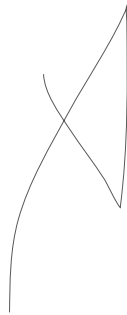


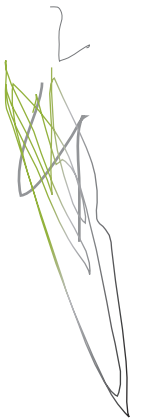
THE TOXIC CONSULTANCY



MARY MAGGIC



TAXONOMIES OF TOXICITIES



- Institutional bureaucracy
- Energy sucking/ vampiring
- Unseen labor
- Sudden change of attitude/direction
- Inability to self-soothe
- Deprivation of basic needs (sleep, comfort)
- Holding power over others
- Gatekeeping peace
- Intentional negligence
- Emotional negligence
- Lack of care and respect
- Performative kindness

Instructions for your 5-day Toxic Diary



70
1) Using your body as a sensing apparatus, notice and record toxic situations and behaviors throughout your day. They can be on the micro-scale (an argument with a friend, workplace aggression, a bump in the streets, a problematic billboard advertisement) or on the macro-scale (institutional and systemic toxicity, political discourse, wars).

5

2) Archive these toxicities in whatever form fits best: through text, image, video, or voice recording.







70
3) Add at least 5 keywords to this toxicity, and you may refer to the list of taxonomies that we brainstormed together.

