



KUNSTHALLE EXNERGASSE | WUK

COLLIDING WORLDS.

**Nodes of Mobility and Networks
of Transient Communities**

KUNSTHALLE EXNERGASSE | WUK

Währinger Straße 59/2/1, AT-1090 Vienna
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www.kunsthalleexnergasse.wuk.at

COLLIDING WORLDS.

Nodes of Mobility and Networks of Transient Communities

Exhibition: 13.09. - 25.10.2012

Opening: 12.09.2012

Katharina Copony (AT/DE)

Josef Dabernig (AT)

Michael Hieslmair (AT) | Michael Zinganel (AT)

Carolin Hirschfeld (DE)

Heimo Lattner (AT/DE)

Plinio Avila Marquez (DE/MX)

Christoph Oertli (CH/B)

Adrian Paci (IT)

Barthelemy Toguo (FR/US/CM)

Ingo Vetter (DE) | Annette Weisser (DE/US)

Anna Witt (AT/DE)

Curated by Michael Hieslmair

COLLIDING WORLDS.

Nodes of Mobility and Networks of Transient Communities

When multi-locality becomes part of our everyday life, then stops, stations and junctions become increasingly important as liminoid places of mobility. Wherever people get into, onto, out of, or change their means of transport, or where the flow of mobility breaks down, for whatever reasons, then worlds come into collision, leading to the development of multi-local networks of recurrent temporary communities of those involved. As social actors, we pass junctions – where transnational and regional routes criss-cross and are overlaid – every day, whether as a traveller in business class, as a package tourist on a cheap flight, on a journey in a touring coach, as a migrant living in the diaspora, as a commuter at a motorway service station, or on a train travelling through a suburbia.

COLLIDING WORLDS gathers together artists whose works take a closer look at the places and social systems of a massively globalised and internationally connected mobility culture, and try to discern and demonstrate its effects on those involved and on how they use their environment. On the one hand, the contributions deal with changes in the reference systems of the social space on a microcosmic level, and these clearly bear the influence of transnational, migrant and tourist experiences, as well as the cyclical commuter movement of those involved. On the other hand, on the macrocosmic level, they focus on the economic and political processes of transformation, which exert a powerful effect in connection with the globalised transportation of goods and people, and are causing considerable changes in both the everyday work and life of the mobile subjects and in local identities. The majority of the works on show at the exhibition derive from research and field studies, and these are partly oriented towards ethnographic methods. Others, in turn, approach the questions they deal with in an experimental manner or via performative interventions on site.



Katharina Copony, *1972 in Graz, lives and works in Vienna and Berlin. Studied at the University of Applied Arts in Vienna and at the University of Fine Art in Berlin. She was the ARCUS Artist in Residence in Moriya, Japan (1998). Atelier scholarships for artistic photography have taken her to Rome (2002) and London (2003). Films include: Oceanul Mare (2009); Il Palazzo (2006); Kanegra (2004); der wackelatlas – sammeln und jagen mit H. C. Artmann (2001).

Katharina Copony (AT/DE)

Ozeanul Mare

Film, Betacam SP on DVD, 2009

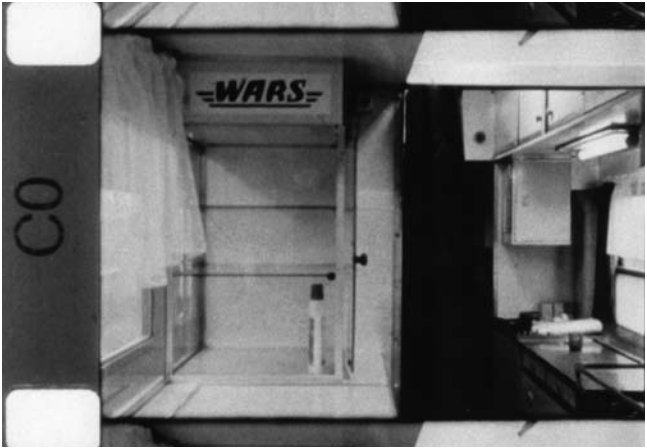
80'

“In the ocean it is like this: big fish eat small fish. The business ocean implies that it is very hard and difficult. if you don't watch out, then you will be eaten and drown in the ocean! If you are successful, then you are a sail that sails over the ocean like a triumphant sailing boat!”

At the centre are three Chinese people who emigrated to Romania in the early 1990s. The film follows them through the Romanian metropolis and traces their various connections to the Europe's largest Chinese market on the edge of Bucharest. In episode-like sequences, it accompanies the protagonists in their contrasting everyday and business surroundings, which are very different for each of them, and in doing so tells the story of being a foreigner, of cultural shifts and of the challenge of plunging into the unknown and in doing so inventing oneself anew over and over again.

