

# Kunsthalle Wien

A person wearing a dark blue suit jacket with two visible buttons. Their hands are positioned in front of their chest, with the index fingers pointing upwards and the thumbs pointing downwards, forming a heart shape. The background is a solid dark blue color.

## How To Live Together

# Society Between Erosion and Emergence

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How to live together? This question concerns our everyday experiences and the current social, economic, and political developments defining them. Old structures disintegrate, perspectives on the past change, and new models for social coexistence evolve. People's alleged freedom to determine their own lives is determined by their position within a societal structure. The fact that the individual is based on social constructions of realities – as well as the societal conditions of our communal lives – is proof of the potential of individual actions.

*How To Live Together* approaches the subject of coexistence not only as a personal experience, but also as a structural category. In this context, art can be viewed to function as a medium which reproduces images of society throughout time and offers realms for reflection on lived experience. The focus is on individual stories from different historical contexts, which reveal the ordinary within the extraordinary, and express the otherwise inexpressible. Thoughts on constructions of identity and history show that there are always different versions of the past, and thereby enable a new understanding of our social present.

Based on personal experiences, the artworks on display tell stories of flight and migration, inclusion and exclusion, solidarity and participation. At the same time, they refer to social conditions and changing relations between private and political spheres, stagnant and accelerated contemporary circumstances, reality and utopian ideals.

In times of polarised societies it is often only possible to create a feeling of nearness within defined social confines. This fundamental topic is not only debated from a critical distance in the art on display, but also on an empathic level. The variety of living environments presented show how society is more than the sum of its individuals.

The French philosopher Roland Barthes believed that coexistence, in which individual rhythms are recognised, is a phantasm only to be found on a discursive level in literature. Aside from the challenge of fathoming the relationship between the group and the individual, affiliation in the day and age of globalisation also requires recognition on both a societal and institutional level. This is expressed in the foundation of our democracy, which must be protected from disintegration.

What does political representation mean today? To what extent do private and public life coincide? In what way are society and the individual mutually dependent, and which mechanisms play a role in this context? The works in the exhibition provide highly personal answers to these and other questions.

The ideas developed in *How To Live Together* link the past, the present, and the future, thus paving

the way for a united configuration of social coexistence.

## **Curator**

Nicolaus Schafhausen

## **Curatorial Assistant**

Juliane Bischoff

## Bas Jan Ader

\*1942 in Winschoten, went missing in the Atlantic in 1975

Bas Jan Ader primarily went down in art history because of his project *In Search of the Miraculous*, which ended with the artist's traceless disappearance: in 1975, he set out from the USA to his homeland on the smallest boat ever to have sailed across the Atlantic. About ten months later, the empty boat was found on the coast of Ireland.

In his artistic work, Bas Jan Ader often explored the moment of *falling* and disappearing, which he associated with *failing*. In addition to the implemented action, he used the media of photography and film as a means of documentation. Most of his video works (originally 16 mm or Super 8 films) are short sequences, in which he shows different ways of falling or tilting. Reminiscent of slapstick, these actions are metaphors for the feeling of existential instability. Similar to other conceptual artists who were active in Los Angeles in the 1970s – Ed Ruscha, Gordon Matta Clark, Robert Smithson, or Chris Burden for instance – his aim was to blend art and life and to attach more importance to the fragility of human existence than to the utopia of harmony and equilibrium.

In *Untitled (Tea Party)*, the camera slowly approaches a clearing in the woods, where the artist dressed in a dark suit performs an English tea

ceremony underneath a big cardboard box held open at the top by a branch. As the camera retreats, the branch loosens, thus causing the tea drinker to disappear inside the box as in a trap.

*Untitled (Tea Party)*, 1972

16 mm film, transferred to video, b/w, without sound, 1:51 min., camera: William Leavitt

Courtesy Meliksetian | Briggs, Los Angeles



Bas Jan Ader, *Untitled (Tea Party)*, 1972, 16mm film still, © the Estate of Bas Jan Ader / Mary Sue Ader Andersen, 2017, The Artists Rights Society (ARS), New York; Courtesy of Meliksetian | Briggs, Los Angeles

## Kader Attia

\*1970 in Dugny, lives in Berlin and Algiers

Kader Attia grew up in the banlieues of Paris, a child of Algerian immigrants. His experience of two different cultural environments provides the basis for his artistic work. Besides the influence of western culture and capitalism on the societies in North Africa and the Middle East, he is particularly interested in the effects the resistance against colonialism has had on the Arab youth of today. Above all, Attia looks for comparative phenomena in different cultural fields. For him, it is not about the idealistic notion of overcoming cultural differences, but about being aware of the pluralities. Likewise, he believes that “reparation” as a constant feature in life is an adequate way of reappropriating destroyed or forgotten values, whether of a cultural, personal, or psychological nature.

His film essay *Reflecting Memory* also deals with the idea of “reparation”. First and foremost, the collection of interviews – with surgeons, historians, philosophers, psychoanalysts, and traumatised people – is concerned with the phenomenon of phantom pain, which amputees feel for their missing limb or body part. By alluding to this neurological condition, Attia draws parallels to the traumata triggered by historical experiences of war and terror, which may pervade several generations as a sensation of pain. According to the interviewees, conscious remembrance, active

confrontation with the past, and reflection are the best methods for “repairing” this pain. “But above all, reflection is a form of resistance,” the artist says.

*Reflecting Memory (Réfléchir la Mémoire)*, 2016  
HD-Video projection, colour, sound, 40 min.

Courtesy of the artist; Galerie Nagel Draxler, Berlin/Cologne; Lehmann Maupin, New York/Hong Kong; Galerie Krinzinger, Vienna; and Galerie Continua, San Gimignano/Les Moulins/Beijing/Habana



Kader Attia, *Reflecting Memory*, 2016, video still, Courtesy of the artist; Galerie Nagel Draxler, Berlin/Cologne; Lehmann Maupin, New York/Hong Kong; Galerie Krinzinger, Vienna; Galerie Continua, San Gimignano/Les Moulins/Beijing/Habana



# Sven Augustijnen

\*1970 in Mechelen, lives in Brussels

During his research on Belgian colonial history in the Congo, Sven Augustijnen came across a project planned in Katanga province in the 1950s. The fortified structure known as a "reduit" was conceived as a secret city to serve as a refuge for the Belgian government in the case of a communist invasion in Europe. The lack of precise information and facts on this issue stirred the artist's curiosity. Sven Augustijnen struck gold at the archive of the Belgian Centre de Documentation historique des Forces armées (ACOS IS/CA). He analysed numerous documents, photographs, maps, and plans connected to the reduit and arrived at the conclusion that the Belgian government had not only intended to establish a military base in the Congolese city Kamina, but also a seat of government, which was supposed to replace the Belgian capital in the event of a military attack.

The artist's installation outlines the history of the Kamina base, which began as a concrete manifestation of the Belgian government's fear. From 1960 onwards, however, it also played a strategic role in the political unrest, which destabilised the Congo after its declaration of independence. Aerial shots and maps of Kamina exhibit the territorial dimensions of the base, and documents reveal the plans for an infrastructure with the private, administrative, and functional buildings of a royal residence. The installation also includes documentary photographs alluding to the ideology and the desire for refuge, as well as a text by Sven Augustijnen describing his impressions during a trip to Kamina in 2016. The artist adds this personal angle to the compilation of historical material to express his own interpretations. His reconstruction of the story is just as complex as the underlying reality, which eludes an unambiguous truth. At the same time, this historical case portends the consequences of a political climate of fear and intimidation.

*Le Réduit*, 2016

Text, variable dimensions

*Aerial views of Kamina Base*, 2016

Period photographs transferred to 68 AdoxSilvermax slides, variable dimensions

*General Kestens and Major BEM Janssens Set the First Stone of a Building*, 2016

Photographic composition from period negatives, b/w baryta prints, 20 x 20 cm / 45 x 69 cm

*Inspecting the Works in Progress or Completed, Te Deum at the Saint-Laurent Chapel and Military Parade on 21 juillet 1953*, 2016

Photographic compositions from 50 period negatives, b/w baryta prints, 20 x 20 cm and variable dimensions

Courtesy of the artist, La Loge, Brussels, and Jan Mot Gallery, Brussels

*Belgian Congo, Katanga Province, District of the Haut Lomami, Kamina, Provisional Town*, approx. 1951  
Plan (scale 1:45000 – Plan no. T 524 Su 1.), paper and ink, 90 x 47 cm

Courtesy of Federal Public Services of Foreign Affairs, Belgium

*Kamina Military Base*, approx. 1956–58  
Period plan (scale 1:5000), paper and ink, 161 x 152 cm and 145 x 151 cm

*11 Plans of buildings and infrastructure of Kamina Base*, 1947–60

11 plans, tracing paper and ink, various dimensions

Courtesy of the Centre de Documentation historique des Forces armées (ACOS IS/CA)



Sven Augustijnen, *Le Réduit*, anonymous photograph, La Loge, 2016, Courtesy Sven Augustijnen, La Loge and Centre de Documentation historique des Forces armées

# Tina Barney

\*1945 in New York, lives in Watch Hill and New York

Since the mid-1970s, Tina Barney has provided insights into the private spheres of the American upper class and their social dynamics. As a member of this set, she initially started taking pictures of her family and friends without artistic intention. Her first pictures, black-and-white snapshots taken with a compact camera, were followed by subtly staged group portraits, which she carried out in colour and large formats from 1982 onwards. This prolonged the preparations for each picture and called for arrangements that were more elaborate: her subjects increasingly re-enacted their own poses. "I wanted the viewers to recognise every detail in the picture and to feel they were present – as in a movie theatre", Tina Barney explains. In 1996, she compiled her long-term project in the photo book *Theater of Manners* – a social study on the life of privileged North Americans, a counterpart to the street photography of Walker Evans, or Nan Goldin's portraits of fringe groups.

While tracing her ancestors, the artist also spent eight years visiting families in six European countries, which led to the photo book *The Europeans*. The alternation of presentations and self-presentations reveal gestures and poses which show the affiliation of the individuals with a certain social class, even though the codes differ from country to country. During this time, Barney also began to work for fashion and lifestyle magazines, and to accept commissions for portraits. She created *The Reunion* for *W Magazine* in 1999, creating a staged shot without a direct connection between the photographer and the subjects. For the first time, Barney used a digital camera to create these commercial pictures, which she published in the photo book *The Players* in 2010.

From the series: *Theater of Manners*

*Thanksgiving*, 1992

Chromogenic colour print, 121.9 x 152.4 cm

From the series: *The Europeans*

*The Antlers*, 2001

*The Doll*, 2001

*The Lollipops*, 2001

*The Antique Shop*, 2002

*Young man with a dog*, 2002

*The Brocade Walls*, 2003

*The Bust*, 2003

*Dirndls*, 2004

*The Brothers in the Kitchen*, 2004

*The Granddaughter*, 2004

Chromogenic colour prints, each 121.9 x 152.4 cm

*The Foyer*, 1996

Chromogenic colour print, 76.2 x 101.6 cm

From the series: *Players*

*The Reunion*, 1999

*Family Commission with Snake*, 2007

Chromogenic colour prints, each 121.9 x 152.4 cm

Courtesy of the artist and Paul Kasmin Gallery, New York



Tina Barney, *Dirndls*, 2004, © Tina Barney, Courtesy of the artist and Paul Kasmin Gallery

## Cana Bilir-Meier

\*1986 in Munich, lives in Vienna and Munich  
In her two works, Cana Bilir-Meier takes an approach to the story of writer and political activist Semra Ertan. In 1972, 16-year-old Semra Ertan moved from Turkey to be with her parents in Germany, where she did an apprenticeship and worked as a technical draftsman as well as a simultaneous translator. She also wrote many poems, amongst others about her experiences as a migrant. After countless discriminations and setbacks, Semra Ertan burnt herself alive in Hamburg in 1982 to take a stand against the prevailing xenophobia.

