

ACTIVATE THE TERRITORIES

9. 11. – 11. 11. 2018

An Exhibition accompanying the Round Table

Shifting Sites: Territories and Space

organized by the **Department of Site-Specific Art**

For the detailed program see www.sitespecificart.at

Opening

Fri, 09.11.2018 | 7pm

Paulusplatz 5, 1030 Vienna

Opening hours

Fri, 7–10pm

Sat, 1–8pm

Sun, 3–8pm

#1

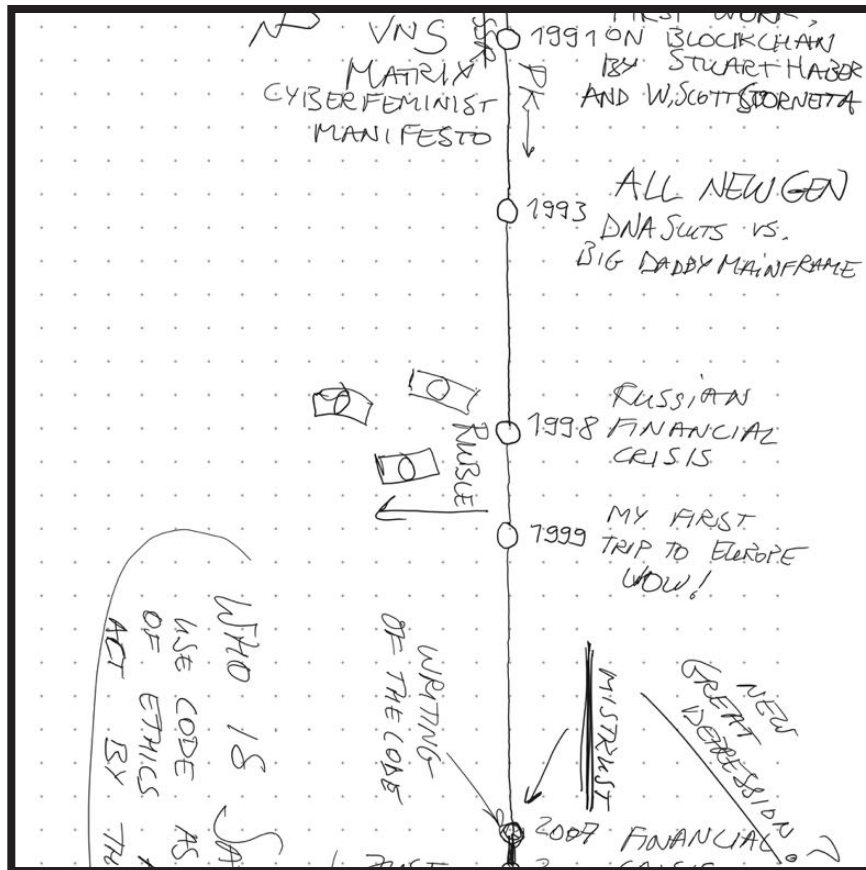
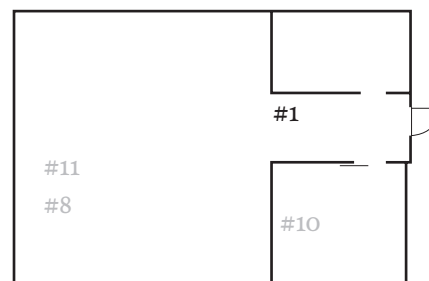
DLT Whores