“In Oceanul Mare the sea appears as a metaphor. The vista opens up directly onto a grey, endless distance. To the background of the rushing sound of the waves, a voice tells of the hazards and sense of existential forlornness that can arise when trying to live and survive in a foreign country. In another scene, the camera looks through a window, in front of which there is an aquarium. However, one only notices this when a fish suddenly appears on the screen, swimming “on its way to the top”, as one looks through the pane of glass at a desolate apartment block.”

Text (excerpt): Thomas Groetz



Josef Dabernig, *1956 in Kötschach-Mauthen, lives in Vienna.
1975-1981 Studied sculpture at the Academy of Fine Arts in Vienna.
Filmmaking since 1996. Solo exhibitions include:
MAK, Vienna (2010); MNAC Bucharest; Galerie im Taxispalais, Innsbruck (2006); GfZK Leipzig (2005); Grazer Kunstverein (2004); BAK, Utrecht (2003); Contemporary Art Center, Vilnius (2002). Participation at the Gwangju Biennale (2012); at the Venice Biennale of 2001 and 2003; at Manifesta 3 in Ljubljana (2000). Monographies have been published by Christoph Keller Editions at JRP|Ringier (2008) and in the editions of the booksellers Walther König (2005).

Josef Dabernig (AT)

WARS

16mm on MPEG4, b/w, 2001
09'.40"

A lack of customers in the restaurant car of a long-distance train: the waitress, waiter, and cook are hanging on, giving the impression of an indifferent phlegmatism caused by exhaustion and underemployment. They lounge around in the restless carriage like the crew of a ship in the heat of the day in; unable to communicate, they hardly represent anything more than an extension of the interior decoration.

Every action seems to be passive, conditioned by the moving train, the nature of the rails, the route, the air-conditioning etc.

Yet one person seems to be doing important clerical work! The balance figures and the turnover (?) are being tipped into a calculator. Otherwise there is only sitting and waiting in clouds of smoke, while the landscape flashes past fast forward behind the curtains.

When it is almost too late, some sense of life enters the carriage: but it is not a customer, no, rather, someone fetches the cleaning materials, and the buckets and rags prepared. The journey seems to be nearing its end, how else could one explain the excessive wiping and polishing undertaken by the three protagonists, first standing, then on their knees and under the tables.

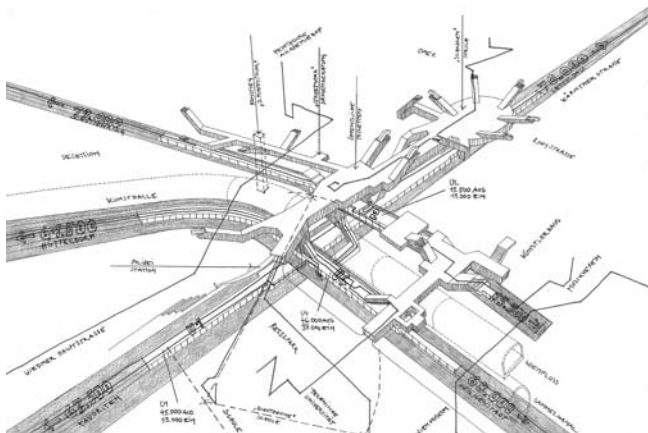
Text: Josef Dabernig

Director, script, editing, sound engineering
and production: Josef Dabernig

Camera: Christian Giesser

Featuring: Josef Dabernig, Ingeburg Wurzer, Otto Zitko

Courtesy of the artist and Galerie Andreas Huber



Michael Hieslmair, *1974 and **Michael Zinganel**, *1960 live in Vienna. Joint workshops, conferences, exhibitions and contributions to exhibitions on transnational mobility, mass tourism and migration, including *Shrinking Cities II*, GfzK Leipzig (2005); *Fluchtwege und Sackgassen*, Festival der Regionen (2007); *Crossing Munich*, Orte, Repräsentationen und Debatten über Migration in Munich LMU and Rathausgalerie Munich; *Open Cities*, 4th International Architecture Biennale in Rotterdam, Nai Rotterdam (2009); *B1|A40 Die Schönheit der großen Strasse*, Europäische Kulturhauptstadt; *Rotor*, steirischer herbst Graz (2010); *Mapping Mobilities*, Open Space, Vienna (2012).
<http://mhzm.at>

