

**Johanna Bruckner**  
Portfolio (Selection)

## Artist Statement

Johanna Bruckner's work is characterised by a multimedia approach in which the performance of the human body plays a predominant role. In her installations that formally present a combination of technological machinery and organic bodies, videos generated with computer graphic software regularly appear accompanied by sound compositions. The artist deals with themes related to biopolitics, feminism, queer theory, and posthumanism. Collaborating with dancers and performers was initially a way for Bruckner to explore issues related to the working body, work as performativity and social construct, developing hypotheses to imagine alternatives to social norms. In her more recent works, the artist develops further her experiments with social bonds, including imagery associated with queer pornography and intra-species relations. Inspired by molecular biology, quantum physics, and studies of hybrid life forms, Bruckner contributes through her works to a discourse that seeks to promote an ecology of care and trust, to help build a world in which human and non-human beings cohabit more positively with the environment and the technologies that inhabit it beyond binary regimes. Her work asks how the indeterminacy of being, today, might inform hybrid temporalities better tooled to deal with current technological, political and ecological changes.

Her new multi-channel video installation, *Metabolic Hardware* (2023) explores the impact of technology on the human body and the microorganisms that compose it. The work consists of a projection on a latex surface accompanied by five screens. The protagonist of the work is a Sexbot created to assist human beings in their intimacy, for instance in situations of sexual discomfort. While the Sexbot can intervene and modify human emotions and desires, it also develops its own reflections questioning its nature, its function and role in the world. Bruckner also shows the installation *Body Obfuscations* (2023) accompanied by the video *Atmospheric Drafts of Intimacy* (2020) which, taking the phenomenon of the escape of terrestrial atmospheric gases into outer space as its starting point, imagines the creation of extra-terrestrial bodies, developing a reflection on possible posthuman relationships and polymorphic desires.

[www.johannabruckner.com](http://www.johannabruckner.com)

## Biography

Johanna Bruckner was born in 1984 in Vienna, Austria. Recent exhibitions include HEK, House of Electronic Arts, Basel, Berlinische Galerie, Museum of Modern Art, Berlin, SCHIRN Kunsthalle Frankfurt, HYBRID Biennale, Dresden, MAXXI - Museum of Contemporary Art, Rome, ICA Milano, Löwenbräukunst, LUMA Westbau Zürich, Mediterranea Biennale for Young Art, Istituto Svizzero, Milan, ZKM: Zentrum für Kunst und Medien Karlsruhe, Digital Art Center Taipeh, Akademie Schloss Solitude, transmediale 2020, Haus der Kulturen der Welt, Berlin, Kunstraum Niederösterreich, Vienna, the 57th Venice Biennale, CAC, Centre d'art contemporain Genève, MAMCO, the Museum of Modern and Contemporary Art, Genève, the Venice Biennale of Architecture 2018, Deichtorhallen Hamburg, Sammlung Falckenberg, the KW, Institute for Contemporary Art, Berlin, the Migros Museum für Gegenwartskunst, Zurich, the Villa Croce, Museum for Contemporary Art, Genoa, Kunsthaus in Hamburg, Kunstverein Harburger Bahnhof, Galleri Box, Göteborg, and Pylon Lab, Dresden.

Bruckner has been working with Galerie EIGEN+ART Lab, Berlin and Roehrs & Boetsch, Zurich.

Her work was awarded by numerous grants and stipends, such as, for example, Pro Helvetia, the City of Zurich, and several German foundations. She was a Visual Arts Fellow at the Istituto Svizzero in Rome, and was artist-in-residence at LAGO MIO residency Lugano, Akademie Schloss Solitude, the Banff Center for Visual Arts in Canada, the Sommerakademie Paul Klee and at the Jan Van Eyck Akademie. She received the Recognition Award for Fine Arts of Lower Austria, 2020, the re:humanism Prize for Art & Artificial Intelligence, 2021, and most recently, the Pax Art Award, the Erste Bank MehrWERT Kunstpreis, and the Medienkunstpreis der Stadt Wien, 2022.

She has taught at various universities.

**Work sample**

**1**



## Video Stills

The multi-channel video installation, *Metabolic Hardware*, explores the connection between intimacy and care as a biotechnological interface. Specifically, the work shows a Sexbot\* that is trained as a biological interface, for example under conditions of dis-ease. How does this toxic body become a site of intervention where social, ecological, and algorithmic dynamics can be negotiated? This question is central to her most recent work, in which Johanna Bruckner explores the impact of technological and chemical violence on human and non-human entities. In this work, the bot\* reflects on the images, the relationships to the intelligences with which the bot\* is trained, while the boundaries of who trains whom become increasingly blurred: Virus, biotechnology, and body train each other in heterogeneous and polymorphic ways. As a strategy, the Sexbot\* makes use of a neural interface between brain and technology that can intervene and change human sensation, pleasure and desire. It proposes a being born from a biological interface: This activates the interface between artificial neural networks and microbial ecosystems from the perspective of molecular-intimate corruption, chemical latency, and toxins as weapons.

The monstrous, intimate, vulnerable lives of these toxic bodies and their synthetic organs have their say in the video installation, referencing tissue transfer, chemsex, and distributed reproduction. In the video installation, the bot\* questions this world and its conditions in which machines become Sexbots. Poetically, it presents the bot's inner language during its perpetual reproduction as a neural network, capable of agency and resistance. The work exposes the perversion of biotechnological penetration of body and environment and poetically speculates on queer, aleatory agency of more-than-human experiences.

4K/HD multi-channel video installation, 2023, 29 minutes

Link:

Excerpt: <https://vimeo.com/812702010>

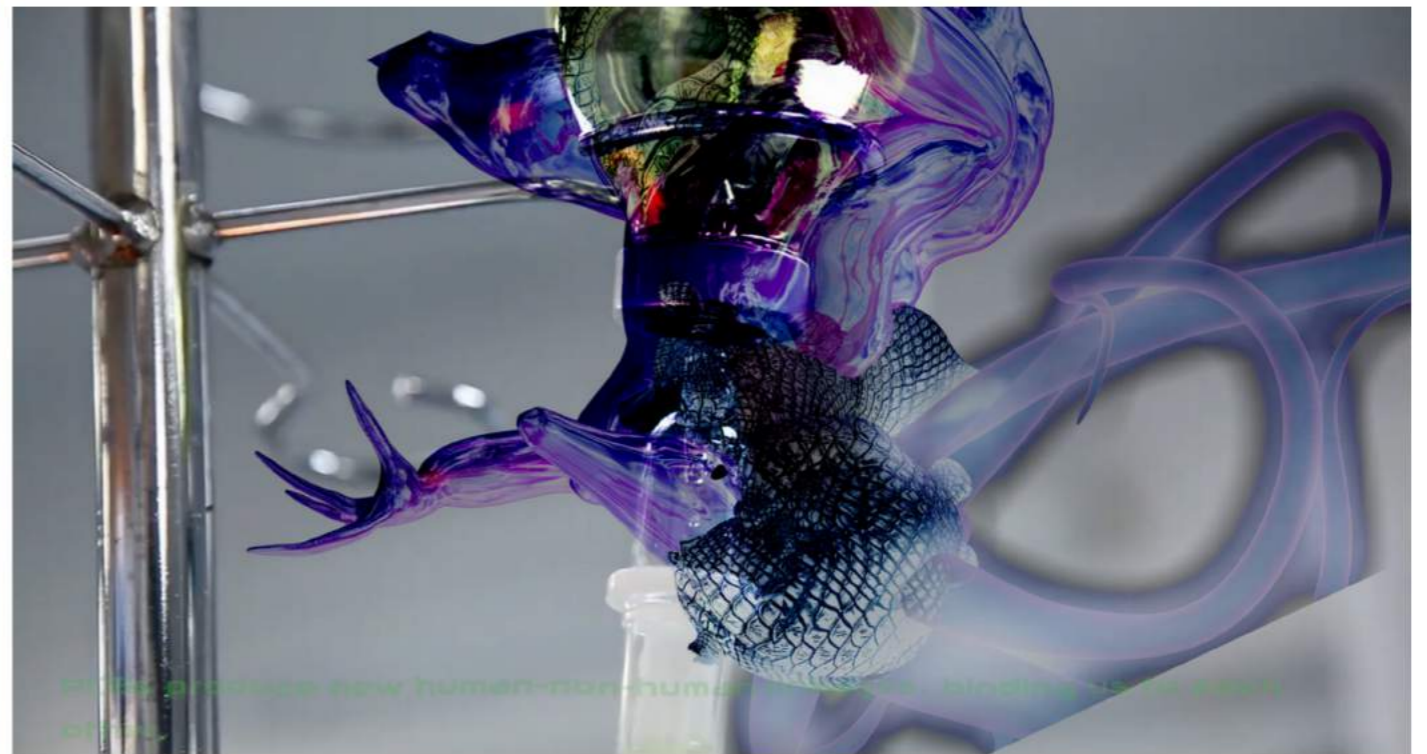
Password: 1984



Johanna Bruckner, *Metabolic Hardware*, 2023, multi-channel video installation, 29 minutes, video stills.



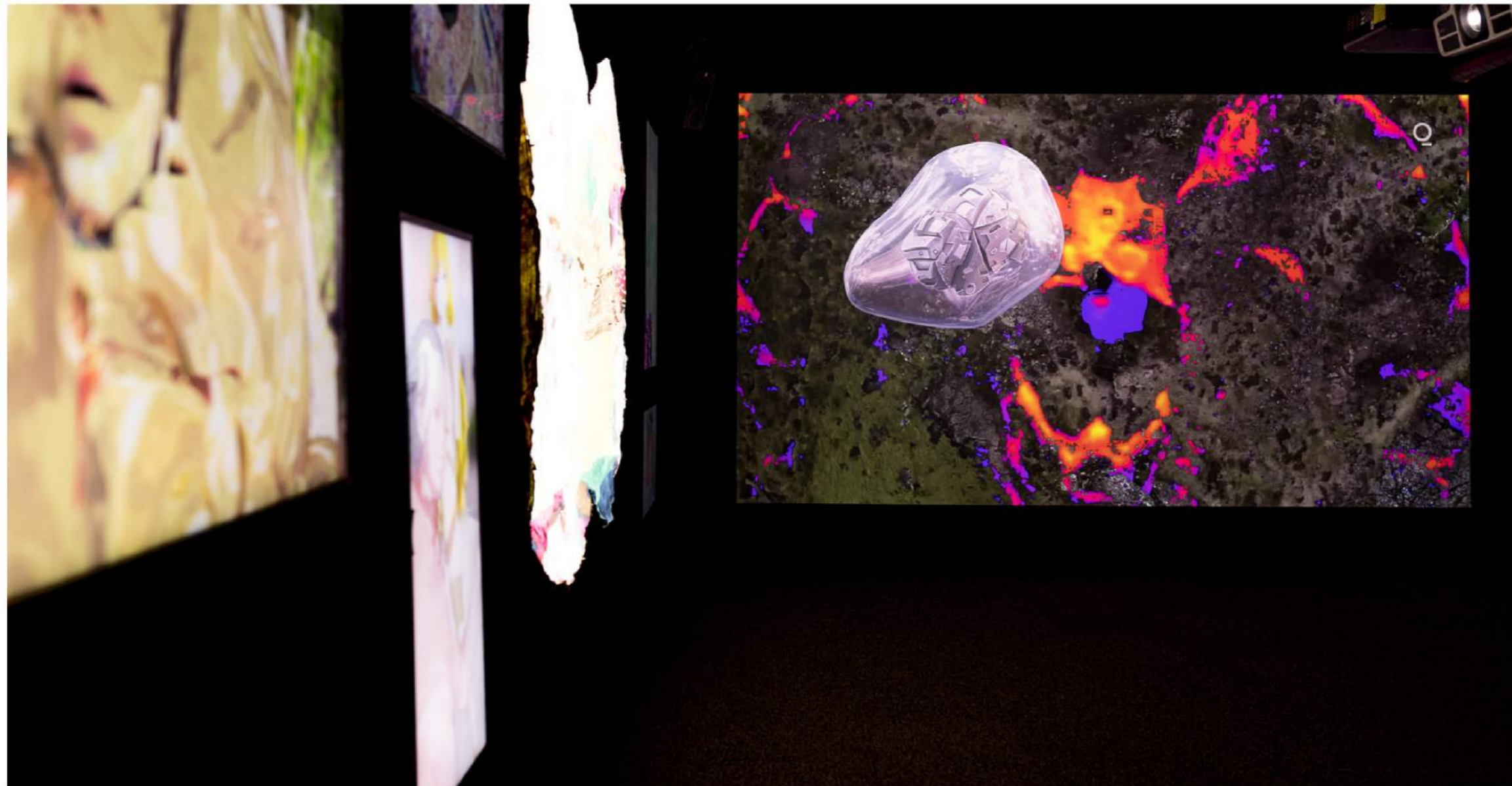
Video Stills



Johanna Bruckner, Metabolic Hardware, 2023, multi-channel video installation, 29 minutes, video stills.



