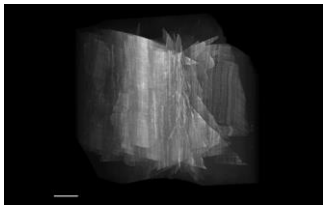


mumok  
Museum moderner Kunst  
Stiftung Ludwig Wien  
Museumsplatz 1, 1070 Wien

Exhibition dates:  
March 17 to June 18, 2017

Press conference:  
March 15, 2017, 10 am

Opening  
March 16, 2017, 7 pm



Peter Kner et al.  
Ausschnitt aus *Super-resolution video microscopy of live cells by structured illumination*, 2009  
© Macmillan Publishers Ltd: Nature Methods, 2009

#### Press contact

Karin Bellmann  
T +43 1 52500-1400  
karin.bellmann@mumok.at  
Katja Kulidzhanova  
T +43 1 52500-1450  
katja.kulidzhanova@mumok.at

Fax +43 1 52500-1300  
press@mumok.at  
www.mumok.at

## Hannah Black. Small Room

Hannah Black's solo show at mumok takes a contemporary approach to key questions raised in the group exhibition *WOMAN. Feminist Avant-garde in the 1970s from the SAMMLUNG VERBUND Collection* (May 6 to September 3, 2017).

Black, born in Manchester and living in Berlin and New York, focuses in her work on her own corporeality and the social rules and norms that relate to the body. She begins with radical feminist ideas, the theory of Marxism, and critical race theory, and her artistic practice reflects how social and global developments are inscribed into the body. The body becomes a trap for social role ascriptions that allow no alternatives.

Black is especially interested in overlaps and stalemates between the forces of social coercion, representations of reality based on experience, world history, and personal history. She combines autobiographical moments with theoretical material. These elements are presented by means of contemporary visual idioms from celebrity culture, pop songs, and google image searches.

In the past, the artist has often explored external appearances—skin color, age, gender—and the obstacles that ensue. Her new work for mumok is a video which looks at the smallest unit of living organisms and the bearer of genetic information—the biological cell.

A multichannel video installation highlights the political implications of what are taken to be biological certainties. One of the best-known examples for this is the biological determination of sex and the debate about gender as a social construct—from Simone de Beauvoir to Monique Wittig to Judith Butler.

The title of this show, *Small Room*, alludes to the ambivalence of the word “cell” in English, and “Zelle” in German. On the one hand this is the biological cell, on the other a prison cell. Both meanings have claustrophobic connotations. On the basis of the single cell—the “single room”—Black playfully asks us to think about what can constitute life.

In Hannah Black's new work, the cell is a striking example for the difficulties biology faces when trying to draw a line between life and death. On the level of molecular biology it becomes clear that the determination of life or non-life is a terrain that is hotly disputed, using all the arguments science has at its disposal. Black deconstructs the apparent neutrality of contemporary biology, and questions the indifference of what takes place within a single cell—seen as mere life.

To do this, she utilizes the metaphor of the cell as a factory, as seen in series for children and in scientific studies alike. On several screens, Black compares the biological cell, this precise piece of machinery invisible to the human eye, quite literally with the history of real factories—those symbols of industrial mass production that stand for the victory of capitalism and the social control of the individual.

In this analogy from popular science, the smallest unit of organisms capable of life is seen as a seemingly “innocent” locus of production, but it is in fact revealed to be as much an important instrument of social power as high-tech industrial production plants for goods.

In a publication accompanying the exhibition, Hannah Black presents her ideas together with US artist and musician Juliana Huxtable within a science-fiction scenario of impending apocalypse. Referring to a Wikipedia entry on “Life/Leben,” the two artists develop a narrative about two risk analysts returning from retirement to attempt to avert the end of the world.

On the evening of exhibition opening, Hannah Black and DJ and artist Bonaventure (Soraya Lutangu) will together present an apocalyptic performance.

Curated by Marianne Dobner

### Artists' biographies

Hannah Black is an author, artist, theorist, and filmmaker. Exhibitions include shows at Bodega (New York), Arcadia Missa, Legion TV (London), Chateau Shatto (LA), and W139 (Amsterdam); performances and readings at the New Museum, at Interstate Projects, and Cage (New York), and at The Whitechapel, The Showroom, and Café OTO (London); publications include in *The New Inquiry*, *Texte zur Kunst*, and *frieze d/e*.

Juliana Huxtable explores the interfaces between race, gender, queerness, and identity. She uses various means and media to do this, including self-portraits, text-based prints, performances, music, texts, social media, and nightlife itself. Huxtable criticizes existing social norms and categorical parameters, showing instead deviant and more hopeful paths. Huxtable's work has been shown in group shows including at MoMA PS1, White Columns, the Whitney Museum of American Art, the New Museum of Contemporary Art (New York), and Frieze Projects (London). She lives and works in New York.

Bonaventure (Soraya Lutangu) sees music as a tool for calculation, and she utilizes it together with practical and speculative approaches in order to bring together her African and European roots and to address the essence of human relations. The sonic scope of her music ranges from deconstructed club sounds to mellow, atmospheric synth. Her process-based tracks resist linearity and other conventions. Fragmented samples are used to develop social and political debate.

### Exhibition Checklist

*Beginning, End, None*, 2017

Digital video, color, sound

10 min. 22 s.

Courtesy of the artist and Arcadia Missa

*Membrane 1*, 2017

Latex, wool

Courtesy of the artist and Arcadia Missa

*Membrane 2*, 2017

Latex, wool

Courtesy of the artist and Arcadia Missa

*Membrane 3*, 2017

Latex, Wolle | latex, wool

Courtesy of the artist and Arcadia Missa

*Live, 2017*

Latex, temporary tattoos

Courtesy of the artist and Arcadia Missa

*Movement trajectories of kinesin-cargo complexes can be seen as white paths, 2017*

Advertisement display, digital video

Courtesy of the artist and Arcadia Missa

*Temporary, 2017*

Temporary tattoos

Courtesy of the artist and Arcadia Missa

**Fact Sheet**  
**Hannah Black**  
**Small Room**

Exhibition dates	March 17 to June 18, 2017
Opening	March 16, 2017, 7 pm
Exhibition venue	mumok, MuseumsQuartier, Museumsplatz 1, 1070 Wien, Ebene –2
Curator	Marianne Dobner
Exhibition production	Ulrike Todoroff
Catalogue	<i>Hannah Black. Life</i> Deutsch/German   Englisch/English Brochure, 16 x 10,5 cm, 108 pages, edited by Marianne Dobner, Museum moderner Kunst Stiftung Ludwig Wien, 2017. Text by Hannah Black & Juliana Huxtable Publisher's edition: Verlag der Buchhandlung Walther König, Köln/Cologne 2017 ISBN (Verlag der Buchhandlung Walther König, Köln/Cologne): 978-3-96098-114-5 ISBN (mumok): ISBN 978-3-902947-38-3 Price: € 14,80
Opening hours	Monday: 2 to 7 pm, Tuesday to Friday: 10am to 7 pm Thursday: 10am to 9 pm
Admission	Normal € 11, reduced € 8,50 /. € 7,50
Press contacts	Karin Bellmann T +43 1 52500-1400 karin.bellmann@mumok.at  Katja Kulidzhanova T +43 1 52500-1450 katja.kulidzhanova @mumok.at  press@mumok.at www.mumok.at/de/presse