PRODUCING FUTURES –
AN EXHIBITION ON
POST-CYBER-FEMINISMS

February 16–May 12, 2019

Cao Fei, Cécile B. Evans, Guan Xiao, Lynn Hershman Leeson, Juliana Huxtable, Mary Maggic, MALAXA, Shana Moulton, Tabita Rezaire, Gavin Rayna Russom, Frances Stark, Wu Tsang, Anna Uddenberg, VNS Matrix, Anicka Yi

In the group show Producing Futures–An Exhibition on Post-Cyber-Feminisms, the Migros Museum für Gegenwartskunst surveys the causes championed by feminists in the post-internet era. The maturation of a number of technologies and the associated digitization of many or perhaps all domains of life have progressed to a point where a digitally engendered media universe arguably defines the compass of our reality and the meanings we find in it. The cyber-feminists of the 1990s hoped to harness the internet’s potential for communication and networking to establish cyberspace as a realm of liberation and self-empowerment; the time has come for a critical review of this optimism. The new freedoms opened up by the World Wide Web have gone hand in hand with the entrenchment of existing hierarchies and power structures. The exhibition revisits the cyber-feminist movement’s historic aspirations and visions, contrasts them with the contemporary situation, and inquires into ways in which its ideas may still be productive. The presentation accordingly undertakes a critical engagement with different feminist approaches that turn the spotlight on the tension between the body and technology and on discriminatory gender norms. For instance, the contributing artists reflect on and defamiliarize the offerings of various online platforms in order to further blur the boundaries between the virtual and real, the online and offline domains, as well the genders. Many of the works pursue a holistic approach, drawing on (medical) science, the occult, and other fields to stimulate a more comprehensive discussion and generate ideas for a livable future of emancipation, gender justice, and social equality.

While showcasing the diversity of these feminist strategies and concerns, Producing Futures–An Exhibition on Post-Cyber-Feminisms also seeks to forge a new synthesis under the aegis of an alternative model of knowledge formation called “SF”. Proposed by the American biologist, philosopher of science, and literary scholar Donna Haraway, this concept—the abbreviation “SF” may be read as “science fiction”, but also as “speculative feminism” or “string figures”—describes a practice characterized by the entanglement of diverse reflections and considerations, of the factual and the fictional. An open invitation to embark on intellectual experiments in which speculation emerges as a valuable breeding ground for innovative visions of the future, it is explicitly opposed to conventional modes of knowledge formation that often rely on the establishment of hierarchical systems of order and promote rigid ideas of inclusion and exclusion, of right and wrong. As a way of taking possession of the world, such conventional epistemes give rise to certain social structures including, for example, sexism, racism, and classism. Meanwhile, a growing chorus of voices has denounced the tacit acceptance of these structures: feminism has become a buzzword in popular culture, with various hashtags causing a stir in the media. We have never been more networked than today, with manifold options for getting in touch with each other, exchanging ideas, and forming alliances. Still, the digital universe is not just an empowering safe space; the growing online visibility of marginalized groups has also met with harsh condemnation. Various communities and many individuals have become targets for hate-filled responses. These intersections between the virtual and real domains and our experiences in both demonstrate that cyberspace is not a sphere unto itself, separated by a sharp line from our real lives. Our experiences in it have come to exercise a crucial influence over how we engage and interact with our environment and assimilate and process information. That is also true of the “womxn”—the unusual spelling is designed to draw attention to the prejudices, discrimination, and institutional barriers they confront, and emphatically includes trans women and women of color—whose works are on view in the exhibition.

Curator:
Heike Munder (Director, Migros Museum für Gegenwartskunst)

Assistant Curator:
Elsa Himmer

An accompanying publication, Producing Futures–A Book on Post-Cyber-Feminisms (in English), with essays by Joanna Walsh, Yvonne Volkart, Paul B. Preciado, Heike Munder, and Elsa Himmer is released in April 2019.
With works by VNS Matrix and Lynn Hershman Leeson, pioneering explorers of the internet’s possibilities in the 1990s, the exhibition looks back to the early days of cyber-feminism. Almost three decades later, it is high time that we rethink the issues they first raised; the need to develop a more deliberate stance on the online sharing of personal data as well as the inexhaustible flows of images catering to entrenched (and often sexist) clichéd role models is one main emphasis of the exhibition.