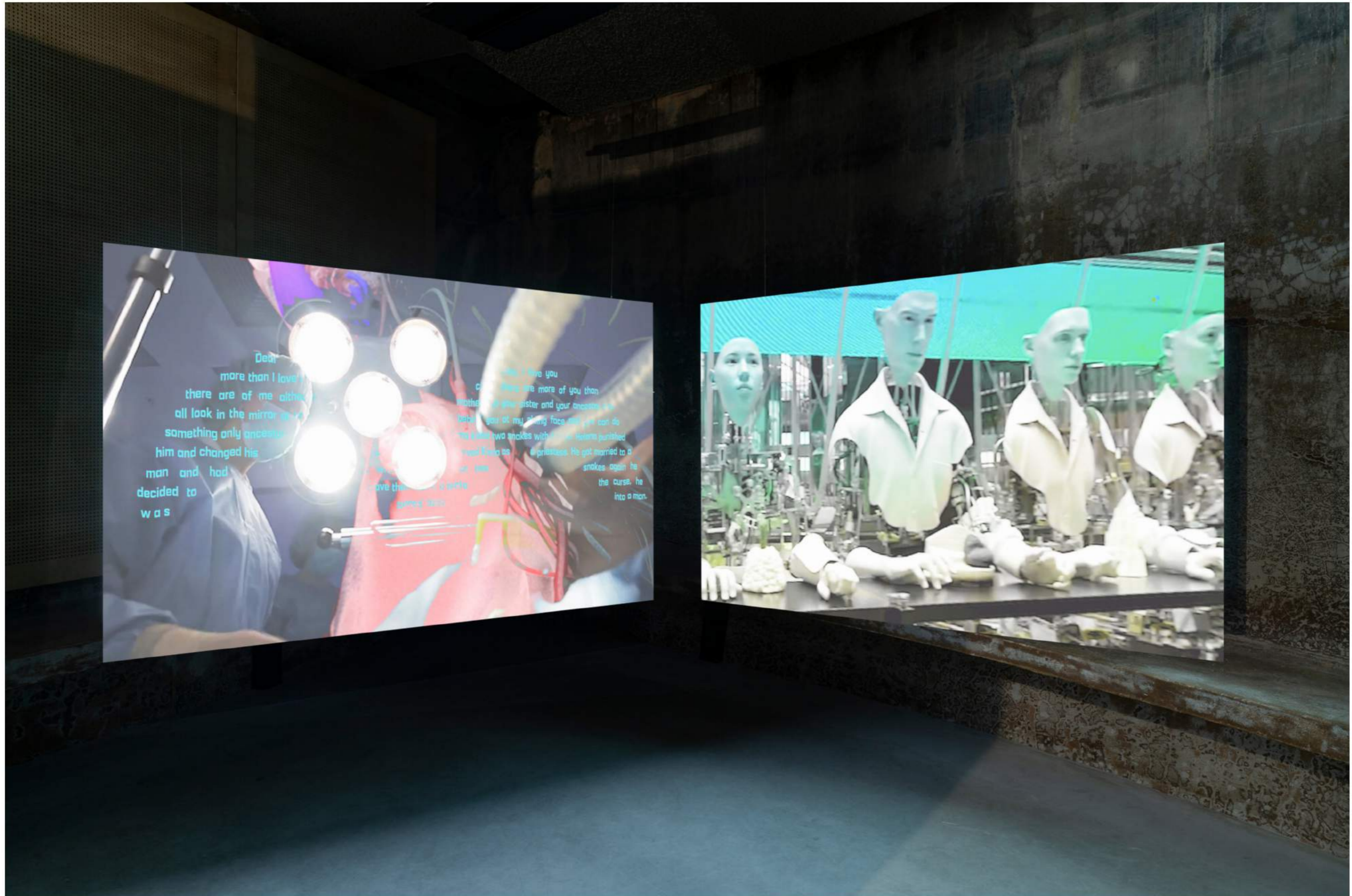
Installation views



Johanna Bruckner, Metabolic Hardware, 2023, multi-channel video installation, 29 minutes, installation. Installation view at House of Electronic Arts (HEK), Basel, photo by Nicolas Gysin.



Installation  
views



Johanna Bruckner, Metabolic Hardware, 2023, multi-channel video installation, 29 minutes. Installation view at CCA Radius, Delft, photos by Gunnar Meier, © RADIUS CCA.

**Work sample**

**2**



Installation  
view



## Body Obfuscations

Body Obfuscations, 2023, installation, latex, metal, conducting wires, dimensions variable; Atmospheric Drafts of Intimacy, 2020, single-channel video installation. Installation view at House of Electronic Arts (HEK), Basel, photo by Nicolas Gysin.



## Installation view

Body Obfuscations consists of various latex elements embedded with cables, reminiscent of human tissue that has been processed and reprogrammed through technological means. By using organic material produced in a laboratory, the artist explores the ways in which technology can alter the human body. The installation thus represents a body extended in space, which takes on an almost monstrous form through the multiple interventions and artificial manipulations.

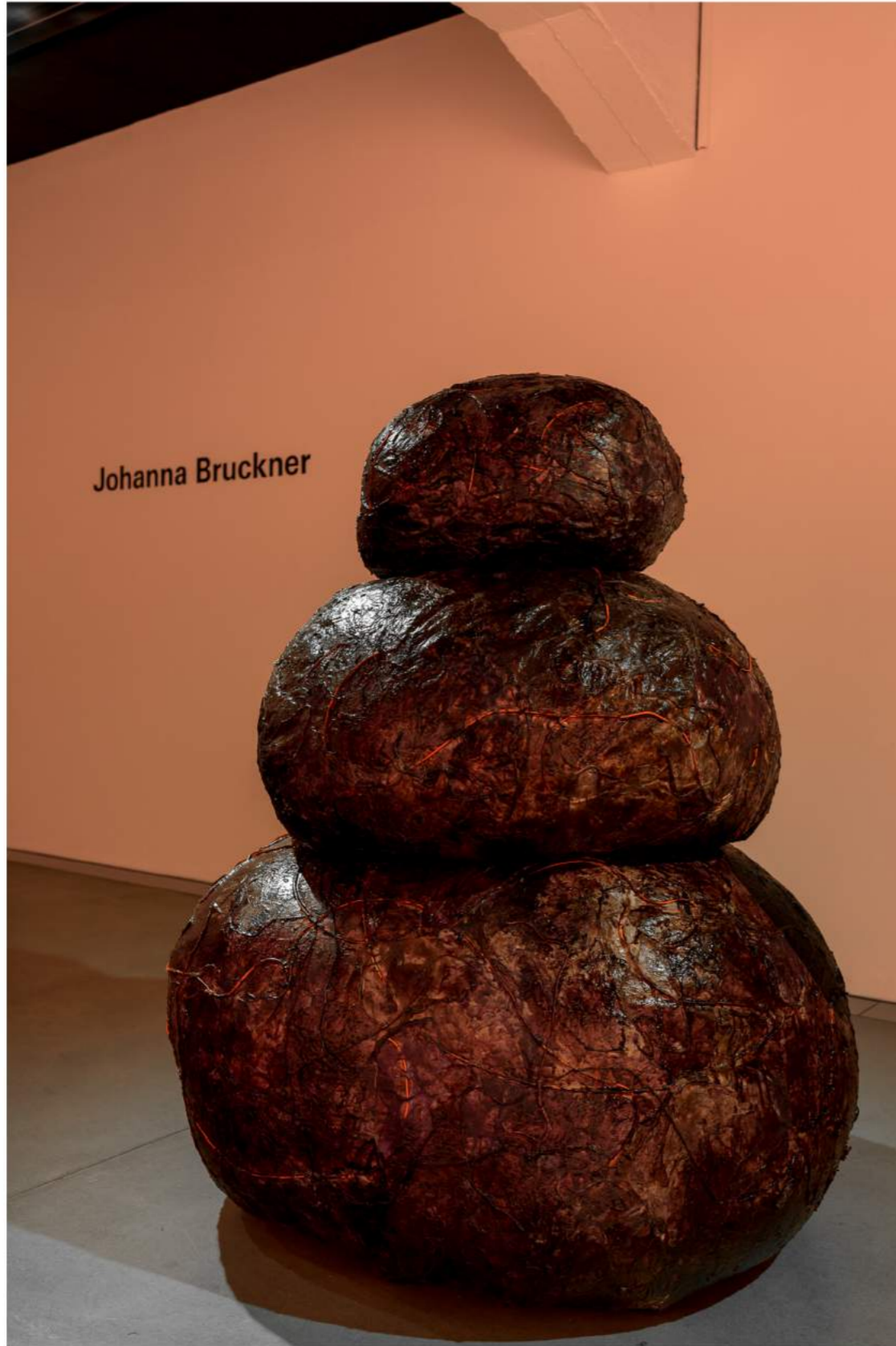
Installation, latex, metal, conducting wires, latex pigment, dimensions variable.



Body Obfuscations, 2023, installation, latex, metal, conducting wires, dimensions variable (detail). Installation view at House of Electronic Arts (HEK), Basel, photo by Nicolas Gysin.



**Installation  
view**



Body Obfuscations, 2023, installation, latex, metal, conducting wires, dimensions variable (detail). Installation view at House of Electronic Arts (HEK), Basel, photo by Nicolas Gysin.

**Work sample**

**3**



## Video Stills

This work reads technological interventions in the body and its biodiverse environment against net data of queer pornography. It exposes the perversion of biotechnological penetration of body and environment and poetically speculates on queer, aleatory agency of more-than-human experiences.

Along Tissue, a Leap, Passing questions the supposed biological means of reproduction and defies our every-day notion of the body. Instead, the work sheds light on the different ways, how “the engineering of life” takes place otherwise. In powerful performances, strange alliances are formed with organ-like objects; images of humanoid bodies intersect with 3D modelled organ transplantations; the rooms, in which life is created, are the OR, laboratories, the computer screen, the in-between of movements and sounds. In a speculative approach to xenogenetic transplantations, Bruckner dissolves the once steady confines of our bodies and perceives it as entangled in codes, as vast archive of toxic substances. But rather than succumbing to its toxicity, Bruckner’s bodies reclaim their agency through the principal of affect: as the body is only a medium through which one relates to the world, every action necessarily becomes ‘intra-action’ – our skin is a permeable membrane to the world. In such a post-humanist understanding, the breaking down of organic borders becomes the ground for the creation of new form of being.

4K/HD 3-channel, video installation, 2022/2023, 20 minutes

Links:

Channel 1 <https://vimeo.com/793336934>

Channel 2 <https://vimeo.com/793625673>

Channel 3 <https://vimeo.com/793628417>

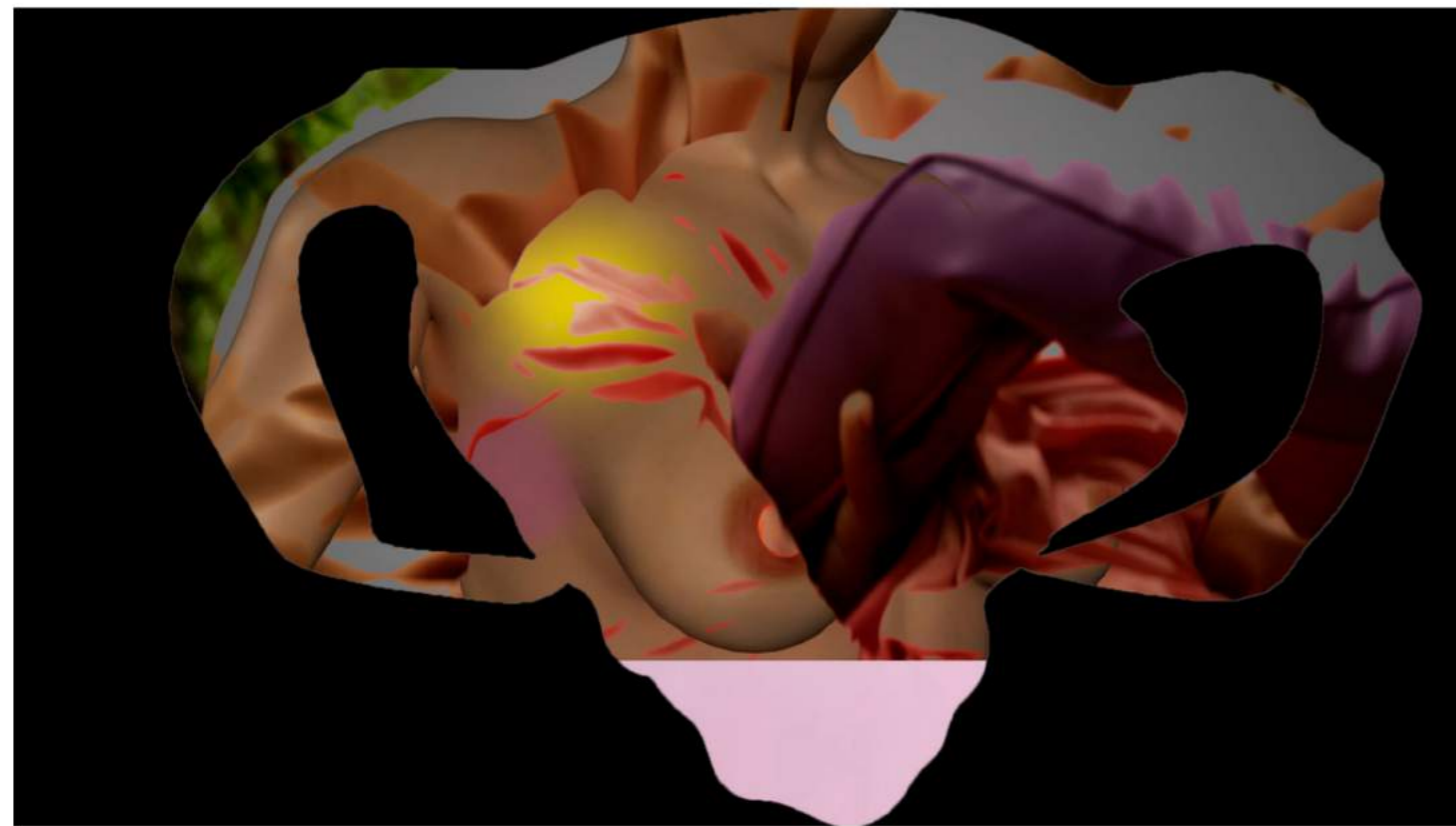
Password each: 1984



Along Tissue, a Leap, Passing, 2022/2023, 3-channel video installation. Video stills.