The material Cana Bilir-Meier used for both her film and the audio piece derive from her family's archive. For generations her family has collected many photographs, notebooks, letters, and newspaper articles, which document not only private moments in the family, but also public reports about Semra Ertan's protest. In her film, Cana Bilir-Meier juxtaposes a selection of Semra Ertan's poems with original footage, and thereby deconstructs the dramatic images favoured by the public media. *Semra Ertan – Ihre eigene Stimme* (Semra Ertan – Her Own Voice) is based on tape recordings which Gani Bilir compiled after his daughter's death.

While working with this material, Cana Bilir-Meier developed her own perspective on questions of

migration and representation. As a personal narrative, it also refers to the stories of many other so-called "guest workers". From the 1960s onwards, the recruitment agreement between Turkey and Germany led to numerous relocations. The migrants were often only granted a limited residence permit, and their living conditions were defined by exploitative work and a climate of racism. The perspective of this story shows how people can be turned into foreigners.

*Semra Ertan*, 2013

Video, b/w and colour, sound, 7:30 min.

*Semra Ertan – Ihre eigene Stimme* (Semra Ertan – Her Own Voice), 2017

Artist book, transcription, sound, 39:17 min.

Courtesy of the artist



## Ayzit Bostan

\*1968 in Torul, lives in Munich  
Ayzit Bostan's contribution to the exhibition is a print that features on the clothing worn by the guards of the institution. It consists of the words "Imagine Peace" in Arabic writing, a reference to John Lennon and Yoko Ono's legendary song from 1971. As an anti-religious, anti-nationalist, and anti-capitalist statement, the song continues to convey a clear message throughout different social spheres. In Arabic, the line develops a pictorial form, a graphic pattern, and is only recognisable as an appeal in its translation.

Ayzit Bostan developed the label in reaction to her observation that western brand names and logos on clothing also dominate non-western regions of the world, also in the shape of second hand products or imitations. She intended the design as a proposal for communication. The artist's shirts are on sale at the Kunsthalle Wien Shop. While some might find the Arabic writing disconcerting, parts of society are receptive to its message. In its translation, "Imagine Peace" seems more acute than any advertising slogan. It is a reminder of the current harrowing conflicts in the Arab world. In this sense, it can be interpreted as an appeal to our power of imagination, or as Yoko Ono once said: "A dream you dream alone is only a dream. A dream you dream together is reality."

*Imagine Peace*, 2015  
Print on T-Shirt

Courtesy of the artist

تخيل السلام

# Mohamed Bourouissa

\*1978 in Blida, lives in Paris and Gennevilliers

The Algerian-French artist Mohamed Bourouissa's work is founded on the photographic exploration of the lives of social and ethnic fringe groups. His series of large colour photographs *Périphérique* shows scenes from the Parisian suburbs with their inhabitants from the Maghreb regions. Bourouissa's carefully composed pictures stand in contrast to the representation of the unrests in Paris around 2005 by mass media, which showed only violence and destruction. Although the title of the series refers to the boulevard périphérique, which separates the city centre from the districts on the outskirts, the artist obscures this boundary by alternating documentary photographs with staged, almost pictorial impressions. The latter are reminiscent of the compositions found in classical French painting, thus forging a connection to the culturally inclined city centre.

In his video work *Temps mort*, Bourouissa also bypasses power symmetries between himself and the participants in his works. Via a smuggled mobile phone, he exchanges text messages with his incarcerated acquaintance AI, who sends him pictures of everyday life in prison. In return, Bourouissa sends views of nature whenever AI complains about his cramped prison cell.

The multi-part project *L'Utopie d'August Sander* refers to Sander's uncompleted photographic atlas *Menschen des 20. Jahrhunderts* (People of the 20<sup>th</sup> Century), but is confined to documentary portraits of people in search of work. The artist scanned these shots with a mobile 3D photo laboratory and had them printed as polyester statuettes measuring about 10 cm, which he sells on the street for 1 Euro a piece.

From the series: *Périphérique*, 2005–08

*Bascule*, 2006  
*Le miroir*, 2006  
C-Prints, each 120 x 90 cm

*Le poing*, 2007–08  
*La rencontre*, 2007–08  
*La prise*, 2008  
C-Prints, each 90 x 120 cm

*Carré rouge*, 2007–08  
C-Print, 106 x 160 cm

*Le couloir*, 2007–08  
C-Print, 120 x 160 cm

*La République*, 2006  
C-Print, 138 x 165 cm

*L'Utopie d'August Sander*, 2012–13  
Installation, artist book, wall, table, chairs,  
140 x 100 x 200 cm and C-Print, 125 x 94 cm

*Temps mort*, 2009  
Video, colour, sound, 18 min.

Courtesy of the artist and kamel mennour,  
Paris/London



Mohamed Bourouissa, *Carré rouge*, from series: *Périphérique*, 2005, © ADAGP  
Mohamed Bourouissa, Courtesy of the artist and kamel mennour, Paris/London

# Kasper De Vos

\*1988 in Antwerp, lives in Gent

*Native Kitch and Spiritual Ravers* is a series of sculptures inspired by the busts of the Austrian sculptor Franz Xaver Messerschmidt (1736–83) on the one hand, and by Gabber subculture on the other. Gabber is a variant of hardcore techno, which was particularly popular in the Netherlands and Flanders in the 1990s. In Dutch, the slang term “Gabber” means “dude, guy” or also “mate, friend”. The clothes and attitude were partly inspired by the British skinhead movement, initially a reaction of working-class youths to the more intellectual “Flower Power” trend. Unlike the skinhead movement, which was taken over by both left-wing and right-wing extremists, the Gabber scene always remained a non-political party scene with its own style of dancing.

The Gabber dancers the artist saw in numerous YouTube videos reminded him of Messerschmidt's well-known character heads, which capture human emotions and passions in very realistic representations verging on the grotesque. The affective busts of yawning, laughing, or screaming men are unique portrayals of common expressions. De Vos transfers these unsparing late baroque studies of human physiognomy to contemporary sculptures, which depict the momentary ecstasy of the rave and give an already historic youth movement a timeless presence. In their almost spiritual devotion to music, the Gabber dancers become agents of a contemporary folklore, in which group affiliation is still the basis for identification.

*Native Kitch and Spiritual Ravers*, 2016  
Polyurethane resin, pigment, PVC pipes,  
248 x 40 x 30 cm

Private collection, Antwerp

*Native Kitch and Spiritual Ravers*, 2016  
Polyurethane resin, pigment, PVC pipes, concrete,  
pebbles, plastic coating, 215 x 35 x 30 cm

Private collection, Diest

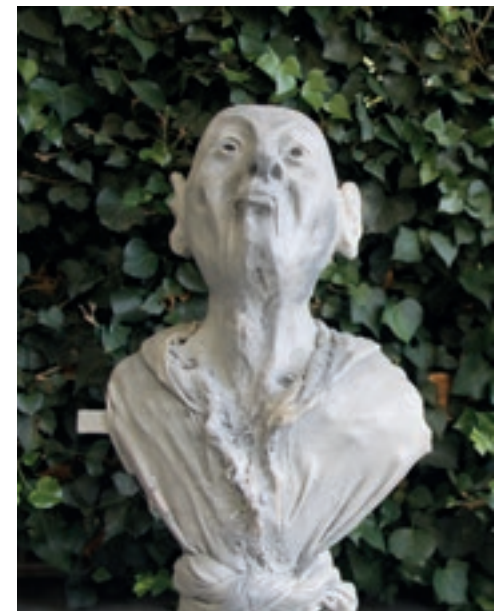
*Native Kitch and Spiritual Ravers*, 2016  
Polyurethane resin, pigment, PVC pipes,  
190 x 40 x 40 cm

Private collection, Antwerp

*Native Kitch and Spiritual Ravers*, 2016  
Polyurethane resin, pigment, PVC pipes, synthetic  
coat, 162 x 45 x 60 cm

*Native Kitch and Spiritual Ravers*, 2016  
Polyurethane resin, pigment, aluminium pipes,  
concrete, pebbles, 185 x 36 x 44 cm

Courtesy of the artist



Kasper De Vos, *Native Kitch and Spiritual Ravers*, 2016, © Kasper De Vos, photo:  
Philip Vanderschueren, Courtesy private collection, Diest/Belgium



## Ieva Epnere

\*1977 in Liepāja, lives in Riga

Ieva Epnere's video installation *Potom* revolves around the military history of the Baltic coast, raising Latvian and Russian relations. The title translates from Russian as "later" in English, and akin to the symbolism within the film, not only alludes to the regime of the past and the present post-communist reality, but what the future may hold in light of the recent annexation of Crimea and contemporary reports of Russia's naval presence in Latvia's vicinity.

The loose narrative that unfolds in *Potom* follows the movements of one main protagonist, an unknown military official, who is shown to survey the horizon – on the beach and aboard a boat – as well as perform everyday rituals, such as dressing and combing hair. Epnere's film projects personal histories as much as it does national. The interior of the buildings that feature are in disrepair. The rich colours and textures of the peeling walls draw affinities with the textured surfaces of the landscape; the ripples of the sea, or the casemates on the coast reduced to rubble from the ravages of war and the Baltic waves. Following foghorns, and the main character's lone passage through the bright, daylight-lit dusty halls of the former meetinghouse for the Russian Imperial, members of the Latvian Naval Fleet (*Jūras Spēki*) are pictured marching, ascending the stairs and gathering together, as if for a photograph.

Epnere's photographs belie an attuned space for story telling that her films also exhibit. For her photographic series *Riga Circus*, she documented over the course of four years figures from the company and the animals they worked together with. Performers such as an aerial dancer, acrobat, clown, musician, or stunt artist, appear in full costume, however most of the selection on display depict the circus behind the scenes. While some photographs appear staged, they are all intimate portraits or snapshots of working life and relationships within the circus.

*Potom*, 2016

Installation, military blankets, video, colour, sound, 20 min.

*Riga Circus*, 2004–08/2017

16 photographs, each 42 x 60 cm

Courtesy of the artist



Ieva Epnere, *Riga Circus*, 2004–2008/2017, © Ieva Epnere, Courtesy of the artist

## Aslan Gaisumov

\*1991 in Grozny, lives in Grozny

Aslan Gaisumov's works depart from his explorations of the collective history of Chechnya, his place of birth. In 1995, during the bombing of Grozny in the first Chechen war, the artist's family fled their hometown. In *Volga*, Gaisumov restaged this escape, which required him – at the time, a four-year-old boy – to squeeze into a single car with twenty relatives. The video revolves around an old Volga model parked on an expansive meadow. Groups of parents with children appear on the horizon and move towards the car and climb inside it. The process seems endless. Even before the last two women have managed to squeeze in, the engine starts and the car gradually rolls forward. The twenty passengers finally manage to close the doors and the car leaves the scene.

