Curators' Biographies

Janina Falkner

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Janina Falkner is a curator at the MAK—Austrian Museum of Applied Arts / Contemporary Art in Vienna where she has been working since 2007. She is head of the field New Concepts for Learning. Until 2017 one of her various responsibilities was working for the MAK Contemporary Art Collection, e.g., as a curator of the exhibition series NEW LOOK (2012–2013) and as a co-curator of the exhibition *ich weiß nicht [I don't know]—Growing Relations between Things* (2017). She coordinated the VIENNNA BIENNALE 2017 and is in charge of the MAK FUTURE LAB. Currently, she is in particular responsible for discursive opportunities and participative strategies at the MAK. Focusing on design-based and artistic approaches to forms of education, she combines curatorial work with the development of new concepts of learning.

Anne Faucheret

© Marlene Rahmann

Anne Faucheret is an art historian and art critic. She has been a curator at Kunsthalle Wien since 2014, where she has curated among others the group shows *The Promise of Total Automation* (2016), *Work it, feel it!* (2017) or Saâdane Afif's solo show, *This Is Ornamental* (2018). From 2010 to 2015, she was a curatorial advisor for visual arts at the steirischer herbst festival, Graz, Austria, where she organized exhibitions including *Adaptation* (2012) and *Liquid Assets* (2013) and co-curated the 24/7 marathon-camp *Truth is concrete* (2012). She regularly contributes to art magazines and artist publications.

Paul Feigelfeld

© Lukas Gansterer

Paul Feigelfeld majored in cultural studies and computer science at the Humboldt University of Berlin where he until 2013 worked for Friedrich Kittler and Wolfgang Ernst. Until 2016, he was an academic coordinator for the Digital Cultures Research Lab at the Leuphana University of Lüneburg. He publishes on and teaches media technology, its history, its future, and its impact on knowledge, society, politics, and art, e.g., as a visiting professor at the Art Institute in Basel and a Faculty Member at the Strelka Institute in Moscow.

For Change

mischer'traxler studio

© Daniel Gebhart de Koekkoek

Katharina Mischer and Thomas Traxler founded the design studio mischer'traxler studio in Vienna in 2009. Using the conflict between craft work and technology, they design objects, production processes, interactive installations, and more. Within a given context they always incorporate their experimental and conceptual approaches. Works and projects by the design studio, which has received numerous national and international awards, are regularly shown at international exhibitions and can be found in permanent museum collections, such as at the MAK, the Vitra Design Museum in Weil am Rhein, or the Art Institute Chicago.

Vanessa Joan Müller

© Leonard Qylafi

Vanessa Joan Müller is a curator and holds a PhD in art history. Since 2013, she has been Head of Dramaturgy at Kunsthalle Wien. She has curated a number of group exhibitions such as *New Ways of Doing Nothing* (2014), *The Brancusi Effect* (2014, with Nicolaus Schafhausen), *Function Follows Vision, Vision Follows Reality* (2015, with Luca Lo Pinto), *Béton* (2016, with Nicolaus Schafhausen), *More Than Just Words [On the Poetic]* (2017, with Luca Lo Pinto) and solo shows by Marcel Odenbach and Florian Hecker (both 2017). Prior to projects realized in Vienna she was director of the Kunstverein for the Rhineland and Westphalia in Düsseldorf (2007–2011), research curator of the project *European Kunsthalle* in Cologne (2006–2007), and curator at the Frankfurter Kunstverein (2000–2006).

Nicole Stoecklmayr

© Nicole Stoecklmayr

Nicole Stoecklmayr is a Vienna based designer, digital strategist, and cultural scholar who publishes essays and lectures on actual and digital experiences of architectural space at *Scenes of Architecture* (scenesofarchitecture.com). She graduated from the University of Applied Arts Vienna with a degree in architecture and a PhD in cultural studies. She worked as a researcher and lecturer at the Bauhaus University Weimar as well as at the Leuphana University of Lüneburg where she most recently organized the international symposium *Perspective Rules! Architecture, Games, and the Materiality of Computer Simulations.*

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Marlies Wirth

© Anastasia Ekhlakova

Marlies Wirth has been working for the MAK—Austrian Museum of Applied Arts / Contemporary Art in Vienna since 2006. As a curator for Digital Culture, she is involved in the conception of the VIENNA BIENNALE and is head of the MAK Design Collection. She curates exhibitions in the fields of art, design, architecture, and technology, including the group exhibition *ARTIFICIAL TEARS* as part of the VIENNA BIENNALE 2017. She is one of the curators of the international travelling exhibition *Hello, Robot. Design between Human and Machine* and co-director of the *Global Art Forum 2018: "I AM NOT A ROBOT"* in Dubai and Singapore. Focusing on conceptual art and cultural anthropological contexts of artistic productions, she also develops independent exhibition projects and authors texts and essays for publications.

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