

Kunsthalle Wien

Tell us the



Names

A MOVIE BY
LAM-GELATIN-GILLIC

STINKING

DAWN

GIVE THEM A BONE TO SWALLOW

Museumsquartier #StinkingDawn
5/7-6/10 2019

WE MUST INVENT A NEW LANGUAGE

Gelatin & Liam Gillick

Stinking Dawn

“Today, what does it mean to be a Revolutionary? What does it mean to think back on the basic idea of a force which wants to change society? Not only is the revolutionary destiny at stake, but also the movement of all women and men that have changed the world!”

Stinking Dawn is an exhibition that takes the form of the production process for a full length feature film by Gelatin and Liam Gillick. Written and directed by Gillick, the production is developed, staged and enacted by Gelatin. The film examines the limits of human tolerance in the face of oppression, political crisis and excessive self-delusion. Based on the shooting script by Gillick, Gelatin plays the main characters – four privileged young people who grew up at a time of crisis and move through various stages of development and self-enlightenment towards a final of collapse, conspiracy and broken dreams.

During the shooting period (4–14 July), all visitors to the exhibition will be potential performers, inside a sprawling modifiable stage setting designed by Gelatin – a monumental faux-stone toy-block architecture of colonnades, amphitheatres, night-club interiors, and prison.

The only permanent members of the cast are the four members of Gelatin, appearing in homemade costumes to star as of those “pathetic young snobs” who “try to keep afloat in what already could only be called post-leftism”. What initially sounds like the realization of a socialist pipe dream quickly turns into a sophisticated interrogation of ideals and values that are being eroded before our eyes by the contemporary “post-utopian situation” – a very real set of fears, envy and conformism fanned by the “neoliberal counter-reformation”.

Gillick’s film script is in part based on *Vivre et penser comme des porcs. De l’incitation à l’envie et à l’ennui dans les démocraties-marchés*, a book published in 1998 by the French philosopher and mathematician Gilles Châtelet (the English translation was released in 2014 as *To Live and Think Like Pigs – The Incitement of Envy and Boredom in Market Democracies*).

The titular “pig” is the neoliberal egomaniac whose desires, strategies and projects serve a single objective: to increase the productivity and profitability of his own human capital. Also woven into *Stinking Dawn* is the life of the publisher and active communist Giangiacomo Feltrinelli, the scion of a wealthy Italian family who died in 1972 under contested circumstances, having taken direct action against the state.

Gillick’s art is informed by his distaste for the demonstrative exercise of authority in any form, and since the 1990s he has sought to realize his projects in ways that chart a genuinely novel alternative to hierarchical power structures. A key strategy in this context has been working with other producers: what sociologists call parallel play. *Stinking Dawn* is a case in point: the project grew out of long conversations with Gelatin that began in the early 2000s. Like Gillick, Gelatin have always offered alternatives to standard models of art and suggested new ways to create and live. They will continually expand on the script by pursuing parallel narratives to the main drive of the text.

After the shooting in July, the artists move to the studio for the film’s post-production; the exhibition remains on view, and a succession of – finished or provisional – edited sequences are projected onto the sceneries in the gallery. Reflecting the process-based and never stringently choreographed quality of the film, the exhibition will keep changing until closing day. The “end” of the presentation will at once be a prelude to the film’s premiere, to be held in the autumn of 2019 at an as yet unspecified venue outside Kunsthalle Wien.

*There are four kinds of silence:
Literal, allegorical, moral, divine.
And putting all four together is difficult,
almost impossible.
And then, there is harmony.
And this happens a few times in a life time,
then you die.
This is very important.*

(from: Liam Gillick, Script for
Stinking Dawn, 2019)

Curators

Lucas Gehrmann
Luca Lo Pinto

Gelatin are four Vienna-based artists. They first met in 1978, when they all attended a summer camp and have been working and playing together ever since. They began exhibiting internationally in 1993. Gelatin's practice incorporates the codes of relational aesthetics, their invented sculptural language and approach that is anarchic and irreverent. Humour and logic, as well as chaotic precision, are key instruments in the conception of new works. Their art draws a line from the insular and individual to the open-ended and collective, from the overtly erotic to the sublimated joy of togetherness. Often museum visitors become part of their performances, which aim at transforming the audience into a community.

Gelatin has exhibited internationally in institutions including the Museum Boijmans van Beuningen, Rotterdam; the Fondazione Prada, Milan; the Musée d'Art Moderne de la Ville de Paris; Kunsthau Bregenz; Kunsthalle Krems; and the 21er Haus, Vienna. Their work was included in Manifesta 11 in Zurich, the 49th and 54th Venice Biennale, the 1st Moscow Biennale, the Aichi Triennale, the Gwangju Biennale, the Shanghai Biennale, the Liverpool Biennial and EXPO 2000.

