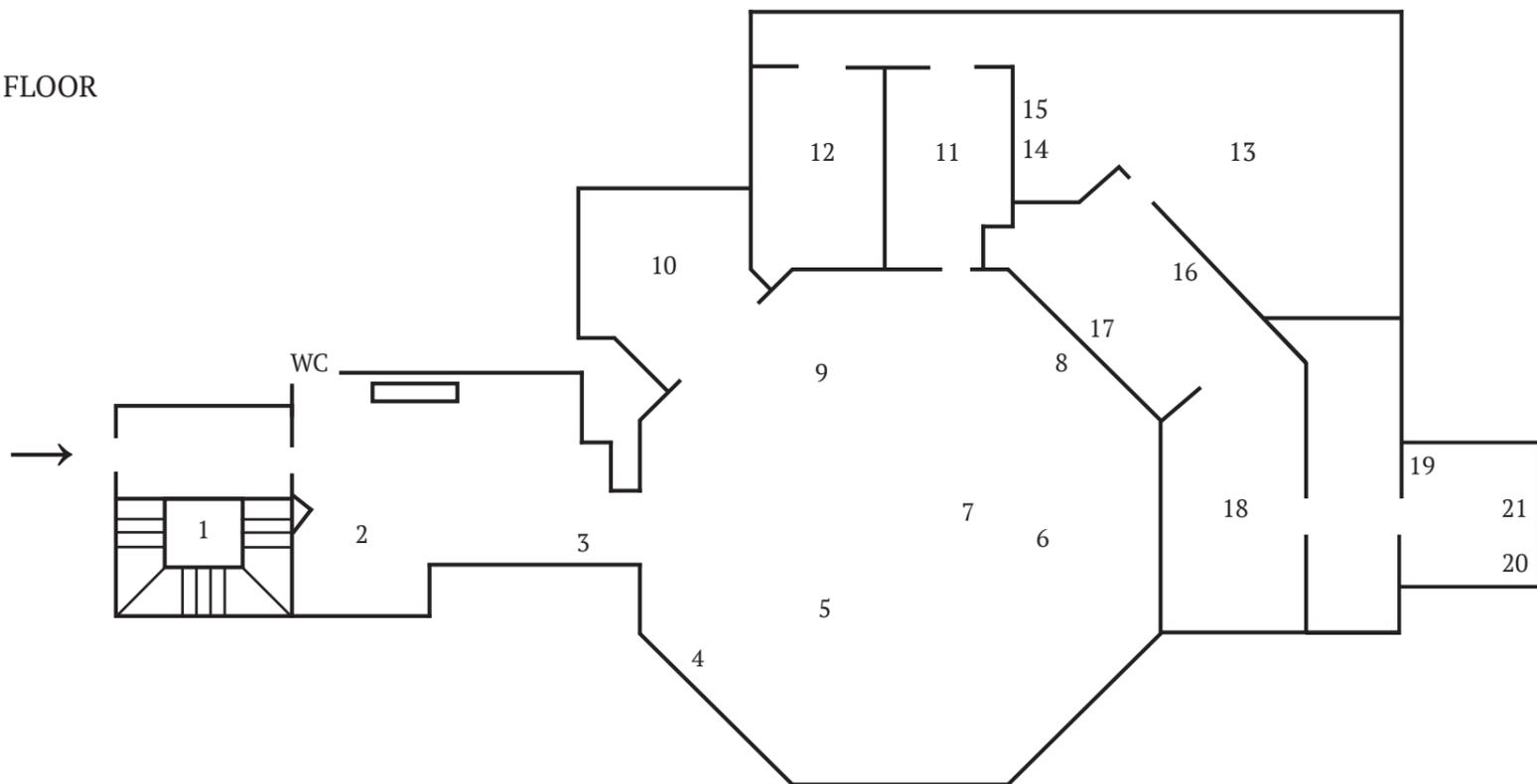


## GROUND FLOOR



**1 Alexander Kluge** (b. 1932, Halberstadt, Germany), *Planetensounds and Piano Piece with Friederike Mayröcker »Ach ihr Lieben Ameisen«*, 2021/22. Two channel audio installation. Courtesy the artist.

**2 Suzanne Treister** (b. 1958, London, UK), *Rosalind Brodsky's Electronic Time Travelling Costume to rescue her Grandparents from the Holocaust*, 1996/97. Mixed media. Courtesy the artist and Annelly Juda Fine Art, London.

