





## Galerie Krinzinger \_curated by Katya García-Antón

Ulrike Lienbacher (\* 1963 | AT)

Interieurs, Modelle

Brief an Ulrike  
Zürich, 15. Juli 2012

A Letter to Ulrike  
Zurich, July 15, 2012

Dear Ulrike,

Is there an optimal way to have sex? I ask you this in the light of a new series of drawings that you told me you will include in your next exhibition *Interieurs, Modelle*. They refer to a sex manual published in 1965 for young couples. It's a rather sinister thought, is it not, to consider the possibility that we should all be uniform and efficient sex performers?

In previous works you have looked into the infiltration of business values, such as high performance, into elite sports training as well as into our public perceptions of self. And you have explored modes of rebellion against this, through the idea of personal filth. What is striking about this new exhibition is that you propose a more introspective mapping of the body and its performance.

In the video *Run*, two racing twins could be interpreted as shadows of each other's performance, thereby setting the scene for the mental space implicit in the title of the show. The drawings that point to private sexual regulation will be hung next to a new set of objects reminiscent of go-go poles. Usually pole dancing takes place in the semi-private space of the club, where the customer is looking for a fit body and an optimal performance. Notwithstanding the fantasy of transgression, go-go dancing is as regulated as sport itself.

The sexual and the erotic were perhaps the last spaces left for experimenting with individuality. Perhaps they have already fallen?

Yours cordially,

Katya

## **Galerie Hubert Winter \_curated by Suzy M. Halajian and Marlies Wirth**

**Lawrence Weiner** (\* 1942 | US)

### **Impeded Time**

In working through the relationship of art and life in response to Lawrence Weiner's practice, his own reference to Ludwig Wittgenstein allows us to make the correlation manifest: "words have meaning only in the stream of life." The impossibility of separating art and life is inscribed in the work of Weiner. We may encounter his sculptures unexpectedly, outside of museums and galleries, in the places we pass through and enter, where art and life intertwine. With his statements, always challenging yet never authorial, Weiner continues to propose questions for us to interpret through our own experience and perception of work, culture, and the world at large. He offers us options, but never just opinions. Meaning remains fluid. Staying neither static nor one-dimensional, meaning reveals new ways to perceive and confront material reality and the current social and political landscape at any given time. Weiner lives his art and simultaneously allows the viewer to bring his work to life. The language is the material; reality is the material. As such, the works lend themselves to an ambiguity that rejects determinativeness and allows a subjective approach to their meanings and the materials referred to, as well as to the spaces they are found in. Through the temporality of language—in its perpetual shifts and manifestations—time, too, is recontextualized. Time allows multiple points of access and different lenses for those who are looking and experiencing. Time unfolds and reinvents Weiner's language, and through its poetic currency makes us aware of the transitional aspect of his concept, and that of life itself.

SOME. THING. DOES NOT LOSE VALUE JUST BECAUSE THERE SEEMS TO BE  
LOT OF IT. N'EST-CE-PAS? VALUE & PRICE ARE NOT RELATED.  
XXXXXXXXLAWRENCE  
(Lawrence Weiner)

## **Knoll Galerie Wien\_curated by Simina Neagu**

**Anca Benera** (\* 1977 | RO) / **Arnold Estefan** (\* 1978 | RO), **Olga Chernysheva** (\* 1962 | RU),  
**Berry Patten** (\* 1986 | GB), **Antje Peters** (\* 1979 | DE)

### **Days of Labour, Nights of Leisure Art as the Disruption of Everyday Life**

How could we envision a break in the endless succession of work and leisure that constitutes our everyday lives? Are we able to identify the “lines of flight” embedded in the seemingly impenetrable cycle of daily existence? And ultimately, can we truly escape the “atrophy of experience” induced by modernity, as Walter Benjamin suggested? Perhaps contemporary artistic practice could provide an antidote to our impoverished experience of everydayness, by disrupting the flow of work/leisure and the established regimes of visibility. Simultaneously a space of platitude and profundity, authenticity and inauthenticity, everyday life incorporates potentiality, spontaneity, and play, which art can help flesh out from this double dimension of the ordinary. With Michel de Certeau, we can identify the crucial importance of ludic and subversive modes of appropriation that may foster not necessarily a completely new order, but rather new ways of living and using the given. Playful appropriation is also the tactic adopted by most of the artists in the exhibition, as a means of mirroring and suspending daily experience. Art thus acts as a distorting mirror, defamiliarizing our own bodies and practices, becoming a space of reflection, a terrain where new modes of articulation are tested and verified. Other artists, however, choose to use the platform of art as a zone where the latent conflicts and confusions inherent in everyday life are explored. Ingrained inconsistencies are brought to light in an attempt to resolve them. What emerges is a praxis or, more accurately put, a rearticulation of the ordinary—not the common equations of “art=life” or “art+life,” but rather an art of life.

