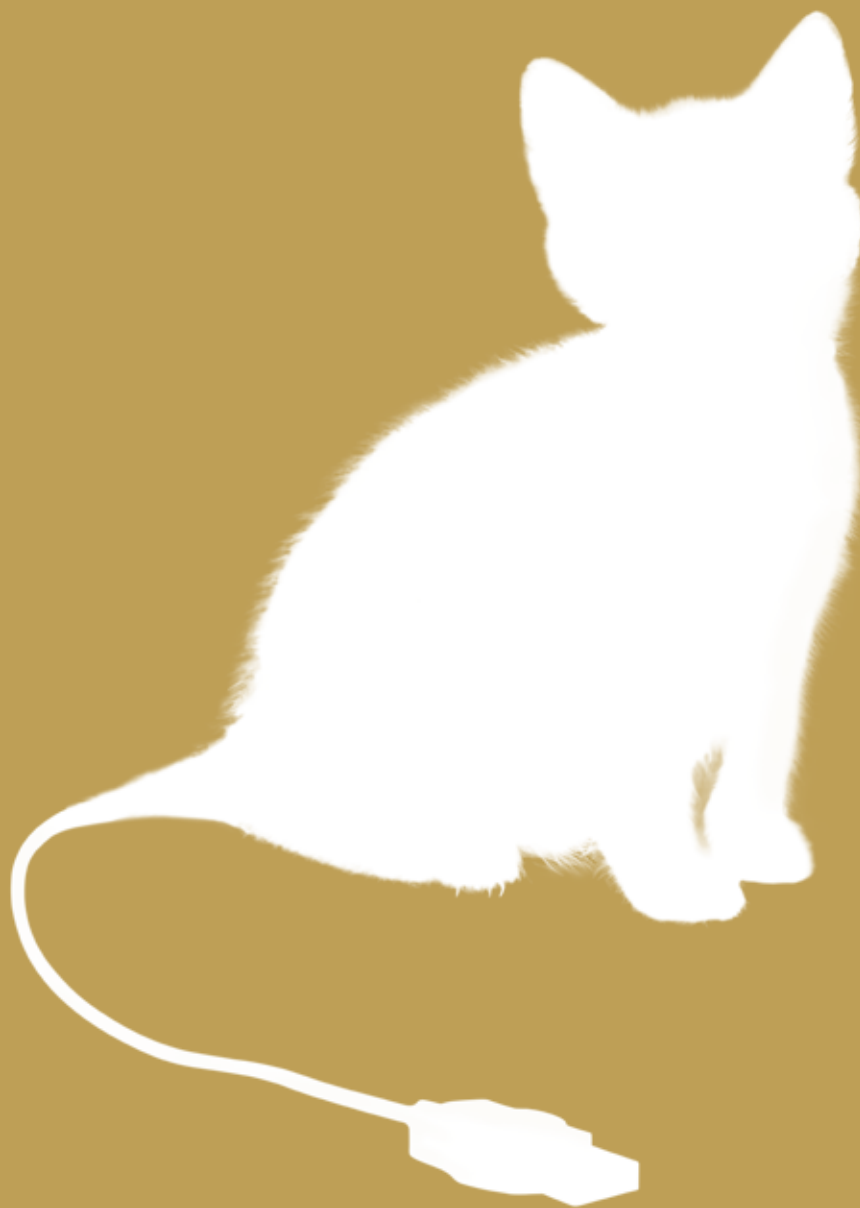


TRANSFORMING

TECHNOLOGY



**VIENNA
ART
WEEK
2017**

13–19 November / www.viennaartweek.at

**SEVEN DAYS OF ART.
EVERY YEAR, FOR ONE WEEK IN NOVEMBER, VIENNA ART
WEEK AND ITS APPROXIMATELY 90 PARTNERS BUNDLE THE
MOST DIVERSE ACTIVITIES OF VIENNA'S ART SCENE INTO
A MARATHON OF ART-RELATED EVENTS. AS MEMBERS
OF ART CLUSTER VIENNA, VIENNA ART WEEK'S SPONSORING
ASSOCIATION, THE FESTIVAL IS ORGANIZED BY MUSEUMS,
EXHIBITION HALLS, ART GALLERIES AND ART UNIVERSITIES.
SMALLER PROGRAM PARTNERS INCLUDING ARTIST-RUN
SPACES, INDEPENDENT INITIATIVES, CURATORS AND ARTISTS
HONE AND ELABORATE THE WEEK WITH TAILORED SMALLER
EVENTS. ALL OF VIENNA IS AN ART SPACE!**



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© Stadt Wien/PID
Photo: Ian Ehm



© Stadt Wien/PID
Photo: Sabine Hauswirth

Our city is bursting with creative energy! Established theaters, opera houses and concert halls are joined by countless art- and cultural institutions, museums, galleries and alternative spaces that never fail to expand our cultural horizons, laying the groundwork for a vibrant sense of life in a cosmopolitan city.

The fact that Vienna is not only a large city, but a world capital of art and culture owes in large part to essential initiatives such as VIENNA ART WEEK, which – already in its 13th edition – is one of the brightest spots on Vienna’s cultural agenda. Every year, this art week in fall puts the spotlight on our lively creative scene, contributing greatly to the growing popularity of the Austrian capital.

We’d like to extend our particular congratulations and thanks to DOROTHEUM as initiator of VIENNA ART WEEK, as well as numerous project partners and artists for their tireless dedication. Their efforts are a big reason why, time and again, Vienna is acknowledged as one of the world’s best cities to live in.

Dr. Michael Häupl
Mayor of Vienna

Dr. Andreas Mailath-Pokorny
City Councillor for Cultural Affairs,
Science and Sports



Photo: Peter Rigaud/VBW

Embracing Vienna’s museums as well as its independent art scene – November is VIENNA ART WEEK time! During the week, around 200 events transform the city into a huge art show, with countless openings, art talks, performances and studio tours inspiring visitors to engage one-on-one with local artists. Titled “Transforming Technologies,” this year’s VIENNA ART WEEK looks at a highly relevant topic that touches every part of our lives. International experts and artists address new opportunities and challenges arising from the exciting fusion of art and the latest technologies. Don’t miss out!

I should like to thank all participating institutions and the VIENNA ART WEEK team for their great enthusiasm and commitment. May all visitors have lively debates and an inspiring week of art!

Thomas Drozda, MA
Federal Minister for Arts and Culture,
Constitution and Media

TRANSFORMING TECHNOLOGY



Photo: Christian Wind

Martin Böhm
President of
Art Cluster Vienna

Anja Hasenlechner
Project Manager of
VIENNA ART WEEK

Robert Punkenhofer
Artistic Director of
VIENNA ART WEEK

Vienna’s art scene is thriving – and so is VIENNA ART WEEK. DOROTHEUM initiated the festival in 2005 with the aim of bolstering art hotspot Vienna and its great “players” on the international scene. Now the annual November art week has become an established “great” in its own right. We’re proud of that!

Headlined by the motto “Transforming Technology,” VIENNA ART WEEK 2017 addresses the broad range of questions posed by digitalization and automation. As passionate “early adapters,” artists and creatives are quick to grasp technological changes and develop previously unimagined ways of applying them. Society benefits from a strong, active art scene that points to alternative solutions and opportunities for technological transformation and beyond, particularly in uncertain times.

So what does the digitalization of all areas of life mean for the art hub Vienna? The question is at the heart of our Art & Technology Line-Up on Tuesday, 14 November. 22 participants including Julie Boukobza, curator and head of 89plus (Paris), curator and activist Ben Vickers, filmmaker and multi-media artist Virgil Widrich, and François Roche with Avatar S/He will address the dynamic interplay of art and technology. A Performances by Moon Ribas, co-founder of the Cyborg Foundation, and Bernhard Rasinger’s fascinat-

ing show with a self-developed laser system offer a live glimpse of technological innovations in art.

We are especially looking forward to the first-ever Alternative Spaces Open House on Wednesday, 15 November, for which ten non-institutional art spaces will keep their doors open from 6:00 to 9:00 pm. On Saturday, 18 November, programs around the non-institutional scene, one of the centerpieces of VIENNA ART WEEK, conclude with the specially-themed “Focus Alternative Spaces 1050” in Vienna’s 5th district. Personal encounters with Vienna’s creative artists and culture professionals are as important to us as exciting events in museums and galleries. So on Saturday, 18 November, more than 50 artists will be welcoming visitors to their studios in the context of Open Studio Day – a perennial hit and an absolute VIENNA ART WEEK highlight.

We are extremely grateful to our dedicated staff, partners and sponsors, and would like to wish all our visitors inspiring hours at Vienna’s art venues!

DO THE DIGITAL REVOLUTION AND DEVELOPMENTS IN COMMUNICATION TECHNOLOGY AFFECT CONTEMPORARY ART?



© Albertina, Wien

KLAUS ALBRECHT SCHRÖDER
ALBERTINA

For everyone devoted to art both as consumers or producers, the options for networking have become more diverse; museums have recognized the significance of social media. Digital developments will expand the exhibition experience of the future.



Photo: Marlene Rahmann

ANGELIKA FITZ
ARCHITEKTURZENTRUM WIEN

The increasing digitalization of society is changing both the production and utilization of architecture. On the one hand, this offers new possibilities, on the other, architecture is also experiencing outgrowths of surveillance capitalism.



Photo: Ingo Petrammer

STELLA ROLLIG
BELVEDERE AND 21ER HAUS

Every social development affects art – hence the new media as well. The exciting aspect here is that we don’t know how this is going to turn out in the end, because we are right in the middle of the transformation process.



Photo: Claudia Rohrer

EVA BLIMLINGER
ACADEMY OF FINE ARTS VIENNA

Art is art is (contemporary) art – with or without technical innovations, with or without digital technologies, with or without social media. Art changes all the time, with or without the so-called industry 4.0 or work 4.0.



Photo: angewandte.com

GERALD BAST
UNIVERSITY OF APPLIED ARTS VIENNA

In an increasingly complex world where everything is connected we need more people who are capable of trans-disciplinary and holistic thought and action. Our way of life and work will change dramatically. Art, too, will strike new paths in terms of production and perception and will play a pivotal role.



Photo: Satoshi Mithlocker

ALEXANDER HORWATH
AUSTRIAN FILM MUSEUM

If we are to take the experiences of Modernism and its then new machine art seriously as an object lesson in history, we shouldn’t be looking for the “effects” of social media on contemporary art, but for cogent examples of the former in the latter. Where are the social media equivalents for August Sander’s photos, or for “Sherlock Jr.” by Buster Keaton?



Photo: David Avazzadeh

MARTINA TAIG
KÖR (PUBLIC ART VIENNA)

It is often the case that social media simply transport pictures or the users’ subjective opinions. Ideas, contents and knowledge behind them thus get lost, often causing contemporary art to manifest itself in nonreflective, anonymous propagation of marketing-relevant hashtags and images.



Photo: Sabine Hauswirth

PETER BOGNER
AUSTRIAN FREDERICK AND LILLIAN KIESLER PRIVATE FOUNDATION

Technical innovations are always adopted into the current canon of means of expression in contemporary art. In fact it is in art more than in other disciplines that new media are tested and validated as to their social significance for the future.



Photo: Stefan Jöham

HANS-PETER WIPPLINGER
LEOPOLD MUSEUM

“The medium is the message”: Marshal McLuhan’s notion that media are not only vehicles for our perception of the world but are actually instrumental in modulating it is still highly relevant in the age of social media. Issues of visual theory and cultural politics related to this notion are addressed by art in multiple ways.



Photo: KHM-Museumsverband

SABINE HAAG
KUNSTHISTORISCHES MUSEUM WIEN

In our digitalized and globally networked world contents and information are seemingly equally accessible to everyone. But what effect does this “pseudo-democratization” have on our society in times of fake news and information bubbles? This is an intriguing question for us all, and contemporary art plays a major role in answering them.



Photo: Sabine Hauswirth

NICOLAUS SCHAFHAUSEN
KUNSTHALLE WIEN

The digital revolution is changing not only art but the totality of contemporary culture. Most notable is the fact that, because of this, the term “reality” must be redefined, updated and possibly even broadened to keep with the times.



© MUSA

BERTHOLD ECKER
MUSA

One of the strongest driving forces of art is curiosity – the kick of discovering the world in the creative process. New technologies can also be seen as tools capable of accessing new areas of perception. As for the medium, it influences the outcome of what has been created with it, forming a new piece of the world, a new piece of art.



Photo: Lukas Beck

BETTINA LEIDL
KUNST HAUS WIEN

Technologization and digitization have a lasting impact on artistic processes. Art uses critical analysis and the playful appropriation of technological networks to make important contributions to awareness-building, and to the interpretation and communication of social and global questions. This ability of art to reveal new solutions and think off the beaten path are key considerations in the KUNST HAUS WIEN project “The Big Invisible” and its “Visions of Nature” exhibition.



Photo: Aleksandra Pawloff

CHRISTOPH THUN-HOHENSTEIN
MAK

If the world is radically changing through digital technologies such as robotics and artificial intelligence, we need art as Utopia. It has to liberate us from omnipotent algorithms and become the center of a new, humanist modernism.



Photo: Elfe Semotan

KAROLA KRAUS
MUMOK

Since art has always been a medium reflecting all processes of social change, contemporary art, too, reflects the immense influence of information and communication technologies on our society and uses them for its own purposes in a multitude of ways.



HANS KNOLL
ASSOCIATION OF AUSTRIAN GALLERIES
OF MODERN ART

Visual art is seeing some interesting challenges and exciting subject areas emerge as a result of current changes. One could even imagine a re-positioning of art, as it is also basically capable of processing and storing information in an intelligent way.



Photo: Aleksandra Pawloff

HERWIG KEMPINGER
SECESSION

New media are tools. They can be used perfectly and effectively, or unsatisfactorily and boringly. The relevance of an artwork is not defined by the tool used for its creation. What we need is a certain vigilant easygoingness.



Photo: Lukas Beck

CHRISTIAN STRASSER
MUSEUMSQUARTIER WIEN

Art has always reflected current social developments and enabled us to observe the present age in a critical way. Young artists are preoccupied with social media because they grew up with them and regard them as their central hub of political, economic and artistic debates. This is why I think it is extremely important for Museums-Quartier to be a platform to dock at for artistic presentation and discourse.



Photo: Robert Pöster

MONIKA PESSLER
SIGMUND FREUD MUSEUM

Digital worlds are making the question of virtual reality seem more virulent than ever. Yet how our imagination of a subject affects the very same subject has been a matter of artistic debate since time immemorial and a subject of psychoanalysis for a long time.



© APA, photo: Barbara Gindl

PETER ZAWREL
KÜNSTLERHAUS

art = change = groundbreaking = media-related = reflective = social = communication = revolution = effect = impact, and it has been ever since the stone age. so the question to ask is: what effects does art have on the n-th (post)industrial (r)evolution?



Photo: Christian Wind

HUBERT KLOCKER
SAMMLUNG FRIEDRICHSHOF STADTRAUM

Art and science create and act, while politics and religion react and control.

21er Haus – Museum of Contemporary Art

21er Haus – Museum of Contemporary Art
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1030 Vienna
T +43 1 795 57 770
E public@21erhaus.at
www.21erhaus.at

Opening hours:
Wed. 11:00 am–9:00 pm
Thu., Sat., Sun., holi-
days 11:00 am–6:00 pm

LECTURE | TALK

Jason Dodge in a conversation with author CAConrad*

**Wed., 15 Nov. 2017
6:00 pm**

Blickle Kino at 21er Haus
In English

Jason Dodge (b. 1969 in Newton, Pennsylvania, lives in Berlin) is interested in the character of objects and their narrative qualities. He chooses his objects carefully and positions them in the room. Work titles, texts and publications afford the audience additional space to draw associations. Dodge, who is currently in Vienna as artist-in-residence at the Belvedere, discusses his methods and latest works.

GUIDED TOUR

Curator Axel Köhne gives a tour of the exhibition “Duet with Artist”*

**Thu., 16 Nov. 2017
4:30 pm**
In German

The audience and its role in the creation of an artwork are at the heart of the exhibition “Duet with Artist,” which establishes the museum as a central place of participation. Historical and contemporary positions show how international



artists call people to action. Curator Axel Köhne presents a show of more than 30 works which require interaction, cooperation, and sometimes even collaboration.

EXHIBITION

“Duet with Artist. Participation as artistic principle”

27 Sep. 2017–4 Feb. 2018

GUIDED TOUR

Curators Severin Dünser and Luisa Ziaja give a tour of the exhibition “Specular Windows”*

**Fri., 17 Nov. 2017
6:00 pm**
In German

Drawing on the notion of art as a window to the world, this exhibition takes a look at the tension between the individual and society and reflects its effects on the body and mind. Severin Dünser and Luisa Ziaja guide a tour through the exhibition, which contains around 50 contemporary works and selected historical pieces from the Belvedere collection and the Artothek des Bundes.

EXHIBITION

“Specular Windows. Reflections on the Self and the Wider World”

22 Jun. 2017–14 Jan. 2018

WORKSHOP

“Frog’s Tongue and Flash Photography”*

**Sun., 19 Nov. 2017
3:00–5:00 pm**

In a crash course young art enthusiasts aged three to twelve and their parents, friends or grandparents learn how to handle original Polaroid cameras from the 90s. They take fun snaps of each other and create colorful collages from the instant photographs.

* Limited number of participants. Registration is required:
www.21erhaus.at/de/events,
T +43 1 795 57 770, E public@21erhaus.at

Rirkrit Tiravanija, untitled 2015
(MORGEN IST DIE FRAGE), 2015
© courtesy of the artists and
neugerriemschneider, photo: Lisa Rastl

Academy of Fine Arts Vienna

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www.akbild.ac.at

GUIDED TOUR

Head of institute Manfred Schreiner guides a tour through the Institute for Natural Sciences and Technology in the Arts (INTK) at the Academy of Fine Arts Vienna

**Fri., 17 Nov. 2017
2:00 pm**

Meeting point: Academy of Fine Arts Vienna, Institute for Natural Sciences and Technology in the Arts, Augasse 1–4/ 2nd floor, 1090 Vienna
In German, English and Italian

“I spy with my little eye ...” Looking at artworks through the lens of science: in addition to analyzing artworks from the perspective of aesthetics and art history, scientific methods are also playing an increasingly important role in answering questions about authenticity and describing the condition of the object. Researchers draw on noninvasive techniques from the field of photo documentation that use x-rays and visible, infrared and ultraviolet radiation as well as analytical methods to determine material composition. Characterizing aspects such as underdrawings of paintings or the structure of paint layers provide information that cannot be obtained by visual



assessment alone. In many cases, the material used can point to when and where the artwork was created. The many different possibilities are presented during a tour and discussed with the participants.

SYMPOSIUM

“Voice and Vote” – symposium at the Institute for Art Theory and Cultural Studies

**Fri., 17 Nov. 2017
all day**

Academy of Fine Arts Vienna, Augasse 2–6/5th floor, 1090 Vienna
In German and English

“Voice and Vote” represents the double meaning of the German word *Stimme*, which denotes both the demonstration of political opinion and the ability to speak. Voice and voting mark a point of intersection between politics and aesthetics, between art and popular culture in the context of anything that can be associated with raising your voice. In terms of topic, “Voice and Vote” characterizes the work of Diedrich Diederichsen, who not only gave the symposium its title but is also approaching a new decade this year. The Academy of

Fine Arts Vienna and the Institute for Art Theory and Cultural Studies would like to take this event as an opportunity to wish him a happy birthday. In addition to lectures by Renée Green, Katharina Hausladen and Tom Holert, a panel discussion will take place with participants Helmut Draxler, Isabelle Graw, Christian Höller, Martin Prinzhorn and Constanze Ruhm.

Conception: Institute for Art Theory and Cultural Studies

Albertina



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E info@albertina.at
www.albertina.at

Opening hours:
10:00 am–6:00 pm
on all days
Wed. 10:00 am–
9:00 pm

GUIDED TOUR

“Augmented Reality Meets Albertina”★

Wed., 15 Nov. 2017
5:30 pm

Meeting point: entrance area /
Harriet Hartmann Court

In German

The Albertina and Artivive, a Viennese start-up, provide insights into the development and presentation

of augmented reality in the arts. In a first for European museums, the free “Artivive” app allows visitors to experience selected exhibits from the Batliner collection in a new dimension. When they hold a smartphone or tablet in front of a piece, the images are brought to life by animation or video. The result is an all-new enhanced art experience that combines conventional and digital art directly and seamlessly. This tool is for art enthusiasts, for

galleries and museums that want to digitally enhance their presentation, and of course for artists.

★ Admission is free. Limited number of participants. Registration is required:
<http://albertinanews.at/artweek>

© Artivive

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www.azw.at

Opening hours:
10:00 am–7:00 pm

EXHIBITION

“The Terrassenhaus. A Viennese Fetish? SammlungsLab #1”

19 Oct.–20 Nov. 2017

Gallery

The Terrassenhaus (stepped-section house) as a housing type is more in fashion than ever. The new exhibition format “SammlungsLab” offers an opportunity to question the concept in view of today’s residential architecture. Ever since Adolf Loos designed the Terrassenhaus in 1923, this type has been regarded in Vienna as an innovative form of urban housing. The first “SammlungsLab” traces the phases of development and significance of the stepped-section house since then. The Terrassenhaus promises to fulfill the users’ demands for closeness to nature combined with urban density. On the other hand, it provides architects with aesthetic options for “reinterpretations” of the cohesive residential block.

The exhibition is based on the hypothesis that the stepped-section house is to be understood as an ambiguous phenomenon between a sociological living concept and a construction form with monumental overtones. In dialogue with the collection holdings, it highlights the theme in four sections, using historical and contemporary examples. It also highlights the fierce controversies that have flared up between the polarities of rejection and fetish. The exhibition centers on five Viennese stepped-



section houses as a large-format assemblage that reinterprets and contemporizes the glyptothèque of the 19th century.

Curated and designed by Lorenzo De Chiffre in collaboration with Monika Platzer, Az W.

EXHIBITION

“Form Follows Paragraph”

23 Nov. 2017–4 Apr. 2018

STUDIO VISITS

“Az W on Site”★

Fri., 17 Nov. 2017
2:00–6:00 pm

In German

In accordance with the motto of this year’s VIENNA ART WEEK, “Transforming Technology,” the Az W studio visits strike up the overture to the exhibition “Form Follows Paragraph,” which focuses on the question of how building law and norms influence our environment. The bus tour takes visitors to three selected architecture

studios where the participants can take a look behind the scenes. The current projects illustrate how fundamentally designs are influenced by different rulebooks and exemplify legal framework conditions that make particular demands on the planners’ creativity.

1:50 pm: meeting point Az W shop,
Museumsplatz 1, 1070 Vienna

2:15–3:00 pm:
studio Rüdiger Lainer + Partner

3:30–4:15 pm:
studio Caramel Architekten

4:45–5:30 pm:
studio PPAG architects

6:00 pm: return to Az W

Moderation: Anneke Essl, Az W

★ The maximum number of participants is 25. Registration starts on 30 October 2017 (by email only):
E anmeldung@azw.at

Harry Glück, Requat & Reinthaller & Partner, Kurt Hlaweniczka, Alterlaa residential complex, Anton-Baumgartner-Strasse 44, 1230 Vienna, 1973–1985, © Architekturzentrum Wien, Collection, photo: Margherita Spiluttini

Belvedere



Upper Belvedere
Prinz Eugen-Strasse 27
1030 Vienna

Opening hours:
9:00 am–6:00 pm
on all days
Fri. 9:00 am–9:00 pm

Lower Belvedere,
Orangery
Rennweg 6
1030 Vienna

Opening hours:
10:00 am–12:00 noon,
daily

Prunkstall
Rennweg 6
1030 Vienna

Opening hours:
10:00 am–12:00 noon,
daily

T +43 1 795 57 134
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E public@belvedere.at
www.belvedere.at

GUIDED TOUR

**Sabine Fellner gives
a tour of the exhibition
“Aging Pride”★**

**Sat., 18 Nov. 2017
6:00 pm**

Lower Belvedere

In German

The exhibition is devoted to age, a highly topical social subject. It is the first museum exhibition to contrast historical and contemporary artistic positions. The focus is on gender roles, on the social assignment of these roles and on inter-generational solidarity. Curator Sabine Fellner shows how artists have succeeded in sensitively discerning the possibilities and limitations of age without romanticizing age or being pessimistic about it.

OPENING

Exhibition “Aging Pride”

**Thu., 16 Nov. 2017
7:00 pm**

Lower Belvedere

OPENING

EXHIBITION

“Aging Pride”

17 Nov. 2017–4 Mar. 2018

Lower Belvedere

GUIDED TOUR

**Curator Alexander Klee
gives a tour of the
exhibition “Challenge
of Modernity”★**

**Tue., 14 Nov. 2017
4:30 pm**

Lower Belvedere

In German

Around 1900, art in Central Europe thrived in a lively exchange between Vienna and the capital cities of the crown lands, Zagreb included. The new trends arriving in Zagreb through artists trained in Vienna profoundly affected cultural life in what is now Croatia. The exhibition shows key works by Austrian and Croatian artists of the fin de siècle including Gustav Klimt and Koloman Moser, Vlaho Bukovac and Ivan Meštrović, as well as other protagonists of Viennese and Zagreb modernity.

Joyce Tenneson, Christine Lee, 2002
© Joyce Tenneson

EXHIBITION

**“Challenge of Modernity.
Vienna and Zagreb circa
1900”**

20 Oct. 2017–18 Feb. 2018

Lower Belvedere / Orangery

In cooperation with the Klovićevi dvori
gallery in Zagreb, Croatia

GUIDED TOUR

**Curator Björn Blauen-
steiner gives an exclusive
preview of the exhibition
“Rueland Frueauf the Elder
and his Circle”★**

**Thu., 16 Nov. 2017
4:30 pm**

Upper Belvedere

In German

Rueland Frueauf the Elder is one of the most significant Late Gothic painters in the German-speaking regions. His major work consists of eight large altarpieces, which have undergone comprehensive restoration in recent years. The exhibition focuses on the results of art-technological research and places the work of Rueland Frueauf the Elder in juxtaposition to works by his son.

EXHIBITION

**“Masterpieces in Focus:
Rueland Frueauf the Elder
and his Circle”**

23 Nov. 2017–11 March 2018

Upper Belvedere

The “Masterpieces in Focus” exhibition series is made possible through the generous support of DOROTHEUM.

*** Limited number of participants.
Registration is required:
E public@belvedere.at**

DOROTHEUM



DOROTHEUM
Dorotheergasse 17
1010 Vienna
T +43 1 515 60 550
F +43 1 515 60 467
www.dorotheum.com

Opening hours:
Mon.–Fri. 10:00 am–
6:00 pm
Sat. 9:00 am–5:00 pm

PANEL DISCUSSION

**“The Future of Collecting.
Concepts of private
art collections”**

**Wed., 15 Nov. 2017
6:00–7:30 pm**

In German

Panelists: Nathalie Hoyos, art adviser, Office for Art, Berlin; Rainer Neumann, art collectors, Bad Aibling, Germany; Benedict Rodenstock, art collector and investor, Munich, Germany; Bernhart Schwenk, curator of contemporary art, Pinakothek der Moderne, Munich, Germany
Moderation: Silvie Aigner, chief editor of the “Parnass” art magazine

LECTURE

**“Art Market
Global Dynamics”**

**Fri., 17 Nov. 2017
4:00–4:30 pm**

In English

Lecturer: Rachel Pownall, professor of Finance at the TIAS School for Business and Society and the University of Maastricht, the Netherlands

PANEL DISCUSSION

**“Art in the Digital Age. The
impact of new technologies
on the art market”**

**Fri., 17 Nov. 2017
4:30–6:00 pm**

In English

Panelists: Rachel Pownall, professor of Finance, Maastricht, the Netherlands; Valentin Ruhry, artist, Vienna; Manfred Schreiner, Institute for Natural Sciences and Technology in the Arts, Academy of Fine Arts Vienna; Matthias Tarasiewicz, technology researcher, RIAT Research Institute for Arts and Technology, Vienna
Moderation: Robert Punkenhofer, Artistic Director of VIENNA ART WEEK

© Dorotheum

PANEL DISCUSSION

**“Creative City Vienna.
Challenges and potential-
ties for art institutions”**

**Fri., 17 Nov. 2017
6:30–8:00 pm**

In German

Panelists: Angelika Fitz, Architekturzentrum Wien; Hubert Klocker, Sammlung Friedrichshof Stadtraum; Christian Meyer, Galerie Meyer Kainer; Stella Rollig, Belvedere & 21er Haus; Christian Strasser, Q21/MuseumsQuartier Wien; Hans-Peter Wipplinger, Leopold Museum
Moderation: Robert Punkenhofer, Artistic Director of VIENNA ART WEEK

GUIDED TOURS

**Previews of the auctions
“Modern Art” and
“Contemporary Art”**

**Mon., 13–Fri., 17 Nov. 2017,
10:00 am–6:00 pm on all days
Sat., 18 Nov. 2017,
9:00 am–5:00 pm
Sun., 19 Nov. 2017,
2:00–5:00 pm**

All items of modern and contemporary art to be auctioned at DOROTHEUM in its fourth week of auction (20–24 Nov. 2017) will be on display during VIENNA ART WEEK.

Specialists for modern and contemporary art will be standing by for information and guided tours; for prior appointment, call +43 1 515 60 550.

Sammlung Friedrichshof Stadtraum

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1040 Vienna
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E seiser@
friedrichshof.at
www.sammlungfried-
richshof.at

Opening hours:
Tue.–Fri. 2:00–6:00 pm

EXHIBITION

Helmut Lang, “Various Conditions”

7 May–19 Nov. 2017

Sammlung Friedrichshof
Römerstrasse 3, 2424 Zurndorf

9 May–14 Nov. 2017

Sammlung Friedrichshof
Stadtraum

This is the first time Helmut Lang’s latest works are on show in Austria, in a wide-ranging exhibition at the Sammlung Friedrichshof premises in Zurndorf and at the Stadtraum in Vienna. Lang’s sculptures and objects oscillate between figuration and abstraction. They borrow from forms of classical sculpture and ritual objects, which he deconstructs, abstracts and transforms in his artistic work process. Essentially Lang achieves this through a radical reduction of form and color; through decontextualization, which is based on the variable integration of objects and sculptures into overarching installation space concepts; and through the predominant use of readily available materials such as scrap metal, fabric or industrial waste. Lang has said he prefers



“materials with a history, elements with irreplaceable presence, with scars and memories of a former purpose.” The way Lang handles materials allows for contextualization with Viennese Actionism, in which material collages and structural studies of a wide variety of materials play an essential role based on the notion that matter equals color (“Materie = Farbe”).

CONVERSATION

Curatorial talk: Boris Ondrejčka and Edek Bartz on Helmut Lang

Tue., 14 Nov. 2017
7:00 pm

Sammlung Friedrichshof
Stadtraum

In English

Why does a famous fashion designer like Helmut Lang change his field of artistic activity and move to the visual arts? How does the work of a designer differ from that of a visual artist? What connects

fashion and sculpture? Where is the line between applied and fine arts? And does this distinction even make sense anymore? Edek Bartz (musician, cultural manager and curator) and Boris Ondrejčka (curator, artist and author), known for their interdisciplinary thought and work, will discuss Helmut Lang and his development as an artist.

OPENING

Exhibition Sofia Goscinski, “Peau blanche, masques noirs”

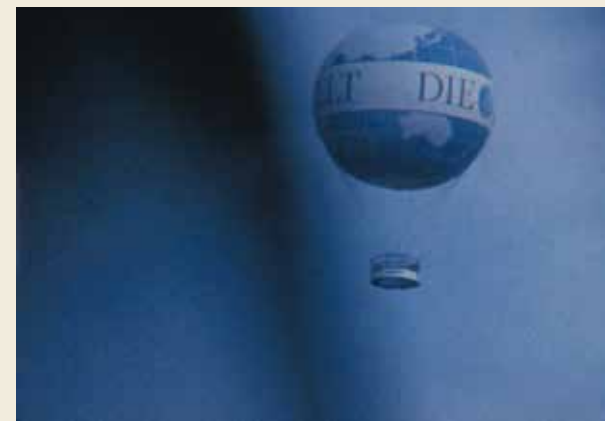
Fri., 17 Nov. 2017
6:00 pm

Sammlung Friedrichshof
Stadtraum

OPENING

Helmut Lang, Various Conditions, exhibition
view, Sammlung Friedrichshof Stadtraum
Photo: © Alexander Rosoli

Austrian Film Museum



Austrian Film Museum
Augustinerstrasse 1
1010 Vienna (in the
Albertina building)
T +43 1 533 70 54
F +43 1 533 70 54 25
E office@filmmu-
seum.at
www.filmmuseum.at

Opening hours:
Office:
Mon.–Thu. 10:00 am–
6:00 pm
Fri. 10:00 am–1:00 pm

Library:
Mon., Thu. 12:00 noon–
6:00 pm

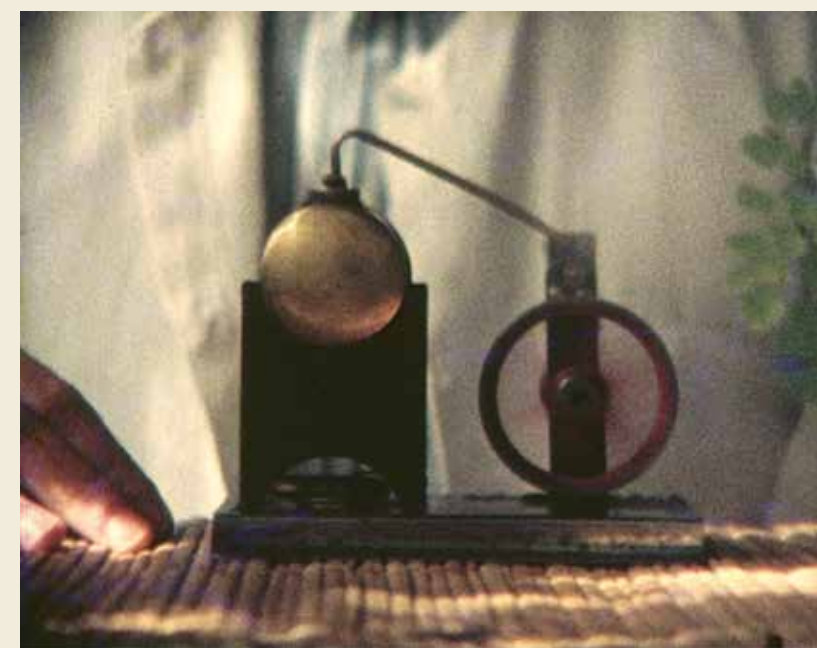
The evening box office
opens one hour prior to
the first screening.

SERIES OF SCREENINGS AND TALKS

In person – Claudio Caldini and Pablo Marín

15–16 Nov. 2017

With films by Claudio Caldini (b. 1952, Buenos Aires) and Pablo Marín (b. 1982, Buenos Aires), the Austrian Film Museum presents two generations of Argentinean avant-garde filmmaking that began in the mid-1960s and went almost unnoticed in Austria until now. The work shows a high degree of autonomy despite prominent references to the avant-garde traditions of the 1920s and New American Cinema, oscillating between the poles of poetry and structural film. This is evident in the works of Caldini and Marín, who share a mentor–protégé relationship and whose combined work spans the time from when this type of filmmaking began up to the present day. One thing they have in common is their concentrated work with the 8-mm format, a medium they have perfected while taking different stylistic directions. Both artists’ films are characterized by a radical reduction of means, enabled by a rigorous technical mastery of the medium that taps



its aesthetic potential without ever seeming contrived or constructed. Caldini and Marín’s films have a loose, incidental and also hypnotic quality that draws on the material substance of film without constantly referencing it.

Both artists play a dual role in this show. Marín through his works and his curatorial engagement, which has helped to make independent film in Argentina more understandable and visible at the international level. Caldini’s film work is shown in conjunction with a performance that once again underscores the “live element” that rests at the heart of all these works – most were screened in the presence of the filmmakers, who operated the projector themselves. The project is a cooperation between the Austrian Film Museum with sixpackfilm and the Friedl Kubelka School for Independent Film, where Claudio Caldini and Pablo Marín will conduct a workshop.

SCREENING | TALK

Claudio Caldini & Pablo Marín: film screening and talk with the filmmakers

Wed., 15 Nov. 2017
8:30 pm

In English

SCREENING | TALK

“Landmarks, Influences, Correspondences: A Survey of Argentine Experimental Cinema 1965–2016” – film screening and talk with Pablo Marín

Thu., 16 Nov. 2017
6:30 pm

In English

PERFORMANCE

Claudio Caldini: “Fantasmas Cromáticos”

Thu., 16 Nov. 2017
8:30 pm

Pablo Marín, Denkbilder, 2013
Claudio Caldini, Vadi-Samvadi, 1981

Austrian Frederick and Lillian Kiesler Private Foundation

Austrian Frederick and Lillian Kiesler Private Foundation
Mariahilfer Strasse 1b
1060 Vienna
T +43 1 513 07 75
E office@kiesler.org
www.kiesler.org

Opening hours:
Tue.–Fri.
9:00 am–5:00 pm

EXHIBITION

“Related to Visions. 20 Years of the Frederick Kiesler Foundation – 10 Kiesler Prizewinners”

27 Sep. 2017–12 Jan. 2018

Exactly 20 years ago the Austrian Frederick and Lillian Kiesler Private Foundation was established, and the estate of the visionary all-round artist Frederick Kiesler (1890–1965) brought to Vienna. Ever since, the foundation has researched and presented Kiesler’s legacy in countless projects. Most recently, major solo exhibitions were on show at the Vienna MAK and the Martin Gropius Building in Berlin, which familiarized the broad public with the multifaceted oeuvre.

The Austrian Frederick Kiesler Prize for Architecture and Art was initiated at the same time as the Frederick Kiesler Foundation. On the initiative of his widow Lillian

Kiesler, the award has been presented biannually since 1998 for “outstanding achievements in the field of architecture and the arts that conform to Frederick Kiesler’s innovative conceptions and his theory of ‘correlated arts,’ by transcending the boundaries between the traditional disciplines of architecture and the arts.” The Frederick Kiesler Prize is worth 55,000 euros and presented alternately by the Republic of Austria and the City of Vienna.

In order to pay worthy tribute to both events – the 20th anniversary of the existence of the Frederick Kiesler Foundation and the 10th Frederick Kiesler Prize – a studio exhibition is juxtaposing ten works by Kiesler prizewinners with works by Frederick Kiesler. Former Kiesler prizewinners include Frank O. Gehry (1998), Judith Barry (2000), Cedric Price (2002), Asymptote / Hani Rashid + Lise-Anne Couture (2004), Olafur

Eliasson (2006), Toyo Ito (2008), Heimo Zobernig (2010), Andrea Zittel (2012), Bruce Nauman (2014) and Andrés Jaque (2016). The next laureate will be announced in 2018.

