



What Is It Like to Be a Bat?

03/17–06/04/23

Dorota

Gawęda &

Eglė Kuibokaitė

Metahaven

Jenna Sutela

Zheng Mahler

Kunstnalle

Mainz

Is objectivity possible, or is there no escaping our personal perspective? The exhibition *What Is It Like to Be a Bat?* brings together works by four artists/artist collectives who address how reality is produced. They ask about our relationship to non-human life – animals, plants, and other life forms – and they direct our eye to things in the world and science that we humans do not or cannot know or grasp.

In his 1974 text „What Is It Like to Be a Bat?“ philosopher Thomas Nagel questions the possibility of objectivity. Nagel uses bats as a metaphor in order to highlight the differences between subjective experience and objective knowledge. Even if we have researched and proven experimentally all manner of things about how bats function, such as how they orient themselves using echo location, it will, Nagel suggests, nevertheless remain impossible to grasp how a bat actually perceives its surroundings. Put differently: Experiencing a mental state is always subjective.

From the contemporary perspective, Nagel’s deliberations can be read as a call to behave more respectfully and modestly toward other life forms and forms of consciousness. This constitutes the starting point for the artistic works in the exhibition. The thought experiment with the bat forges a link to contemporary approaches that, like Nagel, insist on less human-centered positions when researching sensory and subject sensations. Empathy and coexistence between species are in their focus, as we humans, facing a world on the verge of climate collapse, we require new models for the coexistence of different life forms – life that is indispensable for an intact environment.

Zheng Mahler

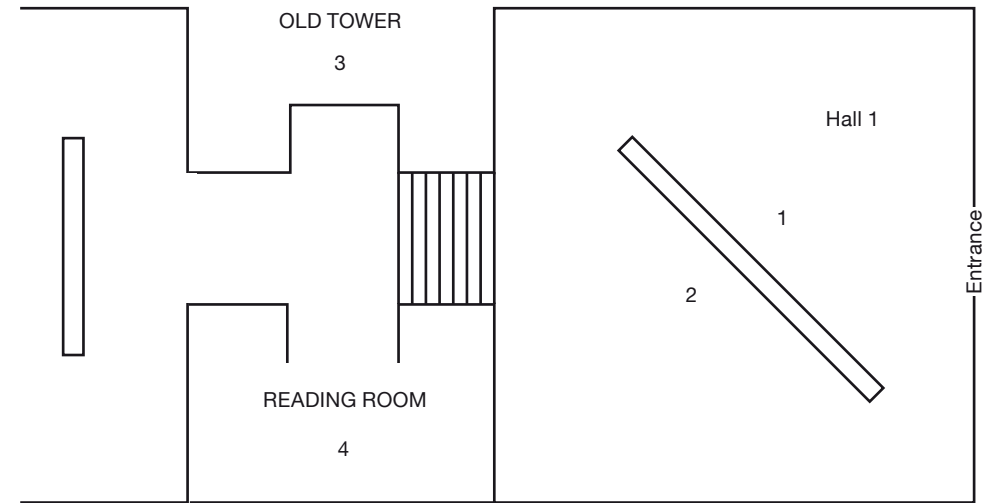
What is it like to be a (virtual) bat?, 2022–2023, multimedia installation. Courtesy of the artists. Produced with the kind support of ifa – Institut für Auslandsbeziehungen, in the context of ARE YOU FOR REAL

Zheng Mahler is the artistic project of anthropologist Daisy Bisenieks and artist Royce Ng. The duo lives on Lantau island in Hong Kong – a rural enclave that contrasts sharply with the densely populated and high-tech central area. Having concerned themselves for a lengthier period with the water buffalos on Lantau, last year Zheng Mahler turned their attention to another creature in their immediate vicinity: the bat, or more specifically the *pipistrellus abramus* (Japanese house bat).

In *What is it like to be a (virtual) bat?* they make use of artistic expressions and technology in order to sensitize the viewers to worlds of experience that go beyond the human mind. Their work takes as its starting point Thomas Nagel's essay which is also the source of our exhibition title and which Zheng Mahler examine through the lens of the opportunities new technologies offer. By using virtual reality, 3D scanning, photogrammetry and ultrasonic microphones the artist duo sets out to simulate the sensory-motor abilities of a bat and ask whether replicating the characteristics of life as a bat can familiarize us more with the animal's subjective experience.