## Galerie Mezzanin\_curated by José Luis Blondet

Stephen Prina (\* 1942 | US)

Sobre la hierba	On the Grass
<p>Un picnic nocturno sobre la cama. Arriba del mantel la computadora encendida. La he traído para leerte un poema La luz malvada de la pantalla vela la lectura. Titubeo. Parecemos un cuadro de tu amigo George de Latour en esta penumbra pixelada. Es un exceso escribirte un poema. Leo con lentitud impostada pronuncio cada palabra cien veces gesticulo con los labios soy un mal mimo Tu sonríes y escuchas, los ojos cerrados, alerta. Me pides que repita un verso, dos. Hablas de un ritmo y una música lejana que escuchas en lo que digo No entiendes. No vas a entender este poema escrito en mi lengua materna. Tenemos madres distintas,</p>	<p>A nocturnal picnic on the bed. Above the mantel the computer on. I brought it to read you a poem The evil light screen candle reading. I stutter. We look like a painting Your friend George de Latour in this twilight pixelated. Is an excess write you a poem. I read with artificial slowness I pronounce each word hundred times gestured with my lips I am a bad mime You smile and listen, eyes closed, Alert. You ask me to repeat a verse, two. 83 You talk about a rhythm and distant music you hear in what I say You do not understand. You will not understand this poem written in my mother tongue.</p>

créeme,  
aunque nos hayan abandonado  
en el mismo lugar.  
Confía en la saliva  
esa agua impura que arruinó  
la torre de babel.  
Hay una roca inmensa  
que no se abre con palabras  
pero como el pan duro  
se ablanda y cede  
con saliva.  
Toma mi voz  
y háblame,  
Cubre mi lengua  
con tu lengua,  
arropa a mi madre  
con la tuya.  
Ven,  
volvamos en silencio  
al gozo,  
que no quepa  
ni siquiera  
un nombre  
entre nosotros.

We have different mothers,  
believe me,  
although they abandoned us  
in the same place.  
Trust saliva  
that impure water that ruined  
tower of babel.  
There is a huge rock  
that does not move with words  
but as hard bread  
softens and yields  
with saliva.  
Take my voice  
and talk to me,  
Cover my tongue  
with your tongue,  
warm my mother  
with it.  
Come  
back in silence  
to joy,  
avoid  
even  
a name  
between us.

## Uno

Arribó,  
exhausto,  
al extremo de la cama.  
No fueron siglos,  
comprobó aliviado.  
Apenas seis días,  
una sola noche.  
Debió cerrar los ojos  
pero se entretuvo  
largamente  
bebiendo tu barba.  
Hiló fino  
entre sus hebras.  
Llovió baba y miel.  
No encontró  
ni dejó cabos sueltos  
en el pelaje espumoso.  
Sobre las líneas  
de tu barba  
tejió  
con su lengua  
un texto opaco  
y sin ternura  
donde no se reconocía.  
Cubierto de saliva  
saliste a respirar:  
– *You are like a puppy.*  
No le importó  
combatir  
con armas prestadas.  
– *Si soy un cachorro,*  
*Tú, Señor, ¿quién eres?*  
– *A filthy rat.*  
Eso dijiste.  
Las líneas de la barba  
abiertas,  
deshaciendo cada palabra  
sin deshacer el sentido.

## One

He arrived,  
exhausted,  
at the end of the bed.  
There were not centuries  
he found relief.  
Just six days,  
a single night.  
He must have closed his eyes  
but was long distracted  
drinking your beard.  
spun fine  
between the threads.  
It rained baba and honey.  
He found  
no loose ends left  
in sparkling coat.  
Lines on  
your beard  
wove  
with his tongue  
an opaque text  
and no tenderness  
where he did not recognized.  
Covered with saliva  
you went out to breathe:  
– You are like a puppy.  
He did not care  
combat  
with borrowed weapons.  
– If I am a puppy,  
You, Lord, who are you?  
– A filthy rat.  
That is what you said.  
The lines of the beard  
open  
unmaking each word  
without unmaking the sense.