Curated by: Peter Bogner

GUIDED TOUR

Curator Peter Bogner gives a tour of the exhibition “Related to Visions”

Wed., 15 Nov. 2017
5:00 pm | refreshments served afterwards

In German

Frederick Kiesler at his “Flying Desk” in the office of the Planners Institute Inc., New York, early 1930s



KÖR Public Art Vienna



KÖR Kunst im öffentlichen Raum
(Public Art Vienna)
Museumsplatz 1 /
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T +43 1 521 89 1257
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E office@koer.or.at
www.koer.or.at

PERFORMANCE

kozek hörlonski, “Kompositum III / GOLEM”★

Wed., 15 Nov. 2017
4:00–6:00 pm

Meeting point: main entrance to Hauptbahnhof station / Lion of Saint Mark, 1100 Vienna

Urban spaces are getting denser at increasing speed, with old, unused areas making way for new. At the same time cities are sprawling into the periphery, as new living space emerges on previously idle land. But often all the plots are allocated before building begins, leaving almost no space for art or civic engagement.

Against this backdrop of current urban development processes, KÖR (Public Art Vienna) examines possibilities of free action in occupied urban spaces. As well as focusing on the early integration of

artistic design concepts in concrete development proposals, its projects center on artworks that deal with not just the reclamation of spaces but also with strategies that get by without their own spaces, that use and transform spaces as they exist.

As part of VIENNA ART WEEK, KÖR has invited the artist duo kozek hörlonski to give a performance examining the planning already completed for the area around the main station in the Favoriten district of Vienna. kozek hörlonski interweave and compress different levels and contexts – artistic and folkloric, historical and narratively literary, mystic and psychic – thus creating dynamic space sculptures that merge multiple references. They deal with sociopolitical events and gender issues, often on the basis of their own biographies as artists. In this process they stun and confront their audiences with props and situations that are as Dadaesque

as they are heterotopic. In their performances kozek hörlonski also establish a relationship with the constant transformation that urban living (and experience) spaces are undergoing. They use motifs and humor to comment on the current condition of public spaces in an irritating and ironic way while awakening enjoyable uncertainties.

kozek-hoerlonski.com

★ Registration requested:
E office@koer.or.at
T +43 1 521 89 1257

Kompositum II / Hobagoass Take A Bow, Düsseldorf 2011
Photo: Katja Illner, © Bildrecht, Vienna, 2017

KUNST HAUS WIEN

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Weissgerberstrasse 13
1030 Vienna
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E info@
kunsthauswien.com
www.kunsthauswien.
com

Opening hours:
10:00 am–6:00 pm,
daily

GUIDED TOUR

Curator Verena Kaspar-Eisert “Visions of Nature”

Thu., 16 Nov. 2017
5:00 pm

In German

EXHIBITION

“Visions of Nature”

13 Sep. 2017–18 Feb. 2018

The exhibition unites positions in video and photography that explore possibilities of representing nature and its visual construction and deconstruction, as well as scenarios of mankind’s approach to and dissociation of the environment in the Anthropocene, i.e. the period of the Earth’s history shaped by man. They reflect the threat to our natural living conditions, question the unrestricted availability of nature, and illustrate the increasingly changing awareness of our living environment. Our relationship to nature seems irritated. We see ourselves as part of it, experience it as endangered, but also cause damage to it. Uncertainty and our ambivalent rapport with nature manifest themselves in contemporary artistic works. Besides analytical and abstract approaches we increasingly encounter works that make direct sensory experience the vehicle of the artistic message. The works presented here range from philosophical and conceptual approaches to examples of new Romanticism.



Works by: Darren Almond, Rodrigo Braga, Vanja Bucan, Andreas Duschka, Michael Goldgruber, Ilkka Halso, Michael Höpfner, Roni Horn, Axel Hütte, Adam Jeppesen, Matthias Kessler, Ola Lanko, Myoung Ho Lee, Simone Nieweg, Michael John Whelan, among others
Curator: Verena Kaspar-Eisert

PANEL DISCUSSION

Panel discussion about the exhibition “The Big Invisible”

Wed., 15 Nov. 2017
6:00 pm

In English

Panelists: Marco Clausen, founder and director of Prinzessinnengarten, Berlin; John Gerrard, artist, Dublin/Vienna; Markus Jeschaunig, artist, Graz; Clare Shine, vice president and chief program officer of Salzburg Global, Salzburg (invited); Etienne Turpin, researcher and curator, Berlin/Jakarta
Moderation: Jade Niklai and Yasmine Ostendorf
The discussion is followed by a champagne reception.

EXHIBITION

“The Big Invisible. Sustainability and Contemporary Art Practices”

19 Oct. 2017–21 Jan. 2018

KUNST HAUS WIEN Garage

After carrying out research and analyses as part of their KUNST HAUS WIEN curator-in-residence program, Jade Niklai and Yasmine Ostendorf are presenting five Austrian and international artists: John Gerrard, Hanna Husberg, Markus Hoffmann, Markus Jeschaunig and Pei-Ying Lin show their latest works focusing on the challenges of invisibility within the environmental context. Each work – whether film, photography, sculpture, architecture, design or performance – addresses in its own, individual way an invisible force, such as radiation, air, carbon, or viruses. The artists use creativity as a driving force of change. The exhibition is accompanied by a reference library compiled by the curators.

Myoung Ho Lee, Tree...#2, 2011
© Myoung Ho Lee,
Courtesy Yossi Milo Gallery, New York

Kunsthalle Wien

Kunsthalle Wien
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1070 Vienna

Kunsthalle Wien
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twitter.com/
KunsthalleWien
instagram/
KunsthalleWien
blog.kunsthallewien.at

Opening hours:
Fri.–Wed. 11:00 am–
7:00 pm
Thu. 11:00 am–9:00 pm

CONVERSATION

“The German Pavilion – Political Art in Challenging Times”: Susanne Pfeffer in a conversation with Nicolaus Schafhausen

Sat., 18 Nov. 2017
6:00 pm

Kunsthalle Wien
Museumsquartier

In German

Susanne Pfeffer, director of the museum Fridericianum in Kassel, talks to Nicolaus Schafhausen about the Fridericianum and its unique position as Europe’s first museum building and center of the quintennial documenta, founded in 1955. She also speaks about major international projects like the Venice Biennale where, for this year’s edition, she curated the German pavilion, which was awarded the Golden Lion for Best National Pavilion. As point of departure for her reflections on contemporary art mirroring existing political conditions she turns to the work of artist Anne Imhof, which features at the German Pavilion and who, Susanne Pfeffer says, captures “the brutality of our time with harsh realism.”



OPENING

Exhibition “Florian Hecker. Hallucination, Perspective, Synthesis”

Thu., 16 Nov. 2017
7:00 pm

Kunsthalle Wien
Museumsquartier

OPENING

In Florian Hecker’s work, visual art and (electronic) music form a unity. Sculptural elements can be both sources of sound and modifiers, amplifiers, or directors of acoustic sensations within space. Hecker has created a “synthetic” composition specifically for Kunsthalle Wien, including a scenographic space for its enactment. His syncretic works disclose a grey area amid different conventions of musical psychology and psychoacoustics, where the coherence of experience is disrupted. In this zone, objects exist in various places at the same time, events obliterate within the space, and the stream of experiences can diverge, merge, or split up. As in recent exhibitions by Tony Conrad or Charlemagne Palestine, visitors will experience a synaesthetic adventure aspiring to make sound visible and tangible.

Curator: Vanessa Joan Müller

EXHIBITION

“Florian Hecker. Hallucination, Perspective, Synthesis”

17 Nov. 2017–14 Jan. 2018

Kunsthalle Wien
Museumsquartier

CONCERT

Hecker

Sat., 18 Nov. 2017
10:00 pm

Museumsquartier Halle G

A coproduction between Kunsthalle Wien and Wien Modern

Susanne Pfeffer
© Photo: Nadine Fraczkowski

Kunsthistorisches Museum Wien

Kunsthistorisches Museum Wien
Maria Theresien-Platz
1010 Vienna
T +43 1 525 24 4025
E info@khm.at
www.khm.at

Opening hours:
Tue.–Sun. 10:00 am–6:00 pm
Thu. 10:00 am–9:00 pm

LECTURE

Talking About Old Masters: Nils Büttner, “Peter Paul Rubens: Allegorical Art and Voyeurism”*

**Mon., 13 Nov. 2017
6:30 pm**

Cupola Hall

In German

In cooperation with DOROTHEUM

* Limited number of participants; registration is required: E altemeister@khm.at

EXHIBITION

“Peter Paul Rubens. The Power of Transformation”

17 Oct. 2017–21 Jan. 2018

Peter Paul Rubens (1577–1640) is still regarded as the most important Flemish Baroque painter. The exhibition gives an overview of his oeuvre, with works ranging from drawings to large canvases. Rubens was second to none in terms of using other artists for one’s own creative process. This is why the show also includes sculptures from classical antiquity and the Renaissance as well as art from masters like Titian or Tintoretto, who inspired Rubens to develop his radically new imagery. Particularly his large-sized paintings, many of which were displayed in public, proved to be powerful media of the Baroque period.



Rubens, Ecce homo, 1612
St. Petersburg, Eremitage

GUIDED TOUR

A tour with art historian Daniel Uchtmann**

**Tue., 14 Nov. 2017
3:00 pm**

Meeting point: Vestibule
In German

GUIDED TOUR

“Wheels that Move the World. Art and Technology of Automata and Clocks in the Vienna Kunstkammer”– Guided tour with curator Paulus Rainer**

**Wed., 15 Nov. 2017
3:00 pm**

Meeting point: Vestibule
In German

Around 1600, the ideal cabinet of curiosities would reflect the visible world and its principles. It was supposed to show pre-eminent human accomplishments such as clocks, automatons and scientific instruments, which combined art and technology and illustrated the progress for instance in mechanics. The tour includes seminal artworks oscillating between the quest for knowledge and the belief in machinery, presenting them as examples for the interaction between art and science in the age of Mannerism.

GUIDED TOUR

“The Production, Decoration and Restoration of Armor” – guided tours of the Imperial Armory with director Matthias Pfaffenbichler**

**Thu., 16 Nov. 2017
3:00 pm | 4:00 pm**

Meeting point: entrance/vestibule, Weltmuseum, Heldenplatz, 1010 Vienna

The production of iron armor was complicated und required the teamwork of specialized craftsmen such as armorers, polishers and experts for strapping and lining. More expensive armors were etched, gilded and damascened. The restoration of armors is probably no less laborious than their decoration. The tour of the Imperial Armory gives an insight into the production and restoration of these valuable objects.

**Limited number of participants; registration is required: E viennaartweek@khm.at

Künstlerhaus 1050

Künstlerhaus 1050
Stolberggasse 26
1050 Vienna
T +43 1 587 96 63
E office@k-haus.at
www.k-haus.at

Getting there by public transport:
Busses 12A to Zenta-platz square and 59A to Bacherplatz square; streetcars 1, 62 and Badner Bahn to Laurenzgasse; subway line U4 to Pilgramgasse

LECTURE | CONVERSATION

“COUNTDOWN. Relaunching an institution # 6 Exhibition policy and artistic production”

**Thu., 16 Nov. 2017
6:00 pm**

In German

Participants: Christian Helbock, artist and curator; Iris Dressler, co-director of the Württembergischer Kunstverein Stuttgart; Josef Dabernig, artist and filmmaker

Due to complete refurbishment of the Künstlerhaus on Karlsplatz, an adequate interim exhibition venue had to be found for the period of renewal. A building in the Margareten district provides an exciting and charming new home for the Künstlerhaus, which will be reopened on Karlsplatz in 2019. Starting with a number of lectures and interviews entitled “PRODUKTION UND SCHWESTERFELDER,” the “COUNTDOWN” event series (curator: Christian Helbock) aims to discuss burning issues related to the relaunch. Figures from the art scene were invited to participate in the debate. The advertisement of the post of artistic director makes these discussions particularly timely. Six events will take place between fall 2017 and spring 2019. Each topic will be introduced in a brief presentation and will then be expanded



upon in a guest lecture, followed by another guest contributing knowledge from their field of work. This will lead directly on to an open yet moderated debate. The aim is to address important institutional issues and assess them in terms of the future orientation and positioning of the Künstlerhaus. An additional goal is to discuss how members of the association and other interested parties can be involved in this process. The topics are: producing an institution; communication and the public; “A Mediation Agency for Free Thought;” organization and transparency; objectives and processes; limits of participation and their definition; exhibition policy and artistic production; criticism and experimentation; learning processes of an educational institution; public and protected space.

**COUNTDOWN
Relaunching an institution
2017–2019**

- # 6 Exhibition policy and artistic production
- # 5 Producing an institution
- # 4 Limits of participation and their definition
- # 3 Criticism and experimentation
- # 2 Learning processes of an educational institution
- # 1 Communication and the public

EXHIBITION

“Other Story(ies)”

15 Sep. 2017–3 Feb. 2018

Works by: Anke Armandi, Ruth Brauner, Babsi Daum, CEMS (Michael Endlicher and Cynthia Schwertsik), Michael Fischer, Harald Gfader, Michael Goldgruber, Maria Grün, Maria Hanl, Romana Hagyo and Silke Maier-Gamauf, Lena Knilli, Brigitte Konyen, Michael Kos, Salon Flux (Mira Loew, Belen Zahera, Jane Frances Dunlop, David Altweger, Franziska Zaida Schrammel), Johann Schoiswohl, Elisabeth Wedenig, Linda Zahra.

PRESENTATION

**Focus Alternative Spaces
1050: Kunstraum SUPER,
“Conditio Spatiale Plus.
Die Ergänzung des
Protokolls”**

**Thu., 16 Nov. 2017
8:00 pm**

In German

Cup of Karlsplatz 2017
© Künstlerhaus, photo: Michael Nagl

Leopold Museum



Leopold Museum
Museumsplatz 1
1070 Vienna
T +43 1 525 70 0
F +43 1 525 70 1500
E office@leopoldmuseum.org
www.leopoldmuseum.org

Opening hours:
Mon., Wed., Fri.–Sun.
10:00 am–6:00 pm
Thu. 10:00 am–9:00 pm
closed on Tuesdays

GUIDED TOUR

Director Hans-Peter Wipplinger gives a tour of the exhibition “Ferdinand Hodler. Elective Affinities from Klimt to Schiele”*

**Wed., 15 Nov. 2017
5:00 pm**

Meeting point: ticket area
In German

An exponent of Symbolism and Jugendstil, a pioneer of Expressionism, and not least an innovator of monumental painting, Swiss painter Ferdinand Hodler (1853–1918) was an important inspiration to countless artists of Viennese Modernism including Gustav Klimt, Koloman Moser, Oskar Kokoschka and Egon Schiele.

OPENING

Exhibition “Victor Hugo. The Dark Romanticist”

**Thu., 16 Nov. 2017
7:00 pm**

OPENING

Ferdinand Hodler, Portrait of Gertrud Müller, 1911, Kunstmuseum Solothurn, Dübi-Müller-Stiftung

GUIDED TOUR | CONVERSATION

“Dual talents: a curse or a blessing?” Guided tour of the exhibition “Victor Hugo. The Dark Romanticist” and panel discussion with Ivan Ristić and Stefan Kutzenberger*

**Fri., 17 Nov. 2017
4:00 pm**

Meeting point: ticket area
In German

When “the arts” became “art” in the Romantic period, those talented in more than one field had to make a choice. This pressure to specialize caused plenty of anguish, giving rise to counter-movements that attempted to bring all the arts together. An impulse lecture will examine the phenomenon of the doubly gifted. On a shared tour of the exhibition, the audience can discover how closely Victor Hugo’s imagery was entwined with his literary work. Next will be a look at social realities today. Now that multitasking and transdisciplinarity are in vogue, people with two or more talents are once again in demand.

PANEL DISCUSSION

“Traces of Time”: Panel discussion with Stephanie Damianitsch and participating artists*

**Sat., 18 Nov. 2017
1:00 pm**

Meeting point: ticket area
In German

Curator Stephanie Damianitsch and participating artists discuss the concept of the exhibition, “Traces of Time,” with a reference to the motto of VIENNA ART WEEK. The exhibition presents works by Mladen Bizumić, Căcilia Brown, Andreas Fogarasi, Sofie Thorsen, Kay Walkowiak and Anita Witek and focuses on contemporary artistic strategies dedicated to exploring and questioning visual culture, whether in the arts, photography, architecture or everyday objects. The research-based approach of these artists, who draw on historical documents and visual forms, can be regarded as a type of documentary practice that focuses on the construction of perception and culture.

* Limited number of participants. Registration is required: anmeldung@leopoldmuseum.org

MAK

MAK – Austrian Museum of Applied Arts / Contemporary Art
Stubenring 5
1010 Vienna
T +43 1 711 36 231
F +43 1 711 36 291
E marketing@MAK.at
www.MAK.at

Opening hours:
Tue. 10:00 am–10:00 pm
Wed.–Sun. 10:00 am–6:00 pm
Free admission on
Tuesdays 6:00–10:00 pm

GUIDED TOUR

Join Thomas Bayrle and curators Nicolaus Schafhausen and Bärbel Vischer in a dialogue and tour of the exhibition “THOMAS BAYRLE. If it’s Too Long – Make It Longer”

**Tue., 14 Nov. 2017
8:00 pm**

Meeting point: MAK Columned Main Hall
In German

EXHIBITION

“THOMAS BAYRLE. If it’s Too Long – Make It Longer”

25 Oct. 2017–2 Apr. 2018

Thomas Bayrle, born in 1937, lives and works in Frankfurt am Main. His solo exhibition is a reflection of the MAK collection. He combines traditional hand-crafted techniques with computer-generated



art of the IT age. With metaphors of dyeing, weaving and programming Bayrle explores the ambivalence of art, crafts and industry and generates kaleidoscopic forms as ornaments of the masses. Bayrle develops his legendary “superforms” as a reference to cultural and industrial icons like Jesus Christ, Mao, the highway and the smartphone. Under the auspices of digital interconnectivity an over-size stage set oscillates in the MAK Columned Main Hall between a couple indulging in a fleeting play of fragrances, and architectural elements. With Bayrle’s project, the MAK becomes the arena for a newly established interaction between art and craft, artist and weaver. Drenched in blue, Bayrle has created the ornamental image area of a tapestry woven by hand in France, using smartphones – simultaneously ornament, apparatus and adornment – and has translated the cultural code of the Pietà into an atmospheric portrayal of social and political events.

A catalogue is published as part of the exhibition, edited and including texts by Christoph Thun-Hohenstein and curators Nicolaus Schafhausen und Bärbel Vischer as well as an essay by Spyros Papapetros.

ART & TECHNOLOGY LINE-UP

“Transforming Technology”

**Tue., 14 Nov. 2017
1:00–8:00 pm**

MAK Columned Main Hall
In German and English

For details, see p. 32.

Thomas Bayrle, \$, 1980
Cardboard, miniature cars
Private collection, photo © Wolfgang Günzel

mumok

Museum moderner Kunst Stiftung Ludwig Wien

mumok
Museum Moderner
Kunst Stiftung
Ludwig Wien
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1070 Vienna
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F +43 1 525 13 00
E info@mumok.at
www.mumok.at

Opening hours:
Mon. 2:00–7:00 pm
Tue., Wed., Fri.–Sun.
10:00 am–7:00 pm
Thu. 10:00 am–9:00 pm

LECTURE

**OHO land art plus
50 years – lecture by
Marko Pogačnik,
UNESCO Artist for Peace**

Thu., 16 Nov. 2017

7:00 pm

mumok cinema

In German

With their nature-based works the Slovenian artist group OHO (1965–1971) introduced a voice of nonconformity and autonomy into the sphere of Communist political power, confronting official party politics in the arts. Through their many projects in and with nature they made an independent contribution to the neo-avant-garde of the 1960s/70s. Based in Šempas, Slovenia, the Šempas Family artist collective originated in the OHO group and existed until the 1970s; it extended the nature-oriented and anti-materialistic ethos to their everyday life. In a lecture on the occasion of the mumok exhibition “Natural Histories – Traces of the Political,” Marko Pogačnik, artist and co-founder of OHO and the Šempas Family, tells of former aspirations and future workshops, which specialize in earth energy healing and lithopuncture, a method of earth acupuncture he developed.



EXHIBITION

**“Natural Histories –
Traces of the Political”**

23 Sep. 2017–14 Jan. 2018

GUIDED TOUR

Curator Susanne Neuburger guides a tour through the exhibition “Art into Life! Collector Wolfgang Hahn and the 60s”

**Wed., 15 Nov. 2017
6:30 pm**

Meeting point: mumok foyer
In German

In the 1960s, the Rhineland was an important center for revolutionary trends in contemporary art. A new generation of artists with international networks rebelled against traditional art. Everyday life was their source of inspiration, everyday objects formed their material. They went out into their urban surroundings, challenging the limits of the art disciplines and collaborating with musicians, writers, filmmakers and dancers. A man with a finger on the pulse of this extraordinary period was the

Cologne restorer Wolfgang Hahn (1924–1987), who began acquiring the new art. Over the years, he compiled what is now one of the most important collections of contemporary art, with works of Nouveau Réalisme, Fluxus, the happening movement, pop art and conceptual art. In cooperation with the Museum Ludwig in Cologne the artistic focuses of the collection will now be presented anew to the public in Cologne and Vienna. mumok curator Susanne Neuburger will guide a tour offering some surprising insights into the universe of the charismatic dandy and his unique collection.

EXHIBITION

**“Art into Life! Collector
Wolfgang Hahn and the
60s”**

10 Nov. 2017–22 Apr. 2018

© Marko Pogačnik / Selffishstudios

MUSA



MUSA Museum
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www.musa.at

Opening hours:
Tue., Wed., Fri.
11:00 am–6:00 pm
Thu. 11:00 am–8:00 pm
Sat. 11:00 am–4:00 pm

PERFORMANCE

**Susanne Schuda, “Late
Night Group Therapy”**

**Thu., 16 Nov. 2017
6:00 pm**

In German

“Late Night Group Therapy is a psychological technique I invented to put something between infotainment, blame shifting and gut feelings.” Schudini The Sensitive

“Late Night Group Therapy” is a media format from the International Party of the Sensitive hosted by the party’s founder, Schudini The Sensitive. With this gut-controlled infotainment format, the performance aims to make ambivalence, dilemmas and paradoxes easier to perceive. The International Party of the Sensitive views crises as opportunities, at least in so far as they make all ambivalence, any dilemma and all paradoxes visible even to the insensitive – which puts an end to any sort of suppression. “Late Night Group Therapy” is part of the exhibition “ba ≠ b+a | 10 Years MUSA. From the City of Vienna contemporary art collection.”

EXHIBITION

**“ba ≠ b+a | 10 Years MUSA.
From the City of Vienna
contemporary art collection”**

8 Sep. 2017–13 Jan. 2018

The exhibition explains how a museum’s various activities, mechanisms, ways of working and internal logic are reflected in the works of its own collection. On the tenth anniversary of the MUSA, a self-reflective loop is added to the exhibition program that not only examines the specifics of the City of Vienna’s art collection, which began in the 1950s, but also asks general questions about the museum as an institution. The fundamental assumption is that museums are predominantly shaped by the objects found in their collections. Though there are countless individual objects, a museum’s character is defined by more than just the arrangement of these fragments strung together.

Photo: Samuli Schielke,
montage: Susanne Schuda

Q21/MuseumsQuartier Wien

Q21/
MuseumsQuartier
Wien
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www.Q21.at
facebook.com/
Q21vienna
twitter.com/
Q21_vienna
instagram.com/
Q21_vienna
Entrance is free

EXHIBITION

“Stopover – Ways of Temporary Exchange”

14–19 Nov. 2017
1:00–8:00 pm, on all days

frei_raum Q21 exhibition space
#stopover

The fact that Vienna is still considered the gateway between “East” and “West” is related to Austria’s history as a monarchy and its role as a neutral country and destination for “guest workers” from the 1960s onwards. Vienna has continued this long history of cultural exchange by playing host to artists and scientists from neighboring countries. Artistic contributions deal with friendship and exchange, social movements and activism, the historic dimension of imperialism, its effects today, and the surge of new nationalisms. Accompanying events offer the opportunity for exchange.

Participants: Abandoned (re)creation, Zbyněk Baladrán, Igor and Ivan Buharov, Anetta Mona Chișa & Lucia Tkáčová, Cristina David, Ricarda Denzer, ex-artists’ collective, Ferenc Gróf, Gruppo Tökmag, Oto Hudec, Adela Jušić, Ioana Nemes, Polygon Creative Empire, Isa Rosenberger, Alina Serban, Kamen Stoyanov, Johanna Tinzl & Stefan Flunger, Mona Vătămanu & Florin Tudor, and Hannes Zebedin, among others

A collaboration between tranzit, ERSTE Foundation and frei_raum Q21 exhibition space / MQ.

PERFORMANCE

“Feminist Art Practices”

Fri., 17 Nov. 2017
3:00–8:00 pm

frei_raum Q21 exhibition space
In English

A kind of gender Woodstock as part of the exhibition “Stopover,” with performances and lectures from: Adela Jušić Lucia Tkáčová, Tereza Stejskalová, Raluca Voinea, among others

GUIDED TOUR

Guided tour of Q21★

Wed., 15 Nov. 2017
5:00 pm

Meeting point:
MQ Point at the main gate

In German and English

International guest artists open their studios to the public and local initiatives present their work. There will also be guided tours of shows in the frei_raum Q21 exhibition space.

★ Registration required: q21tours@mqw.at

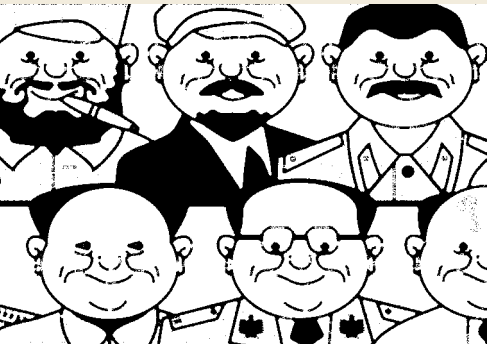
PRESENTATION

“ARTificial intelligence” hackathon with eSeL, Broken Rules & Lemmings.io

Mon., 13 Nov. 2017
5:00 pm

Room D / Q21
In German and English

During a hackathon before VIENNA ART WEEK, technology and art fans developed prototypes for a meaningful integration of technical solutions into museum operations. The results of “ARTificial intelligence” are presented here.



GAME NIGHT

zamSpielen Art Week Deluxe Edition with eSeL, monochrom, Broken Rules, zamspielen

Sun., 19 Nov. 2017
5:00–10:00 pm

Electric Avenue and Room D / Q21

In German, English and Klingon

Come to Electric Avenue and explore art, digital culture and “your very friendly neighbors” in the Q21 and in friendly communities.

Special feature starting at 8:00 pm: “Gallery of Terror,” a public role game (in English) with D&D original Chris Sims. Feature players: Johannes Grenzfurthner, Sophia Cacciola, Michael J. Epstein, eSeL & your humble self!

Ferenc Gróf, A storyboard:

Švejk in the Third World War, detail
Courtesy: the artist and acb Gallery, Budapest

Secession



Secession
Friedrichstrasse 12
1010 Vienna
T +43 1 587 53 07
F +43 1 587 53 07 34
www.secession.at

Opening hours:
Tue.–Sun.
10:00 am–6:00 pm

CONVERSATION

A conversation with R. H. Quaytman

Thu., 16 Nov. 2017
6:00 pm

In English

An event by the Friends of the Secession

OPENING

R. H. Quaytman and Olga Chernysheva exhibitions

Thu., 16 Nov. 2017
7:00 pm

OPENING

R. H. Quaytman, Chapter 31, 2016
Courtesy the artist

EXHIBITION

R. H. Quaytman

17 Nov. 2017–end of Jan. 2018
Main hall

The paintings of American artist Rebecca H. Quaytman are mysterious, poetic and personal. Her works center around painting and the intention to both maintain and question the symbolic and historical space of this medium and its capacity for absolute presence. Rebecca H. Quaytman will create a new group of works for her exhibition at the Secession. Her point of departure is “The Persian Women” by Flemish painter Otto van Veen (1556–1629) from the collection of the Kunsthistorisches Museum Wien, which will be shown in dialogue with her works.

EXHIBITION

Olga Chernysheva

17 Nov. 2017–end of Jan. 2018
Gallery and Grafisches Kabinett

Russian artist Olga Chernysheva works with a variety of media, including drawing, painting, photography, video and very short essays combined with frozen or moving images. Her work rests on precise observation of the world she lives in. She joins a long tradition of social realism in Russian culture – not to be confused with the socialist realism that was the official artistic doctrine of the USSR – and of a type of art that tells stories with critical empathy but can be experimental and technically advanced.

Sigmund Freud Museum

Sigmund Freud Museum
Berggasse 19
1090 Vienna
T +43 1 319 15 96
F +43 1 317 02 79
E office@freud-museum.at
www.freud-museum.at

Opening hours:
10:00 am–6:00 pm,
daily

OPENING

Exhibition “Hidden Thoughts of a Visual Nature” – Sigmund Freud Museum Contemporary Art Collection*

In the presence of Pier Paolo Calzolari

Fri., 17 Nov. 2017
12:00 noon

OPENING

In English

Sigmund Freud’s insights into the human psyche and the elements of cultural theory in his psychoanalytical work have always held a fascination for the arts. As much a medium of reflection as it is an instrument creative of meaning, Freud’s cultural achievement has engaged artists again and again. In the same way that, in Freud’s view, images conceived in dreams visualize hidden thoughts, artistically formulated content fathoms the depths of our cultural self-image and highlights the forces that shape it.

For a short period, the premises in the mezzanine of Berggasse 19, where Freud once practiced and which have remained closed to the public so far, are home to a show of selected works from the Sigmund Freud Museum’s collection of contemporary art: “Hidden thoughts of a visual nature” have as their subject both the symbolism of the language of psychoanalysis and the forces concealed in the human unconscious mind. One of the works on show is “Avido” (1968) by Pier Paolo Calzolari, a sensual and poetic response to human desire and the restrictions imposed on it.

Born 1943 in Bologna, the performer and painter, conceptual artist, pioneer and main representative of Arte Povera, Pier Paolo Calzolari, will attend the opening of the exhibition.

* Limited number of participants.
Registration is required:
veranstaltung@freud-museum.at



EXHIBITION

“Hidden Thoughts of a Visual Nature” – Sigmund Freud Museum Contemporary Art Collection

17 Nov. 2017,
12:00 noon–6:00 pm
18 Nov. 2017, 3:00–6:00 pm

This exclusive exhibition can only be visited after the official opening on 17 November and on Saturday, 18 November, as part of Open Studio Day.

Pier Paolo Calzolari, Avido
© Spiluttini

TBA21



Thyssen-Bornemisza Art Contemporary–Augarten
Scherzergasse 1a
1020 Vienna
T +43 1 513 98 56-24
E augarten@tba21.org
www.tba21.org

Opening hours:
Wed., Thu.
12:00 noon–5:00 pm
Fri.–Sun.
12:00 noon–7:00 pm

GUIDED TOUR

Guided tours of the exhibition “Tidalectics”

Fri., 17 Nov. 2017, 5:30 pm
Sat., 18 Nov. 2017, 11:00 am

In German and English

The exhibition “Tidalectics” at TBA–Augarten, Vienna, is presenting 13 international artists whose distinctive works cast oceanic perspectives on the cultural, political and biological dimensions of the oceans – some by examining the effects of man-made issues such as climate change and sea-level rise, others by creating human and “more-than-human” relationships. Curated by Stefanie Hessler, the exhibition features nine newly commissioned works, some of which were created during TBA Academy expeditions to the Pacific, as well as outstanding works from the TBA21 collection. “Tidalectics” takes an oceanic worldview and attempts to conceive an alternative form of engaging with oceanic living spaces. Unbound by land-based modes of thinking and living, the exhibition reflects the rhythmic flow of the

water and the incessant swelling and receding of the tides. Taking its title from a play on words by the Barbadian poet-historian Kamau Braithwaite, “Tidalectics” seeks to comprehend history as something shaped by waves, embracing ocean crossings and systems of exchange, myths and microbial origins. The exhibition highlights processes of cultural adaptation and material change, presenting a rich framework for understanding the coalescing polarities of contemporaneity and history, science and poetics, routes and roots, as well as ourselves – mostly land-dwelling humans – and the oceans and their great diversity of inhabitants.

Artists: Atif Akin, Darren Almond, Julian Charrière, Em’kal Eyon-gakpa, Tue Greenfort, Ariel Guzik, Newell Harry, Alexander Lee, Eduardo Navarro, Sissel Tolaas, Janaína Tschäpe & David Gruber, Jana Winderen, Susanne M. Winterling

The TBA21 Academy is a place of cultural production and transdisciplinary research, initiated by

TBA21. It is conceived as a floating platform for the oceans, bringing together artists, scientists and other thinkers from different spheres to investigate the most pressing ecological, social and economic issues of our time.

EXHIBITION

“Tidalectics”

2 June–19 Nov. 2017

Jana Winderen, Silencing of the Reefs, 2015
Photo: José Alejandro Álvarez

University of Applied Arts Vienna



University of Applied Arts Vienna
Schönlaterngasse 5 / Grashofgasse 3
1010 Vienna
T +43 1 711 33 2160
E info@uni-ak.ac.at
www.dieangewandte.at
Opening hours:
Mon.–Fri.
2:00–6:00 pm

EXHIBITION

“Saving the world”

25 Oct.–15 Dec. 2017

Exhibition Centre
Heiligenkreuzer Hof

The exhibition examines world-views that insistently and obsessively place detailed order in place of obvious chaos, find systems underlying unbearable unpredictability and believe themselves to be clearing paths through a global thicket. It is about the fear of losing control, about the constant fear of losing oneself, and always about gaining clarity. Individual cosmologies show perspectives of inner worlds, classify strange animals and insist on peculiar systems that always wish to adjust anything that threatens to get out of joint. With-

drawal into such “fettered freedom” (Michel Foucault) promises an escape from the world into the safe realms of imagination. This atlas of imagination unveils spaces that must be defended, no matter how futile the attempt. The exhibition is fascinated with escapism, which holds worlds in place and creates systems that reveal nothing other than all the ways to escape from this world.

Works ranging from Christian Ludwig Attersee to Aloys Zötl
Curated by: Brigitte Felderer and Eva Maria Stadler

PANEL DISCUSSION

Social changes in an ever more complex world – interdisciplinary thought and action as a survival strategy for the digital age

Wed., 15 Nov. 2017
6:00 pm

Exhibition Centre
Heiligenkreuzer Hof

In German

Panelists: Gerald Bast, rector, University of Applied Arts Vienna; Ingeborg Reichle, media theorist, professor at the department of Media Theory, University of Applied Arts Vienna; Eva-Maria Stadler, curator, professor of Art and Knowledge Transfer, University of Applied Arts Vienna; René Schröder, molecular biologist, professor at the department of Biochemistry at Max F. Perutz Laboratories, University of Vienna and Medical University of Vienna
Moderation: TBA

Ernst Jäger, Good Smell Baby, 2016

Vienna Business Agency



Wirtschaftsagentur Wien. Ein Fonds der Stadt Wien.
Mariahilfer Strasse 20
1070 Vienna
T +43 1 4000 8670
E departure@wirtschaftsagentur.at
www.wirtschaftsagentur.at

GUIDED TOUR

“departure tour”★

Sat., 18 Nov. 2017
3:00–6:00 pm

In German

Join the Vienna Business Agency’s departure tour of businesses that work at the dynamic interface of technology and art, and take a peek into the world of digital creativity. Viennese creative people from the sectors of media art, games, animation and 3D visualization open up their studios, galleries and offices for the departure tour and present their work and productions to visitors. Elisabeth Noever-Ginthör (Vienna Business Agency’s creative center departure) is the tour guide.

Photo © Ionomo/3SCN.net

In their game studio at Museums-Quartier, **Broken Rules** have been developing extraordinary computer games since 2009 that are striking for their independent artistic style and subjects that are quite remote from conventional gaming clichés. The current project “Old Man’s Journey,” a production sponsored by the Vienna Business Agency, is about life, loss and hope.
www.brokenrules.es

Salon Alpin is a visual production studio with headquarters in Vienna and Lisbon, its multifaceted range hovering between visual art, typography, graphic design, illustration and animation, as well as film production and music. In all these fields, Salon Alpin combines analogue techniques like cartoons with digital processes. Award-winning and elaborately produced campaigns as well as the multi-prizewinning short animation film “Much Better Now” speak for themselves.
www.salonalpin.net

In the studio of the Vienna startup company **IONOMO**, 3D figures are created out of real people and objects and featured in film, art, architecture visualization and virtual reality productions. To do this, 43 cameras are connected to eight Raspberry Pi computers. By means of 3D scanning and a self-developed software system, 3D models can be created at the touch of a button that can be integrated into 3D worlds.
www.ionomo.com

In her multi-media works, Claudia Larcher uses abstraction, exaggeration and alienation to stage living spaces, architectural landscapes and natural formations as utopian expanses or dystopian scenarios. **Galerie Raum mit Licht (Raum 2)** gives a preview of Claudia Larcher’s latest video “Untitel” (8 min.), followed by a Q&A session in the presence of the artist.
www.claudialarcher.com

★ Limited number of participants; registration is required:
E departure@wirtschaftsagentur.at
The meeting point will be announced after the registration.

TRANSFORMING TECHNOLOGY

THE (ARTISTIC) FORM OF THE FUTURE

Text by Robert Punkenhofer and Angela Stief

“Transforming technology” necessitates a redistribution of forces in the charged field of immediacy and media-based communication, real presence and absence. What role does art play in this? It can critically reflect technological developments, boost “analogue” countermovements and pronounce quality.