It is most explicit in Wu Tsang’s video installation and the sculptures of Guan Xiao and Anna Uddenberg, who confronts us with an unsparing exposition of the prevailing conception of femininity. The necessary reimagining of womanhood as an open and queer gender identity is a project that is addressed head-on in Gavin Rayna Russom’s art as well as the works of Juliana Huxtable, where gender dichotomies and even the human-animal distinction are obsolete. Shana Moulton analyzes the pressure we put on ourselves in our relentless pursuit of perfection with canny irony in a video installation that examines her own neuroses. Her New Age-style spiritualism bears some resemblance to the holistic reparative practice sketched by Tabita Rezaire and the artist duo MALAXA (Alicia Mersy and Tabita Rezaire). They make art that seeks to break the silence over contemporary injustices as well as the inequities of the past in order to initiate processes of healing. Anicka Yi visualizes the fierce patriarchal resistance that female empowerment and the prospect of women building strong networks can prompt. Inspired by insights in cutting-edge biotechnology and genetics, her tent sculptures consider feminist concerns through the lens of science while also reflecting on the normative authority accorded to experts. The artist Mary Maggic counters the power imbalance between scientists and laypeople with DIY science tutorials. Where her guidance on “estrogen hacking” refers to physical space and the bodies beyond the screens, Cécile B. Evans’s video launches a more general inquiry into the idea of embodiment in light of the reality that we share cyberspace with a multitude of digital beings. Such scrutiny of the significance of bodily existence goes hand in hand with a meditation on closeness and affection, as Cao Fei’s and Frances Stark’s videos demonstrate. They chart the internet as an ecosystem encouraging experimentation with the self and reveal the ways in which online games or Chatroulette fundamentally alter the subject’s experience of identity and intimacy. What ultimately unites these diverse artistic positions is the shared quest to establish gender and identity as open, performative, and therefore always temporary constructions.

The exhibition highlights the enormous potential for change that is unleashed when people come together for collective action, a mobilization now facilitated by various online platforms. Like Donna Haraway’s game of string figures, it weaves together a variety of positions in order to propose new perspectives on our emotional and rational, our conscious and unconscious entanglements with cyberspace. It illustrates that feminism concerns all of us, with implications not just for how we live together but also for our existence in a natural environment on which we are increasingly wreaking havoc. Our visions for the future, then, should draw on a range of (spiritual, liberal, ecological, and/or biological) approaches; sustained engagement can build a community based on comprehensive equality, and thanks to today’s (new) communication technologies, such a community is now conceivable on the global scale.

For detailed information on the individual artistic positions, please consult the labels accompanying the works in the gallery.

**Events**

**Symposium**  
*The Revolution of Digital Languages or When Cyber Turns to Sound of Poetry*  
*A Symposium on Post-Cyber-Feminisms*  
in cooperation with the MAS program in curating at the Zurich University of the Arts and the PhD program in practice in curating (www.curating.org)  
*Thursday, April 11, 2019, 6–7pm*  
*Friday, April 12, 2019, 9am–6pm*

For more event listings, please visit migrosmuseum.ch.

