



FRANCIS RUYTER

Hurricane / Time / Image

curated by Mohammad Salemy

FRANZ JOSEFS KAI 3

11 April - 9 May 2019

opening 10 April at 17.30h

with a discussion featuring Ibai Gorriti, Laurence Rickels, and Maryna Makarenko followed by curator tour

Opening Hours at Franz Josefs Kai 3 Vienna 1010

Mon, Tue, Thu, Fri 12 to 17h, Wed 12 to 20h Saturdays by appointment only
(except bank holidays) Closed 19 April (Good Friday)
Artist led tours on 17 April, 24 April, 1 May at 19h

For further information please contact: Hurricane.Time.Image@gmail.com

Hurricane/Time/Image is generously supported by the Austrian Federal Chancellery, Arts and Culture Division, FRANZ JOSEFS KAI 3 and The New Centre for Research & Practice

FRANCIS RUYTER

“Hurricane / Time / Image”

Curated by Mohammad Salemy

11 April - 9 May 2019

Opening 10 April, 19-22h, Panel discussion at 17.30h followed by curator tour

FRANZ JOSEFS KAI 3: Franz Josefs Kai 3, 1010 Vienna Austria

The exhibition *Hurricane/Time/Image* reroutes a new line of understanding around Francis Ruyter's painting practice by sandwiching his new works with a flash retrospective of his germinal work from the 1990s. Curated by Mohammad Salemy, it will consist of drawings, paintings and objects, dated from 1990–94 and 2015–19 as well as new display treatments including projections and reproductions of the archival source material. The project takes place at FRANZ JOSEFS KAI 3, an exhibition space programmed parallel to the Angewandte Innovation Lab, a program of the University of the Applied Arts in Vienna Austria.

Hurricane/Time/Image is meant to disrupt narratives of artistic, aesthetic and career developments as well as social conditions surrounding the production of art and subjectivity specific to Ruyter. It suggests that the chaotic force of technology is always at work throughout an artist's oeuvre, rearranging the relationship of past, present and future into new constellations. Rather than using the recent works to make a new sense out of Ruyter's earlier practice, it brings to light embedded concerns, themes and motifs which have been resonating in the artist's practice since the early stages of his career.

The new works are derived from the Farm Security Administration/Office of War Information (FSA/OWI) digital archive at the Library of Congress with which Ruyter has been working to various effects since 2009, focusing in this body of work on photographs he has found using the search keyword "machine." This particular filtering of the archive highlights how the artist's thoughts on machines—physical, biological, virtual and social—have informed his oeuvre since his drawings and paintings from the early 1990s.

While the older works signal the transformation of the analog media to digital and the persistence of older technologies of presentation and modeling embedded in digital technologies, the newer works go even further by investigating the abstract, geometric and, essentially, inhuman essence of representation as well as highlighting the role of algorithmic epistemologies which underpin the emergence of neural networks, machine learning and machinic vision. The exhibition showcases Ruyter's visionary outlook towards the connections between art and media technologies, insisting on the primary role of painting in meditating their similarities and differences.

The exhibition's abstract indexing of the analog, the digital and the algorithmic, parallels an equally important transformation in the artist's own life. Starting in 2016, Ruyter began a gender transition. In this respect, Ruyter's work, past and present, can be considered a plea to set aside the question of human identity in order to understand the storm-like qualities of gender, a process which is analogous to the disruptive essence of technogenesis central to his practice as a painter. Approached from this angle, the strongest thread binding the artist's earlier works to his latest practice is the struggle to sequester the human-centered, and “natural” appearances of analog representation, from its inhuman, cybernetic reality. The exhibition deemphasizes human experience in favor of chaotic and cosmic shifts which are at the heart of the evolution of language, reason, and logic amongst animals, humans and machines alike.


Francis Ruyter is a Vienna-based American artist. He has exhibited internationally since 1993. His selected solo shows include Alan Cristea, London; Galeria Senda, Barcelona; CONNERSMITH, Washington, DC; 11R, New York; George Kargl, Vienna; Taka Ishii, Tokyo; Galerie Thaddaeus Ropac, Paris; Team, New York; and Leo Koenig, New York, among others. Ruyter has been active in the Vienna art community since 2003, producing more than 30 exhibitions of other artists at Galerie Ruyter and other spaces. He was a guest professor at the Academy of Fine Arts in Vienna and is a member of the Association of Visual Artists Vienna Secession.

Mohammad Salemy is a Berlin-based artist, critic and curator from Canada. He holds an MA in critical curatorial studies from the University of British Columbia. He has shown his works in Ashkal Alwan's *Home Works 7* (Beirut, 2015), Witte de With (Rotterdam, 2015) and *Robot Love* (Eindhoven, 2018). His writings have been published in *e-flux journal*, *Flash Art*, *Third Rail*, and *Brooklyn Rail*, *Ocula* and *Spike*. He has curated exhibitions at Tranzit Display (2016) in Prague. Salemy's curatorial experiment "For Machine Use Only" was included in the 11th edition of Gwangju Biennale (2016). In 2018, Salemy cocurated Sofia Queer Forum with Patrick Schabus at the Sofia City Art Gallery's Vaska Emanouilova branch.