The figure’s steel-blue eyes move and glow, lit from within. They try to make eye contact with the viewer. Jordan Wolfson’s life-sized cartoonish, robotic marionette is a poppy mixture of Huckleberry Finn, Alfred E. Neuman and Howdy Doody. It resembles other characters by the American artist, which sometimes take the form of sculptures or appear in animated films. Most astonishing, however, is the fact that this puppet, fitted with cutting-edge animatronic technology and facial recognition software – Wolfson developed it with the help of friends from Silicon Valley – can look deep into the visitor’s eyes and express a wide range of emotions, from anger to pain. In other words, technol-



Oliver Laric, *Sleeping Boy*, 2016
Courtesy the artist & Tanya Leighton Gallery

ogies of the so-called Fourth Industrial Revolution have permeated art as well. Present-day automation, digitization and technological upgrading pervade every aspect of everyday life and also have a sustained impact on aesthetic sensitivity. Modern life is dominated and navigated by smartphones, tablets and the like. The flood of information through digital data channels and global-scale communication in social networks has reached new heights: Facebook, Instagram, Twitter and Snapchat are used by teenagers and top-level politicians alike. Virtual and real worlds merge in an “augmented reality” of binary codes, radically changing life and work. We cannot help but think of



Oliver Laric, *Sleeping Boy*, 2016
Courtesy the artist & Tanya Leighton Gallery



Moon Ribas
Photo: Mark Kaplan

Robert Punkenhofer is Artistic Director of VIENNA ART WEEK and founding director of Art&Idea. As a curator he works at the interface of art, design, architecture and international commerce. He curated the Murinsel in Graz together with Vito Acconci and oversaw Austria's contributions to the world exhibitions in Aichi, Japan; Zaragoza, Spain; and Shanghai, China. After more than 100 artistic projects on three continents, he recently realized shows in the Triennale di Milano design museum and the Goethe Institute Barcelona. He is a visiting professor at New York University and member of the Princeton University / PLAS International Advisory Board.

Angela Stief is a freelance curator and journalist with degrees in art history and philosophy. She was a curator at Kunsthaus Wien from 2002 to 2013 and has lectured at various universities both in Austria and abroad since 2003. Regular publications and texts on contemporary art in exhibition catalogues and magazines.

19th-century science fiction, which dreamed of an entelechial elaboration of human destiny through scientific inventions. These utopian fantasies of feasibility and omnipotence were accompanied by a widespread, precarious awareness of life marked by ominous fears and hazy expectations. Now the existential shudder is back, manifesting as a tug-of-war between glorification and demonization, adaptation and doubt. “We have never seen anything as powerful, omnipresent, and increasingly indispensable as the Internet,” says Lorraine Daston, director of the Max Planck Institute for the History of Science in Berlin. “Think of the flyers circulating during the Reformation and Counter-Reformation – they were also used to invent and distort things. With every media revolution comes a period of anarchy and experimentation,” she says, referring to the “post-factual” tendencies common to periods of great change and destabilization.

A look at history shows that new technologies have also always left conspicuous traces on art. On the one hand, artists created social and media innovations, and certainly incorporated them in their work. But they also reflected political and social upheavals tied to industrial innovations, along with the changes they caused in the labor market, mobility and living spaces. Since the days of Modernism, film and photography have been considered “transforming technologies” that – according to Walter Benjamin – eradicated the artwork’s “aura” in the age of its technical reproducibility, triggering an artistic and reception-aesthetic paradigm shift. The loss of this claim to originality also set the stage for numerous conceptual trends in the art of the 20th century. As early as the 1950s, artistic pioneers such as Herbert W. Franke, George Nees

and Frieder Nake experimented with electronic machines and computers employed by the military, in hospitals and in universities. “You can draw like Leonardo da Vinci, compose like Pergolesi and paint like Mondrian,” the “Spiegel” magazine noted in 1968, describing an exhibition of the image-spewing machines. These early developments culminated in visual manifestations of kinetic, numerical and cybernetic art, peaking with the legendary “Nouvelle Tendance” (1961–1973) exhibition series in Zagreb. As far as “post-internet art” is concerned (that is, the hard-to-grasp, highly controversial contemporary art trend of the moment) institutionally-hyped English artist Ed Atkins says: “If I had to write down what exactly this art was about, it would probably be one big mess.” Considered representative of this trend, Atkins’ high-definition videos with computer-generated avatars and elaborate texts between media philosophy and meta-poetry evoke the emergence and gradual obsolescence of technologies at the height of contemporary image-making. In Austria, artists like Andy Boot and Valentin Ruhry founded the Internet platform cointemporary.com in an attempt to undermine the existing art market system, or like Oliver Laric use 3-D printers to make copies of historical sculptures. Argentinian-born, Los Angeles-based artist Amalia Ulman used social media to create an alter ego on Instagram with a fictitious biography: she posted photos of herself as a sugar daddy-financed “hottie” who is eventually reformed by yoga. The allegedly true story was exposed, causing an art world sensation.

The insertion of the self in digitally-constructed worlds blurs the line between reality and fantasy even further, making the two even harder to distinguish.

LECTURES | PANEL DISCUSSIONS | PERFORMANCES

“Art & Technology Line-up:
Transforming Technology”

Tue., 14 Nov. 2017
1:00–8:00 pm

MAK Columned Main Hall, MAK, Stubenring 5,
1010 Vienna

In German and English

International experts and artists demonstrate the influence of innovations and digitalization on the arts in an up-tempo medley of richly diverse lectures, panel discussions and performances.

Lectures and performances by: Geert Lovink, media theorist, the Netherlands; cyborg Moon Ribas, Spain; Bernhard Rasinger, sound artist, Vienna; François Roche with Avatar S/He, France

Conversation: artist Eva Grubinger in a conversation with Christoph Thun-Hohenstein, General Director MAK, Austria

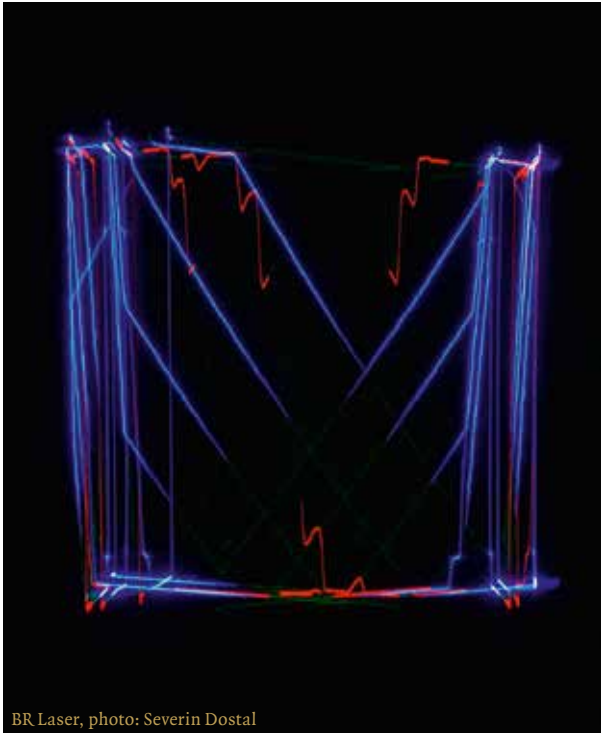
Screening: Stefan Panhans, artist, Berlin; Florian Wüst, film curator, Berlin

Curators’ panel, Curators’ Picks: Julie Boukobza, Paris, France; Natalia Sielewicz, Warsaw, Poland; and Ben Vickers, London, UK; moderator: Angela Stief, curator and art publicist, Vienna

Art and technology panel: Antoni Muntadas, artist, New York; Gerald Nestler & Axel Stockburger, artists, Vienna; Virgil Widrich, director and multimedia artist, Vienna; moderator: Robert Punkenhofer, artistic director of VIENNA ART WEEK

Scientific panel: Christina Lammer, sociologist and filmmaker, Bernd Kräftner, artist, and Robert Trappl, AI expert (all from Vienna); moderator: Michael Stampfer, managing director of the Vienna Science and Technology Fund (WWTF)

After the “Art & Technology Line-up,” artist Thomas Bayrle and curators Nicolaus Schafhausen and Bärbel Vischer will lead a tour and dialog through the exhibition “THOMAS BAYRLE. If It's Too Long – Make It Longer.”



BR Laser, photo: Severin Dostal

It goes far beyond the days of arguing the pros and cons of new technologies, or the old “man vs. machine” competition scenarios. Prosthetically fitted with high-tech tools and digital body extenders, we have long since mutated into cyborg-like beings, and the idea of authenticity and existential self-assurance must be re-discussed under these auspices.

“Transforming Technology” calls for a redistribution of energies in the charged area of tension between immediacy and media mediation, real presence and absence. Art’s role goes beyond structural integration and media appropriation. It can seismographically measure and critically reflect the latest technological developments, force “analog” counter-movements such as a resurgence of craftsmanship and material-aesthetic trends, but also recognize and articulate quality in a sprawling field of arbitrariness.

I'M NOT INTERESTED IN THE EMOTIONS OF A COMPUTER

ART AND DIGITAL MODERNISM – A TALK

Interview by **Silvie Aigner**



Christoph Thun-Hohenstein
and Eva Grubinger
Photo: Christian Wind

Silvie Aigner studied art history at the University of Vienna, with postgraduate studies in cultural management at the Danube University Krems and a doctorate from the Art History Department at the University of Applied Arts Vienna. She currently works as an author and curator of international and Austrian museums and collections, mainly in the field of contemporary art. Aigner has been editor-in-chief of the art magazine "PARNASS" (www.parnass.at) since May 2014.

If digital technology is radically changing the world, we need art as Utopia. It has to free us from the almighty power of algorithms and become the core of a new, humanist Modernism – thus the words of Christoph Thun-Hohenstein, General Director of the MAK Austrian Museum of Applied Arts / Contemporary Art, on this year's VIENNA ART WEEK motto. Art – and here Thun-Hohenstein and artist Eva Grubinger are in complete agreement with each other in their conversation – plays an important role in the discourse on digital Modernism.

Christoph Thun-Hohenstein: New innovations crop up every day; we lost the overall perspective ages ago. Science always wants to achieve new breakthroughs; firms are interested in the success of their digital business models. However, it's less clear where the overall picture of these developments is negotiated. Especially here I see great demands being made on the arts and art institutions to place these themes in the limelight. The development of digital technology isn't a marginal but a crucial issue for our civilization.

Eva Grubinger: Artists have always grappled with technological developments and have come up with new technologies when they needed them for their works. Many themes that arrived in the mainstream had been anticipated in the arts. However, I get the impression that in the past more critical questions were posed. Initially the Internet seemed to many to be a space with enormous freedom potential, but it has lost this nimbus now. Technological progress harbors dangers that many people are not aware of. Every posting, every Google search trains artificial intelligence. In the near future the brain itself might become the hub of a constantly growing network. But I don't want my brain to belong to someone else. In the 1970s we heard the cry "My body belongs to me!" Today the slogan is: "My brain belongs to me." I see a challenge in this for artists to create new images for these processes.

Christoph Thun-Hohenstein: Artificial intelligence is only possible when machines are trained through our activity. The revolution came in 2007 with the introduction of the smartphone. It has turned us into permanent data suppliers. Many of us organize their whole life with the smartphone, both at work and during leisure time, which makes it possible to collect data on the majority of people. Based on the data we deliver, it's possible to create targeted options for ourselves, to manipulate ourselves, even by way of politics. But people aren't sufficiently aware of this.

Social media are seen as a gratuitous option, while in fact they are the very opposite of this. We are paying a high price in the form of information and data that we disclose, and we get nothing in return. I'm not saying it's all bad, but after the initial euphoria we are now realizing that the new technologies are in thrall to commerce. A new movement has to kick in so as to exploit the technologies for long-term, sustainable interests of mankind – keyword: ecological footprint. Algorithms are perfect for changing attitudes and promoting a quality-aware culture and quality growth instead of mass consumption. This isn't a question of budget, but of awareness and the availability of more sustainable, affordable options. We can't afford to do "business as usual" any longer, either in the arts, in industry, or in social politics. Science is already working on a super intelligence capable of overtaking us human beings and manipulating everything that is digitally controlled today. We have to be careful now already to avert total manipulation of our everyday life.

Eva Grubinger: But we're right on track for this to happen! We don't have to wait until a super intelligence comes, the danger is already here, even if the advantages seem to outweigh the disadvantages, as is claimed for instance in medical applications. If we place the access to loads of information on the same level as intelligence, we're on the wrong track. The idea of intelligence is to learn something, develop something. It's often claimed that artificial intelligence would relieve us of this very aspect and so bequeath us more time for the good things in life. But the acquisition of knowledge, work, feelings, new experiences with one another ... all of this is the very secret of a good life. I don't want a computer that has emotions; I'm not interested in the slightest in the emotions of a computer.

IT'S NOT ABOUT BEAUTIFICATION

BIG ART OPENS SPACES

Text by Rainer Sigl

The Bundesimmobiliengesellschaft (BIG), a federal real estate company, realizes art projects all over Austria.

The beginning was an end: the legal obligation to invest one percent of the gross building costs for any large public construction project in “Kunst am Bau” (architecture art) expired at the start of the millennium. Since then, BIG ART – i.e. the Bundesimmobiliengesellschaft team tasked with realizing permanent and temporary art projects in and around selected BIG buildings since 2005 – has spoken more of a “voluntary commitment.” “We think it’s important to promote art in public space and make room for dialogue between architecture and art,” says engineer Hans-Peter Weiss, managing director at BIG. A five-member advisory board of architects, artists and curators invites artists to enter competitions for selected projects, although real estate users and project architects can nominate and vote as well. The focus is on universities and schools, as two-thirds of BIG’s portfolio is educational buildings. 24 artworks have been realized since 2005, with the division awarding one or two projects each year. “It needs to have a certain public and architectural quality. We would rather do fewer projects and keep the quality level high than splash something on every partition wall out there,” says Regina Barta, team leader at BIG ART. “It’s not about beautification, but about enabling experiments.”

This is also reflected in the socio-political approach of many BIG ART projects. In 2009, Iris Andraschek rendered the towering, oversized shadow of a female figure with fist raised across the arcade courtyard at the University of Vienna. Titled “The Muse Has Had It,” the work symbolically opposes male dominance in the



University of Vienna, Iris Andraschek, 2009
© Hertha Hurnaus

academic world. Situated in an ancestral portrait gallery of men, the artist’s inlaid work got “under the university’s skin” – and is of course a socio-political statement as well.

Art is meant to break with everyday life and exist apart from the socially-mandated need for efficiency. Realized by artist Maria Hahnenkamp and architect Willi Frötscher as part of the project “Metamorphoses of Space and Time,” the ability of art to “open spaces” is reflected in the design of the interior courtyard of the Technical College on Spengergasse in Vienna’s 5th district. This ability is also exemplified in the “Transcendence Elevator,” BIG ART’s current project for the University for Art and Design Linz, where Karin Sander turns a functional goods elevator into an accessible, illuminated glass sculpture, allowing it to literally go through the roof. The university thus communicates with the city by means of art.

Rainer Sigl studied German philology and art history. He is a freelance journalist writing and speaking about digital media and video games for radio FM4 and “Der Standard,” among others.

OPEN STUDIO DAY

SATURDAY, 18 NOVEMBER 2017
3:00–6:00 PM

Open Studio Day offers art lovers the unique opportunity of taking a look behind the scenes of artists at work. Around 50 artists picked by Harald Krejci, curator at 21er Haus, Vanessa Joan Müller, curator at Kunsthalle Wien, and Işın Önel, independent curator, are keeping their studios open on 18 November 2017 from 3:00 to 6:00 pm. Open Studio Day gives people a chance of an informal talk to Vienna-based artists in the creative atmosphere of their studios.

Those who would like to take a closer look at the thoughts and approaches of individual artists can do so on curator-led tours of nine selected artist studios. The Open Studio Day program is rounded off by numerous events in the studios, including talks and readings, screenings and concerts, as well as performance-oriented installations and participatory performances, which give visitors a chance to join in the action.

For details, go to:
www.viennaartweek.at/open-studio



OPEN STUDIO DAY

SATURDAY, 18 NOVEMBER 2017, 3:00–6:00 PM
ARTISTS OPEN THEIR STUDIOS TO THE PUBLIC

1st District

- Alexandra Baumgartner**
studio das weisse haus,
Schwarzenbergstrasse 5
- Luka Jana Berchtold**
studio das weisse haus,
Schwarzenbergstrasse 5
- Catharina Bond**
Maysedergasse 2/28
4:00 pm: *Guided tour of the Austrian Association of Women Artists, “Inside The Working Cube”*
- Veronika Dirnhofer**
Maysedergasse 2/28
4:00 pm: *Guided tour of the Austrian Association of Women Artists, “Inside The Working Cube”*
- Hilde Fuchs**
Maysedergasse 2/28
4:00 pm: *Guided tour of the Austrian Association of Women Artists, “Inside The Working Cube”*
- Julia Gaisbacher**
Maysedergasse 2/28
4:00 pm: *Guided tour of the Austrian Association of Women Artists, “Inside The Working Cube”*
- Nina Herlitschka**
studio das weisse haus,
Schwarzenbergstrasse 5
- Lukas Hochrieder**
studio das weisse haus,
Schwarzenbergstrasse 5
- joechlTRAGSEILER**
studio das weisse haus,
Schwarzenbergstrasse 5
- David Meran**
studio das weisse haus,
Schwarzenbergstrasse 5

- Bárbara Palomino Ruiz**
studio das weisse haus,
Schwarzenbergstrasse 5
- Christiana Perschon**
studio das weisse haus,
Schwarzenbergstrasse 5
- Dorothea Trappel**
studio das weisse haus,
Schwarzenbergstrasse 5
- Anna Vasof**
Zentrum Fokus Forschung,
Heiligenkreuzerhof,
Schönlaterngasse 5
Curator Işın Önel gives an Open Studio Day tour of Anna Vasof, Bernhard Cella and Ebru Kurbak’s studios
- Anita Witek**
studio das weisse haus,
Schwarzenbergstrasse 5

2nd District

- Ricarda Denzer**
Obere Donaustrasse
97–99/1/63
- Thomas Hörl / Peter Kozek**
Prater Studios,
Meiereistrasse 3
Presentation of a performative installation developed for KÖR (Public Art Vienna)
- Judith Huemer**
Novaragasse 17/22
Artist talk
- Christian Hutzinger**
Lassingleithnerplatz 3/9
Presentation of works and publications, including artist talk and cookies
- Soli Kiani / Marit Wolters / Julian Palacz**
studio das weisse haus,
Untere Augartenstrasse 5

- Ebru Kurbak**
University of Applied Arts,
Vordere Zollamtsstrasse 3/
mezzanine 20
Curator Işın Önel gives an Open Studio Day tour of Ebru Kurbak, Anna Vasof and Bernhard Cella’s studios
- Hannes Mlenek**
Prater Studios,
Meiereistrasse 3
Presentation of the “ARCHE” project, installations and video installations
- Franz Riedl**
Glockengasse 9
- Frederick Steinmann**
Praterstrasse 4
- transparadiso (Barbara Holub / Paul Rajakovics)**
Grosse Mohrengasse 34/3
4:00 pm: *Artist talk: transparadiso (Barbara Holub / Paul Rajakovics) in a conversation with an art critic-in-residence / studio das weisse haus*

3rd District

- Christoph Buchegger**
Radetzkystrasse 27
- 4th District**
- Maria Grün**
Argentinerstrasse 67
- Xenia Hausner**
Alpenmilchzentrale,
Weyringergasse 36
Artist Elisabeth Schwegger in a conversation about current works from the “Exiles” series

- Franz Stefan Kohl**
Argentinerstrasse 42/11

5th District

- Gabriele Schöne**
Straussengasse 22/7
- Eva Wagner**
Kleine Neugasse 9
- 6th District**
- Bernhard Cella**
Luftbadgasse 16/
street entrance
Curator Işın Önel gives an Open Studio Day tour of Bernhard Cella, Anna Vasof and Ebru Kurbak’s studios
- Vasilena Gankovska**
Mariahilfer Strasse 89a/30
Presentation of the “Situation 3” installation
5:00 pm: *Performative artist talk*

Rita Nowak

- Linke Wienzeile 142/25
- Nicola Pecoraro**
Stumpergasse 33/19
Curator Vanessa Joan Müller gives an Open Studio Day tour of Nicola Pecoraro, Mladen Bizumić and Philipp Timischl’s studios

- Wolfgang Walkensteiner**
Mollardgasse 85A/1/3rd floor
- Rainer Wölzl**
Bürgerspitalgasse 8
5:00 pm: *Studio talk with Ernst Strouhal*



7th District

- Veronika Burger / Christina Werner**
Lindengasse 63/2/14
7:00 pm: *“Performing History” – Ursula Maria Probst in a conversation with Veronika Burger and Christina Werner*
- Maria Bussmann**
Zieglergasse 24/6
Presentation of new drawings and objects
- Irena Eden & Stijn Lernout**
Federal government-sponsored studios on Westbahnstrasse 27–29/8

Anja Manfredi

- Federal government-sponsored studios on Westbahnstrasse 27–29/7
- Andrew M. Mezvinsky**
Neubaugasse 7/3rd courtyard/sub-basement
Presentation of the installation “liquid humanity”

- Tobias Pilz / Sebastian Koch**
Neustiftgasse 77
- Liddy Scheffknecht**
Federal government-sponsored studios on Westbahnstrasse 27–29/3

8th District

- Hofstetter Kurt / Barbara Doser**
Lange Gasse 42/3.2
“Irrationale Muster und SUSY”
- Sissa Micheli**
Albertgasse 4/9
Video screening and artist talk
- Martin Walde**
Florianigasse 40
Curator Harald Krejci gives an Open Studio Day tour of Martin Walde, Judith Fegerl and Thomas Baumann’s studios

9th District

- Olaf Osten**
Sporkenbühelgasse 3/17
Presentation of the series “Wachstum” (mixed media)

10th District

- Paul Horn**
Wielandgasse 16/
courtyard/2nd floor

11th District

- Lena Lapschina**
For address, go to: www.viennaartweek.at
Presentation “Sometimes walls can say more than the audience expects them to”

- Franz Wassermann**
Simmeringer Hauptstrasse 46/Top 4
Presentation “DailySocialTransfer”

12th District

- Andreas Leikauf**
Aichholzgasse 51–53/
3rd floor

15th District

- Ulrike Johannsen**
Löschenkohlasse 12

17th District

- Michael Kargl**
Federal government-sponsored studios on Wattgasse 56–60
6:00 pm: *Performance / lecture “The unfinished artwork”*
- Sabine Schwaighofer**
Federal government-sponsored studios on Wattgasse 56–60
Presentation of new works
- Letizia Werth**
Federal government-sponsored studios on Wattgasse 56–60
Exhibition of new works

- Eva Würdinger**
Federal government-sponsored studios on Wattgasse 56–60
Exhibition of new photographic works

18th District

- Michael Koch**
Hofstattgasse 23
- Marcus Zobl**
Hofstattgasse 23

- Mladen Bizumić and Philipp Timischl**

Curator Vanessa Joan Müller gives an Open Studio Day tour of Philipp Timischl, Nicola Pecoraro and Mladen Bizumić’s studios

- Thomas Baumann and Judith Fegerl**
Curator Harald Krejci gives an Open Studio Day tour of Thomas Baumann, Judith Fegerl and Martin Walde’s studios

For addresses, go to: www.viennaartweek.at

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12th District

- KunstQuartier**
Aichholzgasse 51–53
2:00–10:00 pm

Vooria Aria, Anna Baumann, Brigitta Bödenauer, Jacqueline Chanton, Harry Ergott, Carolina Frank, Edith Franz, Olga Georgieva, Elisa Gold, Monica Gross Meinhart, Zornitza Gurova, Jerson Jiménez, Lena Knilli, Nestor Kovachev, Hana Kuchlerova, Isabella Langer, Andreas Leikauf, Franziska Leitner, Ingrid Mauthner, Katarina Nestorović Carmignani, Michael Odlozil, Noel Paine, Tom Phelan, Maximilian Pramatarov, Angela Proyer, Otto Rapp, Christiane Sängner, Annette Schneider, Michèle Schumacher, Michaela Simek-Kohl, Ursi Spät, Georg Steinboeck, Gerald Straub, Breda Suša, Anne Suttner, Guillermo Tellechea, Annette Tesarek, Bella Volen, René van de Vondervoort

For detailed information on the program, go to: www.viennaartweek.at/open-studio

THE DICHOTOMY OF INNOVATION

ON THE STATUS QUO OF NEW TECHNOLOGY AND CONTEMPORARY ART

Interview by Angela Stief



Işın Önel, Harald Krejci and Vanessa Joan Müller
Photo: Christian Wind

Angela Stief is a freelance curator and journalist with degrees in art history and philosophy. She was a curator at Kunsthalle Wien from 2002 to 2013 and has lectured at various universities both in Austria and abroad since 2003. She regularly edits and publishes texts on contemporary art in exhibition catalogues and magazines.

The Open Studio Day of VIENNA ART WEEK 2017 is curated by Harald Krejci, Vanessa Joan Müller and Işın Önel. They spoke to Angela Stief about artworks that reflect the relationship between culture and technology, about milestones of artistic innovation, and how today's artists deal with new means of production, accelerated work processes and the threat posed by digital surveillance devices.

The connection of art and technology, of people and machines is an old one. It has inspired visionary experiments both in art and science. Is there a particular artwork that plays a seminal role in this regard?

Harald Krejci: Nicolas Schöffer's "CYSP 1" of 1956 is the first space-consuming cybernetic kinetic sculpture of the 20th century that achieved complete autonomy of movement and reacted intelligently to its surroundings. The essential point, however, is that it was used in dance and provided a key impetus for transdisciplinary work between science and art.

Vanessa Joan Müller: The invention of central perspective in the Italian Renaissance is without doubt a milestone in the interplay between art and science. Virtual reality is actually only a logical extension of what was invented back then: two-dimensional spatial depth that has a three-dimensional effect.

What impact have the technological innovations of recent years had on contemporary art?

Harald Krejci: Art constantly requires a critical examination of technologies in terms of their political and social use or abuse. In art, technology is the experimental challenge of the tools of artistic production. Even a paintbrush is technology ...

Vanessa Joan Müller: There have been huge changes in the field of video and digital image creation. Production costs have been reduced significantly, just as production has become increasingly complex. Formats are changing; sometimes videos are available on online platforms, while at the same time galleries or institutions show an installative presentation of these works. I think that in the coming decades the viewing of art will increasingly break away from the need to be physically standing in front of an artwork.

Işın Önel: On the one hand, the fascination of new technical opportunities has had a great influence on contemporary art; on the other hand, we are experiencing a critical examination of these technologies.

A number of works today aim to open up a space for reflection and a critique of technology, science, and also art.

New technologies have found their way into our everyday life. On the one hand, accelerated communication processes and international networking introduce new possibilities, but on the other hand they pose a threat to our private sphere and personal rights. Which artist reflects this in a particularly powerful way?

Işın Önel: The New York-based artist Burak Arikan has worked comprehensively on complex networks and used digital technologies to reveal invisible ties between power structures. The Mexican-Canadian artist Rafael Lozano-Hemmer has been focusing on technology and the meaning of surveillance, data collection and telematic networks for three decades. Steve Mann from Canada coined the term "Sousveillance" – inverse surveillance – and also investigates digital surveillance in his artistic research and technological articles.

Harald Krejci: As a philosopher and writer, Herbert W. Franke provided from early on a vital impetus for Internet art, dealing with scenarios of an organized society controlled by digital data.

Vanessa Joan Müller: Within this context, Trevor Paglen is an important artist who also sees himself as an activist and who researches various forms of espionage. His photographs and films often resemble idealized landscape pictures, and yet on their edges one can make out signs of hidden government activity. Paglen operates within the limits of the law when he approaches military bases in the desert that do not exist on maps, or photographs systems that tap intercontinental undersea cables for data transmission. His works show how little the private sphere matters in the digitized present, and they never appear overly blatant or didactic despite their explicitly educational intent.

A TOUR OF THE ART WEEK

GUIDED TOURS DURING VIENNA ART WEEK

STUDIO VISITS

Artist-in-residence studios in Vienna

Fri., 17 Nov. 2017
Sat., 18 Nov. 2017

Artist-in-residence programs allow international curators, artists and theorists to network and exchange views with actors of the local art scene. This makes them an important link between the Viennese and international art scenes. Guided tours of artist-in-residence studios provide a deep insight into a wide range of workshops with completely different artistic focuses.

Krinzinger Projekte

Studio visit with cultural journalist Alexandra Matzner

Fri., 17 Nov. 2017, 12:00 noon
Meeting point: Schottenfeldgasse 45, 1070 Vienna

Kunsthalle Exnergasse

Studio visit with cultural journalist Alexandra Matzner

Fri., 17 Nov. 2017, 2:30 pm
Meeting point: Währinger Strasse 59/stairway 2/ 1st floor, 1090 Vienna

Q21 / MuseumsQuartier Wien

Studio visit with artist and cultural theorist Gerald Straub

Sat., 18 Nov. 2017, 12:00 noon
Meeting point: MQ Staatsratshof, Courtyard 7 (entrance across from Volkstheater), 1070 Vienna

studio das weisse haus

Studio visit with artist and cultural theorist Gerald Straub

Sat., 18 Nov. 2017, 2:30 pm
Meeting point: Hegelgasse 14, basement, 1010 Vienna

STUDIO VISITS

Federal government-sponsored studios

Sat., 18 Nov. 2017

Prater Studios

Guided tour with curator Maria Christine Holter

Sat., 18 Nov. 2017, 10:00 am
Meeting point: Meiereistrasse, across from the Ernst Happel Stadium, 1020 Vienna

Studios on Westbahnstrasse

Guided tour with curator Claudia Slanar

Sat., 18 Nov. 2017, 1:00 pm
Meeting point: Westbahnstrasse 27, 1070 Vienna

Studios on Wattgasse

Guided tour with curator Lucas Cuturi

Sat., 18 Nov. 2017, 4:00 pm
Meeting point: Wattgasse 56–60, 1170 Vienna

Drinks

Sat., 18 Nov. 2017, following the guided tours, around 7:00 pm



Kunstraum SUPER
Schönbrunner
Strasse 10, 1050 Vienna
www.supersuper.at

Pina
Grosse Neugasse 44,
1040 Vienna
www.pinavienna.eu

Hinterland Galerie
Krongasse 20,
1050 Vienna
www.art.hinterland.ag

wellwellwell
Mittersteig 2A
(on the corner of
Grosse Neugasse/
Rienösslgasse),
1040 Vienna
www.wellwellwell.at

sehsaal
Zentagasse 38/
courtyard building
1050 Vienna
www.sehsaal.at/

SIZE MATTERS. Raum
für Kunst & Film
Margaretenstrasse 110,
1050 Vienna
www.sizematters.club/

school
Grüngasse 22,
1050 Vienna

GUIDED TOURS

Focus Alternative Spaces 1050

Sat., 18 Nov. 2017

Artist and curator Christian Bazant-Hegemark gives tours of alternative spaces in Vienna's 5th District.

Tour 1 of alternative spaces

Kunstraum SUPER / Pina / Hinterland / wellwellwell
11:00 am

Meeting point: Kunstraum SUPER,
Schönbrunner Strasse 10, 1050 Vienna

Tour 2 of alternative spaces

sehsaal / SIZE MATTERS.
Raum für Kunst & Film / school
4:00 pm

Meeting point (coffee and cookies served):
Künstlerhaus 1050, Stolberggasse 26, 1050 Vienna

OPEN STUDIO DAY TOURS

Curators give tours of studios selected for Open Studio Day

Sat., 18 Nov. 2017
all tours start at 3:00 pm

Open Studio Day tour with independent curator Işın Önol

Meeting point: University of Applied Arts entrance,
Vordere Zollamtsstrasse 3, 1030 Vienna
Artist talks in the studios of Ebru Kurbak,
Anna Vasof and Bernhard Cella

Open Studio Day tour with Harald Krejci, curator at 21er Haus

Meeting point: entrance to Prater Studios,
Meiereistrasse, across from the Ernst
Happel stadium, 1020 Vienna
Artist talks in the studios of Judith Fegerl,
Martin Walde and Thomas Baumann

Open Studio Day tour with Vanessa Joan Müller, curator at Kunsthalle Wien

Meeting point: Nicola Pecoraro's studio
on Stumpergasse 33/19, 1060 Vienna
Artist talks in the studios of Nicola Pecoraro,
Mladen Bizumić and Philipp Timischl

GUIDED TOUR

“Reflexen Tours”

Mon., 13 Nov. 2017
Tue., 14 Nov. 2017
Wed., 15 Nov. 2017
Thu., 16 Nov. 2017

A series of excursions entitled “Reflexen Tours” and dedicated to art and innovation will take participants to various sites of applied technologies. In the course of the tours an (informal) pool of knowledge will be generated from artefacts, experts, audience perspectives and visual aids, providing a “glimpse behind the digital scenes.”

A project by Gerald Straub in cooperation with dieraumteiler.at

Tour 1: smart thinking

Mon., 13 Nov. 2017
RIAT – Research Institute for Arts and Technology

Tour 2: smart city

Tue., 14 Nov. 2017
“dérive. Zeitschrift für Stadtforschung”

Tour 3: smart working

Wed., 15 Nov. 2017
Impact Hub Vienna
POTOPOPINO – 7.0 postindustrial innovation
hubbing pop up
in/formal knowledge presentation

Wed., 15 Nov. 2017, 7:00 pm
Raumteiler, Ungargasse 1, 1030 Vienna

Tour 4: smart finance

Thu., 16 Nov. 2017
An asset manager's private apartment (secret location)

For the schedule, meeting points and detailed information, go to:
www.viennaartweek.at/program

DIE GALERIEN

Association of Austrian Galleries of Modern Art



Maria Grün, Anagramm, 2015

12–14 Contemporary

Exhibition: **Maria Grün & Max Berner, “Kind / Child”**
9–25 Nov. 2017

A joint work by sculptress Maria Grün and photographer and filmmaker Max Berner. Very much like their last joint project, “Anagram_r” (2016), the installation “Kind / Child,” a kinetic-hyperrealistic sculpture/video, stages the human body as a surreal machine. A game oscillating between reality and artificiality, in which anything human appears machine-like and machines become downright human.

Schleifmühlgasse 12–14, 1040 Vienna
M +43 676 735 49 10
E gallery@12-14.org
http://12-14.org

Andy Warhol in Vienna, 1981
© Michael Horowitz / Anzenberger GalleryNY Tea Time © Gabi Blum / VG Bildkunst
Photo: Florian d. Retz

Aa collections

Exhibition: **“Objektpermanenz”**
Gabi Blum, Funda Gül Özcan,
Sophia Süßmilch
16 Nov.–2 Dec. 2017
Event: **opening**
Wed., 15 Nov. 2017, 7:00 pm

Burggasse 68, 1070 Vienna
M +43 699 175 36 814
E aacollectionsgallery@gmail.com
www.aacollections.net

Galerie bei der Albertina – Zetter

Exhibition:
Gunter Damisch: Early Works

Lobkowitzplatz 1, 1010 Vienna
T +43 1 513 14 16
E zetter@galerie-albertina.at
www.galerie-albertina.at

Artmark Galerie Palais Rottal

Exhibition: **“Budapest – Vienna. Objects, Painting, Graphic Works”**
Tibor Gayor, Dora Maurer, Janos Megyik
13 Oct.–18 Nov. 2017
Event: **closing event**
Fri., 17 Nov. 2017, 4:00–7:00 pm

Singerstrasse 17, entrance on
Grünangergasse, 1010 Vienna
M +43 664 394 82 95
E wien@artmark.at
www.artmark.at

Anzenberger Gallery

Exhibition:
“Michael Horowitz – Vintage”
16 Nov. 2017–10 Jan. 2018
Event: **opening**
Thu., 16 Nov. 2017, 7:00 pm

Absberggasse 27, 1100 Vienna
T +43 1 587 82 51
E gallery@anzenberger.com
www.anzenbergergallery.com

Janos Megyik, untitled,
corten steel, 2015Clemens Krauss, Selfportrait as a child, 2017
Photo: B. Borchardt

Galerie Crone Wien

Exhibition: **Clemens Krauss, “Nichtwissen”**
17 Oct.–18 Nov. 2017
Event: **performance “Sprechstunde | Consultation Hour”**
Mon., 13–Sat., 18 Nov. 2017,
11:00 am–6:00 pm, on all days

Registered visitors are welcome to participate anonymously in a performance taking place in a room separate from the exhibition. The dialogue between the artist and the patient – an individual therapy session – lasts for an hour. No one else is admitted during the conversation, which is strictly confidential. The performance is conceived as an art project blurring the boundaries and rules of art institutions. Participants will stay in the dark as to the authenticity of the performance / therapy session.

Getreidemarkt 14, entrance on
Eschenbachgasse, 1010 Vienna
T +43 1 87 83 25 37
E info@galeriecrone.at
www.galeriecrone.com

Frederick Steinmann, Obj 77, 2013
Photo: Katrin Wölger

Galerie Johannes Faber

Program available upon request
Brahmsplatz 7, 1040 Vienna
T +43 1 505 75 18
M +43 664 515 15 17
E office@jmcfaber.at
www.jmcfaber.at

FIVE PLUS Art Gallery

Program available upon request
Argentinierstrasse 41, 1040 Vienna
M +43 660 299 81 64
E office@fiveplusartgallery.eu
www.fiveplusartgallery.eu

Galerie Frewein-Kazakbaev

Exhibition: **Frederick Steinmann, “L’Essenciel”**

13 Oct.–19 Nov. 2017
Event: **closing event**
Thu., 16 Nov. 2017

Schulgasse 70, 1180 Vienna
M +43 664 424 47 26
E office@galerie-frewein-kazakbaev.com
www.galerie-frewein-kazakbaev.com



Martin Praska, Kein Höschen, 2017

Galerie Frey

Program available upon request
Gluckgasse 3, 1010 Vienna
T +43 1 513 82 83
M +43 664 120 46 10 or
+43 664 203 96 97
E art@galerie-frey.com
www.galerie-frey.com

Galerie Gans

Exhibition:
Martin Praska – Billi Thanner
20 Oct.–18 Nov. 2017
Event: **performance “Neo-Aktionismus”**
Billi Thanner and Martin Praska
Wed., 15 Nov. 2017, 7:00 pm

Billi Thanner (b. 1972) is a protagonist of the new generation of contemporary, modern actionism. Neo-actionism equals inter-actionism. Martin Praska (b. 1963) lives and works in Vienna as a freelance painter.

