

REPO

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## Introduction

EN *HOPE* is the third chapter of the long-term research project *TECHNO HUMANITIES*, which explores what it means to be human today in a world dominated by constant exchange with technological, ecological, and economic systems. After the first chapter, *TECHNO* (2021–22), reflecting on the techno club as a practical model for solidarity and the coexistence of different life realities, *Kingdom of the Ill* (2022–23) questioned the standards that society has developed for what constitutes a “healthy” body, proposing that care should be regarded as a central ethical practice. *HOPE* concludes the exhibition trilogy by recognizing how the humanities today are finding a new orientation in the push and pull between science and fiction. At the center is an artistic, poetic, and speculative practice of collecting, archiving, researching, preserving, and writing history that goes beyond the obsolete logic of progress embraced for so long by Western modernity. To what extent can museums and the humanities be understood today as active agents for building worlds? Who builds, and for whose benefit? Museion will be transformed for the exhibition into a production site for affect and inquisitive wonder, where reality and projection merge to establish hope as an active critical practice.

Like in the other chapters, techno remains a source of inspiration here for rethinking the museum as a machine of hope. With this in mind, musician, theorist, and writer DeForrest Brown, Jr. has

joined the research team as co-curator. He has been producing music for many years under the pseudonym Speaker Music, and recently released the album *Techxodus* (2023). In his 2022 book *Assembling a Black Counter Culture*, Brown comprehensively traces the history of techno and, starting from its origins in Detroit, situates it in the broader context of African American experience and Afrofuturist thought.

The artists representing the various generations participating in the exhibition see the symbiosis of science and fiction as a way to circumvent and escape prevailing mindsets and chronopolitics. In individual ways, they use and extend methods commonly adopted in the museum or the humanities to write their own stories from marginalized perspectives. In doing so, they point to regenerative paths toward alternative future scenarios in which museums become spaces of experience, reflection, imagination, and community, shaped by diverse forms of knowledge.

The exhibition creates a third space between past, present, and future, where science fiction, the alien (“xeno”), or “becoming alien” are applied as artistic and museum philosophies and methodologies.

# Passage

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**IT** Anche il piano terra, come il resto dell'esposizione, segue la logica del "tunnel spazio-temporale" raffigurato sul manifesto della mostra, ossia di un "passaggio" per spostamenti fulminei fra punti tra loro distanti dello spazio-tempo. Anche qui il comune denominatore fra le opere di artiste e artisti affermati e le posizioni artistiche emergenti è la fantascienza. Il riunire opere preesistenti e opere appena create getta un ponte fra le storie e gli scenari futuri di Museion, la cui vocazione è collezionare arte, e crea uno spazio di ascolto e discussione su aspetti cruciali di *HOPE*: da dove veniamo e dove vogliamo andare?

Se intendiamo il museo come ricettore di mondi, campo d'atterraggio e piattaforma per viaggi nel tempo, nel collezionare, archiviare ed esporre è insita una sorprendente forza rigenerativa per fare la storia e scrivere storie mediante proiezioni in futuri alternativi – e per reincantare il mondo.

**DE** Wie die gesamte Ausstellung folgt schließlich auch das Erdgeschoss der Logik des von AbuQadim Haqq auf dem Ausstellungsplakat dargestellten Wurmlochs im Sinne einer Passage für blitzschnelle Reisen zwischen entfernten Punkten der Raumzeit. Auch hier bildet Science-Fiction den gemeinsamen Nenner zwischen den Arbeiten etablierter und junger künstlerischer Positionen. Die Zusammenführung wieder zutage geförderter und gerade entstehender Werke schlägt eine Brücke zwischen den Geschichten und Zukünften des Museion als Sammlungsinstitution und schafft einen Raum des Zuhörens und der Diskussion über zentrale Fragen von *HOPE*: Woher kommen wir, und wohin wollen wir gehen?

Begreifen wir das Museum als Weltenempfänger, Landeplatz und Plattform für Zeitreisen, so liegt im Sammeln, Archivieren und Ausstellen eine erstaunlich regenerative Kraft, um durch Projektionen alternativer Zukünfte Geschichte(n) zu schreiben – und die Welt wieder zu verzaubern.