Michael Hieslmair (AT) | Michael Zinganel (AT)
EXIT Karlsplatz. Everyday Life in the Labyrinth
Audio sculpture, 2008

Karlsplatz is one of the most important inner city traffic junctions in the city of Vienna, and is crossed by some 300,000 people every day even if one only takes into account the passengers on the three underground lines that run through it. The square contains some important cultural and educational institutions (for example, the Opera, the Konzerthaus, the Secession, the Technical University and the Museum of the City of Vienna), as well as consumer zones (Naschmarkt, Kärtnerstrasse, the Freihaus district etc.). However, the perception of Karlsplatz that is communicated by the media is primarily dominated by its image as a meeting point for drug addicts. This work represents a model of Karlsplatz that takes into account the social space, at the centre of which is the labyrinthine network of underground tunnels, connecting passages and corridors, which is spun across the junction of the three underground lines. However, this model traces not only the presence of marginalised groups, potential places of anxiety and zones of conflict, but above all also the everyday routes of people from a variety of social milieus, which cross here as they pass one another by, and connect the square with the respective origins and goals of their journeys, which may well reach far beyond Karlsplatz itself. This model contrasts the attributes that have become anchored in the mental map of the city, which see Karlsplatz as a place of anxiety, with the representation of the exemplary space-time organisation of the protagonists, who have learned to avoid one another, or to activate permeable spatial zones for themselves and their subculture at different times on the square.

Speaker: Franz Kaida, retired announcer of the Wiener Linien
(Vienna Transport Authority)
Courtesy: Wien Museum



Carolyn Hirschfeld, *1973, lives in Munich. She studied ethnology at the LMU Munich and photography at the State Academy of Photographic Design in Munich. With her project 'Spedition Schulz' she was academically and artistically involved in the group exhibition 'Crossing Munich – Orte, Bilder und Debatten der Migration' (Crossing Munich – Places, Pictures and Debates on Migration). This was presented in 2009 by the Cultural Department of Munich, in collaboration with the Ludwig-Maximilian University in Munich. Her essay 'Gebrauchtwarenhandel München – Westafrika – ein transnationaler, sozialer Raum' (The Used-Goods Trade between Munich and West Africa – A Transnational, Social Space) was published in the collection 'Afrikabilder im Wandel' (Images of Africa in Transformation), a scholarship project sponsored by the Hans-Böckler-Stiftung, in 2011.

Carolyn Hirschfeld (DE)

Spedition Schulz

Installation, 2009

This installation traces the connections between that arise between people in places as far away as Munich and Africa, as a result of the transportation of cars. In order to achieve this, the work employs meticulous field research to examine the economic transactions and the routes of the cars, and show the transnational, family, social and economic connections that start from the transport company's headquarters. However, it is not only a question of all the profits, big and small, that are being made with the traded goods: the exchange of goods also serves to maintain relationships with members of the family and friends in the protagonists' country of origin and becomes an important economic resource for survival for those who have remained behind at home. The cars, for example, which are destined for African ports via Antwerp, not only form the basis for a post-colonial narrative of historical trade networks and unequal relations in the exchange, but also of the micro-economy of a forwarding company's headquarters, and the story of African living in Munich.

Several of the mental mappings drawn by the interview partners have been put together to form a large-scale wallpaper showing excerpts from the complex network of routes and relationships, which are maintained by means of mutual loyalties and constant exchange relations. The protagonists' perspective is accessed by means of a series of audio tracks, excerpts of which can be heard in the form of original recordings from several biographical interviews made with protagonists on the forecourt of Spedition Schulz. A frieze shows photographs taken during the field research.



Heimo Lattner, *1968 in Eisenstadt, lives in Berlin. He develops works intended to create an increased awareness of the complex context and hidden qualities of places. In doing so, there is a multi-layered connection to space, to the recipients, to movement and to narration. It is often a matter of complex and sometimes atmospherically dense radio plays, performances, films or textual works, manifested in a variety of different settings. The basis of these works is research into the social context that informs the development and perception of urban spaces. The concrete areas of investigation here are somewhat precarious subjects, such as ownership and local politics, the re-evaluation of urban areas, migration/exile, tourism and topographies, as well as the myth of the night. Exhibitions include: Massachusetts Museum of Contemporary Arts, North Adams; Wexner Center for the Arts, Columbus Ohio; ICA, London; MoMA PS1, New York; 8th Sharjah Biennale; Akademie der Künste, Berlin; Whitechapel Gallery, London; Shedhalle, Zürich; Kunstpavillon, Innsbruck; Kunstverein, Arnsberg.

