

We are  
the sleeping,  
the walking,  
the giants  
and the  
artificially  
intelligent.

Schlingensiefel lampooned public xenophobia by putting twelve consenting asylum seekers in a "public concentration camp" made from shipping containers. Placed outside the Vienna Opera House for maximum public visibility, the compound bore a huge sign reading "Ausländer Raus" (Foreigners Out!) on the top. The participants were filmed round the clock and daily voted out and "deported."

The exhibition productively contrasts the public controversy courted by Schlingensiefel with Viswalingam's private experiences, detailed in the press release. This contrast appears in Rappolt's use of the gallery space, too. Placed on the wall in between the video works, recent advertising posters - a model dressed as nineteenth-century Empress Sisi coquettishly turning her head away from the camera, tourists lounging by the Danube Canal in late summer sunshine - juxtapose Vienna's self-image as a rich, snug metropolis against the more insidious tendencies well known to foreign residents and which Schlingensiefel was committed to exposing.

Schlingensiefel's genius lay not just in inciting public fury, but in showing how contemporary fascism works as spectacle and entertainment. This is the paradoxical curse of *Bitte Lieb Österreich*: satire-proof authoritarian populism is the new normal; we need a Schlingensiefel to ridicule it but it is difficult to know how we can repair our ruined public discourse.

15 BARBARA KAPUSTA  
The Giant

Gianni Manhattan, Vienna  
By Rose-Anne Gush

We encounter Barbara Kapusta's "The Giant" in the form of molded "augmented" limbs littering the floor, interspersed with a zigzagging line of speech bubbles propped up on steel stands or fastened to the walls of Gianni Manhattan in Vienna. The bubbles contain excerpted passages, sound bites from a longer text from which the exhibition takes its title. "The Giant" suggests problems of scale: Short phrases are blown up. Certain words seem bigger and more powerful than others. One of the small speech bubbles, titled *The Giants* (2018), addresses its audience with a collective "we" - "the sleeping, / the walking, / the giants / and the / artificially / intelligent." The final clause implies the enormity of scientific developments that contain the potential to both free humans from work while simultaneously threatening to increase mechanisms of state and military control; progress and regress walk in sync. Another bubble, titled "Imagine Solidarity" (2018), reads as a proposition. It asks: "Can you / imagine solidarity? / Solidarity with the other / ones, / a group, / a society, a mass / of bodies and their / identities?" Kapusta's exhibition articulates one response to the present fascistic tendencies

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13 Julien Ceccaldi, Zit Popping, 2018. Acrylic on canvas, the artist and artist's studio.  
14 Pauline Duvivier, Mini Duvivier, 2018. Acrylic on canvas, the artist and artist's studio.  
15 Barbara Kapusta, The Giant, 2018. Acrylic on canvas, the artist and artist's studio. Courtesy of Simon Veres.



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in and beyond Austria. Solidarity with "other ones" could be a small act, yet one required in gigantic portions.

"The Giant" sutures fleeting body parts with texts that contain rifts such that their enunciation reads jaggedly. A pause, which might introduce doubt in the reader, is inserted as an extended gap between words, allowing space for thought and thus praxis. Likewise, Kapusta's recast limbs do not appear to conform neatly into a new order; rather, they are scattered in a fragmentary constellation. Eyes are relatively larger than hands, which lie adjacent to spindly legs, with creeping, curling tentacles nearby. Sometimes these objects are paired, sometimes clustered, sometimes alone. The scattered limbs nod to the artistic traditions of Dada and Surrealism, which emerged in war-torn Europe during another surge of fascism less than a century ago. They are made of clay or porcelain, painted with pigments and then finished with gold or platinum luster. What holds them in common is a steel rod nodding toward artificial prostheses, returning us to the idea of an augmented body. To look at this "Giant" is to see cartoonish limbs, contorted and displaced. Fingers pull backward or bend as if stroking an absent object. The tentacles imply a body with a reach beyond its natural limitations. Kapusta's forms speak of a denaturalized body, a body extended by means of technology, a body to which one remains ambivalent.