## Londres

El lujo blanco del hotel  
lo cubre todo,  
sin bruma.  
Vestimos las batas  
y las pantuflas  
que encontramos en el baño,  
como si vistiéramos el mismo  
disfraz.  
Descorres la cortina como si  
removieras un lienzo de Brice  
Marden de esta habitación.  
Sobre el largo ventanal cuelga una  
tela aun más fina.  
Nuestras espaldas contra la pared,  
las piernas extendidas sobre  
la cama.  
Tenemos ya un largo rato  
esperando.  
La ciudad se despereza  
deja el río atrás y sube lenta hasta  
la cama.  
La vemos echarse a nuestros pies  
ya sin asombro.  
El paisaje se mete entre las  
sábanas y ya nada es personal.  
Las ventanas tienen un solo lado.  
Darme cuenta  
me ha tomado cuarenta años y  
una noche.  
Dos.  
Tendría miedo sino estuviera  
contigo.  
Abajo,  
el Támesis se desmadeja en una  
barba rala.  
casi tan imperfecta como la tuya  
gris y reina.

## London

The white luxury of the hotel  
covers everything  
no haze.  
We wear robes  
and slippers  
found in the bathroom,  
like if wearing the same costume.  
Descorres curtain like a painting  
by Brice Marden of this room.  
Over the long window hangs an  
even finer cloth.  
Our backs against the wall,  
legs extended on the bed.  
We already have a long time  
waiting.  
The city stretches  
leaves the river and climbs slowly  
back to the bed.  
We see it lie at our feet  
no mysteries.  
The landscape gets between  
the sheets and nothing is  
personal.  
The windows have one side only.  
This realization  
has taken me forty years and  
one night.  
Two.  
But I would be afraid if you were  
not around.  
Down  
desmadeja the Thames in a thin  
beard.  
almost as flawed as yours  
gray and queen.

## Krobath Wien\_curated by Karel Císař

**Dominik Lang** (\* 1980 | CZ)

### The Lovers

When encountering the work of the young Czech artist Dominik Lang, it might well seem that its main goal is an intervention into the gallery space and, figuratively, into the temporality of the history of art. However, the real focus of Lang's attention is an inquiry into the distribution of visibility. His works either intervene in the architecture of the gallery, wherein he installs or constructs new structural elements, or else they present a strategic interpretation of the history of art. This is so, for instance, in the numerous cases where he, as an artist, has included in his exhibitions a reconstruction of other artists' work or even their originals. His purpose in doing so is not merely to reveal the hidden assumptions of the administration of exhibits (as do the proponents of institutional critique), nor to examine the possibility of bringing the unfinished past into the present (as attempted by the so-called archival turn). His primary intent is instead to create a certain context for the attention of the viewers, and to demonstrate to them the spatial, historical, and institutional conditioning of all that they can actually see. Lang's most explicit achievement in this direction is probably the installation *Sleeping City*, commissioned for the Pavilion of the Czech and the Slovak Republics at the 54<sup>th</sup> Venice Biennale in 2011. Here, Lang offered a radical interpretation of the late modernist sculptures of his own father, Jiří Lang (1927– 1996). The artist's primary goal was not a simple presentation of the figurative sculptural works, tinged by abstraction, which Jiří Lang created in the communist 1950s, nor did he intend a reconstruction of the museum architecture where the works could have been exhibited in their own day. Rather, this particular installation incited the viewers to ask themselves what conditions guarantee the visibility of art, what are the causes of it falling into oblivion, and by extension, what will happen with the highly, unavoidably visible art of today in fifty years' time. In *The Sleeping City*, Lang's focus—based on a large collection of his father's sculptures—was the afterlife of art; in *The Lovers*, his latest project, he employs several variants of the motif of loving couples for the purpose of inquiring into the representation of bare life.