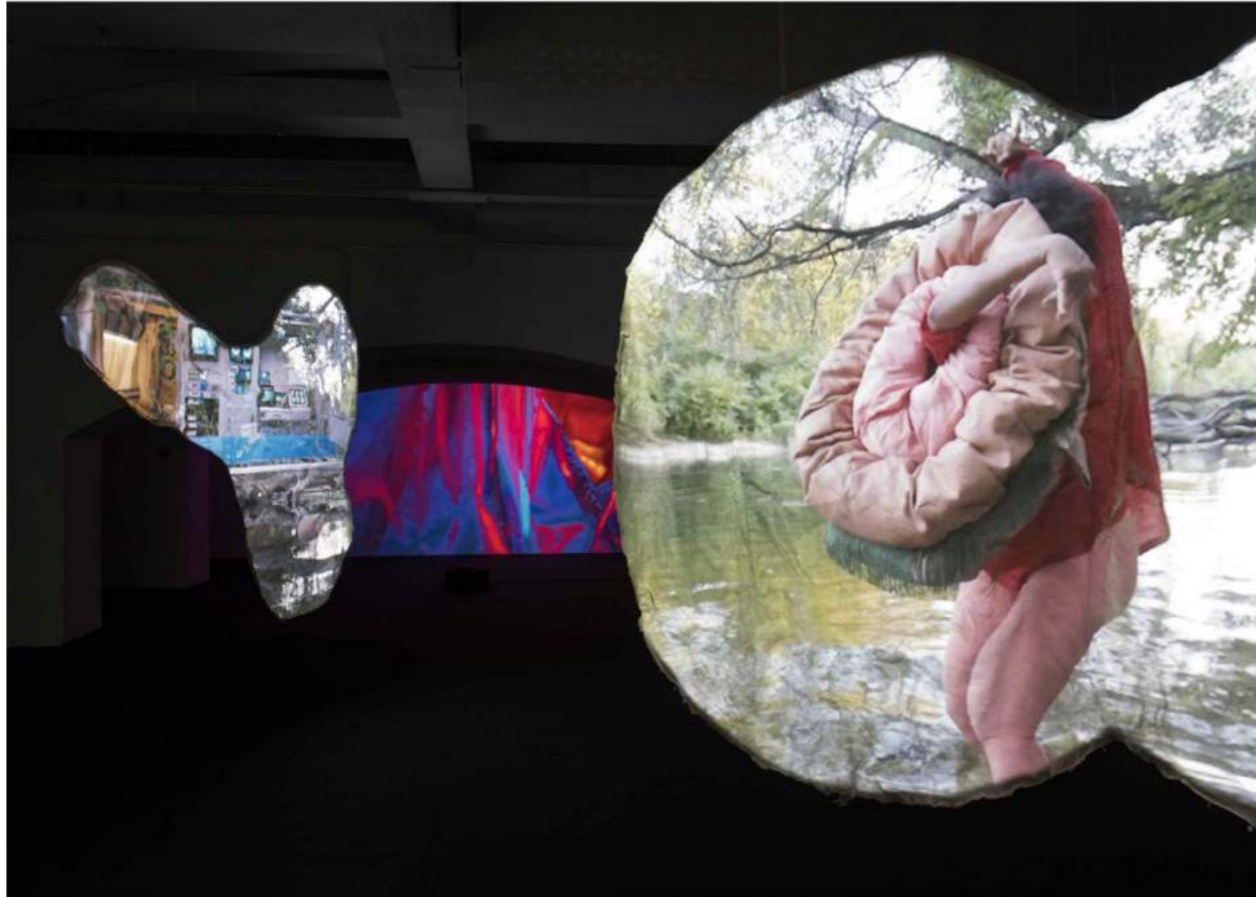
Video Stills



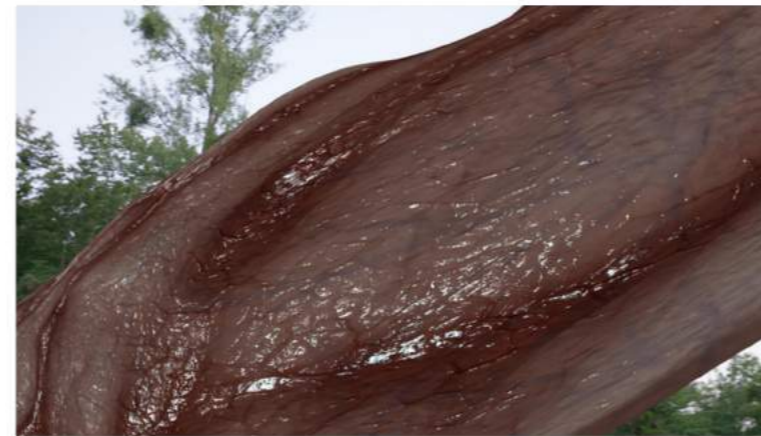
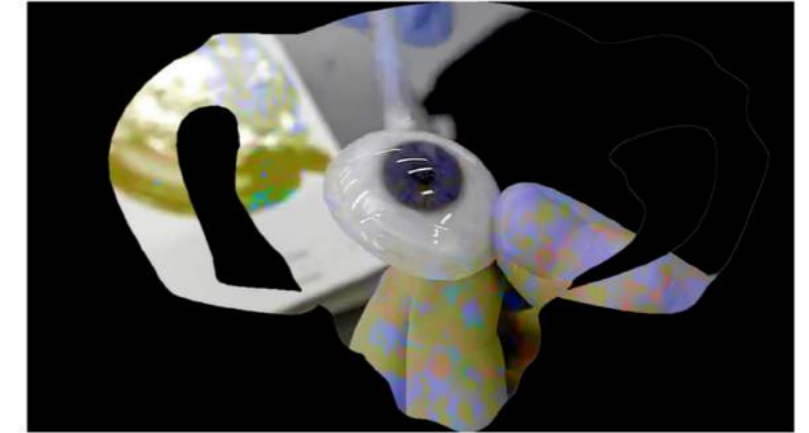
Along Tissue, a Leap, Passing, 2022/2023, 3-channel video installation. Video stills.



**Installation  
views &  
Video stills**



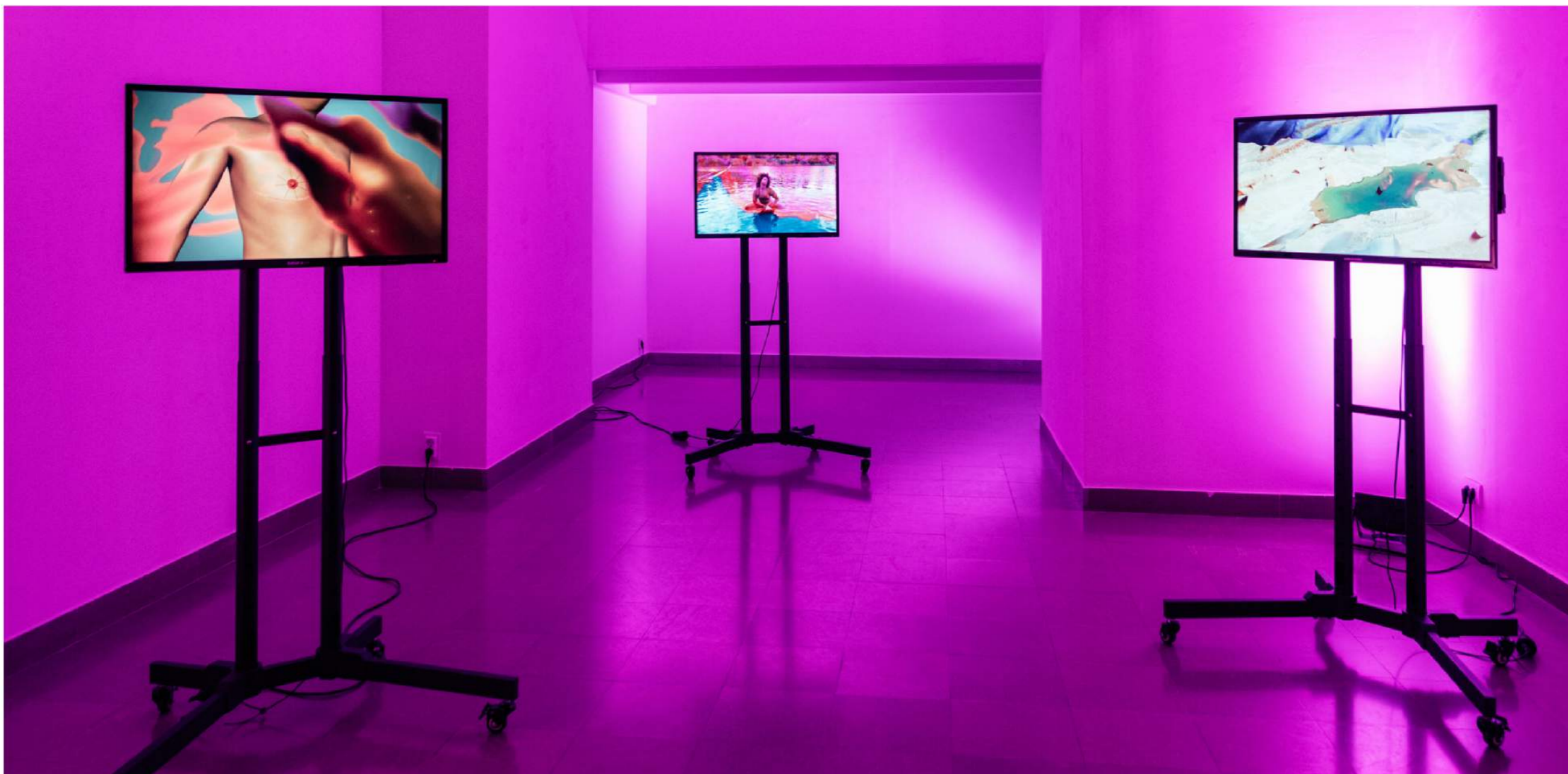
Along Tissue, a Leap, Passing, shown as 3-channel video installation projected on latex at das weisse haus Wien, 2022. Installation views, das weisse haus, Vienna, photos by Lea Sonderegger.



Along Tissue, a Leap, Passing, 2022/2023, 3-channel video installation. Video stills.



Installation  
views



Along Tissue, a Leap, Passing, shown as 3-channel video installation, SULUV gallery, Novi Sad. Installation views, photos by Aleksandar Dankuzov.



**Work sample**

**4**



Video stills



Flamboy X-Ray, shown as 3-channel video installation, 2021 , or single channel video installation, 2022. Video stills.

**Flamboy X-Ray**



## Installation view

Commissioned for the New Now Festival Essen at Zeche Zollverein Unesco World Heritage Site, this work interrogates the relations between the body, coal and techno-logy and conceives these inter-relations within the frameworks of transcorporeality.

Flambooy X-Ray is based on artistic research on the molecular and corporeal power of coal in the context of biotechnological and social developments. It deals with the chemical reactions of coal as a raw material with its geomaterial and virtual environment. Specifically, Johanna Bruckner investigates the fire-based nano-technological production of black gas, a filler material for shiny surfaces. Her proposed pursuit questions the web of relationships between fossilised desire, cosmic fire, and transverse, post-digital fertility. It is about encountering the presentness of Fossil Fuel as a structural relationship of chemical violence, pyrotechnology, and their bodies. She elaborates these thoughts by means of several arguments, which work out artistically and implement aesthetically-performatively.