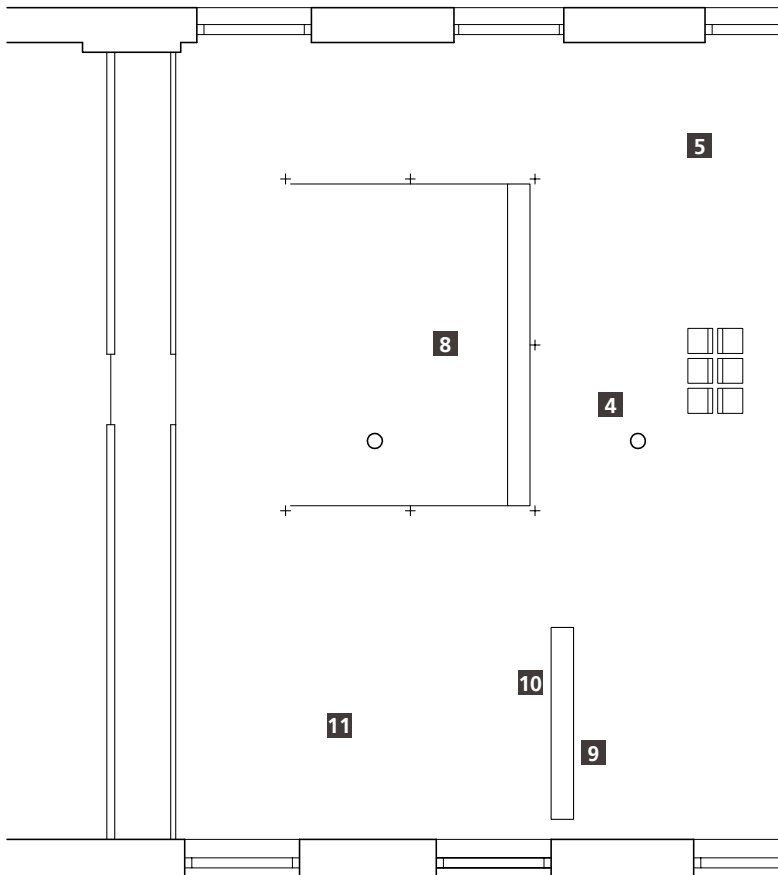
Heimo Lattner (AT/DE)

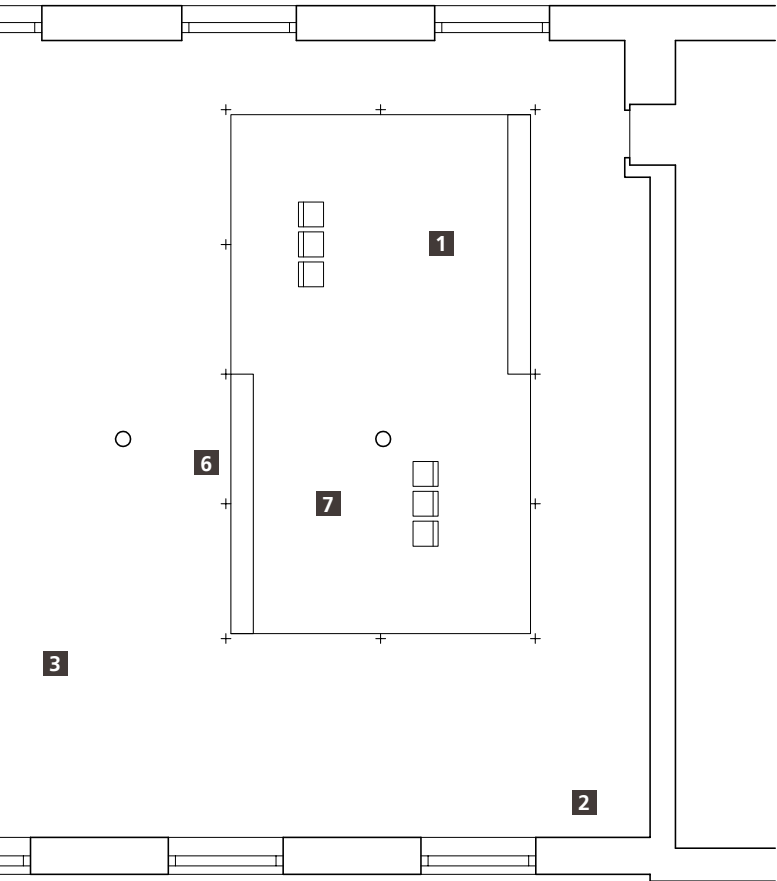
A Bird does not sing because it has an answer

