

Genossin Sonne

SONIA LEIMER, *Space Junk*, 2020, courtesy the artist and Gallery Nächst St. Stephan, Rosemarie Schwarzwälder, Vienna, © Bildrecht, Vienna 2024, photo Christian Benesch



Ever since Kazimir Malevich, Mikhail Matyushin and Aleksei Kruchonykh staged the Russian Futurist opera *Victory Over the Sun* (1913) in St. Petersburg, artists have suspected that there's a relationship between the sun's presence and radical, even revolutionary actions.

Nothing could be more revolutionary than the sun's disappearance. Absent the sun, there would be no time, photosynthesis or oxygen. The speculative exhibition 'Genossin Sonne' (Comrade Sun) interrogates the supposition that solar activities such as solar storms, sunspots, solar flares and hot gassy ejections spark human action. Peak sunspots, tracked since 1785, appear to correlate with extreme financial and political events, as evidenced by four graphs included in the accompanying exhibition brochure.

Such a view not only complicates the Enlightenment idea of freedom, but it also places Earth's fate in the hands of an alien cosmos. Alternatively, 'Genossin Sonne' treats the sun as our comrade, or ally. 'Genossin Sonne' features artworks by twelve artists and four collectives who explore the possibility that spontaneous solar activities prompt social and political revolutions. Related exhibition events follow a calendar tied to the sun's activities.

Particularly relevant are artworks whose media is light, such as Colectivo Los Ingrávidos' *Danza Solar* (2021), Katharina Sieverding's radiant video compiled from 200,000 NASA satellite images, Anton Vidokle's playful video *The Communist Revolution was Caused by the Sun* (2015) and Gwenola Wagon's *Chronique due Soleil Noir* (2019). Several artworks respond to the sun's perceptible presence such as Kobby Adi's glowing floorwork and Hajra Waheed's *How long does it take moonlight to reach us? Just over one second. And sunlight? Eight minutes* (2019). Also included are two poems: Etel Adnan's *abstract poem on the sun* from 1989 and Diane di Prima's *Rant* (1990). Parallel with this exhibition, Brunnenpassage will present an open-air installation by Huda Takriti. (Sue Spaid)

'Genossin Sonne,' through 1 September 2024, Kunsthalle Wien, Vienna, www.kunsthallewien.at

'Huda Takriti,' through 1 September 2024, Brunnenpassage, Vienna, www.brunnenpassage.at

Haus der Kunst, Munich

Rebecca Horn



If you know Tate Modern, you'll likely recall the surprising moment when the eight-octave keyboard of *Concert for Anarchy* (1990) — a concert grand piano suspended upside down — dramatically flips out of the piano frame, making a tremendous clamour as felt hammers tamp on the strings. A later version of this remarkable artwork is one of numerous dynamic sculptures on view during Rebecca Horn's (1944) remarkable six-decade survey at Haus der Kunst, which includes 33 kinetic objects spanning 1968–2017, 31 drawings made between 1964 and 2007, three photos and four films (remastered in 2024) from the 1970s documenting her machines in action.

While still an art student, Horn developed lung poisoning from working with glass fibres without a mask. Bedridden for a year in a Barcelona sanatorium, she began to envision objects that she could attach to her body in order to experience life beyond her bed. Referring to such wearable objects as 'extensions,' she remarked, 'I feel myself touching, I see myself grasping'. *The Feathered Prison Fan* (1978) perfectly captures this sentiment. Objects like *Finger Gloves* (1972) double as prosthetic tools,

making Horn among the first artists to address ableism. Many of the wearable objects made by Horn — who is choreographer, inventor and prosthetist — enhance human perception by aiding us to see, feel, hear and do. Although visitors are not permitted to try out her participatory artworks, we can easily imagine the experiences derived from either standing amidst her objects or attaching them to our bodies. While Horn's drawing machine is wearer-activated, her painting machines act on their own.

One of the most amazing aspects of Horn's oeuvre is its felt sense of danger. Not only are there plenty of moving pointy things, knives and electric sparks, but her objects' snapping, scraping and pounding sounds keep spectators at bay. Remarkably, she realised her objects' performative potential early on and created several films that capture their dramatic possibilities. (Sue Spaid)

'Rebecca Horn,' through 13 October 2024, Haus der Kunst, Munich, www.hausderkunst.de

REBECCA HORN, *Pencil Mask*, 1972, courtesy Archive Rebecca Horn, © VG Bild-Kunst, Bonn, 2024