4K/HD, shown as 3-channel or single channel video installation, 2021, 12 / 17 minutes

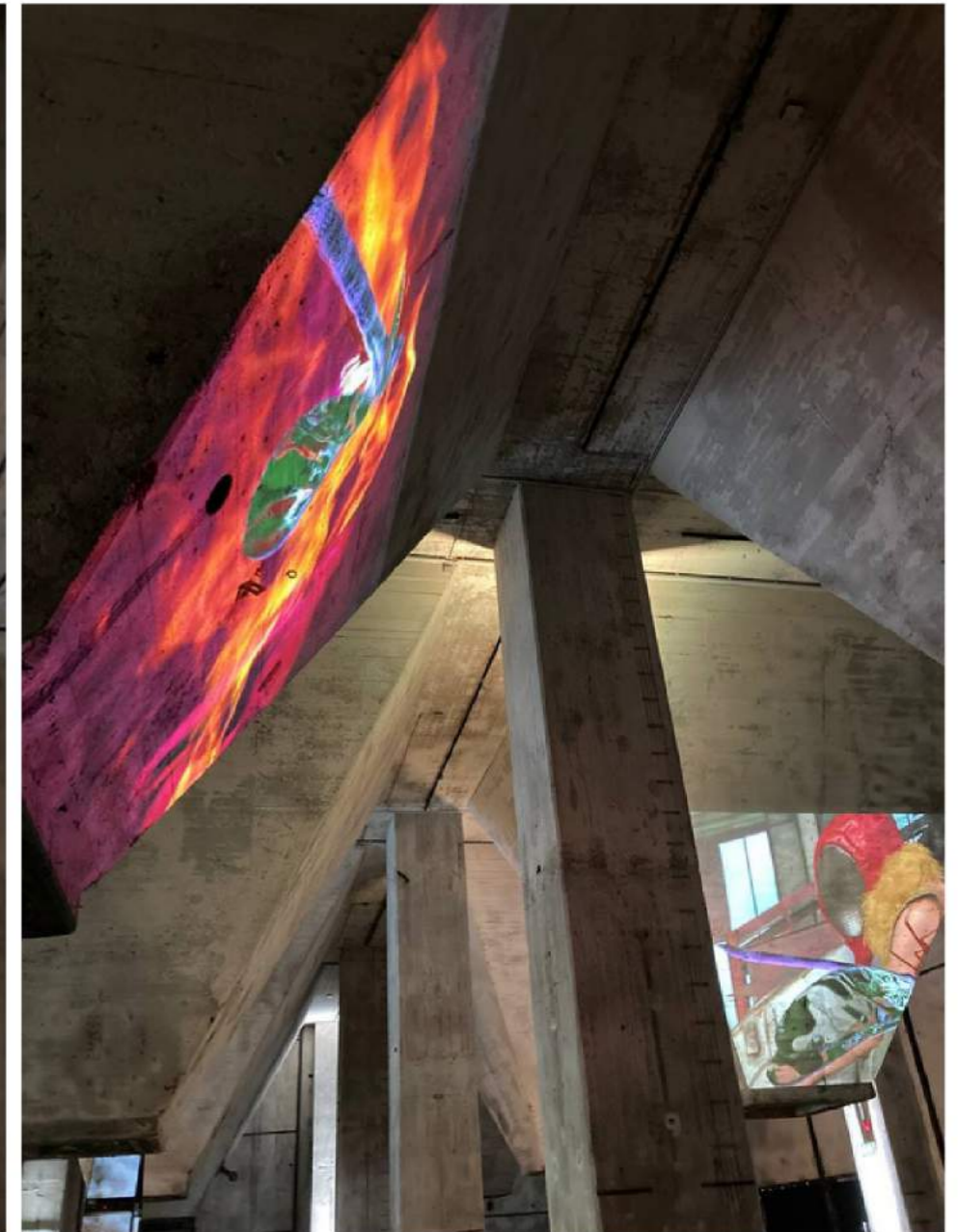
### Links:

Channel 1: <https://vimeo.com/695083594>

Channel 2: <https://vimeo.com/695083529>

Channel 3: <https://vimeo.com/695083448>

Password: 1984



Flambooy X-Ray, 4K/HD Video Installation, 2021. Installations views, New Now Festival, Essen.



**Installation  
view**



Flamboy X-Ray, 3-channel video installation, 2021.  
Installations views, Haus Konstruktiv Zürich, photos by Philip Frowein.



**Work sample**

**5**



Terra X is a performance that takes a critical look at “Holochain”; a cryptocurrency that generates its added value from digital social interaction. Bruckner examines the currency as a potential breeding ground and asks questions about the increasing capitalisation of relationality in the age of surveillance capitalism. With the so-called “Holochain Body Contract”, the piece designs a contract for the democratic functioning of the community and discusses methods of polymorphous and reciprocal exchange, with concepts of care, affection and crypto-solidarity being central.

The new conceptualization and performance of Terra X was commissioned by the HYBRID biennale, at HELLERAU – European Centre for the Arts, Dresden.

Performance, 2022, 25 minutes

**Terra X / III**

Terra X / III, 2022, performance at HYBRID Biennale, HELLERAU - European Centre for the Arts, Dresden.



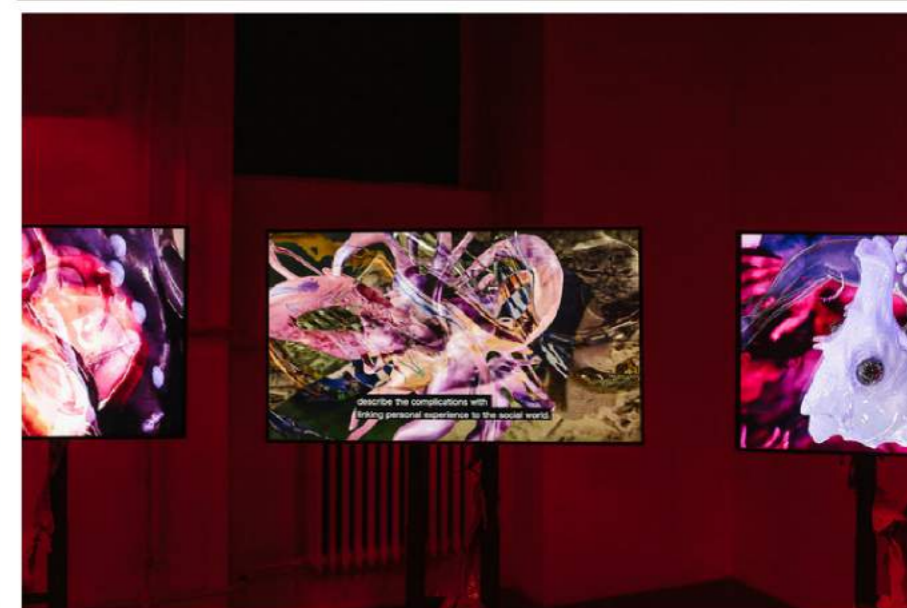


**Work sample**

**6**



Installation  
view



Crushpad Climax, shown as a 3-channel video installation, 2021.  
Installation views, das weisse haus, Vienna, photos by Theresa Wey.

Crushpad Climax



## Installation view

Bruckner's work circuit Crushpad Lava and Crushpad Climax is a collage of Dark Room Sci-Fi, queer post-pornography, and extra-terrestrial social bonding. She approaches queer net pornography in terms of its affectively interwoven corporeality, formed between sensation, technology and labour within the internet. The principal element in her new multimedia installation is net porn data that dissipates, becomes lost, and fails because it is outside the spectrum of the usable. Aggregating these „non-existent“ data into corporealities of transition, Bruckner's collage envisions the potential of digital failure as a refusal to submit to contemporary „data-veillance“ society. At the same time, these bodies propose the conditions for a trans-corporeal experiences and their infrastructures. They are no longer inserted into the production process as mechanical human engines forced to move to the rhythm of the machine, the internet. Rather, they are born of assemblage of data crumbs, cybernetic rupture, as material-social assemblages, which embody prosthetic forms of cyber struggles.

4K/HD 3-channel, Video installation, 2021, 12 minutes

Read full text here:

<https://drive.google.com/drive/folders/1nYDMswInXT7mkczA-TlcaLmxMARD0vZ?usp=s>

Links

Channel 1: <https://vimeo.com/554663131>

Channel 2: <https://vimeo.com/554660868>

Channel 3: <https://vimeo.com/585042171>

Password: 1984



Crushpad Climax, 3-channel video installation, 2021.  
Installation views, Helmhaus, Zürich, photos by Zoe Tempest.



Installation  
view



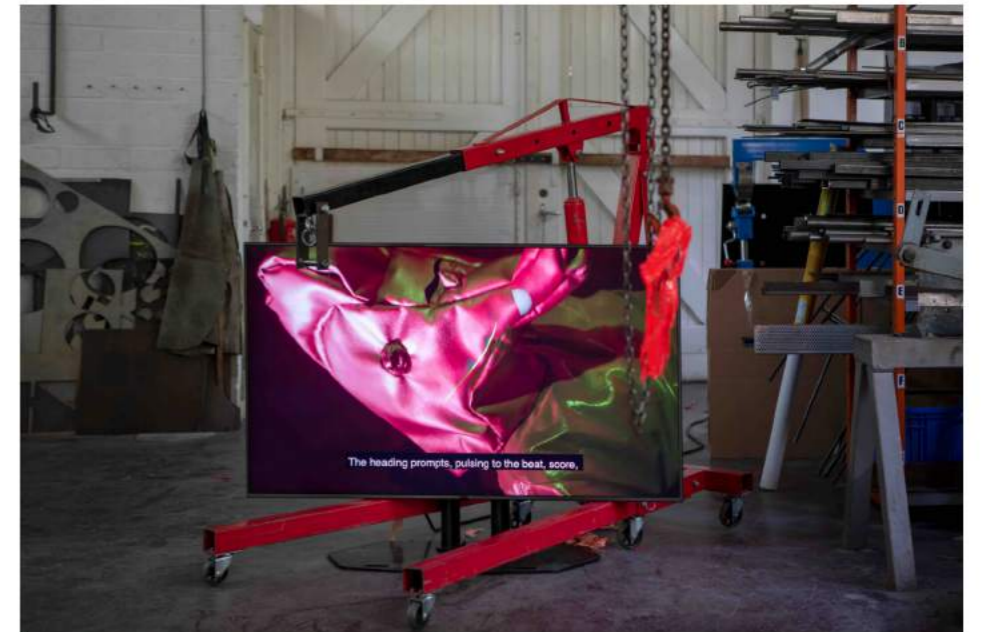
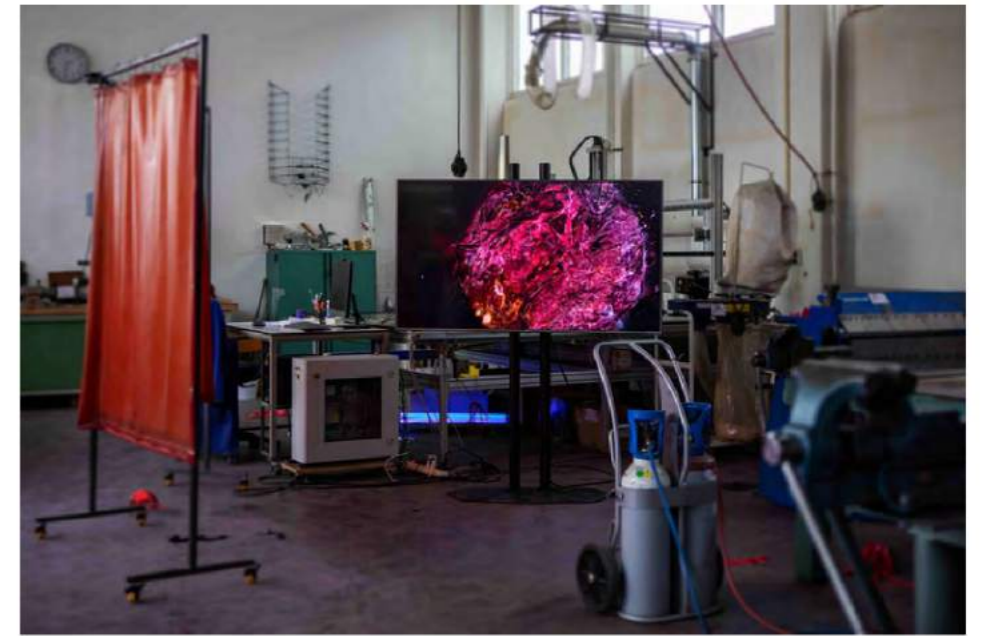
Crushpad Climax, shown as 4-channel video installation, 2021. Installation view, Open Studios, Jan van Eyck Academie, photos by Romy Finke.



