



hannah

neemel

portfolio



Heidi Montag  @heidimontag

How beautiful water is.

5:54 PM · Aug 1, 2022 · Twitter for iPhone

520 Retweets 130 Quote Tweets



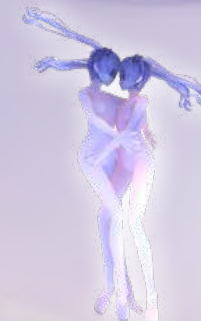
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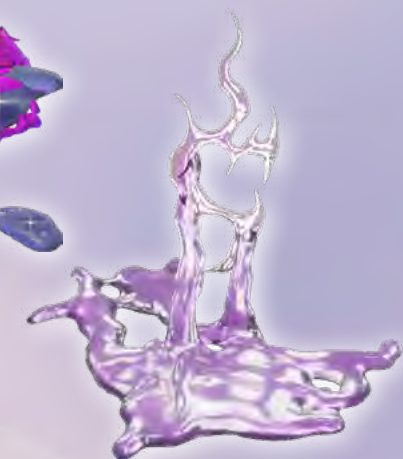
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about

Hannah Neckel

(*1995, Linz)

based in Vienna & online



Photo by Julian Lee Harather

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Hannah Neckel, based online as @cybervoid69 is a transmedia artist and worldbuilder, working inbetween on & offline realms, creating emotionally infectious experiences, flowing out of the internet through the screen into the physical world, from me to you. Her practice explores desire as a tool for queer futurity through modes of hyperstition ~ melting the utopian promise of the internet into material form, speculative yearning circulates until it will manifest as reality.

Her practice melts through writing, rendering, video, and sculptural fabrication, translating ephemeral online imaginaries into tactile form. Screens leak into space, images harden into objects, and installations become sites of exchange where looking, touching, and dwelling blur together. What circulates online ~fantasy, affect, fragments of community~ is gathered, reshaped, and offered back as shared experience. Sculpture and installation function not as representations, but as conditions: spaces where desire can linger, soften edges, generating new ontologies of relation, presence and reality.

Water, flow, and softness recur as material and sensation, shaping an environment where boundaries dissolve and queer futurity becomes spatial and immersive. Rather than pointing toward a distant future, the work insists on the present as a site of transformation. Realizing utopia not as deferred fantasy but as a speculative present continuously lived into being.

Education

2025 — MFA (Master of fine Arts with Honors) in Transmedia Art
University of Applied Arts Vienna
class of Jakob Lena Knebl (& previously started with Brigitte Kowanz)

Solo Positions

2024 — floating through reality , Landesgalerie Burgenland, Eisenstadt (Solo)
2023 — beyond the waterfall, OK Museum for Contemporary Art, Linz (Solo)
2022 — Revirtualizing - Dripping in Reality, Parallel, Vienna (Solo)
2021 — digital as device, Metronom Gallery, Modena (Solo)
2020 — Such softening Lock, Periscope, Salzburg (Duo)
2019 — *~post virtual garden~*, Anatolia Schnitzel, Vienna (Solo)

Selected Group Exhibitions

2025 — transmodular, Neuer Kunstverein Wien, Vienna (Group)
2024 — Passage, Deichtorhallen Hamburg, Hamburg (Group)
2024 — all the feels!, Kunstraum Niederösterreich, Vienna (Group)
2024 — Intelligence Unbound, Foreign Objekt Space.Gallery., Berkeley (Group)
2023 — ÜBER DAS NEUE. Wiener Szenen und darüber hinaus, Belvedere 21, Vienna (Group)
2023 — ARCADIA, Queer Museum Vienna (Group)
2023 — Tokyo Tower Arts Festival, Tokyo Tower, Tokyo (Group)
2023 — THE REAL WEIRD MAGIC PICTURE SHOW, Das Weisse Haus, Vienna (Group)
2022 — soft machine, phileas projects, Vienna (Group)
2022 — ambient occlusion: desired paths, LA Artcore, Los Angeles (Group)
2022 — #CYBER-RITUALS @HYPER-SELF, Galerie Kargl, Vienna (Duo)
2021 — House of Losing Control, Vienna Art Week, Vienna (Group)
2020 — featured artist, De:Formal Gallery, New York (Solo)
2020 — HYPERSURFACES, Austrian Cultural Forum London (Group)

Residencies

2022 — Leipzig International Art Programme (LIA), Leipzig
2020 — Austrian Cultural Forum London
2019 — Begehungen Chemnitz

Grants & Support

Austrian Cultural Forum London — Exhibition Support
Austrian Cultural Forum Berlin — Exhibition Support
Austrian Cultural Forum Tokyo — Exhibition & Festival Support
Austrian Science Fund — Research Grant
Upper Austrian Government (OÖ Kultur) — Project Support
Burgenland Culture — Project Support
Austrian Ministry of Culture — Support for Diploma Project





beyond the waterfall



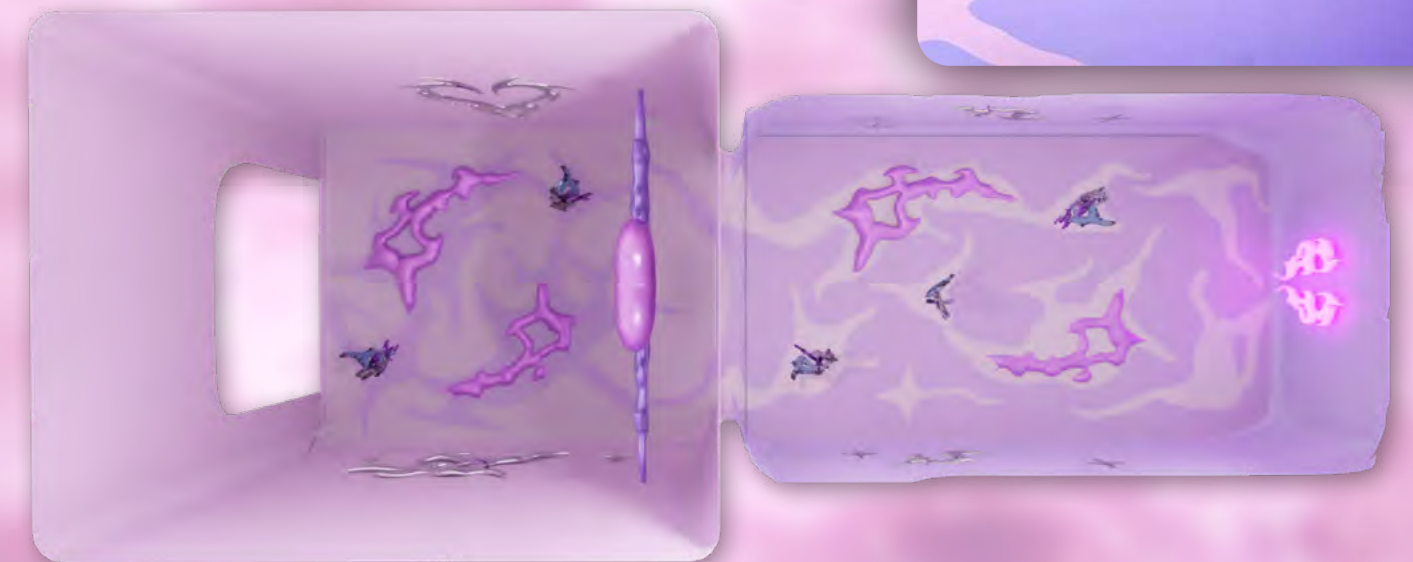
2023

immersive room installation
video, soft sculpture, inflatables,
led, fibreglass sculptures,
mirrors, sound, fog,
floor and wall paint

solo position
in collaboration with Lea Neckel

exhibited at and commissioned by
Oberösterreich Kultur GmbH
OK Center for Contemporary Art
Linz, Austria

Photos & Text by Hannah Neckel



beyond the waterfall operates as a total immersive environment in which a five-metre transparent LED waterfall pours desire directly from the digital into the physical, generating a cyberfeminist refuge where queer futurity springs from collective consciousness and the boundary between virtual and real dissolves into flow, layered, mutable, perpetually in motion.