Based in New York, **Liam Gillick** (b. Aylesbury, UK, 1964) deploys multiple forms to expose the new ideological control systems that emerged at the beginning of the 1990s. He has developed a number of key narratives that often form the engine for a body of work. Gillick's work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalised, neo-liberal consensus. His work has been included in documenta and the Venice, Berlin and Istanbul Biennales; he represented Germany at the Venice Biennale in 2009. Solo museum exhibitions have taken place at the Museum of Contemporary Art in Chicago, the MoMA in New York and the Tate in London. Over the last twenty-five years, Gillick has also been a prolific writer and critic of contemporary art. He is the author of a number of books including a volume of his selected critical writing. He has also realised high-profile public projects including the British Government Home Office building in London and the Lufthansa Headquarters in Frankfurt.

Throughout this time Gillick has extended his practice into experimental venues and collaborative projects with artists including Philippe Parreno, Lawrence Weiner and Louise Lawler.

Stinking Dawn, 2019

SCENES

OPENING SCENE

Sound equipment should be located somewhere in the space. This is a space of rehearsal of one song that will keep being practiced until the end of the film. We will keep coming back to this attempt to "perfect" the song. This opening scene of rehearsal will allow us to meet each character and to start to identify their different personalities.

BACKGROUND TO THE CHARACTERS

We will start to understand the background of these people and move off with them in isolation.

The different ways they have become politically enlightened will be expressed.

THE SET-UP

We will start to see contradictions in the characters. Divergences. Each seems destined to join different, opposing but closely related social/political movement.

CATALYTIC INCIDENTS

Each character is shocked by the banal reality of their chosen movement. And each explodes with incoherent rage at an important meeting.

SELF DOUBT AND TRANSFORMATION

It is necessary for each character to escape in different directions – unknown to the others. Each has inherited great wealth which causes self-reflection and confusion.

BREAK OFF AND CREATIVITY

Each character decides to start some kind of creative company. Books, music, art or some other media form.

NEW CHARACTERS AFFECT THE STORY

Each character is contacted by an unknown romantic revolutionary protagonist who suggests that what they are doing is not enough. The characters do not know about the lure of the external power that is happening to the others.

A DESCENT INTO REVOLUTIONARY GOOD TIMES

Each character runs off with their own romantic revolutionary hero. Sex, good times, late nights, Basketball. Desire and hope.

THE NIGHT CLUB SCENE

HALF FINISHED

Each character is inspired and decides that they must return in secret and engage in direct action to undermine the system of all the other characters.

HERE COME THE BADDIES

The contradictory expressions of direct action draw the attention of the authorities who want to step in and prevent the chaos that is taking place.

EVERYTHING IS DESTROYED

The whole structure of desire, change and potential is in ruins. Each character has destroyed the other's dreams.

THE SONG

EMOTIONAL DEVASTATION

In the aftermath of the Crisis, the hero hits rock bottom emotionally as everything falls apart.

THE BEGINNING OF THE END

The revolutionary protagonists who had inspired the characters arrive incognito at the same time to find the whole system is in complete chaos. They are deeply disappointed by the failure of their protégés.

FINALE

The characters try for one last direct action of great impact and potential for change. One heads to a power line, one heads to a sewer, one heads to a reservoir and the other heads for a cellphone tower. We never see what happens to them but everything is now quiet on the set.

THE LAST SHOT

We now see the entire set of the film for the first time. A long and slow camera travel among the ruins. We also hear the song that has been rehearsed throughout the making of the film for the first time in its complete form.

THE POSTSCRIPT

The film centres around four characters. These characters can be played by anyone in the cast at any time. There can be one person playing each character, everyone can play each character at the same time, or any combination of people can play each

character at the same time. Each character is neither male or female, young or old.

The film follows the development of these characters towards what appears to be an eventual death which is either the result of suicide, an accident or an execution by agents of the State.

During the route towards the character's apparent demise we hear from different distinct "voices" that are in conflict.

Each voice expresses an aspect of conflict.

Stinking Dawn (The Song)

F7

This popular sentiment grows from divine mechanisms

F7#9

Sensual and mystic rapture binds me to you

F6/9

I should change the object of my desires

EbM9

Be no longer satisfied with petty daily joys

F6/9

Be a hermit who gives up everything

Eb6/9

I've come searching for you

DbM#11

Needing to talk to you

F6/9

Because I like what you think and say

Eb6/9

I've come searching for you

DbM#11

Needing to talk to you

F6/9

Because I like what you think and say

Eb6/9

Because I like what you think and say

DbM#11 C
Because I like what you think and say

F
In you I see my roots

C7
This century which is ending

F
Full of parasites with no dignity
Only urges me, urges me

C7
Urges me-me to be better (With more willpower!)