16 JAMIE CREWE  
Pastoral Drama

Tramway, Glas  
By Georgia Ho

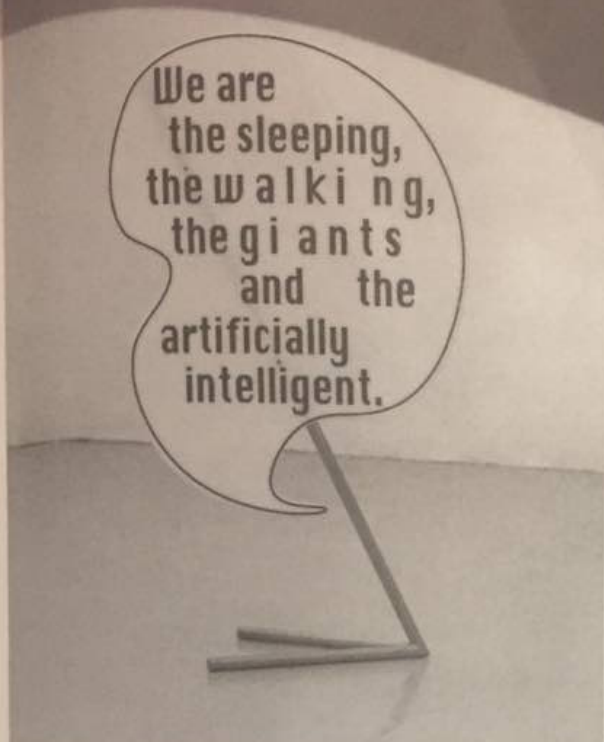
First, the terms is not a man. The terms pertaining if they inhabit a with any type of effete, or otherw

On entering Ja at Tramway, Glas as to these condi pasted onto an ea a stark white not. Titled *Terms* (2018) list of demands, a however, further c Whereas initially aggression, the co these instructions nymph, disobedience "fleeing into the

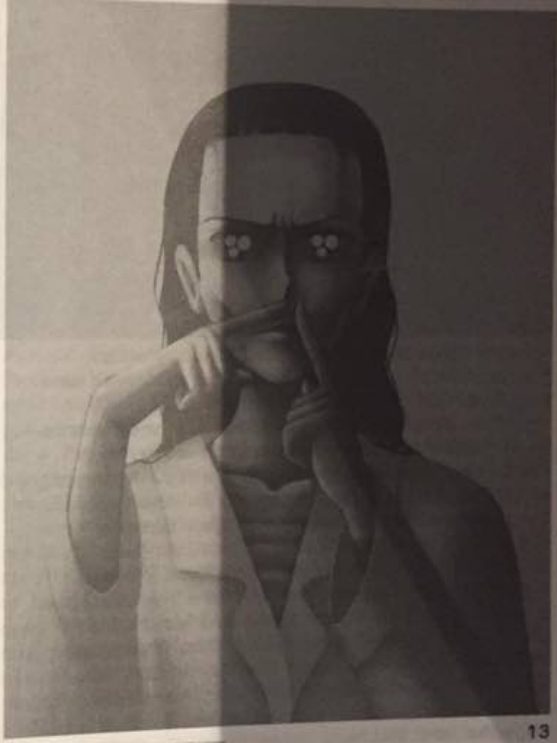
It is this abil registers that mak affecting. Central moving-image work c takes Ovid's *Metamorphoses*. Agazzari's *Eumelio* Ovid's epic poem te quest to rescue his

...we're living in a world where the only thing that's real is the digital...  
 ...the only thing that's real is the digital...  
 ...the only thing that's real is the digital...

14 Paul Fost, *Alzheimer's*, 2002. Video still. Video data.  
 15 Barbara Skolster, *The Giant*. Installation. Manhattan, Vienna, 2018. Photography by Simon Veree.



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