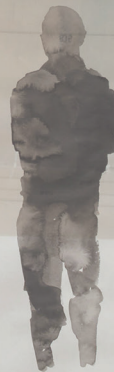


CROSSSECTIONS

CROSSSECTIONS_intervals

KUNSTHALLE EXNERGASSE | WUK



ПОГЛЕД НА МАСА

ОСНОВНА МАСА

НА СЕДНЕЖЕ ВО П

ПОГЛЕД

CROSSSECTIONS_intervals

20/09/2018 – 20/10/2018

Artists

Heba Y. Amin (EG/DE)
Nisrine Boukrari (SY/SE)
Benji Boyadgian (FI/PS)
Yane Calovski (MK)
Ramesch Daha (AT)
Ricarda Denzer (DE/AT)
Nikolaus Gansterer (AT)
Inma Herrera (ES/FI)
Barbara Holub (DE/AT)
Otto Karvonen (FI)

Ebru Kurbak (TR/AT)
Bronwyn Lace (ZA)
Marcus Neustetter (ZA)
Behzad K. Noori (IR/SE)
Egle Oddo (IT/FI)
Isa Rosenberger (AT)
Lina Selander (SE)
Tamsin Snow (IE/UK)
Timo Tuhkanen (FI)

Curator

Basak Senova (TR)

Exhibitor Design

Basak Senova (TR)

Production

Kunsthalle Exnergasse and TECHIZART

Opening

19/09/2018, 19.00

Performances

19/09/2018, 20.00

CrossSections HUB Exhibition

[Leopoldsgasse 2A, 1020, Vienna]
25/09/2018 – 25/11/2018

CrossSections HUB Exhibition Opening

25/09/2018, 17.00

crosssections.kex.wuk.at

CrossSections is designed as an interdisciplinary platform for explorations into artistic research, dialogue, and production. The project employs an open format to reflect upon “process” with the intent to articulate critical reactions to the political, economic, and social disturbances facing us today. Over the course of three years (2017–2019), with the participation of 19 artists, diverse scholars and cultural workers, various meetings, workshops, exhibitions, performances, talks and book launches are being held in three cities: Vienna, Helsinki, and Stockholm.

Developed and curated by Basak Senova, CrossSections aims at discussing and sharing diverse realities, conditions, and strategies in different geographies. By placing the artistic production at the center of its research and plot, it is being shaped by the cumulative interdisciplinary input and data through meetings, residencies, performative presentations, and publications in the course of two years. Its research process involves different focus groups, institutions and educational bodies engaging with re-positioning perspectives by giving priority to the production.

Respectively, CrossSections provides various types and lengths of research and production based residencies for project participants, which are affiliated with the partner institutions.

The partners of the project are Kunsthalle Exnergasse - WUK (Werkstätten und Kulturhaus) in Vienna; iaspis - the Swedish Arts Grants Committee's International Programme for Visual and Applied Artists, Konstfack University College of Arts, Crafts and Design, and NFK - The Nordic Art Association in Stockholm; Nya Småland in different locations in Sweden; HIAP - Helsinki International Artist Programme and Academy of Fine Arts - University of the Arts Helsinki in Helsinki; Center for Contemporary Arts, Estonia in Tallinn; and Press to Exit Project Space in Skopje.

CrossSections is primarily supported by its partners. The project and associated book are generously supported by the Saastamoinen Foundation. CrossSections has received support from the Consulate General of Sweden and the 15th Istanbul Biennial, organised by the Istanbul Foundation for Culture and Arts (IKSV) and TECHIZART in Istanbul; Universität für angewandte Kunst Wien (The University of Applied Arts Vienna), Zentrum Fokus Forschung in Vienna and Culture Ireland in Dublin.

A FEW THOUGHTS ON THE PROJECT AND THE EXHIBITION

CrossSections_Intervals is the last and conclusive exhibition of a trilogy which started with CrossSections_Potentials and continued with CrossSections_Intensities. The first two exhibitions, which were accompanied with talks, and presentations, aimed to record and display the research strains, on-going processes, and artistic methodologies of the participating artists with a particular and experimental curatorial approach.

The long duration of the CrossSections_Intervals exhibition in comparison with its first two iterations – CrossSections_Potentials and CrossSections_Intensities – also designates the layered formation of CrossSections_Intervals with more input and proceedings. In this exhibition, the cumulative interdisciplinary input and data as the result of the process of the project is being transformed and translated to different kinds of narration and documentation as a set of intervals. They serve as sources and potentials for other future implementations and articulations of the project.

