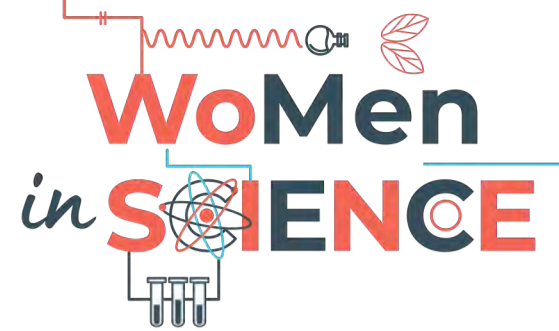


Change the World!



Dear Visitor,

With this year's focus on "WoMen in Science: Change the World!" IST Austria wants to put the spotlight on the issues that academic researchers of all genders face, and on best practices to address these issues. In addition to several events and discussions centering on matters related to academic research careers, we have given the topic a face: "SHOW HOW TO EMPOWER." This is a photo exhibition based on interviews without words, which can be viewed in Mondi hallway on campus. Additionally, the artist Barbara Kapusta has created the work "She makes her body glitch" for display on the main lecture hall.

Barbara Kapusta, "She makes her body glitch", 2021

"She makes her body glitch" is an invitation. The hand gesture that can be seen on Barbara Kapusta's poster is an inviting one. It addresses us. It is the hand of the researcher, the scientist who invites us to come with her. „Follow me!“, she says. It is an invitation to research with her, to open doors and to cross borders with her. In doing so, she relies on the glitch, the mistake. What this glitch is exactly, remains open to our speculation. It may have to do with the nature of her body, with her perception or with her movements. We do not know. The green of the background is that of the errors in digital imaging techniques, broken digital monitors, error messages, hacks and artifacts. The hand is a recurring motif in Barbara Kapusta's work. It appears as an animated figure in her videos "Empathic Creatures" (2018) and "The Leaking Bodies" (2020) and as ceramic pieces glazed with a platinum luster, as in "Hand (Upright)" (2018). The hand is the tool with which we understand our world. This signifier for the human body, as well as the central way we interface with technology, reflects our discomfort with our own physicality. This bent figure may seem strange, weird, different, perhaps even scary, but it is precisely the invitation that stands behind it that asks us to overcome these limits. This is where Kapusta's work overlaps with the questions we generally ask: How do we open up research? What is inclusive research? Who is it made for and by whom? Who teaches and who is taught?

"She makes her body glitch" is also an invitation to look at art. Not as a representation of something already existing, but as speculation. A new room. Art too, opens doors and crosses borders.

Barbara Kapusta lives and works in Vienna and teaches at the Academy of Fine Arts. A central, recurring element in Barbara Kapusta's creative output is the conjunction of the body with materiality and speech. Her work features hybrid figures, cross-breeds between humans and technology. The body appears to be reshaping in response to its changing conditions or various mental states and is linked to the quest for identity and the fluidity of gender. A vulnerable body, a body that loves, suffers, and ages, is at the heart of identity politics. American feminist theorist Karen Barad (also a theoretical physicist known particularly for theory of agential realism) describes matter as an "active participant in the world's becoming," saying that it is not ascribed to a fixed mass of a solid object, but rather is characterized as a coagulation of actions. Materiality also becomes entrusted with a queer agency that allows diversity and vulnerability to be constitutional parameters in the commencement of a new society. Barbara Kapusta's work also mirrors an interest in Donna Haraway's studies (a prominent scholar in the field of science and technology studies, described in the early 1990s as a "feminist and postmodernist." She is the author of numerous foundational books and essays that bring together questions of science and feminism) on technoscience, political consciousness and the surrogate, as well as non binary and non hegemonic social systems.

For further information please visit: <http://www.barbarakapusta.net/>