2018

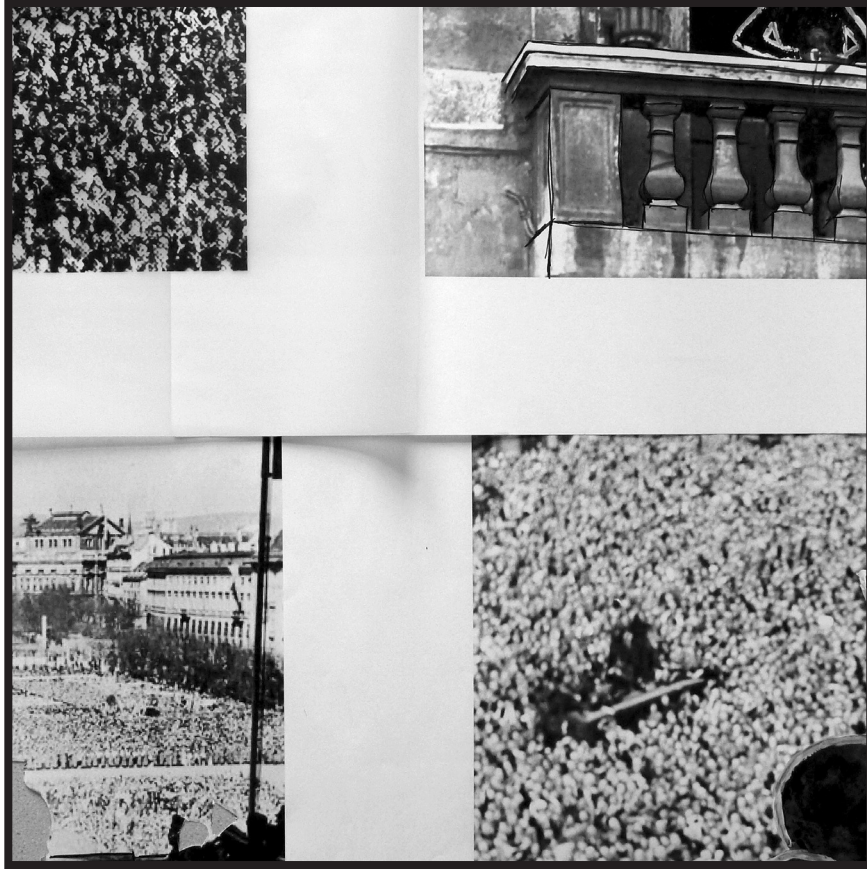
Two monitors, computer hardware, blockchain based code, live streaming

The DLT (Distributed Ledger Technology) Whores project aims to explore the social role of art as an institution within society, specifically because art is partially responsible for what is going to be remembered or forgotten about our culture in the future. The idea is to keep a digital catalogue of the exhibition artwork by storing it within a specifically programmed blockchain. When it comes to museums and other cultural institutions, their preservation function should not be neglected, thus additional value is derived by providing a means of tracing the origin of original pieces of art and keeping records that prove they are genuine. An open ledger leads to greater transparency in the delivery and presentation of the artwork and its associated transactions; this provides the artist with more powerful tools to control their intellectual property. The *DLT Whores* project does not exist in a historical vacuum. On the contrary: It has a deep narrative that is given to the public within the trappings of a blockchain. The artist uses art, science and technology as an alternative source of power, along with analysis and political action in order to create a virtual archive/cyber reality of the Activate the Territories exhibition.

Seminar space



#2



Fall From A Balcony

2018

Handmade book, work in progress

Balkonlarınız çok yüksek sizin baş döndürüyor.

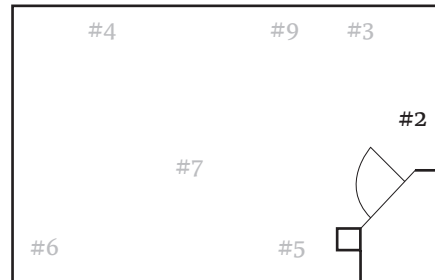
Dünya pek alçak bir yer olacak yakında öyle görünüyor.

Birhan Keskin*

Fall From A Balcony is a visual presentation of the research into the use of balconies by political figures. It questions the relations between space and power through images in recent history and today. Public balconies have been used for political performance and propaganda many times by presidents and dictators as a tool both to demonstrate power and menace their opponents. Balconies have also become a space for political crimes, as well as for actions and protests by revolutionaries, rights defenders, artists ... They are scenes for rising up and falling down.

As a work in progress, the handmade book presents found photographs of balcony speeches and other political actions on balconies from different geographies, mainly in the last century. By displaying various examples with minor interventions to the images, the work proposes to look at different figures and forms in the continuous use of a space for the proclamation of, struggle for, and protest against power.