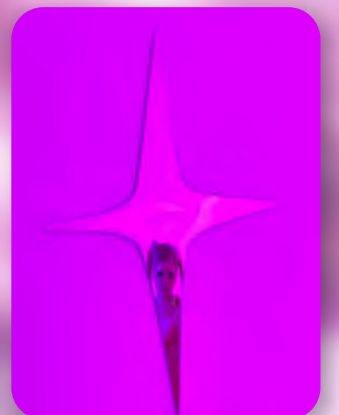
The waterfall serves as the permeable membrane between the two rooms, a threshold blurring the binary as a structure to be traversed, carrying a digital waterfall that descends across 3D body scans of the artists as they move, the poem floating down the water, towards the viewer. Painted floor paths trace through the bright-pink first room, islands where soft sculptures rest, light refracting through inflatable sculptures skins and mapping luminous constellations across the surfaces. Following the path behind the screen, the visitor arrives in a second, purple-toned room where the saturated intimacy of the passage is deepened by a waiting heart, water and sparkle sounds opening the mind into its own currents.

The installation operates within the theoretical current of cyber- & xeno-feminism, blurring the constructedness of all bodies, all genders, all categories once imagined as natural or fixed. The xenofeminist proposition that gender constitutes a technologically transformable dimension is here materialised as architectural and sculptural fact: the artificial becomes liberatory, the body surfaces as a mutable system, and the digital is rematerialised as a site of refuge and radical imagining for queer and marginalised communities.

The installation enacts desire as infrastructure: the waterfall as a threshold, producing new connections at every boundary it crosses.



Reality, is real and plastic simultaneously. What happens when it is redesigned, hacked, and synthesised? The dual-room structure thinks through binarity as a condition to flow across, as something dissolved by the very presence of the waterfall rather than anchored by it. The boundaries between human and machine, nature and technology, gender and its others: these are the constructed dichotomies that the installation takes as both material and method. The path enacts the affective intensity that cracks open in the gap between what is and what can still be made real through collective imagination, the grotto behind the waterfall as a space where a different future is already rehearsed. The internet, within this ecology, functions as what the cyberfeminist tradition always already imagined it could be: a source community, a refuge bubbling up from underground, a spring that carries feminist and queer ideals of intimacy, vulnerability, and collective care into the space of everyday navigation. The installation holds this utopian current in suspension within the space and then releases it, letting it spill across every surface, flowing outward through visitors and into the collective consciousness as a felt experience of possible worlds.





floating through reality



2024
installation
collaboration with Lea Neckel

heart shaped pond
video projected on pond (3,33min)
hard sculptures
soft sculptutres
collected objects
hologram fans

commissioned by
Kulturbetriebe Burgenland

supported by
Austrotherm, Vossen,
OOEKGMbH, Schröck
and EsterhazyNow

exhibited at
Landesgalerie Burgenland
Eisenstadt, AT

Herzerlteichbankerl lives on as a
public art Installation
placed at the original Herzerlteich
in the castle Park in Eisenstadt

floating through reality rematerializes the Esterházy Castle Park in Eisenstadt as an inhabited proposition for queer collectivity, hydrofeminist becoming, and the lived enactment of possible worlds. At the work's center floats a heart-shaped pond, a spatial translation of the actual Herzerlteich secreted within the baroque park's landscape: a site of romantic encounter, clandestine gathering, and the persistent insistence of desire in a space organized for public assembly.

The park's founding infrastructure is itself a technological romance. The first steam engines on the European continent were acquired by the Esterházy court for aesthetic purposes, specifically to pump water through an artificially constructed landscape, animating waterfalls, canals, and the heart-shaped pond for the pleasure and gathering of visitors. Technology deployed in service of desire, beauty, and the production of communal space. This originary gesture, where innovation flows first toward feeling, toward togetherness, toward the engineering of a site where intimate encounter becomes possible, forms the conceptual wellspring from which the installation draws. Its parallel to the internet is precise: a techno-material force that moves through collective life as water moves through a landscape, generating the conditions for encounter, intimacy, and shared imaginary at scales that exceed any individual body.

Through the lens of hydrofeminism, the work holds water as a connective tissue that constitutively refuses the sealed boundary of individual subjectivity. Bodies of water, porous and circulating, always already in exchange with the great flows of the world. The pond functions simultaneously as historical site, libidinal metaphor, and operational logic: a pool where desire gathers, circulates, and leaks outward into the social field. The water of the future flows through all of us.

The installation space is structured as a park to be traversed. Paths open gradually, sightlines accumulate through movement, encounters arrive without prescribed sequence. The space rewards drift and lingering. Soft textile sculptures cascade alongside hard resin forms, inflatable bodies, 3D-printed objects, mirrors, LED hologram fans, and collected objects: an ecology of materialities organized around productive tension. Hard and soft, physical and digital, online and offline sustain their difference within a plane of immanence where the interval between them carries the charge, where the crossing-over is the event.

On the surface of the pond, a video poem is projection-mapped onto the water itself: characters appear, move, address the visitor, solicit presence, draw the body into lingering. Around them, small robotic sculptures trace slow repetitive paths across the water, their choreography recalling the drift of a cursor across a screen, as small agents of connection. Their movement is generative, autonomous, and deeply embedded in the infrastructural systems that enable it. Desire operates as production, not as lack. What flows through FTR is the affirmative force of wanting community & intimacy, wanting the world to be otherwise. Collective joy and shared aesthetic experience are taken seriously as the libidinal infrastructure through which different social arrangements become imaginable. Utopia is present-tense, enacted in the warmth of gathering, in the willingness to remain beside others in uncertainty, to be moved by the same light on the same water.



The queer dimension of the work resides precisely here, in this commitment to a futurity organized by desire and togetherness rather than by lack and fear. Queerness is a horizon that illuminates the present from within, a warm light felt in ephemeral moments of collectivity that leave traces, evidence of what was held in common. The Herzerlteich is a site where desire gathered for centuries in the sheltered half-hiddenness of its heart-shaped form: queer in its concealment, queer in its romanticism, queer in the stubborn insistence on connection even within a landscape organized around power and its aestheticization. floating through reality inherits and extends this charge. The spring has always been there, running beneath the official surface of things. The work makes it visible, lets it pool, invites visitors to float in it together.





dive into me



2025
installation

9 sculptures
video loop on flatscreen tv
sound



dive into me materialises as a portal, a site of passage between the real and the ideal, wherein the space becomes a terrain saturated with longing, with the anticipatory charge of contact forever imminent and forever deferred. A screen anchors

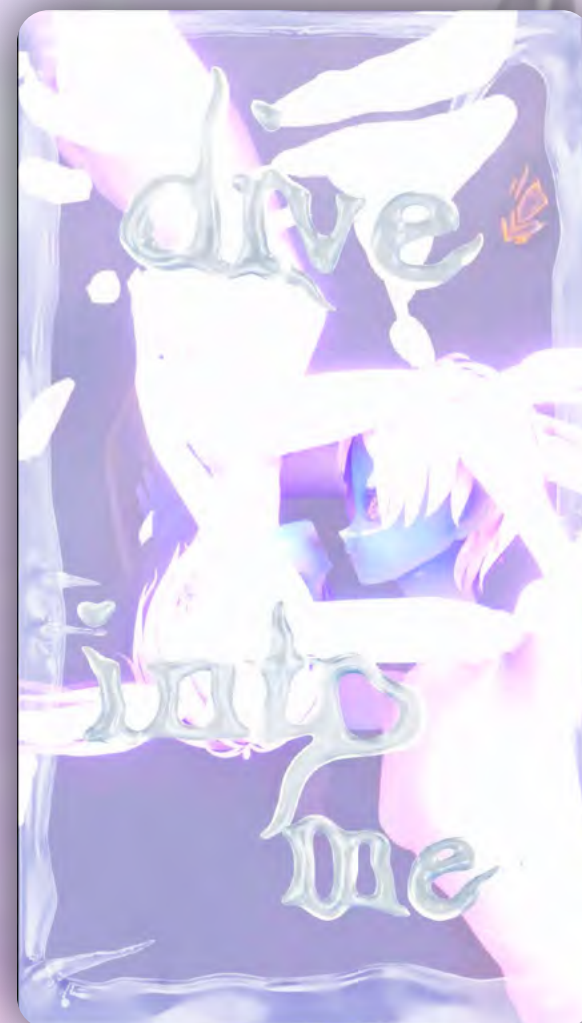
the installation: on it, a video loop of nine seconds, two figures floating on water, moving toward one another, converging on a kiss that the loop perpetually forestalls. Before their lips can touch, the current pulls the sequence back to its origin. The desire circulates, never discharged, always regenerating. This is libidinal economy in its most affirmative form, desire as a productive force, as pure positivity, a flow that remains generative, operative, alive through desire and love. Superimposed over the figures, fragments of a poem: dive into me. The same words surface across the sculptures arranged around the screen, water appearing to leak from the letters themselves, perpetually overflowing, frozen in time. The sculptures float toward the visitor, meeting them fully, demanding their complete attention. An ambient soundscape of walking through water fills the space, and beneath it, a voice, soft and insistent, calling: dive into me.