London-based artist Suzanne Treister is a pioneer of digital and web-based media art. Her multimedia works explore the reciprocal relationship between new technologies, alternative belief systems, and possible future scenarios. Her often longterm projects uncover the existence of invisible forces in our world and their binding of power, identity, and knowledge. Treister's time-traveling alter ego Rosalind Brodsky (1970-2058) works as an agent and researcher and can travel through time and accomplish various missions using special electronic costumes.

**3 Mary Shelley** (b. 1797, d. 1851; both London, UK), *Frankenstein*, 1818.

The story of the horror novel *Frankenstein or The Modern Prometheus*, written in 1818, is well-known. The author Mary Shelley, who was only 19 years old at the time, founded the genre of the science fiction novel. The famous and indeed sinister words »You are my creator, but I am your master« read like a prophecy in light of the reality we are currently experiencing in terms of artificial intelligence and its exponential development.

**4 Overtaci** (b. 1894, Ebeltoft, Denmark; d. 1985, Risskov, Denmark), *Untitled*, no date (early 20th century). Gouache on paper. Courtesy Museum Overtaci, Aarhus.

Overtaci – born Louis Marcussen – was committed by her family to the psychiatric hospital in Risskov, where she lived and worked for the next fifty-six years. The artist adopted the name »Overtaci«. After years of unsuccessful requests for gender reassignment surgery, the hospital finally allowed her to have a gender transformation procedure. Overtaci's drawings and paintings depict groups of animal-like and extraterrestrial creatures with slender, elongated facial features and greenish skin. They often appear in mythological scenes that hint at past lives, such as in ancient Egypt, or futuristic scenes of physical and mental liberation.

**5 Mike Kelley** (b. 1954, Wayne, MI, USA; d. 2012, Pasadena, CA, USA), *Kandor 5*, 2007. Mixed media on illuminated base with video and sound. Courtesy Ringier Collection, Zurich.

The *Kandor* series (1999-2011) is named after the capital of the fictional planet Krypton. According to the Superman legend, the supervillain Brainiac shrunk the city and stuffed it into a bell-shaped container. For Kelley the shrunken city acted as »a metaphor for his alienated relationship with the planet he now inhabits.« Looking at images of Kandor, Kelley was intrigued by the inconsistency in the visual representations of the city, particularly revealing the traumatic loss of Superman's home, as it reflects his own understanding of trauma, memory and alienation.

**6 Mike Kelley**, *City 5*, 2007. Mixed media on illuminated base. Courtesy Galerie Hussenot, Paris.

**7 Mike Kelley**, *City 17*, 2011. Tinted urethane resin on illuminated base. Courtesy Ángel Nieto.

**8 Tishan Hsu** (b. 1951, Boston, MA, USA; lives in New York), *Fingerpainting 2*, 1994. Silkscreen ink, acrylic on canvas. Courtesy the artist and Miguel Abreu Gallery, New York.

Tishan Hsu's paintings and sculptures are disturbing manifestations of the violent integration of the body into its technological environments. Aesthetically, *Fingerpaintings II* (1994) recalls the »cyberpunk« movement of the early 1990s, which articulated anxieties and fantasies about an uncertain digital future. The body here appears as a kind of interface, a place that connects different systems of reality.

**9 Tetsumi Kudo** (b. 1935, Hyogo Prefecture, Japan; d. 1990, Tokyo, Japan), *Cultivation by Radioactivity in the Electronic Circuit*, 1968. Mixed Media, 2 parts. Courtesy the artist and Louisiana Museum of Modern Art, Humlebaek.

Tetsumi Kudo's interest lays in the metamorphoses and transformations that take place between humankind, nature and technology. He critically reflected on the hierarchies of power and values that influence these relationships. With little sentimentality, his *Cultivations* suggest that pollutants, environmental toxins and nuclear catastrophes can set in motion not only destructive but also creative processes.

**10 Sidsel Meineche Hansen** (b. 1981, Ry, Denmark), *SECOND SEX WAR ZONE*, 2016. CGI animation in VR format, PC, headset, vegan leather beanbag. Courtesy the artist and Rodeo, London/Piraeus.

Sidsel Meineche Hansen's installation *SECOND SEX WAR* revolves around the pornographic CGI animation *DICK-GIRL 3D(X)* (2016). The video's protagonist EVA v3.0, was acquired by the artist on the online platform Turbosquid. Her augmented, hyper-sexualized form appropriates »genital props« and prefabricated »pose sets« used to animate sex scenes to explore posthuman porn and the commodity status of 3D bodies from within.