**Art education**

**Public guided tours**  
*Sunday, March 3, 2019, 2–3pm*  
*Thursday, April 4, 2019, 6–7pm*  
*Sunday, May 12, 2019, 2–3pm*

**Family afternoons**  
*Sunday, March 10, 2019, 2–5pm*  
*Sunday, April 14, 2019, 2–5pm*
Cao Fei
*i.Mirror*, 2007
Machinima
28:00 min.
Courtesy the artist and Vitamin Creative Space, Guangzhou

Cécile B. Evans
*Hyperlinks or It Didn’t Happen*, 2014
Single-channel video on monitor (color, sound), carpet, rubber plant, digital print on photographic paper, inkjet print on wallpaper, marley floor
22:37 min., Dimension variable
Sammlung Migros Museum für Gegenwartskunst

Guan Xiao
*Flying Fox*, 2018
Rim, resin, motorcycle leg guard
120 x 70 x 35 cm
Private Collection, Palma de Mallorca

Guan Xiao
*Enjoyable Relationship*, 2017
Brass, acrylic paint, rim, artificial flower ring
Two parts: one part 120 x 70 x 60 cm; one part 81 x 55 x 38 cm
Private Collection

Guan Xiao
*Bamboo*, 2017
Steel, brass, acrylic paint, resin, metal motorcycle handles, artificial leaves
230 x 53 x 53 cm
Private Collection

Lynn Hershman Leeson
*Venus of the Anthropocene*, 2017
Vanity dresser with drawers, stool, carpet, mirror, with custom facial recognition software to read the viewer’s DNA, anatomical model, plastic body parts, plastic labeled DNA composite jars
Dimension variable
Courtesy the artist and Bridget Donahue Gallery, New York
Mary Maggic
Housewives Making Drugs, 2017
Single-channel video on monitor (color, sound), Vinyl print
10:12 min., Dimension variable
Courtesy the artist

Juliana Huxtable
Untitled, 2019
Inkjet print on wallpaper
Dimension variable
Courtesy the artist and Project Native Informant, London

Lynn Hershman Leeson
Seduction of a Cyborg, 1994
Single-channel video on monitor (color, sound)
5:52 min.
Courtesy the artist and Bridget Donahue Gallery, New York

Mary Maggic
Estrofem! Lab, 2016–17
Mobile labs in suitcases
2 parts: one part 54 x 38 x 16 cm; one part 42 x 28 x 15 cm
Courtesy of the artist

MALAXA
Flag for God, 2016/19
Digital print on Backlit fabric, acrylic leaflet holders, leaflets
4 parts: one part 244 x 152 cm; 3 parts each 15,5 x 11,5 x 3,8 cm
Courtesy the artists

Lynn Hershman Leeson
Digital print
6 parts, Dimension variable
Courtesy the artist and Waldburger Wouters, Basel / Brussels

Digital Venus–Blue Angel, 2001
Digital print
152 x 136cm

Digital print
132 x 74 cm

Digital Venus (uffizi) 1, 1996
Digital print
162 x 115 cm

Digital Venus (uffizi) 2, 1996
Digital print
102 x 73 cm

Digital Venus (uffizi) 3, 1996
Digital print
106 x 76 cm

Digital Venus After Botticelli, 1996
Digital print
78 x 127 cm

6 Point Plan for Hormone Queering Resistance
Open Source Estrogen
1. Unearth the dominant patriarchal agents of hormon al s
2. Demystify the institutionalized “black-boxed” knowledge
3. Resist neoliberal pharmaco-capitalist profiteering of ur
4. Reject glorifications of “the natural”, condemnation of ur
5. Undermine deeply entrenched notions of (re)hetero-
6. Consider the micro-performativity of hormones as an or

Digital Venus (uffizi) 1
Digital print
162 x 115 cm

Digital Venus (uffizi) 2
Digital print
102 x 73 cm

Digital Venus (uffizi) 3
Digital print
106 x 76 cm

Digital Venus After Botticelli
Digital print
78 x 127 cm

Seduction of a Cyborg
Digital print
6 parts, Dimension variable
Courtesy the artist and Waldburger Wouters, Basel / Brussels

Digital Venus–Blue Angel
Digital print
152 x 136cm

Digital Venus–Digital Dreaming
Digital print
132 x 74 cm

Digital Venus (uffizi)
Digital print
162 x 115 cm

Digital Venus After Botticelli
Digital print
78 x 127 cm

Mary Maggic
6 Point Plan for Hormone Queering Resistance, 2016
Vinyl text on wall
Dimension variable
Courtesy of the artist
Shana Moulton
*My Personal Measurements*, 2019
3-channel-video projection (color, sound), various objects
Dimension variable
Courtesy the artist and Galerie Gregor Staiger, Zurich