The installation draws the visitors into the field of its desire, initiating the reciprocal process of seduction that Simone Weil recognised as the highest form of attention. Attention taken to its furthest degree becomes devotional prayer, total orientation of the self toward the other. The sculpture performs this: she asks for your full presence. She offers hers in return. Seduction, understood here as a radical phenomenological act, dissolves the distance between subject and object, between the visitor and the work. It is presence meeting presence, the mutual recognition of two beings floating in the same ocean of sensation. The installation's logic is hydro-spatial: everything flows, everything seeks confluence. The queer aesthetics soaked into the work have eroded its edges over time, smoothed its crevices, made it soft. Water has been the agent of this transformation, turning form into an expression of love.

Muñoz understood queerness as a horizon, something felt and anticipated, a structure of futurity that the present can only approximate through the aesthetic and the relational. dive into me inhabits that horizon deliberately. The loop of the video is the form of queer desire itself: the not-yet held open as the most fertile temporal structure available, the spring that keeps running without needing to arrive at the sea.

What emerged is a sculpture soaked in these streams, a figure that holds the accumulated pressure of collective longing, that leaks it back into the space as water, as sound, as invitation. The portal is open. The figures keep floating toward each other. The viewer, standing inside the current, is already inside the merge.

you can see my heart overflowing, towards you <3





melting into you



2023
installation

video loop on flatscreen tv
sound
3 sculptures



We need to be able to imagine - to make it real.

In online queer spaces, imagination runs free, directly from the source, where marginalized identities find refuge, exploring and connecting underneath the waves. Taking on avatars, the personal becomes abstracted in the virtual. Liberated from fears of repercussion and stigmatisation, exploration flows freely, uncovering what is hidden behind the surface. I reach out my hand towards you, breaking the tension, as the water rushes over us, uniting our bodies, just like our hearts have been united online <3

The feeling is too big,
the video is f

l
o
w
i
n
g

out of the screen, it can not be contained anymore,

my words are floating on the stream towards

you .:*

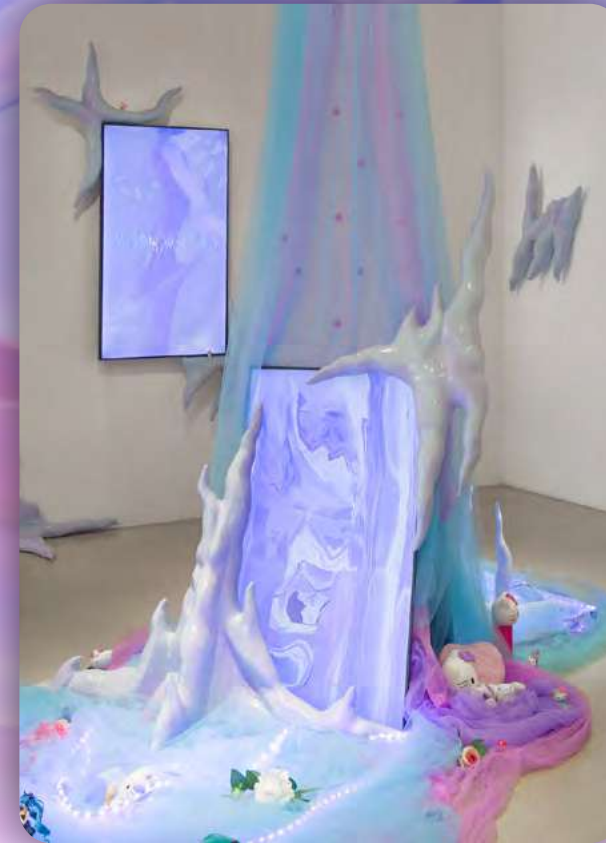
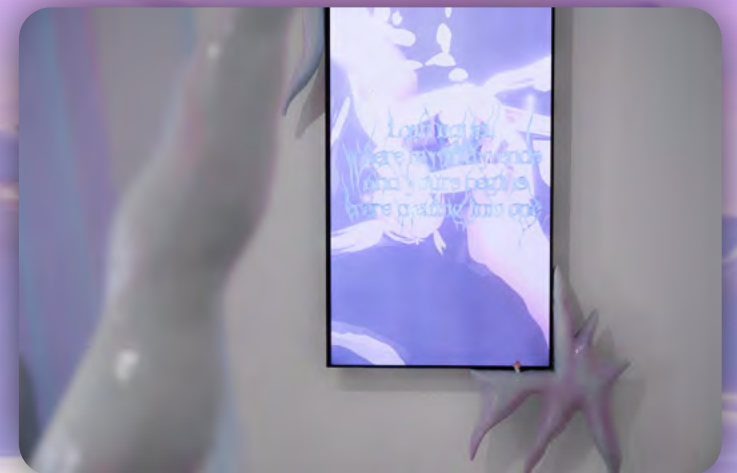
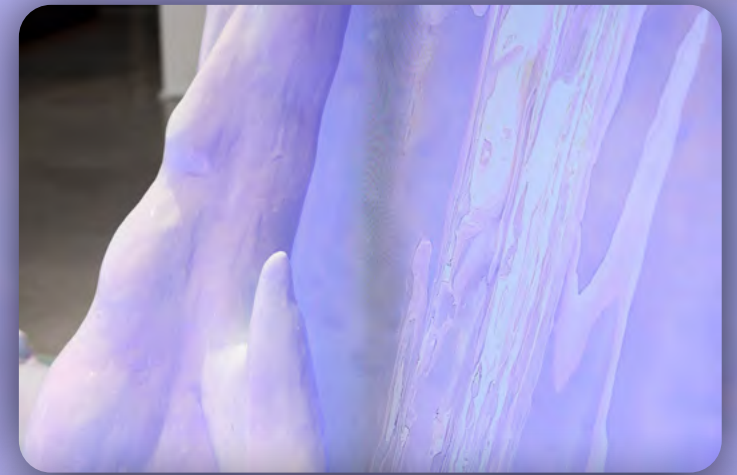
eroding whatever stands in our way, the boundaries have melted away, its our reality...°



i only want it when it feels like this

2024
installation

3 video loops on flatscreen tvs
sound, light, wall text, fabric
9 sculptures
collected objects



A lesbian cyberscape of longing for queer futurity: sculptures leak from portal screens, a waterfall pools across the floor, and a digital avatar watches the overflow as the installation makes visible the queer desire, tenderness, and community that flow through the internet as an ever-present spring.

The installation materializes the internet as a tidal of becoming: a purple-blue waterfall cascades from ceiling to floor, pooling into an iridescent tide from which two screens emerge as portals between states of matter and modes of longing. Sculptures leak outward from the edges of the screens, shaped and carried by the perpetual current of digital flow. A figure reaches through the veil of falling water, visible from behind and through its dissolution, a body half-submerged in the threshold between worlds. Hatsune Miku's sakura avatar presides over the pool as tutelary spirit of networked feeling, a goddess of anonymous community. On the wall, the declaration *i only want it when it feels like this* inscribes itself as queer claim on the surface of the possible.