9

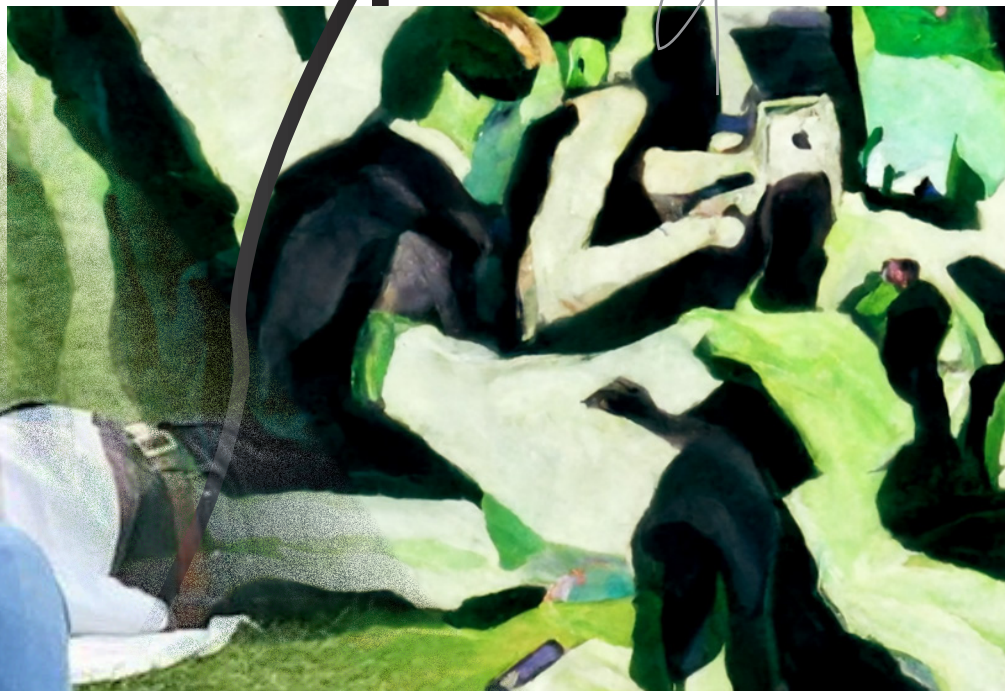


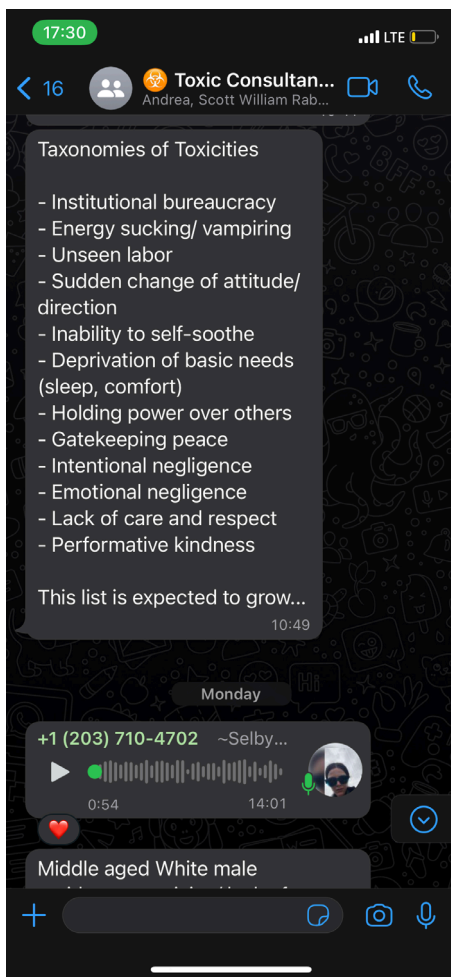
4) Assign a material toxicity to the immaterial, for example the plastic container that your friend threw in the trash after your argument. You may physically collect this material artifact or document it in another form such as image or even a 3D scan (easiest if you have iPhone with LiDAR sensor).











Sat 16 Jul
~marymaggic

Welcome to The Toxic Consultancy

The etymologies of “taxonomy” and “toxicity” are both derived from the Greek roots “tactics” and “toxikon” respectively for uses in times of war. Today, taxonomies and toxicities produce a different kind of violence that extends from material to subjective realms. While we all live in a profoundly polluted world, we remain trapped in outdated notions of binary gender and normative bodies that ignore the malleability of life itself. In the workshop “Toxic Consultancy,” participants will perform a toxic witch-hunt, a discursive exercise in scavenging and naming the poisons of daily life that will then be used to create new taxonomies. Can our newly re-imagined taxonomies resist the violent process of othering? How do materialisms and subjectivities already resist being categorized?

