

mixed up with others before we even begin

The exhibition *mixed up with others before we even begin* investigates models of thinking and working that reconcile different, sometimes contradictory entities within contemporary visual culture. Current artistic positions enter into a dialogue with selected works from the mumok collection and objects from the collections of the Natural History Museum Vienna to foreground the hybrid as an effective tenet, not only in artistic but also societal and political realms.

mixed up with others before we even begin celebrates the historical-cultural processes of creolization as a mode of world-making that has always been there. It encompasses moments of encounter and friendly gathering as well as those of collision, too. The exhibition features works that open perspectives to postcolonial histories of diversity, to satirical transliteration, queer folklore, and collective feminist rituals, to the molecular borders of the human body and its entanglements with science and technology. Curated by Franz Thalmair.

Artists: Leilah Babirye, Mariana Castillo Deball, Anetta Mona Chişa & Lucia Tkáčová, Nilbar Güreş, Nicolás Lamas, Slavs and Tatars

Artist Nilbar Güreş (born 1977 in Istanbul, Turkey), who grew up in Turkey, addresses the personal and societal constraints generated by heteronormativity. In a sculpture developed especially for mixed up with others before we even begin, a kind of Tree of Knowledge, she parades the category of gender and the binarity of woman versus man as something that is constantly undergoing (violent) change. It is a category that can be described as being “im-itated, transplanted, digitized, copied, modified, falsified, fabricated, and swapped,” among other operations—making it anything but a fixed quantity. Güreş frequently highlights in her work just how central the question of gender relations and sexual orientation really is by describing it as a “subversive dramaturgy.” The Tree of Knowledge, for example, which she has titled Mayzu (2022), is a colorful hippie fantasy whose fruit visitors are not only allowed to but are encouraged to taste in order to become more aware of their own sexuality. It is composed of leaves with folkloric fabrics and patterns from Vienna, Istanbul, and São Paulo, along with objects originating from the BDSM scene, bisexual bonobos, and forbidden fruits such as coconuts and bananas. Visitors are invited to take selfies in humorous settings and thereby infiltrate their image networks with the message that upholding gender boundaries has become obsolete.

Güreş has furthermore chosen for her installation works from the mumok collection by Alexander Rodchenko, Lois Weinberger, and Karl Wirsum that address nature and the body in unusual ways. Weinberger’s photographs show ruderal plants growing at the neglected margins of urban development. The special nature of these mostly nutrient-poor, man-made places creates a habitat for resilient vegetation zones that usually escape our attention. In Alexander Rodchenko’s dramatic photograph, a massive pine tree towers up into the sky. Rodchenko photographed nature as if it were a technical apparatus. His image lends the tree the drama of a huge factory chimney—and shows how artistic expression can open up the world to ambiguous interpretation. Many different meanings can likewise be read into Karl Wirsum’s sculpture in the form of a gender-neutral doll. Although it may seem like just a harmless toy, it simultaneously conjures up a post-human age of robot technology.





MAYZU : A tree with coconuts and bananas. H 400 cm L 640 cm W 200cm Mixed media, painting, fabric, metal. Nilbar Güreş 2022. Photo Oliver Ottenschläger







