She developed an interest in the relationship between personal identity, culture of origin and need for integration and thus her projects are usually connected to her socio-cultural context.

Room 1.3

EGOR KRAFT, "Twelve Nodes", 2019, 12 marble blocks, 12 e-ink screens, custom software, custom circuit boards, patch panels and patch cords, ethereum blockchain network. On view at Valletta Contemporary, Malta.

"Twelve Nodes" concerns itself with current issues surrounding the ethical treatment of personal data, speaking to the urgent need for more regulation, considering the large-scale misuses that have occurred over the past years. The work introduces the concept of Fair Data, a framework and guideline for organizations for the control of personal data. The twelve frames of the work reference the twelve tables in Roman law, which form the basic foundation for civil law, the most widely used legal system today. Here, they form the basis for a new code that incorporates the evolution of technology and its ethical implications. "Twelve Nodes" provokes a public discussion on the design of a new legal framework to perhaps come to a collective and democratic understanding of how personal data and the rights attached to it should be treated. The work seeks to educate and empower the digital subjects of today to become active, engaged, and effective digital citizens of the Internet.

Egor Kraft (RUS, lives and works in Berlin & Moscow) is an interdisciplinary artist whose work spans across media, science, critical research, philosophy, and art.

Room 1.3

BORJANA VENTZISLAVOVA, "Migration Standards", 2011, C-Prints.

This work, and the entire exhibition, stem from Europe's (and especially Austria's) failed solidarity, social stability, and humane ideals in times of crises. Seen in the rigid decisions on immigration by European politicians since the 2015 so-called "refugee crisis" and the horrific developments on Lesvos in 2020, today's migration policies are not acting according to the goals and values invoked by the EU: Peace, democracy, solidarity, justice, respect for human rights and freedom of movement. „Migration Standards“ highlights migrants' demands for recognition of their history, their role in society, and their equal chances to a decent life. The work presents children and teenagers in front of two contradicting backgrounds: One that is a typical Viennese landmark, like the Schloss SchÃ¶nbrunn, in opposition to temporary places of escape and transition. The accompanied texts consist of formulations from the petition "Ausschluss Basta," an initiative put together by cultural workers, activists, and researchers on the occasion of the controversial "integration" debates in Austria and Germany. (The prints can also be found in Rooms 1.4, 2.2, and 2.3)

Borjana Ventzislavova (BGR, lives and works in Vienna) is a cross-disciplinary artist who works in the fields of film/video, installation, photography, performative and media art. In her works, she addresses issues of mobility and crossing of socio-geographical and cultural borders and deals with the complex process of communication and translation.

Room 1.3

LUCAS GABELLINI-FAVA, “We Haven’t Spoken in Centuries”, 2020, Oil on Canvas.

“We Haven’t Spoken in Centuries”—a sentence borrowed from the exhibition text—alludes to the sadness many in the UK felt when Brexit went through. “I personally feel European and the idea of losing ‘contact’ with the European Union was devastating. Research shows that social media and in particular, the lies perpetuated on social media platforms before the Brexit vote highly influenced voters,” says the artist. The work uses the aesthetics of social media platforms to ‘collaborate’ on a painting: A digital image was hand-painted on canvas and then photographed, uploaded and re-downloaded over a hundred times on Instagram to allow its algorithm to compress the image over and over again. This process somewhat replicates the idea of news, statistics, and images being shared and altered online—without any fact-checking. The final digital file was then printed back on top of the original oil painting, to create a collaboration between the artist and the Instagram algorithm. As content is uploaded and shared, the work acts as a reminder of how vulnerable online content is to attack and misuse, as people change the news, alter statistics, and have the power to change beliefs, votes, and behaviors with only one click.

Lucas Gabellini-Fava (GB, lives and works in London) recently graduated from the London College of Communication with a First-class Honors in Photography. His work investigates the shifting of the body from the physical and tangible to the digital, with which he entangles elements of technology with memory, agony, and satire, creating digital and physical installations.

Room 1.4

PANAYIOTIS MICHAEL in collaboration with MARIA PETRIDES, “A Door and Six Heartbeats Away”, 2020, Video, 6.14 min.