Alongside extensive research on indigenous and domiciled bat species as well as the historical importance of bats on Lantau, Zheng Mahler relied on thermal image videos as well as special microphones that record the sound waves bats use to communicate.

Zheng Mahler structure *What is it like to be a (virtual) bat?* in four phases. These consists of first research and establishing the theoretical background (Phase I), the results of their field research (Phase II), embodiment of bats by means of virtual reality (Phase III) and the transitory states between humans and animals (Phase IV). The artist duo intends the project to foster more empathy between humans and animals. Which is why they translate their research into findings that we can see, hear, and experience with our senses.



1 Echolocations-spectrogram of pipistrellus abramus feeding calls

Visitors are welcomed by a spectrogram. It is a graphic visualization of the ultrasonic cries of a pipistrellus abramus bat that Zheng Mahler recorded as it flew around in their neighborhood. The cries, documented using an ultrasonic microphone, were translated from the recording into a frequency audible to humans. Zheng Mahler then inputted these sounds into a digital audio processing software that generated the drawing and thus created a visual dimension for the communication between bats which we can otherwise not hear or see.

2 *What is it like to be a (virtual) bat? Phase III / IV – Bat Meditation*, 2022–2023, ultra-widescreen 4K video (16:43 min)

The large projection takes pride of place in the multimedia virtual reality piece. In it Zheng Mahler try by means of virtual reality and what they call “empathetic imagination” to simulate the world as experienced by their non-human neighbors. We find ourselves on Lantau Island. A path leads our digital doppelganger through a nocturnal landscape, past a building, on to a tree, ... until suddenly the perspective changes and the sound and image offer a completely new experience of the landscape and the world. That of a bat. Resorting to the tradition of “deity yoga” in Tibetan Buddhism, this section focuses on the transition from a human existence to the speculative state of a bat. Zheng Mahler in this way rely on the possibilities afforded by virtual reality to address the question raised by Nagel as to what it is like to be a bat – a field in which most recently much research is being conducted on animal embodiment and

different experiences of presence. This meditation in a completely 360° VR environment encourages visitors to immerse themselves in this experience and is available on prior registration.

3 *What is it like to be a (virtual) bat? Phase II – Point Cloud Visualization*, 2022, HD video (8:43 min)

The audio/visual material from Phase II of the project is on display in the Old Tower. Essentially, Zheng Mahler compiled the data that they gathered in the course of their research – images, location data, ultrasonic sounds, heat images, etc. – and then translated it into sound and video images that enable us to experience the data with our senses.

4 Reading Room & *What is it like to be a (virtual) bat? Phase III / IV – Bat Meditation*, 2022–2023, 360° animated video presented on a virtual reality device (16:43 min)

In the hall opposite, the duo offers visitors the opportunity to immerse themselves in greater depth in the research work – by means of texts, sound recordings, or heat image videos. In a small booklet, Zheng Mahler present field notes and an essay in which they explain their reading of Nagel and instead of the either/or of human and non-human consciousness propose to address the transitional states between humans and animals by referencing shamanist practices (which reach back much further in time than does Western science).

If you wish to explore Nagel's work yourself and take up Zheng Mahler's offer to experience what it might be like to become a bat, you can register for the 20-minute VR meditation; it is available at the following times:

Fr 17/03, 31/03, 14/04, 28/04, 12/05, 26/05

12 noon to 2 pm

Wed. 22/03, 05/03, 12/04, 03/05, 10/05

6 to 8.30 pm

Every Sat.

11 am to 1 pm

30-minute time slots (10 min. introduction + 20 min. VR meditation)

You can register via mail@kunsthalle-mainz.de or via phone +49-6131 126939

HALL 2

Jenna Sutela

Indigo, Yellow and Green Matter (I Magma Cycle), 2021, three sculptures from blown glass, goo and electronics on forest objects. Courtesy of the artist

When entering the second hall, we encounter *I Magma*, a series of multimedia objects by the Berlin-based Finnish artist Jenna Sutela. Three head-shaped lava lamps stand on tree trunks from the surrounding woods and a burl. The hand-blown glass pieces with blobs of liquid and color in motion inside are shaped after the artist's head. She calls them her neuroplastic portraits.