Exhibition space



* *Your balconies are very high, they make one feel dizzy. It seems that the world will soon be a quite vile place.*

#3

Auschwitz Is Elsewhere

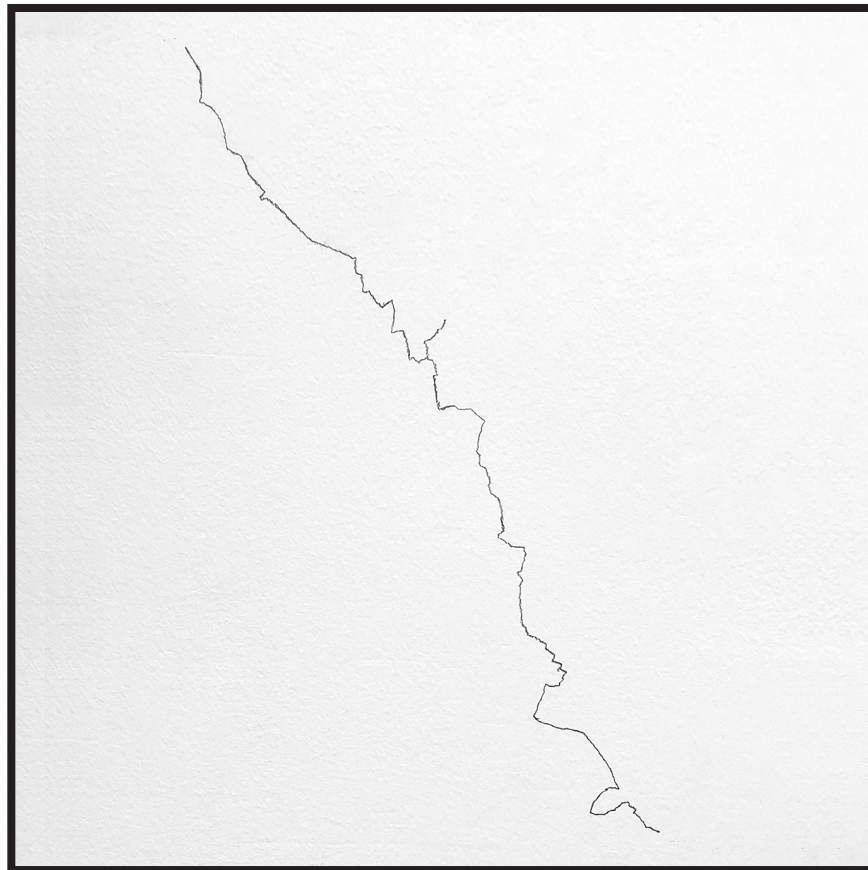
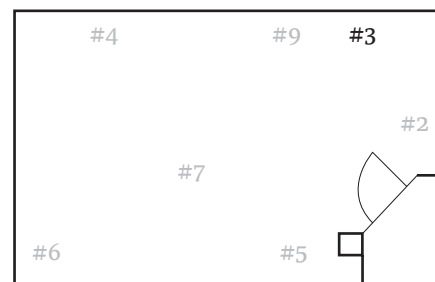
2018

Performance, installation

I was born in Bytom, Upper Silesia, a region that belonged to different countries/empires, including the German Reich under Hitler. Since 1945 Upper Silesia is part of Poland. After my first birthday part of my family, including myself, moved to Germany, while another part of the family stayed in Poland. For a long time, I did not establish a geographical connection between my birthplace and Auschwitz. On my „inner map“ I located Auschwitz far away – elsewhere – in the East. I walked this route twice in 2018 in order to research on my previous assumption and the concept of „elsewhere“. Examining the distance physically, I learned and inscribed this new knowledge into me.

The question of how I can approach such a place physically and artistically was a difficult one to answer. In a suit that has several pinhole cameras attached, which were exposed along the way, my body became a camera itself, walking an act of awareness and learning. As part of the cycle „Auschwitz is elsewhere“, a performance is shown, which deals with the historiography and naming of the places. Against the background of my own family history as well as the new and old historiography in Poland, the way I walked is traced in a wall drawing.