The house portrayed in “A Door and Six Heartbeats Away” is situated in what is referred to as the Cyprus’ Green Line, the Buffer Zone or the “Dead” zone in Cyprus, patrolled by the UN forces. The house hovers between its location and what happens indoors—the two do not necessarily correspond. Since its front entrance and garden rest on the prohibiting line, the residence lingers in an in-between space of entering and exiting, its only access being through the back door. This daily experience of partition is expressed in the ordinary moments of living in a place where contrasting sentiments destabilize one’s sense of time and space; in the compromised limits of seeing beyond one’s immediate settings, and in the spectacle of the weather, a phenomenon beyond human control. Weather has been a feature of literature for centuries. Often employed as a stylistic means to build narrative, to establish romantic affection, or to unveil relationships, the weather is a crucial part of a novel and its plot. In “A Door and Six Heartbeats Away,” the text took off from the imagined backdrop of an invented home and its interior. It was written without the author having previously seen the video. This incidental relationship of text and image, like that of the house and the surroundings outside of it, engenders stories and new remains of life elsewhere, behaving therefore like a dissonance to the moving image it engulfs.

Panayiotis Michael (CYP, lives and works in Nikosia) is an interdisciplinary artist interested in the exchange of cultures, languages, migrant groups, and the formation of particular spaces. Michael’s work is concerned with the processes of adjusting to new emotional, social, and political environments. He often engages in collaborations such as with Maria Petrides (UK), independent writer, editor and translator. They are the co-founders of the artist/research group pick nick.

Text by Maria Petrides

Video editing and technical support by Panayiotis Charalambous

Voice of Diomedes Koufteros

Room 1.4

REOPENING EUROPE

The Podcast Series “REOPENING EUROPE” is hosted by Giuseppe Porcaro, Head of Outreach and Governance at European think tank [Bruegel](#) and is part of [The Sound of Economics](#). In June 2020, as Europe exited the COVID-19 lockdown, they traveled more than 2700 kilometers through the Netherlands, Germany, France, Austria, Slovenia, and Italy to collect voices from the ground as their borders were reopening. They listened to diverse citizens, from passers-by to politicians, business people to artists, recording, documenting, and publishing stories and unpack reflections about European borders and the pandemic.

BORJANA VENTZISLAVOVA, “Migration Standards”, 2011, C-Prints.

Work description see Room 1.3.

Portal

TECHNOPOLITICS, “TECHNOPOLITICS TIMELINE - Tracing Information Society”, ongoing.

In its current version, the “Technopolitics Timeline” contains around 500 entries in 6 horizontal categories and 12 vertical tags, the entire piece spans 11 meters in its physical manifestation. It also occupies a virtual space in the “Net Works” exhibition. Starting 120 years ago, the timeline traces the evolution of our shared technological realities. By documenting technological developments and the information society chronologically, listing cultural and historical facts, organizations, and ideas like the Snowden revelations or shadow bank systems, it functions as an open platform to discuss our global network society. The infographic is a visual method to convey complex information in an organic and constantly evolving way, which is why Technopolitics invites the visitors to add and subtract information they deem (un)important. The interactive piece acts as a starting point for debates amongst its viewers who are invited to leave an entry on the timeline or to start a conversation with fellow avatars on questions such as:- Why is x (not) included?

- Do entries that are clustered in one year have more in common than the date?
- In other words, are there any deeper, structural dynamics that could serve as a causation for this co-presence?
- Or is it just a coincidence?
- If you can provide such an overview of the information society, isn't that an indication that it's already over?
- What comes afterwards?

[TECHNOPOLITICS](#) (AT, est. 2009) is an independent, transdisciplinary platform composed of artists, theorists, computer scientists, and journalists, who jointly develop innovative formats at the intersection of art, research, science, and education. An important common objective is the investigation of large-scale historical processes structured by techno-economic paradigms from a critical, explorative standpoint.

Room 2.1

BERNADETTE ANZENGRUBER, “#CoronaFeminism”, 2020, Digital Images and GIF.