CrossSections is designed as an interdisciplinary platform for explorations into artistic research, dialogue, and production. The project employs an open format and curatorial model to reflect upon “process” with the intent to share and articulate diverse critical reactions and collective strategies in the context of art.

In this respect, up to this point, the project has been a discursive act by accommodating the range of activities that support the on-going researches of artists with the aim to observe and record their methodologies. Furthermore, CrossSections goes one step further in rendering these researches by discussing and exhibiting how these wide-ranging of methodologies are come to surface.

The project is not overarching any debates about the validity or reception of artistic research. By taking all possible approaches – with their similarities and divergences – that can be detected in the artists’ working processes, CrossSections discusses how to communicate the potentials of the research along with the end product as the artwork. Therefore, from the beginning the audience has been the most important parameter to shape the modes of presentations of the project.

EXHIBITION DESIGN

The entire design of the project is hovering around communicating paths of artistic research and knowledge. The exhibition design is intended to give an insight into the working methodologies of the artists and their different media.

The idea is to create a semi-studio/semi-exhibition environment by dedicating working and viewing space for each project with clear visual divisions with clusters of tables. At the same time, the entire venue is kept as an open space without using architectural elements or space boundaries. The space also adapts into a space for events, performances and talks.

The design approach in general is to treat the space as a container for new, diverse, and overlapping experiments and perceptions to be experienced by allowing and generating flows and connections among works.

The identical tables as display-units are placed as clusters by encouraging interactions as characterized by the content of the each project. The selection of these tables’ material is functional and very basic: they provide plane background and consistency. Then, the way they are placed as clusters allow these functions to flow. The integration of research material, documentation and the art works is critical to the performative values of the design and is supported by the placement of the tables and the screens.

Moreover, in order to create a spatial efficiency, navigation routes and views with different perspectives among these clusters are also calculated. Therefore, they are not sequential, but rather scattered. In this way, the venue houses both correlated and contradictory visual languages and carefully choreographs them.

In a parallel line of thinking, the structure of the events and the exhibition layout of the first two exhibitions followed the architectural aspects of Kunsthalle Exnergasse using the same display-units. Hence, with this final exhibition, the same display-units and the venue will be transformed by the accumulation of the art works that were progressed and shaped by time.



OPERATION SUNKEN SEA
Photographs and HD video, 2018

Heba Y. Amin

Invested in the power of technology to generate a new future for humankind, OPERATION SUNKEN SEA initiates a large-scale infrastructural intervention unparalleled in scale. A new era of human progress will be initiated through the draining and rerouting of the Mediterranean Sea to converge Africa and Europe into one supercontinent. The operation promises to bring an end to terrorism and the migration crisis, provide employment and energy alternatives and confront the rise of fascism, all of which pose profound existential threats to our future. The project instills a fervent movement towards technocracy which takes a proactive stance towards the reparation of Africa and the Middle East by relocating the Mediterranean Sea within the continent.

Expanding upon early twentieth century techno-utopian visions, OPERATION SUNKEN SEA investigates the abundance to be acquired

from the significant transformation of territorial constructs. It responds to the contemporary moment of political uncertainty in Europe, the unrest and collapse of nation-states in the Middle East, the neo-liberal failure of globalization in Africa by shifting the paradigm in a time of neo-fascist necropolitics. The operation instigates enterprise, invention and ingenuity with a new vision for Africa and the Middle East. It pinpoints what could be attained by and for those most affected in the last century by the wars waged for oil, resources and power.

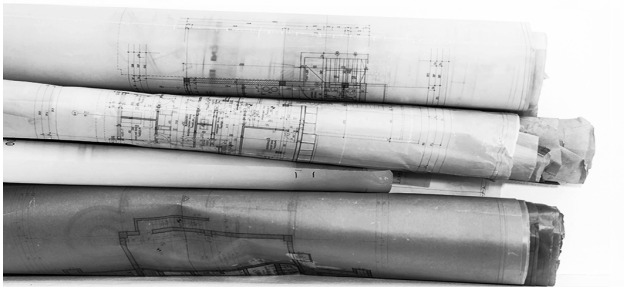


HYPERGRAPHIA
Installation, 2018

Nisrine Boukrari

In my birthday in 2016, one of my friends brought me a notebook as a gift wishing me to write a new chapter in my life on its pages because of the difficult experience and stressful years I spent after leaving my home country. On one midnight time, I took the book and started to write only one sentence "I loved Vienna, but Vienna didn't love me." I felt this sentence is intensively saying it all, I was not able to stop writing it, it was like an overwhelming compulsion to write, a hypergraphic act and it was not the first time.