Kirchberggasse 4, 1070 Vienna
T +43 1 895 94 97
E office@galerie-gans.at
www.galerie-gans.at



Anton Kannemeyer, Black Christ, 2017

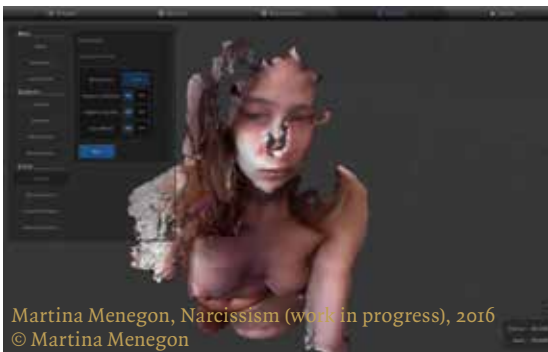


TOMAK, madonna, 2016


Peter Wehinger, Der letzte Akt
Photo: Julia Fuchs

Michael Huey, Family Tree (no. 5), 2013
Courtesy: Galerie Reinthaler


Eduardo Vega de Seoane, Desire, 2013


Martina Menegon, Narcissism (work in progress), 2016
© Martina Menegon

GPLcontemporary

Group exhibition: “processing”

The exhibition is dedicated to generative artworks, their procedural character within the context of coding and its shimmering between the physical and the immaterial. With the focus on programming as a new forum for artistic expression, it is going to be critically analyzed as an instrument of societal structures while simultaneously being a counterpoint of the artistic work. Curated by Magdalena Stöger

Sonnenfelsgasse 7, 1010 Vienna
T +43 1 236 9 236
E office@gplcontemporary.com
www.gplcontemporary.com

Gerald Hartinger Fine Arts

Program available upon request

Seilergasse 9/Top 4, 1010 Vienna
T +43 1 533 41 334
E gallery@harts.at
www.harts.at

Galerie Ernst Hilger

Exhibition: Anton Kannemeyer
(South Africa)

19 Nov.–23 Dec. 2017

Event: opening

Sat., 18 Nov. 2017,
12:00 noon–3:00 pm

Dorotheergasse 5, 1010 Vienna
T +43 1 512 53 15
E ernst.hilger@hilger.at
www.hilger.at

Galerie Ulrike Hrobsky

Program available upon request

Grünangergasse 6, 1010 Vienna
T +43 1 513 76 76
E galerie@hrobsky.at
www.hrobsky.at

Galerie Julius Hummel

Program available upon request

Bäckerstrasse 14, 1010 Vienna
T +43 1 512 12 96
E office@galeriehummel.com
www.galeriehummel.com

Galerie Jünger

Exhibition: Fabian Fink,
sculptures & furniture

Event: artist Fabian Fink
in conversation

Thu., 16 Nov. 2017, 7:00 pm

Paniglgasse 17A, 1040 Vienna
T +43 664 111 47 71
E office@galerie-juenger.at

Knoll Galerie

Exhibition: “Der Antist”

9 Nov. 2017–8 Jan. 2018

Event: Lukas Pusch and TOMAK
read selected texts from the
magazine “Der Antist”

Wed., 15 Nov. 2017, 7:00 pm

Gumpendorfer Strasse 18, 1060 Vienna
T +43 1 587 50 52
E office@knollgalerie.at
www.knollgalerie.at

Konzett Gallery

Program available upon request

Spiegelgasse 21, 1010 Vienna
T +43 1 513 01 03
E gallery@artkonzett.com
www.artkonzett.com

Kro Art Contemporary

Exhibition: “Der letzte Akt”

Heike Schäfer, Peter Wehinger

21 Nov. 2017–12 Jan. 2018

Event: opening

Sat., 18 Nov. 2017, 5:00 pm

Getreidemarkt 15, 1060 Vienna
M +43 676 503 05 32
E office@kroart.at
www.kroart.at

Galerie Raum mit Licht

Program available upon request

Kaiserstrasse 32, 1070 Vienna
M +43 676 636 25 78
E galerie@raum-mit-licht.at
www.raum-mit-licht.at

Galerie Reinthaler & Die Vitrine

Exhibitions: Michael Huey
(Galerie Reinthaler) and
Taro Meissner (Die Vitrine)

15 Nov.–22 Dec. 2017

Event: opening

Tue., 14 Nov. 2017, 7:00–9:00 pm

Gumpendorfer Strasse 53, 1060 Vienna
M +43 699 106 81 871
E office@agnesreinthaler.com
www.agnesreinthaler.com

Galerie Slavik Internationale Zeitgenös- sische Schmuckkunst

Exhibition:

“Jewellery Art – Michael Becker”

19 Oct.–18 Nov. 2017

Event: closing event

Sat., 18 Nov. 2017, 11:00 am–5:00 pm

Himmelpfortgasse 17, 1010 Vienna
T +43 1 513 48 12
E galerie.slavik@vienna.at
www.galerie-slavik.com



Fabian Fink, sculptures & furniture

Suppan Contemporary

Program available upon request

Habsburgergasse 5, 1010 Vienna
T +43 1 535 53 54
E info@suppancontemporary.com
www.suppancontemporary.com

Galerie V&V

Exhibition: “TRICKFILM-
SCHMUCK” (2014–17)

Renate Kordon (A)

16–30 Nov. 2017

Event: opening

Wed., 15 Nov. 2017, 7:00–9:00 pm

Screening of the animated film

“Trickptychon”: 7:00 & 8:00 pm

Bauernmarkt 19, 1010 Vienna
T +43 1 535 63 34
M +43 699 140 93 221
E vundv@aon.at
www.galerievundv.at

White8 Studio

Program available upon request

Rechte Wienzeile 23, 1040 Vienna
M +43 664 202 67 54
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“TRICKFILMSCHMUCK” with image-
sequence from “Trickptychon”
Photo: Renate Kordon

zs art Galerie

Exhibition: Marie-France Goerens
and Eduardo Vega de Seoane

8 Nov. 2017–12 Jan. 2018

Event: conversation and exhibition
tour with artist Marie-France
Goerens

Wed., 15 Nov. 2017, 7:00 pm

Westbahnstrasse 27–29, 1070 Vienna
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Michael Becker, Necklace, 2016

SO WHAT'S ALL THIS ABOUT VIENNA?

NEWCOMERS TO THE GALLERY SCENE REPORT

Text by Patricia Grzonka

Vienna's neo-galleries: where formerly a few well-established and smooth-running houses monopolized the market, a generation of young gallery owners are now rapidly jostling into focus who not only have exciting art in their portfolios, but frequently bring along their own collectors. Sophie Tappeiner, Cornelis van Almsick, Henrikke Nielsen, Laura Windhager and Ilaria Leoni talked to Patricia Grzonka and revealed what made them hit on Vienna.

In spring 2017 Sophie Tappeiner opened An der Hülben opposite the Galerie Emanuel Layr in Vienna's first district, in the time-tested rooms of the former Galerie Insam. The art historian, who studied in England, came to Vienna three years ago. "I originally opted for Vienna because here I saw a great potential for an agency promoting young art. There's a fantastic scene in Vienna that hasn't yet hit the radar sufficiently." Part of this scene are, without doubt, the two art universities with their diverse activities and actions.

In Cornelis van Almsick from Galerie Zeller van Almsick a neo-gallerist has settled in Vienna who had already worked previously on ambitious alternative space projects in the city. He has now ventured the step together with Magdalena Zeller to start up as a professional agent for artists. What keeps him in

Vienna? "Something that's been noticeable for years and is being manifest in start-ups of galleries and alternative spaces: Vienna's young scene is buzzing with creativity and zest for action! Our collectors mainly come from abroad, and for them there's a great deal to discover here."

Galerie Croy Nielsen is a "genuine" new starter in Vienna, although the gallerist couple Oliver Croy and Henrikke Nielsen already ran their own exhibition space in Berlin Mitte. The gap between established galleries and the upcoming generation made them relocate to Vienna. They opened their space in an old building on Parkring in October 2016. The decisive factor persuading Nielsen to venture along this path was, first and foremost, the city's special aura. "Vienna has a lot to offer; it's a city that people love to visit. I like the running discourse here; I feel people's desire to know about the arts and what we are doing." And what's your experience so far of being a newcomer here? "Extremely positive, we feel very welcome here."

What opportunities does Vienna hold for a young gallerist? Somewhat off the beaten track of the newly forming cluster of galleries in the first district with its center at Stubentor, Laura Windhager's Gianni Manhattan opened on Wassergasse in the third district. She, too, operates her space in Vienna mainly with young artists. "Vienna is an ideal breeding ground for young gallerists. It's not at all as if we're sitting in a cultural vacuum here, on the contrary: Vienna has been a complex cultural scene for a long time, with highly reputed institutions and an interna-

Patricia Grzonka, born in St. Gallen, Switzerland, lives and works in Vienna as an art historian, curator and author. She writes about art and architecture for "Neue Zürcher Zeitung," "Monopol" and "Kunstbulletin." Her writing has appeared in "Art," "Frieze," "springerin," "profil" and "Texte zur Kunst," along with many other art and architecture publications. patriciagrzonka.net

Magdalena Zeller, Laura Windhager, Cornelis van Almsick, Oliver Croy, Henrikke Nielsen and Sophie Tappeiner (f. l. t. r.)
Photo: Christian Wind

tionally established gallery scene. The existent structures enable young artistic formations to network efficiently and rapidly. You don't waste any time building up the necessary infrastructure."

Affordable premises and gallery funding are economic arguments as well, and Laura Windhager is not the only one to mention them. In comparison with the major European cultural cities, Vienna is still reasonably priced, at least at present.

After initial nomadic activity as an agent in Rome, Ilaria Leoni moved her Galerie Hermes-Hermes to Vienna last year into the former horse stables near Naschmarkt. The potential of this space was a decisive reason for her choice of Vienna. Leoni was looking for

a place that could inspire artists – and has certainly found it. Now she's freshening up the scene with Roman esprit and an international art program.

These are five new galleries in addition to the newcomer spaces of recent years: we might almost think it's getting rather crowded in Vienna, but the newcomers to the gallery scene are of the opposite opinion. They are optimistic in their view that a group of young gallerists is just starting to get established in the city, and are therefore working not so much in rivalry with one another as in collective networking.



SOME PAINTINGS ARE VERBS, SOME ARE NOUNS, AND SOME ARE ADJECTIVES

R. H. QUAYTMAN IN A CONVERSATION WITH
HERWIG KEMPINGER

The Secession is opening an exhibition of works by American artist R. H. Quaytman during VIENNA ART WEEK. Herwig Kempinger, President of the Secession, spoke to the artist about her method, about the “hieroglyphic reading” of her works and about metaphors.

Herwig Kempinger: You work in chapters. Why is this reference to books?

R. H. Quaytman: Originally I used the metaphor of a book just as a way to describe an idea I wanted to enforce, which was that each exhibition is continuous and that there is a kind of growth and connection between ongoing exhibitions. I guess working in chapters implies that there is something that you’re not seeing in the exhibition, something that’s larger, and that word reminds you of that.

Herwig Kempinger: So each chapter is always a distinct show.

R. H. Quaytman: Yes, but as they develop. The subject matter begins making its own connections and repetitions, as if the book was zeroing in on something.

Herwig Kempinger: To speak about your show in Vienna, you have decided to research two baroque paintings by the Flemish artist Otto van Veen from the holdings of Kunsthistorisches Museum, and even supported their restoration. How did you come across these paintings?

R. H. Quaytman: It was a complete accident. I’m friends with an art historian in Brussels named Sabine van Sprang, who is close friends with Gerlinde Gruber, a fellow art historian and curator presently working at the Kunsthistorisches Museum. Gerlinde mentioned to Sabine that she had discovered two paintings in an old, unused exhibition space of the museum. It probably took a female art historian to become interested in these very unusual paintings. Now, the funny thing is, I had been researching in previous chapters some of the issues also raised by these two old paintings, namely Persia,



Rebecca H. Quaytman and Herwig Kempinger

Amazons, sexuality and history as relayed by images. Also, I love going into those rooms of museums where restoration takes place and learning about the material aspects of paintings from restoration experts – how paintings deteriorate, how they’re stored, how they’re saved, how they travel through time ... I’ve already made paintings based on x-rays, infrared, and thermography, first with Malevich’s “White Square” at MoMA and more recently with Paul Klee’s “Angelus Novus.”

Herwig Kempinger: You change your focus of research depending on where the show is, but your means more or less stay the same. You work with painting, photography, silkscreen ...

R. H. Quaytman: I would say the consistent elements to my methodology are the following: I always make paintings. They are always on gessoed panels with a beveled edge and their dimensions are interrelated. There are ten sizes I can choose from. The five rectangles are all golden sections that have five reciprocal nesting squares. Over time I developed a system to determine the installation of distances between paintings based on their hypotenuse. Also I sometimes put paintings in or on shelves.

Herwig Kempinger: If you put one painting before another on a shelf, is it a combination that always stays the same? Or do you sometimes change it completely?

R. H. Quaytman: It can be changed depending on the context. It is important that each and every painting “works” as a singular image or idea not depending on its placement perhaps in front of or behind another painting.

Herwig Kempinger: So it’s a temporary arrangement in a way.

R. H. Quaytman: Yes, unless explicitly stated or unless I have nailed one painting to another, which I do on occasion, the paintings can be hung separately or differently from how they were first shown. But I began to notice that sometimes collectors who had acquired several works were unsure how to hang them as a group. That’s why I started coming up with guidelines, because I started seeing my paintings installed together in ways that did not activate what I like to call a hieroglyphic reading. I found that if I used the internal geometry this problem was alleviated.

Herwig Kempinger: Do you sometimes tell collectors to rearrange paintings?

R. H. Quaytman: No. I usually have very little contact with collectors. And I understand that paintings have to leave, to do what they do on their own. What interests me though is how powerfully one painting is affected by its neighbor. This painting is different because of that painting next to it. Geometry never fails to ignite those correspondences.

Herwig Kempinger: Because the paintings talk with each other ...

R. H. Quaytman: That’s exactly it. It’s like a sentence: some paintings are verbs, some are nouns, and some are adjectives. I suppose I can only speak about what happens through metaphors like these.

EXHIBITION

R. H. Quaytman

17 Nov. 2017—end of Jan. 2018

Opening: Thu., 16 Nov. 2017, 7:00 pm

Secession, main hall, Friedrichstrasse 12,
1010 Vienna

OPENING

ART AND TECHNOLOGY

ATTEMPTING A DIAGNOSIS OF THE PRESENT

Angela Stief led the conversation

Mladen Bizumić, exhibition view “Mladen Bizumić. Kodak: Reorganization Plan,” Georg Kargl BOX, Vienna, 2015, Courtesy Georg Kargl Fine Arts, Vienna
Photo: Matthias Bildstein

Leopold Museum curator Stephanie Damianitsch joins artists Mladen Bizumić and Anita Witek on a search for “Traces of Time.” On the occasion of their group exhibition, they discuss analytical image culture, changing media, events in the here and now and who owns the future.

Technologies developed in recent years have resulted in far-reaching social changes. Their transformative force permeates everyday life, work and art. What does the “Traces of Time” exhibition set out to explore, and what role does “transforming technology” play in it?
Stephanie Damianitsch: The exhibition focuses on documentarism. And yet it is not about recording facts and events, but about how visual culture crystallizes in the media. The main focus is on the particular media that are historically most closely associated with documentary, which is to say film and photography. “Transforming technology” plays a role in that the

Angela Stief is a freelance curator and journalist with degrees in art history and philosophy. She was a curator at Kunsthalle Wien from 2002 to 2013 and has lectured at various universities both in Austria and abroad since 2003. Regular publications and texts on contemporary art in exhibition catalogues and magazines.

show examines the relationship between analogue and digital, as well as the effects of changing media on our perception and art itself.

Mladen Bizumić, your “Kodak: Reorganization Plan” series looks at the history of the Kodak company, which was founded in 1880. It went bankrupt in 2012 because it did not adapt to digital developments ...

Mladen Bizumić: The first iPhone hit the market in 2006, and the sale of Kodak film dropped 15 to 20 per cent every year after that. It was the end of an era for me when the company filed for bankruptcy. The change from analogue to digital is much more than just a question of aesthetic preference. Analogue photographs on paper are physical objects, whereas digital images are free-circulating pieces of data that occupy space, time, and our attention in different ways.

Anita Witek, your series “Best of ...” employs print media from the 1970s. You remove motifs and protagonists, then you collage backgrounds, structures and spaces into medial reflections of time. What role do digital and analogue media play in your work?

Anita Witek: I use analogue techniques to slow down processes of reception and create a conscious event in the here and now. “Best of ...” is analogue through and through: the found photographic material, the act of cutting (into a book, for example), taking photographs with analogue film, the hand-made prints developed in a darkroom ...

What impact do technological innovations have on contemporary art?

Anita Witek: Photography has ceased to exist in the traditional sense. A single image on its own means very little. Authorship and appropriation have taken on an entirely new meaning. I am interested in how and where art and commerce tie into one another, and in which places this conglomerate sneaks into our lives completely unbidden – on interfaces like Instagram and Pinterest, for example.



Anita Witek, Best of ... 006, 2012
Courtesy Anita Witek and Petrangere, London
© Anita Witek

Mladen Bizumić, do you use social media like Facebook, Instagram, Snapchat and so on for your work?

Mladen Bizumić: My work deals with digital image culture, which results in a constant shifting of production means. The real question, for me, is whether we are capable of controlling these technical developments or if it is actually we, the users, who are being directed by them and the people who programmed them. In this context, I recommend the book “Who Owns the Future?” by Jaron Lanier.

Would you say your work reflects the consequences of advancing digitalization, virtual reality and industry 4.0 on society?

Mladen Bizumić: We have to look at these kinds of renewals in a historical context. As an artist, I find that any photographic tool can help make aspects of social reality visible, but it is also prone to deception, temptation and corruption.

Anita Witek: My expansive collages try to create places where visual and perceptual habits are re-questioned in the shadow of data and image streams. For my installation-based collages – which span walls, floors and structures and are specially adapted to whichever exhibition space they are shown in – I often use large-format pieces of paper from advertising campaigns and remove content from them.

Would you say contemporary art is vanishing more and more into the realm of the immaterial?

Stephanie Damianitsch: No, not really. Every piece of art, no matter how conceptual, has a material basis and develops a concrete space of experience. Art that deliberately deals with a media change can often offer an analysis of the social conditions at hand.

I STILL GET A KICK OUT OF DEADLINES!

BELVEDERE DIRECTOR STELLA ROLLIG IN CONVERSATION

Interview by Nina Schedlmayer

Stella Rollig has been general director of the Belvedere since January 2017. Born in Vienna, she headed the Lentos Art Museum in Linz, where she caused a sensation not only with exhibitions like “Mother of the Year” or “The Naked Man,” but also witty presentations of the permanent collection: for instance, she invited artists to design rooms based on the museum’s holdings and showed works from the Lentos depot exclusively by women artists. Rollig talked to VIENNA ART WEEK magazine about wonderful museums, people who have influenced her, and the thrill of the deadline.

Which international museum is particularly well managed in your opinion?

Stella Rollig: I was always greatly impressed by the Kunsthaus Zürich. The range of the collection is enormous. Early on in my career in art I discovered the Giacometti Room, which had a profound and formative influence on my memory. Apart from which, the museum is in great shape. In some museums every third wardrobe locker is broken; this would never happen in Zurich.

Is there anyone in the history of museum directors who has influenced you?

Stella Rollig: There are many important historic figures, like Alexander Dorner for instance, but the ones who have influenced me are from my closer environment.

Like who?

Stella Rollig: When I was 17 I met the filmmaker Peter Kubelka in private circles. I heard his lectures –

Nina Schedlmayer, born in 1976, studied art history in Vienna and Hamburg. After freelancing in the gallery and exhibition business, she has worked as independent journalist and art critic since 2004. She has written for journals such as “profil,” “artmagazine.cc,” “Parnass,” “EIKON,” “Weltkunst,” and “Kunst und Auktionen.” Her work further includes numerous catalogue and book contributions. She lives and works in Vienna.



Stella Rollig
Photo: Marlene Rahmann

legendary today – and was fascinated by how he wove cultural theories out of his observations, how he related audio-visual art to cooking and other cultural techniques. Wolfgang Kos was also important; later he directed the Wien Museum. I started my career under his tutelage. The fact that someone like him, who accumulated such chaos around him – his desk was an impenetrable heap of writings and other material – could produce such brilliant results: this impressed me a great deal. Also his independence of thought.

You were working as a radio journalist at the time. Are there any experiences from that period that were important for your later career?

Stella Rollig: Perhaps the fact that everything works in the end – whether an exhibition or a radio program. Sometimes the result is grandiose, sometimes average. But I have never experienced anything to crash – a long silent period, or an empty exhibition room. And what I liked most was to write the presentation text shortly before the start of the transmission. I still get a kick out of deadlines!

You took a degree in art history and German studies. What idea did you have then of your later profession?

Stella Rollig: My main subject was German philology. I wanted to have a job that had to do with writing. I was an outsider at the institute because I chose a doctoral program; the others mainly opted for a teaching profession. The milieu was somewhat staid. Although I had grown up with art and visits to museums, I never planned this as my professional focus. But because

I was bored in the German studies department and my nightlife brought me into contact with students at the University of Applied Arts, I landed in the art scene.

Do you remember visiting the Belvedere as a child?

Stella Rollig: I came here pretty often. As a child I was particularly fascinated by Kokoschka’s “Still Life with Mutton and Hyacinth”: the animal’s cadaver and next to it the beauty of the flower – it harbors a special tension of its own!

And which work have you rediscovered most recently since taking over as museum director?

Stella Rollig: Giovanni Segantini’s “The Evil Mothers.” It shares with other famous works the fate that it seems hackneyed because it’s been reproduced too often. But it is a very poignant picture that has gripped me yet again, with these female figures that flutter specter-like on the trees, or grow out of them.

What’s your take on the Vienna art scene, or artists’ scene, to be precise?

Stella Rollig: What occurs to me here is that the generations have little to do with each other. They move in different institutions and milieus. Even with me, I notice the danger of sticking to my generation.

Wouldn’t the 21er Haus be the very place to shake this up?

Stella Rollig: Medium-term we want to show an overview of the Vienna scene, which will surely provide the opportunity to do this.

THE SCULPTURALITY OF SOUND

FLORIAN HECKER'S ACOUSTIC ILLUSIONS

Text by Thomas Edlinger

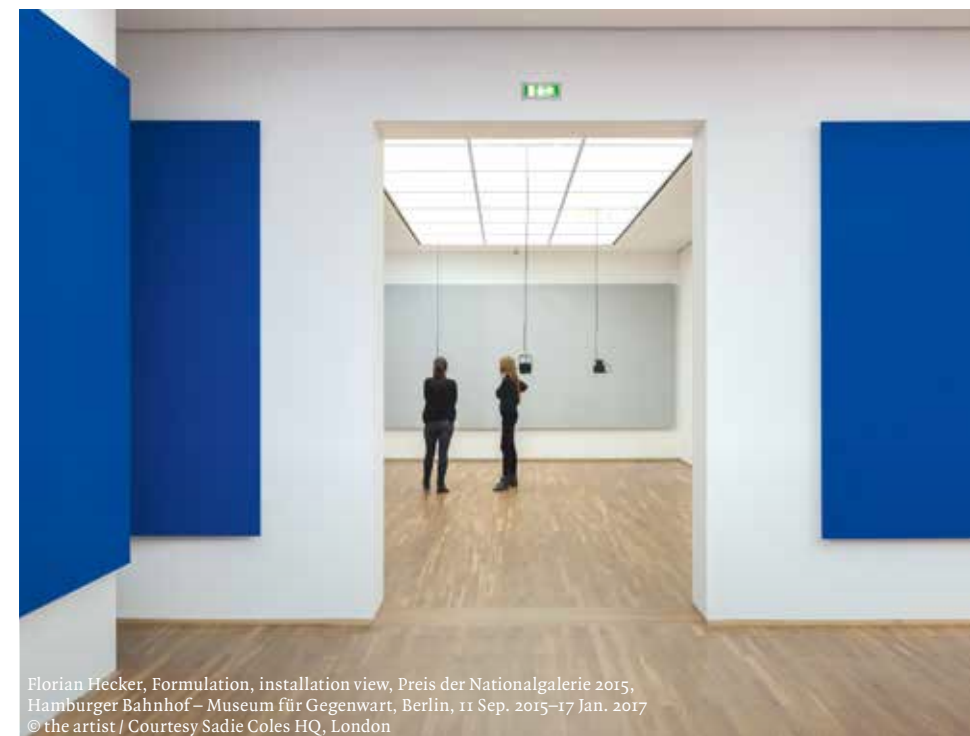
“Florian Hecker: Hallucination, perspective, synthesis”: the title of Florian Hecker’s exhibition at Kunsthalle Wien speaks volumes about his work as a whole. The artist’s audible works mine the possibilities of sound research and audio manipulation, breaching the coherence of experience.

Sound as sculpture: while it is true that Florian Hecker has exhibited alongside installation artists such as Cerith Wyn Evans, Mark Leckey and John McCracken (artists with a penchant for psychedelic effects), Hecker has a fundamentally different idea of what a sound sculpture could be. Hecker’s works do not turn sound support media into minimalist art objects that visually interact with one another, asserting their physical presence in an otherwise stripped-down space. Artistically socialized in the Vienna electronic music scene of the 1990s, the artist does not make sound visible – a desire he alludes to in the title of his 2009 exhibition “See this Sound,” hinting at a condition of sound art’s entry into the white cube of the Lentos Museum. Sound is to be explored in its material dimension rather than its visual translation, becoming a subject of study in a digitally manipulated state. In contrast to a work by Mark Leckey, for example, the speakers in Hecker’s installation are not space-consuming fetish objects of a gleefully dissident, emotionally-charged pop and youth culture, but modest functional fixtures.



Florian Hecker, 3 Channel Chronicles (Performance), Push & Pull, mumok, Vienna, 12 Oct. 2012, processed performance still
© Manuel Gorkiewicz, 2010

At an initial level, the sculptural quality of sound – more precisely, its spatial quality – emerges from a perspectival, decidedly non-immersive directing and control of sound intensity. This is also evident in Hecker’s purist rejection of multichannel mixes, both in the installations and in his physical recordings,



Florian Hecker, Formulation, installation view, Preis der Nationalgalerie 2015, Hamburger Bahnhof – Museum für Gegenwart, Berlin, 11 Sep. 2015–17 Jan. 2017
© the artist / Courtesy Sadie Coles HQ, London

Thomas Edlinger is head of the Danube Festival in Krems and works as a radio producer and author. As of winter semester 2016/17, he lectures on Art and Knowledge Transfer at the University of Applied Arts Vienna.

Florian Hecker studied art at the Academy of Fine Arts Vienna and computer linguistics and psycholinguistics at the University of Munich. Exhibitions include Sadie Coles, London; MMK Museum of Modern Art Frankfurt; Hamburger Bahnhof, Berlin. Florian Hecker lives and works in Kissing, Germany, and Edinburgh, UK.

which have been released by such electronic labels as Editions Mego and Pan. In an art space, perspective means first and foremost that the hearing experience changes drastically depending on the visitor’s distance from the sound sources. His recent work takes this same principle a step further, in that he manipulates the order of computer-generated sounds in a way that disrupts the ear’s sense of orientation in the space. Hecker generates acoustic illusions in which the visual location of the sound source no longer corresponds to what is being heard, or acoustically perceived, for that matter. Borrowing a term from otolaryngologist Bertrand Delgutte, Hecker calls this illusion-generating process “chimerization” – the systematic molding or reshaping of one audio source through a second.

Recent years have seen Hecker expanding this practice of changing “topological volumes” (as he calls his data arrangements) from reference-less, computer-based sounds to the human voice and its manipulation. The artist’s fascination with the materiality of sound-as-object shows his proximity to speculative realism, a movement associated with such philosophers as Quentin Meillassoux. Hecker even refers to Meillassoux’s notion of “hyper-chaos” in a text accompanying the CD “Speculative Solutions,” describing its compositional concept of sudden intensity changes of multiple squashed sound episodes into bursts of noise that appear extremely crystalline. This context was also the starting point for “Chimerization” at the 2012 documenta 13, a work based on a recorded voice libretto from the Iranian writer and philosopher Reza Negarestani that explores the transition from semantics to sound, from narration to stammering. Hecker understands his work with the possibilities of sound

as dealing with “immaterials” – the same paradoxical forms of being that French philosopher Jean-François Lyotard presented in 1985 as part of a widely-acclaimed exhibition at the Centre Pompidou in Paris. These intangible immaterials are generated and later edited in cooperation with a team of specialists in signal processing, audio programming and psychoacoustics, by way of specially-developed algorithms. Hecker’s artistic and scientific authorship beings with the programming, not unlike today’s fragrance creators who design at the molecule level, intervening in a reality that is at first imperceptible to human senses and can only be experienced later. Hecker describes this tension between the exploration and manipulation of the perceptible as a Möbius strip. One side of the strip captures what can be formulated in algorithms before it continues in a dislocated form on the other side. All things considered, it appears that “Hallucination, perspective, synthesis,” the title of Hecker’s new exhibition at Kunsthalle Wien, speaks volumes about the artist’s overall intentions.

EXHIBITION

“Florian Hecker. Halluzination, perspective, synthesis”

17 Nov. 2017–14 Jan. 2018

Opening: Thu., 16 Nov. 2017, 7:00 pm

Kunsthalle Wien Museumsquartier,
Museumsplatz 1, 1070 Vienna

OPENING

ART HAS ALWAYS SEIZED ON THE LATEST TECHNOLOGIES

NEW DEGREE PROGRAM RISES TO GLOBAL CHALLENGES

Interview by Salomea Krobath



Gerald Bast and Eva Maria Stadler
Photo: Christian Wind

Salomea Krobath studied social sciences and Chinese in the Netherlands, China and the UK. She has been working as a freelance journalist for the news magazine "profil" since 2014.

A new degree program at the University of Applied Arts Vienna trains tomorrow's experts in interdisciplinary thinking. University rector Gerald Bast and professor Eva Maria Stadler spoke to VIENNA ART WEEK magazine about why art is especially well-suited to addressing current and future global problems, and about the role new technologies play.

Society faces complex challenges in a world that is increasingly networked and fast-moving. This autumn, the University of Applied Arts Vienna has started its "Cross-Disciplinary Strategies – Applied Studies in Art, Science, Philosophy and Global Challenges" course of study to equip future generations with necessary problem-solving skills such as interdisciplinary thinking and dealing with the latest technologies. The four-year bachelor's program combines knowledge from the fields of art, philosophy, new technologies, economics, politics and global challenges.

What made you introduce a new degree program?

Gerald Bast: Where the current, specialization-focused education system falls short is the link between various bodies of knowledge. This shortcoming is becoming more and more drastically evident. We see the networking going on, and the growing complexity of problems in our world. Dealing with this is a huge problem in today's society, as both politics and the labor market attest. People cannot live with uncertainty and follow Pied Pipers who promise safety.

Eva Maria Stadler: Which is why the solutions should have a strong networking component as well. So we combine artistic methodological competence with knowledge of the latest technologies and natural science subjects to better deal with global challenges.

With human rights expert Manfred Nowak, molecular biologist Renée Schroeder and artificial intelligence expert Robert Trapp, it seems you had no problem finding high-caliber lecturers ...

Gerald Bast: It is interesting that people of that caliber immediately jumped on the idea. Major scientists and scholars share a growing awareness that this will be the future of academic education – in tandem with specialization, of course.

How does the artistic approach help solve global problems?

Eva Maria Stadler: The task of art is to look at things from a different perspective. It shows how to deal with knowledge that you do not understand straightaway. You learn to ask questions and endure failure. Art and its institutions have always played a vital role in times of social upheaval.

Gerald Bast: New areas of work are emerging and with them the need for new skills such as dealing with risk, ambiguity and uncertainty. All of these are skills used in artistic production. This is the essential point, why we incorporate art into this study and why we criticize the fact that it plays too little a role in schools – we will pay dearly for that.

The use of new technologies is becoming increasingly important as well. What role does art play in that case?

Eva Maria Stadler: Art has always seized on the latest technologies and expanded their role in society.

Gerald Bast: Without artists, nothing would have come of the purely technical invention of television or the Internet. Art goes to the limits of the technically feasible and beyond. I think we'll be seeing another interesting time soon, as art starts to experiment with synthetic biology or the combination of artificial and natural intelligence.

For more information about the "Cross-Disciplinary Strategies – Applied Studies in Art, Science, Philosophy and Global Challenges" degree program, visit www.dieangewandte.at/cds

LIKE MANNA IN THE DESERT

THE BATLINER COLLECTION IN THE ALBERTINA

Interview by Eva Komarek

With the permanent loan of the Batliner Collection, the Albertina has for ten years boasted an “educational trail of Modernism,” to quote director Klaus Albrecht Schröder. Eva Komarek talked to him about acquisition decisions, the collection’s future, and the indivisibility of art.

The Batliner Collection has been in the Albertina for ten years. In what way has this permanent loan repositioned the museum?

Klaus Albrecht Schröder: The major change was the fact that we now had a permanent exhibition for the first time in our history. The range covered by the collection – international Modernism, painting from French Impressionism through to Picasso, and in particular the figurative trends of Pointillism, Fauvism and German Expressionism right up to Surrealism – was already existent in the Albertina’s collection of drawings, but we didn’t have a public collection. This is because Archduke Friedrich, the last resident of the palace, hadn’t signed the abdication from the throne after the Monarchy had collapsed in 1918 and had taken all collections with him, apart from the drawings and prints. The Batliner Collection enabled the Albertina to show tangible proof that art is indivisible not only in its doctrine of exhibition and presentation, but also in the public collection.

You succeeded in winning this collection for the Albertina. How did this come about?

Klaus Albrecht Schröder: Senator Herbert Batliner and I have been close friends for many decades, and I put his collection on show for the first time in the 1990s in Vienna. I was also agent for showing part of it in Salzburg, after which he gradually came to the conclusion to preserve it for posterity and put it at the disposal of the general public as his legacy. The concept devised by the Albertina utterly convinced Dr Batliner, and I believe there hasn’t been a day since that he hasn’t been happy about this decision. For Vienna, where 800,000 to 900,000 visitors see the collection every year, this history of painting, this educational trail of Modernism, appeared like manna in the desert. There’s no comparable collection of modern painting in any of the Viennese federal museums. In the early 1960s, Werner Hoffman attempted to do something like this sporadically in the Museum of Modern Art in the 20er Haus, just founded at the time, but this became stuck in the rut at the outset for lack of possibilities.

Will the collection be expanded?

Klaus Albrecht Schröder: Herbert Batliner has never stopped collecting since we were given charge of it in 2007. He extended the collection to the value of more than 35 million euros. With a few exceptions he mainly purchased contemporary art, with Georg Baselitz, Arnulf Rainer, Anselm Kiefer and Alex Katz at the core.



Klaus Albrecht Schröder, photo: Christian Wind

Eva Komarek inherited the love of art from her artist father. Professionally, she has devoted herself to business coverage for Dow Jones, the “Wall Street Journal,” Reuters and “WirtschaftsBlatt.” She started the art market column in “WirtschaftsBlatt” and served as its editor from 1996 on.

What will happen to the collection in the case of Dr Batliner’s decease?

Klaus Albrecht Schröder: His children have signed a contract providing for the collection’s retention in the Albertina. It is indivisible and inalienable as the legacy of the married couple and collectors Herbert and Rita Batliner.

How are acquisition decisions made?

Klaus Albrecht Schröder: Basically this is his decision, but I suggest things to him. Normally nothing is purchased that we don’t think is good. It has to fit his personality, his collector’s eye, and fill gaps in the collection. I was fortunate to suggest to him acquisitions like “Reclining Woman” of 1909, probably one of Erich Heckel’s most important works, or the last picture painted by Ernst Ludwig Kirchner in Dresden before he moved to Berlin in 1911. He was delighted to follow up my recommendation and purchase the works for the collection.

To what extent are museums dependent on such loans?

Klaus Albrecht Schröder: Totally. In Germany it’s common practice: the Hamburger Bahnhof – Museum of Contemporary Art of the Nationalgalerie in Berlin consists of two major permanent loans: the Brandhorst Collection in Munich, for which the Bavarians have built a large museum, still belongs to Brandhorst; half of the Kunsthaus Zurich consists of permanent loans. We are fortunate that people exist who make their collection available to the general public. This is a long and tedious process and not every collector is willing to do it. Dr Batliner had been collecting for more than 40 years before he made the resolution to put his collection at the disposal of the general public. There isn’t a museum anywhere that would be able to acquire from the public purse the Francis Bacon, the ten Picassos, early Mirós and Chagalls that we have. But this is nothing new. Two hundred years ago Wilhelm von Humboldt said: we collect collectors because we’re so poor.



Franziska Niemand, Nadine Wille, Barbara Höller, Gudrun Wallenböck and Rainer Stadlbauer (f. l. t. r.)
Photo: Christian Wind

NO ALTERNATIVE

ALTERNATIVE SPACES 1050

Text by Christian Bazant-Hegemark

Spaces operated by artists mostly combine their own artistic agenda with a scrutiny of artistic practices. They act in a utopian fashion and link individual aspects to general ideas, taking the “lab” for what it is in the first place: a place where the practice of art production dovetails with that of exhibition.

In Vienna’s fifth district there is a high concentration of autonomous art societies that act in very diverse ways. In total, they give a pretty good overview of various aspects of contemporary art. Contemporary art production is characterized, above all, by a great variety of processes and works; an unambiguous, linear understanding of such processes would miss the point. This is why describing the heterogeneity, parallelism and multiplicity of contemporary concepts of art in a confined geographical area or urban district is in itself an act of socio-political value.

The projects presented here all evolved as grassroots initiatives and can therefore quite naturally address art at its basis, which is rarely possible in traditional institutions such as collections, museums or art halls.

Most spaces operated by artists combine their own artistic practice with the necessity of a more general questioning of artistic practices. They associate the individual with the general and diminish the distance between them, thus acting in a utopian fashion. The thematic orientation is usually the direct consequence of the artistic interest of their respective operators, many of whom pursue their own creative processes at the same address.

Their essential motivation is mainly to visualize the theories and solutions of contemporaries, not least as a way of making them negotiable. There is therefore also an element of self-empowerment inherent in alternative spaces, which can effectively co-shape and extend today’s varied artistic canon. Alternative spaces are rarely interested in income from sales of exhibited works; they are financed, instead, by the operators and by traditional means like public sponsoring from the urban district, the city and the Federal Chancellery.

In order to create a decent exhibition space, the connected studio spaces are frequently kept small. In the fifth Viennese district, this is true of **Pina**, **Schaustelle**, and **Kunstraum SUPER**, for example. In such spaces the term “lab,” often misappropriated by major institutions, is actually justified: these are places where the practice of artistic invention dovetails with that of exhibition.