Desire is always already moving, always exceeding, always discovering the next channel through which intensity may travel. Enacting it as something that seeps, overflows, pools, and cascades of its own irresistible force. The screen as permeable membrane, the avatar as partial object, the waterfall as libidinal current, the sculpture as desire crystallized mid-flow.

The internet operates as a site where the utopian impulse refuses deferral and insists on present-tense inhabitation. Within the online aquatic field constructed, the anonymity of the avatar functions as a technology of self-construction rather than erasure, a vessel through which queer configurations of gender and sexuality are explored, repeated, and intensified. The fixed coordinates of heteronormative embodiment dissolve in the liquid environment the installation proposes; identity becomes a tidal process, pulling in and releasing, always provisional, always in motion toward new form.

The work locates desire in the elemental: water, skin, breath, the perceptual blur of bodies submerged together until the boundary between self and other becomes undecidable.

This is queer futurity understood not as a horizon deferred but as a current already running through the present, already connecting bodies across screens, already producing the community it also yearns for. Thinking through the logic of wetware, situating subjectivity in the saturated zone where biology and technology saturate each other, mutually transmuting, where the body is already screen and the screen is already capable of tenderness.

Touch becomes a force of continuous intensity flowing across physical and digital worlds simultaneously, leaking from one state into another. The sakura avatar, the reaching hand, the sculpture spilling from the portal: these are figures of queer desire finding form in the overflow, in the refusal to remain contained within a single medium, body, or world.

i only want it when it feels like this presents the internet as a living spring: a source of queer possibility, of belonging and community, where shared feeling circulates freely between bodies, avatars, sculptures, and screens. The installation enacts utopia as lived infrastructure, already flowing, already here, already touching you through the surface.





hyper heart



2021

installation

three videos, two on flatscreen tv, one
on holographic fan, sculpture, led,
chain, metal chain, fake flowers

Hyper Heart crystallises the excess of merged online-offline existence into material form, the libidinal intensities of networked desire as sculptural presence. At the work's centre, a resin heart is suspended from steel chains occupies. pink LED light runs the perimeter of the space and bleeds into the room, producing connections & opening flows.

Two flatscreen video works, auratic sentiency and envisioning real, run a continuous poem through the space. The texts move along the dissolution of bodily boundary as productive threshold, as a site of generative overflow. The body in these poems is porous, a surface across which virtual and physical intensities intermingle and drain into each other. A hologram LED fan installed in the rear of the space turns endlessly, projecting a 3d wiremesh animated rose in perpetual shedding, petals releasing in slow digital fall, the figure of looping freed from time, blooming and dispersing as pure becoming. The digital sculptural element is not atmospheric supplement but structural argument: the animation demonstrates that the immaterial leaves physical residue, that the virtual floods the sensorium.

Hyper carries the logic of the hyperlink, the technical condition that makes connection and transmission possible, a channel blasted open for bodies, data and affect to flow through into each other. Hyper as superlative intensity, the overflow of sensation that marks the contemporary subject's navigation of layered realities. Heart as the central site of longing and desire, rendered here in the material durability of resin, in the tactile weight of something that persists across conditions, whose synthetic beauty activates hyperreality and redirects it toward a queer affective horizon. The simulacral heart, gorgeous and synthetic, functions precisely as the kind of utopian figure: an image of desire oriented toward the horizon of a world made otherwise through connection, through the pooling of intensities across all the partitions that previously kept bodies and worlds apart.

The work thinks in conversation with xenofeminist propositions regarding the mutability of real conditions. Drawing on the proposition that alienation and technological mediation are materials available for the construction of new forms of being and community, Hyper Heart frames the merging of online and offline worlds as a generative ontological event. The borders between bodies become productive thresholds.

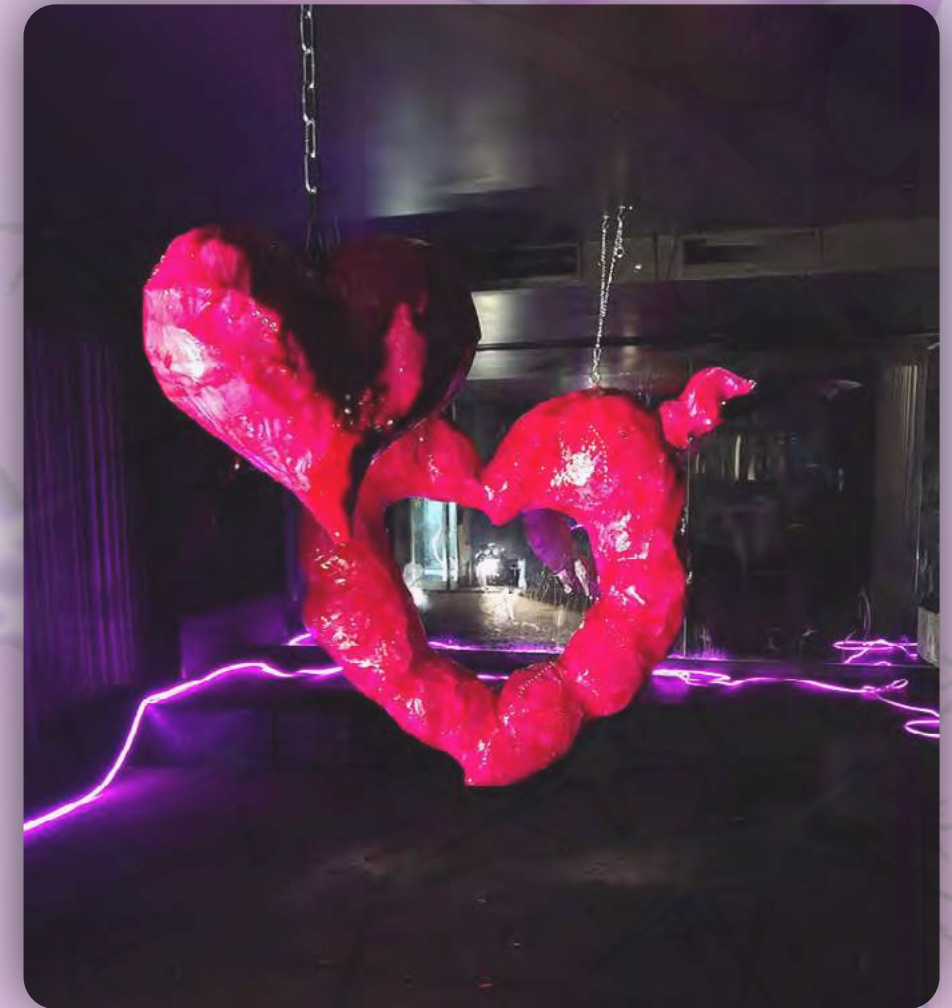
The distinction between what exceeds empirical explanation and what constitutes everyday sensation becomes a site of creative inhabitation. Where does one body end and another begin? Where does the digital signal become somatic intensity? The installation holds these questions open as live current, as energy the visitor moves through and carries with them.

The desiring logic of the work orients toward futurity. The slowly spinning holographic rose, forever in the act of losing petals and forever whole, figures a world in which loss and becoming flow together as the same motion. The heart at the centre, beautiful and durable and suspended, holds the channel open.