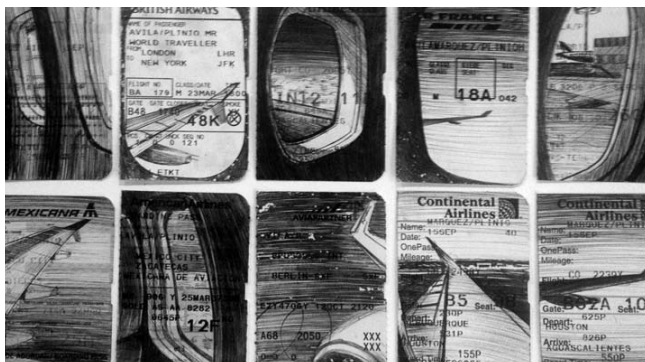
Installation, 2008 - 2012

This spatial installation consists of material that the artist collected during a three-month stay in Peking in 2008. Due to the limited possibilities of linguistic communication, Lattner chose the position of the detached observer. At the same time, he was thoroughly aware of the difficulties inherent in the attempt to film a representative location such as the Square of Heavenly Peace from an outside position. At the centre of his way of working is the question: from which position it is possible and legitimate to represent something. The collected visual and acoustic impressions concentrate on locations and cultural customs that are faced with disappearance. Often it was suburban enclaves, some of which have presumably already disappeared by now, because they were unable to withstand the pressure of economic growth in the new China. Will the collapse of social structures be a consequence of this? Another element of the work is the sound recordings of songs that have survived the cultural revolution and are still sung today by older people at their Sunday meetings, but will no longer be sung by the coming generation.

Text (excerpt): Hili Perlson







Plinio Avila Marquez, *1977 in Zacatecas, Mexico, lives in Mexico City and Berlin. He works with painting, drawing, photography and video. At the Tamarind Institute, Albuquerque, USA, he trained a lithographer, and studied art at the HISK (Higher Institute of Fine Arts) in Antwerp, Belgium. He is the founder of the Museograbado Printstudios and of the MUNO. no-museum of Contemporary Art. Artist-in-residence scholarships include: University of Kentucky, USA; Glasgow Print Studio, Scotland, and the Fundació Joan Miró, Barcelona, Spain. His contributions to exhibitions include: Freeman Gallery. Aardenburg, Netherlands (2012); Anouk Vilain Gallery, individual exhibition, Diepenbeek, Belgium (2011); Morelia, Mexico; The Transient Spaces NGBK Berlin (2010); Museum of Contemporary Art ,8', individual exhibition, Aguascalientes, Mexico (2009); Pinta New York Artfair and FEMACO Artfair (2008).
<http://www.plinioavila.com>

Plinio Avila Marquez (DE/MX)

Boarding Passes

Series of drawings, 2005 - 2012

To date, the artist has made a total of about 185 drawings on the stubs of his flight boarding cards. Boarding cards are issued by the check-in counter or at the machines of the respective airline and accompany the passenger on his way through the terminal. By the time the passenger arrives at his seat in the plane, only a stub of the boarding pass remains.

„Since 2005 I have divided my life in two. Spending two months in Mexico and two months in Europe – first Belgium, now Germany. In Mexico I am a lithographic printer and I’ve been director of a print studio for 12 years. I collaborate technically with artists to create their limited editions. In Berlin I am a contemporary artist. At first it was difficult to cope with the constant and repeating jetlag and cultural shock: change of country, language, diet, friends, humour and the everyday life. With time, even my processes of thinking and personality would change from one place to the other. Now I understand who I am and that’s precisely the only way my life functions and I am happy. The switch happens during the flight. On the little boarding passes, I make drawings of what I see. From general to particular: the horizon, the clouds, the airplane wings, the window and the seats. To represent the even more personal matters: memories, thoughts, ideas, emotions and motivation. These drawings represent the expectancy of the future and the feeling of “going somewhere” – literally and metaphorically.“



Christoph Oertli, *1962 in Winterthur/Switzerland, lives and works in Basel and Brussels, makes videos, video installations and documentary films. He studied graphic art at the HGK Zurich, audiovisual design at the HGK Basel, and completed a course in stage design at Swiss TV in Zurich. His participation at exhibitions includes: Motorenhalle Dresden (2012); Cinèmathèque Montréal, Canada (2010); Transient Spaces, Künstlerhaus Bethanien, Berlin (2010); Kunsthalle Winterthur, solo exhibition (2008). Participation at various video and film festivals, including: VideoEx, Zürich; Invideo Milan; 2nd Intern.Video Art Festival, Prishtina/Kosovo; OutFest, Los Angeles; Inside Out, Toronto; MIX – The New York Lesbian and Gay Experimental Film/Video Festival; Microwave, Hongkong; VFA Macau; FIV, Buenos Aires.