F
To search for one above good and evil

C7
To be a divine image of this reality

C7
I've come searching for you

F
Because I'm happy with you

F7
Our childhood snacks will never come back!

(No more May afternoons!)

F7#9
Our childhood snacks won't return!

F6/9
Our childhood snacks won't return!

EbM9
May afternoons! Bread and chocolate!

F6/9 F7
Mama! Our mother!

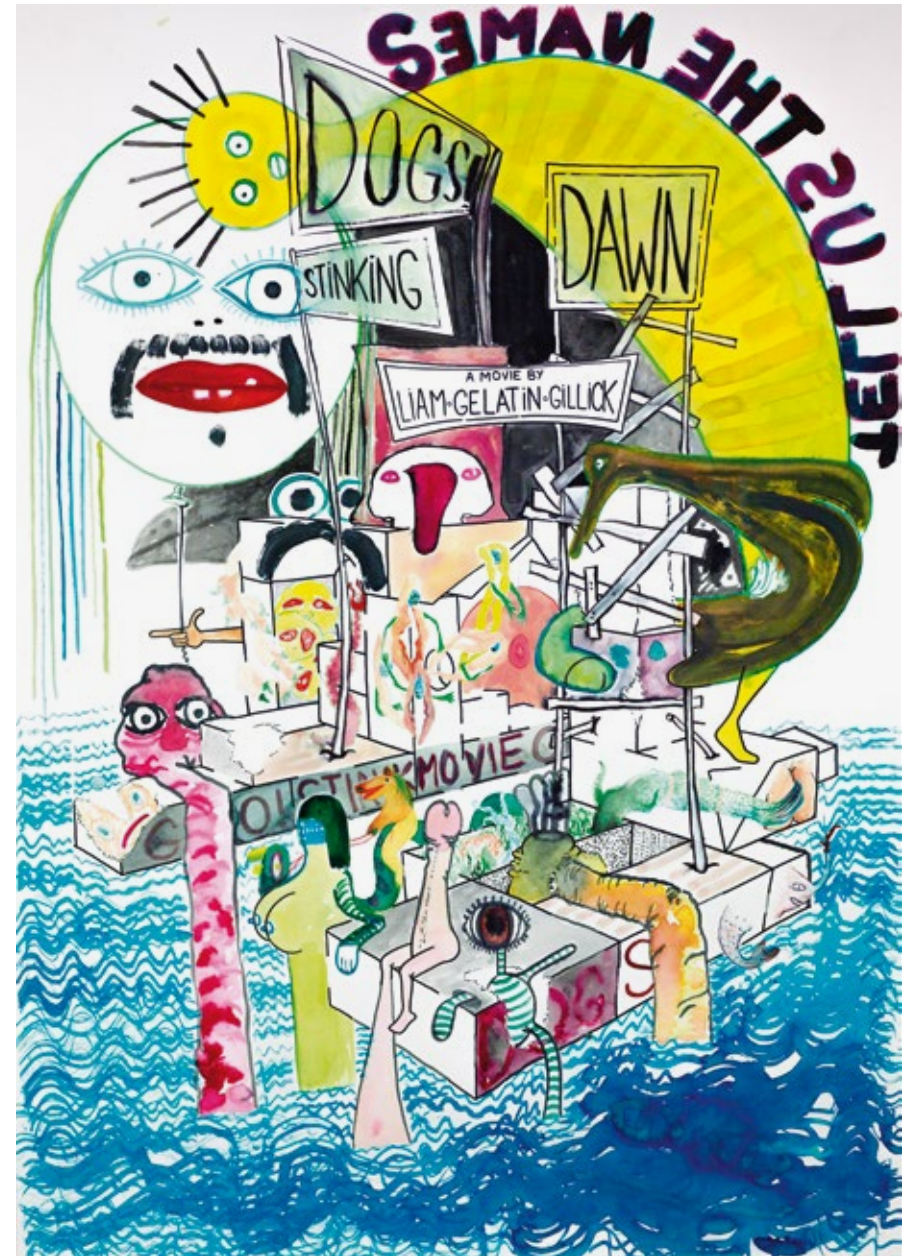
F7#9
Our mother won't return!

F6/9
No more chicken soup when we were sick!

EbM9 F6/9
The last days of school! Last days of school!



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna

Turdelette of Love

We are all assholes we stink from our heads.
We gotta change, make a big stool,
thinking, that's for fools.

Turdelette of Love
gimme your Turdelette of Love.
Turdelette of Love
gimme your Turdelette of Love.