Hyper Heart believes in the future
already linked into the present.



hyper prefix
 prefix: hyper-
 1.
 over; beyond; above.
 "hypersonic"
 excessively; above normal.
 "hyperthyroidism"
 2.
 relating to hypertext.
 "hyperlink"
 reference





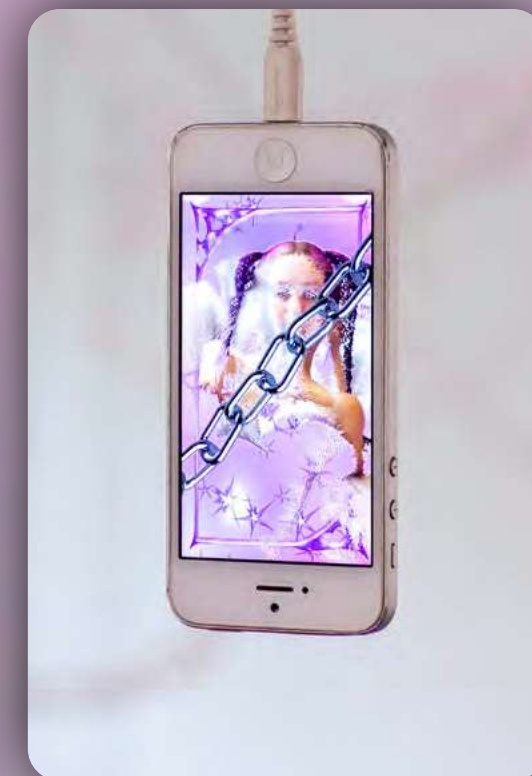
ultra hyper paradise

2021

installation

video, sculpture, led, monster cans, fake
flowers, tull fabric, 3d print, poem, 3D
render, 3D scan, found footage, iphone
charger

Photos by
Maria Belova



ultra hyper paradise floods the boundary between IRL and URL, staging desire as a hyper femme sculptural portal that makes utopia seep back into the body of the real.

The installation draws its structural logic from Bloch's principle of the Novum: the not-yet-conscious made sensory, a utopian surplus that seeps forward through the present tense instead of hoping deferred to the future. UHP constructs a Blochian Vor-Schein, an anticipatory illumination, a warm spring welling up through the cracks of the actual, making the longed-for world available as felt experience before it arrives as historical fact. The hyper femme aesthetic vocabulary, assembled from the commons of internet culture, functions precisely as this kind of forward-flowing excess: desire not as lack but as productive overflow, a current strong enough to carry new social forms in its drift.

This anticipatory charge enters into productive tension with hyperreality. The installation accelerates the logic of the simulacrum past the point of critique and into the territory of the more real than real. The heart, the LED pool, the looping video suspended just out of reach: these objects constitute a fourth-order simulation that has shed all pretense of representing a prior reality and instead generates its own dense, inhabitable presence. The ecstasy available here is the ecstasy Baudrillard locates in the fatal object, the thing that seduces precisely because it exceeds legibility, because it saturates, overflows reality. Emotionality exceeds its designated channels.

What this overflow carries is specifically queer. The work rehearses the concrete utopia of expression, connection, and community as a sensory given. The body in the space floats, softens, loses the coordinates of its own outline. The video poem renders this phenomenologically: the lines of the body melt away, form suspends in luminous indeterminacy, the boundary between self and surround becomes a site of productive dissolution. The internet figures here as a cultural reservoir from which queer desire flows outward, wetting the walls of physical space, seeping into the fabric, backlighting the flowers, charging the air with the texture of possible worlds.

The work refuses the melancholic relation to futurity, it performs that utopia is already leaking into the present: available to whoever will hold still long enough to be saturated by it.



revirtualizing drowning in reality



2022
installation

solo position ~ collaboration with Lea Neckel

inflatable sculptures, led, soft sculptures, metal chain,
fountain pump, fibreglass basin, fabric, scent

supported by Kulturland Burgenland



Based on the cyber-aesthetic of hyper-femme online spaces and their users, this immersive installation reflects the extravagant opulence of utopian visions of the future.

A fountain as a sculptural focal point is surrounded by accompanying “besties” (soft sculptures) and bathed in luminous pink light, which is reflected in and scattered throughout the sculpture’s iridescent material.

Merging the virtual into the physical, this installation offers an emotional XXXperience as a call to possible utopian visions of the future and shows Space as a community-creating impetus. Revirtualizing - drowning in reality translates the phenomenon of digitalization and the quest for balance between real and virtual spaces into an Emotional Experience.

The formal language of the work corresponds to the digital aesthetics of the Internet and highlights its hyperfemme opulent aspects.

The dialogue about digital future design is often exclusively male. In contrast, a fem-queer position is generated, leading online as well as offline reality towards a feminist future.

Marginalized groups often use online spaces as a retreat and meeting place for their communities. revirtualizing - drowning in reality aims to give visibility to these communities, and offer the possibility to translate these online spaces into a physical place where offline coming together and connecting becomes possible.

The eternal flow of water in the fountain mirrors the seemingly perpetual flow of the internet. The state of time is completely dissolved and the illusion of a fixed reality is broken. The current actual state is replaced by a positivistic internet utopia.



🏠 phones live in a society 🏠

🌸 aesthetic pleasure 🌸

💎 emotional decadence opulence 💎

overflowing from url to irl

🔋 a new future imagined through integrated realities 🔋

💌 dream world coalesced with internet worlds 💌

illusion triumphs over reality

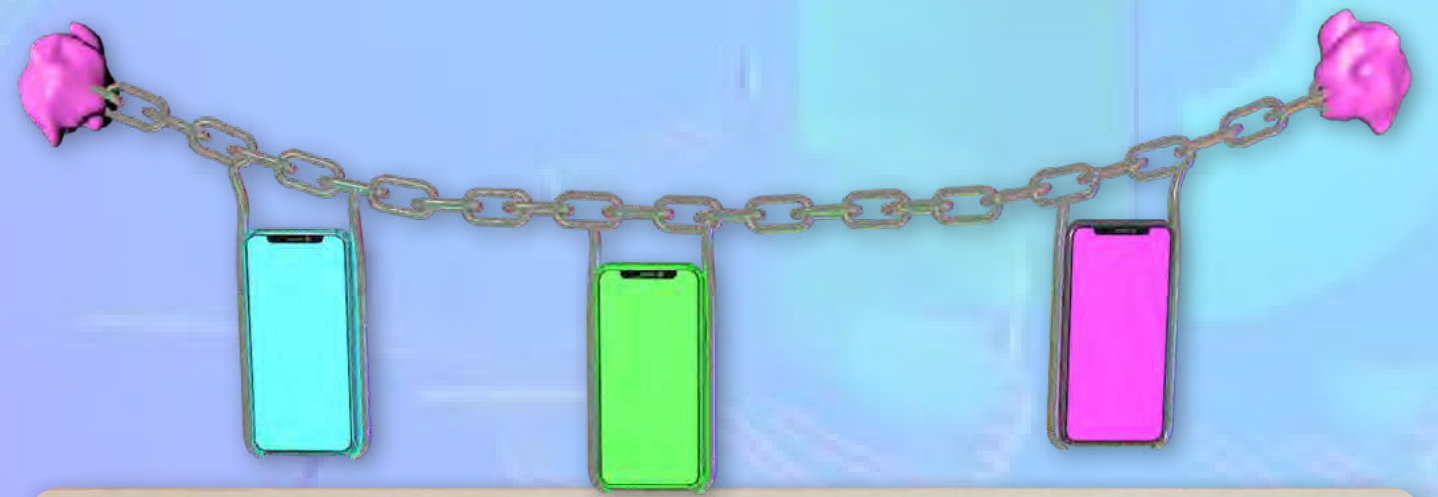
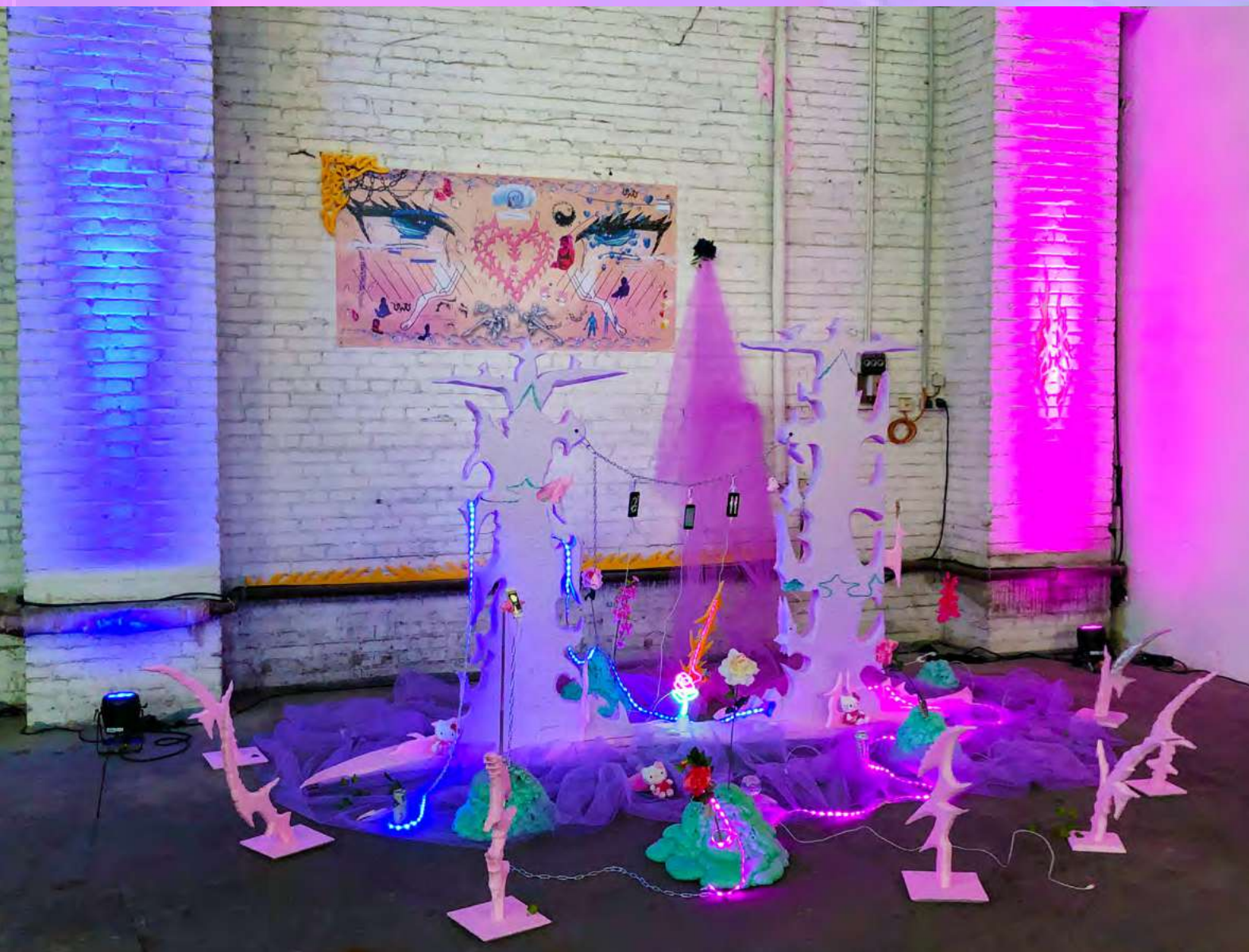
digital desire