Writing is an act of healing. Both your immune system and mental health function strongly with this act. Sharing personal opinions and feelings with strangers might help them to cope with feelings of loneliness. Hypergraphia is a behavioural condition characterised by the intense desire to write or draw. Forms of hypergraphia can vary in writing style and content. It is the incurable writing disease. It wasn't until the 20th century that scientists explored the brain chemistry behind this lust for language. In the 1970s, neurologists discovered that hypergraphia was often triggered by temporal lobe epilepsy. Scientists later linked it with bipolar disorder. Many writers suffered from Hypergraphia like Edgar Allan Poe, Sylvia Plath, Fyodor Dostoevsky, Franz Kafka, Ezra Pound, Dante and Moliere.



UNDISCIPLINED: A CONSTRUCTION OF AN ARCHIVE
Archival material and drawings, 2018

Yane Calovski

The conceptual elasticity in converging legacy of architectural modernity, notion of performativity, usage of archives and addressing current socio-cultural, economic and political conditions has been at the centre of my artistic practice for many years. While engaging various research and production applications, augmenting a method similar to the immediacy of drawing and durational installations, I construct often ambiguous and unresolved visual and archival entities. The project interconnects modernist architectural narratives that belong to the city of Skopje. Initiated in May 2017, the main goal of the project is to conceptually reset the books, maps, reports and other

collected materials belonging to the former Institute for Urbanism and Architecture Skopje that suffered a devastating fire in April 2017. Foucault's articulation of archaeology, archives, and the notion of the author in relation to history, informs my examination of one's intimate process of accommodation, assimilation, and production of new knowledge. It is often constructed from my own subjective experience of history and the present and Derrida's theory of incomplete/ transient notion of reality.

Through the process of redrawing, sculpting and releasing the absorbed content, a new sense of archival temporality emerges; this new notion of timelessness may be derived from the fact that modernity remains somehow an unfinished and suspended process. The work remains guided by a non-linear historical time in which our collective memories remain in a state of continual flux.



06.04.1945

Documentation material and installation, 2018

Ramesch Daha (AT)

According to official records, 06.04.1945 was the date of "Massaker von Stein" (Massacre of Stein) that took place in located in Krems an der Donau, Austria. The acting director of the prison "Stein an der Donau", Franz Kodré ordered the release of the prisoners. Following this order,

SS and Volkssturm tracked down 380 people in the vicinity of Krems an der Donau and murdered them on the spot under the pretext of quelling a revolt.

Ramesch Daha designed 100m long and 7.5m high prison wall to seize this dark chapter of the detention center. She transferred excerpts from the prisoners' registry entries dated from 1944 and 1945 as oversized blueprints on the wall.

In the 1940's, it was common practice in Austria to cancel the names of those detained, after serving their sentences. The artist copied these pages with all the original traces and crossings on them by preserving the original colour of the blueprints. Daha magnified and painted them on the wall by applying a special technique.

The work was commissioned by Kunst im öffentlichen Raum Niederösterreich in 2018.

THE OWLS, THE QUEEN, AND THE MAQUETTISTE

Photographs, documentation material and HD video, 2018

Benji Boyadgian and Behzad K. Noori



There are Owls in the clock tower.

Each time that they appear immense political change will arise.

So far twice...

Old Tehran, Jafar Shahri, 1978

A tale about time.

In the end of the XIX century, the Queen of England gave a large clock to the Shah of Iran. A clock tower, the "Edifice of the Sun", was added to the Golestan Palace in Tehran. Later on, the Clock was stopped. In the beginning of the XX century, the Sultan of the Ottoman Empire built a clock tower at the Jaffa Gate, on the walls of the old city of Jerusalem. When The British arrived they demolished the clock tower. A few years later they moved the mechanics of the four clocks, to an other structure, sited a few hundred meters away on Lord Almeyby square, only to be demolished few years later to build a junction.

The project attempts by means of collage to narrate and fictionalize the story of three clock towers in Iran and Palestine in relation to colonial history, architecture and middle eastern geopolitics. A multi channel video essay, narrates a tale, a fictional dialogue between an Owl and a 'Maquettiste', (model maker in French). The starting point of the project juxtaposes three clock towers in their territoriality's, built between the late 19th and early 20th century in Tehran and Jerusalem as subjects of comparative analysis. A new territory is suggested where the clocks exist in the same time and space.