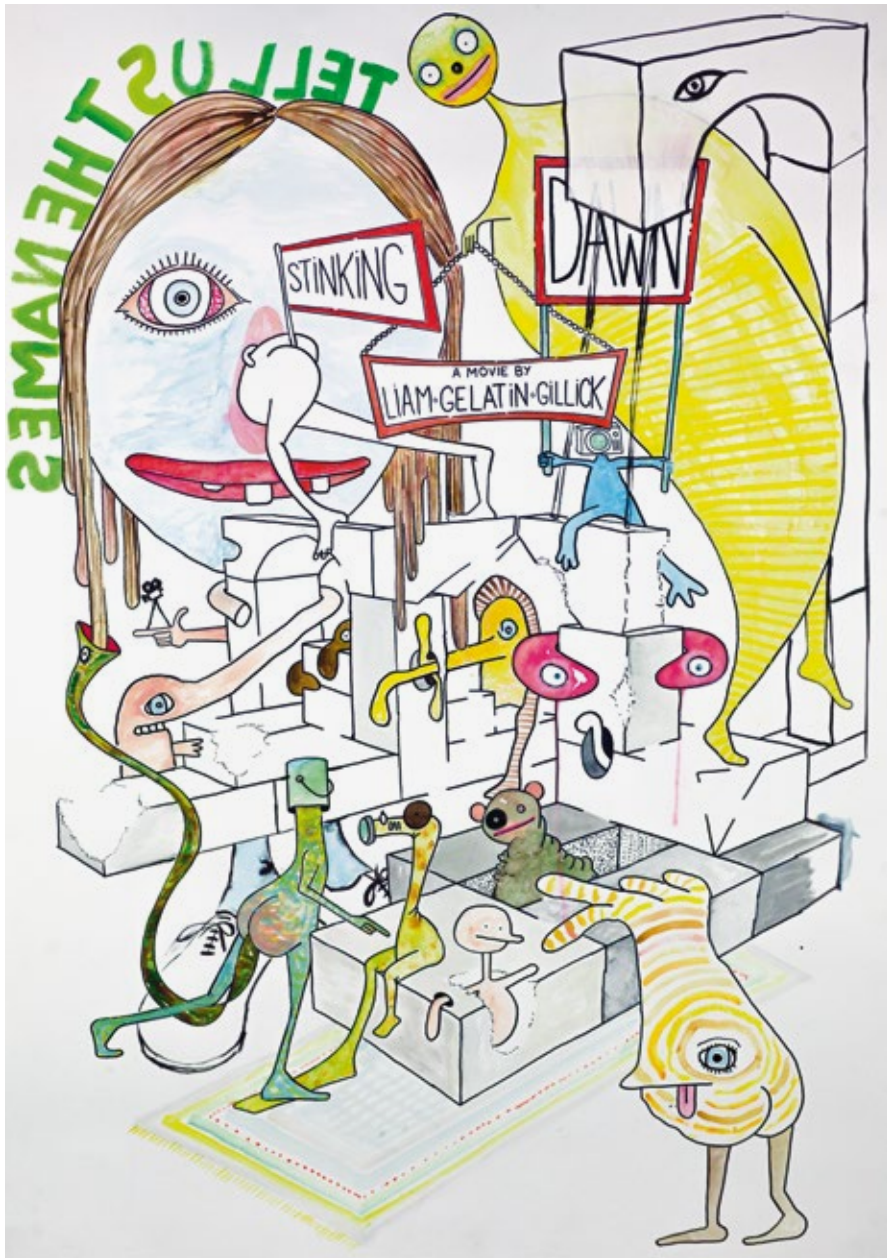
We are all assholes we stink from our heads.
We gotta change make massive stool,
thinking that's for fools.

Turdelette of Love
gimme your Turdelette of Love.
Turdelette of Love
gimme your Turdelette of Love.

You should talk to our ass, our heads are sick
yea. That's ... it, pretty shit.
You should talk to our ass, our heads are sick
yea. That's ... it, pretty shit.

We are all assholes all, thoughts are rooted in
the poo.
We are all assholes all, and all my shits are for you.