Exhibition space



#4

... on zones of comfort

in dialogue with mirabella paidamwoyo dziruni

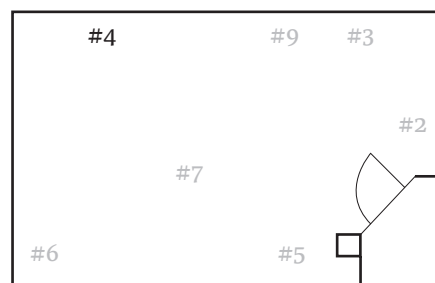
2018

Multimedia installation

a conversation
a restage of a conversation
a shared moment
almost intimate

To be able to fully move in the public sphere without the feeling of exposure is not always possible, especially for those who are seen as “the other”. ... *on zones of comfort* is discussing territories and space from not only a physical, but an emotional perspective. By transferring elements of the private into the exhibition space this work is playing with dichotomies such as exposure/invisibility, private/public, and the feeling of intimacy. It is exploring the importance of personal safety and belonging.

Exhibition space



#5

fountain of saint debt

2018

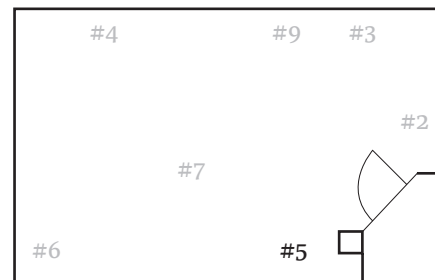
Metal, ceramics

*to truly love you is to stunt, stagnate and bind you
nothing is good enough, love is just a leash
consuming guilt
each drip dries throat to bone
good means to go punished
my love comes with a price
all I want is to let you know I own you*

– youth code, „consuming guilt“, 2014

fountain of saint debt is a sculptural approach to the confusions and intersections of guilt and debt, and their moral-economical consequences.

Exhibition space

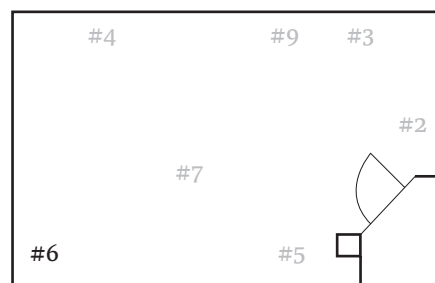


#6

natura dormiens

2018

Mixed media installation

**Exhibition space**

What happens if the world does not go to sleep tonight? If the lights do not turn off anymore and artificial moons light up our streets and eat up the shadows? If nothing of (economic) value can be extracted from sleep, the obstacles preventing it from becoming either increasingly redundant or impossible are suddenly diminished. And once sleep is impossible, it gains the value it seemed not to have. Supply and demand. While the enlightenment already deemed sleep irrelevant to the pursuit of knowledge and compared (or equated) it with madness, illness and “lower modes of human mind”, contemporary “enlightenment” comes in shapes of 24/7 daytime, of manipulated neurons and performativity of machines. The rhythms of this time-frame are inseparable from the imaginary, one of continuous functioning, duration without breaks, temporality without change, lack of difference that leads to indifference. While some say, we should go “back to nature”, that is where some birds fly through the nights for weeks (24/7) without sleeping while migrating to the south; and their brain activities are being measured.

#7



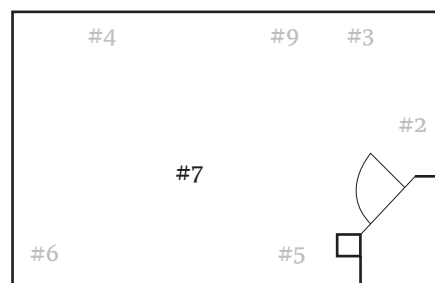
PastNowFuturePast

2018

Series of sculpture, casted concret, cement, mixed chunks of concret from Obersalzberg and marbel from Untersberg

The origin of the work is the critical analysis of the district of Obersalzberg in Berchtesgaden, Germany. The area near the Austrian border holds a long tradition as a recreation area, whose beginnings reach back to the 19th century. The year 1933 marks a profound change in the history of the region. Through Adolf Hitler's plans to make the Obersalzberg a second centre of power of the national-socialistic reign, the Bavarian idyll experienced a fundamental change. In the hermetically sealed „Führersperrgebiet“ representative buildings arose, which were not only used for official receptions, state dinners and recreational stays of high-ranking party officials. Hitler's Berghof was a place where crimes against humanity were planned and ordered, extensive tactical decisions were made, and National Socialist propaganda was perfectly staged, all in front of a picturesque alpine backdrop. The historical ambivalence that reaches into the present forms the basis of the sculpture *PastNowFuturePast*. Today expensive luxury tourism, the process of coming to terms with the past, tourist masses, and National Socialist re-engagement face each other. The simultaneity of the idyllic mountain world, the atrocious past, and present tendencies are characteristic of this place. The shape of the sculpture is a result of this ambivalence and banality. Its structure is composed of fragmented chunks and reinforced concrete of the Obersalzberg, mixed with marble from the Untersberg.

