

kunsthalle wien  
Prize 2022

biest of Baby Steps / Werde ich so ekelig wenn ich gewinne Drei I  
Mediasystem.at

**UNFREEZING  
THE SCENE**

COVER

Juliana Lindenhofer,  
*Drei Farben die sich  
niemals begegnen  
sollten—Vater,  
Mutter, HTML*, 2023,  
installation view  
*Unfreezing the Scene*.  
*Kunsthalle Wien  
Prize 2022*,  
kunsthalle wien 2023 •  
PHOTO: kunsthalle wien

Albin Bergström,  
*I'm Standing on the  
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2023, installation view  
*Unfreezing the Scene*.  
*Kunsthalle Wien Prize 2022*,  
kunsthalle wien 2023



**kunsthalle wien**  
**Prize 2022**

di: angewandte  
Universität für Angewandte Kunst Wien  
University of Applied Arts Vienna

A...kademie der bildenden Künste Wien

**GLEB AMANKULOV**  
**ALBIN BERGSTRÖM**  
**ALEXANDRU COSARCA**  
**CHARLOTTE GASH**  
**TIJANA LAZOVIĆ**  
**JULIANA LINDENHOFER**  
**JULIUS PRISTAUZ**  
**RAPHAEL REICHL**  
**VANESSA SCHMIDT**  
**RAMIRO WONG**

# **UNFREEZING THE SCENE**

**25/5—10/9 2023**

Cash awards generously  
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Installation view *Unfreezing the Scene*. Kunsthalle Wien Prize 2022, with works by Alexandru Cosarca and Ramiro Wong, Kunsthalle Wien 2023



Installation view *Unfreezing the Scene*.  
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**What, How &  
for Whom / WHW**  
Artistic Directors  
kunsthalle wien

The annual *Kunsthalle Wien Prize* has been jointly organized by the Academy of Fine Arts Vienna, the University of Applied Arts Vienna, and **kunsthalle wien** since 2014.

Awarded by a jury of representatives from each institution and an external juror, *Unfreezing the Scene. Kunsthalle Wien Prize 2022* is only the second edition in which all prize winners are exhibiting their work alongside the two winners of the main prize. **kunsthalle wien** considers it a crucial institutional task to support young artists. It was therefore of particular importance for us to not just highlight two selected participants, but to organize a group exhibition in which all artists are given equal attention.

The 2022 edition of the *Kunsthalle Wien Prize* exhibition was co-curated by a guest curator and a curator from the **kunsthalle wien** team, neither of whom were part of the initial jury. In approaching the group of nominated artists with a fresh pair of eyes, they were able to produce an exhibition that challenges the common format of art awards—in which full attention is placed on the winners, while the shortlisted contenders become invisible. Instead, **kunsthalle wien** views the gathering of young artists from a single city as a great opportunity to offer an insight into the local contemporary artistic scene. Each artist brings to the table different artistic processes, interests, and perspectives that are equally interesting to explore. In laying the institutional framework of **kunsthalle wien** bare for the artists to use, *Unfreezing the Scene. Kunsthalle Wien Prize 2022* became a sort of speakers' corner through which local artistic practices extend beyond the physical boundaries of the institution and into public events throughout the city and beyond.

The resulting exhibition is cohesive in its mission to provide institutional support to an up-and-coming art scene, while remaining multifarious in its presentation. It required a collaborative effort to organize; as such, we would like to thank all the artists for their trust, commitment, and enthusiasm during the process. Further thanks must also be extended to co-curators **Astrid Peterle** and **Pieterneel Vermoortel** for their critical approach and professional care. ●

The *Kunsthalle Wien Prize* is arguably the most important award bestowed to graduates of the **Academy of Fine Arts Vienna**. It opens the door for the prize winner (this year: **Albin Bergström**) to exhibit together with other nominees of the **Academy** (**Gleb Amankulov**, **Alexandru Cosarca**, **Charlotte Gash**, and **Juliana Lindenhofer**) and those of the **University of Applied Arts Vienna** in one of the foremost Viennese institutions for contemporary art—and right in the midst of Vienna's most important museum area.

The selection of graduates—with their installations, sculptures, videos, and performances—reflects the diversity of artistic perspectives developed at the **Academy**. In this light, the positions chosen for the shortlist for the *Kunsthalle Wien Prize* encapsulate an essence of our educational endeavors. Year after year, the exhibition is an opportunity to acknowledge the consistent achievements of our students and alumni.

Under the title *Unfreezing the Scene*, this edition of the exhibition is open to a number of interpretations. On the one hand, it resonates with the aftermath of a stifled and frozen student culture at universities, which dwindled to a minimum in face of the Covid-19 shock. This experience was very formative over several years of study for the emerging artists featured here. Especially in the case of artistic production, social life is not a leisure activity that resides outside of the actual productive processes: it is also a requirement for artistic work, which always involves reflection on specific (alternative, often also: marginalized) forms of life.

At the same time, the mission of public art institutions is to respond to universal concerns, to convey social relevance that transcends specific (student) milieus. The avant-garde mission of art to both revitalize its own scene and address different audiences is inscribed into its nature to constitute a public. This, too, is suggested in the title of the exhibition: it is about dissolving the various milieu-bound rigidities of art.

Above all, such a transgression, leaving one's scene, manifests here explicitly with the completion of studies and also with the exhibition at **kunsthalle wien**. It is a step beyond one's own scene. ●

**Johan F. Hartle**  
Rector  
Academy of  
Fine Arts Vienna



**Eva Maria Stadler**  
 Vice Rector for  
 Exhibitions and  
 Knowledge Transfer  
 University of Applied  
 Arts Vienna

With an ambitious program spanning its now 30-year existence, **kunsthalle wien** offers an important frame of reference, or better, a touchstone for discussing matters of contemporary art. Its flexible structure enables it to effectively respond to but also initiate political debates and critical discourses. In this light, the *Kunsthalle Wien Prize* is a valuable tool for supporting young artists who are blazing their trails out into the broad field of art following their studies. What's more, the polyphonic process that precedes the nomination of the award winners triggers intensive exchanges between graduating students, curators, and the artistic directors of **kunsthalle wien** and culminates in an exhibition that presents the positions of the young artists to the public.

The contributions of the winners of the *Kunsthalle Wien Prize 2022* from the **University of Applied Arts Vienna**—**Julius Pristauz**, **Tijana Lazović**, **Raphael Reichl**, **Vanessa Schmidt**, and **Ramiro Wong**—linked up with a variety of themes sparked by **What, How & for Whom**: the curators, for example, seek the blind spots of a lethargic gender politics and peek through the holes that capitalism tears in an all too fragile social fabric in regional as well as global contexts. **Julius Pristauz** unveils the visible and invisible, the light and dark spaces of queer relationships. In her film, **Tijana Lazović** renders the fleeting nature of human existence tangible in a seemingly never-ending flow of media imagery. **Raphael Reichl** investigates the paradox between ecology and tourism in Mexico, contrasting the care for turtles with a downright aggressive and precarious construction practice. The sculptures by **Vanessa Schmidt** lend a poetic language to the social framework of "care". And **Ramiro Wong's** installations unfold a subtle visual vocabulary for the force and power of exclusion, borders, and discrimination. What the artists share is a sharp eye for pressing issues in society, unrestricted by the simple patterns and mechanisms of capital and nation. ●

# UNFREESZEN







Installation view *Unfreezing the Scene*.  
Kunsthalle Wien Prize 2022, with works  
by Charlotte Gash and Gleb Amankulov,  
Kunsthalle Wien 2023

*Unfreezing the Scene*, the eighth edition of the Kunsthalle Wien Prize exhibition, is only the second one that did not just focus on the two main prize winners from the Academy of Fine Arts and the University of Applied Arts but presented a total of ten finalists in a group exhibition.

And there were two premieres this year: for the first time, the exhibition was jointly curated by a curator from Kunsthalle Wien and an invited external curator. Also a novelty: the curators were not part of the jury that evaluated and selected the graduates' thesis projects. This enabled us to approach the artists and their works with a fresh curatorial eye, as it were, and much curiosity. During the studio visits, it quickly became clear to us that we did not want to confine ourselves to the original prize-winning diploma works. In a close dialogue with the artists, a number of new productions were realized, which pursued new paths for devising innovative variations of the previous work. This implied that the artists consciously took a step back from the representative framework and reflected on their practice as an organic development, in which the timbre of the practice merged with that of the city in which it is presented.

At this point, we would like to sincerely thank Gleb Amankulov, Albin Bergström, Alexandru Cosarca, Charlotte Gash, Tijana Lazović, Juliana Lindenhöfer, Julius Pristauz, Raphael Reichl, Vanessa Schmidt, and Ramiro Wong. They opened their artistic practice to us with great trust and generosity and embarked on a journey, taking a leap out of the art universities into what was in many cases their first experience with a larger exhibition house

and all the institutional complexities this entails.

The title of the exhibition refers to a scene, an art scene, that temporarily seizes Vienna's Karlsplatz to stir up the city for a while. Its presence causes friction and brings multiple concerns to the fore: the personal mourning of loss in a fast-paced society, making local communities and club culture visible as a mode of resistance, and the conflicting realities of globalization, among others.

Despite their independent positions, all of the exhibiting artists seek to understand their relationships to their peers, an established cultural scene, and, most importantly, an audience. In formulating and testing these reciprocities emerges the potential of their combined yet individual voices to transform Vienna's art scene.

*Unfreezing the Scene* conceives Karlsplatz as a speakers' corner where the artists can address topics resonating within them. Their works articulate the plurality of issues presently lived out at Vienna's two art universities and beyond. As a speakers' corner, **Kunsthalle Wien Karlsplatz** indeed verges on its limits as an institutional space—with its view to a busy traffic intersection, its main entrance at the back of a restaurant, or an institutional logic that doesn't quite keep pace with the dynamics of these vibrant art practices.

Aware of these constraints on their means of expression, the artists chose to expand, to duplicate, to mirror their work. This attitude is encapsulated in the design of the exhibition itself, but also reaches beyond the confines of the building. The artistic practices of

the prize winners wend their way in and out of the exhibition setting, the public program, and the city, drifting into a bar, an open-air cinema, and other surprising places—as a result, **Kunsthalle Wien** sheds its architectural shell, melts, spreads out, and flows into the city.

We would like to express our gratitude to **Julius Pristauz** and **Muamer Osmanovic** for designing an exhibition display that responds with so much empathy to our curatorial concept and sensitivity for the peculiarities of the exhibition space; it is an invitation and appeal to consider what “queering the space” can mean in an institutional setting. In a challenging, compact space, their concept successfully employs a sensitive rhythm to direct the focus to the individual artistic positions. **Pristauz** and **Osmanovic** dissolve the institutional rigidity by playfully drawing connections to the original **Kunsthalle Wien Karlsplatz** building from the 1990s, which was conceived as a temporary construction and often referred to as a “box” by the public.

We utilized the institution and its tools to amplify this polyphony of artistic voices, to enhance the processes of duplication and mirroring, of infiltration, permeation, and merging. Providing access to the various possibilities that **Kunsthalle Wien** has to offer as a site of cultural production was a bona fide experiment, which exposed both the potentials and constraints of the institution. In close collaboration with colleagues from various departments of **Kunsthalle Wien**, especially Communication and Education, the artists developed a wide variety of formats, from podcasts, social media takeovers, and

dialogic short tours to workshops. Our special thanks go to David Avazzadeh, Katharina Baumgartner, Nicole Fölß, Adina Hasler, Wiebke Schnarr, and Katharina Schniebs as well as Carola Fuchs, Andrea Hubin, Michael Schmidlechner, Michael Simku, and Martin Walkner for augmenting their practices together with the artists. An exhibition requires the efforts of many: a fact we tried to underline with our approach. The *Kunsthalle Wien Prize* is an institution within the institution and the city's art scene.