The diversity on show is enormous: **Hinterland** is a place for intercultural, interdisciplinary projects with focus on artists from the Middle East. **See you next Thursday** focuses on the theme of artistic collaboration. **SIZE MATTERS** constantly connects at least two positions from the visual arts and film, which enter into a spatial dialogue. **Sehsaal** presents architectural and artistic interventions, making space and spatiality its thematic subject. **wellwellwell**, originally known for inviting guest curators, places more emphasis on collaborative practices between art spaces nowadays. Particularly noteworthy is **Schau-stelle**, founded by Gerhard Wolf in 2014, where “Josef Who?” conceives, develops and presents video games as a form of participatory, interactive, and social contemporary culture.

So we can see the operators of alternative spaces as cultural service providers with a highly sensitive antenna for contemporary artistic trends: they are the ones who begin to shape a picture that is then rounded off by established (and usually more stable) institutions in accord with cultural memory. And yet, the original place of art production will always be an alternative space, which, from this perspective, should actually be termed “alternative-less.”

A striking feature is the practically complete non-existence of collaboration between space operators. This is explained by the focus set by the spaces on specific mediums, materials, or curatorial concepts. Obviously there is little time left for other activities on the side of running a space and the pursuit of one’s own artistic agenda. Interestingly enough though, initiatives like wellwellwell or See you next Thursday have started to address this gap in their curatorial concepts. It remains to be seen which synergies and artistic concepts will emerge from this.

Christian Bazant-Hegemark, born in 1978, works as a painter and curator. He is represented by Galerie Voss in Düsseldorf. He studied fine arts at the Academy of Fine Arts Vienna with Gunter Damisch, Daniel Richter, and Harun Farocki, and took a PhD in philosophy (2011 to 2015, with Elisabeth von Samsonow, Felicitas Thun-Hohenstein). Various solo exhibitions, awards and residences. Lives and works in Vienna.

GUIDED TOURS

Focus Alternative Spaces 1050

Sat., 18 Nov. 2017, 11:00 am | 4:00 pm

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DOWN TO THE SMALLEST DETAIL

PIETER BRUEGEL THE ELDER

Text by Sabine B. Vogel

Pieter Bruegel the Elder is one of the most famous Old Masters, and one of the biggest attractions at the Kunsthistorisches Museum Wien (KHM) – yet there has been almost no technological examination of his work. “We want these works to be available to the public at all times and have therefore avoided moving paintings from their normal location, whether for restoration or photographs, and we do not lend them out. So there has been very little proper documentation,” explains Sabine Haag, director general of the KHM. All this changed in 2012, when the Getty Panel Painting Initiative, which focuses on research into painting on wooden panels, offered financial support. The museum owns twelve panels, the largest collection in the world. According to Elke Oberthaler, head of restoration at the KHM’s Picture Gallery, the museum received 470,000 euros “to document an initial six paintings and examine their physical stability.” Soon the decision was taken to examine all Bruegel panels in the collection by means of infrared and x-ray imaging. This immediately gave rise to several questions, as Haag explains: “Where do we go next with these results? How can we make them available? Can we apply them to other paintings? And, above all, do we want to present our examinations only to the scientific community, or should we share the results with our audience in a major exhibition?” The audience is very much interested in the combination of art history and technological insights, she adds, and so the concept for a large Bruegel exhibition emerged from the research project. From October 2018, documentation of the technological examinations will be presented along with the panels, paintings and prints, in order to “show the complete Bruegel,” in Haag’s words.

So who was Pieter Bruegel the Elder? Little is known about his life. He was born around 1525/1530, probably in Breda, and died in Brussels in 1569. Only about 40 of his paintings have survived, far fewer than works by his sons, Pieter Brueghel the Younger and Jan Brueghel the Elder. But none of his successors was as brilliant as he was; the composition in his imagery is sophistica-

ted and every detail is full of meaning. He is often described, inaccurately, as the “Peasant Bruegel,” says Haag. “Of course he was the first painter to put peasants at the center of his composition, rather than as an adjunct in the background. But the figures are not differentiated to an individual level; they are representatives of their rank and part of the bigger picture – very typical of Bruegel.” Oberthaler adds: “We work with an expert for costumes who has shown that many figures in the paintings are burghers rather than peasants. You can see many ranks.” And it is precisely those numerous details that come to the fore during our examinations: “Bruegel’s paintings are enormously detailed, and its elements, sometimes just millimeters in size, mostly make a clear statement. For viewers they are almost impossible to see, which is why we are working on a new digital tool. Every image is recorded according to identical criteria and in identical conditions. It will soon be possible to examine individual aspects of all twelve images up close – infrared images, underdrawings, or complete recordings in high-resolution – and that will remain after the exhibition ends.” Did the technological examinations also throw up any surprises? The famous “Great Tower of Babel” (1563) shows tiny workmen, huts, cranes, and hoists; the right side of the painting shows that the eighth floor is still under construction, but the image already hints that construction will fail. This side is “missing six to seven centimeters, as we were able to prove for the first time; the painting has also been cropped at the top and bottom.” Like most of Bruegel’s painted panels it is in an excellent condition, “but you can see quite a lot of mechanical damage to the paintings, such as scratches and dents, because visitors used to get closer and point at the painting.” This is in contrast to “The Suicide of Saul” (1562), which has to be elaborately restored. Afterwards “the painting will be easier to understand and will be seen in an entirely new light,” says Sabine Haag.

From October 2018, the Kunsthistorisches Museum Wien will be showing “the complete Bruegel”: drawings, prints, and of course panels. They are at the heart of a long-term research project that has produced some surprising results.



Sabine Haag and Elke Oberthaler
Photo: Christian Wind

FORM FOLLOWS RULES

PLANNING AND BUILDING IN THE MAZE OF REGULATIONS

Text by Wojciech Czaja

Karoline Mayer, Angelika Fitz and Martina Frühwirth (f. l. t. r.)
Photo: Christian Wind

What rules do we need? What rules are contradictory? And which laws serve individual interests above all? The “Form Follows Paragraph” exhibition at Architekturzentrum Wien considers how construction law and standards affect city and architecture.

For decades, Austrian planners and architects have chuckled over the fact that people walk differently in Burgenland than they do in Vorarlberg, and houses burn differently as well. How else to explain the gaping discrepancy between building regulations in Europe. The sometimes glaring differences when it comes to stairway slopes, railing height and fire protection class defies logic. But how do all these standards, guidelines and building regulations come about? How does an architect maintain a clear overview in the maze of paragraphs, not to mention creativity?

This is precisely the line of inquiry at hand in the exhibition “Form Follows Paragraph” opening on 22 November 2017 at Architekturzentrum Wien. “One of the central questions of the show is how norms and construction law affect architecture, and how they shape the city,” says new Az W director Angelika Fitz, who stepped into founding director Dietmar Steiner’s shoes on January 1 this year. “This is because the built environment we live in is characterized and formed not only by creative, but also by economic and, above all, legal forces.”

Is the exhibition explicitly aimed at lawyers, experts and journalists? “Quite the opposite,” say the three curators Martina Frühwirth, Karoline Mayer and Katharina Ritter. “Our goal is to make an accessible and also funny exhibition that would give laypeople and anyone interested insight into the nature of why architecture looks like it does, and how it looks – why toilet doors are so wide, why building entrance doors are so heavy and why most fire protection doors are so incredibly ugly.”

Much in the way of safety precautions, technical installations, building physics improvements and structural and design decisions is beyond planners’ control, Frühwirth notes. “It’s always architects who are left holding the baby whenever people are pondering a strange, possibly even impractical detail. But really they’re just prisoners of the law.”

This wasn’t always the case. The Josephinian Fire Regulations, a facsimile of which will be displayed in the exhibition, fill something like a thin brochure with just a few pages. Over time, Mayer explains, building regulations for Vienna alone have grown to more than 1,000 pages in the commented version. This is compounded by countless building regulations, construction engineering guidelines and state-specific funding guidelines. Say nothing of the approximately 2,000 Austrian standards that apply to the construction industry. How is a planner supposed to keep a clear overview of it all?

Going beyond the depiction of this madness, the exhibition “Form Follows Paragraph” addresses some hypothetical questions as well: Could the baroque variety of Vienna, the elegance of Otto Wagner’s urban rail stations or a small, angled staircase solution à la Adolf Loos ever have emerged with today’s regulations? And how would the Karl-Marx-Hof, the high-rise on Herrngasse or the residential tower on Matzleinsdorfer Platz look if all these structures were built today? Students at the Vienna University of Technology have been hard at work on this thought experiment, adapting the architecture of ten Viennese architectural icons to the current regulations. The results should be quite interesting.

“Ultimately,” says Az W director Angelika Fitz, “the exhibition has to do with all of us. Today, every one of us is part of a comprehensive insurance society that wants everything to be regulated, and has to discuss liability and responsibility whenever the smallest accident happens.” And so it remains to be seen: What rules does a society need to protect life and facilitate cohabitation? Which are overburdening, contradictory, or fulfill mostly individual interests? And what can each of us do to bring light and air back into the jungle of paragraphs?

EXHIBITION

“Form Follows Paragraph”

23 Nov. 2017 – 4 April 2018

Architekturzentrum Wien,
Museumsplatz 1, 1070 Vienna

Wojciech Czaja, born 1978 in Ruda Śląska, Poland, works as freelance journalist for daily newspapers and magazines including “Der Standard.” He is the author of numerous books including “Das Buch vom Land” (2015), “Überholz” (2016), “Der Erste Campus” (2017) and “Hektopolis. Ein Reiseführer in hundert Städte” (forthcoming). He lectures at the University of Applied Arts in Vienna and the University of Art and Design Linz, where he teaches Communication and Strategy for Architects.

CASTING LIGHT ON GRAY AREAS

THE NEW DIRECTOR OF THE AUSTRIAN FILM MUSEUM IN CONVERSATION

Interview by Christian Höller

Alexander Horwath helmed the Austrian Film Museum for the past 15 years. Now its future rests in the hands of Michael Loebenstein, who will succeed him as the new director of “one of Europe’s most agile cinémathèques” (“Der Spiegel”).

What are your most important starting points when it comes to the future direction and orientation of the Austrian Film Museum?

Michael Loebenstein: The most important thing in my opinion is to concentrate on the concept of a museum. What distinguishes a film museum from what an arthouse cinema does, for example, but also from archives and libraries? The thing I want to paradigmatically highlight is the extent to which a film museum can be a place for thinking and producing very specific ways of accessing the archive. The way people communicate with audiovisual media now, our means of recording history and our lives, is generating an ever-increasing flood of data. Museums can be places where you ask very specific questions about the historicity and aesthetics of art and recording media – more like places of reduction than of expansion and excess.

These days, film is considered an independent, high-quality art form as a matter of course. To what extent could something else be elevated to “art” status here in the institutional context? Or do you see an obligation to preserve and maintain a certain legacy?

Michael Loebenstein: Preserving and mediating a certain legacy are definitely very important parts of what

we do. So when it comes to film that is considered cinematic art, the main task is to create the best possible exhibition conditions, but also to offer the public a certain canon of important works. As far as art-status elevation is concerned, the big-name auteurs, predominantly male, are pretty much taken care of. There isn’t much left to do there. One area that still holds a lot of potential for interesting discoveries is the grey area where film meets other genres. I am speaking here of the strong tradition of avant-garde film, which I do not consider a finished thing of the past, but a genre that continues to evolve in lively dialogue with other art forms: How, for example, do recent digital, sculptural or installation-based works deal with moving images? How do these media change our understanding of spaces and bodies? What gender structures are being performed? How does it work, quite literally, this “writing with light,” or dealing with sound? This, in my opinion, is where you can really get into an interesting dialogue with other fields.

Efforts to expand the canon have come a long way as far as the history of film as a medium or dispositif of cinema is concerned. Do you see even more room for growth here, or is expansion a thing of the past?

Michael Loebenstein: The Film Museum has already done a great deal as far as the establishment and gradual enlargement of a certain canon is concerned. Because of this, I’ve channeled my passion to a somewhat different area of focus – to think of film more as a production context or cultural recording method. I am especially interested in “minor” and ephemeral forms, or questions surrounding the “usefulness” of images – film that serves a certain social formation.



Michael Loebenstein
Photo: Christian Wind

Christian Höller is editor and co-publisher of the journal “springerin – Hefte für Gegenwartskunst.”

That said, I would also like to explore specific genres and production contexts such as Eastern and South-Eastern European cinema, for example. Another area that deserves more attention is post-colonial cinema, such as film in Latin America or in South-East Asia and the Pacific.

Are there any other significant “voids” or omissions that have not been adequately considered in past decades and should be filled now?

Michael Loebenstein: I would say it is less a matter of “voids” than of leaving out certain lines of inquiry within the established canon. The role of female or feminist filmmakers, for example, is something I consider by no means marginal. I would also like to broach the topic of queer filmmaking again, either in general or historically. Female avant-garde filmmaking has been scarce in the Film Museum’s portfolio until now as well. A current feminist look at the history of avant-garde film would be extremely exciting in this respect.

Film itself takes countless forms these days, even if the cinema format has remained much the same. Can or should this formal diversity be reflected in the

Museum’s institutional context? Or should it focus on what has long been considered the “essential nature” of film?

Michael Loebenstein: The essential nature of film definitely has its place, but it also has to be questioned again and again. Another thing I’m envisioning for the Film Museum is to cast light on the new transition and transformation zones entering cinema and film right now. The museum cannot be reduced to a pure exhibition venue; instead, it should function more like a scientific laboratory, in a dynamic framework of cooperation with other institutions.

STORIES TOLD BY THE GRASS GROWING OVER THEM

HOW DEPICTIONS OF NATURE REVEAL HISTORY

Interview by Christa Benzer

Rainer Fuchs, curator of the “Natural Histories” exhibition at mumok, explains how history inscribes itself into nature and why nature can have a concealing effect on how society deals with the past.

Art history is no stranger to renderings of the landscape. Your exhibition is called “Natural Histories.” What is the difference between landscape and nature?

Rainer Fuchs: “Landscape” and “nature” are two very open terms. It depends on the context in which they are used. I chose the term “nature” because nature is generally considered free of history. On the other hand, there is a view of history that is strongly politicized by naturalization. I am not interested in stereotypical depictions of idyllic, ahistorical nature, but in how renderings of nature can actually uncover history. Hence the subtitle of the exhibition: “Traces of the Political.”

Concepts of nature and the “natural” always come hand in hand with attributions of identity. How does the exhibition counteract this?

Rainer Fuchs: By showing artistic representations of nature that deal with history in a critical way. The exhibition addresses natural law, for example, which is still being invoked as a doctrine of divine right – by the right-wing Freedom Party of Austria (FPÖ), but also by the conservative Austrian People’s Party (ÖVP), as the most recent elections have shown. The theological conception that there is something divine, natural, that can not be questioned historically, is a foundation of natural law. This, on the other hand, is about a critical reflection of historical and recent political events that are reflected in nature.

Nature is a projection screen for economic and political interests alike. How does the exhibition define its scope thematically and temporally?

Rainer Fuchs: Works from the 1960s and 1970s are key because conceptual art at that time was partly contemplating the basic conditions of art in a political way. The nature motif in Marcel Broodthaer’s 1974 winter garden “Un Jardin d’hiver” was also political. In it, he deals with exoticism and colonialism – the longing for foreign cultures while economically exploiting them at the same time. Another important historical position is Joseph Beuys’ action “I Like America and America Likes Me,” in which he criticizes American imperialism. And in 1967, Hélio Oiticica protested the Brazilian military dictatorship with “Tropicália,” an installation consisting of a sand landscape, tropical plants and live parrots. But positions from Eastern Europe like the artist groups OHO and SIGMA are very important for that time as well.

How does Austrian history figure into it?

Rainer Fuchs: We have artists like Ingeborg Strobl and Lois Weinberger, for example, whose depictions of nature always took a historical-critical approach. One section of the exhibition is devoted to reflections on National Socialism and the Holocaust, as seen in the work of Mirosław Balka, Tatiana Lecomte, Christian Kosmas Mayer and Heimrad Bäcker, among others. We show objects and Mauthausen photographs from the mumok’s extensive Bäcker archive. Bäcker was also a literary figure, by the way, and was one of the first to deal with the legacy of fascism in language: “Der Führer als Fels in der Brandung” (“The Führer as a Rock in the Surf”) is one of the examples Bäcker analyzed with regard to the naturalization of language.

How does a crime like the Holocaust inscribe itself into nature?

Rainer Fuchs: There are pictures that you wouldn’t associate with the Holocaust at first glance, like a photo series by Romanian artist Ion Grigorescu: the hand-colored photos with added text show a young woman in an idyllic landscape. The fact that she was later murdered at Auschwitz makes the photos documents of the Holocaust.

So it seems nature covered history up in that case, rather than reveal it?

Rainer Fuchs: Covering-over is inherent in nature. The exhibition is also always looking at concealment and camouflage – the proverbial grass that has been allowed to grow over a terrible point in history. But pointing out this camouflage also enables us to look past this concealment and see history again. We have a film showing the zoo in Tirana by Anri Sala: animals stroll out of the dilapidated, overgrown zoo and become a metaphor for a society that has got out of control.

A mediation program seems unavoidable for some of these works.

Rainer Fuchs: We try to elucidate historical connections through mediation, though some works contain textual elements themselves: the text on an Ingeborg Strobl installation about dilapidated chalets in the alpine region shows how the death of alpine cottages is directly tied to urban consumption patterns and the appearance of nature depends on social developments.

Christa Benzer is an editor of the art magazine “springerin” and a freelance reporter for the daily newspaper “Der Standard.”

ART DISPLAY OF THE UNCONSCIOUS

A QUICK LOOK AT THE CONTEMPORARY ART COLLECTION OF THE SIGMUND FREUD MUSEUM

Text by Stefan Musil

During VIENNA ART WEEK the Sigmund Freud Museum is showing a selection from its Contemporary Art Collection. In doing so, Freud's former psychiatric practice is being opened to the public for the first time.

There are few addresses that you can immediately assign to someone. Berggasse 19, Vienna, is certainly one of them. It used to house the residence and doctor's practice of Sigmund Freud, father of psychoanalysis, before he had to flee to London with his family in June 1938. There, at 20 Maresfield Gardens, he spent the short period until his death in September 1939. Today the latter address houses the Freud Museum London. It is a place full of his former belongings – his couch and most of his antiques; a place “full of things that have long been endowed a fetish character,” says Monika Pessler, director of the Vienna Freud Museum since 2014.

With regard to its London counterpart, the Vienna Museum can be seen as the “other side of the coin.” Today, it acts as a more or less “gutted place of remembrance” – here Pessler is citing the words of historian Lydia Marinelli – and “despite, or simply because of its gaps opens up a sensuously palpable space for thought, likewise a specific place for remembrance.”

In the meantime the museum attracts 100,000 visitors a year on a floor space of only 280 square meters. Apparently the interest in reviewing Freud and his work and permanent effect on the world continues without abating. It is addressed and made visible not only in terms of cultural history, but also becomes tangible through art, contemporary art in particular.

For Monika Pessler, this is a matter of principle: “Preserving and activating cultural heritage only makes sense if you integrate it into the contemporary discourse and hence contribute to current issues. Art is a wonderful instrument for linking the past and the present, and for critically reviewing psychoanalysis and its potential. No less a figure than Thomas Mann designated Freud's work as *Kulturwerk*, ‘cultural work’. As such, it needs to be activated and discussed over and above its form as therapy.”

Accordingly, the Freud Museum has in the meantime gathered an impressive collection of contemporary art, pre-eminently items of conceptual art. The “Contemporary Art Collection of the Sigmund Freud Museum owes its origin and inspiration primarily to the conceptual artist and Freud connoisseur Joseph Kosuth. Through the agency of Peter Pakesch, Kosuth created the work “Zero & Not” for the Freud Museum in 1989, the 50th anniversary of Freud's death. This was succeeded by Kosuth's appeal to his fellow artists to

Stefan Musil lives and works in Vienna as art historian, freelance cultural journalist and music critic.



Monika Pessler
Photo: Christian Wind

likewise endow and donate art, Pessler relates. Since 1990, works by many internationally renowned artists have thus landed in the collection, including by John Baldessari, Pier Paolo Calzolari, Clegg & Guttmann, Jessica Diamond, Marc Goethals, Georg Herold, Jenny Holzer, Ilya Kabakov, Sherrie Levine, Haim Steinbach, Franz West and Heimo Zobernig.

It is an ongoing dialog of artists with the psychoanalyst's “cultural work,” for the collection is growing. Recently, works by Susan Hiller, Wolfgang Berkowski and Victoria Brown were added to the collection. For the 75th anniversary of Freud's death in 2014 the holdings were shown at 21er Haus under the curatorship of “founding artist” Joseph Kosuth. Some of them are now being made accessible to the public once more for a brief period as part of VIENNA ART WEEK.

For this selection, Freud's former psychiatric practice is being opened to the public for the first time. In these rooms the old woodstove still stands today in the dark kitchen with the original tiles, where Freud used to brew his tea.

It is also a preview of 2020, when the Sigmund Freud Museum is to be radically refurbished and given double the museum space, enlarged by the former private rooms of the Freud family and reinstalled in a new presentation.

The former psychiatric practice is then to be used as permanent exhibition space for the works of the conceptual art collection. For Pessler, this is killing two birds with one stone: “The new museum concept enables us to present art as a fundamental testament to the complex history of the critical reception of Freud and psychoanalysis. Mind you, this is the very place where Freud developed the method of free association in order to sound out unconscious processes and lift them into the conscious mind. The former function of the exhibition rooms and current display spaces can now, at least by tendency, be conciliated with those of art. This correspondence of artwork and environment encourages a special awareness for the exhibits and their significance, and it might as well reveal insights of another kind into the nature of psychoanalysis.”



Hubert Klocker
Photo: Christian Wind

I'M NOT INTERESTED IN CLICHÉS

HUBERT KLOCKER ON VIENNESE ACTIONISM

Interview by Christine Imlinger

Hubert Klocker is director of the Friedrichshof Collection. As a member of Art Cluster Vienna, the Stadtraum Sammlung Friedrichshof has participated in VIENNA ART WEEK since 2016. Klocker discusses the position of Viennese Actionists today and the reappraisal and catching-up museums need to do when it comes to work by Otto Muehl or Hermann Nitsch, for example.

Christine Imlinger
is editor of the
daily newspaper
"Die Presse" in Vienna.

You are in charge of one of the most comprehensive and important collections of Viennese Actionist work. Yet the masses still associate with "Friedrichshof" communes and scandals. How do you counter this?

Hubert Klocker: You are right; it is the most comprehensive private collection of works by the Actionists from the 1960s and 1970s. We show part of the collection on a permanent basis, and we contextualize the holdings with an internationally-oriented exhibition program. This year, we're presenting more recent works by Helmut Lang. Because of this effort, people are starting to register that the Friedrichshof has changed since the Commune ended in 1990 into a place with a hotel, a toque-blanche restaurant, a space for living and relaxation and, yes, exhibition spaces. We do this by our bootstraps, though, without public funding. It's difficult and now rather unusual in Austria.

What is your take on the old scandal clichés? Or have the Actionists become mainstream? One thinks of the Nitsch paintings hanging in the office of former Lower Austrian governor Erwin Pröll, etc.

Hubert Klocker: I'm not interested in clichés. They obscure what really matters. The fact is that Viennese Actionism has gone through a phase of art-historical reappraisal. The question as to which paintings politicians hang in their offices has no bearing on a serious assessment of their content.

How and in what direction do you want to steer the perception of Actionism?

Hubert Klocker: It is about sensitizing people through serious and critical mediation. Viennese Actionism is profound, but it is not an easy, pleasant and decorative art. It pokes fingers in wounds that shaped the intellectual and cultural-political development of Austrian society after the catastrophes of the first half of the 20th century – and continue to do so today. The artists offered something psycho-hygienic while simultaneously developing works with a splendid, forward-looking formal language. I was able to contribute something in terms of the museum mediation process. It was often a hard thing to do – bear in mind that for political reasons none of the artists represented Austria at the Biennale or were offered a professorship at the art academy. That says a lot.

What led you to Actionism?

Hubert Klocker: Intermediality piqued my interest even as a high school student in the 1970s. I studied in the US for a year and became acquainted with important performance theorists such as Herbert Blau and Richard Schechner. It is because of this that I recognized the internationally important position for what it was, and was soon able to put this knowledge to work in exhibitions and books.

How has your perception and interest changed with time?

Hubert Klocker: The challenge is in the intermediality. Individual works are complex; the perspective on them changes constantly. The overall assessment of Nitsch suffers from the fact that people focus almost exclusively on his painting. As outstanding as it is, hardly anyone witnessed his main work, the 6-day play by the Orgiastic Mystery Theater. Hermann Nitsch influenced theater; he is a composer and director. I pointed this out with an exhibition at the Austrian Theater Museum.

How far has the reappraisal come from your point of view? Do the Viennese Actionists have their proper place in art history?

Hubert Klocker: Yes, they do. Internationally, they are perceived as having made a major contribution to the performative turn in art. Austrian art history places them in the direct lineage of Wiener Moderne. I am happy to have given both interpretations a significant boost.

How would you assess the attention of public museums?

Hubert Klocker: There is still a lot to be done at the international level. But the impetus for it has to come from Austria. The Museum moderner Kunst (mumok) has done a great deal of necessary work with survey exhibitions. But all museums, especially the Belvedere and Albertina, have to do their part. We still need a serious reappraisal of Otto Muehl's work, but his scandalous biography gets in the way. Hardly anyone really knows him. The last comprehensive exhibition of Rudolf Schwarzkogler's work was 25 years ago, and it's high time for a critical survey of Nitsch's paintings.

CREATIVES ARE QUICKER TO PICK UP ON TRENDS

MACHINE POWER, CREATIVITY AND CONVERGENCE: A CONVERSATION

Interview by Eva Komarek

Vienna's reputation as a culture and history hotspot is well known around the world. Its thriving start-up scene – particularly in the information and communication technology sector – less so. And yet the creative industry has an important hand in that area as well. As Gerhard Hirczi, managing director of the Vienna Business Agency put it: you need both.

Eva Komarek inherited the love of art from her artist father. Professionally, she has devoted herself to business coverage for Dow Jones, the "Wall Street Journal," Reuters and "WirtschaftsBlatt." She started the art market column of "WirtschaftsBlatt" and served as its editor from 1996 on.



Gerhard Hirczi
Photo: Christian Wind

Few think of Vienna as an information and communication technology (ICT) boomtown. Why is that industry so drawn to this city?

Gerhard Hirczi: As a world capital of culture and history, Vienna is known for something else. But there is also Vienna as a business location. The innovative

milieu has ballooned in the last 15 to 20 years: with 200,000 students, Vienna is now the largest university city in the German-speaking world; the number of research companies and institutes has tripled to around 2,300; and the start-up sector has seen rapid growth over the past five to seven years, particularly in the ICT sector.

To what extent does Vienna benefit from more start-up activity?

Gerhard Hirczi: Enormously. Start-ups become an economic pillar in their own right, and can partly offset the slump in certain economic areas. When a city has a lot of innovative start-ups that find important solutions for society, it creates an international profile that we as promoters of trade and industry need. The word "business" shouldn't only conjure images of Paris, London and Berlin – people should think of Vienna as well.

To what degree is the creative scene connected to IT?

Gerhard Hirczi: They are converging more and more. That was not always the case. Creatives and technologists used to be on opposite ends of the spectrum, now they work together. We are actively trying to encourage this through our participation as a business agency at VIENNA ART WEEK, for example, or by organizing a competition of digital formats by creatives. The creative economy plays an important role in digitization. We need human intelligence and creativity because technology will not be able to replace those particular areas. But then, machine power is in human hands. Take design or craft, for example: 3-D printing has made it easier to realize designs and prototypes. We've also noticed that creatives are often more flexible and willing to take risks, are quicker to pick up on trends and consequently tend to serve as role models.

IT'S ABOUT ARTISTIC EXPANSION

GAME ART IN THE GALLERY CONTEXT

Text by Rainer Sigl



Christian Bazant-Hegemark, Josef Who and André Stolzlechner (f. l. t. r.)
Photo: Christian Wind

HOLLEREI Galerie is showing video games in an exhibition for the second time – breaking new ground in the process.

Rainer Sigl studied German philology and art history. He is a freelance journalist writing and speaking about digital media and video games for radio FM4 and "Der Standard," among others.

"Video games are one of the few entirely new creative media of the 21st century," says Christian Bazant-Hegemark, curator at HOLLEREI Galerie. "What's interesting is that there is still no language for how they can best be presented in the art context." The most financially successful entertainment medium on the planet – the gaming industry surpassed Hollywood years ago – has already found its way into institutions like the MoMA in New York, but there is still a lot of pioneering work to do. "We as a gallery are interested in the passion of creative minds," Bazant-Hegemark says. "The challenge is finding a way to present an artistic vision in the gallery context beyond the concrete product of the video game."

Of course, not all games are equally well-suited for that. "It's difficult to speak of an artistic vision in the case of high-gloss productions that are created as mere entertainment products, with a multi-million budget and often hundreds of employees behind them. It's different in the case of games by smaller teams or individuals who work independently of the commercial mass market," says Josef Who. The Vienna-based game developer is one of the exhibited artists selected on account of geographic proximity and, above all, artistic quality. Images and installations by Broken Rules, Lost in the Garden, Stephan Hövelbrinks, Georg Hobmeier and Amanita Design aim to illustrate the aesthetic vision of games apart from pure product or merchandising.

"We want to break the rules and expand the conversation," says gallery owner André Stolzlechner, who co-runs HOLLEREI Galerie with his wife Margit and Bazant-Hegemark. "The goal is to present high-quality work and also to surprise a gallery audience, to say: Look at this! It's an investment in the future that also has to do with sustainable positioning for us as a gallery." The trick is to "smuggle" the new medium in from time to time for an art public to look at, and then let the work speak for itself. "Technology and art have always gone hand in hand," says Bazant-Hegemark. "It's about artistic expansion. After all, photography and film have also been acknowledged as independent art forms in the mean time."



Luzia Reinthaler, Federica Martina, Notburga Coronabless and Andrea Kappes (f. l. t. r.)
Photo: Christian Wind

THE PAINTING BEHIND THE MINISTER

Text by Maria Christine Holter

A VISIT TO ARTOTHEK DES BUNDES, THE AUSTRIAN ART LENDING LIBRARY AT 21ER HAUS

When government officials are photographed in their offices, it is very often in front of an impressive modern or contemporary artwork. These artworks are usually property of the Republic of Austria. They are managed by the Artothek des Bundes (Austria's art lending library), which is located at 21er Haus and administratively affiliated with Österreichische Galerie Belvedere. The collection has more than 37,000 works in stock – a number that continues to rise.

Maria Christine Holter lives and works as an art historian and curator in Vienna. She studied art history in Vienna and Berkeley, USA, and had an internship with the Museum of Modern Art (MoMA), NYC. Her work includes in-situ and follow-up exhibition series; guest curatorships at museums, art halls, galleries and alternative spaces; consulting for exhibitions and collections; numerous publications on contemporary art.

Each year, works from around 100 Austrian artists are purchased with funds from the art department's budget, where they are incorporated into the Artothek des Bundes and its digital image database (www.artothek.info), which started in 2003. In step with contemporary art trends, the Artothek has increasingly been collecting not only traditional painting, graphic arts, sculpture and photography, but "new media" works as well. This comes with a conservation challenge because the many works acquired since 1945 call not only for management, but expert care as well. Notburga Coronabless, director of the Artothek, is responsible for both. Her small team includes an administrator who concentrates on the digitization and preservation of audio-visual media, and a restoration specialist.



Notburga Coronabless, Federica Martina, Andrea Kappes and Luzia Reinthaler (f. l. t. r.)
Photo: Christian Wind

The underground warehouse at 21er Haus – home to the lending library's more than 1,000 square meters of storage, including a supply and workshop area – contains flat-file cabinet upon flat-file cabinet, ceiling-high sliding walls and wall-racks of paintings and sculptures, with monumental and installation works standing loose around the room. "Around 8,000 of the collection's works are currently on display in government ministries, embassies and other federal agencies for representation purposes; some of them are on show in current exhibitions, but the storage already seems overstuffed anyway," Coronabless notes, citing the lack of space. "700 works leave our facility every year, but about the same number come back from loans." Is most of the demand for collection "highlights," especially "big names"? "Of course we get requests for Lassnigs, Mikls and Rainers, but with good art consulting, we are also managing to get more and more younger, up-and-coming artists in prominent places. This is probably one of the nicest outcomes of my work as a curator."

Artothek des Bundes im 21er Haus

Österreichische Galerie Belvedere
Schweizergarten | Arsenalstrasse 1, 1030 Vienna
www.artothek.info

HUNTERS AND GATHERERS

Michael Klaar
Photo: Christian Wind

“Getting better all the time!”

For the pianist and conductor Michael Klaar the “crazy idea” of building up a collection cropped up already while he was still a teenager. Inspired by the Kunstmuseum Basel, whose collection owed its existence mainly to donations, he wanted even as a 13-year-old to buy works for the Vienna Museum of Modern Art. “Unfortunately, in contrast to the Swiss art patrons I was neither heir of a pharmaceutical company nor banker. This painful realization thwarted my childhood plans; but the impetus to collect art remained.”

Today Klaar’s collection encompasses works by such great names as Vito Acconci, Paul McCarthy and Gerhard Richter. But the art scene never fails to have a few surprises up its sleeve: just recently he was able by chance to enrich his collection with works by the young Georgian artist Nino Sekhniashvili and by Pawel Althamer. Today collecting is more fascinating than ever: “The realization that a definitive justification for the collected works remains wishful thinking despite all attempts at explanation is an inexhaustible source of spiritual nourishment.” Klaar closes with the words of philosopher Paul Valéry: “A work of art should always remind us that what we see is something we have never seen before.”

HOW TO BECOME AN ART COLLECTOR

Text by Salomea Krobath

How do collections evolve, and what is the secret of successful art acquisition? VIENNA ART WEEK magazine asked some prominent collectors.

Salomea Krobath studied social sciences and Chinese in the Netherlands, China and the UK. She has worked as a freelance journalist for the news magazine “profil” since 2014.

“We like it to be a bit political.”

Bernhard and Ruth Moss already purchased their first works while they were still students. It was always the individual work that motivated them to buy, the purchase was usually subjective, spontaneous and impulsive. In order to guarantee a constant quality level they agreed on three rules of play: the works should irritate, confront and challenge – and that every day. “The work has to remind us day in and day out that the world out there is not quite what it seems

to be. We also like it to be a bit political and autobiographical.” The art patrons tend to surround themselves with the reverberations of artists who see themselves as “seismographs of society”: “The works must influence existence, stimulate thought and discussion. Because it’s all the same whether you own one work or 10,000.” Accordingly, the couple recommend art acquisition that is as intuitive as it is relaxed: “Simply start, stay at it, and take your time. If you put the focus on quality and extraordinariness you’ll be fine.”

Bernhard and Ruth Moss
Photo: Christian Wind



ART AND THE GROUP

THE VIENNA INSURANCE GROUP'S COMMITMENT TO ART



Barbara Grötschnig
Photo: Christian Wind

The Vienna Insurance Group (VIG) has a wide range of cultural agendas and demonstrates how natural and varied dealing with art can be.

The VIG's headquarters in the Ringturm office tower is home to two art collections. Employees can borrow works from these collections for their own offices. "Art should be a permanent part of a stimulating work environment. It has become an important reason for our employees to identify with our company," says Barbara Grötschnig, the Group's art commissioner. The two art collections come together in the stairway. The collection of Wiener Städtische Versicherung is growing steadily and includes works by recent and emerging Austrian artists. Numbering several thousand objects, this collection focuses on the second half of the 20th century. In the vertical display of the stairway, it faces the still new collection of the Wiener Städtische Versicherungsverein, the VIG's main shareholder. This collection grew from a key project, the wrapping of the Ringturm, during which the first works were purchased. Instead of aiming to demonstrate a central core, this arrangement by curator Philippe Batka tries to identify different concentrations of content that exist side by side. "Many of the artworks defy any clear categorization. Their ambigui-

ty and movement emerge when they are placed in context," says Batka, who has put abstract paintings as well as conceptual works of contemporary art on show. "The artworks inside the office tower are viewed predominantly by our employees. But one of our initiatives is highly visible to the outside world and has acquired international fame: the wrapping of the Ringturm," says Barbara Grötschnig. This showcase project was launched in 2006 and presents art on a surface of 4,000 square meters. Five of the ten wrappings created so far were made by artists from countries in the CEE region where VIG does business. Grötschnig is excited about the work on show this year. It was created by Mihael Milunović from Serbia, who has replaced the Ringturm with a mountain. To the artist, this motif expresses longing, but it also functions as a surface onto which individual goals and principles can be projected. "People love the image," says Barbara Grötschnig, while keeping an eye on reactions in the media and social networks as she does every year.

CUTS TO THE QUICK

ON BODIES, SURGEONS AND ARTISTIC METHODS

Text by Daniela Fasching



Michael Stampfer and Christina Lammer
Photo: Marlene Rahmann

Christina Lammer has explored the human body and its perception in medicine and society for years. In a discussion with Michael Stampfer, director of the Vienna Science and Technology Fund (WWTF), she speaks about why she as a sociologist has increasingly turned to artistic methods, and how natural sciences and art meet in the operating room, of all places.

Daniela Fasching, born in Eisenstadt in 1986, studied English and art history in Vienna and London (Royal Holloway). She works in Vienna in the fields of museum education (Kunsthalle Wien) and science communication (ACDH). Her main areas of interest are cultural mediation, aesthetics of reception, and addressing social- and identity-political questions in the visual arts.

Christina Lammer's work yields beautiful, poetic, sometimes startling images. At some point, the question of bodies and physicality in medicine (now her specialty) led the trained sociologist to pursue methods beyond the traditional tools of the social sciences. In images, she saw a way to shed light on the world of surgery, a realm that, though very often depicted in fiction, is often obscured from real insights. Rather than evaluate interviews and questionnaires, she makes film recordings in and around the operating room or allows surgeons to show their own creativity: "For me, it's about developing methods that enable us to experience concrete procedures. It's another kind of knowledge."

Lammer's practice sounds out disciplinary and institutional boundaries, but it can strike a painful nerve with viewers as well. It grates against popular stereotypes ranging from white-clad super-humans to inhuman gods, not to mention longstanding physical taboos. Basically, the researcher takes critical and emotional reactions as a positive sign. She defends

herself against accusations of voyeurism or the glorification of the surgeon figure, however: "I am much more interested in the relationship aspect, like the question as to how a surgeon who has to cut into the human body goes about building trust, both physically and verbally." In other words, what's being examined is as much the surgeon's embodied ability as the bodies of his or her patients.