Lyrics: Gelatin, Music: Artjom Astrov



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna

Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna

Lyrics: Gelatin, Music: Artjom Astrov



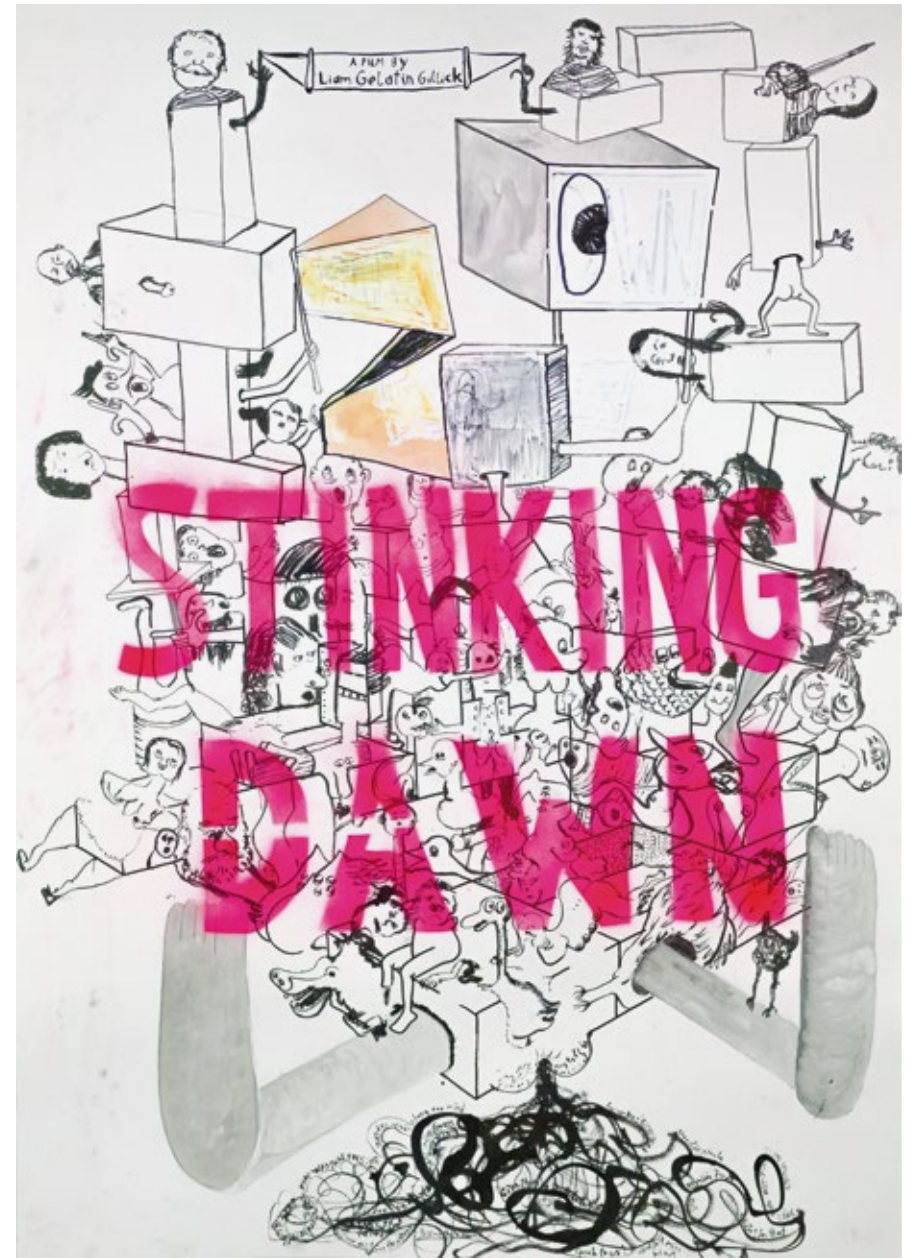
Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