Fictional historiography in this project originates from the role of the nonhuman in urban mythology in the Iranian context. Factual historiography stems from the archival material collected; photographs, film, texts, all revolving around the subject and its memory. The Owl serves as a signifier of mythological value, and the Maquettiste, the human condition in its banality. The nonhuman and human protagonists shed a light on the question of factuality of fiction as well as fictionality of fact in colonial history and its materiality.

Through a dialogical collaboration, we attempt to destabilize historical narratives, within the context of conflictual histories and hyperpoliticized social environment that are under the permanent shadow of hegemonic discourses.

CHAPTER 3: THE STAR (Holy Holy Holy)
Mixed media, 2018

Ricarda Denzer



From the iron and ochre mines underneath the Forest of Dean, on the Welsh border in Gloucestershire—It is said that the industrial age started here, in these mines—I move to the dome of Hagia Sophia in Istanbul, to the choirs of the Seraphim angels, who fly around the firmament to God with their six wings, burning and singing holy, holy, holy.

Iron ore is produced by the flow of water that has smoothed its way through the shale over time.

When the Byzantine basilica was converted into a mosque, the faces were covered with a star-embossed brass mask in accordance with the Muslim faith. This oval object attracted my attention. The regularity of the shape, the perfection of the shiny brass structure of the star on the colourful, soft-looking angel's feathers evokes a futuristic image. The star-shaped reproduces and fragments the imaginary opposite in the reflecting facets of the surface. I currently interpret it as an invitation to the imagination of the viewers, offering a multiple perspective. I hear and note: Voice and gaze create closeness and distance, transience, fluidity and the fleeting as a framework for the search for orientation. Directionless searching. By 'listening to

thinking' I transfer my body to the paper until the colour fades away, my studio wall on blueprints, as a model, an idea or guide. Sequence, frequency. Spreading out like sound. Being here and there at the same time, like the voice. In my work, rendering traces and imprints visible, and revealing layers by engaging with the locations, with the materials, with the narrative, lead right down to the voice itself. The exploration of the nature of original materials, the recently supplemented, reconstructed material, but also the technique of leaving gaps between pieces of original finds and the interpretation of missing pieces in the restoration process serves, for me, as a conceptual basis or a figure of speech.

Echo, or the deviation from the original. When I create a work, I am already engaging with its decay.

UNTERTAGÜBERBAU, 2017

HD Video, stereo soundtrack, 16"03', drawings and animation
(sound by Martin Siewert)

Nikolaus Gansterer

Nikolaus Gansterer understands the processes of thinking and drawing as analogous. He is thus concerned with the fundamental question of how to translate processes of thought, and explores how the act of drawing can become a tool of communication.

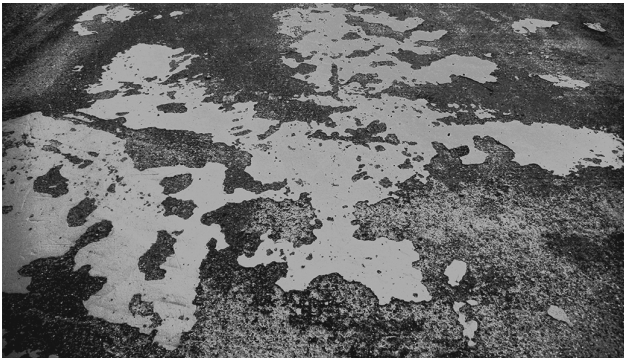


Gansterer's practice is grounded in a trans-medial approach, underpinned by conceptual discourse in the context of performative visualisation and cartographic representations. In form of installations and performances he traces the translatability of phenomena of perception into an artistic environment.

To approach the materiality of perception Gansterer applies a unique performative grammar, in which the artist's flow of observations in relation to his environment manifest as captivating live drawings, diagrams and arrangements. He questions how these situative constructions of meaning could be expanded towards a radical autopoiesis: where a line of thought becomes a line on paper, turns into a line in space, and then again a line articulated with the whole body or transforms into an object. In these trans-medial works, he focuses on mapping ephemeral and emergent processes unfolding their immanent structures of interconnectedness, questioning the imaginary threshold between nature and culture, art and philosophy.