Exhibition space



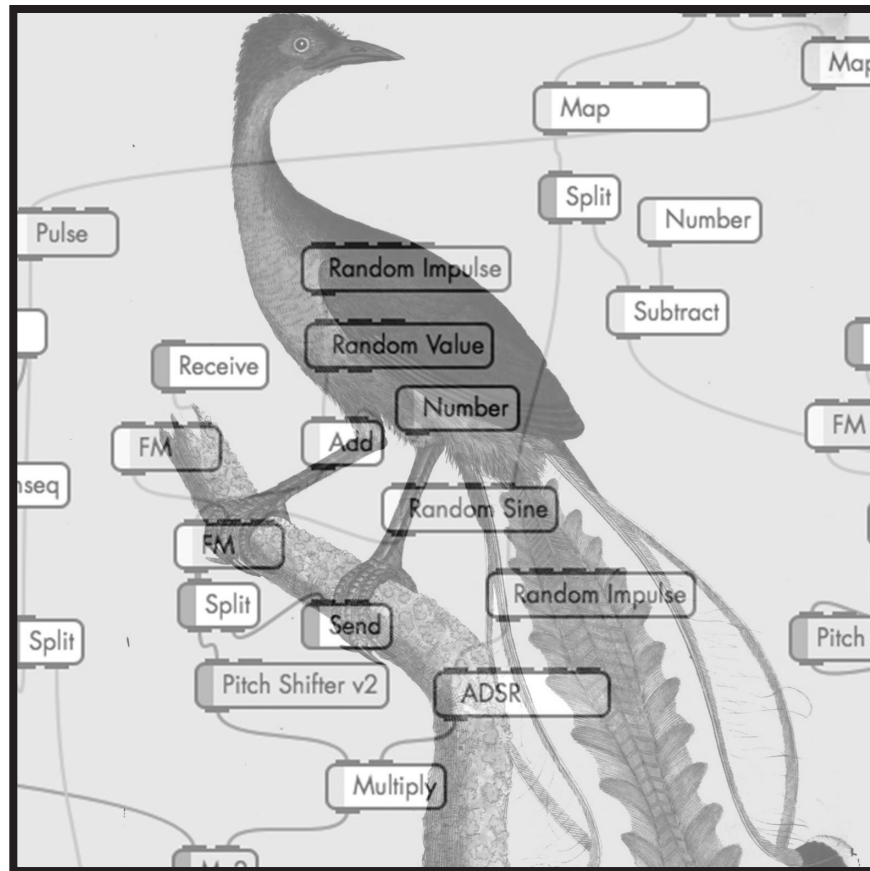
Text by Sebastian
Badstuber and
Benedikt Meixl

#8

Aviary

2018

6 channel continuous sound installation



While this work is not intended to point to or draw any one particular moral conclusion, the work is a result of research into the history of songbirds, bird captivity/breeding, human/bird imitation, and ideas around naturalism/anti-naturalism and environmental ethics. Most directly the piece is inspired by lyrebirds' imitation of human environmental sounds and human imitation of birdsong, as well as extensive listening to various new age recordings during travel to help with my fear of flying.