<http://www.christphoertli.ch>

Christoph Oertli (CH/B)

No Sunday No Monday

Video, DV on DVD, 1997

58'

A ship travels round the world. While the people on the upper deck are enjoying their search for foreign lands, many floors below them those foreigners are toiling who had to leave their homelands because the social conditions there could no longer guarantee their survival. The crew consists of more than 300 employees from 21 countries, 3/4 of whom are from the Philippines. Behind heavy metal doors, narrow steps lead down below; and beyond that perfectly designed holiday world for wealthy passengers is a claustrophobic underworld. Cramped into a space that is 180 metres long and 25 metres wide is the other side of what really is a town on the high seas. The film reveals an unknown reality in close-up shots, a world in miniature, whose connections to life on this planet of ours, round which the ship is travelling, could not be more varied or topical.

For many months, the filmmaker worked on a cruise ship, as a member of the ship's own video team, helping to shoot and edit souvenir videos for the passengers. During this time, he also made a very personal documentary of the work and living conditions 'below deck', giving the crew members, who come from a wide variety of nationalities, their say. The film stays consistently behind the scenes, and we hardly see anything at all of the luxurious world inhabited by the passengers. The crew members tell us the reasons (economic or personal) why they do this strenuous, badly paid job, informing us about their homesickness, their dreams and their personal relations on board ship.

Assistant: Ursula Läubli



Adrian Paci, *1969 in Shkoder, Albania, lives and works in Milan. He studied at the Academy of Arts in Tirana and works with video, photography, painting, drawing, sculpture and installations. Individual exhibitions include: kaufmann repetto, Milan (2012); Galerie Peter Kilchmann, Zurich; Galeria e Arteve Shkoder, Albania (2011); Centre Pompidou, Paris; Istanbul Museum of Modern Art (2010). Group exhibitions include: Peter Blum Chelsea, New York; Galleria Nazionale, Pristina, Kosovo; Museum of the Seam, Jerusalem, Israel (2012); Zacheta – National Gallery of Art, Warsaw; Moscow Museum of Modern Art; Venice Biennale; lothringer13_halle, Munich (2011); Yerba Buena Center for the Arts, San Francisco; The Ludwig Museum, Budapest; Kunsthaus Graz (2010)

Adrian Paci (IT)

Centro di Permanenza temporanea

Video 16:9, colour, sound, 2007

05'.30"

The title of Adrian Paci's video refers to Italian refugee camps, in which migrants caught as illegal immigrants are kept, and where they have to await deportation to their country of origin. The refugee camps were originally set up as transit camps and so were only designed for extremely short stays. However, with the increasing amount of time it takes to process asylum seekers' cases, the period of their stay in this emergency accommodation has also increased.

While 'in reality' the camps are usually situated in remote locations and are therefore practically invisible to the majority of the population, nevertheless a few individual images of the conditions in the camps do trickle through to the media – triggered by various crises. In the video, an airport is presented as a reference to the Italian immigration camp as a temporary home. A queue of people approaches a flight of airstairs placed on the runway. It seems as if the people are entering a plane one after the other. Have they now achieved their goals, can they finally travel, without impediment, to the country that they wish to go to? Or will they be deported to their country of origin just a few flying hours away? Only in the next frame does it become clear that the airstairs lead nowhere. When all the people are standing herded together on the top of the stairs, a plane passes by on the runway in the background.

Courtesy: the artist, Galerie Peter Kilchmann, Zurich
and kaufmann repeto, Milan



Barthélémy Toguo, *1967 in Cameroon, lives and works in Paris, New York and Bandjoun (Cameroon). He studied at the Formation, Ecole Nationale Supérieure des Beaux-Arts d'Abidjan, Côte d'Ivoire, at the École Supérieure d'Art de Grenoble, France and at the Academy of Arts in Düsseldorf. Individual exhibitions include: Robert Miller Gallery, New York; Frac île de la Reunion, Saint-Denis, France (2009); Mario Mauroner Contemporary Art, Vienna (2008); Frac Provence-Alpes-Côte d'Azur, Marseille, France. Group exhibitions include: Triennale de Paris; Eleventh Havana Biennial; Museum of Arts and Design, New York; Wattis Institute for Contemporary Arts, San Francisco (2012); Museum of Contemporary Art KIASMA, Helsinki, Finland; Palazzo Ducale, Genoa, Italy; 8th Mercosul Biennial 2011, Porto Alegre, Brazil (2011); Studio Museum Harlem, New York; Foto Museum Antwerp, Belgium; Johannesburg Art Gallery, South Africa; Kunsthau Dresden; 17th Biennial of Sydney, Australia (2010). <http://www.barthelemytogo.com>

