

# Deniz Güvensoy

## Selected Curatorial Works



denizguvensoy@gmail.com

004366565143593

[denizguvensoy.com](http://denizguvensoy.com)

[fabrikraum.org](http://fabrikraum.org)



Deniz Güvensoy

The Department of the Illusion of Solidarity

Wienwoche 2023

Performance

11- 25 November 2025

Artist: Žarko Aleksić / Laurus Edelbacher / Azalea Ortega Flores

Curator: Deniz Güvensoy

Fabrikraum Kunstverein, Vienna

host\_age:// is a play on words that explores the dynamics between "host" and "hostage," two intertwined concepts that define contemporary political space. It's a curatorial research project that examines how security and control have come to replace free will, privacy, agency, and democracy.

Today's political and spatial order operates on two levels — digital and territorial. The host may be a platform, a state, or a citizen; the hostage, an online user, immigrant, or resident. The exhibition questions how hosts and guests become trapped in a vicious circle, slowly transforming into hostages — the symbolic figure of our era — by drawing on the concept of hospitality, which constructs political space while carrying hostility at its core.

The agency of the subject is challenged in the post-control society, where individuals are constrained not only by territorial borders but also by so-called "personal choices." We allow corporations to access our private data, enabling them to analyze, predict, and influence our behaviors and reactions. Conventional media continues to manufacture the consent of the masses, while increasing authoritarianism, populism, and performativity in politics have become defining features of our time. We are trapped in a political and economic system that profits from war, exploits the labor of the working class and migrants, violates privacy, and manipulates emotions.

The reference to programming language in the title points to the digital systems that hold us 'hostage' through data extraction and algorithmic governance. Subjects are not only controlled by enclosure, but also by surveillance technologies that track our emotions, movements, ideas, political opinions, and consumption habits, which define who we are.

Featuring works by Žarko Aleksić, Laurus Edelbacher, and Azalea Ortega Flores, the exhibition explores the relationship between media manipulation, affective capitalism, and border and surveillance technologies through neuroscience, emotion-driven systems, and immersive 3D environments.

host://age



The Regime of Dreams,  
Žarko Aleksić

11- 25 November 2025

Artists: Azalea Ortega Flores Laurus Edelbacher Žarko Aleksić

Curator: Deniz Güvensoy

Fabrikraum Kunstverein, Vienna

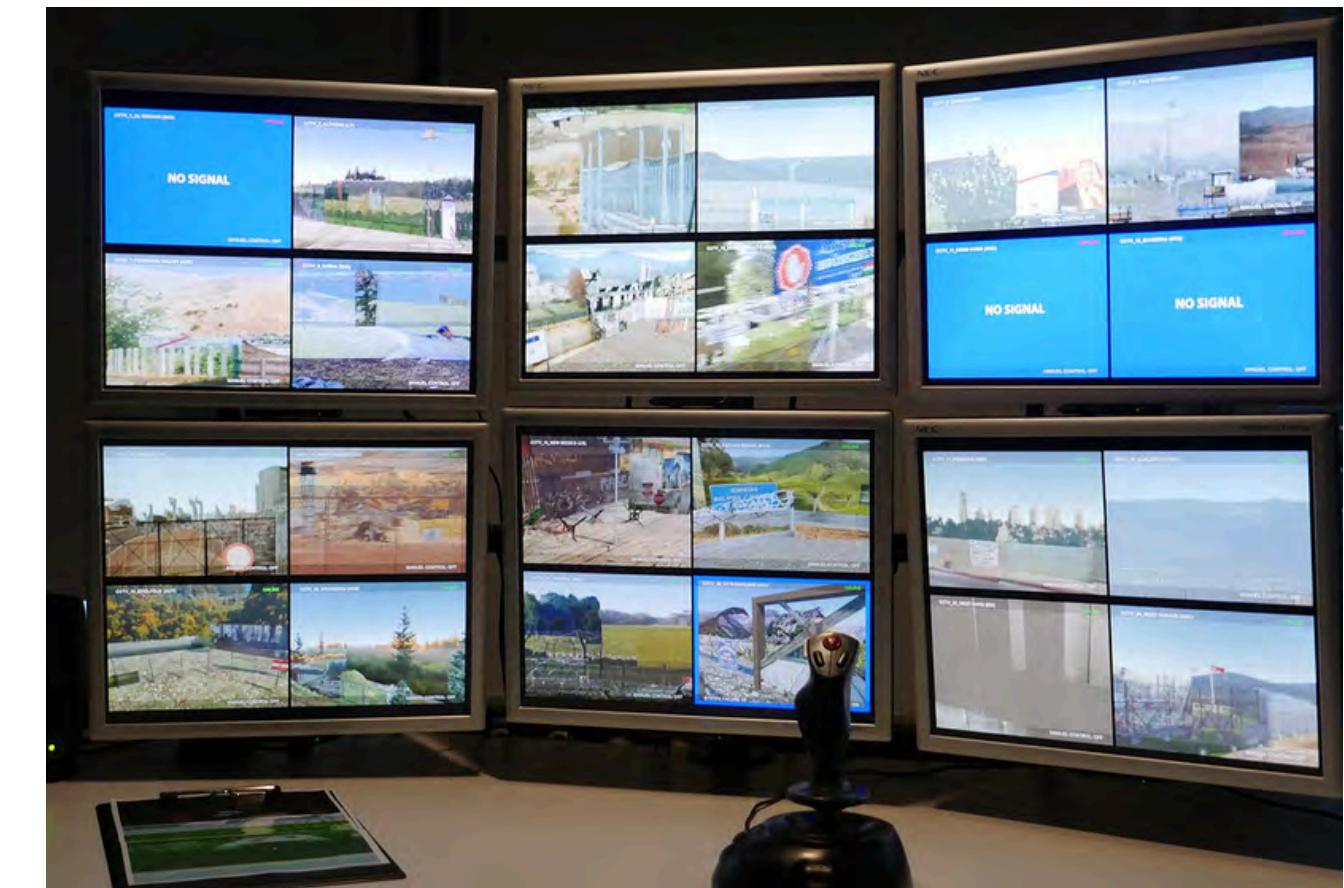
"Regime of Dreams REM consists of two videos. The first presents 18 hours of footage from Serbian National TV, a channel known for its propagandistic content. The artist watched this material continuously before going to sleep. In the second video, he describes the dreams he experienced upon waking from the REM phase of sleep (Rapid Eye Movement—the stage of sleep in which dreaming occurs). The work reflects on how our subconscious can be shaped and influenced by manipulative media content.