Tabita Rezaire
*Sugar Walls Teardom*, 2016
Gynecological chair, mechanical arm, single-channel-video on monitor (color, sound), pink wall paint
21:30 min.; 218 x 162 x 85 cm
Courtesy the artist and Goodman Gallery, Johannesburg

Gavin Rayna Russom
*SIN/Mess*, 2019
Various materials
Dimension variable
Courtesy the artist and Galleria Fonti, Naples

Wu Tsang
*A Day in the Life of Bliss*, 2014
2-channel video projection on screens (color, sound), two-way mirror and mirror, beanbag chairs
20:00 min.
Sammlung Migros Museum für Gegenwartskunst

Frances Stark
*Nothing Is Enough*, 2012
Single-channel video projection (b/w, sound, loop)
14:00 min.
Courtesy the artist and Galerie Buchholz, Berlin/Köln/New York

Shana Moulton
*Disconnect (airplane mode)*, 2018
Styrofoam, polyurethane foam, acrylic resin, fiberglass, plaster, car interiors, wall-to-wall carpet, baby carrier backpack, vinyl foam stripes, linoleum, flooring, mesh fabric, velour fabric, synthetic hair, acrylic nails, mountain bike helmet parts
119 x 196 x 185 cm
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin

Gavin Rayna Russom
*FOCUS #2 (pussy padding)*, 2018
Acrylic resin, fiberglass, fabric, synthetic hair, puffer jacket, vinyl film, bike helmet, flip-flops, bar stool VENUS, acrylic nails, fake fur, selfie stick, wall tattoo, horse gears
200 x 55 x 70 cm
Boros Collection, Berlin

Tabita Rezaire
*Sugar Walls Teardom*, 2016
Gynecological chair, mechanical arm, single-channel-video on monitor (color, sound), pink wall paint
21:30 min.; 218 x 162 x 85 cm
Courtesy the artist and Goodman Gallery, Johannesburg

Wu Tsang
*A Day in the Life of Bliss*, 2014
2-channel video projection on screens (color, sound), two-way mirror and mirror, beanbag chairs
20:00 min.
Sammlung Migros Museum für Gegenwartskunst

Frances Stark
*Nothing Is Enough*, 2012
Single-channel video projection (b/w, sound, loop)
14:00 min.
Courtesy the artist and Galerie Buchholz, Berlin/Köln/New York

Shana Moulton
*Disconnect (airplane mode)*, 2018
Styrofoam, polyurethane foam, acrylic resin, fiberglass, plaster, car interiors, wall-to-wall carpet, baby carrier backpack, vinyl foam stripes, linoleum, flooring, mesh fabric, velour fabric, synthetic hair, acrylic nails, mountain bike helmet parts
119 x 196 x 185 cm
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin

Gavin Rayna Russom
*FOCUS #2 (pussy padding)*, 2018
Acrylic resin, fiberglass, fabric, synthetic hair, puffer jacket, vinyl film, bike helmet, flip-flops, bar stool VENUS, acrylic nails, fake fur, selfie stick, wall tattoo, horse gears
200 x 55 x 70 cm
Boros Collection, Berlin

Tabita Rezaire
*Sugar Walls Teardom*, 2016
Gynecological chair, mechanical arm, single-channel-video on monitor (color, sound), pink wall paint
21:30 min.; 218 x 162 x 85 cm
Courtesy the artist and Goodman Gallery, Johannesburg

Wu Tsang
*A Day in the Life of Bliss*, 2014
2-channel video projection on screens (color, sound), two-way mirror and mirror, beanbag chairs
20:00 min.
Sammlung Migros Museum für Gegenwartskunst

Frances Stark
*Nothing Is Enough*, 2012
Single-channel video projection (b/w, sound, loop)
14:00 min.
Courtesy the artist and Galerie Buchholz, Berlin/Köln/New York