“#CoronaFeminism” exposes the sensitization to statistical data and confronts it with the neglected feminist content evident during the Corona-Crisis. The graphics combine statistical values on Covid-19 with gender-specific relevant data, thus drawing attention to the urgent need for action with regard to social equality for women* and a nondiscriminatory use of their data. The presentation of figures perceived as frightening and unacceptable in the context of the virus makes it particularly clear that equality has not been achieved but is rather a marginal topic. In the current crisis, it is more important than ever to demand equal rights for women*—these rights must be fact-based, informative, and easily understandable. Anzengruber summarizes all these factors in her data-driven visualizations, combined with humor to provoke empathy from the audience.

Bernadette Anzengruber (AT, living and working in Vienna) works in the fields of photography, object, text, performance, and video. Her artistic practice is located at the intersection of visual arts and philosophy and strongly driven by queer-feminist theory. She is focused on the corporality of language (materialized poetry), the erotic of commodities, intimacy and medialized identity as well as the desires and power structures that come along with these topics.

Room 2.1

VASILIOS PAPAPITSIOS, "Going Viral // Viral Illumination", 2017, Video, 8 min.

Vasilios Papapitsios’s work is dealing with the problems, intolerance, and stigma that HIV-positive individuals face in an interconnected society—a society in which those connected to the Internet are privileged to be informed about mutual aid practices and initiatives emerging through accessible online platforms. “Going Viral // Viral Illumination” speaks about the connectivity and promulgation of global Internet communities’ responses to illness and especially those that are stigmatizing certain groups of people. The work explores the nature of stigma and transmissions within the various networks of our reality by making a link between the Internet (WiFi connections), spirituality (psychic waves), and physical exchange between bodies. Papapitsios: “All of this work has been channeled through my personal journey dealing with the stigma I face as an HIV-positive individual who survived serious AIDS and healing myself and others by holding new space away from the toxic concepts that surround it, perpetuate ignorance, and hinder healthy change in a rapidly viral world of media and networks we are now entirely plugged into.” The work is a reminder that there are many different kinds of viruses that wreak havoc around this globe. Furthermore, each virus triggers an array of stigmatizations, such as the discrimination that people of Asian descent experienced since the Corona Crisis.

Vasilios Papapitsios (US, lives and works in Los Angeles) is a producer, director, editor, and cinematographer, who aspires to make activated video art that blends genres and blurs the boundaries of documentary, conceptual and performance art, and experimental visual ethnography.

Room 2.2

LOUIS CAMERON, "WE ARE MEN", 2015, Poster as part of "The Poster Project", 2013 - 2015.

The poster "WE ARE MEN" was created in response to the continued police brutality and the blatant disregard for the lives of Black men in the United States. It highlights the success of social movements like Black Lives Matter, which reached Europe in the spring of 2020 and were met with unprecedented global solidarity. After George Floyd was killed by police in the US, the incident triggered the memory of similar cases of police brutality and racism around the world. The following global uprisings of anti-racist movements showed how interconnected social issues are and how the Internet and social media can be a facilitator for social change—even during global pandemics.

"The Poster Project" was initiated by Louis Cameron (US, living and working in Berlin) and presents a forum for dialogue on current cultural issues in the form of posters: a democratic form of art, which many can possess due to its reproducibility function outside museums and galleries. The posters from "The Poster Project" are produced by a select group of artists free for anyone to download and print at home. They raise pressing issues such as immigration, racism, police brutality, and the importance of anti-racist social movements. Cameron's main goal is to quickly respond to current cultural conversations and to widely distribute the posters on the Internet, which functions a useful tool to interlink international social movements and collaborations.

Room 2.2

MAI LING, "Mai Ling Speaks #03", 2020, Live streaming event with Miwa Negoro and Xiang Zairong.

"The silence of Asian people in history has played its part to fulfill the myth of being the "model minority" — a term used as a racial wedge to divide Asians and Blacks. The silence as a model minority was detrimental as it portrayed them as a homogenized group that was anti-affirmative action. In order to puncture the myth that Asians are white adjacent, complacent and silent, we need to build coalitions, inquire into our own internalized racisms and find ways to build bridges between minority groups instead of being instrumentalized to pit against each other. During the ongoing Black Lives Matter movements, the slogan "Yellow peril supports black power" that was USED for the first time during the civil rights movements in the 60s has been reactivated. Sometime it has purported the delusion that Asian struggles are likened to black ones, which is simply not true. Yet, the global unrest we are experiencing today is urging us to open up the conversation and broaden our perspectives on anti-racism by bringing up histories and finding coalitions and allies," explains MAI LING.