## **Galerie Martin Janda\_curated by Thomas D. Trummer**

**Lara Favaretto** (\* 1973 | IT), **Ryan Gander** (\* 1976 | GB), **Alina Szapocznikow** (1926–1973 | PL)

**Alina Szapocznikow | Ryan Gander | Lara Favaretto**

The present-day world is tense. Emergency measures are being taken everywhere. Yet can fiscal controls and global political measures truly ward off the more deeply felt vulnerability of life, including mortality? What about the existential constitution? Just as dominant in the present “conditio humana” is the need to get it right along with the drive for perfection. Many disciplines and books about everyday life are concerned with equipping people with an effective immune status by way of selftransformation. Self-help books guide us in avoiding unwelcome intrusions and self-imposed endangerment of our selves. The recommended measures range from physical exercises, social techniques, and medical-physical optimizations to spiritual precautions—all of which are designed to protect people from themselves. The Austrian-American biotechnologist Erwin Chargaff counted among a group of scientists who, starting in the 1950s, were exploring and furthering the conditions that govern the factitious nature of man by deciphering the human genotype. Chargaff himself has nevertheless expressed deep misgivings about this approach, for the empowerment of man goes hand in hand with cultural and ethical consequences. It implies that people may become the designers of other people. This results in an asymmetrical relationship whereby technological means are employed to separate one exemplar of the human species from the cultural learning process and its state of reciprocal action and to willfully study this person. An author thus emerges who is designated neither God nor artist, yet who claims the right to factitious creation. Alina Szapocznikow, Lara Favaretto, and Ryan Gander provoke an art of uncomfortable immediacy. In their works, mental armaments and immune systems appear to lack healing effect. They are concerned with direct physical experience and tangible encounters. Imaginary anticipation and sensitive deference supersede the performance requirements placed on the body. Delicate states of being, worldly encounters, and existential keys again rise to the fore.

## Galerie Meyer Kainer\_curated by Will Benedict

**Anita Leisz** (\* 1973 | AT), **Nora Schultz** (\* 1975 | DE)

The artists Anita Leisz and Nora Schultz share an interest in how procedures of construction relate to the human body and to daily activity, but their shared concern for the sculptural issues of balance, volume, mass, interiority, and exteriority diverge at the crucial point of determining what it is that makes a finished object. Leisz labors over minute details, as in the case of two sculptures titled *Freaks*, where it might be said that one of the sculptures has a head and a behind, while the other has two behinds. Or expressed in literal terms: of the total eight horizontal edges of the two rectangular forms, six have the shorter width of the material overlapping the longer breadth by two millimeters, forming three behinds; while two horizontal edges are finished with a beveled cut facing outward, forming one head. Schultz, on the other hand, lets the process speak for itself, often leaving the artwork in a reconstructible (or modifiable? or both?) heap. In the case of *In Out Press*, a work also composed of two sculptures, large rectangular panels set on hinges—with the word “In” cut into one and the word “Out” cut into the other—create large book-shaped printing presses producing prints with diametrically opposed meaning. In contrast to the works by Anita Leisz, their construction is rough-hewn and seemingly provisional. The material is in service to the idea, with as little thought to precise measurement as possible.

## **Galerie Steinek\_curated by Julien Robson**

**Mel Chin** (\* 1951 | US)

### **Mel Chin: It's Not What You Think**

“Making objects and marks is also about making possibilities, making choices—and that is one of the last freedoms we have. To provide that is one of the functions of art.” Mel Chin is best known for his collaborative, cross-disciplinary artistic investigations into social, political, and ecologically charged topics. In a practice that can variously be found in the landscape and in public spaces, as much as in the gallery or museum, he weaves art and life together to disclose and help remedy the social and environmental toxicity surrounding us. Viewing his art as a vehicle to catalyze action and provoke greater social awareness and responsibility, Chin acknowledges and embraces the complex entanglement of the aesthetic political, economic, and social concerns. In works of art that are both analytic and poetic, he employs art’s ability to effect changes in human consciousness by revealing structures and connections that cannot always be seen. In this exhibition Chin explores the dissociative aspects of contemporary American life, where tension and conflict ferment beneath the repressive myths and contradictions surrounding ideas of freedom, patriotism, and social unity. In objects, videos, and drawings he speaks to the production and frustration of desire in consumerism, the tragedy wreaked by the covert manipulation of power and loss of historical memory, the hidden toxic residues of industrialization, and the disconnect between individuals in society and the institutional powers that shape their lives.

## **Georg Kargl Fine Arts \_curated by Thomas Locher**

**Yael Bartana** (\*1970 | IL), **Gianfranco Baruchello** (\* 1924 | IT), **Clegg & Guttman** (**M. Clegg**, \* 1957 | IE; **M. Guttman**, \* 1957 | IL), **Peter Fend** (\*1950 | US), **Matt Mullican** (\* 1951 | US), **Henrik Olesen** (\* 1967 | DK), **Anna Oppermann** (1940–1993 | DE), **Katya Sander** (\* 1970 | DK), **Dierk Schmidt** (\* 1965 | DE), **Andreas Siekmann** (\* 1961 | DE), **Costa Vece** (\* 1969 | CH), **Stephen Willats** (\* 1943 | GB)