Suggested other listening:

Iasos – The Paradise Birds of Endless Melodies

Environments 1 – Optimum Aviary

V/A – Ecstatic And Wingless

Moniek Darge – Sacred Balinese Soundies

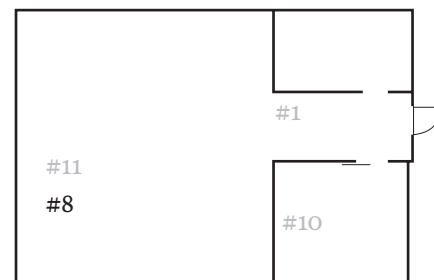
Robert Filliou – Imitating The Sound Of Birds (Fluxus Compilation)

Henning Christiansen – “Verena” Vogelzymphon, HC op.194

Amazonia 6801

The birds living in the Wüstenhaus at Tiergarten Schönbrunn

Seminar space



#9

Your Silk Road

2018

Artistic intervention, interactive shuttle service

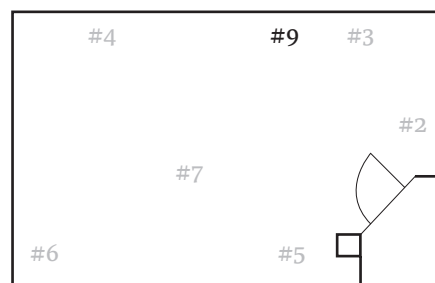
Route: Schlachthausgasse Subway Station –
Paulusplatz 5, 1030 Wien

Your Silk Road is an interactive service conceptually linked to the artist's collaborative project *Our Silk Road*, which deals with mechanisms of knowledge production in relation to global and widespread, yet seemingly invisible phenomena, following the example of the controversial Chinese New Silk Road.

A shuttle service is playfully designed to make exhibition attendees aware of the fact that Vienna has recently become a stop on the New Silk Road, by inviting them to complete a questionnaire while being transported over an unreasonably short distance between the subway station and the symposium venue. The vehicles operating between the two stops are rickshaw-like bicycles, as a typical Asian/Chinese means of transportation and non-native objects used to estrange reality. The transferral is an absurdist intervention, aimed at altering the passengers' perception of the city in a thought-provoking manner. Reinforcing the assertion of *Our Silk Road* that roads are built by people for people, this intervention challenges predominant narratives of the New Silk Road given by both media and official discourses, which mainly revolve around abstract notions of trade and economy, without acknowledging its inherent social component.

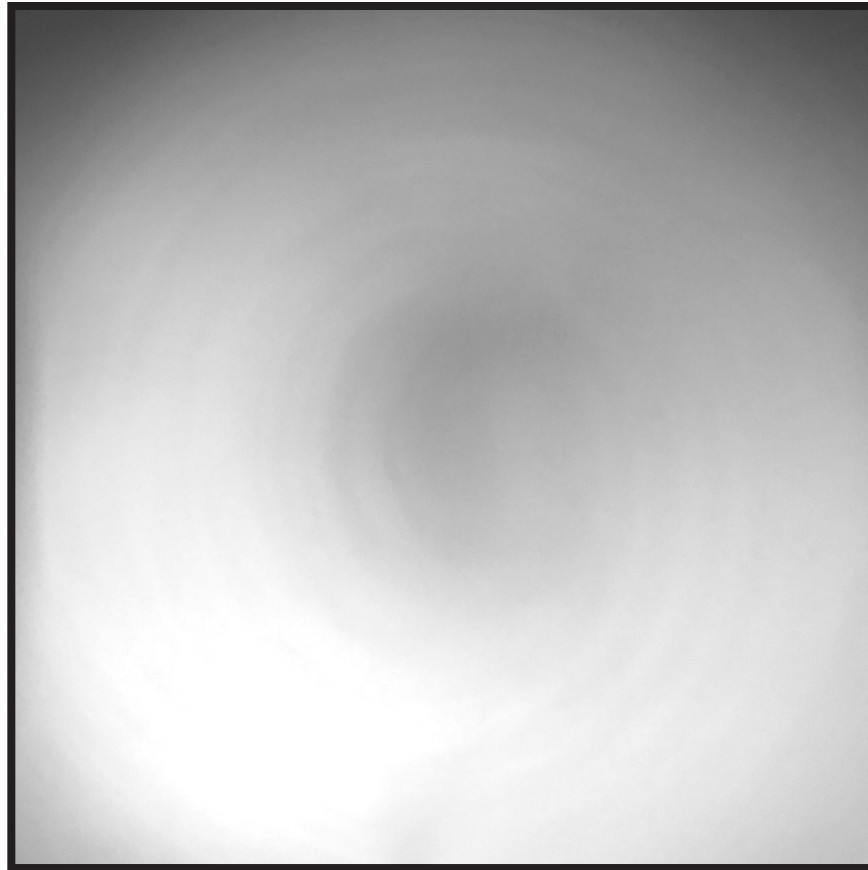


Exhibition space



With the support
of Philipp Miksch,
Verein Einander,
Lastenradkollektiv,
and FAXI
Das Fahrradtaxi