Barthélémy Toguo (FR/US/CM)

Transit's 1996 - 1999

Photographic Series and Texts

The Transit series is based on a number of intercontinental and transcontinental journeys undertaken by the artist. Equipped with 'unusual', self-made artefacts, dressed for the situation in unusual clothing or completely 'inconspicuous', the artist passed the security checks, took his seat in the vehicle or adopted various roles.

Afterwards, he recorded his more or less successful experiments by describing the situations that arose – as the following example demonstrates:

„At one point, I often commuted between France and Germany. I had just finished sculpting a very heavy hard-hat out of acacia wood, with a big X sign on the front that alluded to Malcolm X. Wearing this solid wooden helmet, I arrive at Düsseldorf airport. I get through German customs without trouble... The police don't bat an eyelid. All is well. I get on the plane. I settle down. Suddenly everything gets complicated. A steward comes towards me and asks me to take my hat off. Apparently, unlike the security guards, the flight attendants consider someone wearing a wooden hat as potentially dangerous. I ask him why – to which he answers that I must remove it. I indicate someone sitting in front of me wearing a cap and express my surprise that they can keep theirs on their head. Furious, the steward reiterates his request without giving more explanations and adding that the plane will not take off until I have removed the hat. The conversation was starting to go around and around in circles... passengers then took sides: the plane had to take off; some pleaded an important meeting, others a connecting flight... Discontent was growing... I ended up relenting. The moment I put the hat by my side, the engine started up.“

Courtesy: Bandjoun Station, Camerun; Galerie Le Long, Paris; Galerie Mario Mauroner, Wien; Galerie Nausbau und Reding, Luxemburg



Annette Weisser lives and works in Los Angeles and Berlin. She is a founder member of the Detroit Tree of Heaven Woodshop. Since 2007 she has been Assistant Professor at the Art Center College of Design, Pasadena (Graduate Fine Art). Apart from their artistic work, numerous publications on art, urbanism and applied subjects have appeared in *Texte zur Kunst*, *Springerin*, *SPEX*, *afterall* and *taz*.

Individual exhibitions include: Reception Gallery, Berlin (2012); Reception Gallery, Berlin (2011). Group exhibitions include: JB Jurve, Los Angeles (2012); Arp Museum, Remagen (2011); Marabouparken, Sundbyberg, Sweden (2010); Van Abbe Museum Eindhoven (2008) and SMART Museum, Chicago (2009).

<http://www.reception-berlin.de>

Ingo Vetter (DE) | **Annette Weisser** (DE/US)

Detroit Industries: Jax Carwash revisited

Photographic Series, 2000

When we travelled to Detroit for the first time in 2000, in search of the remains of the glorious Motor City, we found – apart from the impressive ruins, which have been photographed time and again over the past ten years, almost like a reflex – a few production works, protected like fortresses, and alongside them a second automobile market: trading in used and scrap cars, spare parts and tyres, as well as all kinds of services to do with cars, such as customizing, special body painting, windscreen tinting, etc. At that time, Jax Carwash, located on Woodward Avenue, north of 8 Mile Road, which divides the City of Detroit from its wealthier suburbs, seemed to us to be a grim parody of the well-paid jobs in automobile production that had been lost: Manual car washing, carried out as if on a conveyor belt, with a strict division of work and optimal time-use, not hidden behind factory walls but as a public performance.

Ingo Vetter lives and works in Bremen. He is a co-founder of Detroit Tree of Heaven Woodshop, a participatory artist and co-organiser of the studio programmes and exhibition project Kirunatopia. From 2006 to 2011 he was Professor of Sculpture and Spatial Concepts at the Umeå Academy of Fine Arts, since 2011 he has worked as Professor for Sculpture at the University of Fine Arts in Bremen.