### **On Signs and Bodies**

The interpenetration of art and life as avantgardist wishful thinking—aligned to a supposedly better “other life”—appears to have taken effect in economic and social realms in particular. Concepts that were once of emancipator nature have a cheerful afterlife in the world of management, in the working environment, in actuarial directives, or in historical-political fictions. This exhibition focuses on artistic projects that analytically address visualization strategies against, along, or in accordance with these developments. Technologies of power that strive to optimize and regulate living conditions within mass society come up against the boundaries of representability. Causal relations that reference particular interests, hence describing individual destinies, no longer appear in informational, graphical statements; subjects appear as statistically reduced figures, as repetitive representatives, or as diagrammatically faceless vicegerents; they become abstract symbols. Artistic projects that reference or avail themselves of these representational forms are aware of this contradiction between universal and unique aspects. The latter are only then depictable if a collective is formed, in terms of numbers, which embodies an identity or a clear affiliation. People make up the population, yet they only lend themselves to representation when possessing a conceptual and visual identity and sharing it with others. This involves being affiliated with a society; the regulatory power of the state cannot tolerate subjects that inhere on the far side of these representational relations. Accounting for solidarity within society are not issues of state but rather a suspension thereof that counters governmental power.



## **Galerie Andreas Huber\_created by Adam Carr**

**Meriç Algün Ringborg** (\* 1983 | TR), **Christian Burnoski** (\* 1979 | US), **Sean Edwards** (\* 1980 | GB), **Ryan Gander** (\* 1976 | GB), **Leopold Kessler** (\* 1976 | AT), **Jonathan Monk** (\* 1969 | GB), **Alek O.** (\* 1981 | AR), **Kirsten Pieroth** (\* 1970 | DE), **Wilfredo Prieto** (\* 1978 | CU)

### **Detective**

For the “installation” of the exhibition *Detective*, a real-life detective will be visiting the gallery. This figure will investigate artworks shown by a number of international artists, describing, through written reports, what might have occurred in each piece, how they might have been created, and by whom. All of the artists are participating in the exhibition with artworks that find (through the detective and his or her interpretation) a guide for the viewer—a lens through which they might need to be viewed and ultimately understood. In so doing, the exhibition imparts a unique and alternative exhibition experience, bringing into sharp focus the very process of reading, interpreting, and investigating works of art, but also the criteria we adopt in the process. It examines how somebody else might write and form our own experience; how we can encounter artworks from a new perspective and be guided through an exhibition via somebody else’s eyes, yet with our own selves also being positioned as detectives.

### **Detective**

Galerie Andreas Huber

### **Suspected Artists**

Meriç Algün Ringborg, Christian Burnoski, Sean Edwards, Ryan Gander, Leopold Kessler, Jonathan Monk, Alek O., Kirsten Pieroth, Wilfredo Prieto

### **And with**

Alfred Rupf, detective and former head colonel of the Police Department of Airport Vienna, Schwechat.

### **Curated by**

Adam Carr





## **Gabriele Senn Galerie\_curated by Margrit Brehm**

**Georg Herold** (\*1947 | DE), **Bob and Roberta Smith** (\*1964 | GB)

### **Men at Work**

Construction sites indicate a delineated area of active change. The constitutively open situation (a finished site is of course no longer under construction), the state of exception that this entails, and the related irritations seem to make the construction site reflect a viable metaphor for illuminating a facet of the reference frame of art/life/work. As ubiquitous as it may be—a tripping hazard in front of a building just as a description of a social or personal state—the construction site well-nigh appears to be an expression of the zeitgeist. In a figurative sense, the “construction site” today stands for an established “need for change,” but also for deeply rooted doubts about a potential conclusion to this state of exception. This altered vantage point not only represents a threat to a society obsessed with efficacy, which views construction sites solely as temporary obstacles on the path to “improvement.” It also shifts attention to the fact that, starting in the 1960s, artists recognized the construction site as a mirror of their own life situations precisely for this reason; they have used it as a model for creating art that endeavors to change the prevailing circumstances and have plundered it as a materials depository. The exhibition at the Gabriele Senn Galerie is showing works by Georg Herold as well as Bob and Roberta Smith, bulky constructions made of “poor” materials—originating from construction sites or bulky waste—that serve as carriers of the written word and meaning. Uncompromising quick-wittedness and anarchic humor distinguish these works of art. As irritating traveling construction sites, they are certainly suited to tripping up someone or other in the race along the road to success ... *Men at Work!*