One of the starting points of the *I Magma* project is the lava lamp as the original psychedelic technology, designed for “those about to trip,” as psychologist and author Timothy Leary put it. Another one are the deep dreaming artificial neural networks that present a more contemporary image of access to „the thing in itself“ – a term used by the philosopher Emanuel Kant.

The work originally consisted of two parts: the lava heads provided the seed for a machine-learning-based generation of text in a mobile app that Sutela made together with artists and programmers Memo Akten and Allison Parrish. Referring to experiments in the field of encryption and of cyber security, suggesting that lava lamps are a useful tool for generating randomness, yet turning this idea around, Sutela's app looked for patterns, signs and meaning in the lava movements. The shapes in the goo were interpreted by a machine oracle and turned into divinations for the app users. The divinations read like trip reports of sorts. In fact, *Erowid's Shulgin Archives* (an archive of Sasha and Ann Shulgin's work in the field of psychedelic research), along with the *Internet Sacred Text Archive* (an archive of electronic texts about religion, mythology, folklore, and esoteric topics) is what the AI-powered system had learned from.

The wooden plinths from the forest with plants and knots on them function as kinds of bodies for the lava heads. The choice to present the works like this in Mainz seems connected with Sutela's interest in interspecies interdependencies as well as the inquiry into decentralized intelligence that runs through her work. Instead of typical busts in honor of important persons, here the focus is on fluid beings.

The figure of the deep, 2020, unique c-print photogram, mounted on Dibond, 170 × 120 cm. Courtesy of the artist

No central creatures are fixed, 2020, unique c-print photogram, mounted on Dibond, 170 × 120 cm. Courtesy of the artist

Two monochrome photograms hang on the wall. They repeat the outlines of the lava heads, while distorting them. When making photograms, light is imprinted directly onto the photographic paper without the intermediary of a negative. The light reflected through wax and glass evokes, as the artist puts it, visual expansions of the mind. The photograms are titled by the machine oracle of the *I Magma App* (*Figure of the deep* and *No central creatures are fixed*).

Sutela often includes different life forms and forces in her work, both biological and computational, technological. She likes to challenge anthropocentrism and individualism, seeing ourselves as interconnected with the wider environment and each other.

HALL 3

Metahaven

Capture, 2022, single-channel film (40:08 min). Courtesy of the artists

Hall 3 presents works by Metahaven, an Amsterdam-based artist collective active since 2007. With a background in experimental design, Metahaven's focus on filmmaking and writing translates visually into video installations and textile works.

Their presentation in Hall 3 hinges on the moving image work *Capture*, presented on a video wall. *Capture* is a fictionalized documentary story about (in)commensurabilities between art, perception, and physics, confronting poetic and scientific approaches to questions about the nature of reality. Among other things, the film sifts through a video archive of CERN, the European Organization for Nuclear Research in Geneva (Switzerland), spanning images from the 1960s to the early 1990s. Metahaven filmed mirror telescopes at the Roque de los Muchachos Observatory in La Palma (Spain), and recorded lichen in forests near Trondheim (Norway). The artists used footage of animals recorded on a wildcam that is activated by movement. The film's layers are integrated through the perspectives of its "unreliable narrator," played by Anita Ricci, protagonizing a bewildering ride through a CERN particle collider based on the archive.

The film references the so-called "collapse of the wave function" or "superposition" in quantum mechanics, and cites a famous phrase by philosopher of science David Albert, in which he proposed that asking about the position of the electron while it is in superposition would be analogous to asking about "the marital status of the number five," an expression Metahaven relate to absurdism in literature. Lichens, on the other end, are biologically hybrid organisms "refusing to be categorized." Consisting of fungi and algae or cyanobacteria they unite two states in one organism. We know that lichen is a hybrid and yet it cannot be dissected into its individual parts. It reveals itself to us only as a unit, or, as *Capture* says, they are "bound to be both." Moreover, scientists have proven that lichen possess extremely fine sensors for environmental pollution, better than our technical measuring devices. Lichen are themselves affected by these climatic changes, use photosynthesis to combat air pollution, and at the same time "document" it – another expression of how hybrid they are.