MAI LING (est. 2019) is a Vienna-based Asian art collective that is contextualizing and fostering contemporary Asian art and culture with a focus on FLINT. With the series of online performances, lectures, and interviews titled "Mai Ling Speaks", MAI LING is connecting those voices that have been dealing with the anti-Asian sentiment and racism since the Corona Crisis. They are investigating how we can find community and solidarity at a time where anti-Asian xenophobia related to Covid-19 has been escalating; what tools are needed to contest this "new normality;" and how solidarity can be performed every day. In episode #03 the two guests Miwa Negoro and Zairong Xiang are actively dealing with these topics from their own perspectives and experience. Zairong Xiang's concludes the episode with: "Me gritaron negra" by Victoria Santa Cruz.

Room 2.2

STEFANIE SEIBOLD, Untitled, 2019, Poster with archival material from Wisconsin Historical Society “Anti-Woman Suffrage Poster” ca. 1929.

Stefanie Seibold’s poster refers to landmark feminist movements and events, such as the Suffragettes and International Women’s Day—an annual focal point in the fight for women’s rights—that celebrated its 100th anniversary on March 8, 2011. The imagery of Seibold’s posters, collages, and flyers is reminiscent of the history of the women’s movement, which kicked-off in the UK and extended its spark to women all over the world from the end of the 19th century up to today. In this poster—produced for the group exhibition “Nothing Less!”—the artist highlights the fact that many of the concerns of historical Feminisms are as important today as they were a hundred years ago and therefore it is obligatory to still “celebrate” Women’s Day and other feminist accomplishments. In the exhibition, the poster further signals the importance of women’s networks and the subsequent empowerment for other women to strive for equality.

Stefanie Seibold (GER, lives and works in Vienna) works with performance, installations, archives, video, sound and text, with which she examines forms of social performativity and the potential for its transformation and resignification.

BORJANA VENTZISLAVOVA, “Migration Standards”, 2011, C-Prints.

Work description see Room 1.3.

Room 2.3

RAJKAMAL KAHLON, “Coloring Germany”, 2013, Poster as part of “The Poster Project”, 2013-2015.

“Coloring Germany” is an altered map of Germany, where Beirut replaces Berlin and sites of international conflict can be found inside of German borders. It is an installation of paintings and altered pages selected from a contemporary coloring book produced by the German embassy for American children. Using the graphic language of the coloring book, the poster interrupts essentialized notions of the German body and landscape and combined with a speck of irony and humor it functions to deflate notions of German purity, insisting on difference within constructions of European identities. “Coloring Germany” remakes the boundaries of political experience into an emotional arena that often ranges between anger, grief, revenge, and humor.

Rajkamal Kahlon’s (US, lives and works in Berlin) interdisciplinary practice questions the formal and conceptual limits of painting, photography, and sculpture. Drawing on history, archives, and literature, her research undergoes a process of creative transformation resulting in sensual, formally rigorous work that is about reclamation and the transcendence of history.

Part of The Poster Project by Louis Cameron, see Room 2.2.

Room 2.3

CHRISTA JOO HYUN D'ANGELO, "PAST PRESENT TENSE", 2015, Video, 32 min, German with English subtitles.

"PAST PRESENT TENSE" is a video that examines the question of German identity and its relationship to the racism of the past and the present. Through various interviews that discuss the perspectives of Germans of minority descent, the film highlights experiences and opinions that are otherwise unheard within our shared public space. D'Angelo challenges the status quo on how to define not only German identity but geopolitics in the context of white Europe. The audience is posed with questions on the responsibilities of dealing with colonial pasts, on how we reflect on dominant ideologies in a time of constant mobility and global shifts, and on how we discuss and understand ideas of nationality. In the context of the exhibition, the work relates to the living conditions of citizens that call Europe their home, but are confronted with questions of belonging nonetheless.

At the core of Christa Joo Hyun D'Angelo's (US, living and working in Berlin) artistic work lies the confrontation with fear and vulnerability by challenging ideas about what is normal. Through video, neon, sculpture, installation, and collage, she seeks to embrace difference as a source of inspiration and empowerment in order to discover new means of acceptance and ultimately, healing.