In *People of No Consequence*, Gaisumov deals with Stalin's order to displace the Chechen and Ingush people. Accused of "anti-Soviet behaviour", half a million people were deported to Central Asia by the Soviets in the spring of 1944. Over 73,000 died of exhaustion, hunger, or disease, resisters were executed. Survivors were first able to return home in 1957. In 2016, the artist went on a journey through Chechnya to find the last witnesses of the deportation. One hundred and nineteen survivors were willing to meet in Grozny. Gaisumov's video shows an empty

assembly hall with a view of modern-day Grozny on the back wall. Little by little, old, mostly frail men enter the room and sit down in the first row. In keeping with tradition, the women follow and take their seats towards the back of the hall. The artist confronts us with the passive faces of the survivors. A text passage at the end of the film provides background information, which finally sheds light on the historical event.

Gaisumov's simple and direct visual language touches on complex topics surrounding the conflicts and suppressed history of Chechnya. His quiet comments oppose the sensationalistic reporting of war and conflict.

*Volga*, 2015

Video, colour, sound, 4:11 min.

*People of No Consequence*, 2016

HD-Video, colour, sound, 8:34 min.

Courtesy of the artist



Aslan Gaisumov, *Volga*, 2015, video still, Courtesy of the artist

# Gelitin

(also: Gelatin) is comprised of four artists: Ali Janka, Wolfgang Gantner, Florian Reither, and Tobias Urban. First meeting in 1978, international exhibitions since 1993.

In their art, Gelitin/Gelatin combine action and installation. Interaction with the audience is an important factor in their productions. This results in the “material transformation” of objects, installations, and actions usually consisting of “found or exclusive rubbish”. In this context, handicraft is just as important as access to physicality as a “place” of trust and communication. The exploration of both their own and their audience’s realm of perception, but also of expectations, is a central aspect of their artistic work.

For the exhibition *Diskursive Konstruktion ...* (Discursive Construction) (2013) at the Schinkel Pavillon in Berlin, Gelitin invited twelve artists, who formed the artists’ group Anna Ly Sing. Each day, the collective came together with three members of the group for a four-hour meeting. In front of the audience, the artists talked about sculpture and used their individual artistic approaches to give expression to their thoughts. They were provided with workplaces, an extensive supply of materials as well as space for discussions. These unspecified performances were intended as reflections on sculpture, and evolved through the exchanges with the guests. Thus, the exhibits resulted from the process and this dialogue, or, as Gelitin explain: “The conversations between Anna Ly Sing and Gelitin generate sculptures. In turn, the sculptures feed the conversations. Questions. Destruction. Construction. Orbit. Rollercoaster. Cut. Distortion. Reversal. Build-up. Erosion. Folding chair. Burial. Reflection. Mirror. Nothing and everything, and back to nothing. The sculpture casts the anchor back into the head. At the end of the performance there are twelve. Probably.”. By reversing the traditional power dynamics between producers and consumers, Gelitin create a “community of participation and experience” for all who decide to follow and take part in their actions.

*stop – anna ly sing, schinkel pavillon, 2013*  
Gelitin in collaboration with: Kris Lemsalu, Thomas Zipp, Martin Ebner, Wolfgang Ganter, Tom Humphreys, Will Benedict, Katrin Plavcak, Vanessa Lodigiani, Michele Di Menna, Michael Beutler, Marlie Mul, Karl Holmqvist, Douglas Gordon, Christian Falsnaes, Gerwald Rockenschau, Kolbeinn Hugi, Mundi Vondi, and Gabriel Loebell

*A einu bretti, 2013*  
*A mit kurzen Beinen, 2013*  
*AB pressure measurement, 2013*  
*Don’t touch it, it might survive, 2013*  
*Fio dental africano, 2013*  
*Flu Glue, 2013*  
*Hinkel Jause in der Schinkel Klause, 2013*  
*Homo lulu, 2013*

*Paaanna Cooootta OAAHHH, 2013*  
*Ponte de la caque, 2013*  
*So Douglas, 2013*  
*teenage saladteenage salad, 2013*

Mixed media including wood, balloon, water bottle, CD player, plastic bucket, foam, plaster, plastic eggs, clay, bones, plastic, water, pump, plastic tubes, wigs, wheels, paper, fabric, plastic gloves, textiles, rubbish, acrylic, glass, polystyrene

Courtesy of the artists and Artist Pension Trust London Collection



Gelitin, *stop – anna ly sing, schinkel pavillon, 2013*, photo: Markus Jens, Courtesy of the artists and Artist Pension Trust London Collection

# Liam Gillick

\*1964 in Aylesbury, lives in New York

Many of Liam Gillick’s works deal with the mechanisms, and ultimately, also the failure of post-industrial models of society. His preoccupation with concepts of history and the long-term repercussions of once utopian ideas of modernity has resulted in a large amount of works about the collaboration of bygone ideologies and their transformation, or their pragmatic continuation, albeit under a different heading. The posters of the *Information Posters (Wien/Public)* series are defined by the historical aesthetics of countercultural protests or state campaigns in combination with fragmentary slogans. The public at large is addressed in the manner of an appeal, but the information remains as vague as the connection between the texts and black-and-white pictures. Which ideology is behind the words with exclamation marks? Who is propagating what and addressing whom?

Originally put up along the Canal St. Martin in Paris, the poster series titled *Information Posters (Private/Public)*(2013) blend with their surroundings. At the same time, the abstract texts, which read like erroneous allusions to the political and social movements of the 20<sup>th</sup> century, are perplexing. Transferred to the present, these combinations of texts and images seem like post-utopian news from a near future, in which mundane motifs, such as youths in a swimming pool or students celebrating their graduation, herald a moment of emergence, unrest, or imminent uprising.

*Information Posters (Wien/Public), 2017*  
Poster series on display to take away, 29.7 x 42cm

Courtesy of Galerie Meyer Kainer, Vienna



# More Just!



Liam Gillick, from series: *Information Posters (Wien/Public)*, 2017, Courtesy of Galerie Meyer Kainer, Vienna

## Paul Graham

\*1956 in Stafford, lives in New York  
In the early 1980s, when over ten million British citizens were dependant on the support of governmental welfare organisations, Paul Graham photographed everyday life at employment offices and social services departments. His series *Beyond Caring* shows the run-down waiting halls and dismal corridors of the “Department of Health and Social Security” and the “Department of Employment” – the places where societal, economic, and social inequality are managed. In 1930, Siegfried Kracauer characterised employment offices and arrived at the conclusion that societal conditions are determined by the given interiors: “Every typical room is the result of the typical societal relations expressed in it without the distraction of awareness.” The topography of the employment office is intended to resemble a “passage” leading back into the world of gainful occupation, while even its structure defines it as one big waiting hall. Both spatially and typologically, the area society has allotted to the people in need of assistance is located on the periphery.

Paul Graham’s photographs examine the typology of the interiors in which the social conditions in the UK manifested themselves at the time. The central topic is waiting – which became a defining experience for a large part of the society under Margaret Thatcher’s government. The bleak walls, the bright neon lights, the haphazardly distributed benches, and the complete lack of comfort are tokens of the insufficient public interest invested in these rooms. The complexity of social issues is transformed into simple pragmatism. As recent political developments throughout the world have shown, the concomitant disregard for entire groups of society triggers aggression against the even more disadvantaged.

From the series: *Beyond Caring*, 1984–85

*Baby, DHSS Office, Birmingham*, 1984/2017  
*Baby and Interview Cubicles, Brixton DHSS, South London*, 1984/2017  
*Crouched Man, Bristol*, 1984/2017  
*DHSS Emergency Centre, Elephant and Castle, South London*, 1984/2017  
*Doorway, Dole Office, Hammersmith, West London*, 1984/2017  
*Horse Poster, DHSS Office, Bristol*, 1984/2017  
*Mother and Baby, Highgate DHSS, North London*, 1984/2017  
*Waiting Room, Southwalk DHSS, South London*, 1984–85/2017  
*Woman in Headscarf, DHSS Waiting Room, Bristol*, 1984–85/2017  
*Man filling in Form, Dole Office, Liverpool*, 1984–85/2017  
*Man Reading Paper, Bloomsbury DHSS, Central London*, 1985/2017

*Waiting Room, Poplar DHSS, East London*, 1985/2017  
C-prints, each 87.5 x 106 cm

Courtesy of Anthony Reynolds Gallery, London



Paul Graham, from series: *Beyond Caring*, 1984–85, © Paul Graham, Courtesy of Anthony Reynolds Gallery, London

# Johan Grimonprez

\*1962 in Roeselare, lives in Belgium and New York

Johan Grimonprez's filmic works evolve along the lines between documentation and fiction, commentary and staging. He often combines existing and newly filmed material in contrasting montages, which place the seemingly familiar in a new discursive context.

*Every Day Words Disappear* embeds short excerpts from Jean-Luc Godard's motion picture *Alphaville* in a discourse on love as part of the common good by the American philosopher Michael Hardt. Godard's dystopian vision of the future takes place in the city state Alphaville, which is dominated by a computer system called Alpha 60. In Alphaville, sentiments and interpersonal relationships are forbidden under penalty of death, and love, poetry, and feelings are unknown. Every day, new words disappear from the city's dictionary. Michael Hardt, who wrote the trilogy *Empire* (2000), *Multitude* (2004), and *Common Wealth* (2010) together with Antonio Negri, counters this filmic narrative with the utopia of the "politics of love". Machiavelli wrote that a ruler should rather be feared than loved. Michael Hardt, on the other hand, proposes a political system based on love instead of fear as well as a paradigmatic change, which replaces the exploitation of people and privatisation of public resources with a radical form of common wealth.

For him, the "commons" are a means against a society dominated by fear, and an inspiration for a social model, which places communication and cooperation above power and authority.

*Kiss-o-drome* portrays a demonstration which took place in the Brazilian city Sorocaba in 1980. Under the then ruling military dictatorship, kissing in public was penalised as it was believed to undermine morality. For one day, the protesters turned the Brazilian city into one big kissing event.

*Every Day Words Disappear*, 2016  
Video, colour, sound, 15:29 min.

Commissioned and co-produced by  
CONTOUR 7 - A Moving Image Biennale

*Kiss-o-drome* [fragment from *Shadow World*,  
story written and read by Eduardo Galeano], 2016  
Video, b/w, sound, 1:16 min.

Courtesy of the artist and ZAP-O-MATIK



# Binelde Hyrcan

\*1982 in Luanda, lives in Paris and Nice

In his works, Binelde Hyrcan examines the mechanisms of power structures, poverty, and migration. Growing up in Angola during the civil war, he personally experienced the repercussions political decisions can have on individual lives. His film *Cambeck* takes place in Angola's capital Luanda and shows four children playing together. In their imagination, they drive around the world in a limousine made of sand, but it is not long before the experiences of their reality are exposed by their innocent game.

According to the Mercer Survey (2016), Luanda is the second most expensive city in the world. After the civil war in Angola ended in 2002, the city experienced enormous growth. By observing the situation in Luanda through the eyes of children, Binelde Hyrcan reveals the social inequalities and tensions. The powerful status of the wealthy minority clashes with the reality of those who live below the poverty line and dream of a better life in countries such as the USA or Brazil. The portrayed boys envision themselves in this distant world, which eclipses the dark sides of the African metropolis with its poverty, air pollution, housing speculation, and chaotic traffic. At the same time, their game manifests the awareness that not everybody can enjoy this privilege. The escape from their circumstances only lasts a moment before hopelessness returns.

*Cambeck*, 2010

Video, colour, sound, 2:36 min.