In Borderline, Laurus Edelbacher reconstructs real-time images from border zones around the world within a game engine. Expanding the physical reality of borders through limited photographic material sourced from the internet, the artist creates a virtual environment in which viewers can observe and navigate these borders in three dimensions. The video game enables users to control and interfere with border surveillance technologies, explore border zones, and even disrupt surveillance cameras. This interaction evokes a sense of emancipation and empowerment—those who are subjected to the border regime in real life are now given the opportunity to reverse roles and exercise control.

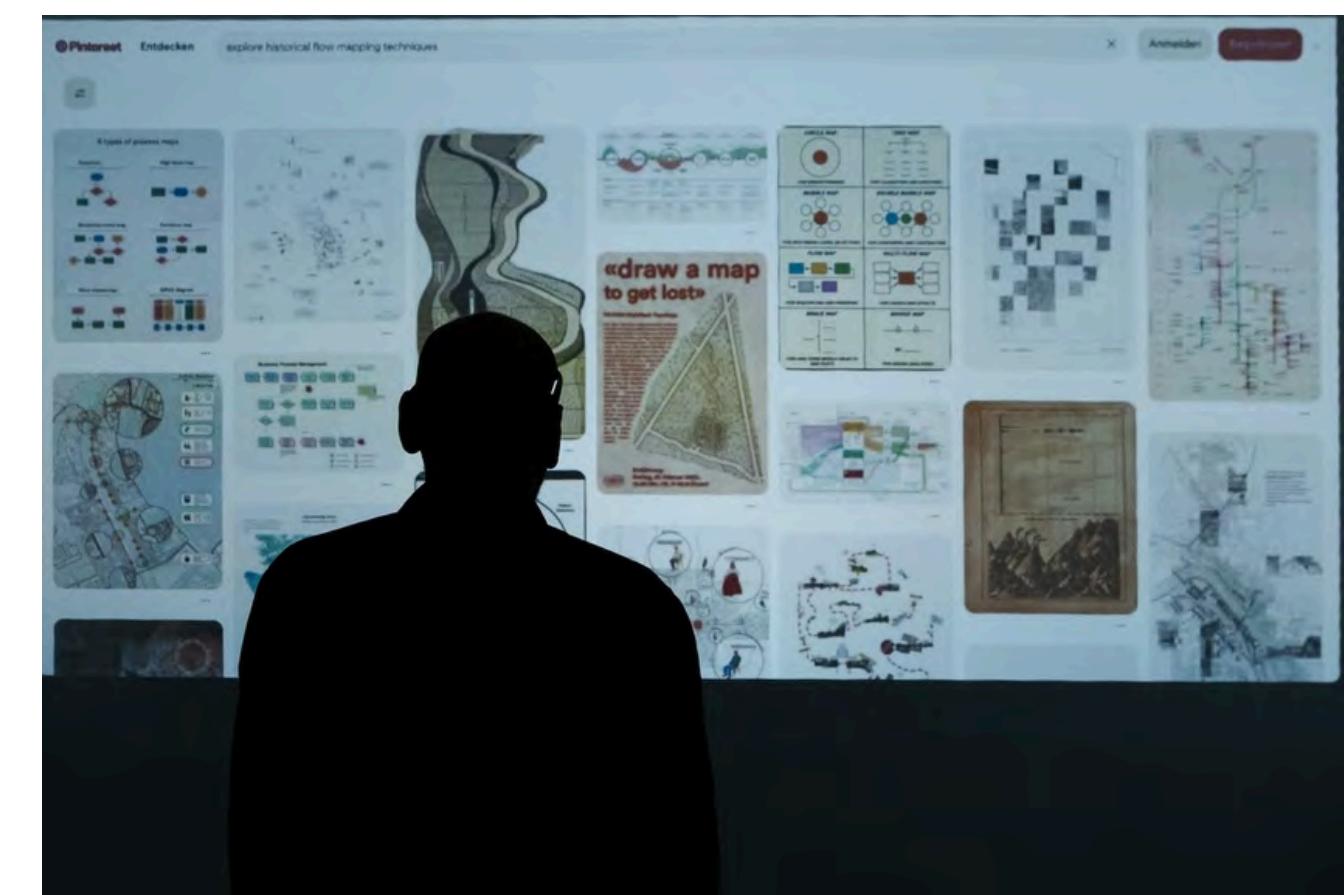
Brain Web is a neuro-art installation that enables users to navigate the internet according to their mental and emotional states. Using an EEG headset, the artwork detects mental states (relaxed, stressed, neutral, etc.) and converts them into search queries through an AI system. Each session becomes a personalized journey on the web, creating a feedback loop between the participant's inner state and the content. The brainwaves are displayed in real time, generating awareness of stress/attention and meditation/relaxation levels. At the end of the session, the user receives a ticket summarising the experience: a list of the visited sites, information about their mental state, and personalized AI-generated advice.

The artwork reflects on our relationship with technology and personal experience within affective capitalism—a system in which users' emotions, feelings, and reactions are extracted and commodified for profit."

\*Brainweb is supported by Bildrecht.



Borderline  
Laurus Edelbacher



Brainweb, interactive installation  
Laurus Edelbacher and Azalea Ortega Flores

host://age

17.05 - 25.10.2025

Feminist workshops and collective gatherings, and the matinée