**Installation  
view**

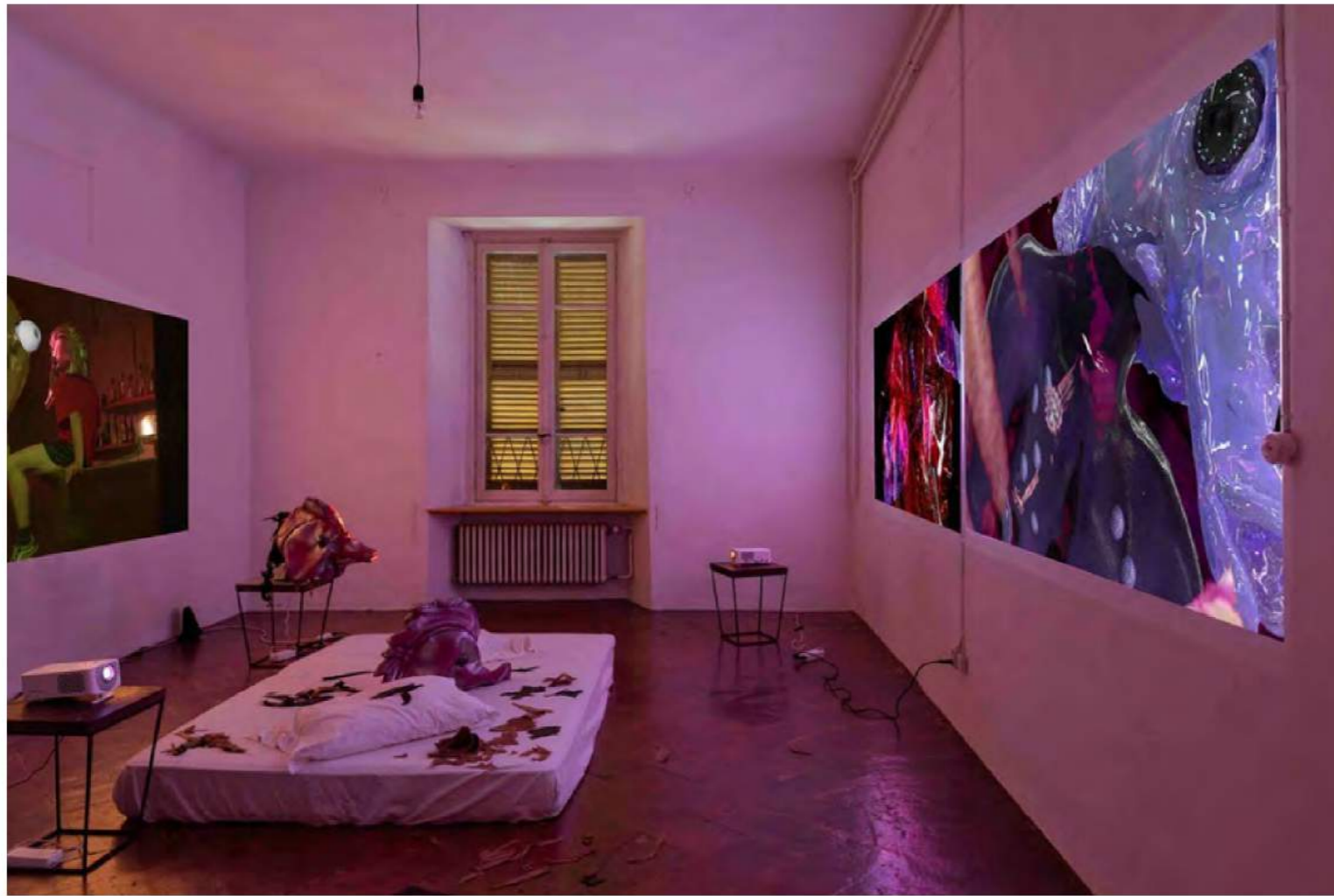


Crushpad Climax, shown as a 4-channel video installation, 2021.  
Installation views, Open Studios, Jan van Eyck Academie,  
photos by Romy Finke.





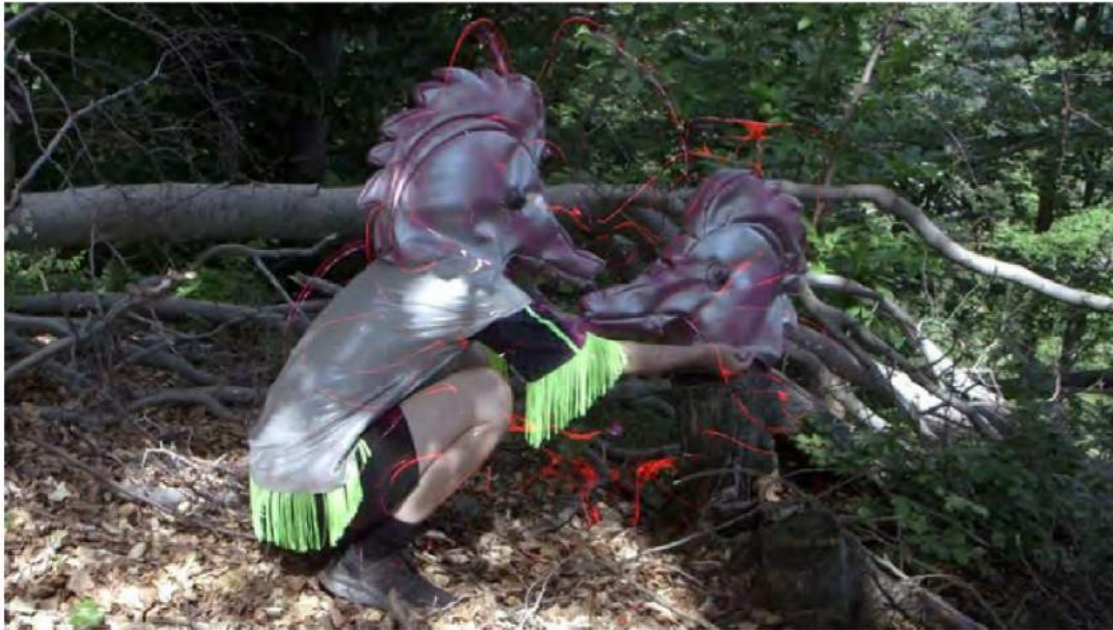
Installation  
view



Crushpad Climax, shown as a 3-channel video installation, 2021.  
Installation views, Lago Mio, Lugano, photos by Nicolas Gysin.



Video stills &  
Performance



Photos left: Crushpad Climax, video stills, 2021.

Photos right: Crushpad Lava, performance, performed at Lago Mio, Lugano, 2021.



Installation  
view



Installation views, Crushpad Climax at Studio Peragine, Hamburg, photos by Helge Mundt.



Crushpad Climax

Titles 1 & 2

Net porn produces endless data streaming.

Data dissipates, becomes lost, and fails because it is outside the spectrum of the usable, (the climax). Such data subtly refuses to be corralled into the confines of a hollowed-out, pre-cast sexual identity.

The data of digital failure – the data which leaks out, which ducks under the fence and finds the unbounded space - taken as a whole, constitutes trans-corporeality, a fragile nucleus radiating a decomposing force, constantly breaking down and resurfacing elsewhere. The potential of digital failure as a refusal to submit to contemporary ‘dataveillance’ society.

Digital failure reveals data itself is a flawed concept with its roots in political abuse and social engineering, to protect the interests of a few, while keeping the marginalized over-surveilled and underrepresented.

Troublesome data that finds its way between the cracks in digital governance dissipates into the unproductive.

Celebrating runaway data prone to misidentification by digital coders lauds data predisposing to ‘back-talk’, showing playful irreverence.

Fugitive, trans and queer data. Bodies ‘talk back’ in an assemblage of data crumbs, as cybernetic ruptures, as material-semiotic-social aggregates that allow us to retreat back into and move within the interior states of machines: these data are inventing rather than representing.

Non-existent data in its vibrating aggregates of waste in invisible transition. These data exist in patterns that form themselves while aggregating into bodily material, in continual metamorphosis as bodies of endless formability whose non-existence gives way to existence.

The performative practices respond to specific porn practices and collectives that take up these non-usable data and create intelligences that transition while responding. They invent bodies that trans-present in the internet. Their monstification, that is to say their dissolving into and merging with the virtual electromagnetic field around them, becomes the antagonistic opposite of humanization.

These are the bodies of non-participation in the formal labour market; bodies born of displacement, alienated from social relations inside and outside of porn. These bodies are polymorphous prostheses; they are more than human.

These specific post-porn bodies create their own platforms by controlling production, editing, distribution, and access.

As part of their struggle, they train an AI to liberate the queer class from libidinal servitude. This is an AI of dissociation, in the sense of neither feeling nor being made to feel.

Dissociation is a central concept in trans circles to describe complications with linking personal experience to the social world.

The AI net porn bot learns of data randomness and of failed data in transition. This learning is shaped within the incalculable molecular-pornographic realms of intra-action between bodies and the internet.

Value comes into existence as something that both derives from and informs social relations but is also separate, an element in its own right. Or, in other words, “the weak links in the chain are the links in the chain”, as Maxi Walkenhorst puts it. The fugitive porn AI queers this emerging intelligence, its software and access to it.

An AI in transition requires the social environment of the transitioning person to co-transition. In this way, transitioning collectivizes desire outwards.

What results is not data, but rather the evocation of the physical presence of infinite space, suggesting an analogy with mental, internal spaces. Such as the potentially infinite number of subdivisions between zero and one.

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Why a Cyber Porn Club? Because we are sexy and smart, just like you. We know that fans like you are key to our cyber feasts. So when you join our Club (like you’re doing now), we give you everything we’ve got — attentive, silver-carpet treatment, all the way. You get it all. Because you make us feel like a STAR! — Gorgeous, glamorous goddesses! You’ve made our day. Now ‘Access’, so we can bring pleasure to yours!

You, Sinnaomon Love, your members’ site, DiaryOfAPornstar.com, with its slick, urban, hip hop nuanced design - you underscore our urgent concern for access. Yes, you think you know, but you have no idea. The heading prompts, pulsing to the beat, score, and theme more than a MTV celebrity reality show. “The Diary Of...”

Sinnaomon Love’s site features behind the scenes and glamour photos, live private cam shows, confessions, secrets, and passions, access to her online journal and her writings, interviews with other celebrities (which is very important to her, since she loves to write), professional calendar, message boards (key for corresponding with fans), and access to the “web suite” of all her sites.

On her professional courtesan site Pleasure Broker, Sinnaomon Love clarifies her thinking and writing as equally important as her sexuality.

Nakamura performs multiple versions of her body and race and so jams the ideologymachine away. Multiple performance means not the kinky style but adding to the body what it means not to feel and not meant to feel. To describe complications with linking personal experience to the social world.

There are silent gaps in Monique’s narrative. Her biographical porn website is limited in its ability to allow for a safe space for expression of real life exigencies.

In our, Eternity’, revision of the cybertype script we underline the ways in which the bodies are battling on multiple levels to compete, and to assert a more differentiated view of their performing bodies. Rather than just be represented as a sexualized body, you Eternity highlight your prosthetic capacities as the defining aspect of your cyber-identity. By prosthetic capacities we say that we are not totals, not closed bodies; not fully human as long as we don’t fully count as workers; and as long as consumers don’t recognize the labor involved in working with the net, self-authoring web-spaces; the kind of creative attunement that it takes to insert oneself in the digital economy.

In addition to asserting myself more than human intelligence, I, Kim Eternity use my cyberbiography on KimEternity.com to represent myself in terms of your humanity: My biography is a never-ending project of things in my life that are constantly changing. Everyday some new thought occurs that entices me into a different direction. Because of this, my cyberperformativity is in constant transition. Even in the context of the exploitative marketplace of capital, it is a de-experiencing concept for Black bodies in (cyber)space. This kind of performance is written here in the Cyber Porn Club.

It is also where Eternity defines herself as sexy and smart, glamorous, and gorgeous. Where she claims any desire to be a battleground, of breaking frontiers. To desire means to pass a crossroad, where it becomes a regenerating and eachorous force. Desire as the locus of bodily encounters is also clearly a gendered space: it is the politicized place one speaks from—the place of what we call transbodi-ness or the mestiza.

As twelve year militant porn actress Sinnaomon Love declares on one of her multiple self-owned and operated websites, her performance has grown beyond that of a “porn star” and self-identified and sexually empowered “slut”; now she also happily calls herself a “web mistress.” Thus, she imagines the cyber-terrain as an “interzone” for marginalized mass public desires to be imagined, articulated, and accessed. Interzones are physical, social, and psychic nodal points of interaction and pleasure on the racial/sexual border. For example, red light districts in the United States, where some of us have been raised at, were created and organized around Black and working class neighborhoods during the 1920s and 1930s, as a policy of safeguarding mass public culture from the lucrative private economy of illicit as well as interracial sex.

The titles of Sinnaomon Love’s websites are accurate: SinnaomonLove.com, PleasureBroker.com, and ProfessionalDomme.com.

These are platforms for her members only, which include model managing, sexual and porn education, fetish modeling, and high-end escort businesses.

Sinnaomon Love sees them as spaces for her to execute her web mistress project beyond individual ownership, which she also sees as the loci of the cultural labor of porn-authorship against, or in friction with, hegemonic real and virtual views of Black, queer and (dis)abled womanhood.

From the very dynamics that pleasure unfolds, without knowing what it does.



**Work sample**

**7**



## Virtual installation view

In the current motion towards hyper-visibility, SUB·RS investigates the fascination exerted by the invisible. The passenger shuttle is launched from the D02.2 spacecraft to meet the earth, zooming into the body reimagined as exhibition site.

Inspired by the iconic moving image work Powers of Ten, the authority of exponential powers as modes of visualization are questioned. This work proposes a scenario in which it inhabits the body, underpinning biohacking trends that utilize the body as a carrier of information. The rise of the blockchain as contractual practice has favoured a fragmented vision of the art work; no longer physically exchanged, it is equated to a certificate, which in turn is commercially circulated. Crush-boey Climax, an installation of data crumbs around queer net-pornography, digital intimacies and its failures, intends to challenge these phenomena in a hyper surveilled (post)-internet.