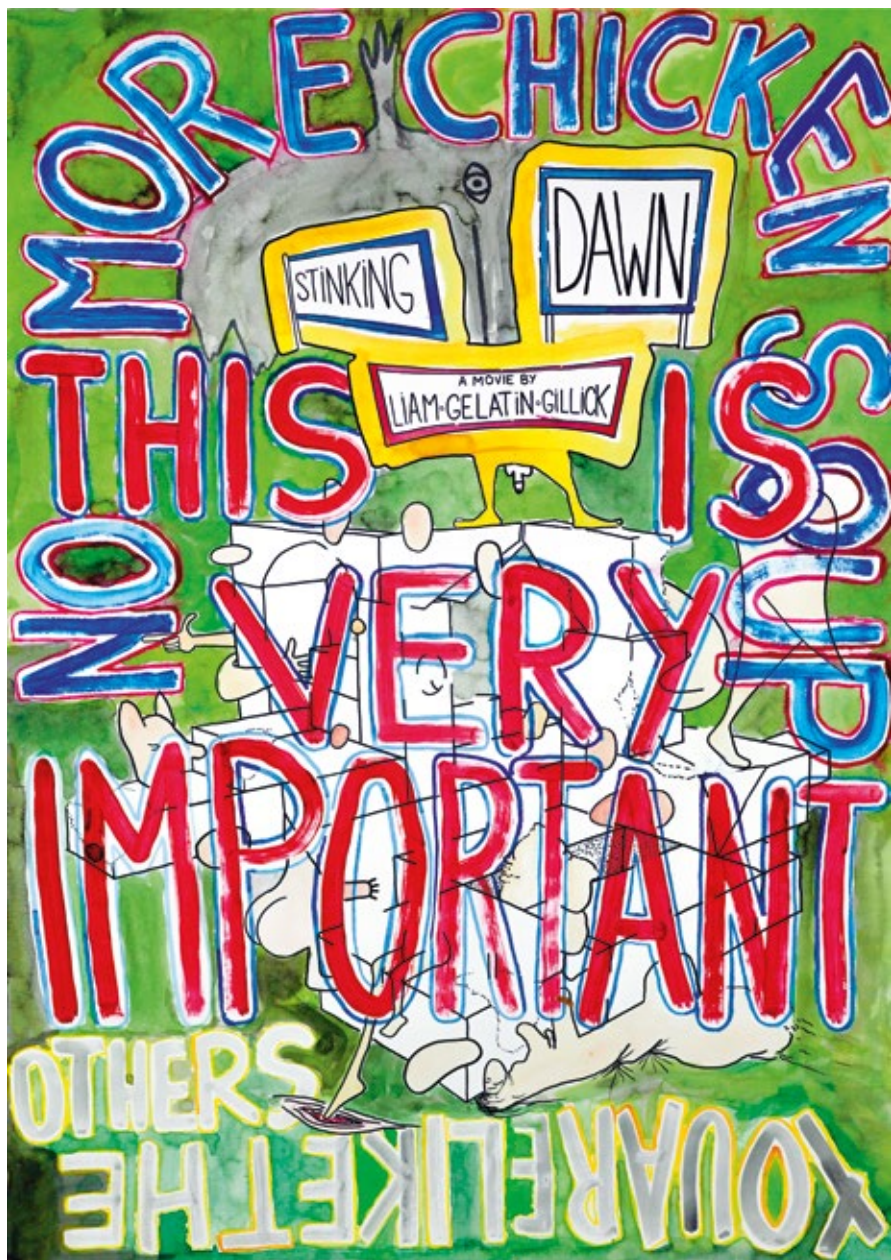
Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



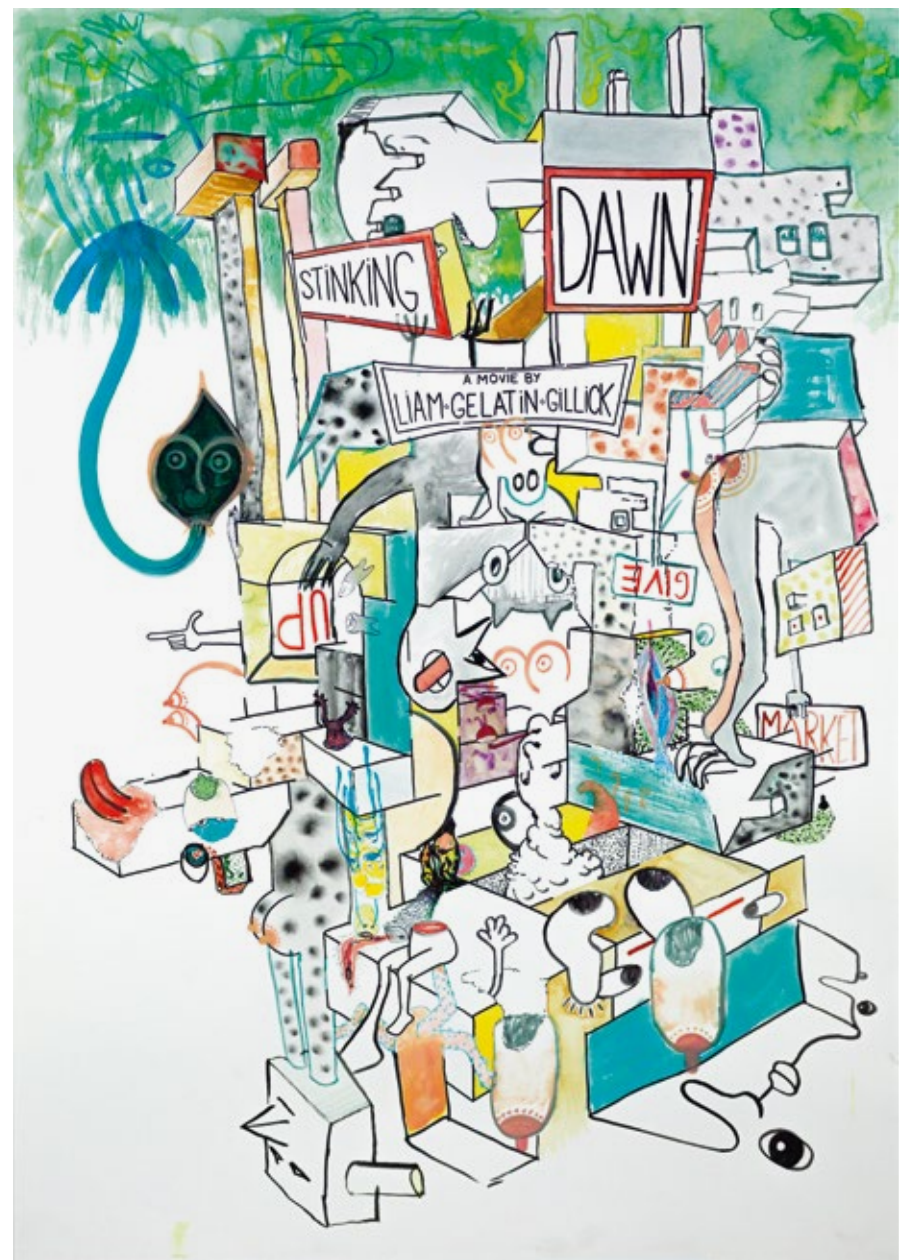
Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna



Gelatin, *Stinking Dawn*, 2019, © Gelatin, Courtesy of Galerie Meyer Kainer, Vienna

Stinking Dawn, 2019

Video (XDCAM HD),
colour, sound

Written & directed by
Liam Gillick

Featuring
Gelatin

as well as
Nik Amato
Artjom Astrov
Ines Ballesteros
Michela Brollo
Hugo Canoilas
Oleg Eliseev
Scott Evans
Christoph Harringer
Helmut Heiss,
Kolbeinn Hugi Höskuldsson
Lisa Jäger
Chris Janka
Jen Kratochvil
Yukika Kudo
Jenyia Kukerov
Bert Löschner
Cristian Manzutto
Sandra Margeth-Theuer
Maria Metsalu
Josephine Reither
Olivia Reither
Nicolás Rosés Ponce
Manuel Scheiwiller
Kazuto Taguchi
Catharina Wronn
and the exhibition's audience

Costume Designer
Gelatin

Set Design
Gelatin

Music
Artjom Astrov

Musician
Music for Your Plants
Ratkiller
Regret
Harri Gangelberger
Sascha Gorbach
Andi Hellweger
Gregor Mahnert
Daniel Pabst

Camera
Nic Amato
Cristian Manzutto

Sound
Chris Janka

Lighting
Nic Amato

Editing
Kolbeinn Hugi Höskuldsson

Production
Christoph Harringer
Sandra Margeth-Theuer

Pay as You Wish!

During the shooting days
and each Sunday you decide
on the admission fee and
pay as much as you want for
your exhibition visit.

Program**Opening**

Tue 4/07 2019, 7 pm
The artists are present

Tours

All tours are free with
admission!

Curator's Tours

The curators of the exhibition,
Lucas Gehrmann and Luca
Lo Pinto, discuss topics
addressed by the sculptural
setting and the wider implica-
tions of the performative,
projected and presented work.

Tue 16/7 2019, 6 pm
With Lucas Gehrmann

Thu 3/10 2019, 6 pm
With Luca Lo Pinto

Sunday Tours

Every Sunday at 3 pm you
can join our art educators on
a guided tour to explore the
exhibition. With: Wolfgang
Brunner, Carola Fuchs,
Michaela Schmidlechner
and Michael Simku.

Sun 7/7, 4/8, 15/9 2019, 3 pm
1979 – Birth of the Present

Sun 14/7, 18/8, 25/8, 8/9 2019,
3 pm
**Art, Revolution and Other
Stories**

Sun 21/7, 28/7, 1/9, 29/9 2019,
3 pm
Cocktails for Cyber Wolves

Sun 11/8, 22/9, 6/10 2019, 3 pm
**In the Hanging Gardens
of Creativity**

Art Night in the MQ

The after work program for
art lovers!

Thu 25/7, 19/9 2019,
5–8.45 pm

Schedule and Venues
5 pm, reception with
sparkling wine, MQ Point
6.30 pm, mumok
7.15 pm, Leopold Museum
8 pm, Kunsthalle Wien

Enjoy exclusive tours
through the mumok, Leopold
Museum and Kunsthalle
Wien with just one ticket
(tours in German).



ORF WIE WIR.

Langeweile gehört sich nicht.

Die wahren Abenteuer sind im Club.

Der Ö1 Club bietet mehr als 20.000 Kulturveranstaltungen jährlich zum ermäßigten Preis.