➡ a post virtual world ➡

merging our worlds together

💖 from illusion to immersion 💖

in aesthetic pleasure

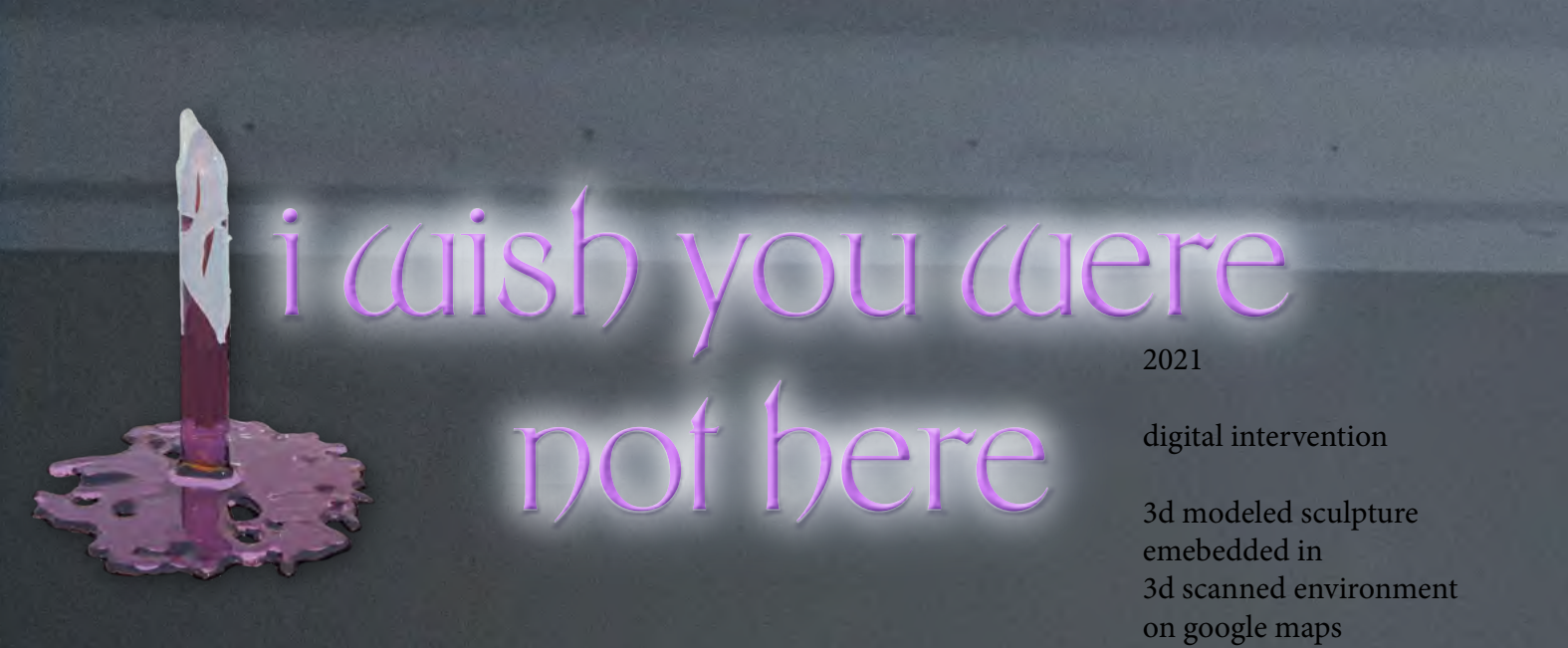


site responsive installation

As a space I use a metaphorical garden that is supposed to give shape to the fusion of our online - offline - dream spaces. A garden is a place similar to our online world, we curate it according to our ideas, our aesthetic understanding and our interests. You care for your plants, rejoice in the beauty and spend time appreciating them. Our online content develops like a flower that we take care of, that we water and that grows as a result. What we pay the most attention to takes on an increasing part, therefor we curate this part of our perception. The difference between our states of perception is the same relationship. Dream state and our vague concept of reality are often difficult to separate in perception, the Internet as an additional third space makes these boundaries even more indistinct and melts them together. They flow more and more into each other like a Photoshop document in which the different relationships are superimposed and together there is a coherent picture.

A space where IRL and URL are increasingly merging. Two worlds that used to be completely separate grow and evolve and add new levels of reality to each other until they meet in a symbiosis.





i wish you were not here

2021

digital intervention

3d modeled sculpture
embedded in
3d scanned environment
on google maps



auratic flow positions three digital sculptures within the 3D-scanned interior of a Viennese abandoned building, permanently installed on Google Maps Street View as an intervention into the infrastructure of the real. The sculptures spring from the building's existing material conditions, leaking purple liquid into the surrounding space, frozen mid-flow, a perpetual cascade solidified at the threshold of virtuality and the physical.

The work proceeds from a xenofeminist commitment to the strategic repurposing of existing technological infrastructure. Articulating alienation as a generative force, AR routes this logic through Google's own planetary imaging apparatus, flooding its cartographic regime with desire, with symbol, with refusal. The space becomes permanently inhabited, permanently leaking.