Courtesy of Atelier Binelde Hyrcan



# Leon Kahane

\*1985 in Berlin, lives in Berlin  
*it's an uphill battle*, the work Leon Kahane developed for the exhibition, combines concepts of societal development and cultural history. Upon closer scrutiny, the word "ewig" (eternal) can be made out on the large carpet in the exhibition area. On the one hand, the carpet is a reference to living space, and on the other hand, it alludes to cultural traditions and the globalised production of goods, which is nowadays often outsourced to countries on the economic periphery. Due to the global increase of social inequality, culture as an identity-defining criterion has once more come into the focus of nationalistic politics. Populist rhetoric fuels fear of the disintegration of a familiar world order, which propagates a fixed image of cultural identity. This results in the exclusion and depreciation of social groups that do not fit into the fabricated picture.

Leon Kahane is interested in the role language plays in spreading political ideologies. He derived the word "ewig", which will be repeatedly written on the carpet over the course of the show, from Victor Klemperer's *LTI – Notizbuch eines Philologen* (A Philologist's Notebook) (1947). LTI stands for "Lingua Tertii Imperii," the language of the Third Reich. In his essays, the Romance philologist and subsequent politician Klemperer, who converted from Judaism to Protestantism, documented his everyday experiences

during National Socialism, which were defined by isolation. Besides political speeches and propaganda, he also analysed trivial literature and arrived at the conclusion that the manipulation by means of language primarily occurred through the constant repetition of terms associated with National Socialism. Rational knowledge was exchanged in favour of emotion and belief. By deleting and rewriting the word "ewig" on the carpet, Leon Kahane juxtaposes the idea of repetition as a means of persuasion with the changeability of his work and breaks the narrative used in totalitarian systems.

*it's an uphill battle*, 2017  
Tufted carpet, polyamide, approx. 400 x 1000 cm

Courtesy of the artist



Leon Kahane, *vacuum cleaner on a carpet with an extra clean strip for copy space*, reference photo, 2017, © rosieapples/123RF Stock Photos

# Herlinde Koelbl

\*1939 in Lindau, lives in Neuried near Munich

From 1991 to 1998, Herlinde Koelbl photographed and interviewed 15 personalities from the world of German politics and economics on a yearly basis for her long-term study *Spuren der Macht – Die Verwandlung des Menschen durch das Amt (Traces of Power. The Transformation of Man through His/Her Office)*. "I want to tell stories about people. Their stories. This necessitates a dialogue. People are only open when they feel they are not being exposed. The subjects sense that I accept them, that I am not standing in judgement. I give them time to be themselves without having to function", Herlinde Koelbl says about her photographic approach. Her eponymous photo book, which was published in 1999, reflects the changes that life in the spotlight brought to politicians such as Joschka Fischer, Gerhard Schröder, Angela Merkel, and Irmgard Schwaetzer. "How do the traces of power manifest themselves, both in a positive and in a negative sense? How do people develop and come into their own? How do they handle crises?"

When the Council of Europe commissioned the photographer to create a work about refugees, she decided to explore the fate of these people beyond the headlines. For her cycle *Refugees*, she not only travelled to locations in Greece and Italy, but also visited six refugee accommodations in Germany.

Apart from the plight of the victims, she documented the readiness to help and the varying degrees of well-organised charity in the countries of arrival. The photographer derived the motto of this work from a statement by Albert Einstein: "Imagine the world we could build if we used the forces unleashed by war for its establishment!"

*Angela Merkel*, 1991–2006, from the cycle: *Spuren der Macht (Traces of Power)*  
Silver gelatine vintage prints, each 50 x 60 cm

*Refugees*, 2016  
C-Prints on alu-dibond, 20 x 30, 30 x 40 to 40 x 60 cm

Courtesy of the artist



Herlinde Koelbl, *Italy Catania-Messina*, from series: *Refugees*, 2016, © Herlinde Koelbl, Courtesy of the artist



## Armin Linke

\*1966 in Milan, lives in Milan and Berlin

In 2006, Armin Linke was invited by the Italian Ministry of Cultural Heritage (Ministero per i Beni e le Attività Culturali) to photographically chart all of the public institutions in Rome situated in historical buildings. This resulted in a portrait of the Italian state formed on the historically charged structures of the capital, which are still used for functional or ceremonial purposes. The pictures show places in which the power of decision-making processes becomes visible or finds expression on an administrative or representative level. This microscopic perspective reveals the political and organisational aspects of the state apparatus. In the case of the numerous buildings belonging to the Vatican, the interaction between the historically charged interiors and the people employed there adds a spiritual allusion. Although documentary, these photographs also have a staged quality and present governance, administrative duties, and representation as tasks sanctioned by the spheres of century-old history.

Armin Linke's focus is not on individual motifs, but on the combination of the pictures and the resulting narrative. In the sense of an open reference system, the shots function as mutual comments and illustrate the correlations between the functional aspects of society, architecture, and interiors, as well as the people interacting with these surroundings. The glance behind these usually closed doors underlines the distance which still appears to exist between the viewers and the governing institutions.

*Vatican, Church of St. Peter, ceremony for the nomination of bishops, 2002*

*CNR, National Research Council, Marconi conference hall, 2007*

*CONI, 2008*

*Supreme Court of Cassation, Hall of Justice, Aula Magna, display of the scepter used by all Italian courts during the annual inaugural ceremony as symbol of power, 2008*

*Supreme Court of Cassation, Hall of Justice, Aula Magna, opening of the judicial year, 2008*  
Lambda prints mounted on alu-dibond, each 50 x 60 cm

*Bank of Italy, Department Cut2000, robotic arm photographs a pack worth 1,000,000 Euros as a final and legal digital document, 2007*

*Chamber of deputies, Palazzo Montecitorio, assembly, 2007*

*Senate of the Republic, 2007*

*Senate of the Republic, Palazzo Madama, television control room, 2007*

Photographic prints mounted on alu-dibond, each 50 x 60 cm

*Bank of Italy, 2007*

*CNR, National Research Council, Fermi conference hall, on the wall the Globe made by Fra' Mauro in 1460, 2007*  
Photographic prints mounted on alu-dibond, each 150 x 200 cm

Courtesy of the artist



Armin Linke, *CNR, National Research Council, Fermi conference hall, on the wall the Globe made by Fra' Mauro in 1460*, Rome Italy, 2007, © Armin Linke, Courtesy of the artist

## Goshka Macuga

\*1967 in Warsaw, lives in London

Goshka Macuga's *To the Son of Man Who Ate the Scroll* is a talking android which directly addresses its audience. The expressions are astonishingly human and, despite its cyborg appearance, arouse feelings of empathy. In its speech, it touches on universal humanistic topics and outlines the history of mankind from the evolution of the earth to the development of civilization, antiquity, renaissance, and the modern age. It quotes great thinkers who have defined our conceptions of coexistence from Immanuel Kant and Friedrich Nietzsche to Albert Einstein and Sigmund Freud to Hannah Arendt and Martin Luther King. However, its universe also comprises fiction such as *Frankenstein, 2001: A Space Odyssey*, and *Blade Runner*. It talks about human instincts such as love and hate, the relationship between human beings and technology, and about overcoming the need to believe in a god. The robot sees itself as part of our contemporary society, which is on the brink of a radical new beginning. In this scenario, technology is no longer an extension of humanity, but an indispensable part of it. According to the android, artificial intelligence is the logical development of ancient memorisation techniques and marks the dawning of a new era, in which the traditional concepts of history, death, creation, yearning, or gender, no longer exist.

In its appeal, the robot uses language as a medium for generating knowledge – an instrument for gaining insights, which seems to be a human prerogative. Speaking from a past future, it uses poetic logic to present its ideas and philosophises about the development of new concepts and experiences.

*To the Son of Man Who Ate the Scroll, 2016*  
Mixed media: robot, plastic, coat, 2 shoes, compressor, Android seated: 140 x 50 x 84 cm

Courtesy of Fondazione Prada, Milan



Goshka Macuga, *To the Son of Man Who Ate the Scroll*, 2016, exhibition view: Fondazione Prada, Milan, 2016, photo: Delfino Sisto Legnani Studio, Courtesy of Fondazione Prada, Milan



# Taus Makhacheva

\*1983 in Moscow, lives in Makhachkala and Moscow

For *19 a Day*, Taus Makhacheva worked together with the professional wedding photographer Shamil Gadzhidadaev. Over the course of a single day in September 2014, they tried to gatecrash as many weddings in Makhachkala as possible. The city in the Russian republic Dagestan is known for its more than sixty wedding halls, which are all booked out during peak times. The photographs show Taus Makhacheva mingling with the wedding guests, congratulating the bride and groom, or posing next to wedding gifts. The documentary of the “wedding crash” reveals a range of variations on the concept of wedlock – from styles inspired by Western traditions to women with hijabs – to universal rituals of individual love.

In her four-channel video, the artist appears in the role of her alter ego “Super Taus”. Dressed according to Dagestanian tradition, she sets out to find an adequate spot for the memorial she produced in honour of Maria Korkmasova and Khamisat Abdulaeva. In the early 1990s, the two women, who were working as guards at a Russian museum, saved a painting by Alexander Rodchenko from the hands of a thief. As Super Taus wants these everyday heroines to get the recognition they deserve, she embarks on her quest for the ideal place somewhere between Makhachkala and Paris,

and finally finds it in the Moscow Museum of Modern Art (MMOMA). In allusion to the representations of workers in Socialist Realism, the memorial refers to new forms of work, but also to the marginalisation of the (historical) achievements of women. As Super Taus, the artist pays a humorous tribute to the often overlooked feats of everyday heroines.

*19 a Day*, 2014

28 colour photographs, each 10 x 15 cm  
In collaboration with Shamil Gadzhidadaev

*Super Taus*, 2016

4-channel video, colour, sound, 10:17, 12:36, 15:57 and 5:10 min.

Courtesy of the artist and narrative projects, London



Taus Makhacheva, *19 a Day*, Makhachkala, 14.09.2014, photo: Shamil Gadzhidadaev, Courtesy of the artist and narrative projects, London

# Pedro Moraes

\*1985 in Rio de Janeiro, lives in Brussels and Rio de Janeiro

Pedro Moraes' *Physical Factors of the Historical Process – The Problem of Cosmic Calculation* is about energy and its production, distribution, and circulation in systems – not only energy in the sense of electricity for devices and apparatuses, but also in a cosmic and evolutionary context. As a vector of technological innovation, a political infrastructure, or a metaphysical power fed into economic and technical systems, energy is necessary for the production of new resources.

*Physical Factors of the Historical Process ...*

consists of a large print in the exhibition as well as several posters located in the toilets of the Kunsthalle Wien. The work resulted from an essay the artist published on the economic, political, and material conditions of energy production. He derived his insights from the historical case of a workers' strike, which took place in Barcelona's biggest power plant in 1919. Moraes is especially interested in the mechanisms that come into effect during the production, exchange, and redistribution of resources. He also references scientific findings and fiction, as is the case in *Physical Factors of the Historical Process ...*, which alludes to *The Last Question* by Isaac Asimov. In this short story, the Russian-American

biochemist and science fiction writer deals with the reversibility of the physical measure of entropy. According to the second theorem of thermodynamics, the emergence of entropy in a closed system casts everything that evolves from order – galaxies, planets, metals, air, water – into a state of unremitting chaos. Applied to systems of coexistence, questions arise regarding production and the orderly, in other words the fair distribution of limited resources, which also have unmistakable political implications.