Mehr zu Ihren Ö1 Club-Vorteilen: oe1.ORF.at



Bestellen Sie bei **ray** Aboservice

abo@ray-magazin.at; Tel.: +43 (0)1 920 20 08-14

Österreich € 32,- Schweiz CHF 70,- Europa € 50,-

Einzelheft: € 5,00

ray Filmmagazin als ePaper

Weitere Informationen auf www.ray-magazin.at

co vienna Magazine



THE BEAUTY ISSUE

Bela BORSODI Peter KOGLER Sarah STEINER
Chris Austin HADFIELD Elfriede JELINEK Praline LE MOULT
Immo KLINK Der PFERDENARR GELATIN
Die SEHENDEN Der TAUCHER Der FETZN-MÜLLER

www.co-vienna.com



Haltungsübung Nr. 20

Neugierig bleiben.

Eine leichte, beinahe kinderleichte Haltungsübung ist gleichzeitig eine der wichtigsten: neugierig bleiben. Wenn Sie das jeden Tag üben, machen Sie es irgendwann automatisch. Wir sprechen da aus Erfahrung.

derStandard.at

Der Haltung gewidmet.

DERSTANDARD



Isabel Lewis *Unambitious Stripper* © Arturo Martinez Steele

More than 230 workshops & research projects with and by

Dani Brown *Lap Dance / Private Dance*
 Dimitri Chamblas *Dance and visual cultures*
 Wolfgang Gantner (Gelitin) & Scott Clifford Evans *Schlammgrube 3000*
 Frédéric Gies *technosomatics*
 Ian Kaler & Planningtorock *Shared Practice*
 Lise Lendais *Costume Fever*
 Isabel Lewis *Unambitious Stripper*
 Jos McKain *Extremity Agenda*
 Dana Michel *NO FIXED POSITIONS*
 Vladimir Miller, Claudia Hill, Julian Weber & Guests *Unstable Nights*
 Maria F. Scaroni *Body/Material*
 Elizabeth Ward *Phototropism and the Lampenfieber*
 Frank Willens *Getting off on dance*
 and many more

IMPULSTANZ

11 July – 11 August 2019

impulstanz.com

Exhibition
Kunsthalle Wien GmbH

Directors
WHW – Ivet Ćurlin,
Nataša Ilić,
Sabina Sabolović

CFO
Sigrid Mittersteiner

Curators
Lucas Gehrmann
Luca Lo Pinto

**Exhibition
Management**
Hektor Peljak

**Construction
Management**
Johannes Diboky
Danilo Pacher

Technicians
Beni Ardolic
Frank Herberg (IT)
Baari Jasarov
Mathias Kada

External Technicians
Harald Adrian
Hermann Amon
Dietmar Hochhauser
Bruno Hoffmann
Alfred Lenz

Art Handling
Marc-Alexandre Dumoulin
Chris Fortescue
Johann Gröbner
Scott Hayes
Lazar Lyutakov
Johann Schoiswohl
Andreas Schweger
Stephen Zepke

Marketing
David Avazzadeh
Katharina Baumgartner
Adina Hasler
Marlene Rosenthal

Press & Communication
Stefanie Obermeir
Paula Thomaka (intern)

Fundraising & Sponsoring
Maximilian Geymüller

Event Production
Gerhard Prügger

Dramaturgy
Andrea Hubin
Vanessa Joan Müller
Maximilian Steinborn
Eleanor Taylor

Education
Wolfgang Brunner
Carola Fuchs
Michaela Schmidlechner
Michael Simku
Martin Walkner

Assistant to CFO
Andrea Cevriz

Office Management
Maria Haigermoser
Vasilen Yordanov

Finances
Mira Gasperevic
Natalie Waldherr

Visitor Service
Daniel Cinkl
Osma Eltyep Ali
Kevin Manders
Christina Zowack

Publisher
Kunsthalle Wien GmbH

Texts
Lucas Gehrmann
Liam Gillick

Editing
Vanessa Joan Müller
Eleanor Taylor
Martin Walkner

Art Director
Boy Vereecken

Design
Antoine Begon

Print
Seyss GmbH & Co KG

© 2019 Kunsthalle Wien
GmbH

Kunsthalle Wien GmbH
is the city of Vienna's
institution for international
art and discourse.

Pay as You Wish!

During the shooting days and each Sunday you decide on the admission fee and pay as much as you want for your exhibition visit.

More information on the program:
kunsthallewien.at
kunsthallewien.at/blog
facebook.com/KunsthalleWien
instagram.com/KunsthalleWien
twitter.com/KunsthalleWien
WhatsApp Service:
+43 676 378 65 12
#StinkingDawn

Kunsthalle Wien
Museumsplatz 1
1070 Vienna, Austria
www.kunsthallewien.at
+43 (0)1 521 89-0