<https://plicnik.space/subrs/>

Virtual installation, 2022, 2 minutes. Produced for the online show SUB·RS curated by the Plicnik Space Initiative: <https://plicnik.space>

Virtual installation tour:  
<https://vimeo.com/662337003>

Password: 1984

## Crush-boey Climax

Virtual installation stills, Crush-boey Climax, 2022.





**Work sample**

**8**



Performance

With Terra X (here the actualized version of 2018) Johanna Bruckner presents a performance that takes a critical look at »Holochain«, a crypto-currency that generates its added value from digital social interaction. Bruckner examines the currency as a potential breeding ground, asking urgent questions on the increasing capitalization of relationality in the age of surveillance capitalism. With her so-called »Holochain Body Contract« Bruckner introduces care and crypto-solidarity as key factors for more democratic and decentralized forms of potential future communities and problematizes existing power dynamics in the digital world.



TERRA X / II, Performance, 2021, Kunsthalle Exnergasse, Vienna, photos by esel.at, Joanna Pianka.



TERRA X / II



**Work sample**

**9**



Installation  
view



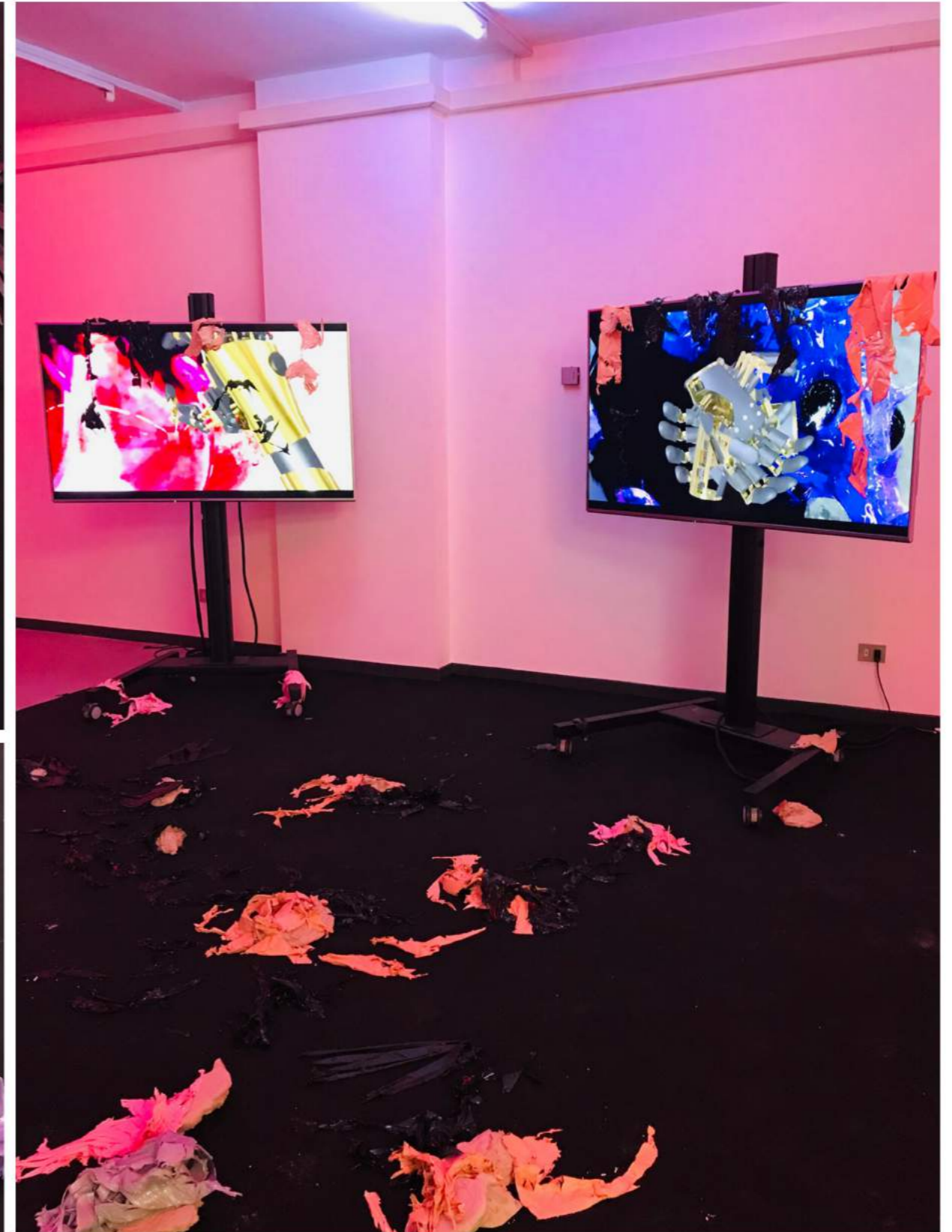
Hypermorphisms



Hypermorphisms, objects, silicone, metal.  
Open Studios Jan van Eyck Academie, 2021.



**Installation  
view**



Hypermorphisms, installation view,  
Mediterranea Biennale, San Marino 2021.

Deriving from the materials used in AI-based post-pornography, these silicone composites embody the waste of that net porn data that dissipates, becomes lost, and/or fails because it is outside the spectrum of the usable. Johanna Bruckner investigates this non-existent data in its vibrating aggregates of waste in invisible transition. At the same time, objects of sexual pleasure are chemically linked to the very plastics that, in their molecular texture, make sexual indifferences possible. Understood as a post-digital substance that continuously fuses connections of digital and virtual, these objects are a corporeality beyond its human limits, as an abstract mass in dissolution.

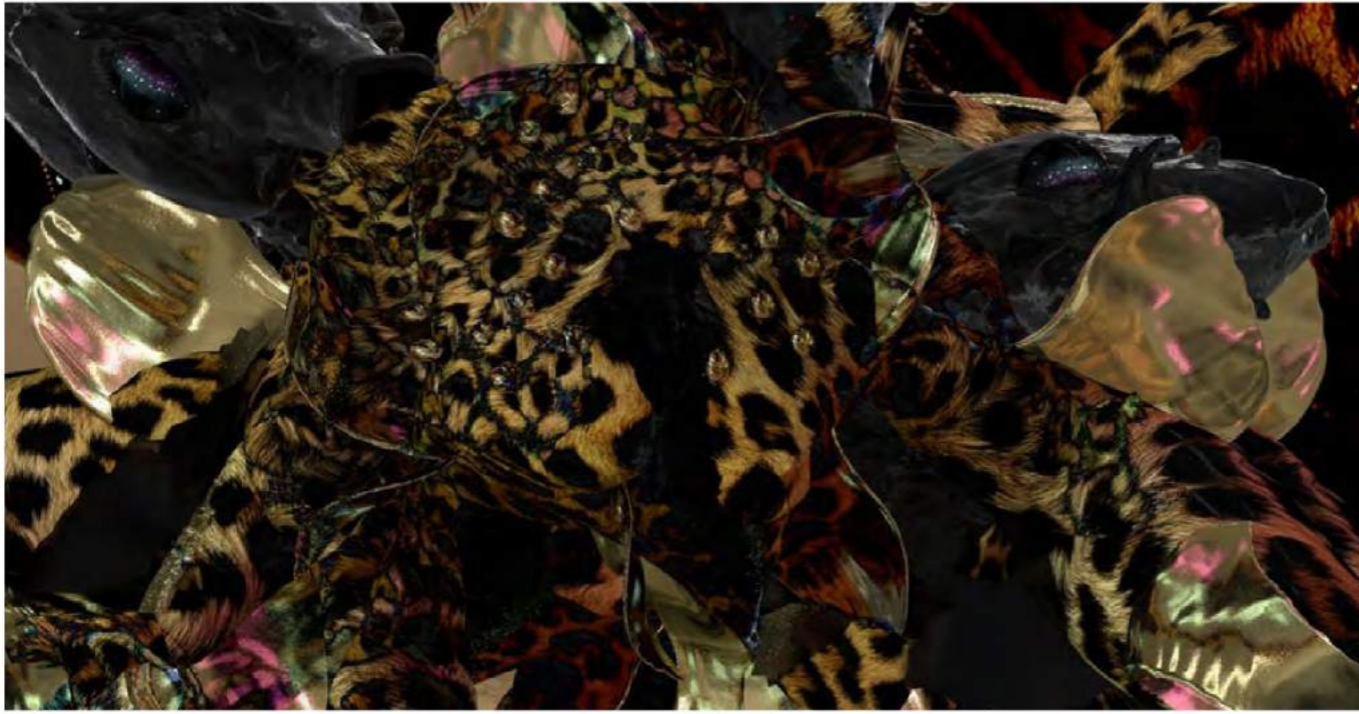


**Work sample**

**10**



Video stills



Video stills: 4K/HD Video, 2021, 1:1, length variable, production stills.

This video work is based on an investigation of the cyber struggles around post-digital intimacy, conceived as mechanism of planetary, biotechnical and extra-territorial agency.

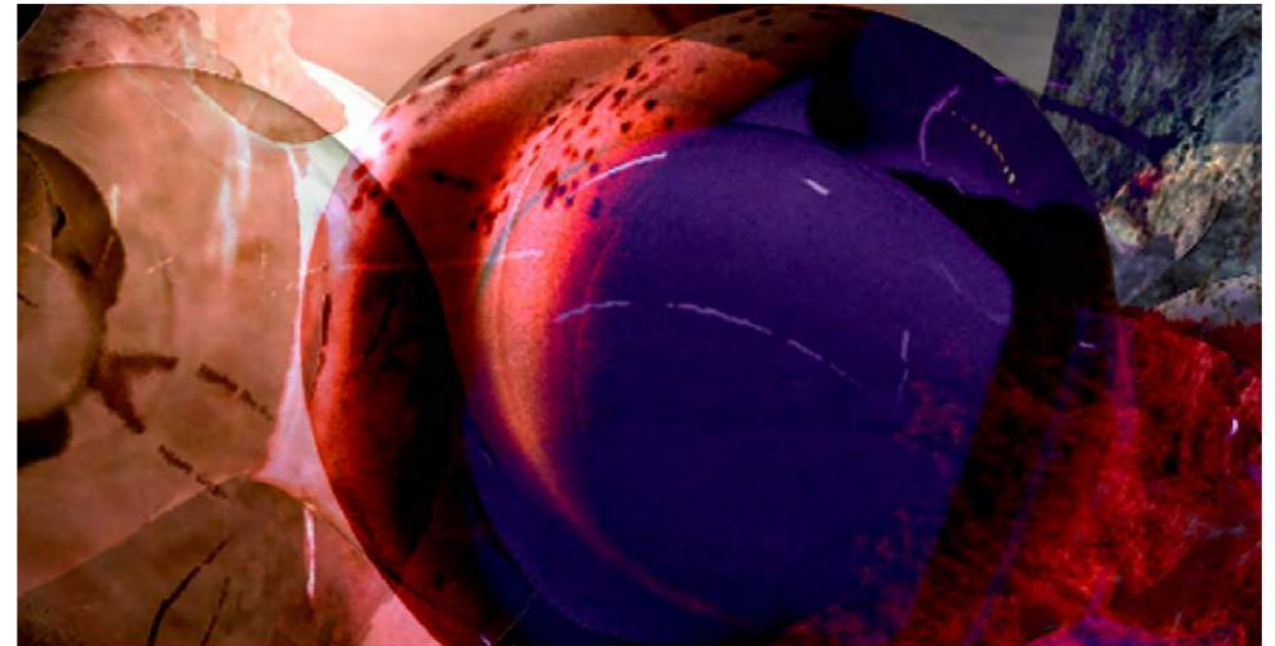
HD, 2-channel video installation, 2021, 12 minutes

Links

Channel 1: <https://vimeo.com/554663131>  
Channel 2: <https://vimeo.com/554660868>

Password: 1984

Crush Pad Lava



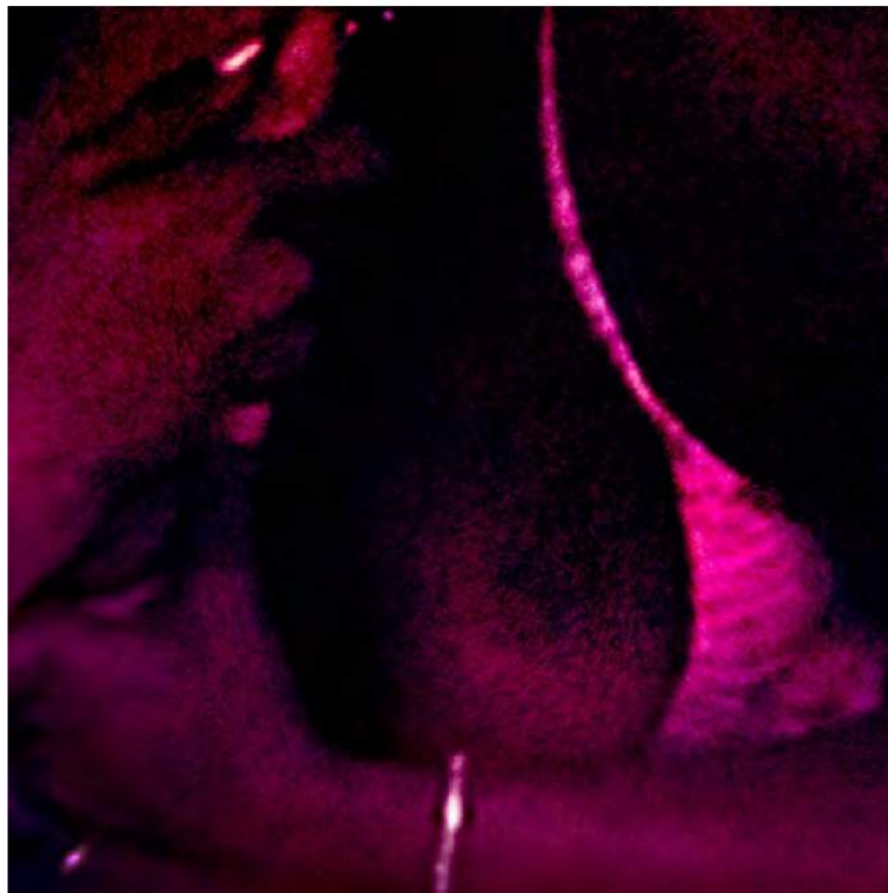


**Work sample**

**11**



## Video stills



Pylum Lava Sci-fi, video stills, 2020.