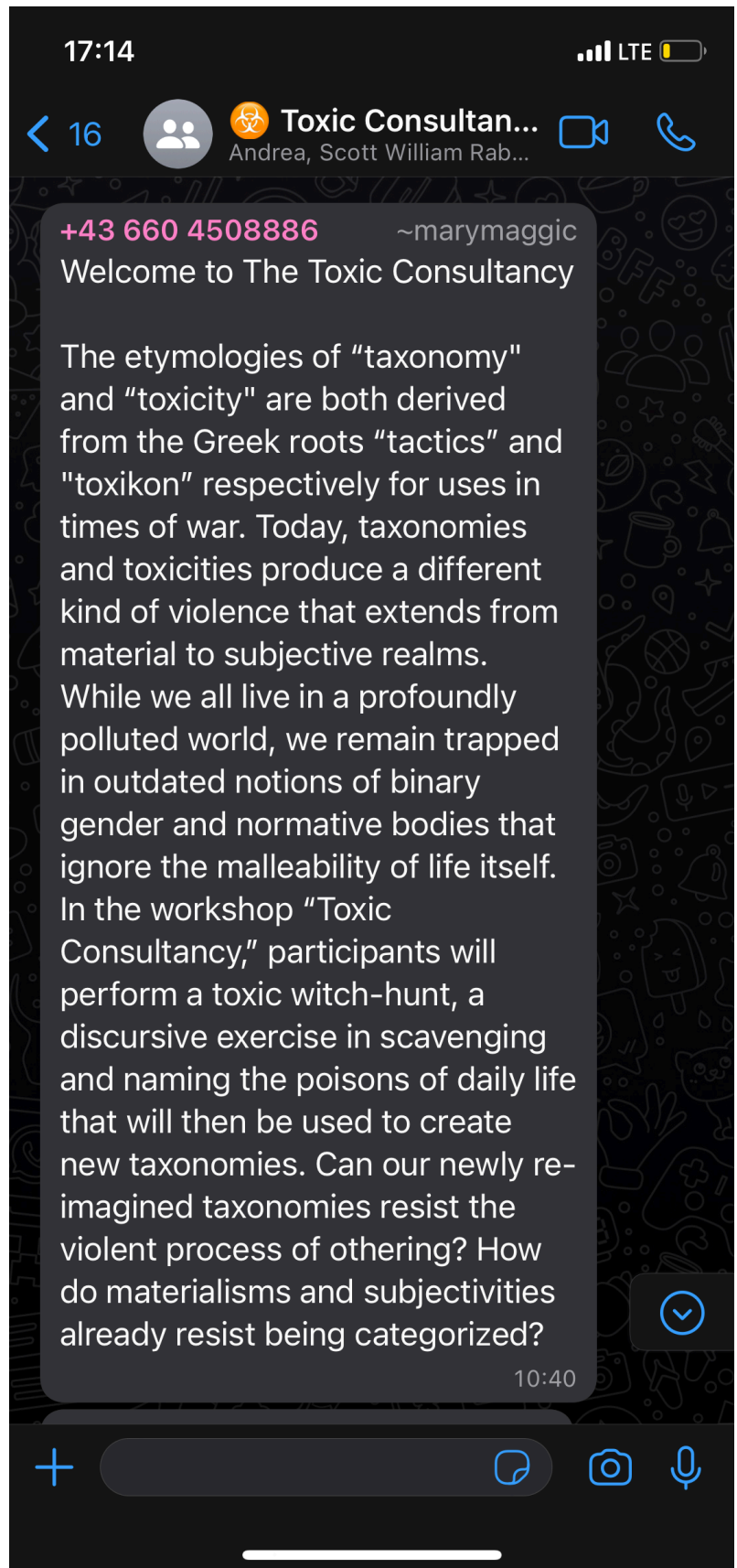
10:40



Thu 21 Jul
~AS

non ho parole :)

18



Sat 16 Jul
~marymaggic

Welcome to The Toxic Consultancy

15



Wed 20 Jul
~SN

In Kassel i fell off a Lime Scooter while rushing around to see the many dispersed venues. Scrapes and open Wounds on my elbows and knees and lots of bruises. I washed out the scrapes and cuts with soap and water from the public restrooms but decided this am that i needed to care for them with more than what I could find in the public washroom. I didn't pack any first aid supplies, so had to go to the pharmacy and purchase

The ointment and plasters are packaged in glossy cardboard that likely can't be recycled, and I have these supplies at home

Waste created by situational need

The feeling of anxiety of "seeing everything " and making my time in Kassel (paid for by my employer) as productive as possible is also totally toxic

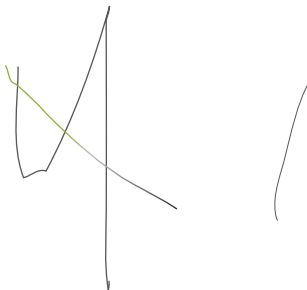
So are lime scooters/Uber but that's staying the obvious



Mon 18 Jul
~C

Visiting home and have helped my mother clean out her bathroom cabinets of nearly empty, unwanted and expired products. Some of the products expiring over 10 years ago. Lots of tinctures and over the counter medicines and cosmetics poured down the toilet or sink. The most obvious toxicity is the ones of these chemicals but also of the consumerism and the holding on to things in the case you'll need them letting them get buried into the back of cabinets where one can forget about them. As well the infrastructural difficulty in getting only the amount you need or the difficulty in redistributing medicine or cosmetic goods.

14:23 'Heart Emoji'



We are going to spend 2 minutes each...complaining. ✂
So imagine that you have a microphone in your hand. The stage is yours and there's like no shame, no judgment, just like, complain about whatever pops into your mind...the thing that, like, really irritated you recently....or last week or whatever. And as we are complaining, as each person is complaining, I'm going to assign a different person to record on paper the complaints. So kind of like transcribing or making a transcript of the complaints. So I'm just going to give everyone a piece of paper, and I'm also going to join in because I'm also a participant as well as the facilitator. And we are all going to write on top of these plastic containers. So please pick one that you like.