Fanzine Launch - Clitoria Sunrise Cocktail Bar - Martial Arts

Open Buffet - Poetry - Comedy - Music - Dance

Ana Castro Villegas, Anela Čindrak, Band.Nagme, Deshire Kurtaj, Eber\*innen, Iris Dlabaja, Gema Puspa Nusantara, Isabelle Mayer, Kiwi, Kitana Project, La Washa, Mark Gerstorfer, Miriam Langenberger, Miss Clit, Neneh Muhr, Sezer Dilan Zırhli, soulparlez, Stay Hungry, Susa Siebel, Veronika Biebl, Viktoria Ratasich und YIELU

Moderation: Flona & Iva Markovic

On October 25, 2025, the Women's Matinée took place at the Ankersaal of Brotfabrik — a unique cultural format rooted in 1960s Istanbul. Inspired by daytime events by and for women as an alternative to the male-dominated Gazino culture, the Vienna edition revives this tradition in a contemporary form.

The matinée brings together poetry, dance, performance, music, martial arts, and activism — creating a safe space where women and queer artists can make their voices heard and their artworks visible; a celebration of diversity and solidarity.

The event took place after two workshops on zine-making and feminist embroidery, as well as two performance nights. Additionally, it featured an exhibition of a collective zine publication and outputs from the workshops.

Links:



Venue: In collaboration with Kulturhaus Brotfabrik // Absberggasse 27, 1100 Wien, Austria

Supported by SHIFT

## Die Frauen\*Matinée



Gema Puspa Nusantara, soulparlez YIELU Susa Siebel, Fanzine and Feminist Stitch Workshops outcomes, Come closer and see Performance

18- 15 November 2024

Jelena Micić - Ebru Kurbak - Maria Walcher - Miriam Bajtala

Curator: Deniz Güvensoy

The exhibition Weaving Time explores the conceptual framework of this year's Vienna ArtWeek, Facing Time from a feminized perspective. The modernist understanding of time centers on progress, growth, and capital accumulation through a linear trajectory.