*Physical Factors of the Historical Process – The Problem of Cosmic Calculation*, 2017

4 panels with vinyl foil, each 200 x 280 cm, 6 posters, each 29.7 x 42 cm

Courtesy of the artist



Pedro Moraes, *Physical Factors of the Historical Process – The Problem of Cosmic Calculation*, 2017, Courtesy of the artist

## Sarah Morris

\*1967 in Sevenoaks, lives in New York  
Since the late 1990s, Sarah Morris has devoted herself to painting and film, media she believes are independent, and yet complementary on a contextual level. Her main topics are architecture and urban planning as a social system and human environment, as well as the overall contemporary semiotic system with its symbols of capital. The title of her film *Finite and Infinite Games* derives from a book by James P. Carse on the socio-political implications of “playing” in everyday life. On the surface, the video is about the Elbphilharmonie in Hamburg, which opened last year and was conceived as a new landmark of the city and a “cultural monument for all”.

Sarah Morris approaches the structure from different angles and uses her camera to explore abstract design elements in the gigantic concert hall, the large organ, but also the harbour next to the spectacular building. An interview with Alexander Kluge, whom Morris asks about Carse’s concept of the “infinite game”, the Frankfurter Institut für Sozialforschung (Frankfurt Institute of Social Research), Gretel Adorno, and the relationship between music and the avant-garde, adds another level to the film. Sitting in front of an improvised green screen, Kluge speaks to the camera while Morris’s questions can be heard in the background. In contrast

to common TV productions – the director, television producer, and writer – is not presented as an isolated figure in front of a backdrop of excerpts from films or image sequences that illustrate his statements. His words alone evoke the philosophy of the 1960s, which he bases on a comprehensive analysis of society. Only now and then, details of the Elbphilharmonie and shots showing the inside of an automatic board factory and Kluge’s office provide a visual counterpart. Nonetheless, the promises of capitalism and its ongoing metamorphoses are reflected in these images with intentional ambivalence.

*Finite and Infinite Games*, 2017  
HD-Video, colour, sound, 40:16 min.

Courtesy of the artist



Sarah Morris, *Finite and Infinite Games*, 2017, video still, © Parallax, Courtesy of the artist

## Adam Pendleton

\*1984 in Richmond, lives in New York  
The Afro-American conceptual artist Adam Pendleton is known for his multi-disciplinary practice which comprises painting, writing, collage and video. In his work, he blends politics and history with representational issues, and devotes equal attention to the past and the present. He creates complex systems and structures that undermine ingrained patterns of perception and oppose the conventional representation of social history.

Adam Pendleton called his manifesto from 2008 *Black Dada*. Like the Dadaists in the late 1910s, he examines words and language. In *Black Dada* he calls for an “irrational language”, a unity of “form and life”, the “possibility of talking about the future by talking about the past”, and demands that language be freed from its “inherent logic”. By referencing emblematic works such as Sol LeWitt’s *Variations of Incomplete Open Cubes* (1974) in his *Black Dada* paintings, he questions the cartography of Western discourses on art as well as their ability to bring about true political change.

Pendleton’s long-term project was also inspired by *Black Dada Nihilismus*, a poem the American author LeRoi Jones (1934–2014, better known as Amiri Baraka) wrote in 1964. Jones used provocative language and combined references to both high and popular culture to criticise the one-sided

portrayal of Afro-Americans. At the same time, he created a sphere for the articulation of new artistic as well as personal and social perspectives. By re-contextualising history with *Black Dada*, Pendleton tries to establish “a future dynamic in which new historical narratives and meanings can exist”. Since its beginnings, his project has manifested itself in different forms – from expansive, abstract silkscreens with texts, to the *Black Dada Reader*, which was first published in 2016.

*Notes on Black Dada Nihilismus (proper nouns)*, 2009  
Acrylics on a wall, variable dimensions

*Black Dada Reader (wall work #1)*, 2016  
Adhesive foil, variable dimensions

Courtesy of the artist and Galerie Eva Presenhuber, Zurich



Adam Pendleton, *Black Dada Reader (wall work #1)*, 2016, detail, Courtesy of the artist

## Yvonne Rainer

\*1934 in San Francisco, lives in New York and Los Angeles

In 1962, the American choreographer and filmmaker Yvonne Rainer founded the Judson Dance Theatre together with a group of dancers, artists, musicians, filmmakers, and poets, thus paving the way for postmodern dance. In her *No Manifesto* from 1965, she opposed all formal conventions that catered to stars and glamour with declarations such as “no to virtuosity”, or “no to the seduction of the spectator”. Reduction, repetition, and variation as well as the emphasis on the real, physical presence of her performers were to be the new principles of dance. From 1970 onwards, Rainer became increasingly interested in film. As a filmmaker, she exposed narrative and conventional forms, developed a new approach to topics such as sexism and racism, and repeatedly explored autobiographical spheres.

The five short films Rainer made between 1966 and 1969, which she subsequently called *Five Easy Pieces*, started off as experiments. She showed them to artist friends, such as Deborah and Alex Hay, and Richard Serra, or included them in her performances. *Hand Movie*, the first short film, resulted from an experiment. While lying in hospital after an operation, Yvonne Rainer was only able to move her hand, not the rest of her body. The dancer William Davis filmed

the movements of her hand, which she tried to carry out in the manner of a dance. In this moment, the dancing body was reduced to her hand as her only means of expression. In her subsequent piece, *Trio-Film*, she let two (naked) dancers perform together with a large balloon, which has an equal “dance” part within the trio and thereby develops a physical quality. All five *Pieces* use minimalist means to explore the fundamental question of the role, condition, and position of the human body.

*Five Easy Pieces*, 1966–69

8 mm and 16 mm films transferred to video, b/w, no sound

*Hand Movie*, 1966, 5 min.

*Volleyball (Foot Film)*, 1967, 10 min.

*Rhode Island Red*, 1968, 10 min.

*Trio Film*, 1968, 13 min.

*Line*, 1969, 10 min.

Courtesy of Video Data Bank, School of the Art Institute of Chicago



## Jeroen de Rijke / Willem de Rooij

\*1970 in Brouwershaven, †2006 in Takoradi;

\*1969 in Beverwijk, lives in Berlin

De Rijke/de Rooij's video *Junks* shows a row of young men looking directly at the camera. They try to stay calm despite their visible nervousness. The two artists approached the subjects in a red-light district in Amsterdam. The men are drug addicts who agreed to three to five minutes of filming for a beer. This led to six portraits, which present a spectrum of the social periphery ranging from Dutch to immigrant to transsexual identities. Each of the subjects was told to stand as still as possible and to concentrate their gaze on the camera. The results of these both physical and psychological efforts vary. The frontal view and the rigid camera are dissecting, but also influence the aesthetics. While the camera observes the drug addicts, the light and shadows streaking their faces create a pictorial chiaroscuro effect, which is reminiscent of the traditions of portrait painting. This impression contradicts the social reality of the subjects, whose bodies are marked by drug abuse. They personify ostracism and rejection, thus confirming the privileged viewers' perception of otherness. We learn nothing about the filmed subjects, their feelings, or why they agreed to participate. They just stand there looking at us, and in the reversal of the camera's automatic hierarchy, suddenly have the privilege of the gaze.

The uncomfortable perspective presented in *Junks* is not so much a reproduction of reality, but rather of the subject's view. The visual discrepancy between subject and representation is portrayed as a productive imbalance, which delegates the question of appropriateness to the viewers.

*Junks*, 1994

High-8 transferred to DVD, colour, sound, 20 min.

Courtesy of Galerie Buchholz, Cologne/Berlin/New York





# Willem de Rooij

\*1969 in Beverwijk, lives in Berlin

Wilhelm de Rooij's installations, objects, films, photo works, and exhibition concepts deal with questions of representation and the significance of art and the media, often referencing historical artefacts. In 2002, de Rooij started his ongoing series *Bouquets*. Meticulously composed by selected florists and presented on freestanding pedestals, these monumental flower arrangements playfully allude to the flowers' symbolism and provenance. All of them, however, are representations of social structures.

*Bouquet V* is compiled of 95 different types of flowers. In this case, the arrangement intentionally avoids hierarchisations according to colour, size, or provenance – every single blossom is visible within the bunch and each has the same status. Thus, the bouquet symbolises the idea of diversity as well as the tension between the individual and the group.

The artist has photographed and documented every one of his 16 bouquets with a certificate so that he can recreate the specific arrangements any time, any place. Nonetheless, each assortment is unique, since the florist putting it together axiomatically adds a personal touch. Although flowers on the verge of wilting are exchanged for fresh ones, de Rooij's *Bouquets* are reminiscent of a "memento mori". In 17<sup>th</sup> century Dutch still-life painting, this mortality

motif was particularly popular as an allusion to the fleetingness of all aspirations and desires. Much like the symbolic connotations ascribed to the colours of plants in old still-lives, de Rooij uses the different colour combinations in his bouquets to pose fundamental questions about the present: How can we live together in the same world, find inspiration in the same cultural sources, deal with the same symbols and clichés while reflecting on the beauty and the evanescence of the present?

*Bouquet V*, 2010

As interpreted by florists of Blumenkraft in May, 2017  
Installation, 95 different types of flowers, vase, pedestal, description, list of flowers, variable dimensions, temporarily on display in the exhibition

Courtesy of Sammlung Haubrok, Berlin



Willem de Rooij, *Bouquet V*, 2010, Courtesy of Galerie Buchholz, Cologne/Berlin/New York

# August Sander

\*1876 in Herdorf, † 1964 in Cologne

August Sander is widely viewed as one of the most important photographers of the 20<sup>th</sup> century, his stylistic approach corresponding with the New Objectivity movement. In the early 1920s, he became acquainted with the group "Cologne Progressives" and found his exchanges with the artists to be highly inspirational. Many of them, as well as musicians, writers, architects, and actors, were portrayed by Sander and became part of his expansive work *Menschen des 20. Jahrhunderts* (People of the 20<sup>th</sup> Century). In 1925, he developed a concept which went beyond the subject of artists' portraits and comprised a wide spectrum of the social and occupational groups of his day. Designed to include 600 photographs divided into seven categories, Sander arranged his typology of the people of the 20<sup>th</sup> century into 45 portfolios according to different classes. Thus, he created a contemporary portrayal of farmers, craftspeople, industrialists, artists, small-town people, women and men, and members of the proletariat and the bourgeoisie. He preferred to take portraits of the subjects in their familiar surroundings. In these staged pictures, the protagonists look directly at the camera. The result is a dialogue with the photographer, whose intention was not to produce snapshots, but to single out these people as representatives of their professions, which he believed were defined by characteristics beyond individuality. With this impersonal approach, Sander attempted to set aside his own sympathies and antipathies. Instead of a solitary mass of people carried by the common idea of race, as propagated by the National Socialists only a few years later, these portraits show a changing society full of contrasts and tensions.

"We should be able to handle seeing the truth", Sander wrote, thoroughly convinced of the unerring view of his camera, "but above all, we should pass it on to our fellow human beings and to posterity, regardless of whether it is favourable or unfavourable for us".