The end of an exhibition always marks a new beginning, namely a vivid memory of that exhibition, usually in the form of a publication. In the case of *Unfreezing the Scene*, we wanted to afford the artists an expanded perspective on their practice that transcends our own embedded curatorial view. To this end, we invited local and international authors to write about the individual practices of the artists for this publication, which was released at the end of the exhibition. Many thanks to Attilia Fattori Franchini, Alicja Melzacka, Victor Cos Ortega, and Inga Charlotte Thiele for accepting our invitation with such commitment and curiosity and for their great texts.

We would like to express our special thanks to a few colleagues: to What, How & for Whom/ WHW—Nataša Ilić, Ivet Ćurlin & Sabina Sabolović, the artistic directors of *Kunsthalle Wien*, we are grateful for their trust and support. A heartfelt thanks to our fabulous assistant curator Hannah Marynissen for always holding all the strings together and being our one true curatorial dialogue partner. Our sincere thanks also go to the production team Sofie Mathoi, Danilo

Pacher, Martina Piber, and Johanna Sonderegger and to Ramona Heinlein and Nicole Suzuki for the wonderful publications to accompany the exhibition.

The *Kunsthalle Wien Prize* will continue, new artistic positions will once again temporarily transform *Karlsplatz* into their speakers' corner. At the same time, the artists of *Unfreezing the Scene* will forge ahead, from their studios scattered throughout Vienna, articulating their diverse concerns and positions to the city and beyond. Their practices provide a glimpse into the wealth of (artistic) debates that abound in this city, an inkling of the many cities the city is home to. As a memento, also in the form of this publication, *Unfreezing the Scene* will melt into the memory of a city, a scene, an institution. ●





Installation view *Unfreezing the Scene*. Kunsthalles Wien Prize 2022, kunsthalles wien 2023



tunnel  
OF  
Inclusion

# GLEB AMANKULOV

Serpent Breath  
2023  
various materials



**Gleb Amankulov's** temporary assemblies draw attention to the precarious conditions of art production while critically engaging with the places they inhabit. The conceptual logic behind the construction of the pieces is tied to the possibilities of the given place, the available budget, the impossibility of long-term planning, and the infeasibility of keeping the works after the show. Pieces are made from found, bought, and furnished elements, and after their temporary display, they return back to the market or to their respective owners to reclaim their lives as domestic objects. The ephemeral and temporal qualities of the sculptures challenge rigid power structures, while their focus on Western European design objects critically reflects upon the modernist history of **kunsthalle wien Karlsplatz**. ●



Gleb Amankulov, *Serpent Breath*, 2023,  
installation view *Unfreezing the Scene*. *Kunsthalle  
Wien Prize 2022*, *kunsthalle wien 2023*





## Gleb Amankulov: Novel of Circulation

Alicja Melzacka

“Hynek Gottwald sofa, two coffee tables, Tonelli designer glass TV table, large wall shelf, U-brackets, art deco table, newsstand cart, suction-cup training device, Richard Wagner letter opener, Soviet Union sash, glass record player stand...”

This is a fragment of a much longer list of items that **Gleb Amankulov** preselected for his exhibition at **Kunsthalle Wien**. The Minsk-born and Vienna-based artist regularly scours thrift stores, online auction sites, streets, and apartments in search of items that attract him, which he then incorporates into his assemblages and installations. A closer look at his list reveals a proclivity for furniture and objects suffused with an aura of historicity, whose forms, ornaments, or materials harken back to a specific moment in time and to that time’s politics of taste.

**Amankulov’s** list reminded me of the one at the opening of the novel *The Museum of Unconditional Surrender* by **Dubravka Ugrešić**, which catalogued the stomach contents of a dead walrus and functioned as an illustration of the novel’s heterogeneous, disjointed narrative structure. In the Western philosophical tradition, there has been a strong opposition between “things” and “words”. Yet, in both **Ugrešić’s** and **Amankulov’s** practices—two artist-expats and “archaeologists

of the everyday”<sup>1</sup>—these distinct realms seem to have collapsed into one, where things act like words, speaking a language of their own.

As if rearranging existing morphemes to create new words, **Amankulov** manipulates familiar objects to elicit new meanings. In some instances, he even nudges them across the threshold of recognizability, “thinging” them in the process. According to “thing theory”, objects become things only once they cease to convey their original function, meaning, or value to humans. “We look *through* objects [...] but we only catch a glimpse of things”, as **Bill Brown** puts it.<sup>2</sup> Is this how visitors to an ethnographic museum of the future will feel when confronted with the unintelligible remnants of our civilization?

The processes of recontextualization and defamiliarization undergone by these objects are not the end in and of itself. Once the exhibition ends, the works are dismantled, and the objects carefully reassembled and returned to their owners or sold on the second-hand market—not as art but as everyday stuff. While diverting everyday objects from their ordinary commodity path and transforming

<sup>1</sup> Dubravka Ugrešić, *The Museum of Unconditional Surrender*, trans. Celia Hawkesworth (London: Phoenix House, 1998), 33.

<sup>2</sup> Bill Brown, “Thing Theory”, *Critical Inquiry* 28, no. 1, 2001, 4.





Gleb Amankulov, *Career in carrier*, Vienna, 2022, installation views Leopold Museum, Vienna 2022 • PHOTOS: [www.kunst-dokumentation.com](http://www.kunst-dokumentation.com)





TOP:  
Gleb Amankulov, *Figure I*  
(detail), Vienna, 2022 •  
PHOTO: Philipp Pess



Gleb Amankulov, *Salt  
Storage for the Mother  
Tongue*, Vienna, 2022,  
installation view  
Academy of Fine Arts  
Vienna 2022 •  
PHOTO: Philipp Pess

BELOW:  
Gleb Amankulov, *Figure I*,  
Vienna, 2022, installation  
view Academy of Fine Arts  
Vienna 2022 •  
PHOTO: Philipp Pess



Gleb Amankulov, *Small Rocks in Buckwheat Part I*, Frankfurt a.M., 2022, installation view fffriedrich, Frankfurt a.M 2022 • PHOTO: Esra Klein

them into art (commodities) has become a widespread artistic practice, putting these objects back on their initial path is less frequent. **Amankulov** shared that the initial impulse for developing this particular working ecology came from the imperative to be mobile, combined with precarious material conditions, which he shares with many artists.

While the precise aesthetics of **Amankulov**'s works testifies to their maker's sculptural sensitivity to the interactions of forms, textures, and materials, their transitory, unstable existence imbues them with a hard-to-define, nostalgic quality of "migratory work": the work of an artist proverbially living "out of the suitcase", dealing with the sense of being between places, identities, and languages.

**Amankulov**'s distinct working method, akin to the process of "double translation", accounts for the essentially time-based and context-specific aspect of his

installations and assemblages, which only emerge under the conditions of the exhibition, where everyday objects "perform" as artworks. Seen from the objects' perspective, the exhibition is but one chapter of their biography, a "novel of circulation",<sup>3</sup> if you will. Perhaps, rather than asking what is lost in translation, this time, it may be worth considering what is gained when those objects reenter the flow of everyday life. ●

<sup>3</sup> A genre of literature, also known as "it-narrative", dating back to nineteenth century Britain, in which the story follows the route of an object passed between different characters.







Gleb Amankulov, *Serpent Breath*, 2023,  
installation views *Unfreezing the Scene*.  
Kunsthalle Wien Prize 2022, kunsthalle wien 2023

**Gleb Amankulov** (b. 1988, Minsk) lives and works in Vienna. He works with temporary site-specific arrangements using found and borrowed furniture, utensils, and objects of interior design. In his practice, he reflects upon the economy of art production, distribution of power, and notions of identity. He is interested in displaying, underlining, and challenging formal, contextual, and historical aspects of used, found, and borrowed objects, as well as reflecting on the contexts and spaces in which they appear.

He completed his degree at the Belarusian State Academy of Arts in Minsk and at the Academy of Fine Arts Vienna in sculpture and spatial strategies under **Monica Bonvicini** and **Iman Issa**. His works have been shown at Leopold Museum (Vienna), WAF Galerie (Vienna), Tanzquartier Wien (Vienna), Hoast (Vienna), and Periscope Salzburg, among others. In 2022, he received the Academy Prize for his diploma project *Stalagmite Eyes*, was shortlisted for the Ö1 Talent Grant, and received the Startstipendium bildende Kunst from BMKÖS. ●

# ALBIN BERGSTRÖM

## Letters of Resignation

2023

fabric, LED light tubes

## I'm Standing on the Barricades Crying

2023

text on LED facade display

*Letters of Resignation* is a series of new, deeply personal works by the artist **Albin Bergström**. A slight departure from his previous practice of working with more sculptural forms, these works focus on text and textile as ineffective connectors of meaning. We are surrounded by emotionally charged texts in our daily lives—letters of condolence, motivational posters, advertisements—the list is endless. Yet, how often do these words really move us, and what power do words have over us in difficult situations that we cannot change? ●





Albin Bergström, *Letters of Resignation*, 2023, installation view *Unfreezing the Scene*. Kunsthalles Wien Prize 2022, kunsthalles wien 2023



**Albin Bergström:  
Gloomy Decor, Gossiping**  
**Victor Cos Ortega**

Albin Bergström appropriates everyday objects to accentuate their double-function as media of self-representation. Especially those belonging to the household—pieces of furniture, domestic accessories, elements from table sets—are staged as projection surfaces for character traits and roles. Yet, these works manifest as collisions of materials, atmospheres, and formal vocabulary in which the artist raises questions about style, taste, aesthetics, and identity. The alienation and theatrical aura clinging to the items, despite the tangible tenderness with which they have been handled, shift them, now exposed as such, to the threshold of the caricaturesque. What can also be read from the objects is their historicity, their emotional but also cultural value. In this sense, they literally come to life.

In *This is not to be repeated* (2022), silver pots are integrated into an ensemble of three chicken wire and papier-mâché sculptures covered with tea towels. With structures reminiscent of human extremities and poses, and in their liveliness, a mixture of movement and animateness emanating from the intertwined flowing forms, they take on anthropomorphic features. What is expressed here morphologically attains a meaningful contentual dimension through the histories of use and the origins of the objects found on flea markets. Apart from the world-historical aspect, which is conveyed, above all, by the represen-



tative character of the tea set, the use of tea towels, still sporting the initials of past owners, introduces a very personal level, too.

The living room as an eclectic space, as a storied space and a stage for the auto-genesis of social identity, becomes apparent in its constructed, but above all also constructive nature. The black-and-white chequered tiles the sculptures stand on place the dramas of the kitchen on the matrix of modernity.

Works like *Never Mind the Bollocks, Here's the Baroque* (2020) expand on the motif of fragility intrinsic to the tea sets and the hollow materiality of papier-mâché sculptures even further. The objects in





Albin Bergström, *Never Mind the Bollocks, Here's the Baroque*, 2020, with L.M. Or, *So free it knows no end*, 8 of 25, 2020, installation views Haus Wien 2020 • PHOTOS: Tobias Izsó

this series are covered with hay. Time has left its traces on them, as testified by the decaying grass. The combination with a floral pattern made of cigarettes embedded in the hay ground or as a shroud for an oversized candelabra leaning like a scarecrow heighten their morbidly ominous appeal. The uncanniness exudes not only from the motifs but also—and perhaps primarily—from the covering, which is also a concealing, a masking, and finally also from the animate nature of the inanimate things.