Featuring: Anonymous, Abini Zöllner, Anetta Kahane / Chairman Amadeu Antonio Stiftung, Minh Nguyen, Martin Hyun, Jasmin Truong, Jasco Viefhues, Kien Nghi Ha, Noa Ha & Jan Riebe.

BORJANA VENTZISLAVOVA, "Migration Standards", 2011, C-Prints.

Work description see Room 1.3.

Room 2.4

PARWANA AMIRI, "My Pen Won't Break, But Borders Will. Letters to the World from Moria", 2019-2020, 7 letters out of 13.

In "Letters from Moria," Parwana Amiri—a teenage girl from Afghanistan—has documented what she experienced on the Greek island of Lesbos and in the refugee camp Moria since her arrival in September 2019 (which burned down in Sept. 2020, causing another humanitarian crisis and challenge for the European Union). Her letters talk about the horrible conditions in an overcrowded camp designed to deter people from reaching a place of refuge. They are written from her own as well as other refugees' perspectives. Parwana is one of many people seeking a place to live safely, express themselves freely, and find access to education unconditionally—a place, where a generation hungry for change can grow in humane conditions.

The letters were first published on Welcome to Europe's blog <http://Infomobile.w2eu.net> and have been published as a book.

Room 2.4

MAYA ATTOUN, “Movement”, 2013, Poster as part of “The Poster Project”, 2013-2015.

“Movement is the heart of immigration. It is the tension between dreaming the future and crushing it into the face of the present. The moment when idealism and romanticism change into politics. A capsule of human evolution,” as the artist explains.

Maya Attoun (IL, living and working in Tel Aviv) is a multidisciplinary artist, engaging in dialogue between thought processes, intuited gestures, materials, and images. In her work she reflects on modernity and the intersection of myth, narrative, and science.

Part of the Poster Project by Louis Cameron, see Room 2.2.

WE BELONG

Who belongs to Europe? Yasmine Ouirhrane—expert on Peace and Security appointed by the European Union and the African Union and host of the Podcast Series “We Belong”—tackles this question in this series of conversations with young women representing the diversity of Europe. She interviews women who are breaking stereotypes, navigating multiple identities, and challenging the conventional wisdom of what it means to belong. “We Belong” thus explores what living in Europe means to the continent’s new daughters.

The podcast is produced by Les Cavalcades.

Middle Ring

BETWEEN BRIDGES, “Vote together”, 2019, Posters and Videos.

Freedom of speech and the right to vote are basic human rights in Europe. We often take these rights for granted despite the fact they are perpetually in jeopardy. Freedom of press and expression are no longer fully guaranteed in some European countries. Furthermore, voting is a privilege that should not be taken for granted. “Vote together” is a project encouraging EU citizens to participate in and spread awareness of the 2019 European elections that took place—the second largest election of all time. With their campaign, Between Bridges encouraged Europeans to use their rights as citizens to make a statement for the European Union and a continued peaceful and collaborative network of nation-states.

Between Bridges is a foundation (est. 2017, based in Berlin) for the advancement of democracy, international understanding, the arts, and LGBT rights, organized by Wolfgang Tillmans.

Groundfloor

FEMINIST PRINCIPLES OF THE INTERNET, 2014, Poster.

The Internet holds huge potential for liberation and political transformation, however, many of society's inequalities are encoded in its structures, processes, and communities. Whether it's digital platforms allowing online abuse against women, lack of workforce diversity in the tech sector, or biased data collection reinforcing privileges or sexism, there are many issues to address. "The Feminist Principles of the Internet" offers a series of statements through a gender and sexual rights lens on critical Internet-related rights. Currently, there are 17 Principles, organized in 5 clusters: Access, Movements, Economy, Expression, and Embodiment. Together, they aim to provide a platform for women's movements to articulate and ameliorate issues related to women's behavior, rights, and safety on the Internet.

The Feminist Internet Research Network (FIRN) is a collaborative and multidisciplinary research project led by the Association for Progressive Communications (APC). The project draws on the study "Mapping research in gender and digital technology" carried out by APC and the Feminist Principles of the Internet (FPIs) is collectively crafted by feminists and activists, primarily located in the global South.