A STATE VISIT TO THE BLUE FROG SOCIETY BY MINORITY NATIONALITIES
Mixed media, 2018

Blue Frog Society | A Habitat Without Territory
Barbara Holub



The Blue Frog Society is a messenger of a future society. It pushes the borders of the "possible" to make space for the unplanned and unthinkable, emphasizing civic engagement and the need for new social values, new commons and forms of living together beyond cultural, social or geographical borders. One of the main concerns of the BFS is how to create a common and communal life by transgressing the concept of belonging and the identity of citizens usually defined by being a citizen of a nation state. After presentations at the Czech Mission to the UN/ Czech Center (NewYork), the 64th UN DPI/NGO conference in Bonn, and many other public venues and internal meetings, the BFS will now gather again in Vienna, where it originated in 2010 and published the „10 Issues of the BFS“

Currently we are facing an increasingly difficult state of democracy resulting in basic human rights like freedom of movement and freedom of speech being under threat - in Europe and in neighboring countries, including the Mediterranean and North Africa. The unresolved situation of finally acknowledging migration as a result of century long exploitation and the growing unequal distribution of resources and wealth will be an ongoing issue which will determine our future and unsettle the still propagated belief in planning. On a parallel level various minorities in Europe tend to claim their own nation state. Both developments uproot the idea of a common society and a living together beyond borders. The Blue Frog Society wants to take action for readdressing the idea of a common and „expanded“ Europe based on humanistic values and addressing diversity as an intrinsic element of a future society. Since many small European minority nationalities (of whose existence we are mostly not aware, since they are not the ones claiming a new nation state) are – together with their manifold languages - under threat of dying out, the Blue Frog Society wants to invite representatives of some of these communities for paying a state visit on the non-territorial grounds of the Blue Frog Society (presented at the exhibition CrossSections) by holding a short speech. The act of a state visit is an official symbol of acknowledgement, of recognizing the other party as equal vis-à-vis. The speeches will be held in the dying languages addressing expectations of being part of the Blue Frog Society, potentials of mutual enrichment, hopes and aims for a common future.

The geographical territories of these European minority nationalities will be shown as a visionary collective new (human) geography - a map beyond conventional maps.



SPLITTER

Wood, canvas, hinges, sketches on paper, work in progress 2018

Egle Oddo

I started to work on a device to split visual perception while performing. This device, besides functioning as a board-game for a single player, aims at mimicking an internal dilemma about political identity, and the lack of depth and perspective of dualistic thinking. The idea for this work was born out of a conversation with artist Ricarda Denzer during my first meeting in CrossSections. I would like to share the Pindaric flight of thoughts and intuitions that generate my process since then. In Vienna I saw Ricarda filling the squares of her notebook pages forming patterns, and it made me think of the classic naval battle game. FurthWermore, I felt she was somehow playing the game alone, and I started to imagine ways to distract and split the perception in order to be able to play the game between the two halves of one person's brain. This initial intuition led me to think of individuality as the result of continuous conflicts and war between different instances, and in general I felt that from the point of view of a divided and pointillist individuality, political ideologies might represent an incoherent and conflictual stage for actions.

One of Oddo's artistic interests is the functional sphere and its aesthetic declinations. As a result of this thinking path, she started to visualize an object: "Splitter". It is a piece of furniture, a screen thin and long standing on a table. The screen is not positioned in front of the two eyes but perpendicularly and between the eyes, that is splitting the field of view of one eye from the other. Composed of several segments connected with miniature hinges, the screen is juxtaposed on the profile line of the face and it reaches from the forehead to the chest of a person sitting at the table. While playing a game or performing an action, the person can close one eye at the time, excluding the whole field of view that is located on the other side of the screen. In this way one could move one hand at time, touching the objects on two identical boards located at each side of the screen, as if two players were competing. She considers this object as a tool to perform internal conflicts, no matter if understood as inner intimate struggles or as the expression of global spread issues that appear and reveal their existence in the behavior and production of actions of every person. Another aspect that she infuses in the object is the idea of boycott, revolution and disobedience as internal rule of a game played by one entity at the time.

TRANSITIONAL MAGNETISM

Etching on paper, video, sculpture, and 3D print

Inma Herrera



Transitional Magnetism verses about the sense of touch and the need of getting a grip with the hands. Exploring the ways of making visible the necessary skills to be acquired to engrave an image on a copper

plate, the pieces interrogate the obscure nature of the trace left by the hands and tools looking back to the work of master printers such as Jean Cousin, Abraham Bosse and José Ribera. Inspired by the statement of Charles Bell which says that “the brain receives more trustworthy information from the touch of the hand than from images in the eye,” the artist questions whether touch furnishes the brain a different kind of sensate information than the eye, hence the urge of using them. The project is displayed in the format of installation combining prints and different elements that relate to the basis of the etching technique.