## Charim Galerie Wien\_curated by Felicitas Thun-Hohenstein

**Roberta Lima** (\* 1974 | BR)

### Aesthetics of Risk

Risk has always accompanied (artistic) production in aesthetic, conceptual, economic, and social ways. Yet what will become of risk, in its complementary role to artistic thought and action, when the entire society—as per Ulrich Beck—has become a risk society? When life as a whole becomes the fabric of exploitation and, as such, must be compromised day after day—as a casualization not only of work, but also of the “bare life”? Galerie Charim puts up for negotiation this intensification of “art and life” with an exhibition by artist Roberta Lima. Originally a trained architect working in the pop-culture and underground scenes, since 2006 Lima has been exploring, through live performances, the contingencies, impressions, and outcomes of variable performative settings of her body-self, both present and absent, in social space. Roberta Lima’s subjective approach is developed through two elements: on the one hand, the phase of occupation and individual localization of existing space through her performance occurring there; on the other, the objects and artifacts engendered in the process, which are later arranged so as to extend the scene beyond the “live act” in mediatic and sculptural ways. *Aesthetics of Risk* charts this work complex of recent years, inasmuch as the artist revives and lends presence to those “experienced objects” that were stipulating and defining the “old space.” The transformational potential of difference, as the counterpart of power inherent to the view, this installation is oscillating between aspects that are past/ present, revoked/desired, large/small, prosaic/ unusual, close/far, that relate to art/life. Along the way, Lima traverses and analyzes the “physique of objects”—such as in her corporeal interventions, where she cuts and open bodies, lifts skin and layers, hiding them, disclosing them, similar to a pornographic act of exposure—and thus advances forward to “the poisonous heart of things” (Foucault).



## Lukas Feichtner Galerie \_curated by David Harper and Martha Kirszenbaum

**Paolo Chiasera** (\* 1978 | IT), **Aleksandra Domanović** (\* 1981 | SI), **Timothy Hull** (\* 1979 | US), **Iman Issa** (\* 1979 | EG), **Shahryar Nashat** (\* 1975 | IR), **Ruby Sky Stiler** (\* 1979 | US)

*The Petrified River* attempts to express a paradox that exists between what remains of historical realities and their associated memories and how artists redirect ideas of monumentality through domestic scale, material, and interaction between objects and space. As our increasingly pluralistic world removes itself further from history, these *lieux de mémoire* become less powerful as individual narratives. However, the language of monuments, when divorced from historical moments, becomes relevant as it reflects collective notions of both struggle and triumph. Within their practices, these six invited artists create social and political *détournements* of the role of monuments—*lieux de mémoire*, or places of memory—which French historian Pierre Nora has coined as “material, symbolic and functional, enveloped in the Möbius strip of the collective and the individual, the sacred and the profane, the immutable and the mobile.”<sup>1</sup> Aleksandra Domanović’s sculptures, photographs, and videos relate to cultural artifacts, public monuments, and national identity within the postcommunist context and the extended use of the Internet. Iman Issa, on the other hand, rematerializes monuments in her series *Material*, creating private, human-scale installations that propose alternative solutions for nonexistent or failed monuments. In his films and installations, Shahryar Nashat reinterprets notions of monumentality in its relationship to performativity and power, while referencing museological displays and questioning the function of the pedestal. In his drawing practice, Timothy Hull investigates the iconography of classical sculpture and architecture as iconic monuments, yet somehow vulgarized and corrupted by their flatness and their common material. Similarly, in her sculptures Ruby Sky Stiler recreates forms that clearly reference history, yet which are, through the shifting perspectives created in their deconstruction, both historical and contemporary. Finally, fascinated by historical icons and cultural symbols, Paolo Chiasera puts into perspective collective memory and mythology through a presentation of his archives and specific projects. Following Robert Smithson’s theory on entropy, these new monuments are not built for but rather “against the ages,”<sup>2</sup> since they are made, as is the case in this exhibition, of artificial materials and falsely constructed histories.

<sup>1</sup> Pierre Nora, “Between Memory and History: Les Lieux de Mémoire,” *Representations* (Spring, 1989), special issue: *Memory and Counter-Memory*, pp. 7–24.

<sup>2</sup> Robert Smithson, “Entropy and the New Monuments” (1966), in *Robert Smithson: The Collected Writings*, ed. Jack Flam and Robert Smithson (Berkeley and London: University of California Press, 1996), pp. 11–13.