According to capitalist production logic, time cannot be monetized in terms of feminized labor. Time spent on care work is often seen as wasted and lost. How do women\* interpret the concept of time? How do they weave personal memories, traumas, and daydreams into this linear pattern?

In this exhibition, artworks addressing gendered labor, ephemerality, the body, migration, spatial memory, and oblivion come together. Four artists reveal an alternative perception of time, encompassing a palimpsest of juxtaposed memories, a cyclical movement of repeating patterns, embodied traumas, the resilience in the temporary and fragile, and the visualization of the invisible labor and lost time.

[exhibition text](#)

## WEAVING TIME: Gender. Labour. Disrupted Chronologies



18- 15 November 2024

Jelena Micić - Ebru Kurbak - Maria Walcher - Miriam Bajtala

Curator: Deniz Güvensoy

"We are all members of the 'Burnout Society,' as described by philosopher Byung-Chul Han. In this system, where time seems to pass faster than it should, we are compelled to create 'the best version of ourselves,' compete with others, and live a life oriented around success and performance.

As a consequence of patriarchal mechanisms, the current situation has a deeper impact on women\* due to the tasks assigned to them and their naturalized roles. Women\* often have the burden of carrying two conflicting personas: one is an aggressively productive, goal-oriented self, where there is no space for contemplation, slowing down, or self-reflection. The other is the woman, whom society expects to be caring, vulnerable, and empathetic. The tension and crisis created by this dichotomy lead many women to seek support through popular New Age spirituality that preaches to reclaim the so-called 'feminine energy'.

'Feminine energy' is a concept that attributes 'the being mode', receptivity, intuition, fluidity, and creativity to a distinctly feminine essence. In contrast, 'masculine energy' is associated with qualities such as focus, determination, and goal orientation, which respond to the demands of the capitalist system.

The essentialist narrative around feminine/masculine duality made me think about how 'feminine energy' relates to the concept of time. Living in a rush to keep everything together, do women have any 'time' to reclaim their so-called feminine side? Can we speak about a feminized concept of time that counterpoints the dominant masculine values of productivity and progress, which erase women's reproductive labor? Is it possible to conceptualize an alternative perspective of time to its modernist interpretation, centered on growth and profit through a linear trajectory? How is time gendered, and how does this gendering often lead to marginalization?"

## WEAVING TIME: Gender. Labour. Disrupted Chronologies





## Feminist zine workshops and Performative Event

20.05 - 09.09.2023

"The Golden Book" is the result of the essentially fragmented identities of women\* who appear as whole in official records. Every subdivision such as "worker, friend, lover, active politician, artist, housewife, mother", etc., is a fragmentation. We should endeavour to keep these subdivisions separate, but when this fails, something new emerges from the chaos of formlessness: the Golden Book!

To explore this fragmentation, we organised four workshops in the summer of 2023 to create a photocopy magazine. The participants ranged in age from 12 to 75 years. Fifty women\* from different social classes, nationalities and age groups responded to our call. No previous knowledge of art was required, just the will to create something. Supported by guest tutors, we introduced them to various techniques such as sewing, mixed media, creative expression exercises and the Herta Müller text collage technique.

The zine, entitled "The Golden Book", is the result of a collective effort by women\* and FLINTA to explore professional, personal and social aspects of their identity. The project culminated in a celebratory closing event with artworks, performances and discussions. The documented workshop journey and the final publication of the zine were presented.

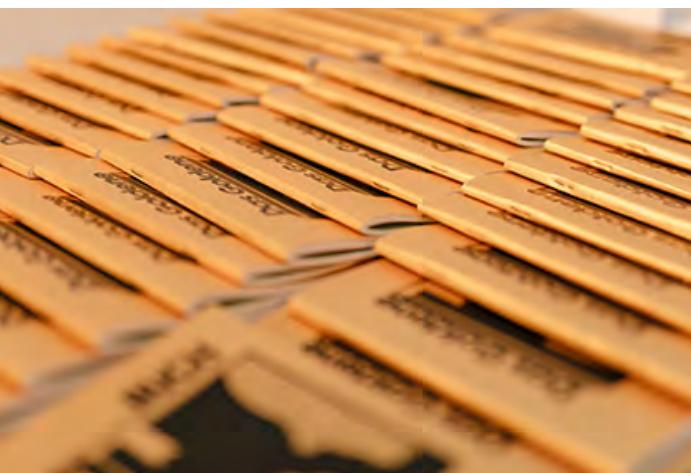
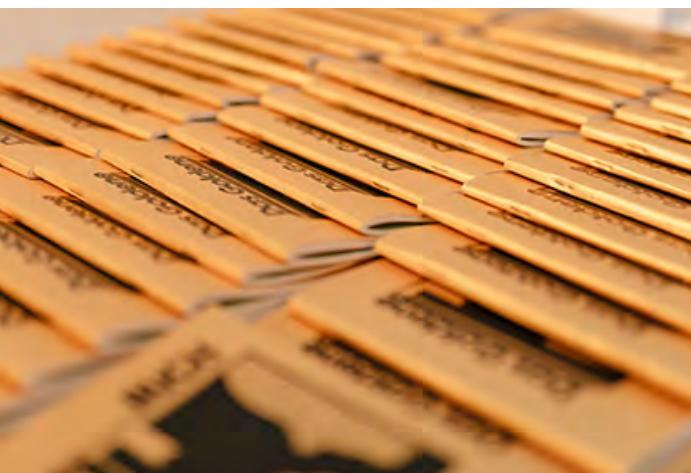
The Golden Book is a cultural project funded by SHIFT, Basis Kultur Wien and organized by Fabrikraum Kultur und Kunstverein.