LACING WAVES
Mixed Media, 2018

Ebru Kurbak



Lacing Waves is an artistic research process, which is opened up through revisiting the broader theme and ideas explored in a former work entitled Data Catchers (2012). Data Catchers was conceptualized

as a series of speculative archaeology objects that addressed the micro-electromagnetic space around the human body – a space that had emerged with the rise of the use of mobile communication devices. Considering that this invisible space was in fact a valuable real estate, which had been increasingly invaded with various intentions back then, such as commercial interests in targeted marketing and governmental interests in surveillance, the idea was to use this space alternatively as a site for critical and artistic intervention. Data Catchers are speculative subversive instruments. Inspired by the long tradition of animal trapping, they are meant for capturing ambient data propagated by electromagnetic waves. The instruments are products of fine and exhausting handcraft, representing an overwhelming thirst for information. Each catcher involves a hand crocheted net made of conductive metallic threads crocheted at a particular mesh size. The different mesh sizes of the nets are engineered to capture data at particular wavelengths.

Lacing Waves stems from both the material and speculative components of this former work. As material investigation, the study treats the immaterial electromagnetic waves as an artistic medium and material whereas handcrafted textile structures made of metallic fibers are seen as potential tools and a method to manipulate that medium. As speculative inquiry, it engages with imaginary technological histories that attribute a central role to fiber crafts and craftswomen. Imagined as an open-ended hands-on experimental process, the project opens up a space between history, ethnography, fiction and creative material inquiry. Lacing Waves, both as process and outcome, intends to disrupt hard-coded assumptions on what constitutes technology and who rates as technician.

ENCOUNTERS

Performance and installation with wood and enamel paint, 2018

Marcus Neustetter

The title of this piece references a work Marcus Neustetter produced in Linz with Stephen Hobbs in 2016, where a path was renamed as the “Weg der Begegnung” (Path of Encounters) by immigrants communities, the artist, Ars Electronica and the city of Linz as a welcoming gesture to the arriving refugees.

In the process of finding the name, conversations about repurposing public space, breaking of internal borders and reimagining more multi-cultural cities became a further point of inspiration for Neustetter in Europe. This process was especially relevant in relation to his own uncertainty of place within his home country, South Africa.

Through site-specific, performative, visual inquiries Neustetter has created a kind of expression that probes real world dynamics, such as forced migration and lost identity with intuitive, process driven artistic tools.



This performative installation “Encounters” is an extension of his process. Neustetter continues his exploration of his 2017 work for the exhibition CrossSections_Potentials titled “Between Border Lines”. He draws and then scrambles a map to reconfigure contested territories. Accompanied by the static sound of an FM radio, a visual map of personal notes and a ladder for perspective, he attempts to reassemble his drawing.

DIAGRAM OF TRANSFER NO. 1 Film, 2017

Lina Selander



The film presents a series of images and occasional sounds; there are sets of images, correspondences, movements that resembles each other. The words Nostalgia, Violence and History, or (corresponding) Memory, Hope and Technology are intersected and interrupted by their own dreams, or mutations and deformations, the images of the destruction of books and other memory devices, and the twin practice of piecing together again the fragments, in search of a redeeming knowledge, a kind of soul, that would be a past turned inside out, a sun that never set.

Undulating like a snake on the ground, it is what is immediately apparent; or if something else, a pure outside, the fleeting fantasies and abstractions of others. Coincident and incompatible with itself as well as them, you, us, and what we know and take to be real. It would be helpful though, if every image be carefully viewed and contemplated while it lasts; the bust of the king of Uruk, the dove and the parrot, the seventeenth century engraving, the two dogs, if two is the correct number, the children dancing, and drawing, the Ouroboros in the guillotine (that seems to have a choice, hard to make admittedly, one that has to be made alone and where we cannot be but bystanders and witnesses, but that highly concerns the film, what to make of it), and of course the warming fire at the end.