Nilbar Güreş & Karl Wirsum & Lois Weinberger

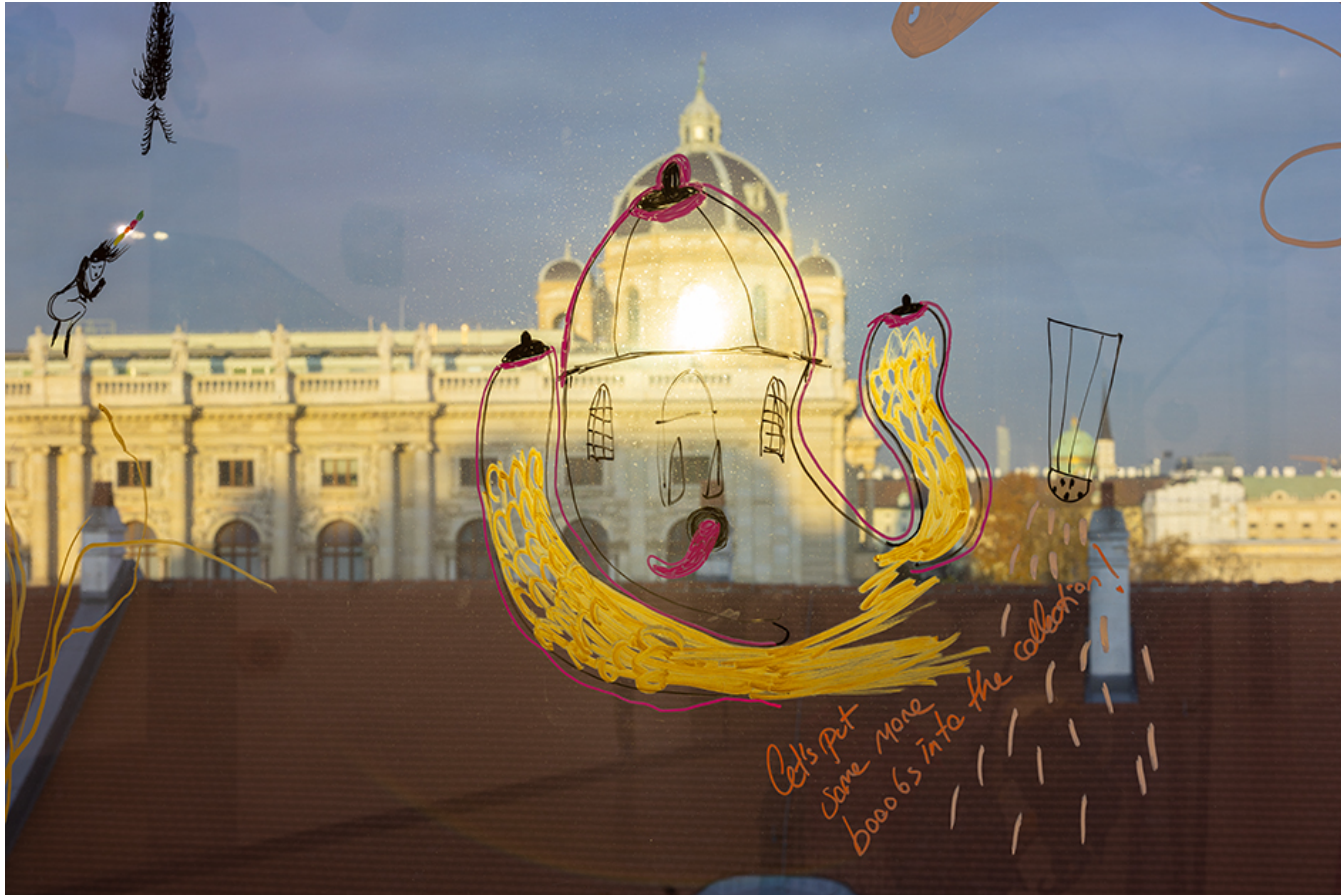








Nilbar Güreş (window drawing) & Lois Weinberger (photographs)



‘Let’s put some more boooooobs into the collection ‘ Drawing on Museum for Art History Vienna, Nilbar Güreş 2022







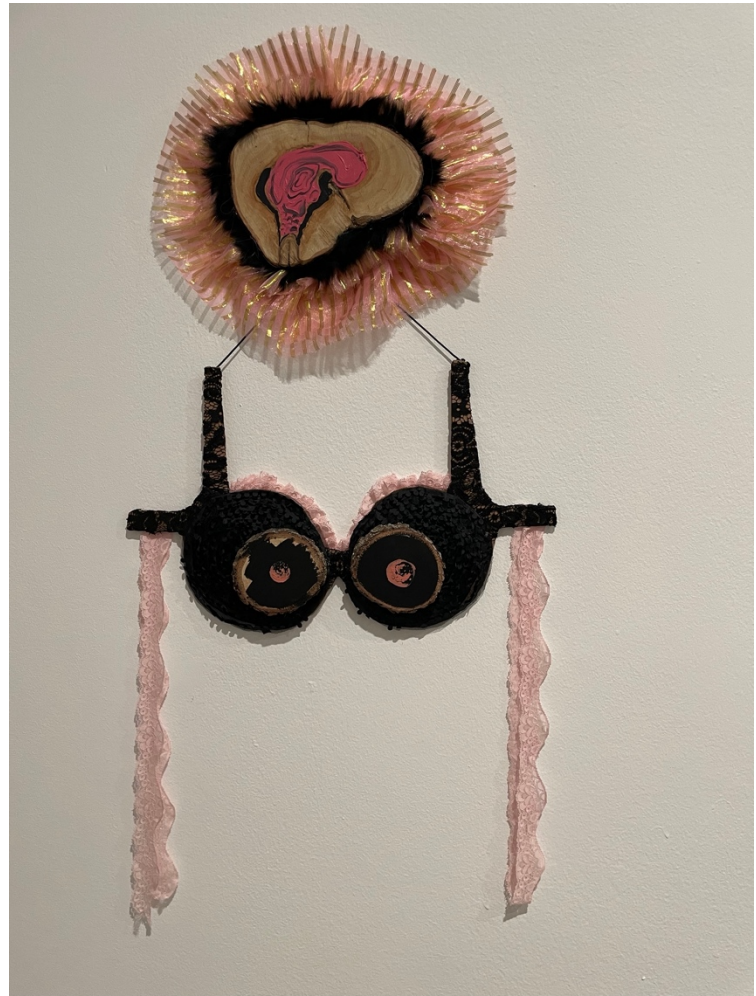
BDSM; Home Made, Nilbar Güreş. 2013 textile colour and textile on black fabric 81 x 151 cm



Nilbar Güreş (**Contaminated Pina Colada**, painting) & Alexander Rodchenko (photography)











Needle (headscarf needle, with artist's blood) 2015-2022