In these works, Bergström has activated material objects. In the series *Letters of Resignation* (2023), language takes their place. One-liners reminiscent of punchlines, slogans, and motivational quotes are stitched into fabric collages and bathed in colored light from framing neon tubes. On the one hand, the open seams and the irregularity of the shapes testify to the manual labor that went into them and mark them as authentic. On the other, the materiality of language becomes so imposing that the letters no longer seem trustworthy. The atmospheric, enchanting glow of the neon light has a tantalizingly dubious character. Advertising must always walk a fine line between overt seduction and concealing its intentions. Moreover, the game with the configuration of the words on the surface, their ambiguity and mutability, reveals a fallaciousness of language that undermines its claim to truth.



Albin Bergström, *Partial Rent*, 2022, installation view Academy of Fine Arts Vienna 2022, Courtesy Sammlung Wien Museum • PHOTO: Flavio Palasciano





Albin Bergström,  
installation view *This  
is not to be repeated*,  
Academy of Fine Arts  
Vienna 2022 • PHOTO:  
Flavio Palasciano

Albin Bergström,  
*When I was Walking  
in Memphis* (detail),  
2022 • PHOTO: Flavio  
Palasciano



Illusion itself is performed here in a theatrical staging. Albeit in a way that lays it on thick (“Radical Self-Loathing”) but also adds a dab of humor (“Not even an emergency rhyme could hold this together”) and displays vulnerability (“Resign supreme”). ●

Albin Bergström, *Partial Rent* (detail),  
2022 • PHOTO: Flavio Palasciano

Albin Bergström, *Letters of Resignation*, 2023, installation views  
*Unfreezing the Scene*. Kunsthalle  
 Wien Prize 2022, kunsthalle wien  
 2023





Albin Bergström, *I'm Standing on the Barricades Crying*, 2023, installation view *Unfreezing the Scene*. Kunsthalle Wien Prize 2022, kunsthalle wien 2023

**Albin Bergström** (b. 1992, Gothenburg) lives and works in Vienna and Gothenburg. His works often take their point of departure from domestic objects, such as chairs, cups, or cutlery. Through fusing them with additional materials or "images", he expands upon the possible narratives of these seemingly functional and/or decorative objects.

He studied at HFBK Hamburg, the Royal Institute of Art Stockholm, and the Academy of Fine Arts Vienna, where he obtained a diploma degree. Recent exhibitions include *TIPSYTINA* at Kunsthalle Exnergasse (Vienna), *Of Second Glances* at Magma Maria (Offenbach), and *No Wiggle Room* at Sharp Projects (Copenhagen). ●



# ALEXANDRU COSARCA

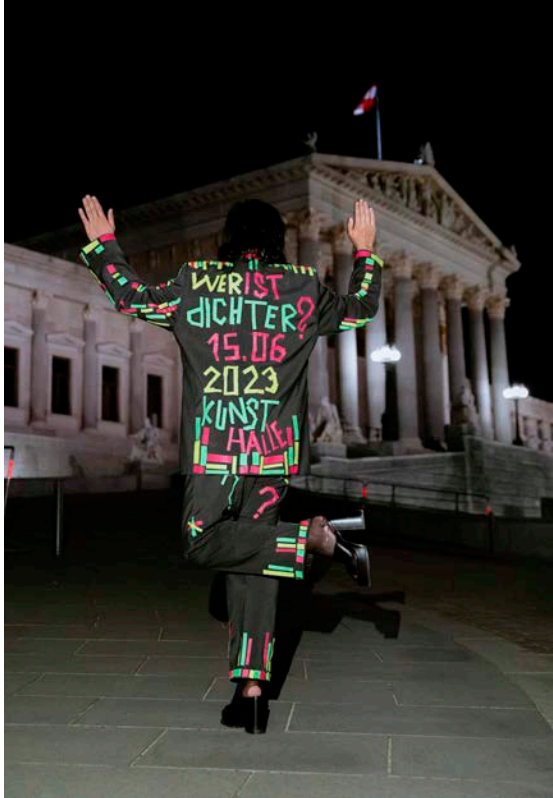
*WERISTdICHTER? Tour 2023*

*Merch Stand*

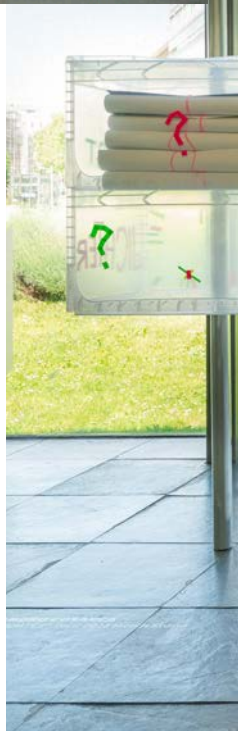
2023

various materials

**Alexandru Cosarca** is a tireless protagonist in the Viennese performance scene who, among other things, initiated the collective format *WERISTdICHTER?* in 2017. As a host, he brings together artists for performance evenings to negotiate queerness, gender roles, exclusions, and longings in a joyful, yet all the while political way. He creates a space for dialogue and negotiation but, above all, a place for care and community for the present as well as the future. His merchandising booth brings community-building into the exhibition space and is a tribute to the 106 artists who have contributed to *WERISTdICHTER?* in years past. Part of the proceeds of the merchandise sold in the **kunsthalle wien** shop will be donated by the artist to Queer Base. On June 15 and August 31, 2023, **Alexandru Cosarca** invited the audience to two new editions of *WERISTdICHTER?* at **kunsthalle wien**. ●



Alexandru Cosarca,  
*WERISTdICHTER?*, 2023



Alexandru Cosarca, *WERISTdICHTER? Tour 2023 Merch Stand*, 2023,  
installation view *Unfreezing the Scene*. Kunsthalle Wien Prize 2022,  
Kunsthalle Wien 2023



## Alexandru Cosarca: *You Are Not Alone*

Attilia Fattori Franchini

Alexandru Cosarca's time-based practice employs performance, theater, conviviality, and poetry to critically and poetically investigate the power of collectivity as well as the central dimension of individual expression and personal liberation. How art can create, foster, and support the creation of communities? How can this become a political act of resistance against alienation?

Using humor and excess as tools of experimentation while playing with gender roles and assumptions, Cosarca's performances, often in drag, are a fluid exchange of outfits and personae reimagining queer desire as part of a sincere, underground economy of identification. Inspired by drag shows, stand-up comedy, cabaret, and club culture, his work fosters the sharing of experiences along with setting the stage for dialogue and interaction among its participants. When performing solo, the artist uses his own body and through it implements new relations to historical and everyday objects—such as in *HAPPYMETAL* (2022)—to challenge heteronormative conventions.

As part of the *Kunsthalle Wien Prize*, Cosarca presents a reiteration of *WERISTdICHTER?* (2017 to present). The title of the work, which translates to *who is poet/who is drunker*, plays with ambiguity. Starting as a small project at the Academy of Fine Arts Vienna—where the artist studied—and mixing poetry, literature, and club culture, *WERISTdICHTER?* is

the signifier under which a series of disparate queer events and initiatives fall, as well as a broad community of artists and practitioners interested in discussing and advancing LGBTQIA+ rights and ideas. During the pandemic, the project moved online and became a tool to fight isolation, reinforcing the sense of community it has fostered since its beginning. Inspired by popular culture figures such as TV presenter Thomas Gottschalk, star of *Wetten, dass...?*, Cosarca embodied the role of the show's host, conceiving and moderating eight online episodes featuring 60 different artists.

In the context of *Kunsthalle Wien*, the artist is further developing *WERISTdICHTER?* as two different events, one long-duration performance and a DJ set, mixing poetry, critical writing, and dance. The first, *you are not alone*, directly taking its title from Olive's 1990s pop song, takes place during Pride month and explores queerness as a radical methodology. For this event, Cosarca has invited artist friends to participate in an immersive moment: a 30-person choir singing pop songs to welcome viewers to an affective scene. Embracing singing as a premise of collectivity—a participatory approach—collapses the boundaries of spectatorship, transforming the long performance into a communal yet generous act of care. The second event, *tell me more about your silence*, merges two important elements of the artist's research: poetry and club culture. By operating within





Alexandru Cosarca, *HAPPYMETAL*,  
2022, Kunsthistorisches Museum  
Wien 2022 • PHOTO: Sarah Tasha  
Hauber





Alexandru Cosarca, *HAPPYMETAL*, 2022,  
Kunsthistorisches Museum Wien 2022 •  
PHOTOS: Sarah Tasha Hauber



a publicly funded cultural institution, the artist allows the institution to act as a club and a community center. This mingling of art space, social politics, and nightlife is not an isolated example, as post-pandemic restrictions and urban gentrification have reduced the number of clubs and queer venues in metropolitan areas. Bodies pressing against other bodies, moving in unison to the sound of music, shifting between dancing and listening. We tune in, feeling the music, and we start to forget of what is outside. Embracing the dance floor's political dimension, Cosarca's practice suggests that our subjectivities are themselves imaginative projects, conceding us to remember that we are not alone. ●





Alexandru Cosarca, *WERISTdICHTER? Tour 2023 Merch Stand (detail)*, 2023, installation view *Unfreezing the Scene*. Kunsthalle Wien Prize 2022, kunsthalle wien 2023



**Alexandru Cosarca** (b. 1987, Arad) lives and works in Vienna. Exploring themes such as community-building and gender, queer, and intercultural issues, **Cosarca** works at the intersection of stage performance, language art, staged photography, and video. Bringing together and collaborating with other artists as well as opening and creating spaces from an artistic-activist perspective are important components of his artistic practice. **Cosarca** studied contextual painting under **Ashley Hans Scheirl** from 2013 to 2022, while simultaneously completing a performance apprenticeship with the theater and performance collective **God's Entertainment**.

**Cosarca** is the founder of *WERISTdICHTER?* and the art collective **ContextCocktail**. In 2022, he won the Academy of Fine Arts Vienna's appreciation award, as well as the award of the free scene Vienna with the **Red Edition Association**. His stage performances, created as part of a collective, have been shown at Wiener Festwochen (Vienna), Steirischer Herbst (Graz), and Donaufestival (Krems). **Cosarca** has been featured in solo performances at mumok (2021, Vienna) and Kunsthistorisches Museum (2022, Vienna). His films and paintings have been shown in solo and group exhibitions at Gallery 3 (Klagenfurt), Phileas (Vienna), Club Hybrid (Graz), Parallel Editions (Vienna), and Austrian Museum of Folk Life and Folk Art (Vienna), among others. ●

# CHARLOTTE GASH

## Tunnel of Inclusion—Behind the Scenes Documentary

2023

video: 28'

## Episode 3 Preview | Breeder or Sucker | Gash Productions

2023

video: 2'5"

## Transport Van

2023

cardboard

**Charlotte Gash** combines critique of the mundane with her own personal experiences of the art world to create narratives and counternarratives that open up discussions around working as a contemporary artist. Her ongoing series *Breeder or Sucker* continues her exploration of privilege and failure in the art system, cameoing the artist alongside a cast of recurring characters, including her art nemesis, ART BITCH. Her latest work, *Tunnel of Inclusion*, is a mockumentary-style persiflage of installing a prize exhibition showcasing the young Austrian art scene. Sounds familiar? With humor and satire, **Gash** opens up conversations on stereotypical images of the artist, as well as the impossibilities of the administration and bureaucracy in which art institutions are embedded, allowing for the artist's many ideas to circulate, nevertheless. ●





Charlotte Gash, *Transport Van*, 2023,  
installation view *Unfreezing the Scene*.  
*Kunsthalle Wien Prize 2022*, kunsthalle wien 2023



## Charlotte Gash: Bingeworthy, Five Stars

Alicja Melzacka

This text is an introduction to the work of performer, sculptor, filmmaker, musician, writer, and the whoopee-cushion-sit record breaker **Charlotte Gash**. I should probably start by clarifying which **Charlotte Gash** I'm talking about: the character or the narrator. Although, as one of them said, they're pretty much the same person. The other one did not comment.