Capture kindles our interest in observing how our perception and our mindset changes if we start to break our reality down into its component parts. How movements and occurrences dissolve into nothing if we concentrate and try to see the individual elements. The fragments are never the movement, and the movement is never the fragments of it—a citation of the early-20th century absurdist poetry-philosophy of Alexander Vvedensky, which is contextualized in the film by La Palma telescopes. We only grasp that for which we have the corresponding sensors, and we only grasp what we are looking at that moment, what we are concentrating on.

Bats, and the text by Nagel, “What Is It Like to Be a Bat?,” are another layer in the film. Ricci asks “Dear bat, what is it about you that inspires us to ask what it is like to be a bat?”

Perhaps it is the experience of the “shimmering” which is talked about at the beginning of the film. The feeling that spreads in our minds when we start to break everything we ostensibly grasp down to its individual parts, until it dissolves – and shimmers.

Written, directed, and edited by Metahaven.

Cast: Anita Ricci

Music: Espen Sommer Eide

Director of Photography: Remko Schnorr

Additional Photography: Metahaven and Kyulim Kim

Co-commissioned by Kunsthall Trondheim, Screen City Biennial and Arts at CERN.

With additional support from KORO and the Arts Council Norway.

Arts at CERN is supported by UNIQA Fine Art Insurance, Switzerland.

This film was supported by the Netherlands Film Fund. Additional support from La Palma Escuela de Cultura and Instituto Canario de Desarrollo Cultural.

Qualia & Grandmother, 2022, jacquard weaving, wool, lurex, 227 × 174 cm. Courtesy of the artists

DVD Zone 5, 2020, jacquard weaving, wool, lurex, 230 × 176 cm. Collection M HKA / Museum of Contemporary Art Antwerp

Arrows I (2020), *Blossoms* (2021), *Secrets* (2021), *Swans* (2023). Various works.
Courtesy of the artists

The exhibition contains two large woven pieces, *DVD Zone 5* and *Qualia & Grandmother*, as well as a plethora of smaller textiles, both woven and embroidered. They present in detail Metahaven’s way of narrating in a both iterative and intimate manner. The smaller textile works from the series *Arrows*, *Blossoms*, *Secrets* and the most recent one, *Swans*, relate to the moving image work by the terms “texture” and “film still”. They reference themes such as bird murmurations – which play a role in both research into nature and in technology. The smaller textile pieces seem to be spontaneous and sketchy – like notes they capture a thought, an idea, an experience. The mesh of lines on the wall tapestries just like the everyday materials of the small textile pieces (second-hand jackets, bus seat fabrics) exemplify Metahaven’s interest in how different spheres relate through their complexity and diversity.

Dorota Gawęda und Eglė Kulbokaitė

Mouthless Part III, 2023, two channel video (29:00 min). Courtesy of the artists

Dorota Gawęda and Eglė Kulbokaitė, who met while studying at the Royal College of Art in London, have worked together since 2013. They are currently based in Basel (Switzerland), originating from Poland and Lithuania respectively. They nurture a research-based practice that weaves together seemingly disparate fields – ecology and technology, science and magic, nonhuman intelligence and shared speculation; referencing feminism and including both queer and minority, as well as more-than-human positions. They concern themselves with folklore and history inspired by Slavic and Baltic traditions, rituals, and customs often related to nature.

Mouthless Part III is the final part of a trilogy of video works that move around the threshold of nature/culture, myth/history, and the limits of classification: animal – human – more-than-human. The two-channel video, which is on view in the Kunsthalle, is dedicated to the nature and landscape. The theme which is currently associated above all with negative headlines concerned with food security, climate emergency and species extinction, seen from the angle of art history is tied to the long tradition of the genre of landscape painting. In *Mouthless Part III* those two perspectives meet. Alongside the artists' interest in both art historical references and the natural sciences, the works by Gawęda and Kulbokaitė often also have a performative dimension. In a dark room, between the projection screens turned toward each other, visitors with their own bodies become part of a conversation between two figures, an archetypal peasant and a landscape demon. Based on *upioryzm* – the Slavic belief that some of us are born with two souls – the artists question predefined boundaries of the physical body. The *upiór* is a mutating, vampire-like creature that according to peasant lore can sometimes appear in the midday sun collecting the clothes left behind by those working in the fields. This demon could also be the peasant's own second soul, which left their body in their sleep.