Shana Moulton
*Disconnect (airplane mode)*, 2018
Styrofoam, polyurethane foam, acrylic resin, fiberglass, plaster, car interiors, wall-to-wall carpet, baby carrier backpack, vinyl foam stripes, linoleum, flooring, mesh fabric, velour fabric, synthetic hair, acrylic nails, mountain bike helmet parts
119 x 196 x 185 cm
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin

Gavin Rayna Russom
*FOCUS #2 (pussy padding)*, 2018
Acrylic resin, fiberglass, fabric, synthetic hair, puffer jacket, vinyl film, bike helmet, flip-flops, bar stool VENUS, acrylic nails, fake fur, selfie stick, wall tattoo, horse gears
200 x 55 x 70 cm
Boros Collection, Berlin

Tabita Rezaire
*Sugar Walls Teardom*, 2016
Gynecological chair, mechanical arm, single-channel-video on monitor (color, sound), pink wall paint
21:30 min.; 218 x 162 x 85 cm
Courtesy the artist and Goodman Gallery, Johannesburg

Wu Tsang
*A Day in the Life of Bliss*, 2014
2-channel video projection on screens (color, sound), two-way mirror and mirror, beanbag chairs
20:00 min.
Sammlung Migros Museum für Gegenwartskunst

Frances Stark
*Nothing Is Enough*, 2012
Single-channel video projection (b/w, sound, loop)
14:00 min.
Courtesy the artist and Galerie Buchholz, Berlin/Köln/New York

Shana Moulton
*Disconnect (airplane mode)*, 2018
Styrofoam, polyurethane foam, acrylic resin, fiberglass, plaster, car interiors, wall-to-wall carpet, baby carrier backpack, vinyl foam stripes, linoleum, flooring, mesh fabric, velour fabric, synthetic hair, acrylic nails, mountain bike helmet parts
119 x 196 x 185 cm
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin

Gavin Rayna Russom
*FOCUS #2 (pussy padding)*, 2018
Acrylic resin, fiberglass, fabric, synthetic hair, puffer jacket, vinyl film, bike helmet, flip-flops, bar stool VENUS, acrylic nails, fake fur, selfie stick, wall tattoo, horse gears
200 x 55 x 70 cm
Boros Collection, Berlin

Tabita Rezaire
*Sugar Walls Teardom*, 2016
Gynecological chair, mechanical arm, single-channel-video on monitor (color, sound), pink wall paint
21:30 min.; 218 x 162 x 85 cm
Courtesy the artist and Goodman Gallery, Johannesburg

Wu Tsang
*A Day in the Life of Bliss*, 2014
2-channel video projection on screens (color, sound), two-way mirror and mirror, beanbag chairs
20:00 min.
Sammlung Migros Museum für Gegenwartskunst

Frances Stark
*Nothing Is Enough*, 2012
Single-channel video projection (b/w, sound, loop)
14:00 min.
Courtesy the artist and Galerie Buchholz, Berlin/Köln/New York

Shana Moulton
*Disconnect (airplane mode)*, 2018
Styrofoam, polyurethane foam, acrylic resin, fiberglass, plaster, car interiors, wall-to-wall carpet, baby carrier backpack, vinyl foam stripes, linoleum, flooring, mesh fabric, velour fabric, synthetic hair, acrylic nails, mountain bike helmet parts
119 x 196 x 185 cm
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin

Gavin Rayna Russom
*FOCUS #2 (pussy padding)*, 2018
Acrylic resin, fiberglass, fabric, synthetic hair, puffer jacket, vinyl film, bike helmet, flip-flops, bar stool VENUS, acrylic nails, fake fur, selfie stick, wall tattoo, horse gears
200 x 55 x 70 cm
Boros Collection, Berlin

Tabita Rezaire
*Sugar Walls Teardom*, 2016
Gynecological chair, mechanical arm, single-channel-video on monitor (color, sound), pink wall paint
21:30 min.; 218 x 162 x 85 cm
Courtesy the artist and Goodman Gallery, Johannesburg