**Gash** received formal training in sculpture and performance, but she creates work across a variety of media with joyful disregard for disciplinary boundaries and up against expert gatekeeping. **Gash's** practice might be seen as a form of worldbuilding. She crafts every detail of her universes herself, from script-writing and character-building to scenography and cover-heavy soundtracks. Over the years, she developed a consistent, craftily uncrafted aesthetic characterized by the use of cardboard and plaster elements and low-budget cinematography. Her works rarely exist in isolation; the elements from one project cross over into others; scripts are revised and restaged as live performances or various kinds of film and video content. Feeding on itself, her practice deploys double framings, loops, and embedded narratives, which make it difficult to distinguish between the reality of the viewer and the reality of the story. While typing these words, I feel the sticky grip of self-awareness tightening around me, and I wonder if I, too, am already a part of the story.

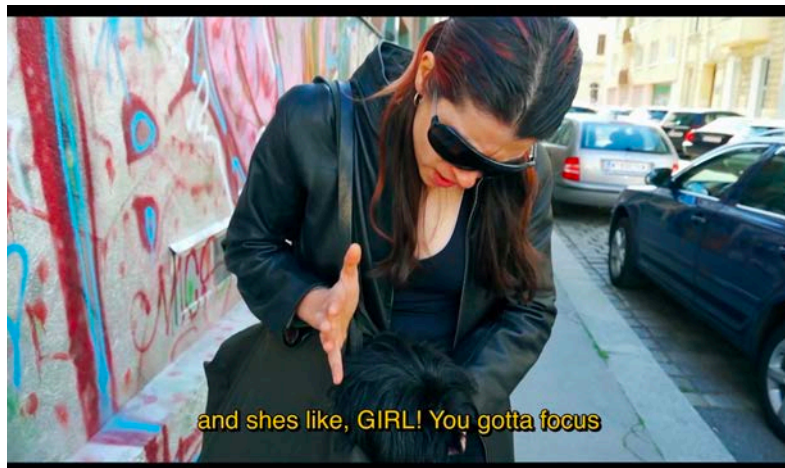
**Gash's** work appropriates formats and genres associated with mainstream culture, such as mockumentaries, sitcoms, musicals, trailers and teasers, music videos, GIFs, and revenge *poems*. She mixes pop-cultural tropes with semi-autobiographical narratives, topped with acerbic humor and self-aware parody, all the while delivering social commentary on salient subjects. These range from reflections on self-care, sexuality, and consent to issues of privilege, discrimination, and rivalry—especially in the art world, the territory with which **Gash** is intimately familiar.

Her most recent series of videos and performances, *Breeder or Sucker*, is a delightfully self-indulgent portrayal of middle-class art students (played by themselves), who cultivate the “non-productive attitude” of simply “liv[ing] the social life of an artist”.<sup>1</sup> The plot follows the protagonist, **Gash**, as she struggles with various adversities, like writing art applications; being ignored by The-Guy-Charlotte-Likes; dealing with her mansplaining, chauvinist gynecologist; or confronting the villainous ART BITCH. While relying on parody and the “what-society-thinks-I-do” kind of humor, the series doesn't settle for simply reproducing the ironic distance, but delivers

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<sup>1</sup> Josef Strau, “The Non-Productive Attitude”, in *Make your Own Life: Artists In and Out of Cologne* (Philadelphia: Institute of Contemporary Art University of Pennsylvania, 2006), 1.

Charlotte Gash,  
*Breeder or Sucker*,  
Episode 1—  
"Hummus"  
(video stills), 2022







Charlotte Gash,  
*Breeder or Sucker*,  
Episode 1—  
“Hummus”  
(video still), 2022

redeeming glimpses of authentic human connections that make the otherwise quirky characters relatable—in the style of early mockumentaries such as *The Office* and the likes.

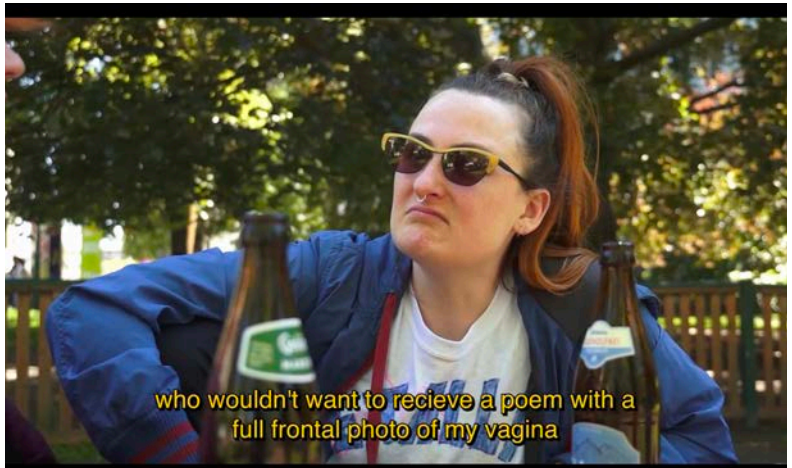
Unapologetically, Gash mixes feminist critique with humorous, pulp content and mocks widespread attempts at appearing smarter than one is by hitting certain intellectual markers of class, established largely by white male thinkers of the past century. “We both know you haven’t got a clue about them foreign films ... your favorite show is still *Friends*” quips the intro song to *Breeder or Sucker*. In this respect, Gash’s work exhibits an “autotheoretical” quality, one that is “personal-theoretical, incidental and gut-centered.” By integrating philosophy and social criticism with autobiography, autotheory challenges the entrenched ideas of what counts as legitimately critical knowledge.<sup>2</sup> This reading of Gash’s work appears to be reinforced by the appearance of Chris Kraus’s autotheoretical novel *I Love Dick* in a scene from

*Breeder or Sucker* (uncoincidentally in the vicinity of an enormous dildo).

The fact that I could “binge” Gash’s work with so much enjoyment gave me a reflective sense of relief. It felt like an invitation to abandon presuppositions about how art should be produced and consumed, embrace its humorous and erotic sides, and, for once, divorce “guilty” from “pleasure”. ●

<sup>2</sup> Lauren Fournier, *Autotheory as Feminist Practice in Art, Writing, and Criticism* (Cambridge, MA: The MIT Press, 2021), 5–6.

Charlotte Gash,  
*Breeder or Sucker*,  
 Episode 2—  
*"Babies"* (video  
 stills), 2022





Charlotte Gash, *Breeder or Sucker* | *Gash Productions* | *Episode 3 Preview*, 2023 and *Tunnel of Inclusion—Behind the Scenes Documentary*, 2023, installation view *Unfreezing the Scene*. Kunsthalle Wien Prize 2022, kunsthalle wien 2023





Charlotte Gash, *Transport Van*, 2023, installation view *Unfreezing the Scene*.  
Kunsthalle Wien Prize 2022, kunsthalle wien 2023

**Charlotte Gash** (b. 1994, Bury St Edmunds) is a British artist living and working in Vienna. **Gash** takes inspiration from humorous, everyday situations and translates them through the imitation of popular culture, be it in the style of plays, television episodes, or mockumentaries. **Gash's** work takes the form of text, script, sculpture, performance, and video.

*He makes us laugh, to make us learn. And there's salvation in that.*

—John Lahr, discussing Joe Orton's play, *Loot*

tive Art at the Academy of Fine Arts Vienna. As well as being part of the *Kunsthalle Wien Prize 2022*, **Gash** also had a solo show, *GASH STATION*, at Neuer Kunstverein Wien (Vienna) in March 2023. She was invited by the Danish collective *Salon 75* to participate in a group show at GOMO, that took place during the Independent Space Index festival in Vienna in June 2023, and will take part in the group exhibition *Über das Neue / On the New* at Belvedere 21 (Vienna) in October 2023. ●

After studying sculpture at Wimbledon College of Arts (University of the Arts, London), **Gash** completed her diploma in Performa-

# TIJANA LAZOVIĆ

Sans Soleil

2022

video: 7'

Soleil

2022

video: 1'39" (loop)

*Sans Soleil* is a touching testimony to the aftermath of a tragic, too-early end to a friendship. It portrays the persistence of memory as a flow through a personal image archive, mixed with found material from the internet. **Tijana Lazović** takes us on a boat into the dark rivers of grief, transforming the intimacy of the personal into collective memory. *Soleil* is its abstract counterpart, in which **Lazović** uses damaged film footage from her archive to try to get closer to her deceased friend. Based on a sound diary, we listen to and watch the images of passing breath. What images remain for us when everything physical fades away? ●





Tijana Lazović, *Soleil*, 2022, and *Sans Soleil*, 2022,  
FRONT: Gleb Amankulov, *Serpent Breath*, 2023,  
installation view *Unfreezing the Scene*. Kunsthalle Wien Prize 2022,  
kunsthalle wien 2023



**Tijana Lazović: Sunless**

**Attilia Fattori Franchini**

Tijana Lazović's sensitive and poetic short films present a cathartic force. Interested in the multiple possibilities of storytelling that experimental filmmaking and animation offer, she focuses on editing and montage as tools for the creation of meaning. Employing a first-person gaze and a diaristic form to recount lived histories, the artist unravels inner emotions to reassemble them into new forms. Can a specific sequence produce feelings? Can the choice of temporality influence the way we receive the information?

Often using poetry, fiction, and fabulation, the work investigates identity, politics, and topics such as memory, mental health, and care. It also approaches the fundamentals of perception and experience, exploring the distinction between sensing and feeling. Envisioning filmmaking as a device to use against alienation, Lazović aspires to trigger processes of identification with a kaleidoscopic mix of words, silences, passing moments, mental images, and sounds. She invites us to peek into her holidays in *Invisible Cities* (2022) or to observe her native city and culture in *Beograde!* (2018), to listen to her dialogues with a significant other while thinking about the meaning of our everyday lives.

The short film *Sans Soleil* (2022), presented as part of the *Kunsthalle Wien Prize*, is an homage to the homonymous influential film by *Chris Marker* (1983), while playing

with the title's literal meaning to suggest a dark place where all sense of lightness is lost. "It was a very dark period for me, and I wanted to convey this feeling through the work, offering an affective glimpse of it", says the artist. Employing *Marker's* experimental approach, eclectically mixing personal thoughts with found material as well as old and recent footage shot by the artist, Lazović releases her sorrow at the loss of her best friend, who suddenly killed himself after struggling for some time with his mental health. A mixture of disappointment and stupor emerges; the film is a first step in processing this traumatic event.