X

EXCERPT FROM
"TO STAND IN THE FIRE AND FEAR"



1

MARY MAGGIC



Step One: The Encounter

We arrive at a polluted and terraformed site where industrial toxicities have leaked across bodies, space and time. As Heather Davies describes in her book *Plastic Matter*, plastic is a deliberately alienated material that embodies all of the colonial logics of dissociation and dislocation. In its synthetic and sterile form, its origin is indeterminable because it has been intentionally non-localized, seeming to appear out of nowhere yet existing everywhere. Working within this spatial and temporal alienation, we scavenge the ruined site for organic and synthetic materials, or a hybrid entity of both, allowing these materials and their physical environment to become the starting point for the new world we seek to build.



Step Two: Other Sensing Regimes

We bring our alienated materials into a large central pile, gather around it in a circle and put on blindfolds. In the pitch darkness, we give up the ocular centrism that has long built western bodily constructs of matter and mattering. Moving towards our materials, we use hearing as a form of tasting as a form touching as a form of smelling as a form of seeing. Like suddenly mobilizing muscles that have never been used before, we intermittently find spaces in the rubble to rest and begin again during this 45-minute-long

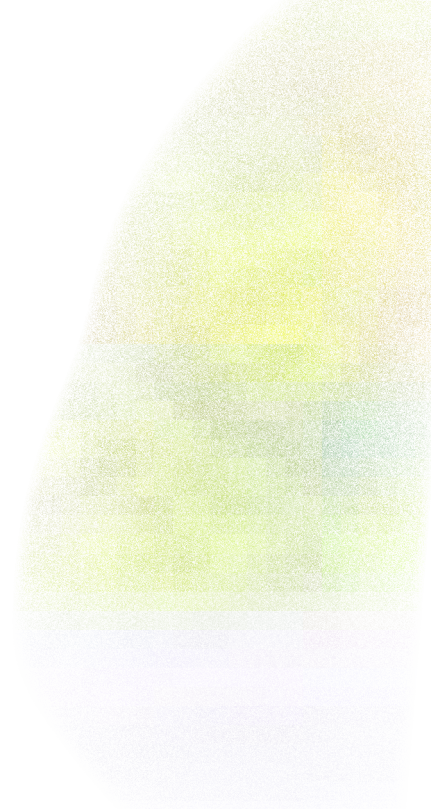
process of non-ocular sensing. In this new somatic familiarity that we build with the alien, we allow our intimacy to spill over into the "extra-human." We find kinship in petrochemical leftovers and leakages.

Step Three: New World Disorder

Using this newfound intimacy, we build the scenography for our collective dramaturgical action. In a span of one hour, the participants are given only two limitations. First, they are not allowed to speak so that all negotiations in spatial design must be done silently and somatically. Second, their urine-hormone extractive devices that were constructed days prior must be embedded in the scenography itself. After about an hour of scenography building, the participants eventually reach a collective agreement that the task is finished. The space resembles a combination of a shelter, a garden, and a shrine - all elements that would signify a home or sense of belonging. This newly constructed world represents a new hyperspecificity, a pleasurable breakage from the old world regime.