## **Galerie Krinzinger\_curated by Katya García-Antón**

**Sudarshan Shetty** (\* 1961 | IN)

### **the pieces earth took away**

A Letter to Sudarshan  
Zurich, July 14, 2012

Dear Sudarshan,

This morning I have been regaled by a cyclical puffing of clouds, pouring rain and emerging sunshine, as if the gods were rehearsing the day's meteorology as an endless chain of events. Yet, the more these are performed, the less defined the outline of the day is becoming. Somehow, this inspired me to think about your new exhibition in Vienna. Your premise relates death to artistic production. The exhibition is proposed as the fictional stage in which you perform both, combining invented and real rituals of death [from Indian theological thought]. Cenotaphs are ironically re-created by wood-carvers from the fake antique markets in Mumbai and "kineticized" by cascades of staple funereal elements: rice and water. Earthenware pots are juggled in slow motion: a theatrical extrapolation of the pot-throwing ritual. You are in effect hopscotching between ritual and spectacle, bringing to our attention the filling and emptying of meaning, and the artifice of its production. It strikes me that your consideration of death within artistic production, far from any romanticism, dialogues provocatively with the Western proposal of modernity that you are also very much a part of. In modernity's interlinked concepts of life, production, and progress, death represents a full stop: a final verdict of signification. You suggest rather the idea of the "suspended sentence"; death as regeneration.<sup>1</sup> The world is a stage of empty meanings, with every act of ascription revealing its fakeness. There is no space here for the modernist "arrow of time" pinpointing a specific comprehension. Rather, time is an ongoing category, meaning a constructed, multiple, and regenerative space. There is little that remains of today. The cyclical weather pattern continues. I suspect, dear Sudarshan, that I have failed to glean the various meanings of the day.

Yours cordially,  
Katya

## Galerie Elisabeth & Klaus Thoman \_curated by Michael Scott Hall

**Jürgen Klauke** (\* 1943 | DE)

### Sequence: Gender: Death

**Sequence:** Jürgen Klauke's work, starting from the 1970s and continuing until today, uses the methodology of building photographic sequences to form complex narrative units. Much like linguistic morphemes, each image stands alone—but is dependent upon the next to form a more complex meaning, whereas a word is a freestanding unit. The works are read either left to right or up and down and some multi - panel works allow various readings depending on their positioning. Klauke himself suggested that perhaps they are not a sequence, but a space or an area to develop different ways of thinking about the same thing.

**Gender:** Klauke questions the relationship between body and gender by subverting socially and linguistically established norms. He disrupts our notions of the self-portrait by creating “social pictures” that incorporate both reflections of the other and the gaze that takes them in, containing social and psychological distortions, sometimes carried to the point of the grotesque,<sup>1</sup> by developing “queer” strategies for resisting assimilation into the dominant cultural view. In response to Klauke's work, Slavoj Žižek stated that “when our most internal part is immediately externalised, the result is abhorrent ...”<sup>2</sup>

**Death:** In Klauke's *Schlachtfelder* (2010) tableau, the work is structured into twelve units, each containing twelve sub-units of binary opposites, such as presence/absence and life/death. These units are again paired with disemboweled animals and their aftermath, forcing what is normally inside to the outside. Klauke's intention was to show how “In the pictures the innards become formless, amorphous and the functionless remains are crossed out ... Pictures for the foreign territory of death and the coldness of being”<sup>3</sup>—much like Bataille's concept of the formless (*l'informe*), which “has no rights in any sense and gets itself squashed everywhere ... Thus formless is not only an adjective having a given meaning, but a term that serves to bring things down in the world, generally requiring that each thing have its form.”<sup>4</sup>

<sup>1</sup> Klaus Honnef.

<sup>2</sup> Slavoj Žižek, “Jürgen Klauke oder Abschirmung des Realen,” in *Absolute Windstille*, exh. cat. Kunst- und Ausstellungshalle der BRD (Ostfildern: Hatje Cantz, 2001).

<sup>3</sup> Fietta Jarque, “Jürgen Klauke, un esteta existencial,” in *El Pais*, May 7, 2012.

<sup>4</sup> Georges Bataille, “L'Informe” (1929), in *Visions of Excess: Selected Writings 1927–1939* (Minneapolis: University of Minnesota Press, 1985), p. 31.