**11 Matthew Angelo Harrison** (b. 1989, Detroit, IL, USA), *Touched by an Angel*, 2021. Wooden sculpture, polyurethane resin, stainless steel, anodized aluminum. Courtesy the artist and Danny Rimer.

*Touched by an Angel* appears like an artifact from a distant time and space, opening a dialogue between anthropology, science fiction, and industrial design. The artist cast a found traditional wooden figure from West Africa into a block of acrylic resin and worked on these transparent, geometric forms with state-of-the-art computer-controlled CNC routers. Oddly congealed and alive at the same time, this sculpture reflects the complex entanglements of colonial history and today's low-wage, mass-sector labor.

**12 David Cronenberg** (b. 1943, Toronto, Canada), *Instruments for operating on mutant women* (from *Dead Ringers*), 1988. Nickel plated brass. Courtesy the artist and TIFF, Toronto.

David Cronenberg's body horror and science fiction films are shattering reflections on humanity, authenticity, physical mutations, and limits of its mind. *Dead Ringers* (1988) narrates the story of gynecologists and identical twins Beverly and Elliot Mantle and their physical and psychological deterioration. Beverly designs a series of *Instruments for operating on mutant women*, which are tested out on fetishized female body with rare mutations of sex organs and radically cross the line from science and technology into abuse.

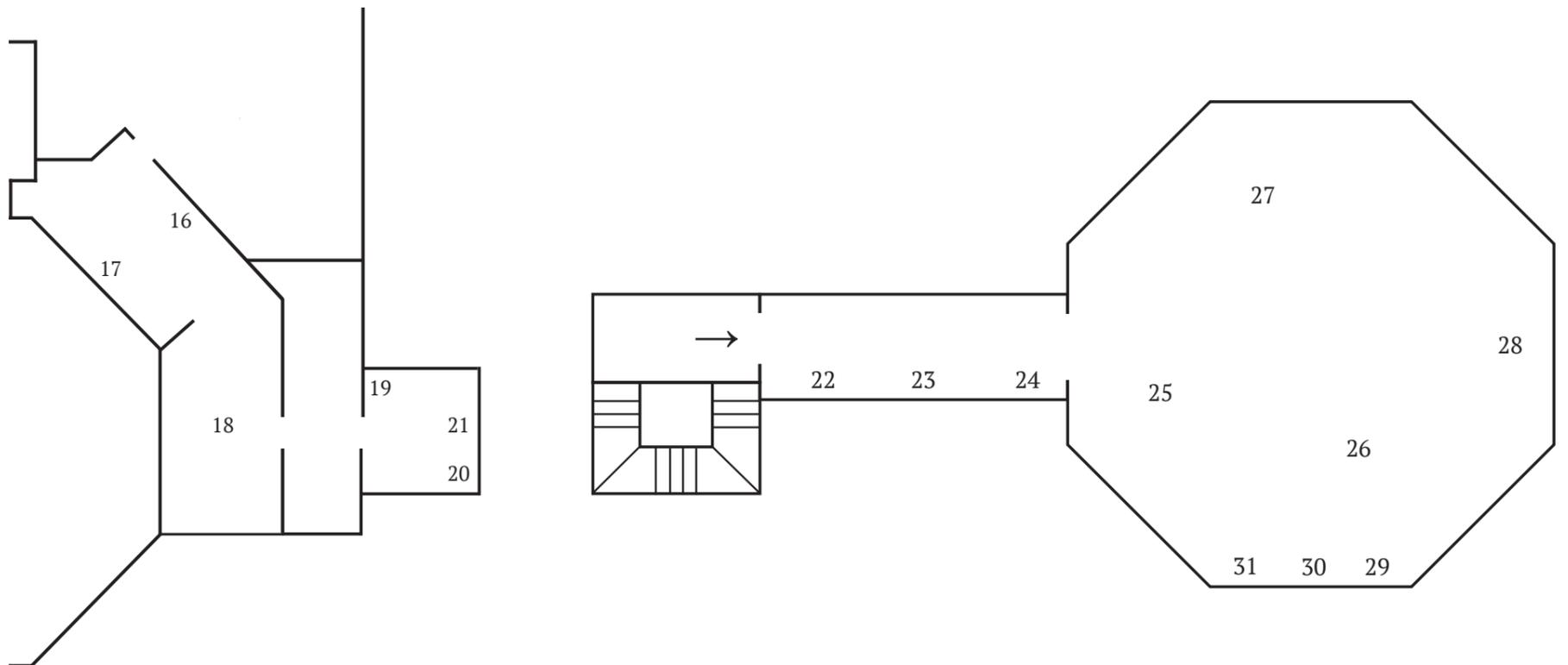
**13 WangShui** (b. 1986, USA; live in New York), *Fundamental Attribution Error*, 2023. LED mesh, AI-generated video. Courtesy the artist and High Art, Paris.