Supported by:



# Das Goldene Buch



Berenice Pahl "Out of the Oikos: Betty Stops Cooking", Anna Watzinger, "Rainbow Fashion" - liquid (female\*) identities, Leo Lisa Begeré "Futter für die Mutter\*", Zeynab Kirikou Gueye "Homecoming", Marina Leo Shamov "When somewhere there becomes somewhere here" photos: Jakup Klak

November 22–December 2, 2023

Artists: Frederik Marroquín, Joseph Mong Sum Leung, Elham

Hadian, anto\_nie, Leo Lisa Begeré,

Nellya Dzhamanbaeva, Roswitha Weingrill

Curators: Deniz Güvensoy, Justina Špeirokaitė

Works by: Nellya Dzhamanbaeva & Roswitha Weingrill, Frederik Marroquín (performance), Joseph Mong Sum Leung, Elham Hadian, Peter Gaugy Gallery, photos: Zoe Opratko



Our memories are layered. They are like gently poured soil, heavy stones, and seeds sprouting and growing up to the present, occasionally hurt by pebbles. Time is not a horizontal line; we must dig deep to find our way back to that safe space and our beginnings. Can it still provide us with comfort? Each layer becomes autonomous, not keeping us rooted. Our roots lie within us, existing between our mind and body.

Our mind and body are the whole entangled in physical and mental experiences. The mental can become tangible through the making. Intangible sonic stories accompany other sensory experiences. Muted stories speak through the object's materiality. Telling them quietly makes them loud. The precariousness of presence layered in the memories.

The stories of memories are told to others; they can be shared experiences or ones that create divisions. As we continue to share evermore, our concerns and judgments seem almost weightless to expel but carry significant weight when received. Power is rarely balanced equally.

Exercising power equates to demonstrating reliability: Can I trust only myself? Can I find my foundation within you? I might rely on you if you fulfill my requests, yet I will oppress you by exposing my resilience against dependency.

Where to access the grounding when rooting is so painful, and anxiety is so quietly loud?



QMA Artist Collective' program is supported by MA7, BMKÖS.

[@questionmeandanswer](https://www.questionmeandanswer.com/event/group-show-quietly-loud-artist-interviews)

QUIETLY Loud

Galerie  
Peter  
Gaugy



# WENWOCHE

Festival for Art and Activism / Festival für Kunst und Aktivismus / Festival za umetnost i aktivizam / Sanat ve Aktivizm Festivali / مهرجان الفن والنشاط السياسي

## WORKING CLASS ECOLOGIES

ÖKOLOGIEN DER ARBEITER:INNENKLASSE

İŞÇİ SINIFI EKOLOJİLERİ EKOLOGIJE RADNIČKE KLASE

إيكولوجيا الطبقة العاملة

**16 – 25.09.2022**



@wienwoche  
www.wienwoche.org

Stadt  
Wien

Kultur

## Working Class Ecologies



## Wienwoche Art and Activism Festival

[www.wienwoche.org](http://www.wienwoche.org)

16-25 September 2022

Artistic Director : Jelena Micić

Executive Director: Nataša Mackuljak

Festival Curator: Deniz Güvensoy

"Every day use of plastic products, non-sustainable clothing, and a diet based on cheap imported food is an inevitable reality for many. The preferences of the ones with the lower income are shaped by a set of conditions such as a restrictive labor market, educational discrimination, and systematic oppression based on income, citizenship, race, gender, and ability. The struggle to survive and sustain the life of others and oneself is becoming a serious task in times of health and energy supply insecurity, as well as food supply shortage. Although the effects of the crisis are proportional to the position in the social hierarchy, all the lives on the planet are being affected more or less drastically.