In an interesting reflection of her own hybrid role between research and art, Lammer is constantly discovering individual, highly intuitive acts in surgical practice that go beyond standardized rules and scientific knowledge to border on the artistic. Michael Stampfer, director of the Vienna Science and Technology Fund, which has sponsored several of Lammer's projects, sees real potential in this unorthodox research methodology: "The artistic element is a way of tracking down reality and creating evidence. That sounds like a contradiction, but it isn't."

AN ARCHEOLOGY OF MEDIA AND MATERIALS

ON THE EXHIBITION “MATERIAL TRACES”

Text by Helmut Ploebst

An exhibition curated by Felicitas Thun-Hohenstein for Charim Galerie examines networks, expansions, extensions and rapprochements between body and materiality. Hence the name and theme of the exhibition: “Material Traces.”

In the “Material Traces” exhibition, curated for Charim Galerie and featuring Lynda Benglis, Carola Dertnig, Roberta Lima, Dorit Margreiter and Ingrid Wiener, among others, Felicitas Thun-Hohenstein is concerned with “intermateriality.” “It means,” Thun-Hohenstein explains, “that material is treated as an element of the visual arts on a par with concept, form and body – in the ‘waywardness’ in which it acts and reacts in itself and in relation to mediality, technical transfer and physical gestures.” The works uncover “an archeology of media and materials,” identifying “artistic procedures and temporal processes in interaction with the materials used.”

“I gave the curator a completely free hand,” says Miryam Charim. “Not all the artists in the show are associated with my gallery. ‘Material Traces’ also incorporates contextual, conceptual and aesthetic experiences that I could not produce on my own.” Dertnig, for example, presents a multi-layered work in which she uses film strips with textile replications by Ernst Schmidt Jr to “create a dialog between materiality and mediality.” Lima is preparing an interactive space installation and a performance that will flow out into Schleifmühlgasse. And Margreiter says about her

time exposures: “Objects, maybe props for a film or items left over from a performance, are placed on paper for at least two months. Technically a typical photographic process, but with sunlight as its ‘chemical.’ The objects become abstract because they cannot be mapped in two dimensions but take on a different materiality through light and shade.”

“The immaterial character of light,” adds Thun-Hohenstein, “becomes the producer or co-performer of the artist. Art now uses technology as an instrument, source and archive. The exhibition is about networks, expansions, extensions and rapprochements between body and materiality.” In a “Track Focus” designed by Julian Göthe, the curator refers to Donna Haraway and Karen Barad in pursuing a discourse that also determined the “Pro(s)thesis” exhibition curated by Thun-Hohenstein last March at the Academy of Fine Arts along with Berenice Pahl. “We approach one another not as blank entities, but always in an interaction between objects, human bodies, space, time and material.”

EXHIBITION

“Material Traces”

Charim Galerie, Dorotheergasse 12/1, 1010 Vienna, and Charim Events, Schleifmühlgasse 1a, 1040 Vienna

PERFORMANCE | LECTURE | INTERVENTION

“work the room”

Fri., 17 Nov. 2017, 7:00–8:00 pm

Charim Galerie, Dorotheergasse 12, 1010 Vienna

Miryam Charim, Dorit Margreiter and Felicitas Thun-Hohenstein (f. l. t. r.)
Photo: Marlene Rahmann

Helmut Ploebst, is a Vienna-based writer – e.g. “VERSEHEN. Tanz in allen Medien” (ed. with Nicole Haitzinger, Munich 2011) –, critic of contemporary choreography/performing arts for “Der Standard” etc., publicist (CORPUSWEB, NET etc.) as well as performance-, media- and communication theorist (mostly Anton Bruckner University Linz).

VIENNA IS BEAUTIFUL, BUT NEVER SMALL

ON THE CAMPAIGN “BEAUTY AND THE ABYSS”

Text by Michael Huber

Norbert Kettner, director of the Vienna Tourist Board, presents the “Beauty and the Abyss” of the Wiener Moderne to the world.

For Vienna’s city marketing there is no way around it: 2018 is not only the anniversary of the founding of the republic, 100 years ago; 1918 also saw the deaths of four titans of the Viennese art scene: Gustav Klimt and Egon Schiele, Kolo Moser and Otto Wagner. “We are not just working through their biographies, we are finding out what Viennese Modernism means today around the world,” says Norbert Kettner. As director of the Vienna Tourist Board he is responsible for a campaign entitled “Beauty and the Abyss. Klimt.Schiele. Wagner.Moser.” which aims to show the lasting relevance of the culture that Vienna produced until 1938. Its flagship is the eponymous magazine, which is based on the style of the Secession. It contains interviews with Nobel laureate Eric Kandel and Arnold Schönberg’s son Ron, as well as historical photographs and new drawings that present Klimt and Schiele as millennials.

“People are not getting tired of this topic, particularly overseas,” explains Kettner. But we intend to “give the Wiener Moderne its teeth back,” just as he did in 2012, the year of Klimt. Its decorative character – which was, for a long time, an excellent selling point for Vienna – says little about that period of turmoil, which also went hand in hand with antisemitism. “If you are proud of the bright side of history, you also have to examine the dark side.”

Michael Huber, born 1976 in Klagenfurt, has been art correspondent for the “Kurier” newspaper since 2009. He studied communication studies and art history in Vienna and New York (NYU) and took a master’s degree in cultural journalism from Columbia University, New York, in 2007.



Norbert Kettner
Photo: Christian Wind

If the innovations that characterized the Wiener Moderne are to provide guidance in the 21st century, Vienna does need to remain active. “I believe that Vienna offers great potential to culture technology companies and as a marketplace of ideas,” says Kettner. “And it has always been great at social design – just think of its mountain spring pipelines and social housing! It is not a coincidence that Vienna is now the number one when it comes to quality of life.”

In Kettner’s view, Vienna could do with more of the desire to represent – a desire that made Wagner, Moser and Klimt create their innovative works in the first place. “I’m not at all happy with the ‘small is beautiful’ principle, because it does not do justice to the role of the city. Vienna is beautiful, but it was never small. Cities are pretentious, sometimes kitschy, and we must make sure we do not lose that.”

The tourism expert hopes that residents will open their treasures to the public. Only a few of the villas planned or furnished by Josef Hoffmann, Josef Frank or Otto Wagner are on view. “When I see how private residences are made available to the public in the Czech Republic, I think we could take a leaf out of their book,” says Kettner. “We are sitting on a mountain of jewels and don’t even know it.”

www.wienermoderne2018.info

AS MUCH AS WILL FIT IN

BLICKLE RAUM ON
SPIEGELGASSE, VIENNA

Text by Claudia Bauer



Claudia Slanar, Carola Dertnig and Ursula Blickle (f. l. t. r.)
Photo: Marlene Rahmann

The Ursula Blickle Foundation turned 25 last year. Its initiator, Ursula Blickle, has supported contemporary artists and curators since 1991. The foundation is located in a renovated oil mill in Kraichtal in Baden-Württemberg, Germany, where 95 exhibitions, numerous art books and catalogs have been realized. The Ursula Blickle Video Archive, founded in 2007 at Vienna's Belvedere, is one of the most important archives for video art in the German-speaking area. The founder decided that the Blickle Raum Spiegelgasse should place a focus on performative artistic formats as of spring 2017. Ursula Blickle, Carola Dertnig, Claudia Slanar and Claudia Bauer spoke about their plans for the Blickle Raum.

Between 2014 and 2016, artist Roman Pfeffer and Gabriele Rothemann, artist and professor of photography at the University of Applied Arts Vienna, were both given the opportunity to use the Blickle Raum on the top floor of Otto Wagner's Anker building for over a year. They designed and realized numerous exhibitions and projects in dialogue with works of other artists, establishing an open space for discourse and exhibitions in an environment suited to experimentation.

Claudia Bauer reckons that the size and location of the space allow for a certain openness. Ursula Blickle couldn't agree more: "The space is more suitable for performances than for conventional exhibitions. Gabriele Rothemann's last salon with carpets and music worked very well here. I wanted to see more of this type of thing, where different art forms overlap." In 2017, Ursula opened Blickle Raum Spiegelgasse to others, in particular to three women: Claudia Slanar manages the Ursula Blickle Video Archive in the Belvedere and has curated exhibitions such as "Dance It" at the Blickle Foundation in Germany; Carola Dertnig, artist and professor of performance art at the Academy of Fine Arts Vienna; and Claudia Bauer, who has been associated with the foundation's organization and communication since the Ursula Blickle Video Archive opened at Kunsthalle Wien in 2007.

In 2017, the Blickle Raum provides a home for performative investigations integrating dance, architecture and sound. Claudia Slanar on the idea behind this focus: "It's about examining the triggers of everyday actions, conditioned behavior and distinctive movements, and about exploring them in their interdependency with spatial components. The space is provided to artists and the public as an essential element and is then returned as it was taken over: a white box with several openings."

Claudia Bauer has, for the past 20 years, been responsible for the art and culture communication at Kunsthalle Wien, Belvedere / 21er Haus and, lately, at the Academy of Fine Arts' collections. She joined the Ursula Blickle Foundation in 2007.

Six events and cooperative ventures are planned for 2017. The series started in April with the performance "Never Name the Shelf," in which Sööt/Zeyringer examined the idea of work that resists the urge to deliver concrete results. In June, Seth Weiner focused on a singing technique that relies on particular spatial conditions: yodeling. This performance, "CHEST-HEAD," was developed especially for the Blickle Raum, with the space and visitors becoming musical instruments. In August, the space housed an event in the context of the VISUAL ARTS X DANCE series by ImPulsTanz, and in September the video installation "Richard Hoeck / Heimo Zobernig, 2017," whose protagonists have both featured at the Ursula Blickle Foundation on several occasions. In October, visual artist Alfredo Barsuglia presented a participatory performance. As part of VIENNA ART WEEK, visitors will be able to see a performative arrangement by Lisa Kortschak on Friday, 17 November. Her performances and concerts, often strictly choreographed, are complemented with video and audio recordings, which always form an integral part of the setting.

Carola Dertnig is planning a "performance film shooting" with the working title "MY MOTHER MYSELF," "a cinematic and historical portrayal of a piece of contemporary history based on a photo from the era of Hundertwasser's studio on Spiegelgasse and the Café Vanilla scene in 1970s Vienna." This is where the biographies of the artist and the Vienna-born founder Ursula Blickle collide.

"We noticed that both the public and artists need a small space where they can observe and listen mindfully, and where the setting encourages people to get involved," say Carola Dertnig and Claudia Slanar. "And of course we hope that this format will continue to exist in the future!"

RED SPACE LINES

LIGHT IS LINE IS SURFACE IS SPACE

Text by Alexandra Matzner

ARCC.art Open Space conceives analogue and digital space as one. In it, curator Marcello Farabegoli sees the ideal place to exhibit Ben Fodor's work, which embodies a new kind of spatiality between surface and depth.



Rudolf Leeb, Ben Gyula Fodor and Marcello Farabegoli (f. l. t. r.)
Photo: Christian Wind

A crimson line against a black backdrop. It emerges gradually from the darkness, swelling to a crescendo before thinning out once again and vanishing back in the shadows. It is joined by a dot; several intersecting lines create surfaces. Ben Gyula Fodor's double light-painted photographs are the product of laser projections and long exposure times. Fodor works with light and darkness in equal measure, uses bodiless waves of energy to create transient volumes, figures and structures. He creates blood-red space from newly-formed horizon lines, moves, as he put it, in a "spiritual orbit." The artist, who fled Hungary in 1981, has described his way of looking at the world as that of an itinerant alien.

Marcello Farabegoli, a Vienna-based curator with Italian roots, first encountered Ben Gyula Fodor's images at a 2016 exhibition at the Ludwig Museum in Budapest. Fodor's work has attracted notice in recent years, most notably his photographs of Earth's "otherworldly seeming" surface ("Noosphere," 2006) and pursuit of new horizons. For this year's VIENNA ART WEEK, Farabegoli invites viewers to "Carmine," an exhibition at ARCC.art Open Space. Works on view include Fodor's renderings of ephemeral light architectures and light landscapes, which he has printed on glass for the first time. The eye of the camera turns the artist's movements into a spatial configuration, creating a form that appears to be floating when set against

a transparent background. "Ben Fodor's use of bundled light creates a new kind of spatiality between surface and depth," says Farabegoli, who is fascinated with the seeming contradiction in the works. The curator, who has a background in classical music and quantum physics, is thrilled with Fodor's performative exploration of space and sees in ARCC.art Open Space (co-founded by Ulla Bartel and Rudolf Leeb) a place where analogue and digital space are conceived in combination. Marcello Farabegoli has managed to attract a number of highly diverse artists to collaborate within the framework of VIENNA ART WEEK since 2012, including Hana Usui and Berlin's legendary The Polish Failures Club (Club der Polnischen Versager) at Kunsthalle Wien, Edgar Honetschläger and Erwin Wurm in the group exhibition "No More Fukushimas," as well as Guido Kucsko in "The Beauty of Intellectual Property." The Ben Gyula Fodor solo show at ARCC.art Open Space is yet another example of his curatorial practice, which remains firmly planted in an interdisciplinary context.

Alexandra Matzner, born 1974 in Linz, studied art history, history, and Romance philology in Vienna and Rome. Her work as a curator, art mediator and cultural journalist includes numerous publications and catalog articles on photography and art in the 20th and 21st centuries. She works as a freelance writer in Vienna and is currently developing the independent culture platform artinwords.de.

BE CONTEMPORARY!

VIENNA'S GALLERY SCENE AND THE GROWING APPETITE FOR ART

Text by Ursula Maria Probst



Horst Szaal, Elisabeth Melichar and Lisa Kandlhofer (f. l. t. r.)
Photo: Christian Wind

What does it mean today to be "contemporary"? And how can gallerists set clear international signals? Ursula Maria Probst talked to the gallerists Elisabeth Melichar and Lisa Kandlhofer, also to Horst Szaal, gallerist and chairman of the Vienna state board of art and antiquity dealers.

Ursula Maria Probst lives and works in Vienna as an independent curator and artist. Her key subjects are performance art and art in public space. In 2017 she curated "WELT KOMPAKT?" at MuseumsQuartier Wien; "Du oder ich? Collective Soul. Ethik des Miteinanders" for Kunst im öffentlichen Raum NÖ; and "Encouragement" at Saracura in Rio de Janeiro, Brasil. Previous curatorial work includes "Touch the Reality" (Kunstraum Niederösterreich, 2016); Austria's contributions to the 12th Havana Biennial (2015); and "Transcultural Emancipation" by Kulturkontakt Austria, the Federal Chancellery and Fluc (since 2014).

"At present the Viennese art market is booming. A young generation of internationally positioned gallerists is swarming into the city. Art fairs such as WIKAM (Wiener Internationale Kunst- & Antiquitätenmesse), Art&Antique, viennacontemporary and Parallel Vienna are breaking visitor records. On top of this, VIENNA ART WEEK is now successful in attracting an international public," says Horst Szaal. He adds that the growing interest in art is also pervading all social groups, right across the board.

Whereas past statistics showed a particular predilection for historic Vienna, more attention is now being paid to contemporary art. "In Vienna we succeeded in mobilizing international collectors by organizing a special gallery weekend," thus Elisabeth Melichar calls for a reaction to this public rush by initiating other key program focuses. "The important thing here is to place our stakes on quality; in addition, we must

promote the present booming taste for art so much that the interested public will want to have art in their homes and become collectors." Galleries and art dealers in specific city districts are to cooperate more intensively in actions that promote a more visible public image."

The growing number of participations in art fairs both at home and on the international scene has greatly accelerated the tempo of gallery work. "It would be important to build up a network of international collectors in Vienna and take them to art fairs. In enabling experiments and giving scope for free activities, galleries and project spaces are enormously important for artistic production." Lisa Kandlhofer knows what she's talking about. She worked in New York City before she opened her gallery in Vienna – "in youthful recklessness" – seven years ago.

"Making art tax-deductible would facilitate the access for potential collectors," says Horst Szaal. Approaches have to be found with the incentive to solving this problem. Because, in contrast to other countries, this doesn't yet exist in Austria, despite constant efforts of the Association of Austrian Galleries of Modern Art. "We have to get rid of reservations and work at setting up positive welcome signs."



Stefanie Moshammer, Thomas Drozda and Rainer Nowak (f. l. t. r.)
Photo: Marlene Rahmann

THE SEEMINGLY CASUAL IS ACTUALLY DELIBERATE

THE CULTURE MINISTER AND
THE ARTIST IN A CONVERSATION

Interview by Rainer Nowak

Rainer Nowak spoke to artist and photographer Stefanie Moshammer and to Culture Minister and government affairs coordinator Thomas Drozda about the importance of staging. He also asked why things are received differently in different places.

Rainer Nowak is editor-in-chief, publisher and managing director of the daily "Die Presse." Nowak has been a journalist since 1994. He joined the editorial team at "Die Presse" in 1996 and has headed it since 2012. He won a state award for intellectual national defense in 2005 and the Kurt Vorhofer Prize for political journalism in 2013.

Stefanie Moshammer, for your Rio de Janeiro series you photographed street scenes instead of staged motifs. And Minister Drozda, your head of government said that politics was ten percent content and 90 percent staging. What is the true, ideal balance between the real and the staged in your professions?

Thomas Drozda: I would say that the seemingly casual is actually deliberate. Anyone familiar with the quality of your work suspects that your images are not snapshots or the product of chance. You find certain arrangements and constellations interesting, and that is also an aspect of staging. I don't think there is such a contradiction between content and staging. Staging helps you explain where you stand and make yourself understood, and this is particularly true of politics.

Stefanie Moshammer: I think that the level of truth is the most important aspect of my work. Things become difficult if there is too much staging. In my case, the staging is in my subjective approach, in the way I present my work.

Isn't staging a way of preventing loss of control, an attempt to determine how the artwork or political message is received?

Stefanie Moshammer: I would say that staging is a concept that helps you explain an artwork to yourself and others. It's always more important to be comprehensible.

Does your work always turn out as you expected and planned?

Stefanie Moshammer: I find it very pleasing when chance plays a role. You have to let it happen, not everything can be planned. And you have to make mistakes; it's the flaws that make an artwork perfect.

So you're saying that things shouldn't be too perfect, too staged, too smooth?

Thomas Drozda: That's right. The thrill is to let art take you to places you haven't been before or never wanted to visit. There's an old truism in theater about staging: the easiest things are always the most difficult. Making something appear simple and natural is the hardest thing to do.

Politics and culture have another thing in common: in some cases, reactions to your work are quite different – possibly more negative – than you expected. Isn't it the case that people often find meaning in an artwork that the artist never intended?

Stefanie Moshammer: I think it's fascinating to see how your own work is viewed. But I try not to keep it in mind too much beforehand. I would find that rather problematic.

Thomas Drozda: In politics, you have to divorce yourself from the reception as much as possible, anything else would give you ulcers.

I understand that, but it's not just about the reception from journalists, it's also about voter reactions. And they can be quite different.

Thomas Drozda: The reception and critique of art is far more serious than the Pavlovian responses you get in politics.

What is the position of Austrian photography? In terms of artistic photography, Austrian media have not caught up with German magazine supplements like those of "Die Zeit" or "Süddeutsche Zeitung." Is that true in general? Are we neglecting photography?

Stefanie Moshammer: It's difficult to say where photography stands in Austria. But you can't ignore other countries anyway. People outside Austria are almost more open to my visual language.

Thomas Drozda: Photography is a popular art form, something I experienced in "Acting for the Camera" at the Albertina, for example. What may be missing is a market for it in Austria. But you cannot draw any conclusions about quality from that.

We all agree that more needs to be done for photography. The Austrian solution is to build a museum.

Thomas Drozda: That is indeed an Austrian approach, but that does not mean it's wrong. There is a hot debate going on about the matter at the moment. One option is to add a house of photography to an existing collection or museum. Or we could create a foundation to provide decentralized support.

Stefanie Moshammer: I think it would be great to have our own museum, but what we need is a contemporary approach, not a historical one.

THE ART OF LEARNING

FUTURE THROUGH EDUCATION – WITH ART AS MOTOR

Text by Thomas Miessgang



Judith Eisler, Gheri Sackler and Christine König (f. l. t. r.)
Photo: Marlene Rahmann

Art collector Gheri Sackler founded the private initiative platform Wiener Lerntafel, which offers free learning aid for children in need. Art also plays a major role.

Thomas Miessgang, studied German philology at the University of Vienna. He worked as a journalist for many years and various media and was a curator at Kunsthalle Wien from 2000 to 2011. Since 2011, he has produced regular shows for the “Radiokolleg” and “Diagonal” programs on Radio Ö1, written for the weekly “Die Zeit” and worked as curator for numerous institutions, including the ongoing “Vienna Calling. A History of Pop Music” exhibition at the Wien Museum.

“Art is all very well, but it makes a lot of work,” said the comedian Karl Valentin. Yet art can and should have a social and political impact as well. At least, this is how the art collector Gheri Sackler sees it. She is Austrian by birth but for decades has lived mainly in the USA. She is founder of the Wiener Lerntafel, a platform offering constructive educational support for school-children from socially deprived families. This is sorely needed: “We have many children living here in the second or third generation who still can’t speak a word of German.” This is where the Wiener Lerntafel comes in, which is financed almost exclusively from private sources: in the meantime there are two learning centers in Vienna’s “problem districts,” also two more in Wels and Linz, where basic skills such as German, English and Mathematics are the main subjects.

However, art, too, is playing an ever more important role: “In early 2013,” relates Gheri Sackler, “the Gewista company made us the generous gift of putting up posters for us free of charge in the Vienna area.” There was no subject as yet, so the initiator of the Wiener Lerntafel had the idea along with Judith Eisler, professor at the University of Applied Arts Vienna, of organizing a poster competition for her students. The winning designs were awarded prizes and placed more of a public spotlight on the private educational institution and its agenda.

But the dialog was by no means finished: Judith Eisler’s students also started to teach at the Wiener Lerntafel. Meanwhile, other supporters have stepped in. Artists represented by the Christine König Galerie on Schleifmühlgasse, including Ovidiu Anton, Natalia Załuska, the artist duo Fulterer/Scherrer and Valentin Ruhry sensitized the pupils of the private educational facility for art and guided them in their works, which were sold at an annual Christmas market. The takings profited the Wiener Lerntafel. “We have to make it clear,” says the gallerist Christine König, “that art is not only for edification, but is a social responsibility. People who have sufficient means, whether collectors or artists, should use them for generating a social added value – especially where there are deficits. In this respect, we can learn from the USA.”

CONVERSATION

From the “CONVERSATIONS” series

Sat., 18 Nov. 2017, 1:00 pm

Christine König Galerie,
Schleifmühlgasse 1A, 1040 Vienna

NOT THAT HOMOGENEOUS

REFLECTING REGIONS AND RESIDENCIES

Interview by Daniela Fasching



Christiane Erharter, Dora Hegyi, Judit Angel, Heide Wührheim, Michaela Geboltsberger (f. l. t. r.)
Photo: Christian Wind

The international network tranzit with venues in Austria, Hungary, Romania, the Czech Republic and Slovakia has been promoting contemporary art since its founding in 2002.

In a cooperative venture with the ERSTE Foundation, the curator collective is organizing the international group exhibition “Stopover – Ways of Temporary Exchange” at MuseumsQuartier on the occasion of the 15th anniversary of the collective residence program in Vienna. Judit Angel of tranzit.sk in Bratislava and Dora Hegyi of tranzit.hu in Budapest, two of the five curators, tell of the significance of cultural exchange for their work.

Dora Hegyi and Judit Angel, what was your approach to curating the show in Vienna?

Dora Hegyi: It’s important for us to discuss what short-term residencies – so-called artist-in-residence-programs – mean for artistic production nowadays, and particularly what those in Vienna mean for this region. We’re interested in that not least because of the city’s history as a cultural center.

Judit Angel: The relation to the former Empire has made us reflect on different kinds of imperialism with works that embrace both the period before 1989 and the transition period.

The exhibition celebrates 15 years of tranzit residencies. Is this a retrospective?

Judit Angel: It’s more of a statement in favor of the practice of residency, of the idea of cultural exchange and mobility. The artists address issues with their own backgrounds but are also receptive to what happens here. And of course there are global issues which matter to all of us, such as ecology, migration, and economic political crises. The exhibition embraces

Daniela Fasching studied English and art history in Vienna and London (Royal Holloway). She works in Vienna in the fields of museum education (Kunsthalle Wien) and science communication (ACDH).

various local issues against the background of general issues that affect the entire humanity today.

What is the significance of a network like tranzit in light of the possibilities for global connection and cultural exchange created by digital technologies?

Dora Hegyi: The world isn’t as globalized and Eastern Europe not as homogeneous after all. All places have different backgrounds, which are difficult to follow from afar. The thing with tranzit is that all branches work autonomously. They can react to individual issues of relevance and address site-specific discourses independent from local art scenes. In Hungary we have increasingly faced a political situation since 2010 in which all progressive cultural institutions are restricted or lose support. tranzit has played an important role as a space for reflection.

EXHIBITION

“Stopover – Ways of Temporary Exchange”

14–19 Nov. 2017

frei_raum Q21/MuseumsQuartier Wien
exhibition space, Museumsplatz 1, 1070 Vienna
See page 26.

PERFORMANCE

“Feminist Art Practices”

Fri., 17 Nov. 2017, 3:00–8:00 pm

frei_raum Q21/MuseumsQuartier Wien
exhibition space, Museumsplatz 1, 1070 Vienna
In English

A kind of gender Woodstock with performances and lectures from: Adela Jušić, Lucia Tkáčová, Tereza Stejskalová and Raluca Voinea, among others.

For the current program, go to: <http://2017.viennaartweek.at/>

TECHNOLOGIZED ART

INTERNATIONAL CURATORS TAKE A STAND

For the Curators’ Picks series, VIENNA ART WEEK has invited six international curators to Vienna whose work focuses on new technologies and digital innovations. This is not a coincidence. After all, the art week’s motto this year is “Transforming Technology.” Hardly any other development has revolutionized artistic processes to the degree manifest in the automation and digitalization of recent years. What new options do we see? Are new technologies a blessing or a curse? Questions like these are paramount to the invited curators’ work.

BR Laser, photo: Severin Dostal

Julie Boukobza is an independent curator and art critic based in Paris. She writes regularly for “artpress,” “l’Express,” “Numéro” and “Double Magazine.” Recent projects include the group show “FADE IN” at the Belgrade Museum of Contemporary Art (with Simon Castets), “Pure Fiction” at the Marian Goodman Gallery, and a Peter Shire solo show at the New Galerie (both in Paris). She has run the 89plus residency program at Google Cultural Institute since 2013 and collaborates with its initiators Hans Ulrich Obrist and Simon Castets in realizing exhibition projects for 89plus, most recently at Musée d’Art Moderne, Monnaie de Paris and Foundation Cartier.

Raz Samira has worked for the Tel Aviv Museum of Art (TAMA) since 2002 (as curator of modern art from 2014 to 2017, and as curator of photography since 2017). She has realized nine exhibitions at TAMA and over 50 shows on diverse subjects as an independent curator in close cooperation with Tel Aviv’s contemporary art scene. She publishes regularly in journals and catalogues, edits books, and organizes large-scale multi-disciplinary art events at TAMA.

Taylor Le Melle is a curator, writer and researcher. Previous shows curated by Taylor include venues like the McKenna Museum of Art (New Orleans), the Chisenhale Dance Space, Arcadia Missa and Assembly Point (all in London). Taylor is now assistant curator of the Serpentine Galleries’ Public Programs series of interdisciplinary film, music, performance and dance (London). She has a long-standing collaboration with artist Zadie Xa, for whom she has written scripts for a film and four performances. She also runs “PSS Press” (London) with editor Rowan Powell.

Natalia Sielewicz is a curator at the Warsaw Museum of Modern Art. Her curatorial accomplishments in 2017 include “Hoolifemmes,” a show using performativity as a tool of empowerment and resistance against the Ministry of Interior, and “Intimacy as Text,” which investigates the effect and poetics of the confession in literature and visual arts. In 2016 and 2015 she curated “Private Settings. Art after the Internet,” one of the first surveys worldwide to address the impact of new communication technologies and data spheres on contemporary art and identity politics.

“I am very excited to be participating in VIENNA ART WEEK this year. Particularly the opportunity to visit Metalab, a critically important and early hacker space which has been responsible for activities from early net.art to shaping the foundations of 3D printing. I know Vienna as the place that birthed Viennese Actionism and as home to some of the most important artists of the last decades, including Übermorgen.”
Ben Vickers

“With its many museums, artists, art schools, galleries, strong collector base, comparatively affordable cost of living, and proximity to so many other cultural capitals in the east, west, north and south, Vienna’s art scene looks really sustainable and strong to me. I always tell artists who live there that they have an amazing working environment they should not take for granted.”
Susan Hapgood

“The Vienna art scene appears to be vibrant and well-supported, which allows for an impressive mix of Austria-based and international artists to have amazing exhibition opportunities year-round. The physical proximity of the many organizations in MuseumsQuartier Wien holds great potential for interdisciplinary exchange.”
Taylor Le Melle

“With its rich art infrastructure – from artist-run spaces through commercial galleries to well-established public institutions – Vienna has a plethora of options to choose from. But on a personal level I have always been drawn to its fantastic heritage of performative arts, experimental music and cinema. It is precisely this spirit of the avant-garde that draws me to Vienna and its vibrant cultural offerings.”
Natalia Sielewicz

PANEL DISCUSSION

“Art & Technology Line-up: Transforming Technology”

**Tue., 14 Nov. 2017
3:20 pm**

**MAK Columned Main Hall, MAK, Stubenring 5,
1010 Vienna**
In English

How do curators incorporate the latest technological innovations into their work? To what extent have digitalization and automation changed artistic processes and the concept of the exhibition? When is digitalization a blessing, and which innovations are actually a threat to the arts? As part of the Curators’ Picks series, three international curators discuss the upheavals that new technologies have impacted on the art world.

Conversation: Julie Boukobza, Paris, France; Natalia Sielewicz, Warsaw, Poland; Ben Vickers, London, UK
Moderation: Angela Stief, curator and art publicist, Vienna

LECTURES | PANEL DISCUSSIONS | PERFORMANCES

“Art & Technology Line-up: Transforming Technology”

**Tue., 14 Nov. 2017
1:00–8:00 pm**

**MAK Columned Main Hall, MAK, Stubenring 5,
1010 Vienna**
See page 35.

GALLERIES IN VIENNA

bechter kastowsky galerie



Panel discussion:
artists and designers on materials
Wed., 15 Nov. 2017, 6:30 pm

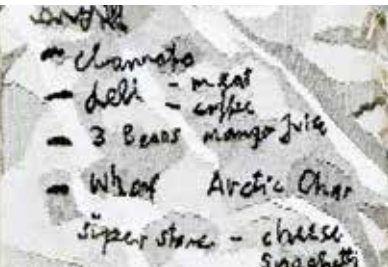
The current exhibition at bechter kastowsky galerie is focused on abstract contemporary sculpture and the way it examines, creates and uses materials and materiality. Featuring works by Walter Vopava (bronze), Jakob Gasteiger (aluminum), Christoph Schirmer (wood), Angela Glajcar (paper), Liliane Tomasko and Martin Willing (steel), the exhibition juxtaposes six different contemporary sculptural positions and is accompanied by a panel discussion about different approaches of art and design to materials.

Gluckgasse 3/mezzanine, 1010 Vienna
T +43 1 512 16 09
E eva@bechterkastowsky.com
www.bechterkastowsky.com

Thu., Fri. 10:00 am–7:00 pm,
Sat. 10:00 am–3:00 pm

© Angela Glajcar
Courtesy bechter kastowsky galerie, Vienna

Charim Galerie



Performance, lecture, intervention:
“work the room”
Fri., 17 Nov. 2017, 7:00–8:00 pm

Exhibition: **“Material Traces,”** curated by Felicitas Thun-Hohenstein
10 Nov.–16 Dec. 2017

“Material Traces” shows positions of international artists who provide an insight into the process and intermateriality of art production. The exhibition highlights traces of aesthetic production that are influenced by the resistant materiality of things and the use of techniques. The resulting “verses under circumstances” reveal the political potential of matter in terms of a concentration of the ability to react and answer. The focus is on the resistance and impact of material phenomena and on cognitive processes in the digital age.

Dorotheergasse 12/1, 1010 Vienna
T +43 1 512 09 15
E charim@charimgalerie.at
www.charimgalerie.at

Tue.–Fri. 11:00 am–6:00 pm,
Sat. 11:00 am–2:00 pm

Ingrid Wiener, Shopping List for Whitehorse, 2012
Courtesy Charim Galerie, Vienna
Photo: Nick Ash

Charim Events

Exhibition: **“Material Traces.**
Roberta Lima,” curated by Felicitas Thun-Hohenstein
10 Nov.–16 Dec. 2017

Schleifmühlgasse 1a, 1040 Vienna
T +43 1 512 09 15
E charim@charimgalerie.at
www.charimgalerie.at

Galerie Elisabeth Melichar



Exhibition: **“Marie Luise Lebschik.**
IM TRAUM – Die findigen Tiere”
24 Oct.–20 Nov. 2017

The exhibition features new paintings from Cologne-based Austrian artist Marie Luise Lebschik. Viewers of the delicate oil paintings will think themselves in a dreamworld with girls (the artist has remained true to this subject) in imaginary spaces reminiscent of naves or museums hung with works by Caravaggio and Velázquez. Occasionally a cat or dog will linger at the girl’s side in the soft focus of the oneiric image. These “knowing animals,” as Rainer Maria Rilke would call them, create “for a second the illusion of their own presence,” is what philosopher Peter Sloterdijk said about Lebschik’s paintings.

Lobkowitzplatz 3/Spiegelgasse 25,
1010 Vienna
M +43 664 424 64 14
E office@elisabethzeigt.at
www.elisabethzeigt.at

Tue.–Fri. 2:00–6:00 pm or by appointment

Marie Luise Lebschik, Der Hochzeitshund, 2016
Photo: Wolfgang Burat

Christine König Galerie



Exhibition: **Margherita Spiluttini**
19 Oct.–18 Nov. 2017
From the “CONVERSATIONS” series
Sat., 18 Nov. 2017, 1:00 pm

Gheri Sackler, collector and initiator of Wiener Lerntafel, and Desirée Treichl-Stürgkh, journalist and publisher, in a conversation with Thomas Miessgang about the art world’s social responsibility as it has long been exercised particularly by collectors and museums in the US: “ENGAGE, JOIN and GIVE are Guggenheim’s appeals to collectors, to the public in general.”

Schleifmühlgasse 1a, 1040 Vienna
T +43 1 585 74 74
E office@christinekoeniggalerie.at
www.christinekoeniggalerie.com

Tue.–Fri. 10:00 am–7:00 pm
Sat. 11:00 am–4:00 pm

KOENIG2 by_robbygreif

Exhibition:
ALONA RODEH “Intro”
19 Oct.–18 Nov. 2017

Margaretenstrasse 5, 1040 Vienna
M +43 677 613 83 176
E koenig2@christinekoeniggalerie.at
www.koenig2.com

Margherita Spiluttini, Du und ich
Courtesy Christine König Galerie, Vienna

Galerie Krinzinger/Kabinett



Presentation and artist talk:
“Martha Jungwirth/Eva Schlegel – Asia Experience”
Tue., 14 Nov. 2017, 7:00pm

Artists Martha Jungwirth and Eva Schlegel share, among other things, a passion for Asia. Martha Jungwirth’s trips to Cambodia and Indonesia have resulted in impressive, many-faceted work series, while Eva Schlegel’s patricipation in the Kochi-Muziris Biennale 2016 proved vital for reflecting on her engagement with this heterogeneous continent. Both artists will share their views on and personal relationship with Asian landscape, culture and art.

Exhibition: **“Sudarshan Shetty/ Sakshi Gupta”**

Seilerstätte 16, 1010 Vienna
T +43 1 513 30 06
E galeriekrinzinger@chello.at
www.galerie-krinzinger.at

Tue.–Fri. 12:00 noon–6:00 pm,
Sat. 11:00 am–4:00 pm

(left) Eva Schlegel, exhibition view, Palaces of Memory, Kochi-Muziris Biennale 2016
Courtesy Galerie Krinzinger and the artist
(right) Martha Jungwirth, Untitled (from the Kambodia series), 2004
Courtesy Galerie Krinzinger and the artist

Galerie Krobath



Exhibition: **Katja Strunz**

“What makes folding so special is that it is a temporal process that can be continued infinitely. As the folds and surfaces move closer together, the space densifies.”

Eschenbachgasse 9, 1010 Vienna
T +43 1 585 74 70
E office@galeriekrobath.at
galeriekrobath.at

Tue.–Fri. 11:00 am–6:00 pm,
Sat. 11:00 am–3:00 pm

Katja Strunz, Untitled, 2015
Photo: Katja Strunz

Galerie Emanuel Layr



Exhibition: “Andy Boot – Smart Sculptures”

Book presentation | Conversation: **Andy Boot in a conversation with Aaron Bogart and Emanuel Layr on the occasion of his solo exhibition “Smart Sculptures”**
Sat., 18 Nov. 2017, 4:00 pm

On the occasion of VIENNA ART WEEK and his second solo exhibition at Galerie Emanuel Layr, Andy Boot is presenting his monographic catalogue, published by Floating Opera Press. Join an informal conversation between the Australian-born, Vienna-based artist, publisher Aaron Bogart, and gallerist Emanuel Layr about the artist’s diverse practice, which includes sculpture, painting and installation, and its relation to contemporary discourse.

Seilerstätte 2, 1010 Vienna
T +43 1 945 17 91
E gallery@emanuellayr.com
emanuellayr.com

Wed.–Fri. 12:00 noon–6:00 pm,
Sat. 11:00 am–3:00 pm

Andy Boot, Untitled, 2012
Courtesy of the artist and Galerie Emanuel Layr, Vienna

Gianni Manhattan



Exhibition: **Zsófia Keresztes, Jenine Marsh, Zoë Paul**
11 Nov.–22 Dec. 2017

“If you like you can read it as a thought-experiment. Thought and intuition can move freely within bounds set only by the terms of the experiment. The purpose of a thought-experiment, as the term was used by Schrödinger and other physicists, is not to predict the future – indeed Schrödinger’s most famous thought-experiment goes to show that the ‘future,’ on the quantum level, cannot be predicted – but to describe reality, the present world.” – Ursula K. Le Guin

Wassergasse 14, 1030 Vienna
M +43 660 296 22 88
E office@giannimanhattan.com
giannimanhattan.com

Wed.–Fri. 12:00 noon–6:00 pm,
Sat. 12:00 noon–4:00 pm

Galerie nächst St. Stephan

Rosemarie Schwarzwälder

Exhibition: “**Daniel Knorr**”
4 Nov.–23 Dec. 2017

Grünangergasse 1, 1010 Vienna
T +43 1 512 12 66
E galerie@schwarzwaelder.at
www.schwarzwaelder.at

Tue.–Fri. 12:00 noon–6:00 pm,
Sat. 11:00 am–4:00 pm

Jenine Marsh, Phylomorph VI, 2016
Photo: Jimmy Limit

Gabriele Senn Galerie



Book presentation
Sat., 18 Nov. 2017, 12:00 noon

Exhibition: **Marko Lulić**
20 Oct.–18 Nov. 2017

Schleifmühlgasse 1A, 1040 Vienna
T +43 1 585 25 80
E office@galeriesenn.at
galeriesenn.at

Tue.–Fri. 11:00 am–6:00 pm,
Sat. 11:00 am–4:00 pm

Galerie Steinek



Exhibition: **Natalia LL**
8 Nov. 2017–12 Jan. 2018

Born 1937 in Żywiec, the Polish artist Natalia Lach-Lachowicz adopted the alias Natalia LL in the 1970s, very much in the tradition of contemporary women artists who addressed identity issues in playful ways and addressed (gender) identity and social role models.