**EN** Finally, like the entire exhibition, the ground floor follows the logic of the “wormhole” depicted by AbuQadim Haqq on the exhibition poster to construct a “passage” for lightning-fast travel between distant points in space-time. Here, too, science fiction forms the common denominator between the works of both established and younger artists. The combination of unearthed and newly emerging artworks bridges the histories and futures of Museion as a collecting institution and opens a space of listening and discussion on *HOPE'S* key questions: **Where do we come from and where do we want to go?**

If we can learn to understand the museum as a world receiver, a landing site and platform for time travel, an astoundingly regenerative power can be found in collecting, archiving, and exhibiting that allows us to write history/ies through projections of alternative futures – and re-enchant the world.

**Linda Jasmin Mayer ● ALMARE  
Allora & Calzadilla ● Tacita Dean**

Linda Jasmin Mayer

1986, Merano/Meran (I)  
Vive e lavora a Gent (B).  
Lebt und arbeitet in Gent (B).  
Lives and works in Ghent (B).

IT Lavorando principalmente con il video, la pratica artistica di Linda Jasmin Mayer verte sui temi dell'alienazione sociale e dell'interazione tra essere umano e natura. Spesso i suoi lavori sono frutto di collaborazioni e di processi partecipativi.

*Dove fermarsi?* è un'installazione video nata da un lungo processo di gestazione, ricerca e produzione. Protagoniste sono sette figure diverse e altrettanti paesaggi che le figure attraversano e poi abitano. Ogni figura è la combinazione di una specie volatile precisa, maestramente ricostruita nelle specifiche fattezze dallo scenografo Andrea Ferri. Ogni uccello porta con sé una domanda a cui cerca, forse invano, di rispondere nella relazione con il paesaggio in cui si trova. Il video, privo di dialoghi, è caratterizzato solo dai suoni ambientali. Nei paesaggi attraversati da questi esseri, si notano a volte i segni della civiltà umana, altre volte è solo la natura che circonda lo sguardo di questi sette esseri. La figura ibrida tra essere umano e uccello, nell'attraversare questi luoghi o nel suo passare da uno all'altro, cerca un nuovo senso di appartenenza e di legame, forse un punto da cui ripartire.

Il progetto prosegue nello spazio del Piccolo Museion – Cubo Garutti in via Sassari 17/b a Bolzano dove sono esposte in maniera corale le maschere che hanno dato vita ai protagonisti di questo racconto fittizio.

DE Linda Jasmin Mayer arbeitet überwiegend mit dem Medium Video und befasst sich in ihrer künstlerischen Praxis mit Themen der sozialen Entfremdung sowie der Interaktion von Mensch und Natur. Oft entstehen ihre Werke in kollaborativen und partizipativen Arbeitsprozessen.

Auch die Videoinstallation *Dove fermarsi?* ist Ergebnis einer längeren Phase der Entwicklung, Recherche und Produktion. Die Hauptrolle spielen darin sieben verschiedene Figuren und ebenso viele Landschaften, die sie durchqueren und bewohnen. Jede der Figuren trägt die Züge einer bestimmten, von Andrea Ferri in ihrem Erscheinungsbild sorgfältig nachgebildeten Vogelart. Jede einzelne treibt eine – möglicherweise unbeantwortet bleibende – Frage nach der Beziehung zu ihrer landschaftlichen Umwelt um. Die Tonspur verzichtet auf Dialoge und konzentriert sich allein auf Umgebungsgeräusche.

In den Landschaften, die die Figuren durchqueren, erkennt man gelegentlich Zeichen menschlicher Zivilisation, manchmal ist es nur die Natur, die diese sieben Wesen umgibt. Die hybriden Figuren zwischen Mensch und Vogel erkunden beim Durchqueren der Orte ein neues Gefühl der Zugehörigkeit und der Verbundenheit, als Ausgangspunkt für einen Neubeginn.

Die Präsentation setzt sich im Kleinen Museion – Cubo Garutti in der Sassari Straße 17/b in Bozen fort, wo die Masken der Protagonist\*innen dieser fiktiven Geschichte zu sehen sind.