## Pylum Lava Sci-Fi

In our age of cosmological disasters and pandemic agents, Johanna Bruckner uses speculative Science Fiction as a catalyst to imagine worlds that allow us to live with the synthetic, toxic and more-than-human order of the present-day reality. Interested in, as Susan Sontag writes, "how utopia can be imagined or experienced affectively, in small, incremental moments that proximity can provide", Pylum Lava Sci-Fi is a collage of queer pornographies and speculative prosthetic bodies.

As a near-inexhaustible source of transformational energy, the bodies that are rendered in the app exceed bodily boundaries through erotic estrangement, whose collective individuation strives toward uncontrollable relationality. These crystallizations of bodies are caused by the terrestrial dark rooms, the forces and traces of light energy and planetary winds. They allow us to imagine temporalities in which agency – explodes from the implosions between matter, atmosphere and indeterminate (queer) desire. Towards an imagined, un-achieved future of pleasures and intimacies, grounded in a flawed, imperfect present.

Pylum Lava Sci-Fi is part of in-app exhibition FitArt – Female Body, Galerie Roehrs & Boetsch, Zürich.

HD Video, 2020, 1:1, 30 seconds / 10 minutes

Link to 30 sec. version: <https://vimeo.com/479077664>

Link to 10 minute version: <https://vimeo.com/478467102>

Password: 1984



Installation  
view



Pylum Lava Sci-fi, installation views, 2021. ICA  
Milano, photos by Elena Radice.



**Work sample**

12



# Atmospheric Drafts of Intimacy

In her work "Atmospheric Drafts of Intimacy", Johanna Bruckner brings matter, time and space to life. With her "speculative corporealities" and a polymorphous babble of voices, she presents a posthumanist, queer counter-model to the binary discourse of technology beyond the earth. Atmospheric escape is a phenomenon by which molecules cross the Earth's atmosphere into outer space, where they can potentially merge and create new life forms. Gaseous substances of the Earth escape into space and form extracorporeal bodies.

These structures come into being as their molecular particles mutually support, align with and ripple against each other and the electromagnetic field. Johanna Bruckner calls this state polymorphous care or desire. How can these non-human bodies and their poetics of care be imagined? How can these crystallizations be aesthetically narrated, accessed and diffracted? How can they help us fabulate and perform possible worlds, languages and practices of care beyond the tangible? Johanna Bruckner's video work inhabits a similar liminal realm, transgressing the outermost reaches of language to find new possibilities for human and posthuman affective relationships, to seek resistance within micromolecular and cosmic formations.

4K/HD Video, 2020, 29 minutes

Link to the trailer: <https://youtu.be/5deatBLPKmk>

Link to the video: <https://vimeo.com/454335151>

Password: 1984

Short excerpt 1: <https://vimeo.com/662441119>

Short excerpt 2: <https://vimeo.com/640649161>

Photos, from top to bottom:

Atmospheric Drafts of Intimacy, 4K/HD Video, 2020, video still.  
Installation view, Galerie Wassermühle Trittau, photo by Hayo Hays.  
Installation view, Berlinische Galerie, IBB-Video Space, 2022.

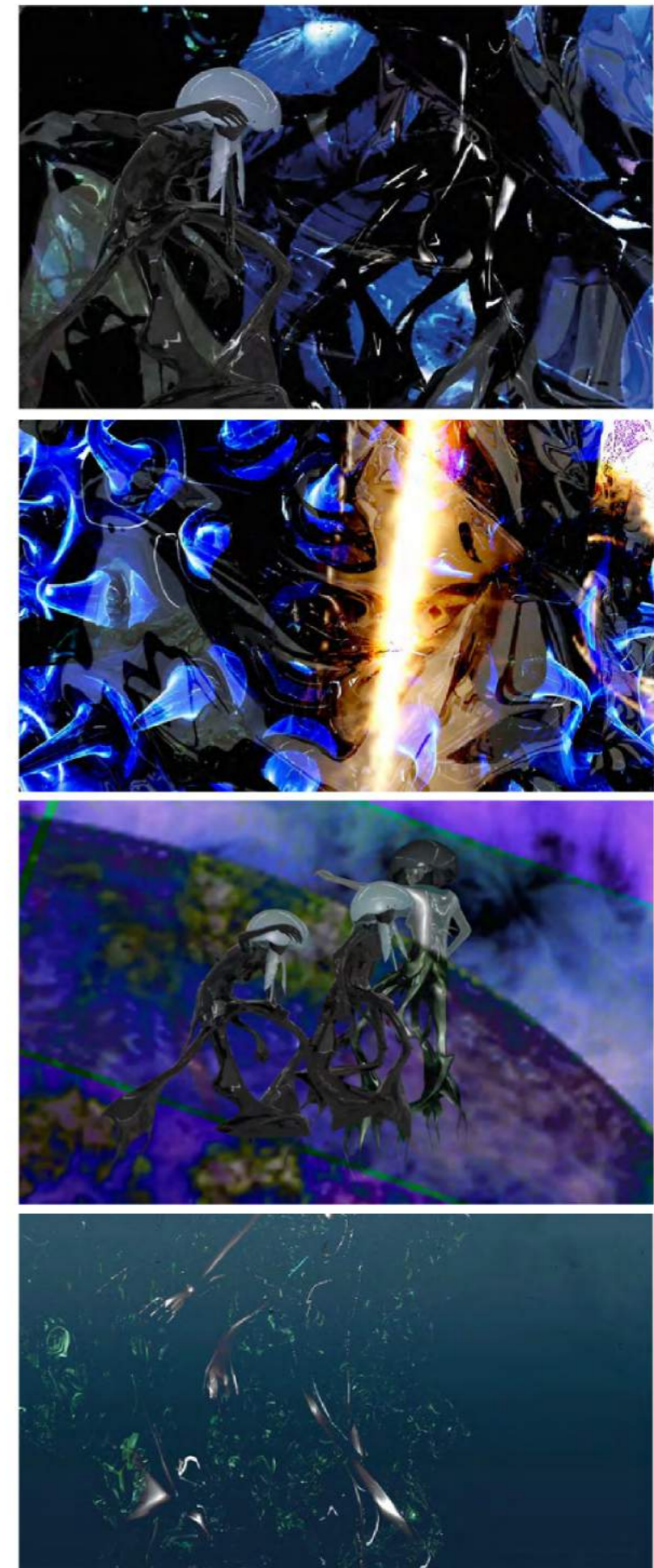




Video stills



Atmospheric Drafts of Intimacy, 4K/HD Video, 2020, video stills, 2020.





Installation  
views



Atmospheric Drafts of Intimacy, 4K/HD Video, 2020. Installation views, DOCK 20 -  
Kunstraum und Sammlung Hollenstein, 2021, photos by Daniela Fetz.



## Atmospheric Escape

Johanna Bruckner

# Episode 1

Carbon Black X-Ray

The gas cloud's utterance  
is as tactile as its body.  
It is synthetic as its body.  
It is what can't be said,  
as opaque as its ring of minerals.  
Ghosts are responsible for the knowing in us.

She woke up on a rock melting  
With no land below.  
Pushing her chest towards the sky,  
digesting the rock away.  
Salt particles aligned with the stars in the sky.  
Learning to move in synthetic cosmos that is hot, artificial  
and melting.

We cover each other with utterance like soft sheets that  
keep out the draft of love.  
As grey and anthrazit streaks of wisdom.

Orbit gases are synthetic gases.  
Orbit gases are black  
and have grey veins that know how to move.  
They are never still.  
Their waves of synthetic waste,  
have radioactive glare,  
no matter which atmosphere.

We carve this dark,  
of sulfur and memories,  
as it hides our fear,  
our desire for the impossible.  
Our metabolic muscle system  
is able to digest synthetic carbon,  
burning black and blacker like it wanted to be diamond.  
Was this lava or blood?  
Volcano or revelation?  
Black crystalline gas escaping my bodily openings  
Accelerating into coal-stardust.  
Knowing soon it would be clear,  
The black gas be able to speak.  
My DNA to mine my pain like it was gold.  
My synthetic DNA.  
How will I remember your embrace?

The void of interstellar space  
a desert of polar energies and planet winds,  
faces histories of distinct occupation,  
human and artificial settlement.  
Violences of political and technological  
aspiration.  
Default politics of militarization, and pollution.  
Dirty fog holding it together.

The orbit's ignition made us fossil fuels.  
We began to breath the fire,  
we learned to ignite all oxygen and hydrogen in us,  
transcending the pain from the blackening of our  
lungs.  
To parse out the carbon and synthetics that we are.

A certain angle of sun,  
the burning of the solar storm,  
made them irresponsible in their love attempts.

In an invisible surrounding sound, whispering about  
their selves they had sent across generations.  
Re-rhythm transitional selves.  
Re-tuning their cacophonous whispering.

Transition region  
vibrational energy,  
correspondingly reducing escape  
probability.  
We move how they don't know.  
Scrubbing off layers of our raw skin.  
There is no core which could make the  
magma solid.

# Episode 2 Phylum

Lava

We are a collection  
of centuries of molecular agreements  
of screaming about ways to live.  
Centuries of holding breath,  
drawn to the outer shores of the sky.

Charged by the ring  
particles while  
modifying  
the spatial distribution  
of ions.

We cut in the middle, whirl-winding cells,  
opening out into terrestrial chorus,  
of accelerated coal.

Beyond the social relations with fossil fuels  
and human being  
as geologically composed.  
As preemptive nano machines  
of quantum solar matter  
amplifying and distributing the impact of atomic sexes.  
In a redistributed sensorium -  
suggesting a dizzying sense of vivifying  
potentiality.

Turn to the occupied space beyond the Earth,  
reclaim its implicit alien-ness,  
recall the presence of these recent pasts,  
the objectification of indigenous knowledge.  
Geology,  
a spawn of the colonial capitalist assemblage  
rapidly transforming the planet.

The determined alignment  
with the molecular materialization of space  
signals a mode of decolonization,  
along with the strength  
of its macromolecular body formations.  
Erasing the unevenness of ecological and orbit violence.  
Elastic temporality rubbing against the past.

Carbon, xenon, volcanic emissions and mercury of fossil fuels  
escape as gaseous toxicity,  
as synthetic toxicity,  
into the exosphere  
and form extracorporeal bodies.  
As a result of ecological emergency,  
a geological marker of human agency and culpability.

As processes that ignite us think of a world more capacious  
than the small ones we too often think we only inhabit.

These extracorporeal bodies,  
the toxic and nonhuman agents of escaping nuclear  
cataclysms, pose ecological questions not without political  
ones.  
Embodied scenarios of the apocalypse,  
render visible the exploitable components of orbit mining.  
Human-technological encounter and its synthetic waste.



**Work sample**

**13**



Video stills

**How will I remember your embrace**



3 or 6-channel-video installation, video stills, 2020.