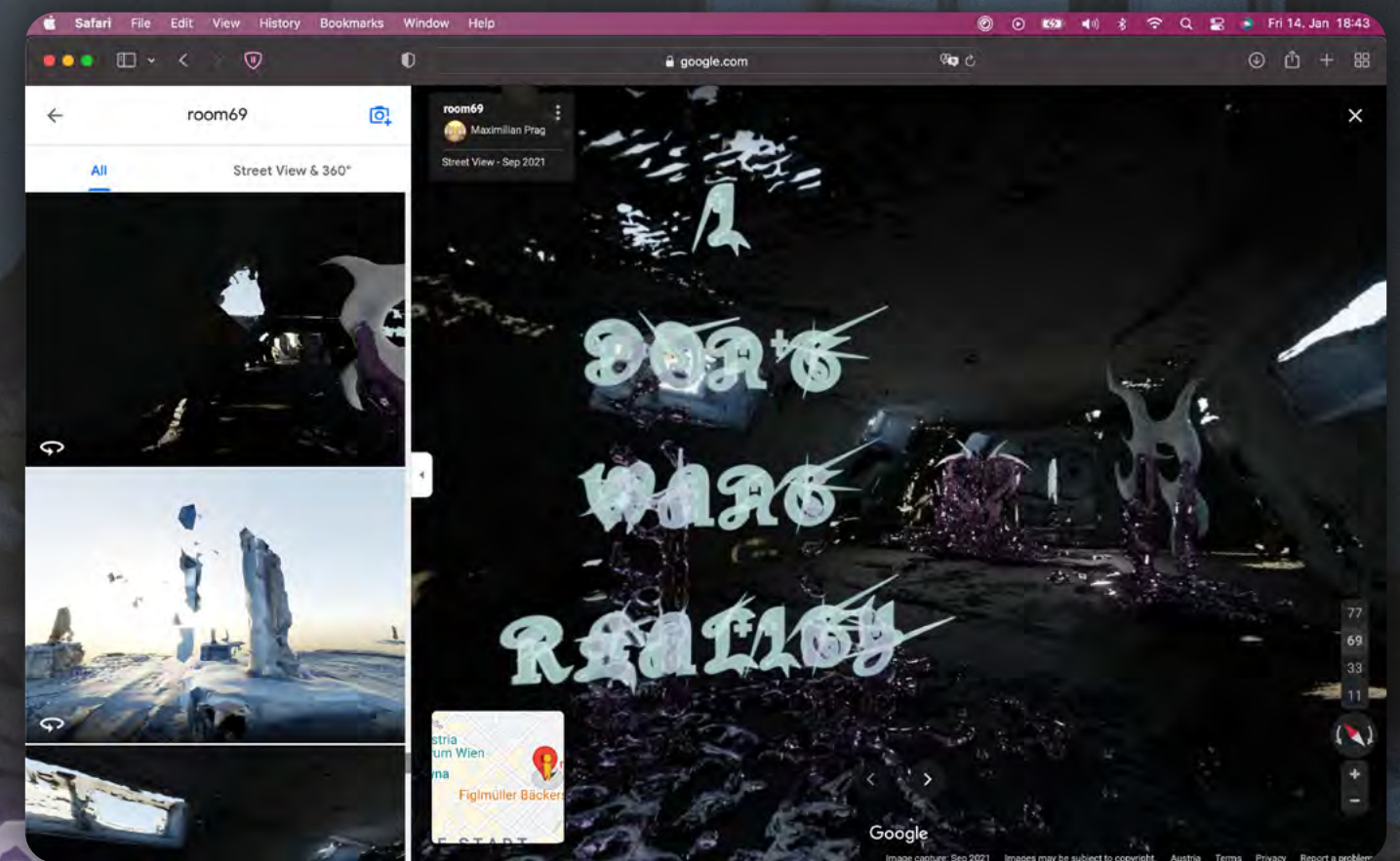


The work operates along Benjamin's concept of the aura as a site of productive tension. Reproduction, here, does not drain the unique of its presence; it floods presence into mass distribution, streaming the singular into every phone screen, every idle afternoon of navigating a foreign city. The auratic charge intensifies through accumulation rather than diminishing. The viewer stumbles upon the declaration i don't want reality, suddenly confronted by a desire already their own.

This desire flows in the Deleuzio-Guattarian register: productive, connective, machinic. It does not long for an elsewhere that withdraws as it is approached. It assembles the possible in the actual, insisting on an extended reality that technological intervention actively expands.

The heart leaks into the architecture as a device of the self, the aesthetic as social, as the central organ through which cultural hegemony flows and is also redirected. The work discloses itself to the one who carries the interface, making visible a reality that runs parallel and permanent beneath the surface of the walked-through world. The virtual does not replace the real; it saturates it, springs up through its seams, makes it more than it was.

auratic flow is techno-materialism as activist hydrology: the digital channel carved deliberately through existing infrastructure to carry new content, new symbols, new declarations of desire toward a different future. The sculptures remain on the map. They continue to leak.



everytime i get close it disappears

everytime

i get close

it disappears

everytime

i get close

it disappears

2021

digital intervention

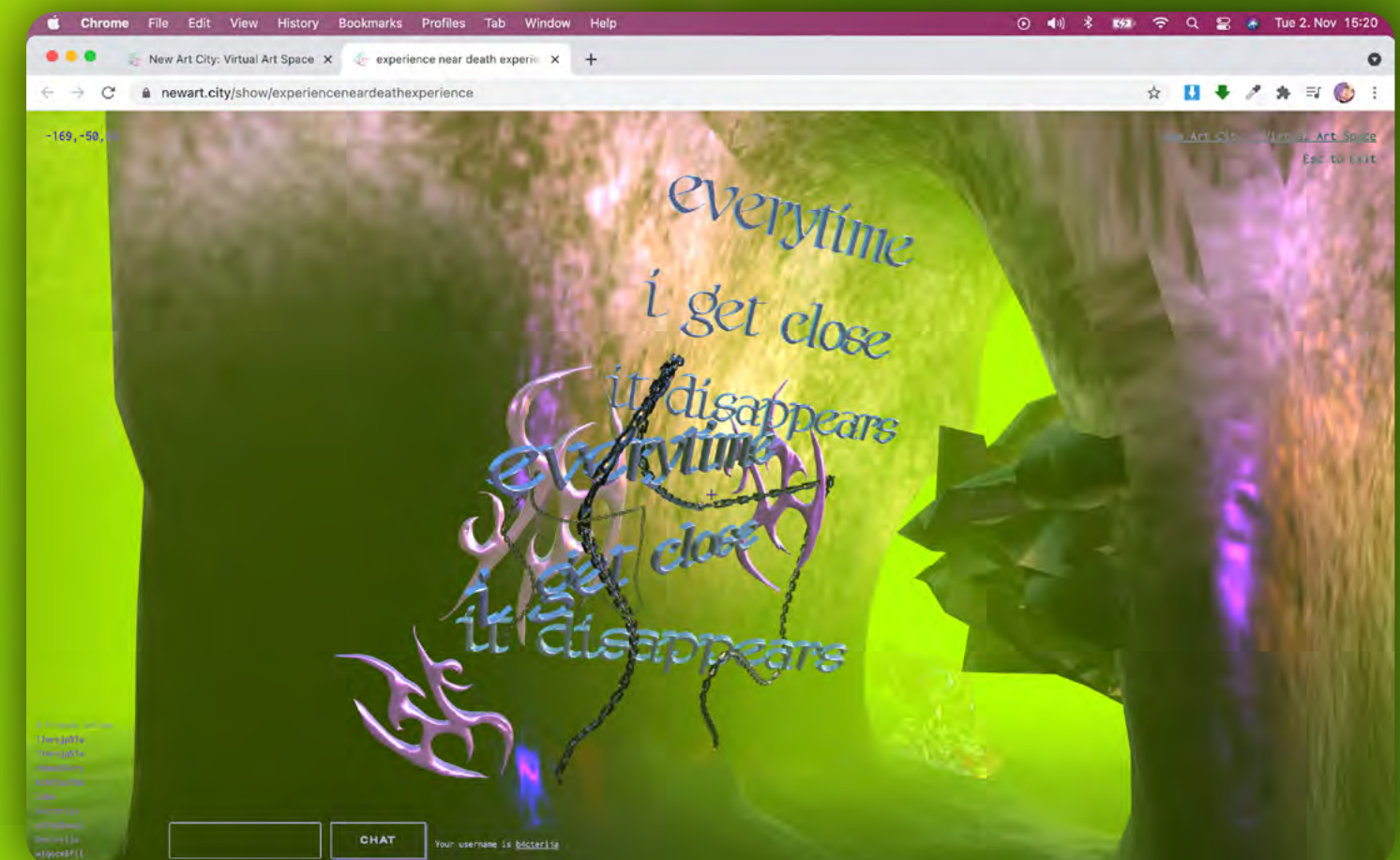
3d modeled sculpture
and poem fragment

on newart.city

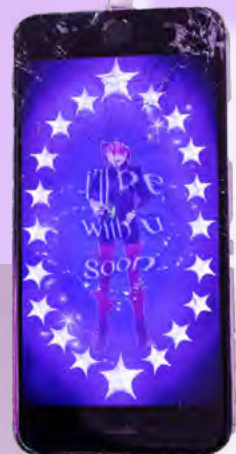


drawing from the yearning for connection and experience, the digital sculptures play with the intangibility of virtuality. a space the visitors can experience, wander around in, but never fully be a part of. its the ultimate in disassociation, the dissolution of the physical.