Eschenbachgasse 4, 1010 Vienna
T + 43 1 512 87 59
E office@steinek.at
www.galerie.steineck.at

Tue.–Fri. 1:00–6:00 pm,
Sat. 11:00 am–3:00 pm

Marko Lulić, Entertainmentcenter Mies (orange), 2004
Courtesy Gabriele Senn Galerie

Natalia LL, Post Consumer Art, 1975
Exhibition view group show VIVACE, Galerie Steinek, Vienna, 2015

Galerie Michaela Stock



Artist talk: **Sofie Muller and Evelyn Loschy in conversation with curator Stef Van Bellinghen**
Mon., 13 Nov. 2017, 6:00 pm
In English

Exhibition: “**rethink duality,**” **Sofie Muller & Evelyn Loschy**
9 Nov. 2017–13 Jan. 2018
A cooperation with Geukens & De Vil Gallery

In spite of their different education, background and working condition, Sofie Muller and Evelyn Loschy work on the same topic – the construction and deconstruction of realities, which represent the duality of human existence, shaped by the recognition of what life is and by the knowledge of inevitable transience. Rejecting traditional art forms like painting, they use methods and genres like kinetic sculpture, sculpture installation and video to deconstruct the human body.

Schleifmühlgasse 18, 1040 Vienna
T +43 1 920 77 78
M +43 699 192 07 778
E info@galerie-stock.net
www.galerie-stock.net

Tue., Wed. 4:00–7:00 pm,
Thu., Fri. 11:00 am–7:00 pm,
Sat. 11:00 am–3:00 pm

Sofie Muller, Brandt, 2011
© Galerie Michaela Stock / Geukens & De Vil Gallery / Sofie Muller

Galerie Elisabeth & Klaus Thoman



Exhibition: “**Jürgen Klauke. The Draughtsman**”
11 Nov. 2017–Feb. 2018

“The basic mood, the basic noise, in fact the sound of my work is about the deficiencies of human existence, our irresolvable conflicts with ourselves and the resulting ‘beauty of failure.’ The perpetual recurrence of the same under changing conditions beguiles me into making sure of the world and of myself in a poetic reflex and in ever-changing pictures. The world as representation. Images of the invisible. But it is also always a conceptional and visual disruption of traditional image and thought representations. I sometimes scent my melancholic reflections with humor and irony.” Jürgen Klauke

Seilerstätte 7, 1010 Vienna
T +43 1 512 08 40
E galerie@galeriethoman.com
www.galeriethoman.com

Tue.–Fri. 12:00 noon–6:00 pm,
Sat. 11:00 am–4:00 pm

unttld contemporary

Exhibition: **Sofia Goscinski**
opens on 19 Oct. 2017

Schleifmühlgasse 5, 1040 Vienna
M +43 676 765 08 66
E office@unttld-contemporary.com
unttld-contemporary.com

Tue.–Fri. 11:00 am–7:00 pm,
Sat. 11:00 am–4:00 pm

Jürgen Klauke, Phantom Sensation, 2003
Courtesy Galerie Elisabeth & Klaus Thoman
Innsbruck/Vienna
Photo: Jürgen Klauke

Galerie Hubert Winter

Exhibition: **Haim Steinbach**
19 Oct.–23 Dec. 2017

Breite Gasse 17, 1070 Vienna
T +43 1 524 09 76
E office@galeriewinter.at
galeriewinter.at

Tue.–Fri. 11:00 am–6:00 pm,
Sat. 11:00 am–2:00 pm

Zeller van Almsick



Exhibition: “**Wolfgang Lehrner – City Without Name**”
19 Oct.–18 Nov. 2017

Without end or face – a lost island that provides plenty without promising anything. City of contradictions, city at the limit, city of cities. The first step ignites the narrative – strolling into the big unknown. While the plot is lost, the city is alive. The tourist of everyday life commutes between the self and the world. Space is forged where there is no emptiness to fill. The city with no name summons, seduces, commands. Losing oneself in the unknown, getting lost in order to discover.

Franz-Josefs-Kai 3/16, 1010 Vienna
M +43 699 108 81 984
E info@zellervanalsmick.com
zellervanalsmick.com

Wed.–Sat. 12:00 noon–6:00 pm

Wolfgang Lehrner, City Without Name
Courtesy of the artist and Zeller van Almsick
© 2017

Art city Vienna owes its enormous diversity not only to its large exhibition halls, museums and art universities, but also and especially to countless small and as yet little-known initiatives. The unswerving commitment of Vienna’s many artists and operators of independent art spaces makes the city a creative hub in tune with the times.

The following events provide an opportunity to discover Vienna’s abundance of art treasures off the beaten track. Make sure you don’t miss out on the **Alternative Spaces Open House on Wednesday, 15 November, when the festival’s independent art spaces keep their doors open to art-loving visitors from 6:00 to 9:00 pm.**

Choose your own tour of alternative art spaces in creative Vienna!

**Alternative Spaces Open House
Wednesday, 15 November 2017
6:00–9:00 pm**



Das graue b

Audiovisual installation:
“How to dance with a machine”
11–15 Nov. 2017
Tea time with the collective:
Mon., 13 Nov. 2017,
3:00–6:00 pm
In German and English

A monstrous Something, a whizz thingamabob par excellence. The machine can do anything and nothing: soundspewing, smoking and clattering, it changes the normal run of things – and does it with extraordinary grace. In the audiovisual installation the artists’ collective Das graue b responds to the question of what is curse, boon or use(-lessness) of machines through this rare example of the species.

Das graue B
Hollandstrasse 7, 1020 Vienna
www.facebook.com/DasBbWarImmerGrau

During VIENNA ART WEEK:
Mon. 3:00–6:00 pm,
Tue. 5:00–7:00 pm,
Wed. 6:00–9:00 pm

The machine and the feet of the collective
© Das graue b



flat1

Exhibition:
“RE/WRITING REALITY”
15–19 Nov. 2017
Opening: Tue., 14 Nov. 2017,
7:00 pm

Karin Maria Pfeifer and Sula Zimmerberger from flat1 are inviting curator Belinda G. Gardner to the VIENNA ART WEEK, whose exhibition reflects the current topic. “The shift from analogue to digital media in the 21st century has led to a new awareness of our reality of life. In our digitally permeated age, reality is reproduced and overwritten by a constant revision and superimposition of images and narratives that constitute our view of the world. The exhibition focuses on the theme of transience, distortion and overwriting of reality and its images in contemporary art, and examines in what way artistic rewritings of the present open up perspectives for the future.” B. G. Gardner

flat1
U-Bahn Bogen 6–7 (U6 subway station Gumpendorfer Strasse), 1060 Vienna
www.flat1.at

During VIENNA ART WEEK:
Wed. 6:00–9:00 pm,
Thu., Fri. 4:00–7:00 pm,
Sat., Sun. 3:00–6:00 pm

© Karin Maria Pfeifer



Fluc

Opening:
“Transcultural Emancipation: Levi Ota, Mila Panić and Alexandru Raevschi”
“Das uneingelöste Versprechen der Kunst”
Wed., 15 Nov. 2017, 7:00 pm

What is the gist of emancipatory processes that aim to liberate us from worldviews imposed on us by media politics and turbo-liberalism? As part of a project curated by Ursula Maria Probst in cooperation with the Austrian Federal Chancellery and Kultur-Kontakt Austria, art is displayed on billboards mounted to the outer walls of the Fluc project space. Pursuing a political approach to the arts, the artists in residence Ota, Panić and Raevschi are offered a surface for intervention in public space. In parallel, the series “In the Cabinet’s Cubage – the Art Salon in the Fluc” is presenting an exhibition entitled “Das uneingelöste Versprechen der Kunst” (The unredeemed promise of art) with Simone Carneiro, Kosta Tonev, Lucas Bambozzi, Markus Krotten-dorfer, Juliana dos Santos and others.

Fluc
Praterstern 5, 1010 Vienna
www.fluc.at

Olson Lamaj, SHQIPE, 2007/2017,
Photo on Etalbon/billboard



Gesso Artspace

Exhibition:
“Minimum III”
End of Oct. 2017–
end of Jan. 2018

Works by: Absalon, Olivier Mosset, VALIE EXPORT, Florian Pumhösl, Andrea Zittel, Julia Haller, James Robertson, Anne Schneider, John Armleder, Franz Erhard Walther, among others

Film screening:
Films by Marian Tubbs
15–18 Nov. 2017
5:00–7:00 pm, on all days

The basic idea of the GESSO Artspace (concept: Andreas Reiter Raabe) is to (re-)contextualize well-known and less well-known upcoming and forgotten artists in order to generate new contexts. Ephemera and works are treated as equivalent. The form of the exhibition is seen as a process, with exhibitions and themes arranged in series so as to explore them in greater depth.

Gesso Artspace
Donaufelderstrasse 73, 1210 Vienna
<https://gessoartspace.com>
<http://gesso-artspace.tumblr.com>

During VIENNA ART WEEK:
Wed.–Sat. 5:00–7:00 pm

Franz Erhard Walther/Martin Boyce, 2014



Hinterland Galerie

Exhibition:
“Attokoussy A bilateral art project on superstition”
16 Nov.–23 Dec. 2017
Opening: Wed., 15 Nov. 2017,
7:00 pm

Superstition plays a role that shapes everyday life in Morocco. Physical and verbal actions are determined by the belief in supernatural forces, spirits, the evil eye. The residence and exhibition project focuses on superstition, rituals and practices in a joint venture with the art space Le Cube in Rabat, Morocco. Works created in Marrakesh will be presented in an intercultural workshop in September 2017.

Curators: Elisabeth Piskernik, Gudrun Wallenböck
Works by: Siegfried A. Fruhauf (A), Maria Seifert (A), Vooria Aria (A–IR), Zainab Andalibe (MA), Leila Sadel (MA–F), Abdessamad El Montassir (MA), Mohammed Laouli (MA), Michal Glikson (AUS)

Hinterland Galerie
Krongasse 20, 1050 Vienna
<http://art.hinterland.ag>

Thu., Fri. 3:00–7:00 pm,
Sat. 11:00 am–3:00 pm,
or by appointment

Zainab Andalibe, Apprentie Gnawi, video still



k48 – offensive for

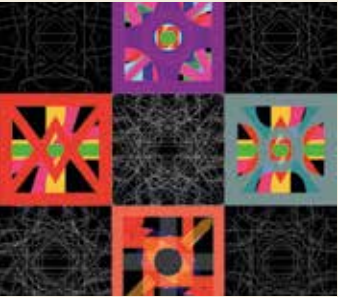
contemporary perception

Exhibition | Installation:
“Peter Androsch: VIENNA WRITINGS”
Thu., 16 Nov. 2017,
3:00–6:00 pm
Opening: Wed., 15 Nov. 2017,
7:00 pm; short concert
“Dr. Didi” (Peter Androsch, guitar / Didi Bruckmayr, vocals / Bernd Preinfalk, double bass): 8:30 pm

“Seeing what you hear” is how Egbert Toll describes the work of Peter Androsch (in “Süddeutsche Zeitung”), who is expanding more and more into a sound cosmos. Androsch conceives writings as sound archives, which he consolidates into written landscapes. Music manuscripts and historical manuscripts provide the material for his “phonographs” (sound writings). In the “VIENNA WRITINGS,” manuscripts of Viennese history (for example by Wittgenstein, Bachmann, Doderer) are compacted into intensive soundscapes. Supported by Steinway in Austria

k48 – offensive for contemporary perception
Projektraum Oliver Hangl

Kirchengasse 48/Lokal 2, 1070 Vienna
www.oliverhangl.com/k48



projectroom MAG3

Exhibition | Installation:
“Calados”
14 Oct.–16 Nov. 2017

“Calados,” the title of a series of sculptures, animations and digital graphic works, is taken from small, perforated bricks that allow air to flow and light to shine through, thus projecting shadows. These eponymous bricks are embedded in partition walls in urban and regional architecture in Colombia, although it should be noted that their origin and use is universal. Calados obtained from ornamental and functional architecture are used to explore with sculptural and visual means positive and negative spaces whose geometry and configuration as a game of inclusion and exclusion of opposing, serial planes enables the serialization and modular composition of the figure.

MAG3
Schiffamtsgasse 17, 1020 Vienna
www.nammkhah.at/Mag3/index.html



Neuer Kunstverein Wien

Exhibition:
“Changes” – Nick Oberthaler
9 Nov.–10 Dec. 2017

Guided tour | Artist talk:
Nick Oberthaler talks to artist colleagues
Fri., 17 Nov. 2017, 6:00 pm

Nick Oberthaler’s works query the difference and transformability of picture elements in various contexts: they explore the significance of the picture(d), the relationship of presentation and representation in painting. Oberthaler’s interest in the painting ground and surface is reflected in a method that integrates the surrounding space. His confrontation with yearnings, wishes and desires is re-contextualized by fragmentation and re-combination of aesthetic elements. In the exhibition “Changes,” which is based on his own concept, he invites fellow artists to a discussion on the relationship between painterly practice and performance, music and installation.

Neuer Kunstverein Wien
Herrengasse 6–8, 1010 Vienna
www.neuer-kunstverein-wien.at

Nick Oberthaler, Untitled (L’Or real/who is afraid of?), 2017

© Peter Tjihuis, Amsterdam
Courtesy of the artist, Galerie Emanuel Layr, Vienna & Martin van Zomerén, Amsterdam



Schneiderei

Conversation:
Mohammad Salemy, “Global Art as a Cloud-based World System Practice”
Thu., 15 Nov. 2017, 7:30 pm
Schneiderei c/o Studio Ruyter, Brucknerstrasse 6/first floor, 1040 Vienna
In English

Artists have always traveled distances to spread images and infest minds with new ideas, but in no period in history have they spent so much time in corridors of international travel to make a living and build their careers. The precarious easyJet setters of today’s art world unpack what they carry for a few days, then pack again and leave for the next destination. The traveling global art world is very much akin to the political economy of free ports, where masses of art are kept safe these days as long-term investment. Global art functions today like bitcoin, a self-aggregating system which, by taking a clear account of its own activity, generates new and non-existing value and then re-injects this new wealth into general economy.

Schneiderei
www.seeyounextthursday.com

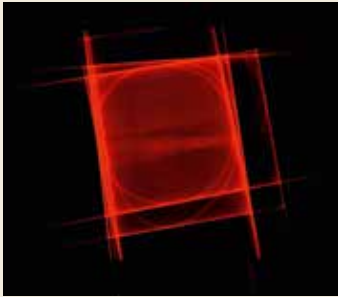


Kunstraum SUPER

Exhibition:
“Conditio Spatiale Plus. The collapse of the protocol”
16–26 Nov. 2017
Opening: Wed., 15 Nov. 2017, 6:00 pm

Andreas Perkmann Berger’s art project in collaboration with other artists starts with the search for an exhibition format that works disconnected from the exhibition space. The exhibition space is reconstructed as a virtual 3D model in which various artists act, continually working on it and altering it. The relationship of the elements in the (image) space to one another corresponds to the structure of a non-linear text. The result is a large-format exhibition view hung in the exhibition space in the form of a printed textile. The image surface is the language border between thought and space.

Kunstraum SUPER
Schönbrunner Strasse 10, 1050 Vienna
www.supersuper.at
By appointment:
T +43 699 1141 5778,
E info@supersuper.at



ARCC.art & Marcello Farabegoli Projects

Exhibition:
“Ben G. Fodor: Carmine”
15 Nov.– 15 Dec. 2017
Opening: Tue., 14 Nov. 2017, 7:00 pm

Ben G. Fodor’s projects focus in part on artistic means of examining utopias and dystopias. In “Carmine,” his investigations into new “utopian” horizons result in the creation of photographs of immaterial light architectures printed on glass. They are made by “painting” with crimson light, sometimes using primed canvases as projection surfaces. The traces of moving laser light drawings are then captured on camera. Fodor makes clever use of this technique to create images out of lines and surfaces which conjure up a space of unknown dimension. Curated by Marcello Farabegoli, the exhibition “Carmine” also showcases a lyrical light installation that was first exhibited in the Budapest Ludwig Museum in 2016.

Marcello Farabegoli Projects
www.marcello-farabegoli.net

ARCC.art Open Space
Kaiserstrasse 76, 1070 Vienna
www.arcc-art.com

Tue.–Fri. 12:00 noon–7:00 pm,
Sat. 11:00 am–3:00 pm



brut

Concert performance:
MONSTERFRAU & Crystal Distortion, “TEK MATER”
Fri., 17 Nov. 2017, 10:00 pm
In German and English

In the electronic opera “TEK MATER” the performance artist Lena Wicke-Aengenheyster aka MONSTERFRAU and tekno artist Simon Carter aka Crystal Distortion spin a story set in the near future and explore the principle of technical singularity. Inspired by the research of the scientist Ray Kurzweil, they counterpoint techniques driven by human and computer-based energy against organic life. The audio-visual live performance thus offers options of experiencing mind, body and soul in a digital reality.

Music, performance:
MONSTERFRAU & Crystal Distortion
Live visuals: Thomas Aubin aka Tomagnetik

brut+
Grelle Forelle,
Spittelauer Lände 12, 1090 Vienna
Information & tickets: brut-wien.at



Creative Sponsoring Solutions

Pop-up gallery:
“Temporary 2017 – a temporary gallery of contemporary art”

The aim of the not-for-profit association Creative Sponsoring Solutions is to devise creative methods of supporting cultural institutions in Austria. The “temporary gallery” is its first fundraising project, dedicated to the Vienna Secession: for the duration of VIENNA ART WEEK, Creative Sponsoring Solutions is operating a “pop-up art gallery” featuring a range of contemporary Austrian art positions curated by Herwig Kempinger, president of the Vienna Secession.

“The goal of ‘Temporary 2017’ is to offer good Austrian art for sale, compensate the artists fairly and remit the remaining profits to the Vienna Secession in support of its 2018 shows featuring Austrian contemporary artists,” state Creative Sponsoring Solutions founders Nadine Kraus-Drasche and Laurence Yansouni. “We founded the not-for-profit association because we wanted to contribute our unsalaried professional and organizational skills and our networks to fundraising initiatives for Austria’s cultural scene. This first project, a temporary art gallery, makes it possible both to give the selected artists exposure and to generate proceeds from the sale of the art to support a cultural institution. The key was finding an expert to curate the gallery’s show, and we take pride in convincing Herwig Kempinger to work with us. His selection will showcase younger Austrian positions through a range of media including painting, drawing, sculpture and photography.”

For further information, visit: www.viennaartweek.at

Temporary 2017
Venue to be announced
E temporary@cs-solutions.org
www.cs-solutions.org



Miro Craemer

CORD OF DESIRES – or: What is the relationship between art, crafts, technology and responsibility?
For more information, see www.viennaartweek.at

The imbalance in the global textile industry that exploits the weakest members of the value chain got Miro Craemer thinking about social responsibility. His textile installation visualizes social injustice and offers him the opportunity to sympathize emotionally. The project was sparked by the textile factory fire in Karachi, Pakistan, which killed 260 people five years ago. The victims were unable to escape from the overcrowded production halls.

Based on interviews with the victims’ families, several workshops created dozens of “Flags” with motifs expressing the wishes of the textile worker families. The installation was shown in five different places in Pakistan so far. The second part of “Flags,” which reflects a Western perspective, was created on the grounds of the State Textile and Industry Museum in Augsburg, Germany. In Vienna, both parts of the “CORD OF DESIRES” come together as a new whole.



EIKON – International Magazine for Photography and Media Art

Presentation:
“EIKON #100”
Date and place: TBA
In German

The rooth edition of “EIKON” was conceived as a comprehensive special issue covering the Europe-wide “EIKON Award (45+).” Placed under the patronage of VALIE EXPORT, it addresses photography and media artists aged 45 or older. Women have frequently been pioneers of photography and media art, exploring the innovative potential of new media and technologies with artistic means. This special edition unveils current conditions for female art production and presents selected works by related female artists.

EIKON – International Magazine for Photography and Media Art
Q21 in the Vienna MuseumsQuartier
Museumsplatz 1 / e–1.6, 1070 Vienna
www.facebook.com/EIKONmagazine
www.eikon.at



eSel & Lemmings.io

Hackathon:
“ARTificial intelligence”
10–12 Nov. 2017
Registration (until the end of Oct.): esel.cc/viennaart-week-hackathon

Presentation:
Results and prototypes of the hackathon
Mon., 13 Nov. 2017, 5:00 pm
ROOM D, Q21 Electric Avenue, MuseumsQuartier, Museumsplatz 1, 1070 Vienna

During a weekend of intense work in the run-up to VIENNA ART WEEK, an interdisciplinary collective developed models of better ways to integrate technology, the Internet and digital devices into cultural activities. The “ARTificial intelligence” hackathon was an attempt to develop functioning prototypes that make it possible to delve into art by means of simple technological methods (even after the exhibition visit) while in no way distracting from the sensual experience of the “real space” hosting the exhibition.

A project by eSel & Lemmings.io in cooperation with Q21 – Electric Avenue

www.esel.at
www.lemmings.io



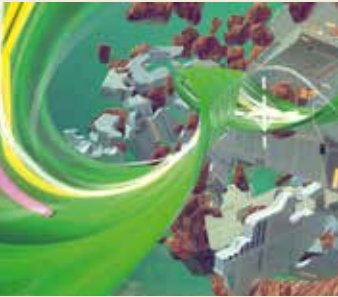
flux23 im T/abor

Exhibition:
Rohullah Kazimi, “My art techniques”
18 Nov.–1 Dec. 2017
Opening and performance with Martha Labil:
Fri., 17 Nov. 2017, 7:00 pm
House call & workshop “Feministisches Hacken” (Feminist hacking) with Stefanie Wuschitz:
Sat. 18 Nov. 2017, 7:00 pm
Guided (family) tour:
Sun., 19 Nov. 2017, 2:00 pm

This is the first solo exhibition of Rohullah Kazimi in Vienna. The fine artist fled from Afghanistan in 1989 and has worked in the Hamburg studio of the Schlumper group of handicapped artists for a decade. flux23/Galerie3 has represented him in Austria for four years.

Program details online!

flux23 im T/abor
Taborstrasse 51, 1020 Vienna
www.flux23.net
facebook.com/flux23
Wed.–Fri. 4:00–7:00 pm, or by appointment



HOLLEREI Galerie

Panel discussion:
“Level Up: Video Games and Fine Arts”
Sat., 18 Nov. 2017, 2:00 pm
In German

A panel discussion among game developers
Participants: Michael Hackl, Georg Hobmeier, Josef Who?
Moderation: Christian Bazant-Hegemark

Exhibition:
“PIXEL: An Indie Videogame Exhibition”
23 Oct.–19 Nov. 2017

Video games can be seen as a medium that truly represents our century. And yet, instead of collaborating with game developers, galleries have so far primarily appropriated their aesthetics. At the same time, developers mainly pander to trivializing merchandising clichés as soon as they leave their original medium. How can video game development be opened up in such a way that complex content is also produced beyond the original digital medium?

HOLLEREI Galerie
Hollergasse 12, 1150 Vienna
<http://hollerei-galerie.at>
Mon.–Sat. 1:00–8:00 pm
Sun. 10:00 am–3:00 pm



Jewish Museum Vienna

Opening:
Video installation “Wise Stones Falling into a Sea of Doubt” by Andrew M. Mezvinsky*
Wed., 15 Nov. 2017, 6:30 pm
Museum Judenplatz

In 2015, US artist Andrew M. Mezvinsky created a video installation for an exhibition entitled “The University. A Battleground.” This video installation is now part of the permanent exhibition at Museum Judenplatz. For the installation, Mezvinsky worked with the Albertinian Map of 1421/22 and the Latin text of the University records from December 22, 1421, which stated that the stones from the “demolished synagogue of the Jews” were to be used for a new university building. “And here is a true miracle: the synagogue of the Old Law is converted miraculously into a school teaching the salvation doctrines of the New Law.”

* Registration is requested:
T +43 1 535 04 31 110,
E events@jmw.at

Jewish Museum Vienna / Museum Judenplatz
Judenplatz 8, 1010 Vienna
www.jmw.at
During VIENNA ART WEEK:
Sun.–Thu. 10:00 am–6:00 pm,
Fri. 10:00 am–2:00 pm



Kunsthalle Exnergasse

Guided tour:
Artists Philipp Fleischmann, Susanne Miggitsch, Michael Klein, Sasha Pirker, Viktoria Schmid, Antoinette Zwirchmayr and others guide a tour through the exhibition “Slow Down!” of filmic trends towards reduction
Wed., 15 Nov. 2017, 5:00 pm
In German

“Slow Down!” doesn’t refer to the idea of slowness. In fact it’s about working with 16 mm film as an attitude, about frugality in the use of materials, efficiency in implementation (economy) and concentration in the interaction with the camera (solitude / intimacy). The physical presence of the medium is a way of resisting the relentless utilization and reproduction of images, is in fact a pause in the image-controlled media landscape.

Exhibition:
“Slow Down!”
9 Nov.–16 Dec. 2017

Kunsthalle Exnergasse
WUK Werkstätten- und Kulturhaus
Währinger Strasse 59, 1090 Vienna
<http://kunsthalleexnergasse.wuk.at>
Tue.–Fri. 1:00–6:00 pm,
Sat. 11:00 am–2:00 pm



Kunstraum NOE

Exhibition:
“Fleeting Territories”
29 Sep.–9 Dec. 2017
Guided tour with curators Maren Richter and Klaus Schafner:
Thu., 16 Nov. 2017, 6:00 pm
In German and English

Lecture performance with Peter Fend:
Thu., 16 Nov. 2017, 7:00 pm

“Fleeting Territories” is highly topical: it is about spaces and their (geo)political, ecological and economic aspects. In a performative tour of the exhibition, curators Maren Richter and Klaus Schafner present artistic investigations of contested territories around the world. The (virtual) excursion also includes places like Albern harbor or Roth-neusiedl. Justice, law, politics, economics and emotions are just as important in the appropriation of territories as climate change, dwindling living space, (neo)colonialism, utopias and mythologies.

Kunstraum NOE
Herrengasse 13, 1014 Vienna
www.kunstraum.net
Tue.–Fri. 11:00 am–7:00 pm,
Sat. 11:00 am–3:00 pm



Medienwerkstatt Wien

Exhibition:
Carla Bobadilla, “25 Minutes Journey into the Present”
16–27 Nov. 2017
Opening and screening:
Wed., 15 Nov. 2017, 7:00 pm

A 25-minute fiacre drive through Vienna’s inner city. It turns out the coachman is a dentist from Bolivia. He relates in Spanish to the tourists from Miami about the history of Vienna and points out visible traces of the Monarchy, while musing on his years as a peripatetic dentist in the Amazon region. This ride is at the heart of an exhibition about cultural and media-related translation. The “stories on wheels” are not centered on a limousine equipped with interactive gadgets, but on a fiacre. Yet the exhibition addresses a theme that has a great deal to do with technology and its effects on global migration.

Medienwerkstatt Wien
Neubaugasse 40a, 1070 Vienna
www.medienwerkstatt-wien.at
Mon., Fri., Sat. 2:00–6:00 pm

From the series
“Österreichs kulturelles Erbe,” 2017
© Carla Bobadilla



Metropolitain Art Club

Exhibition:
“Art 4.o, or the Survival of the Painting”
10–19 Nov. 2017
CSERNI LIVE

New technologies have greatly altered our mode of communicating. This has also had a sustained influence on the world of art. “Art 4.o” demonstrates how traditional painting can hold its own in this world, with artists experimenting with the theme without abandoning the medium: the image still plays a central role in new media and is in fact gaining in significance. Whether sequential, cut, pixelated, photographed or technically modified: visual imagery is sure to “survive” even the 4th industrial revolution, and painting is no exception. Works by: Naomi Devil, Christian Eisenberger, Nubauer, Goldscheyder Les Tardes
Curator: Ursula Tuczka

Metropolitain Art Club
www.metropolitain.club
www.metropolitain.at
Cserni Holding
Wipplingerstrasse 37, 1010 Vienna
Mon.–Fri. 9:00 am–6:00 pm

Mario Nubauer, Untitled, 2017 (detail)
© Metropolitain Art Club



Mekân 68

Performance:
“THE WALL: A Sound Installation”
Thu., 16 & Fri., 17 Nov. 2017,
1:00–7:00 pm on both days

Hosted by Mekan 68, SANATORIUM is presenting a performance by the Turkish artist Sinan Bökesoy. The audience is encouraged to participate by downloading applications developed by the artist to their iPhones or by using them on iPads provided in the gallery. The two-part installation is based on the concept of augmented sonic reality that Bökesoy has been trying to develop in mobile platforms for the last two years, inviting visitors to create their own adventures through the routes they follow. Images that emerge in their minds reference the dichotomy between time & space, abstract & concrete, solid & volatile.

Mekân 68
Neustiftgasse 68, 1070 Vienna
www.mekan68.com

© Sanatorium



Nitsch Foundation

Exhibition:
“tools and relics of the orgien mysterien theater”
15 Nov. 2017–27 Oct. 2018
Opening with
Hermann Nitsch:
Tue., 14 Nov. 2017, 7:00 pm

“stained, splattered and besmeared fabrics and clothes became relics of actions that are now closer to me in terms of recording a spontaneous event than my early paintings.” (In: “Das Orgien Mysterien Theater. Manifeste, Aufsätze, Vorträge,” 1990) While the processes and choreographies of the action are performed, cotton sheets, stretchers, shirts etc. are splashed with blood or splattered with paint, without heed to their future use as exhibits. This is the first time the Nitsch Foundation is dedicating an exhibition to action relics from the Orgien Mysterien Theater. The artist will attend the opening.

Nitsch Foundation
Hegelgasse 5, 1010 Vienna
www.nitsch-foundation.com
Tue.–Fri. 11:00 am–6:00 pm,
admission is free

Relic installation, nitsch museum, 2014
Photo: Manfred Thumberger
© nitsch museum, Mistelbach



Palais des Beaux Arts Wien

Discussion:
Extraordinary Board Meeting of the Palais des Beaux Arts Wien
Wed., 15 Nov. 2017, 5:00 pm

The latest commissioned work for the collection of the Palais des Beaux Arts Wien by Seth Weiner heralds a structural shift of the institution’s concept based on the transformations it has undergone since 1908: confiscation, restitution, restoration and reinstitution. “Vaporous Evening Dresses” (1929/2017) draws on the building’s history as a publishing house for fashion and lifestyle catalogues. Weiner turns a series of watercolors into a reflection on the occupation of institutionality: a critical translation of the ornaments found in the historical catalogues’ illustrations, the project examines the conditions of memory and publication in changing political and technological regimes.

Palais des Beaux Arts Wien
Rudolf-von-Alb-Platz 1, 1030 Vienna
www.palaisdesbeauxarts.at

Seth Weiner and Atelier Bachwitz,
“Vaporous Evening Dresses – Model 11, Var. 15,” 1929 / 2017



Augarten Porcelain Museum

Presentation:
“EVOLUTION AUGARTEN – an Intervention by Xenia Ostrovskaya”
Tue., 14 Nov. 2017, 4:00 pm
In German

Xenia Ostrovskaya’s objects “EVOLUTION AUGARTEN” are an interpretation of almost 300 years of Viennese porcelain with a series of pictures made of porcelain pieces and placed in a contemporary context. They create a fascinating intervention in the richly historical location and take visitors on a time trip through 300 years of Viennese porcelain. The silk-screen printing process is used to transpose historical views of Vienna’s oldest Baroque garden onto porcelain pieces from the second oldest porcelain manufactory. Embellished and supplemented by animal drawings, color effects and landscapes, the objects offer lots of delightful scope for imagining fanciful stories and fantastic associations.

Augarten Porcelain Museum
Schloss Augarten,
Obere Augartenstrasse 1, 1020 Vienna
www.augarten.at
Mon.–Sat. 10:00 am–6:00 pm

Xenia Ostrovskaya, Evolution Augarten,
© Xenia Ostrovskaya



Produzentengalerie Wien

Presentation | Conversation:
Project “Diary”
Wed., 15 Nov. 2017, 7:00 pm
In German

The Produzentengalerie Wien started the “Diary” project on 15 March 2017. That is when the participating artists started documenting and posting daily interim phases in terms of photos, videos and texts on Facebook and Instagram. They now debate the effects of social media on the project and the relationship of artists to modern communication technology. A project by Annemarie Ebm-Schaljo, Christine Michela List, Katharina Moser, Andreas Orisini-Rosenberg and Wolf Werdigier.

www.produzentengalerie.wien
tagebuch-verlauf

Produzentengalerie Wien
Radetzkystrasse 4, 1030 Vienna
www.produzentengalerie.wien
Tue.–Fri. 12:00 noon–6:00 pm,
or by appointment

Meeting in Andreas Orisini-Rosenberg’s
studio, 29 March 2017



Gerald Straub

Guided tour:
“Reflex Tours” – A guided tour in four parts
13–16 Nov. 2017
For details, go to:
www.viennaartweek.at/
program
In German and English

Where does heteronomy begin in the post-industrial society, and where does self-efficacy stop? “Reflexen Tours” take participants to various examples of applied technology in order for them to better understand the processes and actors behind the scenes and to initiate a critical discourse on innovation. The key question is: what is the ever-increasing urgency of ideas based on? A project by Gerald Straub in cooperation with dieraumteiler.at

Performative installation:
“POTOPOPINO. 7.o postindustrial innovation hubbing pop up in/formal knowledge presentation”
Wed., 15 Nov. 2017, 7:00 pm
Raumteiler, Ungargasse 1, 1030 Vienna

Gerald Straub
https://geraldstraub.wordpress.com

Plattform Industrie 4.0/Reitz



REAKTOR

Exhibition:
**Hermann Vompp Foundation,
“Number ONE”**
15–19 Nov. 2017
Opening: Wed., 15 Nov. 2017,
7:00 pm

The exhibition of the Her-
mann Vompp Foundation at
REAKTOR revolves around
the unbiased view and clear
perception of observers. It
includes works with no
names of authors or the mar-
ket reference associated with
the authorship. Disassociat-
ing works from the artists’
personal branding and public
image diverts the focus on the
artworks themselves.
Based on the Hermann Vompp
Foundation’s S.A.T. strategy
(“support by acquisition and
trade”), artists are offered the
opportunity to continue devel-
oping their own work methods
in the spirit of experiment ir-
respective of the expectations
of the art market with regard
to content or market value.

REAKTOR
Geblergasse 40, 1170 Vienna
www.reaktor.art
www.hermannvompp-fineart.ch
During VIENNA ART WEEK:
Thu.–Sun. 2:00–7:00 pm



SALON 4

Opening | Presentation |
Discussion:
**SALON 4 – a symbiosis of an
artist’s workroom, strategic
production center and guest
salon**
Fri., 17 Nov. 2017,
starting at 6:00 pm
In German

For one evening, artist Rainer
Prohaska grants us an excep-
tionally intimate glimpse into
the secrets of his creative pro-
cess. He picks finished works
and works-in-progress to
cast light on their underlying
strategies and to reveal details
of production processes that
are normally kept hidden. He
uses work analyses to discuss
constructive combinations of
art, technology and science,
and fathom the role of “space
hacking” in the context of art
in the public space. Partici-
pants are actors of past and
future productions.

SALON 4
Röergasse 1A, 1090 Vienna
www.rainer-prohaska.net/Salon4



Atelier Bernhard Cella

Workshop:
**“The Invisible Craft – Book-
binding for Curators”**
Thu., 16 Nov. 2017,
12:00 noon–5:00 pm
In German and English

Until the 19th century, book-
binding was a purely artisanal
craft that reached individual
peaks of mastery, especially in
France. While the art of book-
binding is hardly attracting
attention today, numerous
bookbinders enjoyed their sta-
tus as artists in former times.
The technique of thread bind-
ing is practiced at one of the
workbenches constructed by
Bernhard Cella. Curators at
twelve working stations
acquire the manual crafts of
collating, blocking and bind-
ing their text contributions.
The work of everyone who
contributes to the binding
process is personalized
through annotation and signa-
ture.
Thus, in Cella’s “atelier with
opening times,” a handmade
publication is produced as a
limited edition for VIENNA
ART WEEK 2017.

Atelier Bernhard Cella
Luftbadgasse 16, 1060 Vienna
www.salon-fuer-kunstabuch.at

Thu., Fri. 2:00–7:00 pm



Stable Gallery

at Palais Brambilla

Exhibition:
Norbert Brunner, “timeless”
15 Nov. 2017–28 Jan. 2018
Opening: Wed., 15 Nov. 2017,
7:00 pm

Works by Norbert Brunner
from different work periods
are juxtaposed and take effect
as reciprocal reference, each to
the other. Accepting the beau-
ty of being different: this is
the central theme in Brunner’s
works. They invite dialogue
in approaching this theme,
also in order to address one’s
own possibilities. Knowledge,
awareness, ability are essential
prerequisites for this.
The contradictory nature of
the media age necessitates a
relativization of perceptions.
Brunner’s subtle works allude
to their diversity and react to
it with equanimity. Image and
text messages flow into one
another and evolve into some-
thing new.

stable gallery im Palais Brambilla
Dr. Markus Swittalek
Franz-Josefs-Kai 43
www.moment-home.com

Viewing: by prior appointment



STATION ROSE

Performance | Webcast:
**“Live Webcast
#Interweavingo2”**
Wed., 15 Nov. 2017,
3:00–4:00 pm
Live at stationrose.com

Digital STATION ROSE art and
music, STReamed in real time,
started off as “Webcasting 1.0”
during the 1999 “CrossLinks”
exhibition in Berlin co-curated
by Gabriele Horn, director of
KunstWerke Berlin. Back then
there was no YouTube, Face-
book or Twitter. Around 200
webcasts were broadcast from
Frankfurt until 2005, when
headquarters moved to the
STR studio in Vienna, which
is currently being converted
into a webcasting studio. Web-
casting is a real-time online
art form that emerges in the
moment of STReaming.
During VIENNA ART WEEK,
artist Elisa Rose and composer
Gary Danner, “pioneers of
digital culture” (FAZ), will
perform a live stream and
present the composition en-
titled “Interweaving o2”
on the Internet.