The video presents simulated landscapes that seem real and real people who owing to their computer-like voices, unnatural postures and

abrupt movements, seem artificial. The conversation between the two figures goes back and forth, a game of question and answer in which they mix up the history of agricultural labor with folklore-like myths, religious images of the Apocalypse and calls for a climate-neutral way of life. The film is rich in references: from Jakób Szela, the leader of a peasant revolt against serfdom and oppression by the Polish nobility in Eastern Europe Galicia in 1846 through to academic research on today's cultural and economic practices of land ownership. The conversation is dispersed with scenes in which the synthetic aspect comes to the fore: figures and landscapes start to twist and turn, morph into one another, convulsing in a dancing frenzy referencing the plague that affected Strasbourg in 1518, for a short moment generating almost hallucinogenic images. In this way, the countryside becomes interrogated as a speculative domain, a place of radical experiments in the past and present, and we have to decide are we viewers, investigators, or perpetrators in this natural crime story?

Directed by: Dorota Gawęda and Eglė Kulbokaitė
Performance: Oskar Pawełko
Cinematography: Raphael Wanner with Jonas Stirnimann
Costume: Tara Mabilia
HMU: Jasmin Berger
Sound: Haraldur Thrastarson; Gorged by OXHY; sounds of the sun, NASA

GAN animation sequences were created in collaboration with Laurène Donati (Imaging Center), Edward Andò and Florian Aymanns (Image Analysis Hub) and the team, EPFL, Lausanne, CH

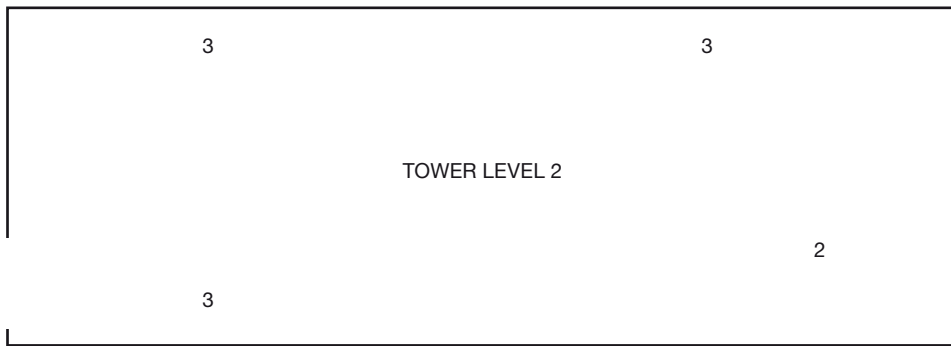
-lalia sequence was created in collaboration with Emanuele Guidi, ar/ge kunst, Bolzano, IT
Performance: Giulia Terminio
Music: Bill Kouligas
Sound design: Haraldur Thrastarson
Voice: Justyna Chaberek

Text references: *The Books of Jacob* by Olga Tokarczuk, *The Wedding* by Stanislaw Wyspianski, *Gravity and Grace* by Simone Weil, *With Stake and Spade: Vampiric Diversity in Poland* by Łukasz Kozak, *The Second Body* by Daisy Hildyard, *The Peasant Nightmare: Visions of Apocalypse in the Soviet Countryside* by Lynne Viola, *Dark Ecology* by Timothy Morton, *Rotten Sun* by Georges Bataille, and words generated by GPT-3.

Thank you to Giulia Bini, EPFL, CH and Hangar, Barcelona, ES.

Commissioned and produced in the framework of EPFL CDH Artist in Residence Program 2022, Enter the Hyper-Scientific, Swiss Federal Institute of Technology Lausanne (EPFL).

The production of *Mouthless Part III* was also generously supported by Fachausschuss Film und Medienkunst Basel-Stadt.



2 *Hexanol I*, 2019, polished steel, 300 x 50 x 50 cm and meadow hay. Courtesy of the artists

3 *Seasons (01f8fa647bd52dee04bc333a5260)*, 2022, gesso and digital print transfer onto canvas, 150 x 120 cm. Courtesy of the artists

3 *Seasons (2c1f4812b8c3f61eea5c39773807)*, 2022, gesso and digital print transfer onto canvas, 150 x 120 cm. Courtesy of the artists

3 *Seasons (4a40cd61a0a5034403e0bedc7357)*, 2022, gesso and digital print transfer onto canvas, 150 x 120 cm. Courtesy of the artists