From: *Menschen des 20. Jahrhunderts*  
(*People of the 20th Century*)  
40 silver gelatine prints, various sizes,  
approx. 25 x 19 cm

*The Philosopher*, 1913/1992  
*The Sage*, 1913/1992  
*Three Generations of the Family*, 1912/1991  
*Engaged Farming Couple*, 1911–14/1992  
*Young Farmers*, 1914/1992  
*Country Band*, 1913/1992  
*Afternoon Break*, 1930/1995  
*Pastry Cook*, 1928/1991

*Bricklayer*, 1928/1992  
*Working-class Mother*, 1926/1992  
*Workmen in the Ruhr Region*, 1928/1997  
*Gasmen*, 1932/1993  
*Revolutionaries* [Alois Lindner, Erich Mühsam, Guido Kopp], 1929/1992  
*Engineer and Advertising Manager*, 1935/1991  
*The Painter Anton Räderscheidt and his Wife Marta Hegemann*, 1925/1995  
*Middle-class Children*, 1925/1993  
*Society Lady*, 1923/1992  
*Painter's Wife* [Helene Abelen], 1926/1992  
*Fraternity Student*, 1925/1992  
*Customs Officers*, 1929/1992  
*The Physician* [Carl Robert Schlayer], 1929/1992  
*The Notary*, 1924/1993  
*SS Captain*, 1937/1999  
*Protestant Minister*, 1928/1992  
*Banker* [Johann Heinrich von Stein], 1930/2001  
*Mayor of Cologne* [Robert Görlinger], 1954/2001  
*Film Actress and Trick Rider* [Cilly Feindt], 1927/2001  
*Sculptor* [Gustinus Ambrosij], 1923/28 / 2000  
*Composer* [Richard Strauss], 1925/1995  
*Brühl Flute Quartet*, 1925/1995  
*President Paul von Hindenburg and Mayor Konrad Adenauer*, 1926/1999  
*Street Photographer*, 1930/2000  
*Circus Artistes*, 1926–32/1993  
*Vagrants*, 1929/1993  
*Artists' Party in Cologne Tavern "Em dekke Tommes"*, 1930/2001  
*Reception given by the Cologne Music Patron, Victor Schnitzler*, 1925/1995  
*Photographer* [August Sander], 1925/1993  
*Jobless*, 1928/1993  
*Victim of Persecution*, 1938/1996  
*Midgets*, 1912/13 / 1995

Courtesy of Die Photographische Sammlung/SK  
Stiftung Kultur, Cologne



## Ritu Sarin and Tenzing Sonam



August Sander, *Middle-class Children*, 1925, © Die Photographische Sammlung/SK Stiftung Kultur – August Sander Archiv, Cologne; Bildrecht GmbH, Vienna, 2017

\*in New Delhi, lives in Dharamsala;

\*1959 in Darjeeling, lives in Dharamsala

The filmmakers Ritu Sarin and Tenzing Sonam have been working together for over thirty years. Their films recount stories of personal encounters or portray their own experiences in the Indian city of Dharamsala, the seat of the Tibetan government in exile.

*Drapchi Elegy* relates the fate of Namdol Lhamo, a Tibetan, who is currently living in political exile in Brussels as a housekeeper. Lhamo was one of the so-called Drapchi 14, a group of nuns, who peacefully demonstrated against the Chinese occupation in Tibet in the early 1990s. Together with the other members, she was held in the infamous Drapchi prison in Lhasa, the capital of the autonomous part of Tibet. The Drapchi prison is known for its very harsh conditions: sentences are often randomly extended by years without a court decision. Most of the inmates are Tibetans, many of them political prisoners. Namdol Lhamo's sentence was increased when it became known that the group of 14 nuns had recorded protest songs in prison and smuggled them outside on tapes. In total, Namdol Lhamo spent twelve years in prison.

*Drapchi Elegy* shows scenes from the nun's daily life in Belgium in combination with Namdol Lhamo's reflections on the developments of the Tibetan liberation movement from the protests in the 1990s

to the self-immolations two years later, but also on her loneliness in political exile. From a very personal perspective, the film provides insights into the fates of the politically persecuted and the international terrain of resistance.

*Drapchi Elegy*, 2017

Video, colour, sound, 16:44 min.

By collaborative order of the Contour Biennale 8  
With the generous support of the Gujral Foundation  
and Argos Centre for Art and Media.



Ritu Sarin / Tenzing Sonam, *Tenzing Sonam filming Namdol Lhamo*, 2016, Courtesy of White Crane Films

## Augustas Serapinas

\*1990 in Vilnius, lives in Vilnius

Augustas Serapinas is interested in the hidden places within public institutions and institutional structures. In his work, the overlooked shifts to the center and the details become the subject.

For his installation *Sigi* on the terrace of Kunsthalle Wien, an object from the office of the chief financial officer serves as a starting point. A found box that imitates the shape of a cat in a childlike manner is the model for his large-scale installation, which potentially becomes a space for teamwork. In a humorous way, Augustas Serapinas draws attention to the fact that the work of the institution is built on social co-operation behind the scenes. The seemingly random object from an office space of Kunsthalle Wien is linked to a personal narrative, which the artist brings into public space in an oversized way. Visibly placed on the roof terrace, the installation becomes the temporary icon of the institution. The original cat-shaped box through Augustas Serapinas' translation turns into a workspace located within a container, that can be used for meetings at selected times.

The manipulation of spaces and places is a central interest of Augustas Serapinas, whose artistic practice repeatedly questions what is presented to us as reality. He twists the logics of (art) institutions and transforms the seemingly trivial and secondary,

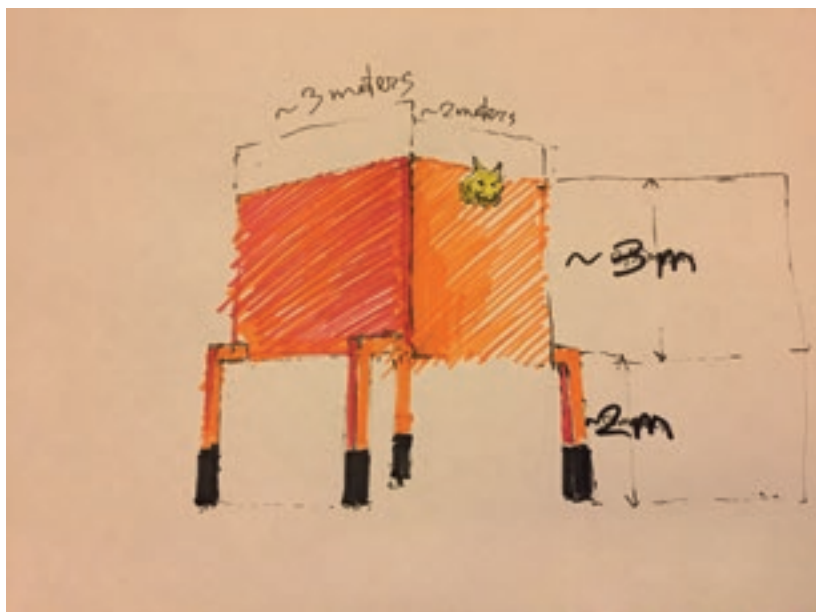
especially personal, aspects to the work, thereby elevating them to the status of a work of art. He also analyses the mechanisms within the art system that makes an object an artwork. *Sigi* directs consideration of the activities behind the presentation. By constructing a space, which is both an object of art and a meeting place at once, he creates a humorous symbol for a way to work together.

*Sigi*, 2017

Mixed media, wood, steel, coated Styrofoam, twin-wall sheets, ca. 525 x 300 x 400 cm

Installation on the terrace of Kunsthalle Wien

Courtesy of the artist and Emalin Gallery, London



Augustas Serapinas, *Sigi*, 2017, sketch, © Augustas Serapinas, Courtesy of the artist

## Jeremy Shaw

\*1977 in North Vancouver, lives in Berlin

Jeremy Shaw's film *Quickeners* is a journey into both the past and the future. Compiled from archive material, the film portrays the Quantum Humanity, a future society which has reached immortality and is interconnected through a network, the "Hive". However, the so-called Human Atavism Syndrome has spread among the members making some of them feel former human needs. This experience is referred to as "quickeners" and finds expression in glossolalia which distorts the protagonists' language to the extent that they can only be understood with subtitles.

Jeremy Shaw is interested in mind-altering conditions triggered by mystic or scientific processes. The scratched celluloid film, which provided the basis for *Quickeners*, shows an ecstatic "hillbilly" commune, which Peter Adair documented in West Virginia in 1967. The "Holy Ghost People," a religious movement known as Pentecostalism, practiced rituals such as snake charming or trancelike dances. By establishing a different narrative for the film material, Jeremy Shaw developed a new reality between religious yearning and science fiction. His documentary generates a fictitious world in which the past and the future seem interchangeable and the desire for escapist rapture becomes an end in itself.

*Quickeners*, 2014

HD-Video installation with original soundtrack, 36:43 min.

Courtesy of the artist and KÖNIG GALERIE, Berlin



Jeremy Shaw, *Quickeners*, 2014, video still, Courtesy of the artist and KÖNIG GALERIE, Berlin

# Studio Miessen

Founded in 2005 in London, based in Berlin Studio Miessen is a decentralised architectural firm under the management of Markus Miessen. Based on a critical approach to spatial practice, the studio develops projects ranging from architecture and spatial design to strategy developments to discursive programmes and publications. They cooperate with an international network of experts and link architecture to the fields of cultural analysis and social criticism.

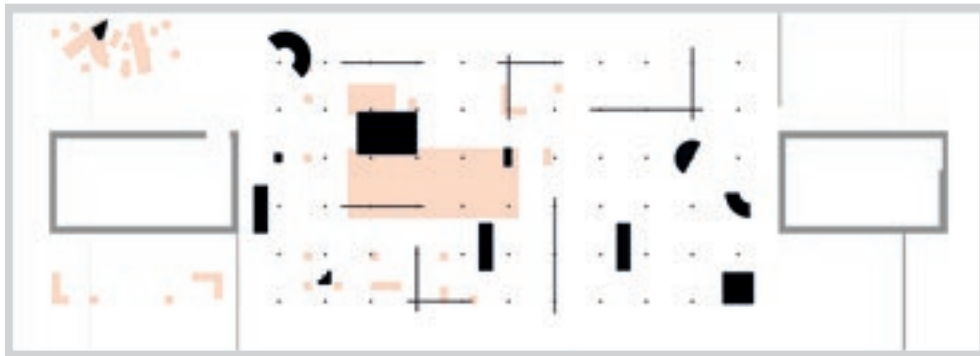
The structure the studio developed for the exhibition evolves on two levels, which mirror the spatial layout of the lower and the upper exhibition hall, and allude to the principles of our coexistence as well as the necessity to rethink the spheres of democracy. Besides variably applicable display elements, the spatial concept includes the implementation of a new ceiling structure, which represents the idea of a society in a state of flux. The display elements are reminiscent of ruins and allude not only to the architecture of ancient meeting places as the origin of democratic principles, but also to the coexistence of different political realities in the present. The intervention on the ceiling in the hall upstairs consists of suspended metal chains and refers to a changing society, in which civic involvement as a fetish plays an increasingly important role. The call for participation goes hand in hand with the desire to fabricate utopias. These structural

elements form a big picture which is destined to remain incomplete in its entirety. A transforming society needs and must seize on possibilities for change which enable collective conceptions of the future.