Station Rose
#stationrose #digitalart
#contemporaryart #glitchart
#electronica #Interweaving02



Austrian Museum of Folk Life

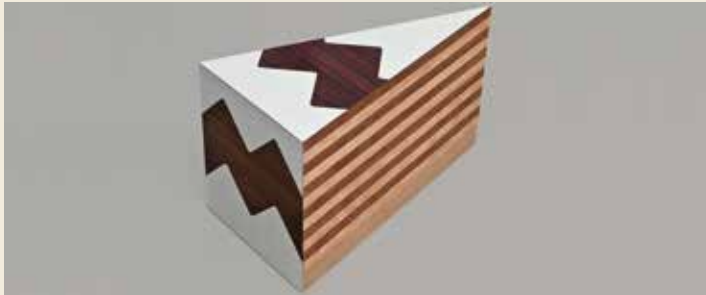
and Folk Art

Guided tour | Conversation:
**schnittpunkt – power of
display: “heimat : machen.
The Museum of Folk Life and
Folk Art in Vienna between
everyday life and politics”***
Tue., 14 Nov. 2017, 6:00 pm
In German

100 years after the building
was converted into a museum,
“heimat : machen” examines
statements and actions issued
by the City of Vienna in the
name of “cultural identity”
and “Heimat” and explores
new ways of portraying an
institution. The exhibition
focuses on content-related and
formal approaches to design
and includes the institution’s
collection and exhibition
history.

Conversation: Beatrice Jasch-
ke, “schnittpunkt,” in a con-
versation with curators Birgit
Johler and Magdalena Puch-
berger, exhibition designer
Renate Höllwart, and exhibiti-
on architect Gabu Heindl
*** Registration is requested:**
E anmeldung@schnitt.org

**Austrian Museum of
Folk Life and Folk Art**
Laudongasse 15–19, 1080 Vienna
www.volkskundemuseum.at
Tue.–Sun. 10:00 am–5:00 pm



das weisse haus

Celebration:
**“10 years in office: das weisse haus.
Decade review & future view, including coffee and (t)art”**
Sat., 18 Nov. 2017, 5:00 pm

It has already lodged in a butcher’s shop, on a business floor,
in tax authority offices, and is presently housed in a school. das
weisse haus has organized exhibitions in six venues throughout
the city; fostered “studio das weisse haus,” an artist-in-residence
program with studios for local artists; been one of the first insti-
tutions in Vienna to include curators and cultural journalists in
its program; established the Erst Bank ExtraVALUE Art Award in
cooperation with the Austrian Cultural Forum (ACF) New York
and the Erste Group; and entertained cooperative ventures with
national and international universities and cultural institutions.

In ten years’ work for the arts, “white houses” have had count-
less floors scrubbed, roofs polished, walls pulled down, whole
façades artistically dismantled and have shown the works of
around 550 national and international artists. das weisse haus
and the team around Alexandra Grausam have seen a great
deal, opened a great deal, come up against limits and yet have
developed unequivocally into one of the most vibrant locations
in the city, a platform for mostly young artists who as yet have
no gallery backing them, or are rarely shown here.

And now? The decade review is being unreservedly declared
a constructive future view, and everyone is invited to a public
brainstorming session: “What would I like from the ‘white
house?’” is the question. Anyone who has something to say
should call round, pre-party and think ahead – there’s coffee
and (t)art by Hanakam & Schuller and a whole stack of empty
post-its for ideas.

das weisse haus
Hegelgasse 14, 1010 Vienna
www.dasweissehaus.at



Kunst bei Wittmann

Exhibition:
Sissa Micheli, “The Ballad of Interacting Objects”
13 Oct.–25 Nov. 2017

Sissa Micheli is referring to a series of works she has been working on since 2012. Starting out from the literary term “objective correlative,” she designs objects which have an equally surreal and emotional effect. Her combination of everyday objects, images and words gives free rein to longings that transcend functional attributes. They take the stage as proud and humorous. For the exhibition, Sissa Micheli places her “objective correlatives” in an installation-type setting attuned to the specifics of the respective rooms.

Guided tour:
Sissa Micheli and Christine Haupt-Stummer / section.a lead a tour and dialog through the exhibition “The Ballad of Interacting Objects”
Fri., 17 Nov. 2017, 4:00 pm
Meeting point: pavilion at Akademiehof near the Secession, Friedrichstrasse 10, 1010 Vienna

Kunst bei Wittmann
Friedrichstrasse 10, 1010 Vienna
Mon.–Fri. 10:00 am–6:30 pm,
Sat. 10:00 am–5:00 pm



ZOOM Children's Museum

Workshop:
Art workshop for children*
Sat., 18 Nov. 2017,
10:00 am–12:00 noon
In German and English

Children can try out a wide range of art techniques and materials at the art workshop led by artists Căcilia Brown and Stephen Mathewson. The children and artists decide together whether they want to paint, think, design, chat or play. At the end of the workshop there will be a proper exhibition that the children's friends and parents can visit.

* For children aged 6 to 10. Limited number of participants, registration is required (from 21 September 2017): T +43 1 524 79 08

ZOOM Kindermuseum
MuseumsQuartier,
Museumsplatz 1, 1070 Vienna
www.kindermuseum.at

ART CLUSTER VIENNA

Academy of Fine Arts Vienna Eva Blimlinger
Albertina Klaus Albrecht Schröder
Architekturzentrum Wien Angelika Fitz
Association of Austrian Galleries of Modern Art Hans Knoll
Austrian Film Museum Alexander Horwath
Austrian Frederick and Lillian Kiesler Private Foundation
Peter Bogner
Belvedere, 21er Haus & The Winterpalais of Prince Eugene of Savoy Stella Rollig
DOROTHEUM Martin Böhm
Jewish Museum Vienna Danielle Spera
KÖR (Public Art Vienna) Martina Taig
Kunsthalle Wien Museumsquartier & Kunsthalle Wien
Karlsplatz Nicolaus Schafhausen
KUNST HAUS WIEN Bettina Leidl
Kunsthistorisches Museum Wien Sabine Haag
Künstlerhaus Peter Zawrel
Leopold Museum Hans-Peter Wipplinger
MAK Wien Christoph Thun-Hohenstein
mumok Museum Moderner Kunst Stiftung Ludwig Wien
Karola Kraus
MUSA Berthold Ecker
Q21/MuseumsQuartier Wien Christian Strasser
Sammlung Friedrichshof Stadtraum Hubert Klocker
Secession Herwig Kempinger
Sigmund Freud Museum Monika Pessler
Thyssen-Bornemisza Art Contemporary Francesca Habsburg
University of Applied Arts Vienna Gerald Bast
Vienna Business Agency, Creative Center departure
Gerhard Hirczi
Wien Museum Matti Bunzl

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**PROGRAM
OVERVIEW
VIENNA
ART WEEK
2017**

MON, 13 Nov. 2017

All-day
AUDIO-VISUAL INSTALLATION
Alternative Space / Das graue b
2., Hollandstrasse 7
“How to dance with a machine”

10:00 am–6:00 pm
GUIDED TOURS
DOROTHEUM
1., Dorotheergasse 17
Previews of the auctions “Modern Art”
and “Contemporary Art”

11:00 am–6:00 pm
PERFORMANCE
Galerie Crone Wien
1., Getreidemarkt 14
“Sprechstunde | Consultation Hour”

3:00–6:00 pm
EVENT
Alternative Space / Das graue b
2., Hollandstrasse 7
Tea time with the collective

5:00 pm
PRESENTATION
Q21/MuseumsQuartier Wien
7., ROOM D / Q21, Museumsplatz 1
Results and prototypes of the
hackathon “ARTificial intelligence”

6:00 pm
ARTIST TALK
Galerie Michaela Stock
4., Schleifmühlgasse 18
Sofie Muller and Evelyn Loschy in
conversation with curator Stef Van
Bellingen

7:00 pm
LECTURE
Kunsthistorisches Museum Wien
1., Maria Theresien-Platz
Nils Büttner, “Peter Paul Rubens:
Allegorical Art and Voyeurism”

TBA
GUIDED TOUR
Special Project / Gerald Straub
Meeting point:
www.viennaartweek.at/program
“Reflexen Tours” / Tour 1: smart
thinking

TUE, 14 Nov. 2017

All-day
AUDIO-VISUAL INSTALLATION
Alternative Space / Das graue b
2., Hollandstrasse 7
“How to dance with a machine”

10:00 am–6:00 pm
GUIDED TOURS
DOROTHEUM
1., Dorotheergasse 17
Previews of the auctions “Modern Art”
and “Contemporary Art”

11:00 am–6:00 pm
PERFORMANCE
Galerie Crone Wien
1., Getreidemarkt 14
“Sprechstunde | Consultation Hour”

1:00–8:00 pm
**LECTURES | PANEL DISCUSSIONS |
PERFORMANCES**
VIENNA ART WEEK
1., MAK, STUBENRING 5
“Art & Technology Line-up:
Transforming Technology”

3:00 pm
GUIDED TOUR
Kunsthistorisches Museum Wien
1., Maria Theresien-Platz
Art historian Daniel Uchtmann gives
a tour of the exhibition “Peter Paul Ru-
bens. The Power of Transformation”

4:00 pm
PRESENTATION
Special Project / Augarten Porcelain
Museum
2., Schloss Augarten, Obere Augarten-
strasse 1
“EVOLUTION AUGARTEN – an Inter-
vention by Xenia Ostrovskaya”

4:30 pm
GUIDED TOUR
Belvedere
3., Lower Belvedere, Rennweg 6
Curator Alexander Klee gives a tour
of the exhibition “Challenge of Mo-
dernity”

6:00 pm
GUIDED TOUR | CONVERSATION
Special Project / Austrian Museum of
Folk Life and Folk Art
8., Laudongasse 15–19
schnittpunkt – power of display:
“heimat : machen. The Museum
of Folk Life and Folk Art in Vienna
between everyday life and politics”

7:00 pm
CONVERSATION
Sammlung Friedrichshof Stadtraum
4., Schleifmühlgasse 6 / in the
courtyard
Curatorial talk: Boris Ondřejka and
Edek Bartz on Helmut Lang
OPENING
Special Project / ARCC.art & Marcello
Farabegoli Projects
7., Kaiserstrasse 76
Exhibition “Carmine”

OPENING
Special Project / Nitsch Foundation
1., Hegelgasse 5
Exhibition “tools and relics of the
orgien mystrien theater” – opening
with Hermann Nitsch

OPENING
Alternative Space / flati
6., U-Bahn Bogen 6–7 (U6 subway
station Gumpendorfer Strasse)
Exhibition “RE/WRITING REALITY”

PRESENTATION | CONVERSATION
Galerie Krinzingner
1., Seilerstätte 16
“Martha Jungwirth/Eva Schlegel –
Asia Experience”

OPENING
Galerie Reinthaler & Die Vitrine
6., Gumpendorfer Strasse 53
Exhibitions Michael Huey (Galerie
Reinthaler) and Taro Meissner
(Die Vitrine)

8:00 pm
GUIDED TOUR
MAK
1., Stubenring 5
Join Thomas Bayrle and curators
Nicolaus Schafhausen and Bärbel
Vischer in a dialogue and tour of the
exhibition “THOMAS BAYRLE. If it's
Too Long – Make It Longer”

TBA
PRESENTATION
Special Project / EIKON – International
Magazine for Photography and
Media Art
Venue: TBA
“EIKON #100”

TBA
GUIDED TOUR
Special Project / Gerald Straub
Meeting point:
www.viennaartweek.at/program
“Reflexen Tours” / Tour 2: smart city

WED, 15 Nov. 2017

All-day

AUDIO-VISUAL INSTALLATION

Alternative Space / Das graue b
2., Hollandstrasse 7
“How to dance with a machine”

10:00 am–6:00 pm

GUIDED TOURS

DOROTHEUM
1., Dorotheergasse 17
Previews of the auctions “Modern Art”
and “Contemporary Art”

11:00 am–6:00 pm

PERFORMANCE

Galerie Crone Wien
1., Getreidemarkt 14
“Sprechstunde | Consultation Hour”

3:00 pm

GUIDED TOUR

Kunsthistorisches Museum Wien
1., Maria Theresien-Platz
“Wheels that Move the World. Art and
Technology of Automata and Clocks
in the Vienna Kunstkammer” – guided
tour with curator Paulus Rainer

PERFORMANCE I WEBCAST

Special Project / STATION ROSE
Live at stationrose.com
“Live Webcast #Interweavingo2”

4:00 pm

PERFORMANCE

KÖR (Public Art Vienna)
Meeting point: 10., main entrance to
Hauptbahnhof station / Lion of Saint
Mark, 1100 Vienna

5:00 pm

GUIDED TOUR

Leopold Museum
7., Museumsplatz 1
Director Hans-Peter Wipplinger gives a
tour of the exhibition “Ferdinand
Hodler. Elective Affinities from Klimt
to Schiele”

GUIDED TOUR

Austrian Frederick and Lillian Kiesler
Private Foundation
6., Mariahilfer Strasse 1b
Curator Peter Bogner gives a tour of
the exhibition “Related to Visions”

GUIDED TOUR

Q21/MuseumsQuartier Wien
Meeting point: 7., MQ Point at the
main gate, Museumsplatz 1
Guided tour of Q21

GUIDED TOUR

Special Project / Kunsthalle Exnergasse
9., Währinger Strasse 59
Artists guide a tour through the
exhibition “Slow Down!” of filmic
trends towards reduction

DISCUSSION

Special Project /
Palais des Beaux Arts Wien
3., Rudolf-von-Alt-Platz 1
Extraordinary Board Meeting of the
Palais des Beaux Arts Wien

SCREENING

Alternative Space / Gesso Artspace
21., Donaufelderstrasse 73
Films by Marian Tubbs

5:30 pm

GUIDED TOUR

Albertina
1., Albertinaplatz 1
Augmented Reality Meets Albertina

6:00 pm

LECTURE I TALK

21er Haus –
Museum of Contemporary Art
3., Blicke Kino at 21er Haus, Arsenal-
strasse 1

Jason Dodge in a conversation with
author CAConrad

PANEL DISCUSSION

DOROTHEUM
1., Dorotheergasse 17
“The Future of Collecting.
Concepts of private art collections”

PANEL DISCUSSION

KUNST HAUS WIEN
3., Untere Weissgerberstrasse 13
Panel discussion on the exhibition
“The Big Invisible”

PANEL DISCUSSION

University of Applied Arts Vienna
1., Exhibition Centre Heiligenkreuzer
Hof, Schönlaterngasse 5 /
Grashofgasse 3
“Social changes in an ever more
complex world – interdisciplinary
thought and action as a survival
strategy for the digital age”

OPENING

Alternative Space / Kunstraum SUPER
5., Schönbrunner Strasse 10
Exhibition “Conditio Spatiale Plus.
The collapse of the protocol”

6:30 pm

GUIDED TOUR

mumok
7., Museumsplatz 1
Curator Susanne Neuburger gives a
tour of the exhibition “Art into Life!
Collector Wolfgang Hahn and the 60s”

OPENING

Special Project / Jewish Museum Wien
1., Judenplatz 8
Video installation “Wise Stones
Falling into a Sea of Doubt” by
Andrew M. Mezvinsky

PANEL DISCUSSION

bechter kastowsky galerie
1., Gluckgasse 3/mezzanine
Artists and designers on materials

7:00 pm

OPENING

Special Project / Fluc
1., Praterstern 5
“Transcultural Emancipation:
Levi Ota, Mila Pani and Alexandru
Raevschi” / Exhibition “Das unein-
gelöste Versprechen der Kunst”

OPENING I SCREENING

Special Project / Medienwerkstatt Wien
7., Neubaugasse 40a
Exhibition Carla Bobadilla,
“25 Minutes Journey into the Present”

OPENING

Special Project / REAKTOR
17., Geblergasse 40
Exhibition Hermann Vompp
Foundation, “Number ONE”

PRESENTATION I CONVERSATION

Special Project /
Produzentengalerie Wien
3., Radetzkystrasse 4
Project “Diary”

OPENING

Special Project / Stable Gallery at Palais
Brambilla
1., Franz-Josefs-Kai 43
Exhibition Norbert Brunner, “time-
less”

PERFORMATIVE INSTALLATION

Special Project / Gerald Straub
3., Raumteiler, Ungargasse 1
“POTOPOPINO. 7.0 postindustrial
innovation hubbing pop up in/formal
knowledge presentation”

OPENING

Alternative Space / Hinterland Galerie
5., Krongasse 20
Exhibition “Attokoussy
A bilateral art project on superstition”

OPENING

Alternative Space / k48 – offensive for
contemporary perception
7., Kirchengasse 48/Lokal 2
Exhibition “Peter Androsch.
VIENNA WRITINGS”

OPENING

Aa collections
7., Burggasse 68
Exhibition “Objektpermanenz” –
Gabi Blum, Funda Gül Özcan,
Sophia Süßmilch

PERFORMANCE

Galerie Gans
7., Kirchberggasse 4
“Neo-Aktionismus” – Billi Thanner
and Martin Praska

READING

Knoll Galerie
6., Gumpendorfer Strasse 18
Lukas Pusch and TOMAK read
selected texts from the magazine
“Der Antist”

OPENING I SCREENING

Galerie V&V
1., Bauernmarkt 19
Exhibition “TRICKFILMSCHMUCK”
(2014–17) / Renate Kordon (A) /
Screening of the animated film
“Trickptychon”

ARTIST TALK I TOUR

zs art Galerie
7., Westbahnstrasse 27–29
Conversation and exhibition tour with
artist Marie-France Goerens

8:00 pm

SCREENING

Galerie V&V
1., Bauernmarkt 19
Screening of the animated film
“Trickptychon”

8:30 pm

SCREENING I CONVERSATION

Austrian Film Museum
1., Augustinerstrasse 1
Claudio Caldini & Pablo Marín:
film screening and talk with the
filmmakers

CONCERT

Alternative Space / k48 – offensive for
contemporary perception
7., Kirchengasse 48/Lokal 2
Short concert “Dr. Didi”
(Peter Androsch / Didi Bruckmayr /
Bernd Preinfalk)

TBA

GUIDED TOUR

Special Project / Gerald Straub
Meeting point:
www.viennaartweek.at/program
“Reflexen Tours” / Tour 3: smart
working

THU, 16 Nov. 2017

10:00 am–6:00 pm

GUIDED TOURS

DOROTHEUM
1., Dorotheergasse 17
Previews of the auctions “Modern Art”
and “Contemporary Art”

11:00 am–6:00 pm

PERFORMANCE

Galerie Crone Wien
1., Getreidemarkt 14
“Sprechstunde | Consultation Hour”

12:00 noon–5:00 pm

WORKSHOP

Special Project / Atelier Bernhard Cella
6., Luftbadgasse 16
“The Invisible Craft – Bookbinding for
Curators”

1:00–7:00 pm

PERFORMANCE

Special Project / Mekân 68
7., Neustiftgasse 68
“THE WALL: A Sound Installation”

3:00–6:00 pm

EXHIBITION I INSTALLATION

Alternative Space / k48 – offensive for
contemporary perception
7., Kirchengasse 48/Lokal 2
“Peter Androsch.
VIENNA WRITINGS”

3:00 pm

GUIDED TOUR

Kunsthistorisches Museum Wien
Meeting point: 1., entrance/vestibule
Weltmuseum, Heldenplatz
“The Production, Decoration and
Restoration of Armor” – director
Matthias Pfaffenbichler gives a tour
of the Imperial Armory

4:00 pm

GUIDED TOUR

Kunsthistorisches Museum Wien
Meeting point: 1., entrance/vestibule
Weltmuseum, Heldenplatz
“The Production, Decoration and
Restoration of Armor” – director
Matthias Pfaffenbichler gives a tour
of the Imperial Armory

4:30 pm

GUIDED TOUR

Belvedere
3., Upper Belvedere, Prinz-Eugen-
Strasse 27
Curator Björn Blauensteiner gives an
exclusive preview of the exhibition
“Rueland Frueauf the Elder and his
Circle”

GUIDED TOUR

21er Haus –
Museum of Contemporary Art
3., Arsenalstrasse 1
Curator Axel Köhne gives a tour of the
exhibition “Duet with Artist”

5:00 pm

GUIDED TOUR

KUNST HAUS WIEN
3., Untere Weissgerberstrasse 13
Curator Verena Kasper-Eisert gives
a tour of the exhibition “Visions of
Nature”

SCREENING

Alternative Space / Gesso Artspace
21., Donaufelderstrasse 73
Films by Marian Tubbs

6:00 pm

LECTURE I CONVERSATION

Künstlerhaus 1050
5., Stolberggasse 26
“COUNTDOWN. Relaunching an
institution # 6 Exhibition policy and
artistic production”

PERFORMANCE

MUSA
1., Felderstrasse 6–8
Susanne Schuda, “Late Night Group
Therapy”

CONVERSATION

Secession
1., Friedrichstrasse 12
A Conversation with R. H. Quaytman

CURATORS' TOUR

Special Project / Kunstraum NOE
1., Herrengasse 13
Curators Maren Richter and Klaus
Schaffer give a tour of the exhibition
“Fleeing Territories”

6:30 pm

SCREENING I TALK

Austrian Film Museum
1., Augustinerstrasse 1
Landmarks, Influences, Correspon-
dences: A Survey of Argentine Ex-
perimental Cinema 1965–2016 – film
screening and talk with Pablo Marín

7:00 pm

OPENING

Belvedere
3., Lower Belvedere, Rennweg 6
Exhibition “Aging Pride”

OPENING

Kunsthalle Wien
7., Kunsthalle Museumsquartier,
Museumsplatz 1
Exhibition “Florian Hecker.
Hallucination, Perspective, Synthesis”

OPENING

Leopold Museum
7., Museumsplatz 1
Exhibition “Victor Hugo. The Dark
Romanticist”

LECTURE

mumok
7., mumok cinema, Museumsplatz 1
OHO land art plus 50 years – lecture
by Marko Pogacnik, UNESCO Artist
for Peace

OPENING

Secession
1., Friedrichstrasse 12
Exhibitions R. H. Quaytman and
Olga Chernysheva

LECTURE I PERFORMANCE

Special Project / Kunstraum NOE
1., Herrengasse 13
Lecture performance with Peter Fend

OPENING

Anzenberger Gallery
10., Absberggasse 27
Exhibition “Michael Horowitz –
Vintage”

ARTIST TALK

Galerie Jünger
4., Paniglasse 17A
Artist Fabian Fink in conversation

7:30 pm

CONVERSATION

Alternative Space / Schneiderei
4., Schneiderei c/o Studio Ruyter,
Brucknerstrasse 6/first floor
Mohammad Salemy, “Global Art as a
Cloud-Based World System Practice”

8:00 pm

PRESENTATION

Künstlerhaus 1050
5., Stolberggasse 26
Focus Alternative Spaces 1050:
Kunstraum SUPER, “Conditio Spatiale
Plus”

8:30 pm

PERFORMANCE

Austrian Film Museum
1., Augustinerstrasse 1
Claudio Caldini:
“Fantasmas Cromáticos”

TBA

GUIDED TOUR

Special Project / Gerald Straub
Meeting point:
www.viennaartweek.at/program
“Reflexen Tours” / Tour 4: smart
finance

TBA

CLOSING EVENT

Galerie Frewein-Kazakbaev
18., Schulgasse 70
Exhibition Frederick Steinmann,
“L’Essenciel”

FRI, 17 Nov. 2017

All-day

SYMPOSIUM

Academy of Fine Arts Vienna
9., Augasse 2–6, 5th floor
“Voice and Vote” – symposium at the
Institute for Art Theory and Cultural
Studies

10:00 am–6:00 pm

GUIDED TOURS

DOROTHEUM
1., Dorotheergasse 17
Previews of the auctions “Modern Art”
and “Contemporary Art”

11:00 am–6:00 pm

PERFORMANCE

Galerie Crone Wien
1., Getreidemarkt 14
“Sprechstunde | Consultation Hour”

12:00 noon

OPENING

Sigmund Freud Museum
9., Berggasse 19
Exhibition “Hidden Thoughts of
a Visual Nature”– Sigmund Freud
Museum Contemporary Art Collection

STUDIO VISITS

VIENNA ART WEEK
Meeting point: 7., Schottenfeld-
gasse 45
Studio visit artist-in-residence
program Krinzinger Projekte with
cultural journalist Alexandra Matzner

1:00–7:00 pm

PERFORMANCE

Special Project / Mekân 68
7., Neustiftgasse 68
“THE WALL: A Sound Installation”

1:50 pm

STUDIO VISITS

Architekturzentrum Wien
Meeting point: 7., Az W Shop,
Museumsplatz 1
“Az W on Site”

2:00 pm

GUIDED TOUR

Academy of Fine Arts Vienna
9., Institute for Natural Sciences
and Technology in the Arts (INTK)/
Academy of Fine Arts Vienna,
Augasse 1–4/2nd floor
Head of institute Manfred Schreiner
gives a tour of the Institute for Natural
Sciences and Technology in the Arts

2:30 pm

STUDIO VISITS

VIENNA ART WEEK
Meeting point: 9., Währinger Strasse 59/
stairway 2/1st floor
Studio visit artist-in-residence
program Kunsthalle Exnergasse with
cultural journalist Alexandra Matzner

3:00–8:00 pm

PERFORMANCE

Q21/MuseumsQuartier Wien
7., frei_raum Q21 exhibition space,
Museumsplatz 1
“Feminist Art Practices”

4:00 pm

LECTURE

DOROTHEUM
1., Dorotheergasse 17
Rachel Pownall, “Art Market Global
Dynamics”

GUIDED TOUR | CONVERSATION

Leopold Museum
7., Museumsplatz 1
“Dual talents: a curse or a blessing?”
Guided tour of the exhibition “Victor
Hugo. The Dark Romanticist” and
panel discussion with Ivan Ristić and
Stefan Kutzenberger

GUIDED TOUR

Special Project / Kunst bei Wittmann
Meeting point: 1., pavilion at
Akademiefhof near the Secession,
Friedrichstrasse 10
Sissa Micheli and Christine
Haupt-Stummer / section.a lead a
tour and dialog through the exhibition
“The Ballad of Interacting Objects”

CLOSING EVENT

Artmark Galerie Palais Rottal
1., Singerstrasse 17
Exhibition: “Budapest – Vienna.
Objects, Painting, Graphic Works”–
Tibor Gayer, Dora Maurer, Janos
Megyik

4:30 pm

PANEL DISCUSSION

DOROTHEUM
1., Dorotheergasse 17
“Art in the Digital Age. The impact of
new technologies on the art market”

5:00 pm

SCREENING

Alternative Space / Gesso Artspace
21., Donaufelderstrasse 73
Films by Marian Tubbs

5:30 pm

GUIDED TOUR

TBA21
2., Scherzergasse 1a
Guided tour of the exhibition
“Tidialectics”

6:00 pm

GUIDED TOUR

21er Haus –
Museum of Contemporary Art
3., Arsenalstrasse 1
Curators Severin Dünser and
Luísa Ziaja give a tour of the exhibition
“Specular Windows”

OPENING

Sammlung Friedrichshof Stadtraum
4., Schleifmühlgasse 6 / in the
courtyard

Exhibition Sofia Goscinski,
“Peau blanche, masques noirs”

OPENING | PRESENTATION | DISCUSSION

Special Project / SALON 4
9., Rößergasse 1A
SALON 4 – a symbiosis of an artist’s
workroom, strategic production
center and guest salon

GUIDED TOUR | ARTIST TALK

Special Project / Neuer Kunstverein
Wien
1., Herrengasse 6–8
Nick Oberthaler gives a tour of the
exhibition “Changes” and talks to
artist colleagues

6:30 pm

PANEL DISCUSSION

DOROTHEUM
1., Dorotheergasse 17
“Creative City Vienna. Challenges and
potentialities for art institutions”

7:00 pm

OPENING | PERFORMANCE

Special Project / flux23 im T/abor
2., Taborstrasse 51
Exhibition Rohullah Kazimi,
“My art techniques,” and performance
with Martha Labil

PERFORMANCE | LECTURE | INTERVENTION

Charim Galerie
1., Dorotheergasse 12
“work the room”

10:00 pm

PERFORMANCE

brut
9., Spittelauer Lände 12
Concert performance MONSTERFRAU
& Crystal Distortion, “TEK MATER”

SAT, 18 Nov. 2017

Open Studio Day

9:00 am–5:00 pm

GUIDED TOURS

DOROTHEUM
1., Dorotheergasse 17
Previews of the auctions “Modern Art”
and “Contemporary Art”

10:00 am

STUDIO VISITS

Federal government-sponsored
studios – Prater Studios
2., Meiereistrasse, across from the
Ernst Happel stadium
Guided tour with curator
Maria Christine Holter

WORKSHOP

Special Project / ZOOM Children’s
Museum
7., MuseumsQuartier, Museumsplatz 1
Art workshop for children

11:00 am–5:00 pm

CLOSING EVENT

Galerie Slavik
1., Himmelfortgasse 17
Exhibition “Jewellery Art –
Michael Becker”

11:00 am–6:00 pm

PERFORMANCE

Galerie Crone Wie
1., Getreidemarkt 14
“Sprechstunde | Consultation Hour”

11:00 am

GUIDED TOUR

VIENNA ART WEEK
Meeting point: 5., Kunstraum SUPER,
Schönbrunner Strasse 10
Focus Alternative Spaces / Tour 1,
artist and curator Christian Bazant-
Hegemark gives a tour of alternative
spaces in Vienna’s 5th district:
Kunstraum SUPER / Pina /
Hinterland / wellwellwell

GUIDED TOUR

TBA21
2., Scherzergasse 1a
Guided tour of the exhibition
“Tidialectics”

12:00 noon

STUDIO VISITS

VIENNA ART WEEK
Meeting point: 7., MQ Staatsratshof,
Courtyard 7 (entrance across from
Volkstheater)

Studio visit artist-in-residence
program Q21 / MuseumsQuartier
Wien with artist and cultural theorist
Gerald Straub

OPENING

Galerie Ernst Hilger
1., Dorotheergasse 5
Exhibition Anton Kannemeyer
(South Africa)

PRESENTATION

Gabriele Senn Galerie
4., Schleifmühlgasse 1A
Book presentation

1:00 pm

PANEL DISCUSSION

Leopold Museum
7., Museumsplatz 1
“Traces of Time”: panel discussion
with Stephanie Damianitsch and
participating artists

STUDIO VISITS

Federal government-sponsored
studios – Studios on Westbahnstrasse
7., Westbahnstrasse 27
Guided tour with curator
Claudia Slanar

CONVERSATION

Christine König Galerie
4., Schleifmühlgasse 1A
From the “Conversations” series

2:00 pm

PANEL DISCUSSION

Special Project / HOLLEREI Galerie
15., Hollergasse 12
“Level Up: Video Games and
Fine Arts”

2:00–10:00 pm

OPEN STUDIO DAY

KunstQuartier
12., Aichholzgasse 51–53

2:30 pm

STUDIO VISITS

VIENNA ART WEEK
1., Hegelgasse 14/basement
Studio visit artist-in-residence
program das weisse haus with artist
and cultural theorist Gerald Straub

3:00–6:00 pm

OPEN STUDIO DAY

Artists open their studios to the public

OPEN STUDIO DAY

Thomas Hörl / Peter Kozek
2., Prater Studios, Meiereistrasse 3
Presentation of a performative
installation developed for KÖR
(Public Art Vienna)

OPEN STUDIO DAY

Judith Huemer
2., Novaragasse 17/22
Artist talk

OPEN STUDIO DAY

Christian Hutzinger
2., Lassingleithnerplatz 3/9
Presentation of works and publica-
tions, including artist talk and cookies

OPEN STUDIO DAY

Hannes Mlenek
2., Prater Studios, Meiereistrasse 3
Presentation of the “ARCHE” project,
installations and video installations

OPEN STUDIO DAY

Xenia Hausner
4., Alpenmilchzentrale,
Weyringergasse 36
Artist Elisabeth Schwegger in a
conversation about current works
from the “Exiles” series

OPEN STUDIO DAY

Maria Bussmann
7., Zieglergasse 24/6
Presentation of new drawings and
objects

OPEN STUDIO DAY

Andrew M. Mezvinsky
7., Neubaugasse 7/3rd courtyard
Presentation of the installation
“liquid humanity”

OPEN STUDIO DAY

Sissa Micheli
8., Albertgasse 4/9
Video screening and artist talk

OPEN STUDIO DAY

Hofstetter Kurt / Barbara Doser
8., Lange Gasse 42/3.2
Presentation “Irrationale Muster
und SUSY”

OPEN STUDIO DAY

Olaf Osten
9., Sporkenbühelgasse 3/17
Presentation of the series
“Wachstum” (mixed media)

OPEN STUDIO DAY

Lena Lapschina
11., for address, go to:
www.viennaartweek.at
Presentation “Sometimes walls can
say more than the audience expects
them to”

OPEN STUDIO DAY

Franz Wassermann
11., Simmeringer Hauptstrasse 46/
Top 4
Presentation “DailySocialTransfer”

OPEN STUDIO DAY

Federal government-sponsored
studios
17., Wattgasse 56–60
Guided tour with curator Lucas Cuturi

OPEN STUDIO DAY

Vienna Business Agency
Meeting point: TBA
“departure tour” with Elisabeth
Noever-Ginthör

OPEN STUDIO DAY

VIENNA ART WEEK
Meeting point: 2., entrance to Prater
Studios, Meiereistrasse, across from
the Ernst Happel stadium
Curator Harald Krejci gives an Open
Studio Day tour of Martin Walde,
Judith Fegerl and Thomas Baumann’s
studios

OPEN STUDIO DAY TOUR

VIENNA ART WEEK
Meeting point: 3., University of
Applied Arts entrance,
Vordere Zollamtsstrasse 3
Curator İşın Önel gives an Open
Studio Day tour of Bernhard Cella,
Ebru Kurbak und Anna Vasof’s studios

OPEN STUDIO DAY TOUR

VIENNA ART WEEK
Meeting point: 6., Studio Nicola
Pecoraro, Stumpergasse 33/19
Curator Vanessa Joan Müller gives
an Open Studio Day tour of
Philipp Timischl, Nicola Pecoraro
and Mladen Bizumić’s studios

4:00 pm

GUIDED TOUR

VIENNA ART WEEK
Meeting point: 5., Künstlerhaus 1050,
Stolberggasse 26
Focus Alternative Spaces / Tour 2,
artist and curator Christian Bazant-
Hegemark gives a tour of alternative
spaces in Vienna’s 5th district:
sehsaal / SIZE MATTERS.
Raum für Kunst & Film / school

OPEN STUDIO DAY

transparadiso (Barbara Holub /
Paul Rajakovics)
2. Grosse Mohrengasse 34/3
Artist talk: transparadiso
(Barbara Holub / Paul Rajakovics)
in a conversation with an art critic-in-
residence / studio das weisse haus

OPEN STUDIO DAY

VBKÖ
1., Maysedergasse 2/28
Guided tour of the Austrian
Association of Women Artists,
“Inside The Working Cube”:
Catharina Bond, Veronika Dirnhöfer,
Hilde Fuchs, Julia Gaisbacher

STUDIO VISITS

Federal government-sponsored
studios – Studios on Wattgasse
17., Wattgasse 56–60
Guided tour with curator Lucas Cuturi

BOOK PRESENTATION | CONVERSATION

Galerie Emanuel Layr
1., Seilerstätte 2
Andy Boot in a conversation on the
ocasion of his solo exhibition
“Smart Sculptures”

5:00 pm

OPEN STUDIO DAY

Vasilena Gankovska
6., Mariahilfer Strasse 89a/30
Presentation of the “Situation 3”
installation & performative artist talk

OPEN STUDIO DAY

Rainer Wölzl
6., Bürgerspitalgasse 8
Studio talk with Ernst Strouhal

CELEBRATION

Special Project / das weisse haus
1., Hegelgasse 14
“10 years in office: das weisse haus.
Decade review & future view,
including coffee and (t)art”

SCREENING

Alternative Space / Gesso Artspace
21., Donaufelderstrasse 73
Films by Marian Tubbs

OPENING

Kro Art Contemporary
6., Getreidemarkt 15
Exhibition “Der letzte Akt” –
Heike Schäfer, Peter Wehinger

6:00 pm

OPEN STUDIO DAY

Michael Kargl
17., Federal government-sponsored
studios, Wattgasse 56–60
Performance / lecture
“The unfinished artwork”

GUIDED TOUR

Belvedere
3., Lower Belvedere, Rennweg 6
Sabine Fellner gives a tour of the
exhibition “Aging Pride”

CONVERSATION

Kunsthalle Wien
7., Kunsthalle Museumsquartier,
Museumsplatz 1
“The German Pavilion – Political
Art in Challenging Times”:
Susanne Pfeffer in a conversation
with Nicolaus Schafhausen

7:00 pm

OPEN STUDIO DAY

Veronika Burger / Christina Werner
7., Lindengasse 63/2/14
“Performing History” – Ursula Maria
Probst in a conversation with
Veronika Burger and Christina Werner

WORKSHOP

Special Project / flux23 im T/abor
2., Taborstrasse 51
“Feminist hacking” with
Stefanie Wuschitz

10:00 pm

CONCERT

Kunsthalle Wien
7., Museumsquartier Halle G,
Museumsplatz 1
Hecker

SUN, 19 Nov. 2017

2:00–5:00 pm

GUIDED TOURS

DOROTHEUM
1., Dorotheergasse 17
Previews of the auctions “Modern Art”
and “Contemporary Art”

2:00 pm

GUIDED TOUR

Special Project / flux23 im T/abor
2., Taborstrasse 51
Guided (family) tour of the exhibition
Rohullah Kazimi, “My art techniques”

3:00 pm

WORKSHOP

21er Haus –
Museum of Contemporary Art
3., Arsenalstrasse 1
“Frog’s Tongue and Flash
Photography”

5:00–10:00 pm

GAME NIGHT

Q21/MuseumsQuartier Wien
7., Electric Avenue and Room D / Q21,
Museumsplatz 1
zamSpielen Art Week Deluxe Edition
with eSeL, monochrom,
Broken Rules, zamspielen



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