Wu Tsang
*A Day in the Life of Bliss*, 2014
2-channel video projection on screens (color, sound), two-way mirror and mirror, beanbag chairs
20:00 min.
Sammlung Migros Museum für Gegenwartskunst

Frances Stark
*Nothing Is Enough*, 2012
Single-channel video projection (b/w, sound, loop)
14:00 min.
Courtesy the artist and Galerie Buchholz, Berlin/Köln/New York
Anicka Yi
*Focus (mixed emotions)*, 2018
Acrylic resin, fiberglass, fabric, puffer jacket, bar stool VENUS, acrylic nails
170 x 55 x 60 cm
Collection of Alexander V. Petalas, London

VNS Matrix
Video-sound-collage (loop)
20:00 min.
Courtesy of the artists

Anna Uddenberg
*Focus (mixed emotions)*, 2018
Acrylic resin, fiberglass, fabric, puffer jacket, bar stool VENUS, acrylic nails
170 x 55 x 60 cm
Collection of Alexander V. Petalas, London

VNS Matrix
Inkjet print on wallpaper
300 x 600 cm
Courtesy the artists

Anicka Yi
*We Are Water*, 2015
Vinyl, steel pipes, motorcycle helmet, scent diffuser, metal bowls, mouthwash, plastic containers, socks, hydro gel beads, glass container, black tea, plastic bucket, water, worklight
198 x 310 x 127 cm
Courtesy the artist and 47 Canal, New York

VNS Matrix
Video-sound-collage (loop)
20:00 min.
Courtesy of the artists

Anicka Yi
*Home in 30 Day, Don’t Wash*, 2015
Vinyl, steel pipes, metal bowl, wire mesh, nylon string, DVD, black tea, foam, plasticine, neon light, hydro gel beads, plexiglas, sponge, worklight
198 x 310 x 127 cm
Courtesy the artist and 47 Canal, New York

Anicka Yi
*You Hand Feels Like a Pillow That’s Been Microwaved*, 2015
Vinyl, steel pipes, metal bowls, beeswax, dried shrimp, glycerin soap, hair gel, metal pins, seaweed, foam, plasticine, pigment powder, worklight
198 x 310 x 127 cm
Courtesy the artist and 47 Canal, New York

VNS Matrix
Inkjet print on wallpaper
300 x 600 cm
Courtesy the artists

Anna Uddenberg
*Focus (mixed emotions)*, 2018
Acrylic resin, fiberglass, fabric, puffer jacket, bar stool VENUS, acrylic nails
170 x 55 x 60 cm
Collection of Alexander V. Petalas, London

VNS Matrix
Video-sound-collage (loop)
20:00 min.
Courtesy of the artists

Anicka Yi
*We Are Water*, 2015
Vinyl, steel pipes, motorcycle helmet, scent diffuser, metal bowls, mouthwash, plastic containers, socks, hydro gel beads, glass container, black tea, plastic bucket, water, worklight
198 x 310 x 127 cm
Courtesy the artist and 47 Canal, New York

VNS Matrix
Inkjet print on wallpaper
300 x 600 cm
Courtesy the artists

Anicka Yi
*Home in 30 Day, Don’t Wash*, 2015
Vinyl, steel pipes, metal bowl, wire mesh, nylon string, DVD, black tea, foam, plasticine, neon light, hydro gel beads, plexiglas, sponge, worklight
198 x 310 x 127 cm
Courtesy the artist and 47 Canal, New York

Anicka Yi
*You Hand Feels Like a Pillow That’s Been Microwaved*, 2015
Vinyl, steel pipes, metal bowls, beeswax, dried shrimp, glycerin soap, hair gel, metal pins, seaweed, foam, plasticine, pigment powder, worklight
198 x 310 x 127 cm
Courtesy the artist and 47 Canal, New York

VNS Matrix
Inkjet print on wallpaper
300 x 600 cm
Courtesy the artists