Narrated in the first person as a love letter to her friend, the work is a meditation on memory and an attempt to remember someone in the hope of extending their presence. Through the combination of the affective elements of Lazović's *Sans Soleil* with its formal and structural parameters, we see and feel through the artist's choice of imagery, cuts, and edits. The film begins in darkness, with the artist declaring "I can't see you, Pavle", while we hear the sound of fireworks in the background. The light is on and we see Pavle smoking a cigarette, his direct gaze looking back at the camera as if interested in this mediated representation. Puzzling together many different shared experiences with her friend, we hear the artist's voice recollecting her feelings after his death, her perceptions of the funeral, her dreams and visions of him. "It





Tijana Lazović, *Invisible Cities* (video stills), 2022



Tijana Lazović, *Soleil* (video still), 2022

dawned on me that all I will ever get to keep is still images and vague recounts, and my hopes of seeing you again at the expense of going insane died quickly”, she acknowledges in the film. There is a fluidity to the footage, as if the different moments merge into one another, slowly fading into the realm of past memories. When framing Pavle, at times, the image fragments into pixels, a glitchy hiccup in our process of remembering. We navigate dark landscapes, perhaps from the artist’s deep subconscious. A quick cut to an amusement park scene—the artist and her friend run into each other in bumper cars while laughing at every crash. Did it really happen? ●





And my hopes of seeing you again at the  
expense of going insane died quickly



But you flooded away like a stream  
carrying everything with you in laughter and tears





Tijana Lazović, *Soleil*, 2022, and *Sans Soleil*, 2022,  
FRONT: Gleb Amankulov, *Serpent Breath*, 2023  
installation view *Unfreezing the Scene*. Kunsthalle  
Wien Prize 2022, kunsthalle wien 2023

**Tijana Lazović** (b. 1996, Belgrade) lives and works in Vienna. Her films aim to communicate directly with the audience, without any layers of abstraction. She achieves this by using images and sounds from everyday life, with a particular focus on children and the childish. Her belief that art is an emotional and innocent experience lends her films a prevailing sense of *sevdah* (a mixed feeling of sorrow and happiness, often connected to love) and intimacy, as she invites the audience to apply their own sentiments, meanings, and interpretations to the images.

Lazović graduated from the University of Applied Arts Vienna in 2022 as an animation filmmaker and painter. She is currently studying biology at the University of Vienna to expand her views and practice. This is her first exhibition. ●



# JULIANA LINDENHOFER

Es ist immer romantischer wenn ein Underdog sich hocharbeitet  
War das Ende der Freundschaft

2023

polystyrene, wax, pigments, copper, aluminum, ink, putty

Drei Farben die sich niemals begegnen sollten—

Vater, Mutter, HTML

2023

text on LED facade display

**Juliana Lindenhofer's** practice is a testament to the process of creation. Her work takes patience—starting from an initial idea, she draws a sketch and then removes herself to give space for chemical reactions, space for allowing the idea to form. This process of slow change is also physically manifested within **Lindenhofer's** sculptures: colored wax and oxidizing materials are placed where moments of touch happen. Moments of heat, cold, exposure to light—external forces that inherently alter and enliven the delicate material below the surface. The works are transformed from static objects to active players that transcend categorization in line with feminist positions—they are genderless and abstract—and confront the viewers with a new position: a constructed and queered reality. ●

Juliana Lindenhofer, *Drei  
Farben die sich niemals  
begegnen sollten—Vater,  
Mutter, HTML*, 2023,  
installation views  
*Unfreezing the Scene*.  
Kunsthalle Wien  
Prize 2022,  
kunsthalle wien 2023 •  
PHOTOS: kunsthalle wien





## Juliana Lindenhofer: A Joyous Disorientation

Inga Charlotte Thiele

Juliana Lindenhofer's works emerge from a process of continuous search, joyous experimentation, and from taking on different roles (the sculptor, the amateur surgeon, the physicist, the DJ, the alchemist, the writer). Drawing is usually the starting point of her sprawling practice, which then develops into sculpture. Titles and sound are added, become hints, or tell fragments of a story. She calls this working method *self-fashioning*: "fashioning in a sense of building a system of (interchangeable) titles, objects, accessories in order to search and rewrite."<sup>1</sup> This *fashioning* of a fluid orientation amounts to no fixed result; she does not pursue a goal. In geometric/amorphous shapes, materials such as wax, metal, fabric, silicone, or plastic are exposed to various processes that demonstrate their materiality and manipulability: their brittleness, porousness, incompleteness, and innate potential for transformation remain tangible. Titles like *Drei Farben die sich niemals begegnen sollten*—Vater, Mutter, HTML reference Lindenhofer's practice of bringing together materials that would otherwise not be used in one piece. The works, resulting from these acts of mixing, melting, molding, stretching, and composing, "enjoy this failure to be proper."<sup>2</sup> In their deliberate deformity and flexibility, they speak about

the continuous becoming of a world that keeps taking on new forms. The ostensible search for orientation that underlies Lindenhofer's practice rather points to the problematic and normative notion of being oriented. Orientation is fragile—it signifies a constant re-engagement, dwelling, rethinking. Isn't this so that the world always takes on new forms, depending on which way we turn? The neoliberal fairy tale of the linear timeline, of becoming someone/something, obscures the view of the liberating formlessness and versatility of the world. Objects help with orientation. When we face certain familiar objects, we know where we are looking. Lindenhofer's objects gather differently, create different conditions. They are close without being exclusionary, wanting you to be close to them, too. They remind us of the openings and bends of the world and lived experience, while at the same time being cohesive and holding each other. They touch each other, don't hide the traces of having been touched by Lindenhofer's hands, and hope to reach out and touch back. Accessories made of plastic ribbons or synthetic clay painted with graphite and subjected to a galvanization process, thus forming crystals (infinite accessories?), are attached to the works, highlighting their personalities. Accessories can be fashionable and functional. They can accentuate a certain trait or look, but can also be used as a tool to hold back, to conceal. Amorphous wax figures are draped in transparent

<sup>1</sup> Juliana Lindenhofer, artist statement, 2023.

<sup>2</sup> Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham, NC: Duke University Press, 2006), 2.





Juliana Lindenhofer,  
*Falling for you*  
*Falling in love*  
*In love with you Oder I love you*, 2023,  
installation view Zina Gallery, Cluj •  
PHOTO: YAP Studio / Mădălin Mărgăritescu

Juliana Lindenhofer,  
*Falling for you*  
*Falling in love*  
*In love with you Oder I love you, 2023,*  
 installation views Zina Gallery, Cluj •  
 PHOTO: YAP Studio / Mădălin Mărgăritescu

Juliana Lindenhofer,  
*Drei Farben die sich niemals begegnen sollten—Vater, Mutter, HTML*  
 oder  
*Speculating on Death—Mit der Gewerkschaft in meinem Herzen*  
 oder  
*Steigert sich mein Selbstwert ins Unermessliche,*  
 2022, installation view Academy of Fine Arts Vienna 2022 •  
 PHOTO: Sophie Pölzl





organza, their orange-yellow bodies denting and pressing against the delicate fabric from underneath. Attached to their soft surfaces, the rigid accessories might demonstrate aggressiveness or a threat. But they touch them gently, knowing when to stop applying pressure. “There is also the fact that materiality ‘itself’ is always already touched by and touching infinite configurings of other beings and other times”, writes **Karen Barad**.<sup>3</sup> It is not just a brief moment of touch that is being performed, but rather a pointing to the already always touched-ness of materials, objects, and bodies that **Lindenhof** and her works reflect. The possibility of a larger, stronger whole emerging from several individual parts is also evident in the titles of the works. They are part of the system of the individual objects, but

do not name them: they rather open up another level of reflection on proximity, misunderstanding, disorientation, community, and work. ●

<sup>3</sup> Karen Barad, “On Touching—The Inhuman That Therefore I Am”, *differences* 23, no. 3, 2012, 206.





Juliana Lindenhofer,  
*Es ist immer  
 romantischer wenn  
 ein Underdog sich  
 hocharbeitet  
 War das Ende der  
 Freundschaft, 2023,*  
 installation views  
*Unfreezing the Scene.*  
 Kunsthalle Wien Prize  
 2022,  
 kunsthalle wien 2023

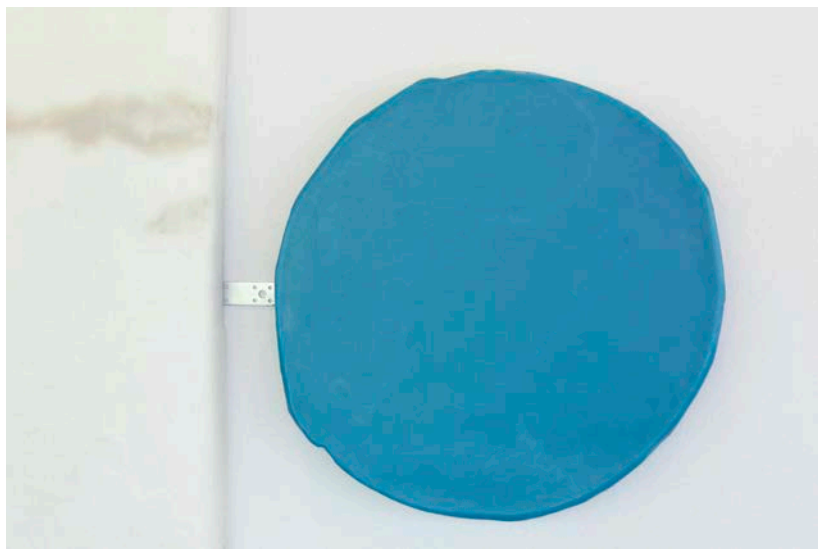


PHOTO: Juliana  
 Lindenhofer



PHOTO: Juliana Lindenhofner

**Juliana Lindenhofner** (b. 1987, Graz) lives and works in Vienna. Her artistic practice comprises sculpture, DJing, and drawing. She describes her working process as *self-fashioning*: fashioning in the sense of morphing systems and titles, of negotiating (material) families other than the nuclear, where integral accessories and holding structures have the same importance as anything else.

**Lindenhofner** obtained a diploma from the Academy of Fine Arts Vienna. She has recently showed work in/performed at WAF Galerie (Vienna), Leopold Museum (Vienna), HYPER-REALITY Festival/Wiener Festwochen (Vienna), Mutant Radio (Tbilisi), Sharp Projects (Copenhagen), Research and Waves (Berlin), Spoiler (Berlin), Galerie Wonnerth Dejaco (Vienna), and *Tuesday@Secession*—Secession (Vienna). In 2023, she is a resident at WIELS in Brussels and a body of new work will be presented at Belvedere 21 (Vienna). ●

# JULIUS PRISTAUZ

**a stage without the performer (01)**

2023

digital photo print

**bad light (piercing)**

2023

various materials

**Julius Pristauz** worked together with architect **Muamer Osmanovic** on the exhibition design of *Unfreezing the Scene*. *Kunsthalle Wien Prize 2022*. The reference point was the original **kunsthalle wien Karlsplatz** building from the 1990s, which was conceived as a temporary structure and often referred to by the public as a "box". For their display landscape, **Pristauz** and **Osmanovic** removed hard spatial borders, extending and mirroring the space and the works it holds. They set out to queer the space, questioning the inherent power relationships of display. Similarly, with *a stage without the performer (01)*, **Pristauz** steps into a long tradition of understanding representation as a political tool. The work draws attention to the plinths outside of the University of Applied Arts Vienna and the Museum of Applied Arts (MAK) that are still lit as if the **Franz West** sculptures that previously occupied them will return someday. The space of the city is as such one of memory as well as imagination. ●







## FRONT:

Julius Pristauz,  
*a stage without  
the performer (01)*,  
2023,

## BACK:

Gleb Amankulov,  
*Serpent Breath*, 2023,  
installation view  
*Unfreezing the Scene*.  
*Kunsthalle Wien Prize*  
2022,  
kunsthalle wien 2023

## *Julius Pristauz: Staging Indeterminacy*

**Alicja Melzacka**

The polydisciplinary practice of **Julius Pristauz** spans performance, film, installation, curating, and writing, frequently developed in collaboration with other makers. Drawing freely on personal experience, critical theory, and queer or pop culture, this outspoken work both theorizes and practices the staging of identities. In that, it shares common ground with the work of “freak theoreticians” such as **Renate Lorenz** or **Wayne Koestenbaum**, who also operate in the pleasantly opaque zone between art, literature, and activism.