The recent pandemic supported further precarisation of the working people, many of whom risked their health by taking on essential and irreplaceable tasks within the service and healthcare sector. When we witnessed deer and boars taking over the urban space, there was an illusion of the positive effects of the lockdown. However, hyper-digitalization of the workforce produced the same amount of carbon emissions as air transportation. On the other hand, ongoing wars and military conflicts in and out of Europe reintroduced dystopia and revealed inequalities between displaced people based on origin and nationality. While the fossil-fuel industry governs the unequal distribution of resources, the military-industrial complex creates its own economy at the expense of the energy and life force of those who have no choice but to produce."

© Svenja Günzel, SPRING CLEANING, 2011, Foto: Jan Philipp Scheibe, VG Bild-Kunst, Bonn

## Wienwoche Art and Activism Festival

[www.wienwoche.org](http://www.wienwoche.org)

16-25 September 2022

### Projects:

[Befreiende Evas](#)

[Doing the Dirty Work](#)

[Feminist Cross Stitch Club](#)

[Fences, Insects, Embroideries \(material communities\)](#)

[How Many Layers?](#)

[Immo Grief](#)

[Nosotras por/para nosotras](#)

[Oikos: The House](#)

[The Last Inventory](#)

[Feeling of a Dumpling](#)

[agri\\_culture](#)

[Symbiopoiesis](#)

[Torbalon](#)

### Collaborations:

[Basis Wien](#)

[Vienna Design Week](#)

[Depot: Discussion Program](#)

### Video Links:

[Depot Discussions](#)

[Documentation](#)

From top left to bottom right: the Last Inventory, Futuneras (performance in the public space), Depot discussion: Migrant Ecologies on Dwelling and Mobility, Doing the Dirty Work (group exhibition and performances), agriculture (panel, installation, performances), Immo Grief (exhibition, performance, How many layers (Panel, workshops, public performance) in collaboration with Vienna Design Week

## Working Class Ecologies



17-24 September 2022 in the framework of WIENWOCHE 2022, Brunnenpassage

**Curated by:** Deniz Güvensoy

**Coordinator:** Gabriela Urrutia Reyes

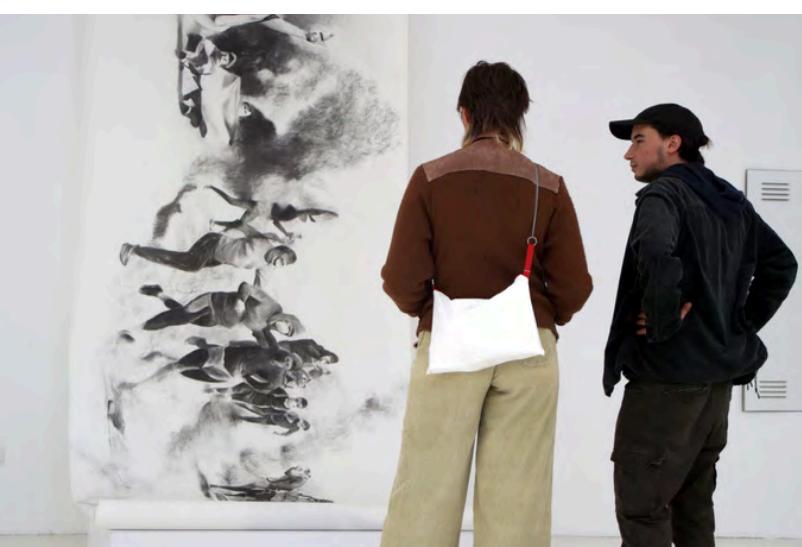
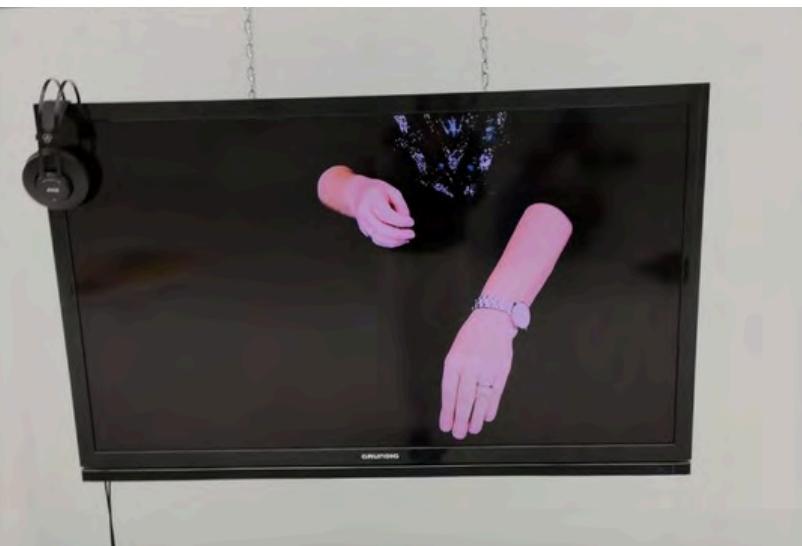
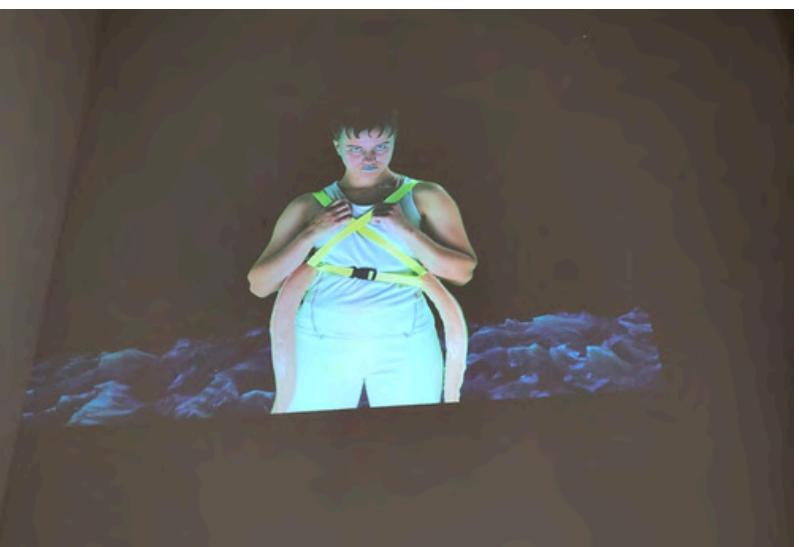
**Artists:** Rawan Almukhtar, Miriam Bajtala, Oke S. Fijal, Pramila Lama, Sheri Avraham, Shahrzad Nazarpour and Morteza Mohammadi, Frida Robles Ponce and Álvaro Collao, Aleyda Rocha, Monika Volk, Anastasiya Yarovenko