Association for Progressive Communications

APC is an international network of civil society organizations founded in 1990 dedicated to empowering and supporting people working for peace, human rights, development, and protection of the environment through the strategic use of information and communication technologies (ICTs). They are building a world in which all people have easy, equal and affordable access to the creative potential of ICTs to improve their lives and create more democratic and egalitarian societies.

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SALOON Network

The SALOON Network is a diverse, global network of female art professionals. It fosters a community within the art world in order to exchange ideas, experiences and expertise and to encourage the creation of collaborations and projects. The network hosts regular Saloon meetings for the members as well as public events, ranging from studio or exhibition visits, portfolio reviews, group exhibitions, and panel discussions and thus aims to create more visibility and equal opportunities for active females in their local art scenes.

Lesvos Solidarity

Lesvos Solidarity is a registered NGO based on the Greek Island of Lesvos, where in 2015 the Refugee Crisis wreaked havoc. Their vision is to inspire society and to expand solidarity models which promote equality, trust, justice, respect for each other and for the environment, creativity, empowerment and active participation. KARA AGORA has partnered with Lesvos Solidarity in the hopes that visitors donate to the organization and help the people stuck in refugee camps like Moria.

Easttopics

Easttopics is a non-profit cross-border project launched in 2013, led by young art professionals based in Hungary and Serbia dedicated to the promotion of Eastern European artists. Working as a think tank for the Eastern European art communities, Easttopics is a genuinely interdisciplinary cooperative with the goal to draw the Eastern contemporary art field and the international art scene closer to each other as well as providing more visibility to protagonists of the Eastern European art life.

DiEM25

DiEM25 is a pan-European movement of democrats, united under the conclusion that the European Union will only survive if it is radically transformed. This is DiEM25's mission: a coordinated effort, everywhere in Europe, to unite like-minded citizens and create enough power to save the EU from itself. We must act quickly, before it is too late: that is why we are the Democracy in Europe Movement 2025 (DiEM25). DiEM25 has eight Pillars on which it builds its road to a truly democratic Europe: Transparency, Technology, Economy, Environment, Refugees and Migrants, Culture, Post-capitalism, and a European Constitutional Process.

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Sisters of Europe

Sisters of Europe is an editorial, civil and political project to inspire and connect women in the Europe post #MeToo. They organize public “agoras” in different cities spread across the continent, like Warsaw, Paris, Berlin, and Athens. During these discussions, a spectrum of issues European women are grappling with—region by region—have been tackled: from domestic violences to gender pay gap or reproductive rights.

Alliance4Europe

Alliance4Europe is a not-for-profit organization that brings together pro-European, pro-democratic actors in order to protect and promote democracy, fundamental rights, and civic engagement. It was formed in October 2018, in the run up to the European elections with the aim of activating Europeans to vote for a positive vision of the future and with this vision ran and coordinated voter turnout campaigns, including the campaign Vote4Friendship, which reached 52 million views online ahead of the 2019 elections. The organization works towards more European cooperation, for more inclusion and solidarity.

The European Data Portal

The European Data Portal harvests the metadata of Public Sector Information available on public data portals across European countries. Information regarding the provision of data and the benefits of re-using data is included on their website addressing the whole data value chain: from data publishing to data re-use. By going beyond the harvesting of metadata, the strategic objective of the European Data Portal is to improve accessibility and increase the value of Open Data.

Culture Action Europe

CAE is a major European network of cultural networks, organizations, artists, activists, academics, and policymakers. CAE is the first port of call for informed opinion and debate about arts and cultural policy in the EU. As the only intersectoral network, it brings together all practices in culture, from the performing arts to literature, the visual arts, design and cross-arts initiatives, to community centers and activist groups. It believes in the values of culture and its contribution to the development of sustainable and inclusive societies.

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ACT on Gender

ACT is a Horizon 2020 project that seeks to advance gender equality at universities, research centers, and research funding organizations across Europe. It offers an online hub for Communities of Practice (CoPs) in connection with the GenPORT portal, which is a community-based Internet portal for sharing resources on gender and science. By facilitating collaboration between institutions, it aims at addressing common needs and improving assessment on gender equality.