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FRANZ JOSEFS KAI 3

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**INFORMATION FOR A SOLO EXHIBITION
BY FRANCIS RUYTER AT FRANZ JOSEFS KAI 3 VIENNA**

**FRANCIS RUYTER
“Hurricane / Time / Image”**

Curated by Mohammad Salemy
11 April - 9 May 2019
Opening 10 April, 7 – 10 pm

FRANZ JOSEFS KAI 3
Franz Josefs Kai 3, 1010 Vienna Austria

Opening Hours

Mon, Tue, Thu, Fri 12 to 5 pm, Wed 12 to 8 pm
Saturdays by appointment only
Closed 19 April (Good Friday)

EVENTS

Press Preview: 10 April 2019 at 11am

Discussion “Hurricane/Time/Image & Body Politics”
10 April 2019 at 17.30hr with Ibai Gorriti, Maryna Makarenko, and Laurence Rickels
Followed by a curator tour and the opening of the exhibition


12 April 2019 at 6 pm CRIT CROSS #6 special edition “Manifestos”

30 April at 19hr: Artist Lecture Series with Francis Ruyter at **Skulptur-institute**,
Paulusplatz 5, 1030 Wien

Artist guided tours of the exhibition on 17 April, 24 April, 1 May at 7pm

For further information please contact: Hurricane.Time.Image@gmail.com

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DISCUSSION

“Hurricane/Time/Image & Body Politics”

10 April 2019 at 17.30hr with Ibai Gorriti, Maryna Makarenko, and Laurence Rickels
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Curated by Mohammad Salemy

FRANZ JOSEFS KAI 3, 1010 Vienna Austria

Hurricane/Time/Image & Body Politics

What happens when the long-established binaries dealing with the internal and external human categories of subjectivity and identity as well as sexuality and gender have to come to terms with the technological transformations from the digital to the algorithmic and the artificial intelligence? How do these unprecedented shifts in reality and perception transform the 20th-century category of biopolitics? Can we observe and re-name the body politics of the 21st century to acknowledge the increasing role of autonomous machines in shaping humanity and its latest image? As part of the Public Programming of Francis Ruyter’s solo exhibition at FRANZ JOSEFS KAI 3, Hurricane/Time/Image & Body Politics will bring three artists and theorists whose research predominantly deals with the questions of technology, sexuality, gender and body to discuss their research in relationship to the exhibition and the themes embedded in Ruyter’s painting practice.

IBAI GORRITI / Architecture of Encryption & Decryption

When John Money invented the category of gender in order to socially classify newborns whose morphologies were sexually unclear, it became an encryptor and not a descriptor — just like so many technologies that produce subjectivity. Fortunately, these epistemologies which fabricate Capitalism’s Industrialized Sexuality (CIS) can be easily decrypted through reverse-engineering, seizing the biotechnical means of subject production in order to create our own freedom, our own body, our own public/private architecture, and our own cartographies of understanding and meaning.

Ibai Gorriti is not a performer but rather a stage where critical industries perform their agendas. As a curator, researcher and creative consultant, they have embodied several conflicts of interests both sabotaging and establishing alliances with institutions like University of Barcelona, York University, MACBA, Haus der Kulturen der Welt, Tate, Plug In ICA or DIS, among others.

Laurence A. Rickels / Between a Crypt and a Date Mark

Freud uncovered the “endopsychic” inside viewing of the psychic apparatus in Schreber’s delusional system, which stages the “science fiction” of colonization of the outer space of psychosis for the survival of the species. Schreber’s role in the future scenario, the central fantasy around which his new world order turns, never completes itself, which recalls Benjamin’s early interpretation of the color palette of

fantasy (*Fantasie*) as gesturing toward an interminable staggering of transition. Fantasy is at once a B-genre and the mental faculty, the wayward kin of the imagination, which ethics and aesthetics must contain. In his consideration of the poetics of daydreaming, Freud introduced the notion of the *Zeitmarke* (date mark), the indelible impress of the present moment that triggers a daydream. The arc of fantasy, however, a jump cut from an idealized past to the future of fulfillment, outflies and denies this present moment. The date mark upends the age-old opposition between innocent and antisocial fantasizing and schedules instead the import of historicization arising within a fantasy's mortal recoil. With the arrival of the digital relation, the prize in the forecast contest among B-genres was awarded to fantasy. If the fantasy that is true is no longer the Gospel (Tolkien's definition) but instead digitization, then fantasy becomes the genre, quite pointlessly, of "fiction." The unmooring of fantasy from its belief system through the genre's affinity with digital magic occurred in tandem with a reevaluation of science fiction's overreliance on the cybernetics orbiting the WWII milieu of innovation between V2 rockets and computing. Benjamin's derivation of modern allegory from the shortfall of Christianity's purchase on the future can be seen to apply to the techno-fantasies of science fiction. No longer bound to predicting the future, its former calling, which in light of digitization it flunked, science fiction becomes a seat of allegory. By reading in the ruins of its faulty forecasts, science fiction illuminates all the date marks and crypts hiding out in the borderlands it shares with fantasy.

Laurence Arthur Rickels is a psychotherapist and literary scholar. He is a professor of psychoanalysis and holds the Sigmund Freud Chair at The European Graduate School / EGS. He was a professor for art and theory at the Staatliche Akademie der Bildenden Künste in Karlsruhe, Germany and for comparative literature and German, art and media theory at the University of California, Santa Barbara. Rickels is known for his work on mourning as well as his highly original psychoanalytic readings of such diverse topics as National Socialism, the state of California, vampirism, and the science fiction writer Philip K. Dick.

Maryana Makarenko / Fear of Effeminacy

How did technologies of modernity that subvert gender developed from the times of the English Renaissance? "Effeminacy", discussed in Renaissance England by anti-theatrical writers was caused by cross-dressing practices common in the theater. The story of the Roman Emperor Nero who married a young boy named Sporus clearly illustrates how non-reproductive sex nulls the logic of reproduction. Does the English Renaissance's fear of Effeminacy still run through the algorithms of contemporaneity?

Maryana Makarenko combines performance, dance and moving picture to examine structures of existing orders. In her works she explores interconnection between notions of technology, gender and economies of feelings. She entwines documentary elements with fiction to initiate parallel narratives of otherness experienced beyond dominating models of the present.