On Level 2 of the tower, nature, its perception and representation as well as the line dividing nature and artifice also plays a central role. Immediately upon entering you will notice the haystack. The scent of hay also catches in your nose. The chemical molecule cis-3-Hexen-1-ol, from which the title of the piece derives (*Hexanol*) refers to the smell of decaying cellulose which we know above all from mowed grass or old books. Initial nostalgia, images of untouched, picturesque rural areas and romanticized

rural workers are swiftly instilled with a more threatening quality if we associate the word Hexanol not (only) with the chemical compound but also with the German word for witch, “Hexe”. Then it is not a far cry to think not of a haystack but of a bonfire and a stake. The three-meter-long rod of polished steel that culminates in a sharp dagger shape also has something threatening about it. It actually serves to hold the meadow hay in place, referencing the traditional methods used by land workers whereby the hay is left to dry by laborers out in the fields.

In the same room, three works from the *Seasons* series hang – bringing together nature and technology. Just as landscape paintings define our perception of the environment in which we live, so the algorithms directing what is shown to us on the Internet simultaneously structuring our perception of the world. Gawęda and Kulbokaitė critically explore this

parallel between historical depiction and the framing of the landscape in art and digital spaces, which are often felt to be mere fakes or copies. They expand their collective practice to include working with artificial intelligence, namely so-called Generative Adversarial Networks – two neural networks that are played off against each other and in the process of generating new data. Gawęda and Kulbokaitė have these “robot artists” generate images of flowers that resemble natural representations in the western painting tradition and then transfer them in layers of gesso onto the canvas.

Kleine Halle Welcome!

The Kleine Halle (“small hall”), our space where kids and adults can get hands-on with art, has moved.

For the duration of this exhibition our creative offerings are to be found right at the top of the Green Tower.

There you can paint your own head-picture and consult our oracle on it. You can check your sense of smell and with our crazy spectacles see your surroundings through completely different eyes. Inspired by the hidden messages that you can discover in Metahaven’s images you can print patterns and shapes using stamps and stencils. Moreover, there’s a reading corner here ready for you where you can find out a whole lot more about the bat, other creatures, robots, and lots more besides.

Parallel Universes

Want to live as Spiderman, an avatar or Messi? What’s it like to immerse oneself in different worlds? What would it be like to be ...? Students from the Windmühlenschule explore the gap between virtual worlds and the real world. The results of this collaboration with the school are on show in Level 3 of the Tower.

Opening
Wed 29/03
6 pm
Runtime: 14 days

Heute FREitag!

This Sunday, admission to the Kunsthalle is free from 1–6 pm. Come by, take a look at the current exhibition and take part in our free programme.

Su 26/03

2 pm guided tour in German
2.30 pm guided tour in Ukrainian
2.45 pm guided tour in Arabic
3.30–4.30 pm hands-on activity for young and old

Su 16/04

2 pm family tour and hands-on activity for young and old
3 pm guided tour
4 pm family tour and hands-on activity for young and old

Sun 21/05

2 pm guided tour in easy language with interpretation into German Sign Language

3 pm *inclusive!** hands-on activities for young and old people

Cost:

1-6 pm free of charge



Rheinhausen
Sparkasse

Artist talk

FOR REAL – Artist talk on art, technology and science with Dorota Gawęda & Eglė Kulbokaitė, Royce Ng (Zheng Mahler), Giulia Bini (curator EPFL CDH-AIR Programm ENTER THE HYPER-SCIENTIFIC & ARE YOU FOR REAL Phase II) and Yasmin Afschar. In English.

Fr 17/03

6 pm

Costs:

included in admission

This event takes place in cooperation with the ifa – Institut für Auslandsbeziehungen, in the framework of the project ARE YOU FOR REAL.

Reflections

Feminist tour with Marlène Harles (Curatorial assistant Kunsthalle Mainz)

Wed 19/04

7pm

Cost:

included in admission

Guided tour with interpretation into German Sign Language

Fri 14/04

5 pm

Costs:

included in admission

Registration until 2 days before the event at mail@kunsthalle-mainz.de

We are happy to provide an FM system on request.

Tell me!

Tour for people with dementia and their families

We invite you to a joint tour through the exhibition. In the spirit of participatory mediation, the focus will be on the visitors' stories and associations with the artworks.