The film originally was made as a comment, a kind of stop button, on an earlier work, "When the Sun Sets It's All Red, Then It Disappears" (from 2008), which, in its turn, took Jean-Luc Godard's "La Chinoise" (from 1967) as its starting point to examine the dreams and hopes and misfortunes related to the 1968 student revolt and its representation and present significance for the "left". Regarding the role of the images and the way they are regarded or presented as constituting a whole — between the system of discipline and that, advancing, of control — one can detect a link to Gilles Deleuze's "Postscript on the Societies of Control" in the film.

MIRROR MIRROR

4 Channel video installation, 5'45", 2018

Bronwyn Lace



Mirror Mirror is a video installation, drawn from an original 1 minute 30 second timelapse video piece created in the basement of the Natural History Museum in Vienna in mid-2016. Over a period of 5 days a photograph was taken every minute capturing *Dermestes maculatus* (carrion beetle) frenetically feasting on the flesh of a gasping *Tyto alba*

(barn owl). Manipulation of this footage has resulted in video piece together with a sound component, created collaboratively by meditating on the sounds of humans mourning by South African composers and vocalists Nhlanhla Mahlangu and Xolisile Bongwana.

It is Lace's preoccupation to transform and use the darker elements of life; death and decay, abandon and neglect — as material ingredients to foster in-between spaces to portray the fragile and vulnerable. Lace uses raw material from the world of nature, bits of species, gut, light, insects, eggs and bones — bones bled of blood — the remnants of life, the dead, she then tries to resuscitate spirit as a way to a road that leads on. Lace is interested in rendering the invisible visible, thereby grounding it, however fragile, elusive and mysterious it may be.

Mirror Mirror explores relationships between body and mind, the body of the owl and its relationship to flesh eaters, a process of flesh-devouring flesh. Lace's observations of nature continue to feed into her fascination with processes and mysteries of life, death, destruction and seduction. This installation conjures up the lunacy of hunger and entrapment — even desire, and highlights the dank underbelly of gestation simultaneous to decomposition. Antithesis is always a certainty — as daunting as the human condition. And these transient and transitional carriers of life culminate in altars for the dead. Lace is centrally concerned with the theme of transition, giving form to mired and illuminated thresholds. Neither complex nor simple, she attempts to strip her thoughts of 'flesh' thereby intensifying the material and the void.

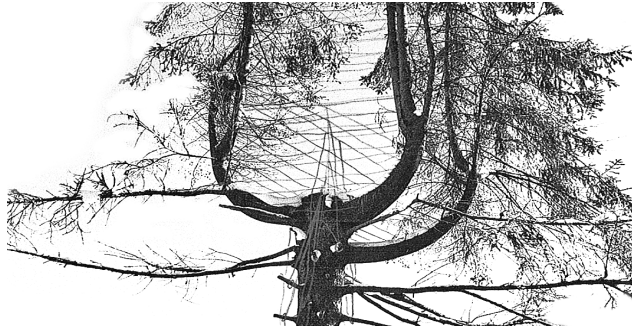
SONIC INDEPENDENCE

A living forest. Presented by video documentation, a book containing text, photographic documentation, drawings, and citations, 2018-2019

Timo Tuhkanen

I want to discover a way to enable all the plants in a forest to participate in social construction and political decision making. We humans easily condition animals and plants to answer some questions about their likes and dislikes, but we have so far never seriously asked them how they think we should organize society together? How they feel that they should participate in the construction of a society and civilization and the creation of a legal and moral framework with us humans. In the work Sonic Independence I am completely letting go

of music and asking the plants to play the instruments as they wish. In other words I am giving it into the hands of plants in a way that is not environmental: the music is not made by the wind, not by the rain, or by growing or other bioelectric or biochemical functions of life; not conditioned or related to affordance; and not arbitrary. I am letting go of music in order to let go of the power to make decisions, letting go of decisions in this way opens the space for the inclusion of plants in time. In the process of teaching plants how to play music I am constructing several different musical instruments that work on this line that reveals the transfer of decision making power between myself, a human, and the forest.