WangShui's new LED sculpture *Fundamental Attribution Error*, produced specifically for Human Is, explores expanding boundaries of the body and subjectivity through paradoxes of technological mediation. Inspired by Octavia Butler's figure of the Shapeshifter, who uses shape-shifting to resist colonial and humanist systems, the extraterrestrial being constantly changes its appearance, like an artificially generated neural system that produces otherworldly and ghostly virtual scenery on LED meshes.

**14 Diane Severin Nguyen** (b. 1990, Carson, CA, USA; lives in Los Angeles and New York), *Intersectional*, 2019. Light-Jet chromogenic print. Courtesy the artist and Dorothy Zhang.

For her photographic works, Diane Severin Nguyen creates sculptural amalgams from found materials, both natural and inorganic, and captures these fragile constructions at close range. The camera holds these temporary arrangements and their volatile voltages in a fleeting moment before they change. The results illustrate the liminal and indescribable, a moment when subject and matter persist in a state of transformation, growth, or decay, suggesting an unstable body.

**15 Diane Severin Nguyen**, *Raindrop Bodywork*, 2019. Light-Jet chromogenic print. Courtesy the artist and Galerie Molitor, Berlin.



- 16 Nour Mobarak** (b. 1985, Cairo, Egypt), *Reproductive Logistics II*, 2021. Glass vials, injection pins, syringe, plastic. Courtesy the artist and Miguel Abreu Gallery, New York.

*Reproductive Logistics II* and *Reproductive Logistics III* explore social and material circumstances and systems that influence artistic and biological reproductive capacity. *Reproductive Logistics II* leaves behind the material remains of a personal performance, in which she underwent the process of egg freezing. In *Reproductive Logistics III*, a collection of separate objects that associate intimacy, conception, nurture and house work are replicated in mycelium to evoke an abandoned scene, overtaken by other life, raising questions about the manifestation of the human with or without a human body.

- 17 Nour Mobarak**, *Reproductive Logistics III.I – III.VII*, 2023. Textile, straw, apple wood, *Pleurotus citrinopileatus* mycelium (courtesy Dirfis), *Trametes versicolor* mycelium, oil paint, plastic, latex paint. Courtesy the artist.

- 18 Analisa Teachworth** (b. 1987, Detroit, MI, USA), *Tribute Pallet*, 2019. Multi-media installation with architecture, sculpture, video, sound. Courtesy the artist.

The US-artist Analisa Teachworth presents a site-specific elaboration of her video installation *Tribute Pallet*. Projections of hybrid siren creatures inhabit the space-within-a-space that is built from precarious scaffolding. Their score of language and anthem addresses alternative perspectives on progress and transformation. It allegorically intertwines a narrative that bears witness to the global domination of the economic creed and the exodus and decimation of millions of lives – historical, present, and future. These siren beings lament an experienced collapse of the systems we rely on, which for many, who remain anonymous, is not a distant apocalyptic future.

- 19 Alexander Kluge**, *Cats in Space*, 2020 and *Animals of the milky way*, 2023. Video with sound. Courtesy the artist.

In his audio and video works, Alexander Kluge deals with the fragility of the earth – for example due to nuclear weapons and climate change – and the concomitant examination of alternative living spaces. The sources of the visualisations shown in the films *Cats in Space*, *Animals of the Milky Way*, *Evacuation Earth* and *Obituary for Laika*, are historical, scientific as well as AI-generated images.

- 20 Alexander Kluge**, *Evacuation Earth*, 2023 and *Nachruf auf Laika*, 2023. Video with sound. Courtesy the artist.

- 21 Alexander Kluge**, filmstill from *Evacuation Earth*, 2023. Print on aluminum. Courtesy the artist.

- 22 Sandra Mujinga** (b. 1989, Goma, Democratic Republic of Congo; lives in Berlin), *Love Language (2)*, 2023. Aluminum, steel, velcro. Courtesy the artist and Croy Nielsen, Vienna.