With its ostentatious reproduction of identities and lifestyles, pop culture presents an important point of reference for **Pristauz**. While acknowledging popular culture’s role as a gateway to other artistic experiences for many, the artist also critiques its tendency to perpetuate stereotypes and oversimplify queer culture for mass consumption. During his signature performances, **Pristauz** appropriates and collages lyrics of pop songs with autotheoretical writing to create emotionally and politically potent narratives on relationships, sexuality, politics of visibility, and care. He fluently blends choreography and spoken word with elements of drag performance such as lip-synching, which attributes a transtemporal dimension to the work. “In drag performance, and specifically in the moment of the lip-synch, there is a call to a place outside



the immediate temporal world of the act”, observes Farrier.<sup>1</sup>

The staging aspect within Pristauz’s practice manifests not only through performance but also through installations and objects, which too become imbued with performative potential. Varying from large-scale scenographic interventions to more contained sculptures, Pristauz’s works often resemble empty stages, runways, platforms, vitrines, and other display mechanisms waiting to be activated. These surfaces frequently carry small, personal keepsakes and trinkets, such as shoes, laces, or jewelry pieces, which perform a kind of “abstract drag”, producing a paradoxical “presence of human bodies and their activities in absence.”<sup>2</sup>

“Mirror” and “shine” are two examples of notions that nourish Pristauz’s practice on the level of both physical and philosophical properties. The mirror, aside from being the Lacanian site of identity construction, has been defined as one of the key constituents of “queer space”, which “starts in the closet”, but



<sup>1</sup> Stephen Farrier, “That Lip-Synching Feeling: Drag Performance as Digging in the Past”, in *Queer Dramaturgies: International Perspectives on Where Performance Leads Queer*, ed. Alyson Campbell and Stephen Farrier (London: Palgrave Macmillan, 2016), 192–209.

<sup>2</sup> Renate Lorenz, *Queer Art: A Freak Theory* (Bielefeld: Transcript Books, 2012), 134.



“forms itself in the mirror.”<sup>3</sup> Rather than proposing an alternative typology of spaces, queer space deflects categorization; it is something “altogether more ambivalent, open, leaky, self-critical or ironic, and ephemeral.”<sup>4</sup> In need of being constantly produced and existing only within a specific window of opportunity, the idea of “queer space” is inextricably linked with the notion of “queer time”: a nonlinear, non(re)productive kind of time that allows for a temporary break from the chrono- and heteronormative order upheld by dominant social institutions.<sup>5</sup>

Pristauz is attracted by the indeterminate, non-domestic, yet intimate spaces of hotels and nightclubs and by liminal temporalities of dawn and dusk, and attempts to reproduce those distinctive spatiotemporal conditions within his performances and installations. With the help of luminous and reflective materials such as glass, metal, glitter, rhinestones, and various types of colored lights, Pristauz employs strategies of mirroring and illuminating to transform the appearance and feel of the space. For instance, the diploma installation *BAD LIGHT* (*pink and blue make purple*) included two titular lamps positioned on opposite sides of a glass sheet, which gave rise to a new, purple aspect of reality that only existed in the virtual space of the mirror.

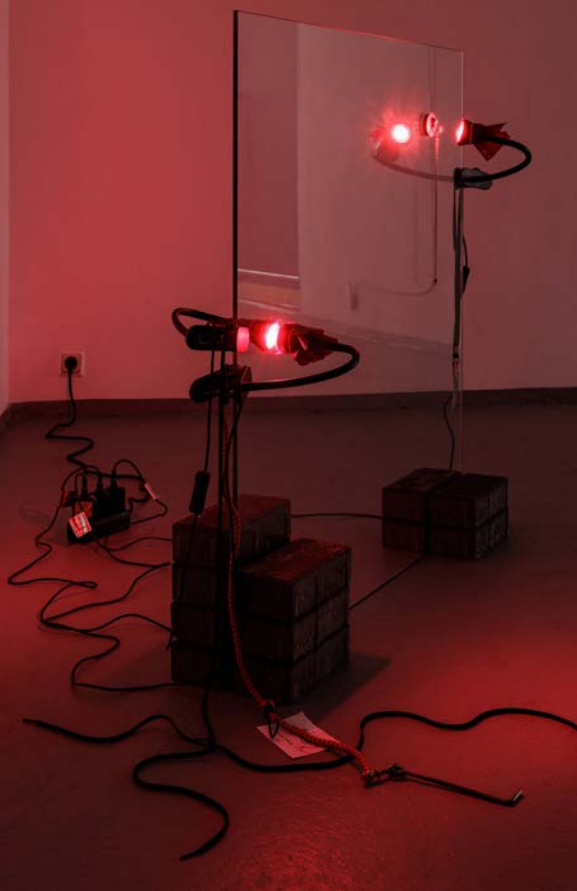
“Shine elicits desire ...” equivocates Koes-tenbaum. “Shine is ephemeral, a trickster,



- 3 Aaron Betsky, *Queer Space: Architecture and Same-Sex Desire* (New York: William Morrow, 1997), 17.
- 4 Ibid., 18. Betsky's advocacy for queer spaces remains urgent today, as evidenced by the renewed interest in rave culture. See for instance McKenzie Wark, *Raving* (Durham, NC: Duke University Press, 2023).
- 5 Jack Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives, Sexual Cultures* (New York: NYU Press, 2005).

Julius Pristauz, *BAD LIGHT*, 2022, installation views  
University of Applied Arts Vienna 2022 •  
PHOTOS: [www.kunst-dokumentation.com](http://www.kunst-dokumentation.com)

an illusionistic source of corporeality.”<sup>6</sup> The dynamic interplay of shiny surfaces in Pristauz’s installations compels the viewer to move around and keep exploring the constantly changing physical and illusory bodies, including one’s own. If we come to understand the subject as “a spatio-temporal compound which frames the boundaries of processes of becoming”,<sup>7</sup> then such artistic strategies of “queering time and space” can help temporarily suspend the dominant frames of identity formation and initiate the processes of “unbecoming”. ●



<sup>6</sup> Wayne Koestenbaum, “Wayne Koestenbaum Talks about The Anatomy of Harpo Marx”, *Art Forum*, February 14, 2012, <https://www.artforum.com/interviews/wayne-koestenbaum-talks-about-the-anatomy-of-harpo-marx-30288>.

<sup>7</sup> Rosi Braidotti, “The Ethics of Becoming-Imperceptible”, in *Deleuze and Philosophy*, ed. Constantin V. Boundas, *Deleuze Connections* (Edinburgh: Edinburgh University Press, 2006), 134, quoted in Lorenz, *Queer Art*, 18.



Julius Pristauz, *bad light (piercing)*, 2023, installation view  
*Unfreezing the Scene. Kunsthalle Wien Prize 2022*, kunsthalle wien 2023





**Julius Pristauz** (b. 1998, Judenburg) lives and works in Vienna. In addition to his practice as an artist, he works as a freelance curator and writer in the field of contemporary culture. **Pristauz** uses a variety of media and formats, repeatedly exploring the construction of gender identities, as well as tensions between private and public spheres.

In 2022, **Pristauz** obtained his diploma in Transmedia Art at the University of Applied Arts Vienna, and studied in the performance department at the Faculty of Fine Arts at FaVU in Brno. Most recently, he curated exhibitions at EXILE (Vienna), during the Curated by gallery festival (Vienna), as well as at UA26 (Vienna) and the Angewandte University Gallery Heiligenkreuzerhof (Vienna). The group exhibition *SOMETHING IS BURNING*, which he curated, opened at Kunsthalle Bratislava in September 2022. His performative works have been shown at Grazer Kunstverein (Graz), Belvedere 21 (Vienna), and Secession (Vienna), among others. For his artistic diploma exhibition, in which the short film *BAD LIGHT* premiered, he received the *Kunsthalle Wien Prize 2022*. ●

# RAPHAEL REICHL

Andar pisando en cascarones arenosos

[Walking on sandy eggshells]

2022

video: 23'

**Raphael Reichl's** film juxtaposes two parallel pathways of globalization: we become witnesses to divergent yet closely interconnected realities in Puerto Escondido on Mexico's Pacific coast. The boom in so-called ecotourism is constantly creating new construction sites for hotel complexes. The hard-labor experience of the construction workers collides with the images of cute baby turtles on their first journey into the sea. In this paradoxical intertwining of nature conservation with capitalist exploitation and the destruction of people and landscapes, the madness of global exploitation becomes visible ●



Raphael Reichl, *Andar pisano en cascarones arenosos*  
[Walking on sandy eggshells], 2022, installation view  
*Unfreezing the Scene. Kunsthalles Wien Prize 2022*,  
kunsthalle wien 2023





## Raphael Reichl: *Watch, Listen, Touch*

Victor Cos Ortega

In his diploma thesis, **Raphael Reichl** unfurls the entanglements of ecology and economy—a symbiotic relationship in some respects that is parasitic in others. With a concrete example, the artist tells a tale that encapsulates the complexity, and especially the inherent paradox, of capitalist processes. Departing from a local situation, the global dimensions of two industries—construction, on the one hand, and tourism, on the other—become tangible, whereby one is simultaneously the basis of existence and a threat for the other.

The two-channel film installation *Andar pisando en cascarones arenosos* [Walking on sandy eggshells] (2022) is an explicit illustration of two labor worlds that take place parallel, in close proximity, depend on each other, but nevertheless stand in contradiction. On one screen, the construction industry, with workers who have settled on site to build vacation homes and themselves live in this place of longing, which, however, remains beyond their reach in many regards. On the other side of the film montage: biologists and conservationists, under equally precarious conditions, who are burying turtle eggs to keep the animals' population alive. A relief measure that is urgently needed given the growing scarcity of habitat due to the extensive privatization and sealing of land and soil. A Sisyphean task for both sides, one that undermines the ambitions of their own work, since the turtles are one of the attractions that





Raphael Reichl, *Andar pisano en cascarones arenosos* [Walking on sandy eggshells], (video stills), 2022

bring tourists to the country in the first place, and with them the money that is exacerbating social differences and turning the natural environment into an object of speculation. The two work realities shown are marked by sweaty, physical activities with the hands, in a stooped position, without security, time-consuming and arduous, like the path of the turtles who carry their shell, their house, with them, dragging it down the beach. Fins digging into the sand to move forward are mirrored by shoveling movements of the activists and construction workers. The cycle of tides, successive work days, incessantly repeated work steps is characteristic for all actors in the film. In the end, there is resignation in view of the systemic pervasiveness, on the one hand, and resilient vitality, on the other, which reflect the split nature of the observed processes.



The film is exemplary of Reichl's artistic practice, which often takes its departure points from distinct stories of people and places to reveal larger socio-political and ecological-economic contexts. He is a narrator-observer who pursues a narrative behind the documentary approach in his work, a balancing act between proximity and distance, between report and poetic storytelling.



Medium, mediality, and media are also recurring focuses in the artist's work. In *t t t touch me* (2017), the swiping, striking, and touching gestures on digital screens





are captured in their analog bodily dimension and transferred directly to the skin. Distanced and standardized forms of communication regain their directness and ambiguity, affirming the body as a central hub and site of interaction.

Reichl's interests in site-specific cultural phenomena and forms of communication merge in his film *¡Veni Ve!* (2016): close-ups of speakers reciting different expressions, gestures, and phrases transport the physical-gestural dimension and the nuanced semantic diversity of language in their universality and specificity—an affectionate approach to the mystery of language.