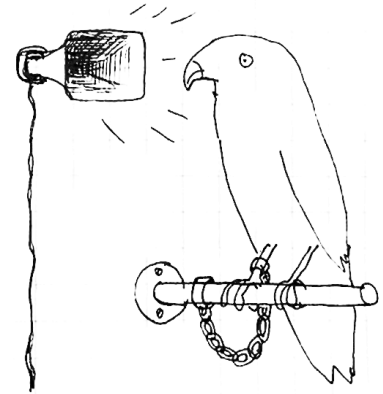


Sonic Independence is an artwork where a living forest is planted at the border of Finland and Russia with the intention of teaching the growing plants how to play music. For CrossSections, Tuhkanen presents several parts of the book where he lays out an eighty year plan to understand and develop acoustic music instruments for assisting the forest in ecological and national/political succession away from the grasp of humans. He envisions that the musical instruments will act to strengthen the communication between plants and humans by giving the minds of plants an aesthetic outlet that humans also can easily understand. The work combines research into the legal land rights and policy creation between nations and indigenous groups, the theoretical writings in Hannah Arendt's *Life of the Mind*, and Eduardo Viveiros de Castro's *Cosmological Perspectivism in Amazonia and Elsewhere* with an aesthetic practice of "touch-music" developed by Tuhkanen in his doctoral thesis.

THE BIRDSONG INITIATIVE

Mixed media, 2018

Otto Karvonen



Austria plans to cut benefits for immigrants, including refugees, who do not speak German. Chancellor Sebastian Kurz intends to cap refugees' benefits receive at €563 a month. They will only be able to claim the amount given to Austrians – €863 – if they successfully pass a German test, he said. *"The fundamental rule we will introduce is that German will become the key to accessing the full minimum benefit,"* Kurz said. *"That means that whoever has insufficient language skills will not be able to claim the full minimum benefit."*

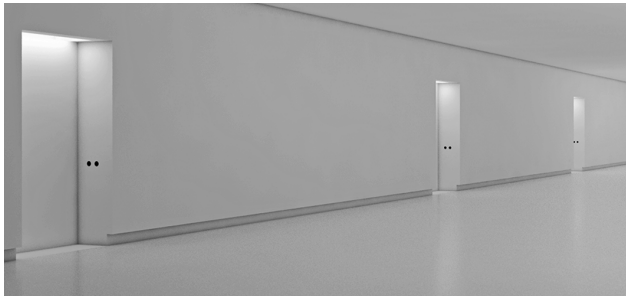
The Birdsong Initiative seeks to establish language restrictions on migratory birds entering Austria. It aims to build special learning facilities on the national borders where various migratory birds will be required to learn the song of the Austrian national bird, barn swallow, in order to enter the country. The initiative will be delivered to the Austrian government in the form of a Citizens' Initiative once the minimum amount of 500 signatures has been gathered.

An installation in Kunshalle Exnergasse displays some prototype details of a birdsong learning facility, with audible songs of barn swallows. The Citizens' Initiative form will be on display and the audience have a chance to add their signature.

SPARE FACE
CGI Animation, 2018

Tamsin Snow

Spare Face (2018) is guided by research into such topics as modernist architecture, science fiction and cryogenics. The video is a montage composed largely of stock footage and juxtaposes existing free and bought architectural models with imagined and built virtual environments. The animation looks at the material structure of digital video and the technological possibilities of new media.



The reality of artificial intelligence, suspended animation, and developments in synthetic biology, have sparked debate across disciplines. *Spare Face* explores the question of morphological freedom and the possible impacts these technologies may have for our future selves. The video looks at aspects of what it is that makes us human and how we seek to alter, enhance, and escape that designation.

THE CITY IS WAITING (working title)
Mixed media, 2018

Isa Rosenberger

How can we – from a contemporary perspective – recall and update the largely forgotten social reforming history of the VHS Ottakring? And in accordance with the interdisciplinary working method of

Gertrud Kraus, how can we understand dance as a specific poetic space in which art forms, times and images can be recombined and new relations and cross-references created?



The presentation at Kunsthalle Exnergasse gives insight into a long-term project: The starting point is a performance of the dance piece *The City is Waiting* by dancer and choreographer Gertrud Kraus on the – still existing – theater stage of the adult education center Ottakring in Vienna in 1933. Sociopolitically interested and increasingly under pressure because of her Jewish background, Kraus developed as one of the few exponents of expressive dance choreographies that showed political commitment. Her choreography *The City is Waiting*, based on a fairy tale by Maxim Gorki, is reflecting both the fears and fascination of a boy – she herself dances – in the big city. The Volkshheim Ottakring (today Volkshochschule Ottakring) was founded in 1901 and – using the slogan: The Knowledge for All – was of great cultural and political importance, especially in the interwar years. Adult education centres were an important hub of education and knowledge transfer and played a unique role in the popularisation of avant-garde art and culture beyond the bourgeois salons.

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Di - Fr / Tue - Fr 13.00 - 18.00
Sa / Sat 11.00 - 14.00

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