there is no physical for these sculptures to become. materiality in a simulated reality becomes apparent. the virtual world of the exhibition being covered in bright green fog, the works only appear through exploration, being hidden in the depths. just like the immateriality of the fog, the internet is intangible.



cyber-rituals @hyper-self



2022
installation
video (2), inflatable sculptures, metal chain,
augmented reality filter, iphone, screen, iphone charger

Photos by Maria Belova
Text by Martina Menegonn + Brooklyn J. Pakathi



The exhibition “TRANS: #cyber-rituals @hyper-self” transforms the offline gallery space into an experience of simulated identities and rituals of self-representation. It creates a window into the constructing and reconstructive nature of the self and of the internet while establishing rituals, conceptions and unrepressed basis for the performance of the self.

The contemporary experience of the digital has inevitably changed our perception and conception of reality, enhancing the concept of performance in relation to the self and the body. Since its early days, the internet has been a space for construction and reconstruction of the self, an environment free from physical limits that allows an unprecedented play with past and new identities.

Online, the self becomes de-centred and multiplies without restrictions and in which social media has transformed into a virtual stage, where the diversity of new approaches to performance investigates and reshapes, mainly, the relation between reality and simulation, but also code and body and the very perception of the self through its digital double(s).

Hannah Neckel's multimedia “XXXperiences” seduce viewers into a hyper-space, merging net-first visual cultures with the physical. Her use of symbols, text, 3D renderings and an arsenal of other tools and references propose a utopian internet, where the self is constructed, reconstructed and then open to a further unpacking by viewers of her work. The range of hand-crafted inflatables mediates between various states of reality, abstracting aesthetics as a means to perceive lived experiences both online and away from the keyboard. For “TRANS: #cyber-rituals @hyper-self”, Neckel also augments form and material by extending into the virtual and altering the public offline space nearby.

melting reality

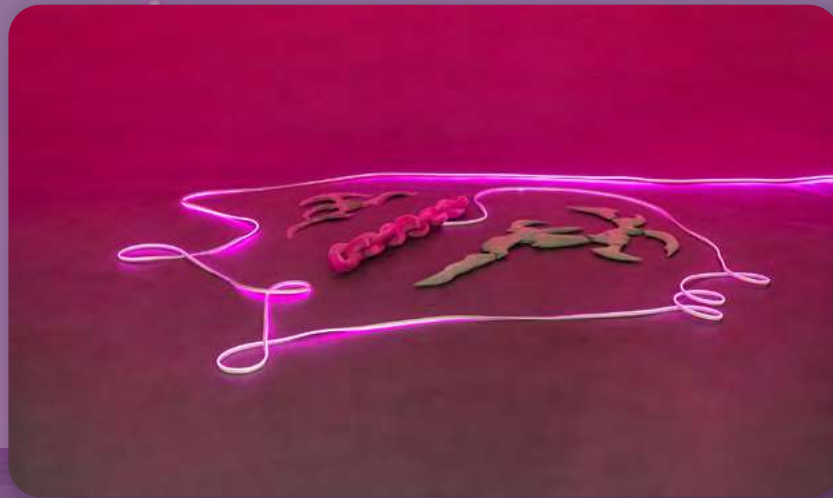
melting reality, 2023

installation

video, concrete, inflatable sculptures,
led, fake rose petals, fog, poem, 3D
render, fake flowers, soft sculpture

in collaboration with Lea Neckel

Photos by Xenia Snapiro



Two concrete forms rest on the floor in an abstracted double curvature, a 69 configuration that operates as a diagram of balance, a structure that refuses to resolve its tension into hierarchy. A soft, plush chain connects them: the hard and the yielding flowing into each other, co-constituting rather than opposing. Pink LED light pools around this small island of matter, and above it, inflatable sculptural bodies float in suspension, their buoyancy a formal argument for a different gravitational order.

A video poem, superimposed over a rain of pink rose petals falling in a continuous present-tense shower. Rose petals hang also in the physical air of the room, suspended as if drifting in the current between screen and body. Pink fog thickens the atmosphere, making the room feel permeable, as though reality itself has become a medium you can breathe through.

MR proceeds from the proposition that the body online is ontologically echoed to the body in physical space: the virtual does not hover above the real as its pale supplement, but pours into it like a waterfall into a basin already full, overflowing, soaking the material world in its intensities.

Drawing on the xenofeminist insistence that gender, desire, and embodiment are sites of active technological intervention rather than fixed ground, the installation approaches synthetic femininity as a productive force rather than a simulation of the natural. What the network produces when desire circulates freely through it, when the codes soften and the boundaries between states of matter begin to leak, is a new mode of corporeal existence: luminous, distributed, refusing the singular location assigned by the body in normative space.

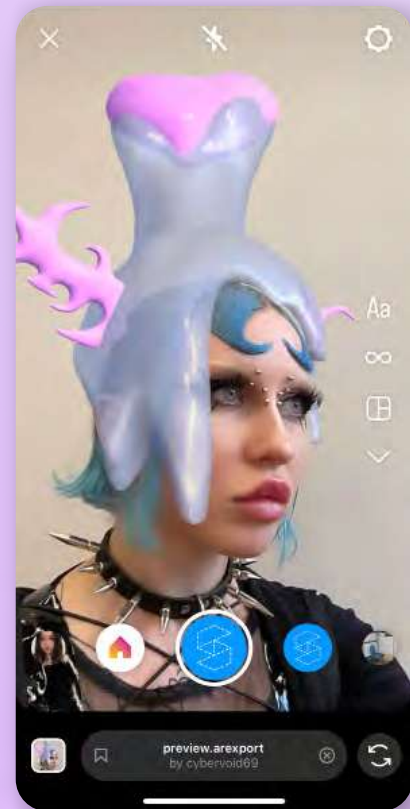
The poem voices this proposition directly, as an affirmative interrogation: what form do you take when the physics are optional? What do you choose when you are free of the constraints that organized your flesh in the old world? I just want to exist as a purple light floating around. The not-yet that is already pressing against the membrane of the present, the potentiality embedded in living bodies that desiring-production assembles toward a world still arriving. The machinic desire that flows through connective syntheses finds its libidinal outlet here: desire producing reality, not describing it, generating the conditions for bodies that exceed inherited form.

The work's material logic mirrors its conceptual proposition. Hardness softened by touch. Weight suspended in foam. Petals kept aloft by the warmth of the projector's light. The concrete sculptures carry the marks of solidity and permanence, the institutional weight of the built environment, and the chain that connects them is plush, yielding, the material of care and comfort. The technological reengineering of the conditions under which bodies are produced and organized, finds its sensory analogue in the installation's formal structure: the hard does not dissolve but is transformed through relation, softened by contact with what holds it.

The installation constitutes a spring beneath the floor of the ordinary. A pressure of futurity building within the encounter between bodies, networks, and material forms, bubbling up through pink light and suspended flowers into the room where you are standing, now, already inside the world it describes.



other works...





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