#10



revolvere

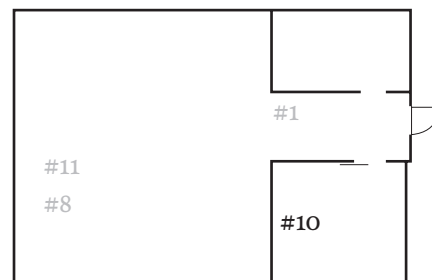
2018

Installation, 16mm projector (16 mm loop, b/w, silent, 0:09 min), iPhone 7 (digital, colour, silent, 5:18 min)

The orbits of all astronomical bodies were named after Copernicus, in late Latin *revolutio*. A semantic change can be ascribed to the word, when in the 15th century it still literally meant to roll back or orbit around, it describes itself from the French Revolution onwards as its main meaning today – of violent political upheaval. The semantics of the cycle is closely connected with the concept of revolution. If after successful revolts new dictatorships of authoritarian elites form again, then how do revolutions end today? In other words: how do they begin?

Since April 2018, the social situation in Nicaragua has escalated due to countless shared accusations of public crimes and murders on social media channels while protest movements against the authoritarian system of Daniel Ortega were organized. Between the government and the demonstrators also stand the social symptoms of the digital world, as emotionally charged posts bulge in virtual space at high speed and become reality in the end. How can the roots of a Nicaraguan system within the digital revolution really be improved?

Seminar space



#11

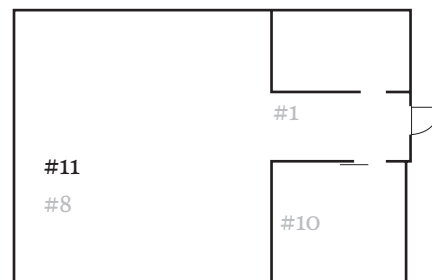
Autonomous Decision-Making in Circular Economy

2018

Lecture, poster

Viewing our future economy as a circular regenerative system, where natural resource input and waste output are minimized through durable design and re-cycling, is a multi-layered problem consisting of geopolitical, financial and technological constraints. Paired with the fact that any knowledge of circular economics is still strictly guarded, academically and scientifically, and released to the society in a very controlled way, results in this field suffering due to ignorance, lack of understanding. Thus circular economics receives little engagement from the general public who are treated as passive receivers of information. With this state of affairs circular economy theory is not reaching its full potential; therefore new measures should be investigated, which increase shared motivation. One of the proposed solutions is the creation of platforms for self-initiated movements and adhocracy within existing industries, where employees are made aware of and given the space for freedom of action. For that reason this study explores not only the benefits of autonomous organization, but also its potential to become the new enabler of circular economy within our existing culture.

Seminar space



Program for the Exhibition opening

Fri, 09.11.2018 | 7pm

6 – 7 pm *Your Silk Road* – shuttle service will be provided from the exit of subway station Schlachthausgasse to the exhibition venue (Paulusplatz 5) with departures every 7 minutes

7 pm Opening

7:15 – 9 pm *Shared Walks* by Eylem Ertürk and Bernd Rohrauer (Registration in front of the exhibition space)

7:30 pm Performance Johanna Folkmann (exhibition space)

8 pm Lecture performance by Sara Bissen (seminar space)

8:30 pm Lecture by Zuzanna Zajac (seminar space)

9 – 10 pm *Your Silk Road* – shuttle service will be provided from the exhibition venue (Paulusplatz 5) to the exit of the subway station Schlachthausgasse with departures every 7 minutes

Contributions by:

Sara Bissen, Eylem Ertürk, Johanna Folkmann, Lukas Gritzner, Laura Hatting, Ana Likar, Benedikt Meixl, Benny Nelson, Ivan Pantelić, Raphael Reichl, Zuzanna Zajac