Project team: Markus Miessen, Berta Cusó, Pelin Alkan, Paula Palermo, Tasos Antonopoulos, Anni Leo, Giannella Cocco

Exhibition architecture *How To Live Together*, 2017  
Chains, MDF boards, coated polystyrene

Courtesy of Studio Miessen



# Wolfgang Tillmans

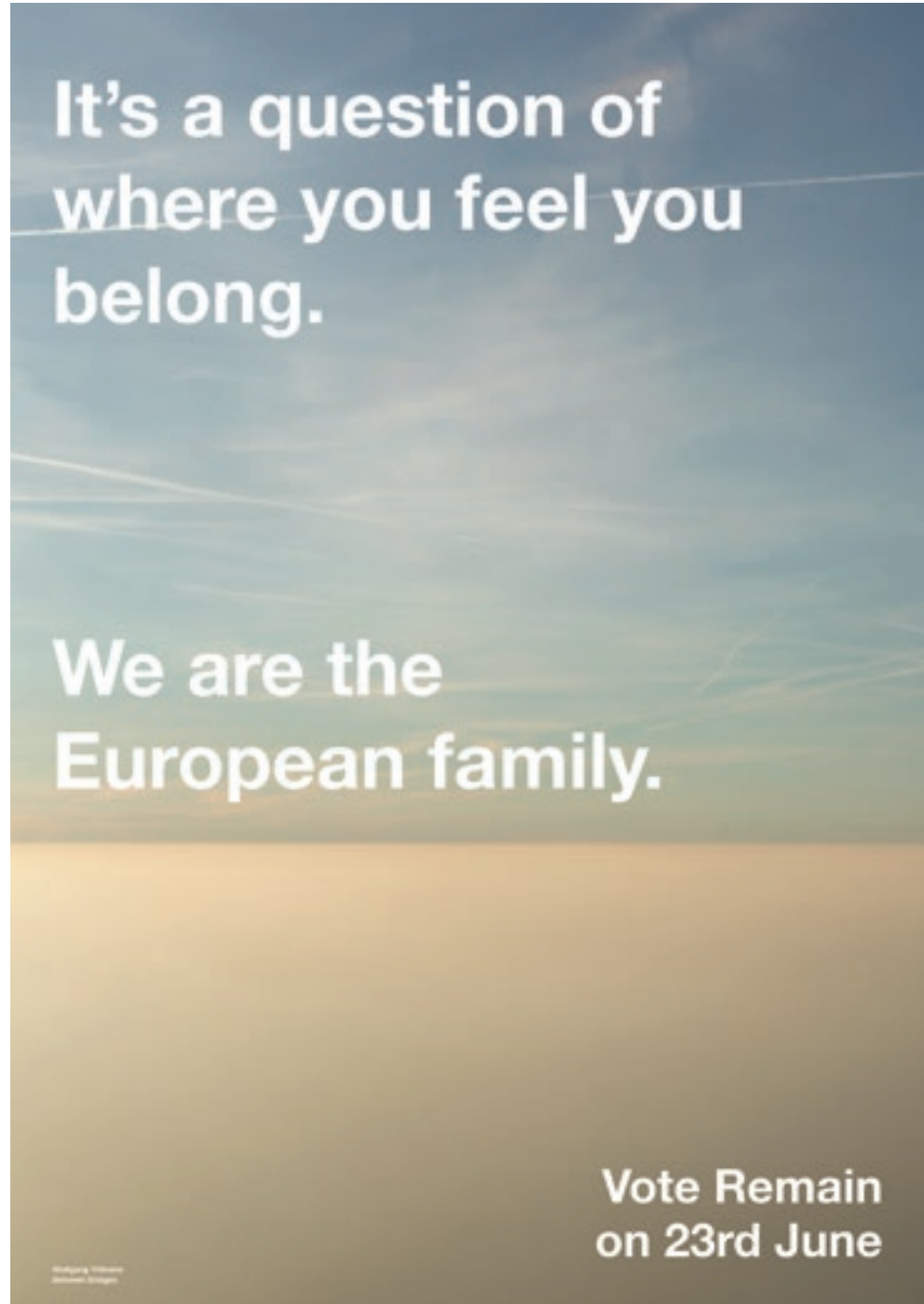
\*1968 in Remscheid, lives in Berlin and London Wolfgang Tillmans became known in the early 1990s for his style-defining photographic portraits of friends and young people in his surroundings. His pictures of the European Gay Pride in London or the Love Parade in Berlin (1992) established his reputation as a witness of current social trends. In the year 2000, he was the first photographer to receive the Turner Prize.

A few months before the British EU referendum in June 2016, Tillmans started his *Anti-Brexit* campaign. With a poster series and T-shirts, he demonstrated against Great Britain's withdrawal from the European Union. Although the wording of these appeals is catchy, it is free from the propagandistic and aggressive diction commonly used in political campaigns. Instead statements such as "No man is an island. No country by itself" inspire reflections on the advantages of (political and social) cooperation and mutual support. This harmonious approach corresponds with the images on the background of some posters: skylscapes, expansive horizons, seascapes. Although the artistic work of Tillmans is characterised by sensitivity and openness, a keen interest in otherness, and an urge to break down hierarchies, he does not see his pro-European campaign as an artistic action, but rather as necessary participation in a democratic process: "The more pressing reason why I morphed in recent months from an inherently political, to an overtly political person, lies in my observation of the larger geopolitical situation and an understanding of Western cultures, as sleepwalkers into the abyss", he wrote to his friends in the summer 2016, after the referendum brought us the well-known outcome. The chorus-like statement on his posters also expresses his main incentive for carrying out this action: "If the UK leaves Europe, it may spell the end of the largest peace project in human history. It's not about 'same old' but about pulling through together".

*Anti-Brexit Campaign*, 2016  
Posters, each 84.1 x 59.4 cm

Courtesy of the artist and Between Bridges, Berlin





Wolfgang Tillmans, *Anti-Brexit Campaign*, 2016, Courtesy of Galerie Buchholz, Berlin/Cologne/New York

## Rosemarie Trockel

\*1952 in Schwerte, lives in Cologne  
 Since the 1980s, Rosemarie Trockel has formulated both subtle and decidedly critical alternative and counter approaches to art defined by male thought and actions. Instead of following a linear development, she intentionally chooses artistic detours, and questions or even dismisses every answer she finds. At the same time, she embeds her groups of works in a multifaceted web of associations including motifs developed at an earlier stage. Over the years, they resurface in numerous variations in different media and are thus deciphered. The unfolding web of associations and discourses ranges from premises of Western philosophical, theological, and scientific examinations of role models and symbols to standardised and canonised manifestations in art.

Rosemarie Trockel first compiled the wall installation *Ohne Titel* (untitled) for the exhibition *Jugendzimmer* (Youth's Room) at the Viennese gallery Crone in 2016. It is solely comprised of photos and collages of friends, companions, and other people who are important to the artist. Besides pictures of her gallerists, and images of Isa Genzken and Marcel Odenbach, the selection also includes a portrait of an unknown woman. Her work is about negotiating social connections and the ideas of togetherness,

which are transformed not only by fragile individual circumstances, but also by the social conditions of our present moment.

*Ohne Titel*, 2016  
 Installation, 17 photographs and collages, altogether 160 x 710 cm

Courtesy of Galerie Crone, Berlin/Vienna



Rosemarie Trockel, *Ohne Titel*, 2016, exhibition view, photo: Matthias Bildstein, Courtesy of Galerie Crone Berlin/Vienna



The *Community College* offers an expansive program and serves as a meeting point. Questions raised within the exhibition *How To Live Together* are put under discussion, brought forward in collective study sessions and tested out practically in workshops. The program aims to critically explore structures of learning and education, as well as the role that feelings play for groups, political movements and family models of living together. Everyday life and personal stories, the exploration of urban space as a site of knowledge transfer, and the discussion and exchange of skills – particularly those not acknowledged by society – serve as starting points for the program.

The idea and the program of *Community College* were developed in the frame of Denkfabrik – a young circle of friends of Kunsthalle Wien – and continue to evolve in the frame of an open and ongoing process. Join us!

## Community College Card

The *Community College Card* is valid until 15 October 2017 and allows you to attend all *Community College* events and to visit the exhibition throughout the whole duration. Available at the Kunsthalle Wien Shop (EUR 16 / EUR 8 reduced).

## Program series

Stay up-to-date and receive the entire program with the Kunsthalle Wien Whats App Service: +43 676 378 65 12. Or find all current dates and updates on invited guests, locations and additional events at: [www.kunsthallewien.at/en/community-college](http://www.kunsthallewien.at/en/community-college)

Mon 19/6, 17/7, 4/9, 25/9, 2/10, 5 pm  
**Networks of Solidarity**

A range of initiatives in Vienna has been working on questions of living together in diverse contexts for a long time.

On five Mondays, the *Community College* invites guests to present their engagement, to exchange strategies and to connect with each other and with the visitors.

Wed 31/5, 28/6, 19/7, 23/8, 27/9, 11/10, 5 pm

**Why, what, how do ...we... do (that)?**

An experimental space for (art) educators and an interested public

During these regular meetings, methods of art education and new forms of action within exhibitions will be put to the test. Colleagues from the field are cordially invited to present and collectively try out their ideas for small, practical exercises and ways to moderate discussions – directly within the *Community College* or the exhibition *How To Live Together*. Everyone interested in unusual, playful and activist approaches towards the topics of the exhibition is also welcome to come by and join.

Please send your proposals and ideas to: [community.college@kunsthallewien.at](mailto:community.college@kunsthallewien.at)

Sat 3/6, 24/6, 1/7, 15/7, 12/8, 26/8, 2/9, 9/9, 23/9, 7/10, 2 pm

## Collective Study

An open space dedicated to the exchange of knowledge and skills – in the frame of small, practical workshops, reading circles, film clubs or excursions. Ideas are continuously collected in the *Community College*; the afternoons will partly evolve spontaneously or on a short-term basis.

Sun 28/5, 11/6, 23/7, 17/9, 11 am

## Community College Curriculum Brunch

How should models of education and curricula be structured to take a stance against discrimination? Which hidden curricula come into effect in the art space? What do we actually learn when entering a space that claims to be a space of education?

And how can such spaces be created to counteract structural exclusions? Together with guests and during a small brunch, these and other questions will be discussed on four Sundays.

## On Learning a Language A participatory film project with Chantelle Lavel Boyea

A fellowship by kùltür gemma!

Sat 27/5, 2–4 pm

## Introduction, screening, registration

June

## Film workshops

Mon 12/6, 3–5 pm

## Screening, reading and discussion

Thu 29/6, 7–9 pm

## Screening and discussion – Critical Perspectives

## On Learning a Language

With: İlkim Erdost, Head of Adult Education Centre in the 16th and 17th District

July–October

## Work phase of the film group

[www.kunsthallewien.at/en/on-learning-a-language](http://www.kunsthallewien.at/en/on-learning-a-language)

## Excursions

The *Community College* excursions explore what there is to be collectively learned and unlearned by attentively moving through urban space.

Fri 14/7, 3 pm

## The walk as a collective method of unlearning

With Carla Bobadilla

Wed 16/8, 7.30 pm

## ROAMING

With Axel Brom, Claudia Heu

Kunsthalle Wien goes  
Vienna Pride 2017

Wed 7/6, 5 pm

## How, for whom & why? Talking about Slogans for a Parade

Discussion with Christopher Wurmdobler and members of Denkfabrik

Thu 15/6, 6.30 pm

## My Feelings. Community and Cultural Appropriation

Discussion

Thu 15/6, 2–6 pm

## LOVE AND LET LOVE!

DIY-Banner-Workshop for Vienna CSD Parade

With: Marie Artaker, Armin Autz, Katharina Stadlbauer

Fri 16/6, 3 pm

## My View. Pride special

Gerhard Prügger and Martin Walkner take the visitors on a duo-tour, searching for queer aspects in the exhibition.

Sat 17/6, 1–7 pm

## How To Demonstrate Together

Kunsthalle Wien goes CSD. Come and join us at the Rainbow Parade.

Meeting point: *Community College*, Kunsthalle Wien

Cooperations

## SOHO in Ottakring – Werkzeug-Gespräche

Topics addressed in the exhibition *How To Live Together* will be taken along as elements – motifs, notions, questions – to two *Werkzeug-Gespräche* (tool talks) of *SOHO in Ottakring*.

Thu 8/6, 14/9, 5 pm

Meeting point: in the exhibition *How To Live Together*, from approx. 6 pm moving on to the *Werkzeug-Gespräch* in Alte Milchtrinkhalle in Kongresspark.