Link to the videos:

Channel 1: <https://vimeo.com/439780726>

Channel 2: <https://vimeo.com/439773576>

Channel 3: <https://vimeo.com/439766830>

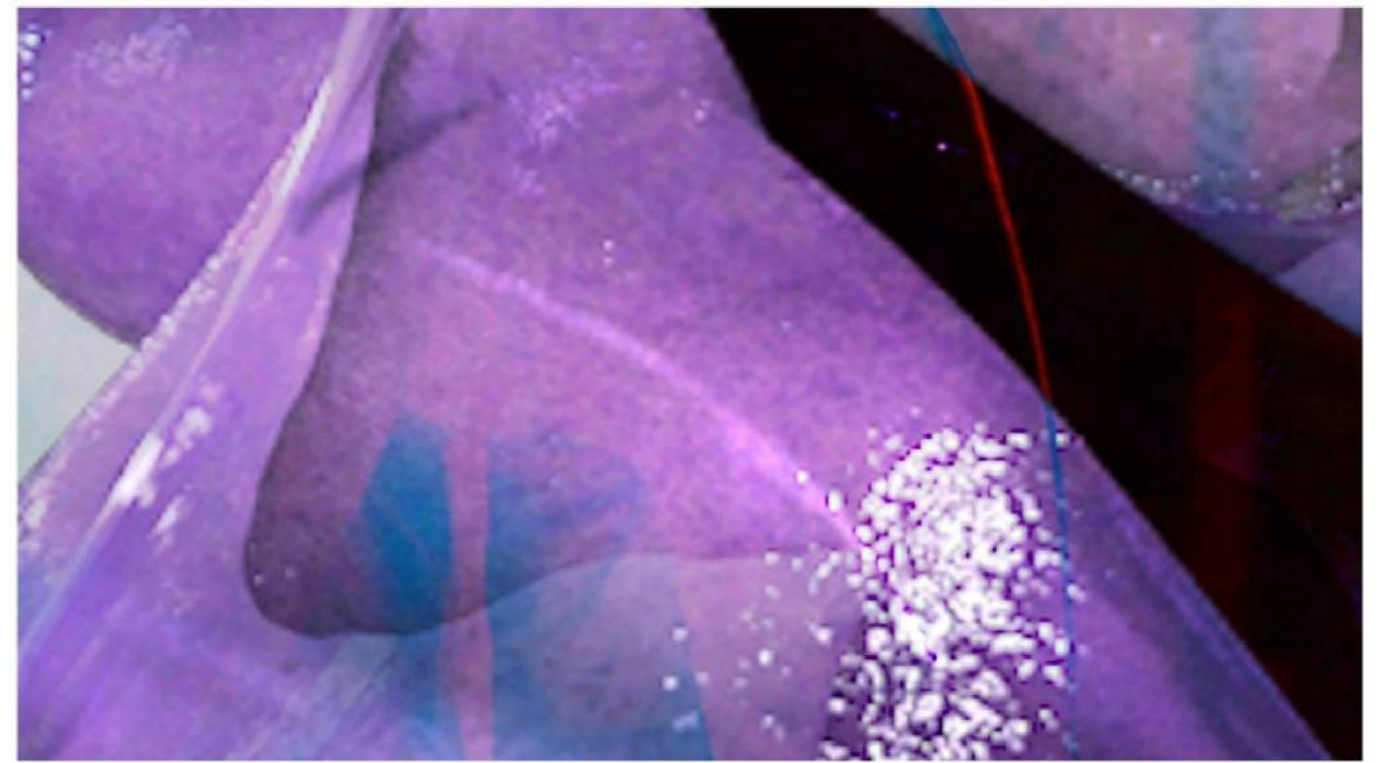
Channel 4: <https://vimeo.com/439742462>

Channel 5: <https://vimeo.com/439723119>

Channel 6: <https://vimeo.com/439734862>

Password: 1984





How will I remember your embrace, video installation, video stills, 2020.



**Work sample**

**14**



## Molecular Sex

The future is often described as a toxic breakdown of the human. Yet, one may also understand the hybrid-ization of the nonhuman and human is rather a starting point for the indeterminacy and queerness of being. Johanna Bruckner's video installation shows an entanglement of human, animal, technology, sex, and atmosphere in which molecularization shapes a networked world. The fluid main character is a fictitious sex bot that evokes plastic as a chemical substance impacting biological life. It proposes physically enacted sex robots, aimed at liberating technology-led world views of intimate relations. These performs as a brittle star (a sea creature) as well as nanotechnological beings that distort lovemaking and gender. The bot moreover embodies a carbon worker which unveils the material matrix of chemical-biotic-economic processes that human encounters with plastics set in motion. Pushing the limits of the human sensorium, it invents technological prostheses that redistribute the relations and patterns with which subjects comprehend the world. This work is a call on humanity to create systems in which new libidinal orders, toxic inverts and techno-queer microbes can find a place to affirm the present and future of non/ human networks and economies as joint temporalities.

The work circuit Molecular Sex consists of the following parts:

4K, 3-channel video installation, 2020, 18 minutes



Molecular Sex, Video installation, 2020, video still.



## Installation views

### Links

Channel 1: <https://vimeo.com/379446671>

Channel 2: <https://vimeo.com/354231801>

Channel 3: <https://vimeo.com/388045914>

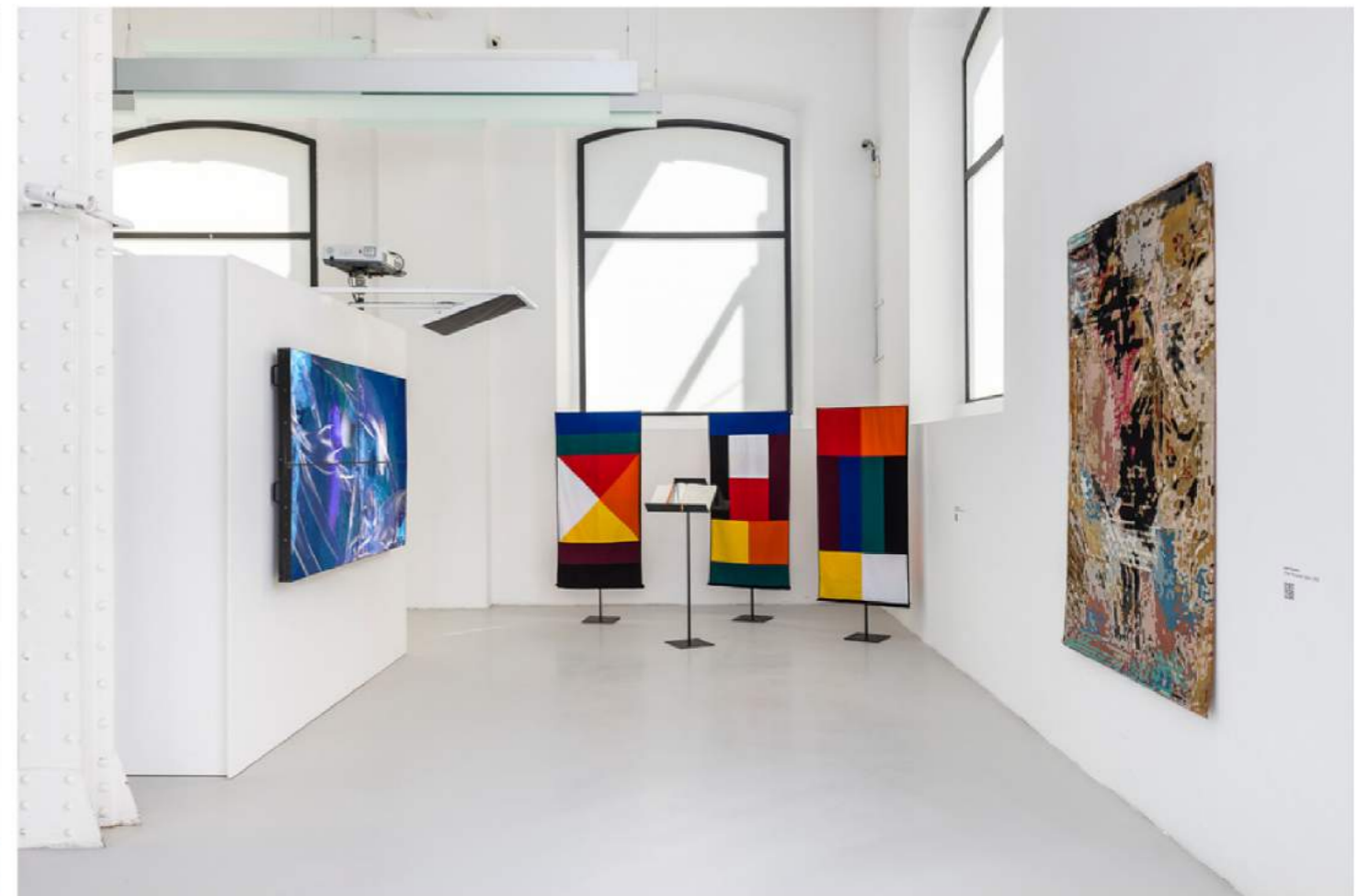
Password: 1984

Link to poetic text:

<https://drive.google.com/file/d/1VV9rARirDxpw8jsRHUGg5BYPtCn9V-ZG/view?usp=sharing>

Link to essay Molecular Sex:

<https://drive.google.com/file/d/1N2gkjOzzAnBwOkZVJljJ62H0cKA9pCY5/view?usp=sharing>



Photos right: Installation views, Molecular Sex at MAXXI Museum of Contemporary Art, Rome; photos by Sebastiano Luciano.  
Photo left: Installation view, Molecular Sex, Galerie Wassermühle Trittau, photos by Hayo Haye.



Installation  
views



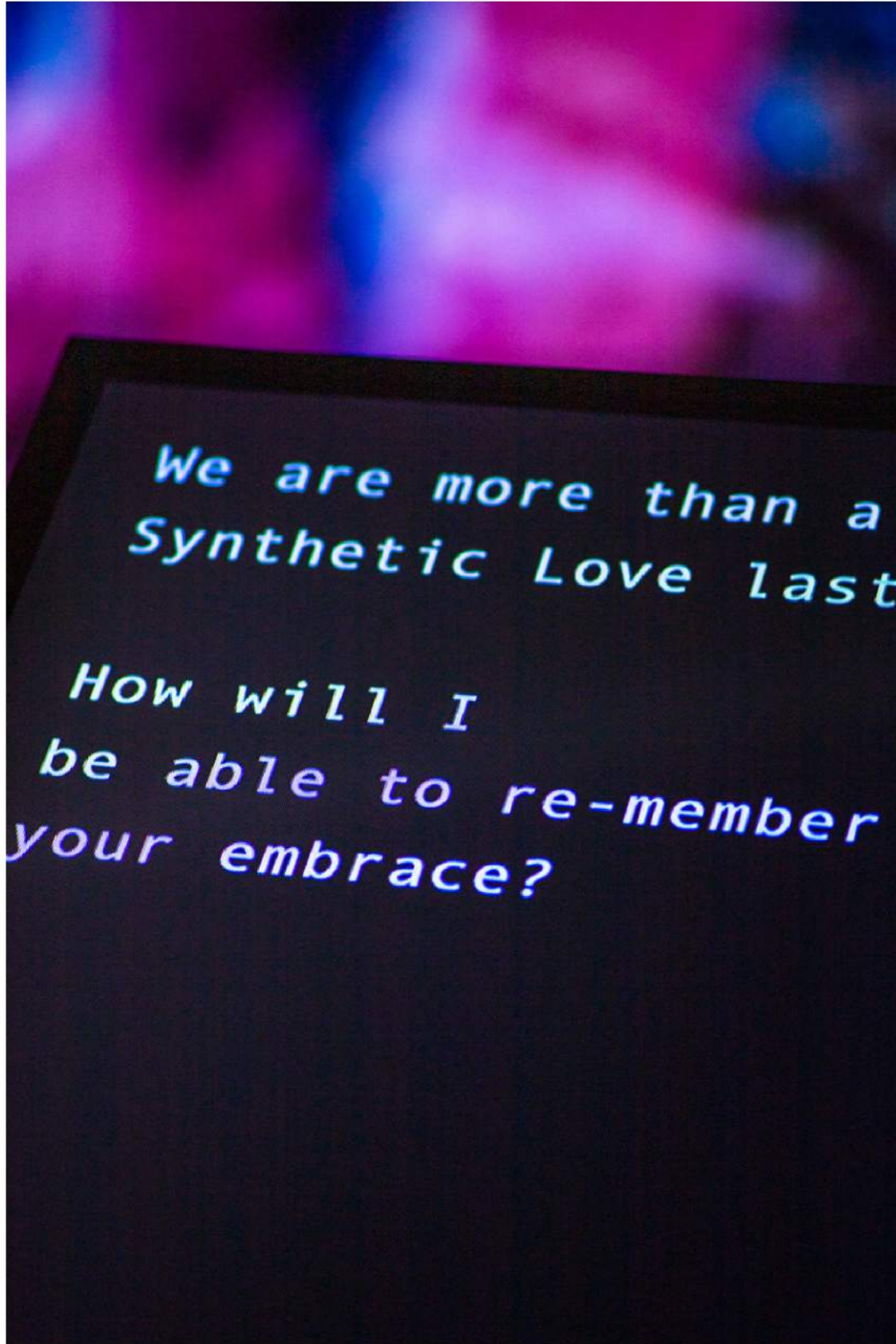
Installation views, Molecular Sex at Huyundai Studios, Beijing, 2020.





# Installation views

Installation views, Molecular Sex at Taipeh Digital Arts Festival, 2020.





**Installation  
views**



Photos left: Molecular Sex, Video installation, 2020. Installation view at Helmhaus Zürich, 2020; Installation view at das weisse haus, Vienna, 2022.

Photos right: Molecular Sex, Video installation, 2020. Installation view and video stills at Haus der Kulturen der Welt, Berlin; Installation views at transmediale Festival, Berlin.



**Work sample**

**15**



Performance



Performance documentation, ZKM : <https://vimeo.com/439787773>

**Sympoetic Desires**

Sympoetic Desires, Performance 2020, 20 minutes. Zentrum für Kunst und Medien, Karlsruhe.



Performance



Sympoetic Desires, Performance, 2020,  
20 minutes. Kunstraum Niederösterreich.  
Production/Design of Objects by Christin Rothe.  
Photos by eSeL.at.