## **Galerie Mario Mauroner\_curated by Lóránd Hegyi**

**Jan Fabre** (\* 1958 | BE)

### **The World of Jan Fabre**

The whole gigantic, multifaceted, interdisciplinary, complex oeuvre of Belgian artist Jan Fabre, comprising his literary and visualsculptural work, his theatrical performances and his dancing, fosters an exceptionally coherent vision that is wholly and completely homogeneous, intellectual, and emotional in terms of its basic aesthetic and philosophical orientation. This vision sheds light on the deeply rooted, covert mechanisms of human activities and constellations, motivations, and wishes—that is, a vision of the energies and forces that are determinative for our lives, our reactions to events, our decisions, our relations to other people, rejection, anxiety, calamitous tendencies, and self-destructive processes within the dark corners of the subconscious. The artistic work of Jan Fabre consistently tenders surprises and unexpected innovations, with his radical fantasy, his curiosity, his virtuosity, and an energetic approach to his work that occasionally borders on obsession, akin to a natural force, leading to ever new works from all creative realms. All the same, his fundamental commitments to the courageous, unconditionally intransigent reification of the dramatic, destructive, and simultaneously creative, fruitful complexity of human aspects are posited at the center of his work and his life. Jan Fabre's life is his work; his existence as a person is inextricably linked to this vital, wild, fertile excitement and constant intensity, whereby life and work are wholly inseparable. In this sense, Jan Fabre appears to be one of the last “universal artists” who unite the wondrous, rational utopia of transparent Renaissance perfection with the powerful vitality of the irrational, contradictory, uncontrollable processes of the deep psychic structures of human beings. Life and work, art, theater, literature, political dedication, solitary hours of creation in the art studio, and running a theater group—the artist and person Jan Fabre is all of this, and more.



## **Galerie nächst St. Stephan\_curated by Agata Jastrzabek und Dirk Snauwaert**

**Ruth Buchanan** (\* 1980 | NZ), **Theo Cowley** (\* 1976 | GB), **Simon Hempel** (\* 1975 | DE), **Imi Knoebel** (\* 1940 | DE), **Olga Raciborska** (\* 1983 | PL), **Joëlle Tuerlinckx** (\* 1958 | BE)

### **No touching No**

The desire to capture the negative space of things. Materializing, and hence naming what is not fully apprehended. It is a conscious decision to do so.

Presented by:2  
Ruth Buchanan  
Theo Cowley  
Simon Hempel  
Imi Knoebel  
Olga Raciborska  
Joëlle Tuerlinckx

<sup>1</sup> Taken from Ruth Buchanan, *Furniture, Plan, Rival Brain*, 2011.

<sup>2</sup> In response to the invitation by Dirk Snauwaert and the Galerie nächst St. Stephan Rosemarie Schwarzwälder, as well as in response to the concept of curated by\_vienna 2012: *Kunst oder Leben: Ästhetik und Biopolitik*.

## Galerie Emanuel Layr \_curated by Florence Derieux

**Agnes Denes** (\* 1938 | US), **Lili Reynaud Dewar** (\* 1975 | FR),  
**Clément Rodzielski** (\* 1979 | FR), **Emily Wardill** (\* 1977 | GB)

### The Body Argument

“First of all, [they built] a temple to Panionion Apollo such as they had seen in Achaea, calling it Doric because they had first seen that kind of temple built in the states of the Dorians. Wishing to set up columns in that temple, but not having rules for their symmetry, and being in search of some way by which they could render them fit to bear a load and also of a satisfactory beauty of appearance, they measured the imprint of a man’s foot and compared this with his height. On finding that, in a man, the foot was one sixth of the height, they applied the same principle to the column, and reared the shaft, including the capital, to a height six times its thickness at its base. Thus the Doric column, as used in buildings, began to exhibit the proportions, strength, and beauty of the body of a man. Just so afterwards, when they desired to construct a temple to Diana in a new style of beauty, they translated these footprints into terms characteristic of the slenderness of women, and thus first made a column the thickness of which was only one eighth of its height, so that it might have a taller look. At the foot they substituted the base in place of a shoe; in the capital they placed the volutes, hanging down at the right and left like curly ringlets, and ornamented its front with cymatia and with festoons of fruit arranged in place of hair, while they brought the flutes down the whole shaft, falling like the folds in the robes worn by matrons. Thus in the invention of the two different kinds of columns, they borrowed manly beauty, naked and unadorned, for the one, and for the other the delicacy, adornment, and proportions characteristic of women.”<sup>1</sup>

<sup>1</sup> Marcus Vitruvius Pollio, *De Architectura*, Book IV.