EN Working primarily with video, Linda Jasmin Mayer's artistic practice focuses on themes of social alienation and the interaction between human beings and nature. Her works are often the result of collaboration and participatory processes. *Dove fermarsi?* is a video installation arising from a long process of gestation, research and production. The protagonists are seven different figures and as many landscapes traversed and then inhabited by them. Each figure is a combination of a specific bird species, masterfully reconstructed using specific features by set designer Andrea Ferri. Each bird carries with it a question that it tries to answer—perhaps in vain—through its relationship with the landscape in which it finds itself. Devoid of dialogue, the video features environmental sounds alone. In the landscapes traversed by these beings, we sometimes notice signs of human civilization, while at other times it is only nature that surrounds the gaze of these seven beings. A hybrid figure between human and bird, in crossing these places or in its passage from one to another, it seeks a new sense of belonging and connection, perhaps a point from which to start all over again.

The project continues in the space of the Piccolo Museion – Cubo Garutti in 17/b Sassari St., Bolzano/Bozen, where the masks that gave life to the protagonists of this fictitious tale are displayed all together.

***Dove fermarsi?*, 2023**

Installazione video a 3 canali /  
3-Kanal-Videoinstallation /  
Three Channel Video Installation  
HD, 28'08"

Riprese / Kamera / Camera:  
Linda Jasmin Mayer, Daniel Mazza  
Maschere / Masken / Masks: Andrea Ferri  
Sound Design: Riccardo Spagnol

**CUBO GARUTTI:**

***Alca Torda*, 2019**

Pelliccia, resina, tessuto, materiali vari /  
Pelz, Harz, Stoff, verschiedene Materialien /  
Fur, resin, fabric, various materials  
34 x 40 x 20 cm

***Bubo Scandiacus*, 2017**

Piume, pelliccia, tessuto, resina, materiali vari /  
Federn, Pelz, Stoff, Harz, verschiedene Materialien /  
Feathers, fur, fabric, resin, various materials  
53 x 41 x 25 cm

***Calypte Anna*, 2021**

Piume, pelliccia, tessuto, resina, colori iridescenti,  
materiali vari /  
Federn, Pelz, Stoff, Harz, schillernde Farben,  
verschiedene Materialien /  
Feathers, fur, fabric, resin, iridescent colours,  
various materials  
34 x 45 x 25 cm

***Garrulus Glandarius*, 2022**

Pelliccia, tessuto, resina, materiali vari /  
Pelz, Stoff, Harz, verschiedene Materialien /  
Fur, fabric, resin, various materials  
34 cm x 43 cm x 26 cm

***Gyptaetus Barbatus*, 2019**

Piume, pelliccia, tessuto, resina, materiali vari /  
Federn, Pelz, Stoff, Harz, verschiedene Materialien /  
Feathers, fur, fabric, resin, various materials  
47 x 44 x 30 cm

***Meros Apiaster*, 2019**

Piume, tessuto, resina, materiali vari /  
Federn, Stoff, Harz, verschiedene Materialien /  
Feathers, fabric, resin, various materials  
58 x 41 x 25 cm

***Philomachus Pugnax*, 2019**

Piume, pelle, tessuto, poliesteri, resina, materiali  
vari /  
Federn, Leder, Stoff, Polyester, Harz, verschiedene  
Materialien /  
Feathers, leather, fabric, polyester, resin, various  
materials  
80 x 80 x 45 cm

All works: Courtesy the artist

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80 x 80 x 45 cm

All works: Courtesy the artist



# HOPE

Museion Bolzano/Bozen  
30/09/2023 – 25/02/2024

A cura di / Kuratiert von / Curated by  
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in collaborazione con / in Zusammenarbeit mit / in collaboration with DeForrest Brown, Jr.

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## MUSEION

Museo d'arte moderna e contemporanea  
Museum für moderne und zeitgenössische Kunst  
Museum of modern and contemporary art

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Ma/Di/Tue – Do/So/Sun 10.00–18.00, Gio/Do/Thu 10.00–22.00  
Ingresso libero Gio / Freier Eintritt Do / Free entrance Thu 18.00-22.00  
Visita guidata ogni Gio / Führung jeden Do / Guided tour every Thu 19.00

Museion Passage  
Ma/Di/Tue – Do/So/Su 10.00-18.00  
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Ingresso libero / Freier Eintritt / Free admission  
Chiuso / Ruhetag / Closed: Mo/Lu/Mo