In her book *Lillith's Brood* (1987), Afrofuturist author Octavia Butler genetically fuses aliens with humans to create a new life form. *Love Language (2)* and *Love Language (3)* reflect on what this new being might look like. The shape of this fantastic hybrid is also informed by Mujinga's research into animal survival strategies. Size and camouflage are parameters that make it possible to become invisible, thus not being captured by surveillance and (racialized) projections.

- 23 Sandra Mujinga**, *Love Language (3)*, 2023. Aluminum, steel, velcro. Courtesy the artist and Haus N, Athens.

- 24 Fritz Lang** (b. 1890, Vienna, Austria; d. 1976, Beverly Hills, CA, USA), film still from *Metropolis*, 1925/26. *Maschinenmensch* by WSM Art Metropolis, Walter Schulze-Mittendorff. Source: Stiftung Deutsche Kinemathek.

In the midst of a deeply divided post-war German society, the pioneer of science fiction film, *Metropolis*, making use of fictional visions of the future, was created. *Metropolis*, the city of the future, is divided: while the rich live on the surface, the workers slave away and reside underground. On behalf of the worried Fredersen, the inventor and scientist Rotwang creates a doppelgänger of the »saint of the oppressed« Maria – the Machine Woman – who is programmed to seduce the workers to revolt in order to finally take away all their rights.

- 25 Joachim Bandau** (b. 1936, Cologne, Germany), *Wasserwerfer*, 1974. Glass fiber reinforced polyester resin, pigmented, mannequin segments, hose couplings, malleable cast iron rollers, 4 parts. Courtesy the artist and Neues Museum Nuremberg.

Joachim Bandau's humanoid sculptures are made of fiberglass-reinforced polyester, which – sanded and painted – form into fleshy apparatuses. Equipped with tubes and holes reminiscent of body orifices or tentacles, *Wasserwerfer* and *Schwarzes ruhendes Schlauchmonster* resemble »organic-technoid hermaphrodites«. They symbolize the increasing fusion of the human body with technological commodities and growing industrial automation, medical innovations, as well as the still fresh memories of World War II.

- 26 Joachim Bandau**, *Schwarzes ruhendes Schlauchmonster*, 1972. Glass fiber reinforced polyester resin, pigmented, mannequin segments, C-hose couplings, vacuflex hose. Courtesy the artist and Neues Museum Nuremberg.

- 27 Ivana Bašić** (b. 1986, Belgrade, Serbia), *Belay My Light, the Ground Is Gone*, 2018. Wax, pink alabaster, blown glass, breath, dust, weight, oil paint, pressure, stainless steel. Courtesy the artist.

The amorphous wax body in *Belay My Light, the Ground Is Gone* by Ivana Bašić, is in the process of losing its physical form. The installation captures a process of metamorphosis and materializes the transformation of the self when the limitations of the material body are left behind and only breath remains. It is this permeability within the boundaries between Self and the Other that Bašić's work seeks to traverse.

- 28 Ian Cheng** (b. 1984, Los Angeles, CA, USA), *Emissary Sunsets The Self*, 2017. Live simulation and story, infinite duration, color, sound. Courtesy the artist and Pilar Corrias, London and Gladstone Gallery, Brussels.

*Emissary Sunsets The Self* explores human and artificial cognitive evolutions and the conditions that cause them. The CGI work is created using a video game engine and generates performative animations in the real time of the exhibition without a fixed narrative. Cheng uses artificial intelligence (AI) to mimic the complex human brain and constructs unpredictable encounters. *Emissary Sunsets The Self* is set several millennia in the future in a world ruled by a sentient AI. Tired of its omnipotent, god-like agency, it provokes radical mutations in search of death.

- 29 Diane Severin Nguyen** (b. 1990, Carson, CA, USA; lives in Los Angeles and New York), *For me, years*, 2023. LightJet C-print, custom steel frame. Courtesy the artist.

For her photographic works, Diane Severin Nguyen creates sculptural amalgams from found materials, both natural and inorganic, and captures these fragile constructions at close range. The camera holds these temporary arrangements and their volatile voltages in a fleeting moment before they change. The results illustrate the liminal and indescribable, a moment when subject and matter persist in a state of transformation, growth, or decay, suggesting an unstable body.

- 30 Diane Severin Nguyen**, *Reunification Palace*, 2023. LightJet C-print, custom steel frame. Courtesy the artist.

- 31 Diane Severin Nguyen**, *From Cynic to Saint*, 2023. LightJet C-print, custom steel frame. Courtesy the artist.