In *revolvere* (2018), the artist returns to the topic of digital media. While a film projector casts nothing but a blank circle of light on the wall and is present purely as a medium, the screen of a smartphone displays media coverage of political events in Nicaragua. The circular and cyclical of the projection is juxtaposed with the linearity of scrolling and news feeds. Together, they express their reciprocity, as in the case of the turtle population and the construction industry, the event and report, the medium and content. ●

Raphael Reichl,  
*¡Veni Ve!* (video stills),  
2016, © Raphael Reichl,  
Gabriel Serra (camera)

Raphael Reichl,  
*revolvere*, 2018,  
installation view  
*Shifting Sites. Activate  
the Territories*,  
Annex Paulusplatz 5,  
University of Applied  
Arts Vienna



Raphael Reichl,  
*t t t touch me*  
(video still), 2017





**Raphael Reichl** (b. 1994, Klosterneuburg) lives and works in Vienna and Mexico City. When confronted with the existential conflicts or real-life situations of others, **Reichl** strives to question official narratives and the perception of them. He pursues a similar approach in his work with creative media, be it analog film, a sheet of paper, or the realization of a video installation. On the basis of documentary approaches, **Reichl** deals with topics of digitalization, ecology, and precarious work.

**Reichl** studied at the Friedl Kubelka School for Independent Film in Vienna. In 2022, he graduated from the University of Applied Arts Vienna, where he studied Site-Specific Art under **Paul Petritsch**. His works have been presented at various exhibitions: at the Österreichisches Kulturforum Berlin, Leopold Museum Vienna, Fotogalerie Wien (Vienna), and notgalerie Aspern Nord (Vienna), as well as within the frameworks of KÖR (Kunst im öffentlichen Raum Wien, Vienna) and Foto Wien (Vienna). Furthermore, his short films have been shown at film festivals such as Kurzfilmtage Oberhausen and Diagonale (Graz), as well as in film programs at mumok kino (Vienna), Echo Park Film Center (Los Angeles), Filmmuseum (Vienna), and Metro Kino Vienna. Recently, his short film *t t t touch me* toured internationally via the European Short Film Network, curated by **Philipp Fleischmann**, and was presented at Go Short (Nijmegen), Oberhausen, IndieLisboa (Lisbon), Vienna Shorts, Uppsala Short, and Short Waves (Poznań). ●



# VANESSA SCHMIDT

Beds, Scenes, and Notes

2022

aluminum, fabric

**Vanessa Schmidt's** spatial installations display domestic settings in an abstracted, bare, and anachronistic manner. Stripped of all functionality, the settings reveal a blank slate in which care has the power to both enable escapism and allow the ideology of storytelling to unfurl. **Schmidt's** work teeters between two worlds by introducing the uncanny to intimate domestic spaces. The displayed work forms part of the artist's diploma installation: *Beds, Scenes, and Notes*. It displays staged beds—made out of found objects, metal, wood, and textiles (hand-woven, ready-mades, as well as worn scraps)—and a booklet holding musings, stories, and fairy tales. ●



Vanessa Schmidt,  
*Beds, Scenes,  
and Notes*, 2022,  
installation view  
*Unfreezing the Scene*.  
Kunsthalle Wien Prize  
2022,  
kunsthalle wien 2023



*Vanessa Schmidt: Of Boats and Beds***Inga Charlotte Thiele**

Vanessa Schmidt's sculptures create fictional spaces and landscapes that hold an inherent narrative potential. By alienating familiar (functional) objects and furniture and rendering them unusable (a bed without a mattress, a boat built so negligently that it is doomed to sink), metaphorical images emerge that speak of domestic rituals, (childlike) fantasies, wishes, and dreams. Through processes of collecting, accumulating, assembling, and combining, her sculptural works are made of found, obsolete, out-of-time objects and newly made weavings and wooden or metal structures. The bed is a recurring motif—a place ideally designated for dreams, rest, and intimate encounters. But it is also a place where one tosses and turns restlessly from one side to the other, where the hair coldly sticks to the forehead from anxious sweat, where one looks full of sorrow towards the coming day. Sleep and hopeful dreams revive, regenerate. Insomnia and nightmares paralyze, exhaust. The dreamy bed sculptures, with their backrests growing too high, their curved pillars reminiscent of skis or a street lamp, incomplete bed frames, with weavings thrown over them, suggestive of dressing rooms—they themselves invite you to dream. Fairy tales like "Snow White and the Seven Dwarfs" come to mind. Or other childhood stories that accompany us throughout our lives, that excite our imagination, are entangled with our memories of growing up. Sometimes an image from a story remains a life-





Vanessa Schmidt, *Beds, Scenes, and Notes*, 2022,  
installation view University of Applied Arts  
Vienna 2022 • PHOTO: James Tunks



long companion. It settles in, rising from some corner of our minds at unexpected moments. A smell or an image associated with it can evoke that memory and take us back for a brief moment to the time from which it came, to the joy or terror associated with it: an embodied reminiscence. Schmidt's sculptures create similar images. As if already seen in a dream or coming from a once read, but now distant story, they stand in front of us in a shared physical space. Beds and boats both are vessels that hold bodies: a thin line between protection and safety versus danger and exposure. But the enclosed spaces they open up and the protection they provide also contain the possibility of liberation: in private, behind closed curtains in the bedroom, the bed can become a boat that takes you on to new adventures. In front of the mirror, under the sheets—it is a place of experimentation, of performance, observed by an intimate companion or shielded from the gaze of others. It is a transitory space, one in which some time ago the cycles of life continuously kept going on. The weavings that drape the bed frames become signifiers for domestic fabrics like curtains, tapestries, and carpets. They contain their own historicity: made of found, leftover fabrics and plastic threads as well as wool and cotton, they combine different temporal layers. Memory, perceptions of time, and notions of belonging are tactile textures that are woven into shapes with yarn, that fray, grow, and



Vanessa Schmidt,  
*Beds, Scenes,  
and Notes*, 2022,  
installation view  
University of Applied  
Arts Vienna 2022 •  
PHOTO: James Tunks



Vanessa Schmidt,  
*Untitled*, 2018 •  
PHOTO: James Tunks



Vanessa Schmidt, *Beds, Scenes, and Notes* (detail), 2022 •  
PHOTO: James Tunks

expand. The yarn in its materiality is “a gathering of threads which twist and turn [...] up and down through the ages of spinning and weaving, back and forth through the fabrication of fabrics, shuttles and looms, cotton and silk, canvas and paper, brushes and pens, typewriters, carriages, telephone wires, synthetic fibers [...]”<sup>1</sup>. Vanessa Schmidt reminds us to once and again look closely at our surroundings, to discover again the objects that we forget about because they are outdated, or omnipresent. We find ourselves in the presence of a body of work that dreams—it must be taken as an invitation to continue the daydream it created. ●

<sup>1</sup> Sadie Plant, *Zeros and Ones: Digital Women and the New Technoculture* (1997; London: Fourth Estate 2016), 12.

Vanessa Schmidt, *Beds, Scenes, and Notes* (detail), 2022, installation  
view *Unfreezing the Scene*.  
*Kunsthalle Wien Prize 2022*,  
kunsthalle wien 2023







**Vanessa Schmidt** (b. 1990, Frankfurt a. M.) lives and works in Vienna. In her diploma installation, *Beds, Scenes, and Notes*, sculptures made from found objects and various other materials take the shape of abstracted beds. Similar to the process of collage on paper, she juxtaposes materials in a room to create open structures as imaginary spaces to examine historical realities, fictions, and fairy tales through different contexts and viewpoints. The domestic sphere, where beds are usually found, suggests not only a private space where evening rituals—such as the act of storytelling to a child, healing, or dreaming about possible futures—take place but also, as **Gaston Bachelard** describes in *The Poetics of Space*, a certain ambivalence: something between intimacy and immensity.

After completing a master's in history of art, philosophy, and law at Goethe University (Frankfurt a. M.), **Schmidt** studied at the University of Applied Arts Vienna, where she graduated in 2022 from **Henning Bohl's** painting class. Her work has been shown in various exhibitions, including those at Halle für Kunst Lüneburg, House of Spouse (Palma de Mallorca), Belvedere 21 (Vienna), Angewandte University Gallery Heiligenkreuzerhof (Vienna), Zwei Zimmer and Galerie Francesca Pia (Zurich), and Tschechisches Institut (Vienna). ●

# RAMIRO WONG

What have I escaped?  
Where, anyway, would I go escape?  
2021/2023  
various materials

**Ramiro Wong's** installation inhabits a performative space that evokes one of his earliest childhood memories of internal armed conflict in Peru from 1989. *What have I escaped? Where, anyway, would I go escape?* embodies visual memories triggered by sound, texture, and scent. However, presenting this artwork within an institution poses its own problems, as **Wong's** deeply personal memories and expression thereof are compromised by the constraints of displaying the work in such a space. Safety requirements and bureaucratic measures have secluded the work from the outside world. As a reaction to these forms of censorship, he has decided to present it in a new iteration: surrounded by a cage that keeps visitors at a safe distance, but also incapable of fully accessing the dangerous territory—be it practical or emotional—in which the original installation sits. ●



Ramiro Wong, *What have I escaped? Where, anyway, would I go escape?*, 2021/2023, installation view *Unfreezing the Scene*.  
*Kunsthalle Wien Prize 2022*, kunsthalle wien 2023





## Ramiro Wong: Are We All on the Same Boat?

Attilia Fattori Franchini

Exploring how identity is formed and performed through site-sensitive multimedia installations, writing, and collective actions, artist **Ramiro Wong** investigates contemporary art and its complicit relation to systems of oppression. For **Wong**, both pop culture and art create and maintain a false idea of “otherness” in service of sociopolitical powers and the implementation of hierarchies of domination, a process he calls *Aesthetics of Othering*. For **Wong**, this process supports a certain tendency towards the affirmation of Western dominance, orientalism, and a derogatory view of the Global South.

Interested in translation, representation, and the politics of visibility and invisibility, **Wong** uses performance and installation as tools to deconstruct these views and their historicization. By using personal narratives and experiences as well as food, ritual, and popular taste as political instruments, the work aims to trigger a reaction in the viewer, prompting a conversation in which each participant encounters the experience of the other.