The Greek word Oikos, which means 'house' or 'home', is the common origin of the terms ecology and economy. Nature is our home, as the translation of ecology (oekologie) reveals: "the study of the house". Although economy (oikonomia) means "the management of the household" in ancient Greek, housework and raising children are excluded from the production cycle and perceived as feminized "duties". Similarly, the essential workers, who clean our streets, build, provide us with food, deal with our waste, and take care of the sick and elderly, are placed on the lowest step of the hierarchical order of labor. Care work, which supplies the vital necessities of the workers and is the essential element of the economic system, is devalued and is restricted to the private sphere, which is represented by the house/ oikos. The capitalist economic system shows absolute disinterest in the notion of 'care', which is defined as the maintenance of the essential bodily necessities and emotional needs of attention and love. Indeed, self-care, community care, environmental care, and climate care are interconnected in sustaining our biological and psychological well-being.

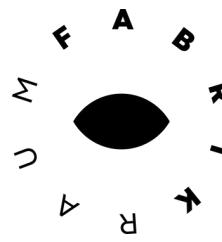
Oikos is an exhibition that gathers together performances, workshops, drawings, videos, and installations and focuses on the exploitative conditions and lack of care in the economic and ecological sphere. With these artistic interventions, we focus on many issues of displacement, invisible and essential labor, and care for humans and nonhumans.

Significantly, home/house is the etymological connection between 'ecology' and 'economy'. The primary victims of economic inequality, exploitation, and environmental destruction are the same subjects: the indigenous, the migrants, the farmers, the women\*, the children, the elderly, the refugees, the poor, the workers, plants, trees, animals, oceans, forests, and mines. The brutal demands of mass production have devastating impacts on our 'house' and we need more understanding, affection, and care in order to secure its preservation.