Wed 12/7, 5 pm

Reflection and discussion of possibilities of rethinking discursive spaces, together with the curators of the *Werkzeug-Gespräche*, Location: Community College

[www.sohoinottakring.at](http://www.sohoinottakring.at)

Wed 28/6, 2 pm

## Artistic and Collaborative Art Mediation

Students from the course “Artistic and Collaborative Art Mediation” develop participatory interventions in and for the exhibition *How To Live Together*.

Direction: Hansel Sato, Department of Art and Education at the Institute for Education in the Arts, Academy of Fine Arts Vienna

Thu 6/7

## diverCITYLAB

Performance in the exhibition

<http://www.divercitylab.at/>

Fri 22/9–Sun 1/10

## WIENWOCHE

During WIENWOCHE the topic of this year’s festival *DOLCE FAR NIENTE. Life beyond capitalist production* will be addressed by several program series of the *Community College*.

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

Talks, Lectures and Events

Thu 25/5, 4 pm

## Artist Talks

With: Cana Bilir-Meier, Ieva Epnere, Aslan Gaisumov, Gelitin, Paul Graham, Binelde Hyrcan, Leon Kahane, Herlinde Koelbl, Pedro Moraes, Jeremy Shaw among others.

Thu 25/5, 7 pm

## Art History Today

Chris Dercon in conversation with Vanessa Joan Müller and Nicolaus Schafhausen on *The Institution as Space for Encounters*.

Fri 25/5, Sat 26/5, 7 pm

## backluck aleppo

Eyewitnesses tell of their everyday life in bombarded Aleppo and the human realities behind the news and fake news. A theater project by Karl Baratta, Natascha Soufi and Thomas Bischof in co-production with the Theater Nestroyhof Hamakom. Dramaturgy: Yvonne Zahn.

With: Mohammad Abram, Khaled Aga, Alaa Gamian, Katharina v. Harsdorf, Wael Ibraheem, Mohammad Marash, Omar Al Shaar, Hosam Zaarour.

Fri 30/6, 7 pm

## Art Critics Award 2017

Ceremony and talk

The Art Critics Award turns a common practice upside down, as in this case artists evaluate the work of art critics. This year the prize is awarded for the 10<sup>th</sup> time. In addition to a prize for the best submitted review, there is also one for the best submitted blog entry for the first time.

After the presentation of the awards there will be a talk with both winners taking place in the *Community College*, focusing on the relation between art and critics and the effective power of writing about art.

Thu 14/9, 7 pm

## Remembrance and Archive

Cana Bilir-Meier in conversation with Vanessa Joan Müller

Guided Tours All tours a free with admission!		Kids Program		Exhibition Kunsthalle Wien GmbH							
<p>The films of Cana Bilir-Meier are reflections on migration and history, remembrance and archive. Bilir-Meier talks to Vanessa Joan Müller about her cinematic practice, her contribution to the Cologne tribunal “NSU-complex dissolve” and about family history as microcosms of social transformation processes.</p> <p>Thu 28/9, 11 am–4 pm <b>How to live together?</b> A seminar towards Roland Barthes with Vanessa Joan Müller</p> <p>The French philosopher and semiotician Roland Barthes dedicated his first lecture at the Collège de France to living together. “Fantasmically speaking, there’s nothing contradictory about wanting to live alone and wanting to live together,” – that is the utopia, he follows up when he is reading about various spaces in novels. The topicality of “how to live together?” will be discussed based on selected works from the exhibition, but also examples of the study by Barthes will be consulted.</p> <p>Registration and more information: <a href="mailto:dramaturgie@kunsthallewien.at">dramaturgie@kunsthallewien.at</a></p> <p>Thu 5/10, 7 pm <b>August Sander today</b> Lecture with Gabriele Conrath-Scholl</p> <p>Gabriele Conrath-Scholl, head of the Photographische Sammlung of the SK Stiftung in Cologne, who owns the estate of August Sander, contextualizes the work of Sander and connects it to current positions of contemporary art which strive for similar photographic analyses of society.</p>		<p><b>Curators’ Tour</b> The curators of the exhibition, Nicolaus Schafhausen and Juliane Bischoff, lead tours through the exhibition and discuss topics and backgrounds of the presented works.</p> <p>Tue 5/9, 6 pm with Juliane Bischoff</p> <p>Tue 26/9, 6 pm with Nicolaus Schafhausen</p> <p><b>Sunday Tours</b> Every Sunday at 3 pm you can join our art educators on a guided tour through the exhibition to discuss how living together is reshaped by political and economic shifts, and how contemporary artists deal differently with these issues: as observers of our time. (Guided tours in German).</p> <p>With: Wolfgang Brunner, Daniela Fasching, Martin Pfitscher, Michael Simku.</p> <p>Sun 28/5, 16/7, 27/8, 3 pm <b>New Perspectives of Solidarity</b></p> <p>Sun 4/6, 23/7, 10/9, 3 pm <b>Crisis of the Present</b></p> <p>Sun 11/6, 30/7, 20/8, 3 pm <b>Society between Dissolution and Change</b></p> <p>Sun 18/6, 6/8, 24/9, 3 pm <b>Diverse worlds – Reflections on Constructions of Identity and History</b></p> <p>Sun 25/6, 13/8, 15/10, 3 pm <b>Dynamics of Economy and Politics – From Thatcherism to Populism</b></p> <p>Sun 2/7, 17/9, 1/10, 3 pm <b>Ideas of Coexistence – Societal Images and Portraits of Social Elites</b></p> <p>Sun 9/7, 3/9, 8/10, 3 pm <b>Beyond Caring – After the Welfare State</b></p>		<p><b>Combined Guided Tours</b></p> <p><b>AzW x Kunsthalle Wien</b> Thu 13/7, 31/8, 6 pm <b>Building Together. Living Together</b> Meeting Point: AzW</p> <p>The projects of the London architectural collective Assemble combines social activation, poetic spaces, ecological and economic sustainability. Their projects are prototypes of how society could build differently. The exhibition <i>How To Live Together</i> explores the fragile conditions of living together in terms of individual and social dimensions. The focus is not only on the latest political and economic changes, but also on changing social relationships.</p> <p><b>KHM x Kunsthalle Wien</b></p> <p>Thu 28/9, 6.30 pm <b>Utopia and Dystopia</b> With Daniel Uchtmann and Wolfgang Brunner Meeting Point: KHM, Foyer</p> <p>Thu 12/10, 6.30 pm <b>Constructions of Power</b> With Andreas Zimmermann and Wolfgang Brunner Meeting Point: KHM, Foyer</p> <p>Old Masters meet contemporary art – selected works from the collection of the KHM (Kunsthistorisches Museum Wien) and the exhibition <i>How To Live Together</i> are the basis for the guided tours, where visitors will see how old masters were already thinking about questions of coexistence and how artists are currently dealing with this topic.</p> <p><b>Special Tours</b></p> <p><b>My View</b> Under the title <i>My View</i>, we invite experts, amateurs and interesting people to present their view of the exhibition.</p>		<p>Thu 25/5, Fri 26/5, 11 am–12.30 pm <b>How do you live?</b> Workshop for kids and families</p> <p>We want to know how you live, what you do, what keeps you busy, and what you like. Bring an item that you particularly like, or something that you think is cool, and join us in the exhibition with your big, small, colorful, family and friends. Discover which ideas you and the artists have in common within the topic of living together and how we can be creative with it.</p> <p>Tue 4/7–Thu 6/7, 11–1.30 pm <b>LiveTalkDoTogether</b> A three-day artistic democracy workshop, in cooperation with KinderuniKunst</p> <p>You have an idea what you want to change in your city? How we can have more fun and a colourful and better life? Then join us at Kunsthalle Wien and learn how artists deal with the topic of living together and how decisions are made in a democracy. Let us collect ideas and have a good time together.</p> <p>Mon 10/7–Fri 14/7, 11–1.30 pm <b>Me and You and We Together!</b> Ferienspiel</p> <p>At Kunsthalle Wien, artists show you how different people live together. We want to know how you live, what you do, what keeps you busy, and what you like. Bring an item that you particularly like, or something that you think is cool, super beautiful or mega ugly and explore with us the exhibition.</p> <p>For more information please visit: <a href="http://www.kunsthallewien.at/en/community-college">www.kunsthallewien.at/en/community-college</a></p>		<p><b>Director</b> Nicolaus Schafhausen</p> <p><b>CFO</b> Sigrid Mittersteiner</p> <p><b>Curator</b> Nicolaus Schafhausen</p> <p><b>Curatorial Assistant</b> Juliane Bischoff</p> <p><b>Exhibition Design</b> Studio Miessen</p> <p><b>Exhibition Management</b> Hektor Peljak Juliane Saupe</p> <p><b>Construction Management</b> Johannes Diboky Michael Niemetz</p> <p><b>Technicians</b> Beni Ardolic Frank Herberg Baari Jasarov Mathias Kada</p> <p><b>External Technicians</b> Harald Adrian Hermann Amon Dietmar Hochhauser Alfred Lenz Danilo Pacher</p> <p><b>Art Handling</b> Marc-Alexandre Dumoulin Chris Fortescue Johann Gröbner Scott Hayes Lazard Lyutakov Leonie Mertes Johann Schoiswohl Andreas Schweger</p> <p><b>Marketing</b> Dalia Ahmed David Avazzadeh Katharina Baumgartner Adina Hasler</p> <p><b>Press and Communication</b> Katharina Murschetz Stefanie Obermeir Anna Roth (Intern)</p>		<p><b>Fundraising and Sponsoring</b> Silvia Keller</p> <p><b>Event Production</b> Gerhard Prügger</p> <p><b>Dramaturgy</b> Andrea Hubin Vanessa Joan Müller Eleanor Taylor Aneta Zahradnik Chantelle Lavel Boyea (kültür gemma! fellowship)</p> <p><b>Education</b> Wolfgang Brunner Martin Walkner</p> <p><b>Educators</b> Daniela Fasching Ursula Leitgeb Martin Pfitscher Michael Simku</p> <p><b>Community College</b> Andrea Hubin Eva Meran</p> <p><b>Denkfabrik</b> Lina Albrikiené, Marie Artaker , Chantelle Lavel Boyea, Maeva Dang , Anna Dobrova, Melanie Márquez Eckert, Tabea Eder, Daniela Fasching, Janna Fiedler, Beatrice Forchini , Ursula Gaisbauer, Daniela Hinderer, Paul Huber, Conny Kolmann, Mato Lagator, Nora Licka, Zahra Mirza, Laura Schreiner, Katharina Stadlbauer, Raffaella Sulzner, Maria Trabulo, Anja Voglsam, ...and more joining every day.</p> <p><b>Finances</b> Mira Gasparevic Natalie Nachbargauer</p> <p><b>Visitor Service</b> Kevin Manders Christina Zowack</p>	

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Der österreichische Starfotograf Andreas H. Bitesnich dokumentiert mit imposanten Bildern die Arktis-Reise der Greenpeace-Crew, um gegen Ölbohrungen der OMV zu demonstrieren.

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HOW TO SIT TOGETHER  
HOW TO FEEL TOGETHER  
HOW TO THINK TOGETHER  
HOW TO SMILE TOGETHER  
HOW TO SOB TOGETHER  
HOW TO LAUGH TOGETHER  
HOW TO COUGH TOGETHER  
HOW TO BOO TOGETHER  
HOW TO BRAVO TOGETHER  
HOW TO DISCUSS TOGETHER  
HOW TO LIVE TOGETHER



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