Individual exhibitions include: Centre d'Art Passerelle, Brest and Le Quartier, Quimper (2012); Survival Kit Festival, Riga and Goethe Institute Stockholm (2011); Bildmuseet, Umeå (2010). Group exhibitions over the past few years: Bildmuseet, Umeå (2012); Städtische Galerie, Bremen (2011) and Künstlerhaus, Vienna; Museum Sztuki, Lodz (2010). <http://treeofheavenwoodshop.com/>



Anna Witt, *1981 in Wasserburg am Inn (DE), lives and works in Vienna. She studied 2002-2005 at the Academy of Fine Arts in Munich and from 2005-2008 at the Academy of Fine Arts in Vienna; from 2007-2008 she studied as a pupil of Magdalena Jetelova. Individual exhibitions include: Magazin4, Bregenzer Kunstverein; Raum für aktuelle Kunst, Lucerne, (2011); Lothringer13, Städtische Kunsthalle Munich (2010); Galerie Michael Wiesehöfer, Cologne (with Julia Gröning), (2009). Group exhibitions include: Kunsthalle Vienna, Project Space; Städtische Galerie Nordhorn; Museum of Business and Philanthropy, Moscow; Lux/ICA, Biennial of Moving Images, London; Open Space, Vienna (2011); Columbus Art Foundation, Ravensburg; 6th Berlin Biennale for Contemporary Art; Secession, Vienna; Museum Ludwig, Cologne (2010); Rathaus Galerie, Munich (2009); Manifesta 7, Rovereto, northern Italy (2008).
<http://www.annawitt.net>

Anna Witt (AT/DE)

Team West – Patrol with me!

3-channel video installation, 2006
20'

At Vienna's West Station, the artist accompanied a security team on its rounds of the rail terminal's widely branching system of tracks. The men show her strategically important points, speak to her about the value of the body language adopted by them and about the significance of their uniforms.

At the latest since the end of the 1990s, security teams, usually employed via subcontractors, have become a familiar sight at stations in Central Europe. By their physical presence and appearance alone, the security personnel are intended to convey to passers-by the slogan 3-S – Service, Sicherheit, Sauberkeit ('Service, Security, Cleanliness') as part of the 'station offensive' propagated by the Austrian railway company. In return, 'layabouts' are removed. In contrast to the (body) language adopted as part of their profession, the artist tries, in her conversations with the security staff, to get them to freely express their own interpretation of a 'feeling of security', and in doing so discovers a few new things about the complexity of the relationships between the on-site controlling authorities, the security companies, their bosses, the police and the "subjects who (apparently) do not belong there".

At the end, an exchange of roles takes place. The artist equips some 'layabouts' from the floor below of the underground station with uniforms that she herself has made and sets up her own security team. Observing the strategies applied by the security staff, the team defines its own image.

EVENTS

Mapping Mobilities.

Interdisciplinary Lecture Series 2012-2013

On the occasion of the exhibition „COLLIDING WORLDS. Nodes of Mobility and Networks of Transient Communities“ at the Kunsthalle Exnergasse and the current research project „TERMINALS. Stations and network junctions of transient communities“ the new series of lectures presents reference projects on a variety of theories, topics and methods of artistic and academic research, the subject of which is the ‘cartographies’ of transnational mobility and migration.

Wednesday 3 October 2012, 7 pm

depot Wien

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Michael Hieslmair/Michael Zinganel: Stop and Go.

An Introduction to the Theories and Methods of the ‘Cartography’ of Transnational Mobility and Migration Trends

/

Ursula Biemann: Sahara Chronicles.

A video essay on innovative practices of resistance and migrational self-determination

Tuesday 23 October 2012, 7 pm

Kunsthalle Exnergasse

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Emi Karaboeva: “All are equal but some are more...”.

The socialist international truck drivers and the social implications of their mobility lifestyle

/

Jörg Karrenbauer/Rimini Protokoll: Cargo

Sofia-X. A European Truck Ride as a Spatial Model for Location-Specific Exploration of the Flow of Goods

Tuesday 13 November 2012, 7 pm

Dislocated Venue in Vienna *

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Uwe Rada: Terminals. Observations Between Berlin and Minsk, Transformations on the Rivers Oder and Memel

/

Alissa V. Tolstokorova: Where Have all the Women Gone?

International Economic Mobility of Ukrainian Women

Tuesday 11 December 2012, 7 pm

Dislocated venue in Vienna*

/

Regina Bittner: Transit Spaces.

Post-Socialist Urbanisation along the Berlin – Moscow Corridor

Organised by Michael Zinganel and Michael Hieslmair for tracingspaces in cooperation with the depot and Kunsthalle Exnergasse

* The detailed programme of the series of interviews, as well as more precise information on the dislocated venues can be found under:

<http://tracingspaces.net/>

Dates and information on the curatorial guided tours can be found under:

<http://kunsthalleexnergasse.wuk.at/>

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