The event will be organised together with Silke Maeder from GPS – Gemeinnützige Gesellschaft für Paritätische Sozialarbeit mbH, Beratungs- und Koordinierungsstelle (BeKo) Demenz. The BeKo together with the Netzwerk Demenz Mainz will be on site with an information stand to answer your questions.

Wed 19/04

4 pm

Costs:

free of charge

Registration at weber@kunsthalle-mainz.de or under 06131/126938

With the kind support of the Rotary Club Mainz-Aurea Moguntia.

Curator Tour

With Yasmin Afschar

Wed 26/04

7 pm

Cost:

included in admission

Bat evening with lecture and tour through the Neustadt

with NABU Mainz and surroundings

Wed 17/05

7.30 pm exhibition talk with Marlène Harles
8 pm lecture NABU Mainz and surroundings
9 pm tour through the Neustadt

Costs:

included in admission

This event is weather-dependent. Please check our homepage for more information.

Fade into You

Exhibition tour at Kunsthalle Mainz & film screening

Jakob Villhauer (Film Studies) has curated a thematically coordinated film program to accompany the current exhibition *What Is It Like to Be a Bat?*

Wed 24/05

6 pm exhibition tour with Marlène Harles
7 pm film screening

Cost:

included in admission

Perspectives – An Evening for Shared Philosophising

We invite you to join us in thinking about: „What is it like to be another living being?“ Your perceptions, ideas and perspectives on the themes of the exhibition can be shared and developed during this evening. We look forward to what you would like to share.

Wed 24/05 or 31/05

7pm

Cost:

included in admission

Mainzer Museumsnacht

Sat 03/06

6–1 pm

Public Tours

The public tours of the exhibition will take place on the following dates at 2pm:

02/04, 09/04, 23/04, 30/04, 07/05, 14/05, 28/05, 04/06

Costs:

included in admission

Family tours

You want to see something new? Join us with your parents, siblings or grandparents at Kunsthalle Mainz. We invite families to a joint discovery tour through our halls. There is always something to experience. We offer various hands-on activities for everybody!

The family tours take place on Sundays at 2 pm: 19/03, 28/05

Costs:

included in admission

Children under 6 are free of charge

Kunsthalle Mainz
Am Zollhafen 3–5
55118 Mainz
T +49 (0) 6131 126936
F +49 (0) 6131 126937
www.kunsthalle-mainz.de

Tue, Thu, Fri 10am–6 pm
Wed 10 am–9 pm
Sat, Sun and public holidays
11 am–6 pm
Closed 04/07, 04/10, 05/01, 05/29

Adults
6 euros

Concessions
4 euros

Groups of 10 or more people
4 euros per person

Groups of at least
10 concessions
3 euros per person

Children under 6
Free admission

Families
14 euros

Annual ticket
25 euros

Tours and events included in the
entrance ticket
(unless otherwise stated)

Pre-booked tours for groups
available upon request

Concessions (with proof)

For trainees, unemployed, volunteers on an official scheme,
school students, severely disabled, students, pensioners

Notice about photography:

Please note that photographs will be taken during our events.
In attending these events you have agreed to their publication.

Kunsthalle Mainz is
supported by

Mainzer Stadtwerke AG
Mainzer Fernwärme GmbH
Mainzer Verkehrsgesellschaft mbH
Landeshauptstadt Mainz

The exhibition was realized with the
kind support of:

schweizer kulturstiftung
prohelvetia



Königreich der Niederlande

IMPRESSUM

This brochure was produced on the occasion of the exhibition

What Is It Like to Be a Bat?

Curated by: Yasmin Afschar

Texts: Yasmin Afschar, Marlène Harles, Emilia Kaufhold, Lina Olbert

Graphic design: Harald Pridgar

Translations: Dr. Jeremy Gaines

Team:

Yasmin Afschar (Interim director)

Stefanie Böttcher (Director on parental leave)

Marlène Harles (Curatorial assistant)

Anna Marquis (PR, administration)

Lisa Weber (Head of Art Education)

Emilia Kaufhold (FSJ Kultur)

Lina Olbert (Assistant for Press & Social Media)

Assembly team: Laslo Chennchana, Lars Daigger,

Christian Jabkowski, Oliver Kelm, Lorenz Kerkhoff,

Leonard Schlöder, Danijel Sijakovic, Jakob Villhauer, Emil Wudtke