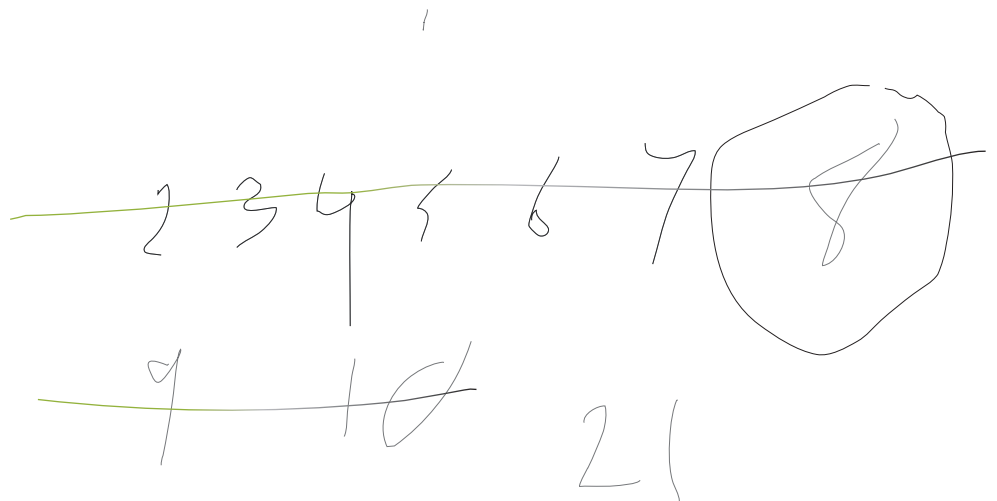
And now to perform in our newly constructed hyperspecificity. We collectively decide how we want to engage with our scenography and the additional audience that sits around and in the scenography. In a performance lasting about 20-30 minutes, we sonify the space with contact microphones, we read aloud our sci-fi writings from days before, we perform contact improvisation with our bodies and the materials, and we hold the hands of audience members to bring them into the new world we have just constructed. Then in sync, we perform the urine-hormone extraction as a final climactic ritual. Through this extraction we capture the tiniest toxic snapshot in a macro cosmos of space and time. But perhaps this is all we need to transmute the traumas of our old world into the new.

Through a co-generative re-articulation of our material reality and histories, we re-articulate all notions of purity, fixity, and coloniality. We accept that all borders, even the barriers of our own skin, are really just transient spaces unable to wall off the complexity of our toxic interdependence. Working with an emotional and somatic consciousness in our continuous negotiations between worlds, we de-territorialize notions of living and being in dystopian conditions in favor of a new queer and porous commons. From the initiatory step of biohacking that produces an existential knowing, to using performance as a co-creative process for generating new subjectivities, we enact a dramaturgy out of the very biochemical relations that allow the world to theorize in its accidents and mishaps, over and over again. We heal in our newly constructed hyperspecificity, claiming the Estroworld and all its alienations as the agential force from which we choose to become with. We choose to stand in the fire and fear. We choose to stay entangled in order to transform.



4

(Artist Bio) Mary Maggic (b. Los Angeles, '91) is a nonbinary artist working at the intersection of hormones, body and gender politics, and ecological alienations. Maggic frequently uses "biohacking" as a xeno-feminist practice of care that holds the potential to demystify invisible systems of molecular biopower. Completing their Masters in the Design Fiction group at MIT Media Lab, they received the Prix Ars Electronica Honorary Mention in Hybrid Arts (2017) for the project "Open Source Estrogen" and a 10-month Fulbright research award in Yogyakarta, Indonesia (2019). Maggic is a current member of the global network Hackteria - Open Source Biological Art, the tactical theater collective Aliens in Green, the Asian feminist group Mai Ling Vienna, as well as a contributor to the radical syllabus project Pirate Care and to the online Cyberfeminism Index.