The work, *What have I escaped? Where, anyway, would I go escape?* (2021/2023), presented as part of the *Kunsthalle Wien Prize 2022*, takes its title from a quote by the late writer and poet **James Baldwin** written while in political exile in Paris, reflecting on themes of memory and belonging. Originally presented at the University

of Applied Arts Vienna in 2021, the work stages a precarious deconstructed living space, as personally remembered by the artist: a wooden shelter with broken glass windows and a collapsed roof. A series of pots scattered on the floor attempt to collect the falling water, the sound of drops creating an indelible memorial symphony. The ceiling is composed of four different materials commonly used in the construction of living spaces by families coming from rural areas in Peru as well as the Global South in general. The improvised arrangement seems destined to fail; by being aware of its own fragility, it presents traces of defeat while inspiring feelings of hope and resilience. The specific choice of materials and the precarity of their arrangement activate memories while critically reflecting on the inherent nature of contemporary living conditions. In this new iteration of the installation, **Wong** has decided to build a cage around the shelter and integrate the work with the new script *PLEASE HOLD* (2023), which mimics a tedious institutional or corporate phone call and the systemic cycle we are often caught in as artists, citizens, and customers. “All our representatives are busy at the moment. Please stay on the line until the next one becomes available...” repeats a recorded voice, leaving Maria, the fictional protagonist waiting on the line. Using the format of a cinematic script to experience the unreachability and unresponsiveness of the institutional apparatus, **Wong** subtly highlights





Ramiro Wong, *A table for one or a table of one's own*, from the series *Celebrations*, 2020, installation view Parallel Vienna 2020



Ramiro Wong, *What have I escaped? Where, anyway, would I go escape?*, 2021, installation views University of Applied Arts Vienna 2021





the difficulties he faced in readapting this work to **Kunsthalle Wien**'s context while making the public complicit in his distress. "Thank you for your patience, your call is very important to us. Here at THE COMPANY we very much look forward to working with you! All our representatives are busy at the moment. Please stay on the line until the next one becomes available..." Maria keeps being redirected, having to repeatedly reiterate her personal details. The call ends in defeat, and Maria ultimately has to resubmit her application. "Is there no other possibility?" she asks in distress. The management replies, "Alternatively, we could offer to file an official complaint," increasing her frustration. Maria is once again put *on hold*, starting again the aggravating bureaucratic saga. ●

Ramiro Wong, *A la mañana con \_\_\_\_\_,  
y a la tarde con \_\_\_\_\_*, 2021 •  
PHOTOS: workshop for digital photography,  
University of Applied Arts Vienna



Ramiro Wong, *What have I escaped? Where, anyway, would I go escape?*, 2021/2023,  
installation view *Unfreezing the Scene*. Kunsthalle Wien Prize 2022, kunsthalle wien 2023





**Ramiro Wong** (b. 1987, Lima) is a research-based artist living and working in Vienna. His work addresses political and sociocultural concerns of identity construction, using local narratives and individual experiences as the starting point for exploring what he calls *Dynamics of Displacement*, a process in which identity is formed, understood, and deconstructed within diverse historical and geographical contexts. His recent work pursues routes of understanding how these practices are perpetuated through seemingly harmless cyclical behaviors of consumption, reproduction, and rebranding, or what he calls *Aesthetics of Othering*.

**Wong** is interested in translation, representation, and the politics/policies of invisibilization as imprinted and narrativized onto the languages of contemporary art as a system of oppression within a system of oppression. In both its time-based iterations and object-based aftermath, the artist's work is not meant to illustrate a circumstance, but to trigger an action—prompting a conversation in which each participant becomes witness to the experience of the other. His work has been displayed internationally in MALI (Lima), Museum Q'orikancha (Cusco), Belvedere 21 (Vienna), and Dom Museum Wien (Vienna). ●



P 800m Karlsplatz  
P 700m Neuer Markt  
P 300m Kärntner Straße

Assert dominance through submission.







Albin Bergström, *I'm Standing on the Barricades Crying*, 2023,  
installation view *Unfreezing the Scene*.  
Kunsthalle Wien Prize 2022, kunsthalle wien 2023

## OPENING

*Unfreezing the Scene.*

*Kunsthalle Wien Prize 2022*

Thu 25/5 2023 • **kunsthalle wien**

Karlsplatz

With a performance by Charlotte Gash  
— *Tunnel of Inclusion: Awards Ceremony  
and Speeches*—and a DJ set by the  
collective Augend&Addend (yynona and  
MARAWs), curated by Juliana Lindenhofer



PHOTOS: eSeL.at – Lorenz Seidler





Charlotte Gash, *Tunnel of Inclusion: Awards Ceremony and Speeches*,  
kunsthalle wien 2023



# PERFORMANCE

*WERISTdICHTER? you are not alone*

Thu 15/6 2023 • **kunsthalle wien** Karlsplatz

Established in 2017, *WERISTdICHTER?* is an activist performance series that gives a platform to various queer-feminist positions. In a joyful celebration of the voice as sound and music, this edition brought together Ari Ban, Susie Flowers, Danielle Pamp, La Terre, Subchor, Suale Tei, and host Alexandru Cosarca.



PHOTO: Sarah Tasha Hauber



PHOTOS: kunsthalle wien









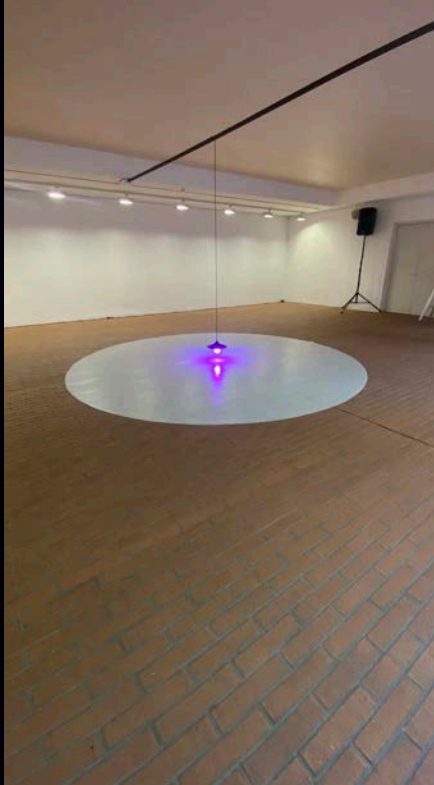


**PERFORMANCE**

Julius Pristauz & Cæcilie Heldt Rønnow  
*between floors*

Tue 20/6 2023 • **kunsthalle wien**  
Museumsquartier

*between floors* is a performance that questions the boundaries between private and public spheres. Two performers—Pristauz and Rønnow—stand on a stage and engage in an intricate dance of acting and reacting to one another. In a negotiation of both physical space and interpersonal relationships, *between floors* challenges ideas of intimacy, affinity, and power dynamics.















**PERFORMANCE****WERISTdICHTER?***tell me more about your silence*Thu 31/8 2023 • **kunsthalle wien**

Museumsquartier

Organized and hosted by **Alexandru Cosarca**, *WERISTdICHTER?* is a queer-feminist celebration of culture and political activism. For this edition, **Juno Legat**, **Jennifer Fasching**, and **Madame Léa** among others were invited to celebrate all things related to disco and dance!

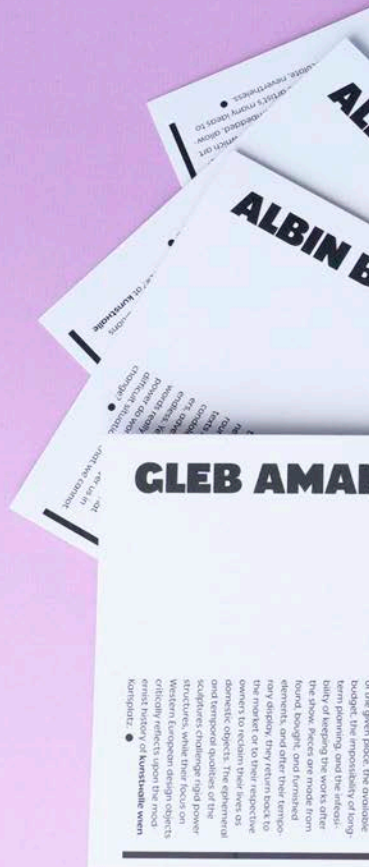
**ARTIST WORKSHOP**with **Vanessa Schmidt***Unfreeze, Collect, Weave*

Sat 2/9 2023 • **kunsthalle wien** Karlsplatz—  
workshop for families as part of  
WienXtra

Sat 2/9 2023 • **kunsthalle wien** Karlsplatz—  
workshop for adults

Together with the artist **Vanessa Schmidt**, we transformed various objects into frames for weaving. Found materials, such as drawings, newspaper cuttings, threads, fabrics, and textile remnants could be sewn or woven together. In this way, the history of the materials brought along flew into the weaving of the work. The workshop resulted in an installation that provided space for a multi-part fabric collage. ●

Exhibition guide  
*Unfreezing the Scene.*  
*Kunsthalle Wien Prize 2022,*  
2023 • PHOTO: kunsthalle wien





Kunsthaus Graz Prize 2022

GLEB AMANKULOV  
ALBIN BERGSTRÖM  
ALEXANDRU COSARCA  
CHARLOTTE CASH  
TIJANA LAZOVIC  
JULIANA LINDENHOFER  
JULIUS PRISTAUX  
RAPHAEL REICHL  
VANESSA SCHMIDT  
RAMIRO WONG

# UNFREEZING THE SCENE

25/5—10/9 2023

Prize money funded by



## UNFREEZING THE SCENE

AMANKULOV

Serpent Breath  
2023  
various materials

Gleb Amankulov's temporary assemblages

draw attention to the conditions of art production, critically engaging with the space they inhabit. The conceptual logic behind the construction of the pieces is tied to the possibilities

CHARLOTTE CASH  
ALEXANDRU COSARCA  
BERGSTRÖM

Charlotte Cash  
2023  
various materials

TIJANA LAZOVIC

Sons of  
2022  
video, 73' (loop)

JULIANA LINDENHOFER

Drone  
2023  
video, 73' (loop)

JULIUS PRISTAUX

How left (leaving)  
2023  
digital projection

RAPHAEL REICHL  
VANESSA SCHMIDT  
RAMIRO WONG

Kunsthaus Graz Prize 2022



Steigert sich mein Selbstwert ins Unermessliche Die sichere Bank b

UNIVERS





Juliana Lindenhofer, *Drei Farben die sich niemals begegnen sollten – Vater, Mutter, HTML*, 2023, installation view  
*Unfreezing the Scene*. Kunsthalle Wien Prize 2022,  
Kunsthalle Wien 2023





# UNFREEZING THE SCENE

## Kunsthalle Wien Prize 2022

25/5—10/9 2023

Exhibition

### **kunsthalle wien**

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What, How & for Whom/  
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#### **STADT WIEN KUNST GMBH**

Wolfgang Kuzmits

#### **JURY ACADEMY OF FINE ARTS**

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Anne Faucheret

Julian Göthe

Johan F. Hartle

Vít Havránek

Nicole Suzuki

WHW

ORGANIZATION: Christine Rogi

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Vít Havránek

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Nicole Suzuki

WHW

ORGANIZATION:

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#### TEXTS

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Astrid Peterle • Pieter Vermeert (INTRODUCTION, SHORT TEXTS)

Victor Cos Ortega (ESSAYS ABOUT ALBIN BERGSTRÖM, RAPHAEL REICHL)

Attilia Fattori Franchini (ESSAYS ABOUT ALEXANDRU COSARCA,  
TIJANA LAZOVIĆ, RAMIRO WONG)

Hannah Marynissen (SHORT TEXTS)

Alicja Melzacka (ESSAYS ABOUT GLEB AMANKULOV, CHARLOTTE GASH, JULIUS PRISTAUZ)

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Ramona Heinlein

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#### TRANSLATION

Anja Büchele & Matthew Hyland (ESSAYS ABOUT GLEB AMANKULOV,  
CHARLOTTE GASH, JULIUS PRISTAUZ)

Barbara Hess (ESSAYS ABOUT ALEXANDRU COSARCA, TIJANA LAZOVIĆ, RAMIRO WONG)

Christine Schöffler & Peter Blakeney (PREFACES, INTRODUCTION, SHORT TEXTS, BIOGRAPHIES,  
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Universität für angewandte Kunst Wien  
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**kunst  
halle  
wien**

**karlsplatz**

treitlstraße 2 • 1040 vienna  
+43 1 521 89 0

A...kademie der bildenden Künste Wien

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Juliana Lindenhofer  
Es ist immer romantischer wenn ein Underdog sich hocharbeitet War das Ende der Freundschaft T

**GLEB AMANKULOV  
ALBIN BERGSTRÖM  
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TIJANA LAZOVIĆ  
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JULIUS PRISTAUZ  
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