# Oikos: the House



From top left to bottom right: Oke Fijal (video), Frida Robles & Alvaro Collao (performances, (c)wienwoche), Miriam Bajtala, ('im Accord, video), Sheri Avraham (performance), Shahrzad Nazarpour and Morteza Mohammadi (performance, (c)olesya kleymenova, wienwoche), Rawan Almukhtar (drawing (c)wienwoche)



[www.fabrikraum.org](http://www.fabrikraum.org)  
Johnstrasse 25-27 R02/2 1150 Wien

### Events: (2019-2025)

Delo (12.12.2025 - 22.12.2025), host\_age://(11.11.2025 - 21.11.2025), Die Frauen\* Matinee(25.10.2025- 25.10.2025), Freedom and Urbanity:Istanbul through photographs(09.10.2025 - 22.10.2025),Feminist Collective Zine Workshop and Performance Evening (27.09.2025 - 28.09.2025),Bittersweet (3-17.09.2025), Goldene Worte der Frauenmatinee: Archiv eines stillen Aufstands, (30.05.2025 - 08.06.2025), FABRICATION ERROR, (01.05.2025 - 14.05.2025), Die Unsichtbare Grenze, (13.12.2024), Memory in Motion: Architecture of Perseverance, (08.11.2024 - 22.11.2024) the Earth's Pulse (04.09.2024) smart rainbow 7.0 (system) (25-31.05.2024),Veil of Ignorance (20.12.23-11.01.2024), Das Goldene Buch, (20.05-09.09.2023), Independent Space Index Festival (2-4.06.2023),Geography of Ghosts (2-26.06.2023), Resilience & Care (20-21 May 2023), Men Care Unlearning Manhood,(5-7 May 2023) Please Repeat I am Miles Away (3-17.03.2023), Rituals(7-21.10.2022),BEFREIENDE EVAS(22.09.22.-25.09. 22),,Soft Parade (04.-26.06.2022), Chalo Una(12.05-27.05.2022),Babel-Babble(22.04-07.05.2022), Sound is the Silence of the Image (10.03.2022 - 26.03.2022),Artificial natures(22.10.21 - 3.11.21),Stages of transcendence (02.10 - 15.10.2021),Within the Mist(20.09-25.09.2021),May I introduce : Alien! (10.09.2021 - 19.09.21), Ventanas Que Noe Cierran(12.09.2021), Chronolace Studies: The Standstill Crochet (11.06-02.07.2021), What Google Wants (2.06. - 8.06.2021),The Housing Question: An Odyssey (7.05.2021-30.05.2021),NOMOS (20.03- 10.04.2021),Performing the Threshold(30.10.-12.11.2020), An Unclosed Circuit In 4 Phases (28.02.2020), Echoic(20.02.2020 - 06.03.2020), Bleischwer(10.01-31.01.2019), A Year(13.12.2019 - 04.01.2020), FABRIKRAUM #01(06.11.2019 - 21. 11. 2019), FABRIKRAUM #00 (25.05.2019), Fanzineist Vienna 2019 Artbook & Zine Fair (24.05 - 26.05.2019)



Federal Ministry  
Republic of Austria  
Arts, Culture,  
Civil Service and Sport

# Kultur und Kunstverein Fabrikraum



### Contributors:

Alexandra Fruhstorfer, Amalija Stojasavljević, Ana Loureiro, Andrea Palašti, anton\_ie, Ata Kam, Anna Watzinger, B.A.D., Başak Şenova, Bogdan Seredyak, Darja Shatalova, Deniz Beşer, Deniz Güvensoy, Dominic Schwab, Ebru Kurbak, Ece Ak, Edilberto Fonseca, Ege Kanar, Ege Kökel, Erhan Can Akbulut, Enrico Tomassini, Eva Funk, Fatih Aydoğdu, Feza Velicangil, Frida Robles, fuvu-furünsvonuns, Irem Sözen, İrfan Dönmez, İstem Özén, Ivan Sai, Jelena Micić, Jérôme Chazeix, Joaquin Fargas, Joanna Zabielska, Joshua James Zielinski, Julia Strikovska, Jürgen Buchinger, Katharina Manojlovic, Lara Erel, Lena Violetta Leitner, Maria Paula Garcia, Marija Todorović, Marina Leo Shamov, Omar Guzmán, Margo Dubovska, Mark Chehodaiev, Mark Gerstorfer, Meike Kuhnert, Michel Aniol, Mia Arsenijević, Milena Gajić, Natalia Garcia, Ozan Türkkan, Rita Kulyk, Roman Carvajal, Sami Ajouri, Sarah Wilhelmy, Saša Bezjak, Selim Süme, Sevim Sancaktar, Sezer Dilan Zirhli, Sherine Anis, Simon Barta, Çağdaş Çeçen, Sinem Dişli, Solmaz Farhang, Sophie Tiller, Ujjwal Kanishka Utkarsh, Wanda Spahl, Vasilena Gankovska, Verena Tscherner, Viktoria Ratasich, Vuk Palibrk, Yeşim Ustaoğlu, Zeynep Kayan, Özge Cöne, Žarko Aleksić, Željka Aleksić, Zeynab Kirikou Gueye, Zina Isupova