Epicenter.works for Digital Rights

Epicenter.works is an Austria-based fundamental rights NGO with a focus on privacy and freedom of speech on the Internet and to protect fundamental rights online and offline. It led the complaint in the Court of Justice of the European Union that led to the abolishment of the EU Data Retention Directive in 2014. It also played a leading role in the political debate on net neutrality protections in the EU via the campaign SaveTheInternet.eu. Epicenter.works closely follows legislative processes on the national and EU level, and provides tools to empower citizens to make their voices heard.

Fridays For Future

FFF is a global climate strike movement that started in 2018, when 15-year-old Greta Thunberg began a school strike for climate, demanding urgent action on the climate crisis. She was tired of society’s unwillingness to see the climate crisis for what it is: a crisis. She was soon joined by others and the hashtag #FridaysForFuture was created that encouraged other young people all over the world to join them. Their call for action sparked an international awakening, with students and activists uniting around the globe to protest outside their local parliaments and city halls. Along with other networks across the world, Fridays for Future is part of a hopeful new wave of change, inspiring millions of people to take action on the climate crisis.

European Women Alliance

EWA was founded by the initiative of European women based in Brussels, who deeply believe in female empowerment and European values. In light of the tangible risk of EU disintegration and the inadequate responses to the current crisis, where women are left behind and pay the highest price, they believe that women’s real access to employment and markets, as well their political participation and leadership, is essential for the EU to progress. EWA instigates positive and cooperative change by increasing awareness among men and women from all backgrounds on the continued need to fight for policy change at EU level that favors social justice, sustainability, and inclusion.

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OMAS GEGEN RECHTS

OMAS GEGEN RECHTS is a platform for civil society protest consisting of female retirees. Their goals are to interfere in the political discourse and to set an example against right wing movements in Europe. The OMAS raise their voices to the dangerous developments of the present such as the dismantling of parliamentary democracy and the rule of law, the rise of populism, and right-wing extremism.

LATRA

LATRA is a Lesbos-based civil society organization with the vision to build the world better for socio-economically excluded, geographically-remote citizens and youth, including those from refugee and migrant backgrounds. LATRA strives towards this goal by empowering vulnerable and marginalized people to become not just actors in their lives, but directors of their resilient future, by engaging in hands-on co-creation activities that increase their capacity to address 21st Century European societal and environmental challenges.

Femnøise

Femnøise was born as a multidisciplinary digital platform of women, transgender, and non-binary people in the music ecosystem that seeks—through technology—to fight against the gender gap. The digital platform currently has three functionalities, designed to function as a multidisciplinary network to exchange, create, inspire, and promote the work of hundreds of women, musicians, and dissidents around the world.

QueerCare

QueerCare is a transfeminist autonomous care organization, providing training, support, and advocacy for trans and queer people in the UK (and further afield). They focus on building communities which can care for themselves, providing them with the resources to do so, from legal support to medical equipment. Their aim is to link local advocacy and support workers with people who need these services, as well as covering expenses for advocates at appointments. They focus on helping as many people as possible, especially trans women and people who experience transmisogyny and those unable to access other services.

Hyperlinks embedded in texts are largely articles from:

openDemocracy

openDemocracy is an independent global media organization that through reporting and analysis of social and political issues, they seek to educate citizens to challenge power and encourage democratic debate across the world. By publishing with Creative Commons licensing, they extend the reach of articles far beyond the website and readership, as they are cross-posted, referenced and translated into other languages. Many aspects of the exhibition and artworks are cross-referenced to articles published on openDemocracy as all of them tackle pressing issues concerning Europe, the Internet, and intersectional networking.

About the Curator:

Julia Hartmann (AT, lives and works in Vienna) is an art historian and independent curator. She previously worked as Assistant Curator at the Secession and the Belvedere 21 and is currently a PhD candidate at the Academy of Fine Arts Vienna with a research focus on an all-female exhibition history and “women’s art” from China. She is the co-founder of SALOON Wien, an international network for women in the arts and curates exhibitions that oscillate between feminism, digitization, and activism.

My Heartfelt Thanks Go To:

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Please consider donating to [LESVOS SOLIDARITY!](#)