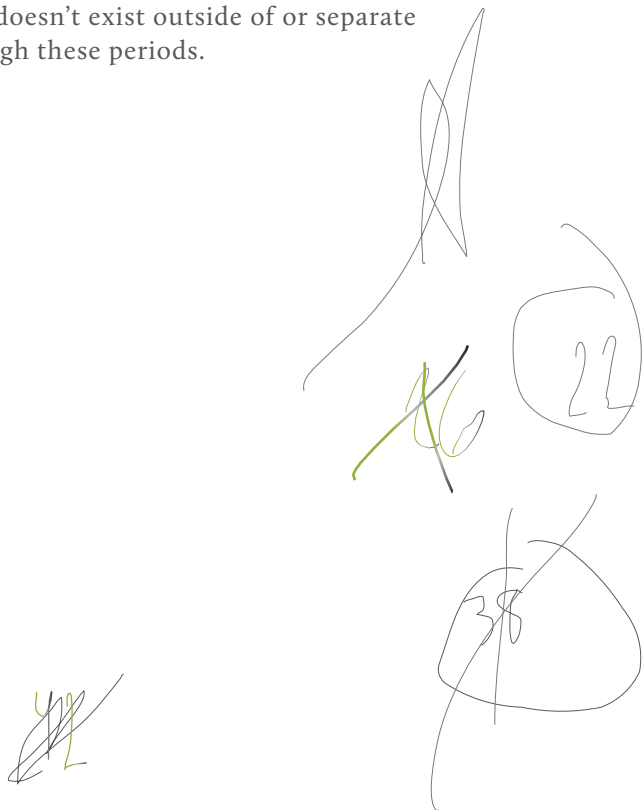
(About - Artist Project Group) The curatorial collective Artist Project Group (Bernhard Garnicnig, Lukas Heisteringer, and Andrea Steves) interrogates phenomena of capitalism through curatorial and artistic methods, in an attempt to build platforms for resilient aesthetic and artistic practices. In our project for curated_ by with Galerie Elisabeth & Klaus Thoman and within the framing of Kelet, we continue to investigate the capitalist overproduction of meaning, including the recuperation of crisis phenomena into the market, and ask “What Can Artists Do Now?”

Following the workshop “Artists Have The Answers?” and the online festival “What Would Artists Do?”, the exhibition integrates recently developed works—developed from the vantage point of the Artist-as-Consultant and/or offered as services—into the context of a contemporary art gallery. The exhibition troubles notions of audience, participant, material, and impact. In presenting what these artists are doing now, the works connect to a multitude of current crises—both acute and wide-ranging—that are inherent in capitalism and continuously producing its resultant conditions and intensifications. The works hook together and present an overall landscape of the present phenomenon and epiphenomenon of capitalism.

The Cybernetics-based model of business consultancy services is one of the most pervasive yet invisible global exports from the incipient Western Cold War information industry. Today, consultative industry continues its expansion into increasingly differentiated services, with its methods and services pervasively influencing decision making processes that govern public life.

In the 90s, artists started to critically affirm their transforming role as service providers to institutions, yet their collective movement towards self-regulating their practice was often sidelined by discourses of critique and politics, putting an end to emancipatory initiatives to improve working conditions of artists. Artist Project Group is interested in replacing the concept of innovation with practices of maintenance, that is, maintaining practices through crisis by developing projects in which artists extend their performative knowledge practices as services to institutions, organizations and businesses.

Artists are purported to hold an important role in a changing society, yet their expertise is often undervalued, and their practices are rarely integrated with the processes where change happens. The constant expansion of capitalism continues even through war and crisis, an expansion that doesn’t exist outside of or separate from crisis and war, but rather intensifies through these periods.



WHAT CAN ARTISTS DO NOW?

John M Armleder, Eglė Budvytytė, Juan Blanco
(memeclassworldwide), Mateusz Dworczyk
(memeclassworldwide), Thomas Feuerstein, Bernhard
Garnicnig (Artist Project Group), Lukas Heisteringer (Artist
Project Group), Julia Haugeneder, Lucie Kolb, Ramona
Kortyka (memeclassworldwide), Jens Van Lathem (Bureau
of Analogies/TWIID), Mary Maggic, Walter Pichler,
Scott William Raby (Bureau of Analogies/f.eks), Tobias
Van Royen (Bureau of Analogies/TWIID), Jennifer Merlyn
Scherler (memeclassworldwide), Miriam Simun, Paul
Spendier, Peter Sandbichler, Seth Weiner, Franz West,
Lois Weinberger

curated by Artist Project Group:

Bernhard Garnicnig, Lukas Heisteringer, Andrea Steves

as part of:

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Editing: Andrea Steves

Photography: Monika Jagusinskyte
Illustrations: Bernhard Garnicnig

WHAT CAN ARTISTS DO NOW?

